



WOMEN AND MUSIC



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W O M E N A N D M U S I C

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F O R E W O R D

Can women's place and role in music be defined in terms of their active involvement in the creation and performance of music rather than their subjective role as muses?

History books and encyclopaedias offer hardly any information on women's role in music and it is no easy task to ascertain the sex of musicians when an initial or forename is given and the text is written in the masculine. Encyclopédie Fasquelle contains this revealing "misprint" (or proofreader's oversight):

"Brasseur, Elisabeth, French choir leader. He founded the Elisabeth Brasseur choral school."

This is nothing new: in 1696, the music critic Bayle mentioned Sappho in a paragraph on the island of Lesbos and listed her as one of its eminent men:

"Lesbos was famous for its eminent men: Pittacus, Alcaeus, Sappho and Theophanes, etc."

Following in the footsteps of Otto Ebel who published a bibliographical dictionary of women composers in 1910, however, modern authors have counted no fewer than 3,000 women musicians in some 66 countries.

This report cannot possibly provide an exhaustive list of these women nor offer an historical chronology, as the systematic exclusion of women in past works means that further research on the subject is still necessary. Since the first International Congress in New York in 1980, the one in Los Angeles in 1982 and the Mexico and Paris Congresses in 1984, women musicians, ignored by the historians, have been taking their history as well as their future into their own hands.

The aim of this brief and far from comprehensive study is to draw attention to a number of women whose achievements demonstrate the important role of women in music. We would ask our readers to forgive our arbitrary choice of musicians. Our aim has been to give a cross-section rather than to include the largest possible number, even though several countries may be unrepresented or under-represented in our selection.

Our purpose has been to highlight women's contribution in every field of music, not just composition, by citing women performers, musicians, teachers, musicologists, instrument-makers, theatre directors, conductors, music publishers, dancers, singers, etc. Their joint contribution is all the more vital in that these women managed to express themselves despite the constraints imposed on them by the society in which they lived.

W O M E N I N M U S I C

A contribution to a new history of music

Happy is the historian, wrote Pierre Mesnard¹, who believes he can reveal a succession of periods, each corresponding to a certain norm of civilization, the spirit of each one being incarnated in a series of particularly representative men and masterworks which express all the values of their own epoch.

The problem with all conceptual knowledge - and history, like any other intellectual discipline, can be expressed only in concepts - lies in chronological density.

The historian must always be sensitive to the "internal vibrations" which are the key factor in "Periodisierung", or the division of history into periods and determination of the functions of each of those periods. Without this essential sensitivity and rigour, the historian runs the risk of viewing masterpieces in isolation, masterpieces that are seemingly unique because, seen out of context, their creation defies classification.

P. Schmidt's² approach to prehistory and ethnology, which introduced the notion of "cultural cycles", is a method that modern authors have used with considerable success.

These are precisely the difficulties the musicologist encounters when looking into the past to find out what women have achieved. Every researcher who has tried to find out more about a women's world of music, or at least women's presence in music, has come up against this absence of history within history. Either women have been intentionally erased, crossed out and rejected as a result of centuries of misogyny or they have been conveniently forgotten for the sake of a history of men, written by men and for men. Throughout our contemporary literature, this lack of historical information is a constant complaint.

In the first few lines of her introduction to Femmes Troubadours, Meg Bogin³ writes: "How many of us have never heard of the troubadours, the mediaeval singer-poets of southern France? Yet how many of us, including the experts, know that there were women troubadours who wrote music in the same period and region?"

In his preface to Dictionnaire bibliographique des femmes compositeurs de musique (bibliographical dictionary of women composers), Otto Ebel⁴ poses the question "What have women done for music?". The question is often asked maliciously, but our answer is that women have been far more productive musically than is generally realized.

Paradoxically, it is musicologists who are amazed by this fact, as if a new Pompeii had suddenly emerged from the depths of oblivion. Marcel-Jean Vilosqui⁵ writes: "To evoke the place of women in the world of music is to reflect on the social and qualitative aspects of music; then to be amazed that this art has for so long been considered an almost exclusively male domain and, after detailed research, to become aware of the countless paradoxes that surround the history of women who wanted to be musicians".

In the introduction to her remarkable work, Women in Music, Carol Neuls-Bates⁶ writes: "For although women have always made music, they have been subject to limitations and prescriptions, historically they have been encouraged as amateurs but not as professionals."

Socrates preferred to see men at the Forum and women in the home.

The first history of music was written at the time of Hadrian by Denys of Halicarnassus the Younger⁷ and comprised 56 volumes, all of which are now lost. It was Rufus's⁸ 5-volume summary of this work that Plutarch⁹ (Pseudo-Plutarch) used as a basis for his De Musica, the first attempt at a serious history of music. Yet, even in De Musica, mythological heroes appear side by side with real characters: Sappho, one of the rare women mentioned, is hardly distinguishable from the satyr Marsyas. This invaluable compilation provides very little information on women's music, which is seen as mythology and aesthetics worthy of Homer rather than an art through which women could express themselves freely.

The first known history of famous women of Ancient Greece, and particularly of women musicians of the period, did not come until the 11 surviving Synomilies of Aristophanes of Byzantium¹⁰, a disciple of Eratosthenes and head of the Alexandrian Library.

Pindar's friend, Corinna, was his rival at poetic contests and won five victories over him. One of the most illustrious women of Ancient Greece, Lais, was a musician, poet and philosopher and preferred to remain a citizen of Corinth rather than claim the throne of Lydia. The Corinthians built a temple to her and produced medallions bearing her effigy. Lais is cited as a musician but there is no trace of her music.

Leontium, a musician, poet and philosopher, was a friend and disciple of Epicurus.

As for Sappho, it is said that she won the prize from Alcaeus because she was a finer musician than the poet.

Aristophanes of Byzantium's dismissive portrayal of the courtesans as the "queens of kings" (mainly because "they could obtain anything they wanted from the kings") illustrates how little interest was roused by women musicians in Ancient Greece. As a free woman, a courtesan could improve her education, and hence her attractiveness, by learning music.

Most Greek women were expected to live at the gynaecium and have children and were certainly not encouraged to educate themselves. As for marriage, the tradition of burning the axles of the chariot that had borne a woman to her husband was symbolic of the substitution of paternal authority by that of the husband.

Aristophanes of Byzantium's lives of 135 hetaeras might well be worth studying in detail: they stated that the wife/mother led such a full life that she felt no desire for rebellion nor wish to practise her art. Despite being Pindar's rival and one of the most famous musicians of her time, Corinna saw her own status as primarily that of a woman by comparison with Myrtis. In the words of her song:

"How I blame Myrtis;
So gifted is she,
A woman, that she dared
To vie with Pindar."

The official history of women musicians of the classical era closed with Plutarch, as there was nothing on which to base a chronology for more than a thousand years.

In the Western world, according to Meri Franco-Lao¹¹, "the almost total exclusion of women from music was reinforced by Christianity". Women could take part in none of the Church ceremonies and it was not unusual for them to be forbidden to play any musical instrument.

Women returned to the scene in the thirteenth century, in the Vidas and Razos of the troubadours. The modern researcher has to comb through the lives of the men to extract a little information on a "trobairitz" whom they loved or admired or with whom they had competed in "trobar clus", the "worked" hermetic style which was the mark of the best Provençal poets.

It was not until 1888 that Oscar Schultz-Gora¹² published his monograph on "Die provenzalischen Dichterinnen" (the Provençal poetesses), though this work on women troubadours was unfortunately left unfinished. Meg Bogin stresses the difficulty she found in "unearthing all the available information on women troubadours". She writes that "it is with the intention of sparing others all the work that went into each discovery that I present them here in all their glorious detail".

At the time of the troubadours, nothing remained of the convents set up mainly by women which had left a fair amount of music to posterity. Everything had disappeared in the darkness of time and endless research is required to gather mere scraps of information.

It was not until the seventeenth century that the first bibliographies of women musicians appeared, almost all of them written by men and being anecdotal accounts rather than a record of the musical achievements of women divas, singers and instrumentalists.

Biographie universelle des musiciens (universal biography of musicians) and Bibliographie générale de la musique¹³ (general bibliography of music), which appeared between 1831 and 1844, were the first works to offer a general history of music from an artistic rather than an anecdotal point of view, portraying women as real musicians on a par with men. Both books were compiled by the Belgian F.J. Fétis and, although full of errors, demonstrate an impartial approach to music, without sexual distinctions. Fétis is open to criticism only for his use of a telegraphic style for entries on women when his research was limited and for giving no more information than he deemed absolutely necessary. Under the letter "A", for example, one entry is:

"Agnesi Pinottini, Milan 1720-Milan 1795. The most famous Italian harpsichordist of her time."

The first serious history of music, The Oxford History of Music¹⁴, dates from 1801 and is a joint work. Women could hardly be said to feature large in the book, but they are less subject to arbitrary whims. From 1830 on, bibliographies, letters, correspondence, monographs and other writings concerning women were published, but this was often because they belonged to "musical dynasties" rather than due to their own renown; if the women were famous in their own right, it was often in the solitude of old age that they finally expressed their thoughts on their art.

In 1910, Otto Ebel did them justice by writing the first biography of women composers. By this time, the feminist movement was in full swing. The earliest bibliographies extolled the creative abilities of women and were exclusively concerned with women composers. However well intentioned, these claims should not have been so compartmentalized in their approach to the history of music. Otto Ebel too can be criticized for confining his research to women composers.

The 10-volume Biographisch-Bibliographisches Quellenlexicon der Musiker u. Musik-enciclopedia was published in Germany in 1904 under the editorship of R. Eitner¹⁵.

Everyman's Dictionary of Music¹⁶, which was published in England in 1946, contains an article on "Women Composers" (p. 694) which is followed by a list of 71 women composers, with references to dates and compositions. Grove's Dictionary of Music and Musicians¹⁷ was also published in England. Laurence Anya's Women of Notes: 1000 Women Composers born before 1900¹⁸ was published in the United States in 1978.

The definitive work of reference on women musicians and their history is American musicologist H.S. Drinker's Music and Women: the Story of Women in their Relation to Music, published in 1948. This outstanding work of erudition is one of the best approaches to the history of women in music and covers all civilizations.

There is now a profusion of books on individual women musicians and general encyclopaedias on the subject. A dictionary of women musicians throughout history and a discography of women composers have recently appeared in the United States: A. Cohen's International Encyclopaedia of Women Composers (1981), followed by her Discography of Women Composers in 1983. The American specialist on women's music, Carol Neuls-Bates, has published Women in Music, which is currently the most advanced piece of popular writing.

Satori e Allorto's four-volume Enciclopedia della musica was published in Italy in 1963 and includes women musicians, mainly Italians. In France, Fasquelle's Encyclopédie de la Musique (1958) lists the largest number of women musicians.

The connection between the women's movement and the identification of women in history has now become apparent: women have taken the task of researching their history into their own hands.

From authentic historical accounts, the steles, painted vases and engraved stones of Ancient Egypt, we know that in about 2563 Iti was a singer, Hekenu a harpist and Meyet-Nit and Hatshepsut musicians, as was Queen Nefertiti. The names of Isis and Nephthys, probably singers and dancers, are also mentioned in these accounts. Most of these women musicians lived near the city of Thebes, the cultural centre of Ancient Egypt and future capital of the Nile delta, the city loved by King Akhenaten, the mystic.

Music occupied an important place in the lives of the Ancients but, despite the wealth of legends handed down in the immense literature of Ancient Greece, lack of documentary evidence means that it is difficult to make any clear judgement of the role and place occupied by women in the music of those times. Nothing is known of the Assyrian musician Sammuramat; we can only conjecture as to Deborah, judge of Israel and prophetess, who witnessed the victory of Israel over the Canaanites and sang its glory in a famous song of which only a fragment, probably anonymous, remains and on which academics are still writing erudite papers.

A few fragments of Corinna's and Sappho's poetry are enough to explain their poetic success but tell us nothing about their music. Knowing that the full effect of their poetry could only be conveyed with instrumental accompaniment to give more power to the words (for music and poetry were inseparable), it is difficult to attempt an aesthetic analysis, even though Corinna and Sappho were reputed to be excellent musicians amongst their contemporaries.

There is no trace of the works of Lais and Megalostratis, both renowned for their music. This cannot be attributed to the intentional destruction of their work because they were women, as there is no trace of men's music of that period either.

That so many Greek writers praised not just the physical beauty of the hetaera musicians (so important in Ancient Greece) but also their talents, knowledge and reputation is surprising: Antiphanes, Athenaeus, Gorgias, Nicocenetes, Menander, Sosiscrates, Ammonius, Machaon, Lysias, Lucian, Apollodorus, Alciphron, Elien, Plutarch and most of the didactic philosophers wrote about the lives of the hetaeras, confusing myth with reality.

Athenaeus lists nearly 3,000 hetaera musicians living in Corinth; the figure may be an exaggeration but it gives some idea of the number of hetaeras, almost all of whom were musicians, in the two largest cities, Athens and Corinth.

Musicians had to acquire a great deal of knowledge and practise constantly and the Greeks played music throughout the day - music for their gods and heroes, music in praise of beauty, love, Bacchus and all the divinities, and hymns extolling victory.

To be an hetaera was perhaps only one way for women of poor origin, or even slaves, to do what they most wished to do: make music.

In the fourth century, there were not enough women oboists (women also played the cithara, harp and tambourine) or singers to meet the demand, and so the price of their services rose. Robert Flacelière quotes from Aristotle's Polity of the Athenians: "the Astynomi (police chiefs) were responsible for ensuring that women musicians were not hired for more than the legal maximum of two drachmas per evening. If an argument arose between several clients vying for the same instrumentalist, lots were drawn for her services."

Impresarios arranged for "touring companies" of women musicians and dancers, who were in fact their slaves. They were the equivalent of modern orchestra musicians, being hired out for parties, banquets or symposia or playing in "Synomilies", the ancient equivalent of salons. The two instruments favoured by the women were the lyre and the aulos. The modern word "flute" comes from the translation of the Greek word "aulos", though the aulos was actually an oboe with a beating reed.

One of the figures portrayed on the side panel of the Ludovingian throne (which depicts the birth of Aphrodite) is a naked girl sitting with her legs crossed, playing the double aulos. In Symposium, Plato describes Alcibiades as staggering and being supported by a woman playing the oboe.

All these examples from the classical era hint at the role, importance and economic function of the hetaera musicians. Women musicians lost their status in the Rome of the Caesars, however, as neither music nor women were held in high regard.

With the Barbarian invasions and the Dark Ages, music did not regain its status until the reign of Gregory the Great in the early seventh century, when it became part of the rigid structure of the Church. Only men and boys were allowed to sing the liturgy and deacons conducted the Pueri Cantores.

The period was dominated by the Fathers of the Church, particularly Saint Paul who had laid down the maxim "Mulier taceat in ecclesia", and women were forbidden to sing, dance or play instruments. Writing on the education of women, Saint Jerome recommended that "if a woman is destined for religious life, make sure that she uses no cosmetics nor wears jewelry nor plays any musical instrument; but encourage her to sing psalms and hymns".

This situation continued into the first half of the twelfth century. The year 1000 was the year of the catastrophes foretold by the Antichrist causing panic throughout Europe, and also of actual disasters such as the first outbreaks of the great plagues.

Women were enclosed in convents which, though austere, were administered by abbesses of wealth and status, and soon became the centres of a wealth of new culture. These unknown women were of astonishing intelligence, education, knowledge of languages and erudition and were largely responsible for creating twelfth century European culture. Régine Pernoud writes that "the abbesses were often related to empresses and always had their support. They were on the whole remarkable women and their convents were centres of culture".

Further research on the music of the convents may be of great value, since almost all the abbesses were musicians. It was in the convents that religious music developed, the two leading figures being the abbess of Gandersheim, Hroswitha, "perhaps the most original woman writer in Otto's Germany", and Hildegarde von Bingen, who left 74 musical works.

Reto Bezzola¹⁹ stressed "the powerful influence of women on the ruling class in Germany in the tenth and early eleventh centuries". Women read far more than men and played a very important role in education.

During the second half of the twelfth century, the abbess of the convent of Saint Odile in Alsace compiled an encyclopaedia which is still one of the most reliable sources of information on the feudal period. Herrad de Landsberg's Hortus Deliciarum (garden of delights) is illustrated with 336 miniatures which she drew "under the inspiration of God and to the glory of His Church". The illustrations show no significant change in men's clothing but women were now wearing long dresses (probably originating in Lydia) with tightly fitting bodices.

The twelfth century also saw the construction of new religious buildings, the most remarkable being the church at the monastery of Cluny, which was built in 1130.

In his Ecclesiasticae historiae, Orderic Vital²⁰ wrote: "Men flatter and honour women beyond all reason and with great temerity." F. van Thienen's²¹ theory that the new style of dress was one of the reasons for the glorification of women in the poetry of the troubadours seems perfectly feasible.

The Arab influence, so evident in Provençal lyricism, also affected the Courts of Love in which women painted an altogether different picture of love from those offered by men's songs of the same period. Meg Bogin claims that they expressed no such adoration of men nor any wish to be adored by them.

There is evidence of about 20 women troubadours: this number is surprisingly small and all twenty came from Provence, despite the fact that troubadours were to be found as far afield as in England (Eleanor of Aquitaine), Germany (Walther von der Vogelweide), Italy and the Iberian peninsula.

Women's music of the period could be said to be enclosed in societies within society, being confined to the convents or, in the case of the troubadours and Courts of Love, to a particular social class.

It could be argued that it was women who paved the way for the Renaissance in many of the arts; they put an end to the obscurantism of an age that church historian Cardinal Boronius had called the "soeculum obscurum".

There was very little difference between religious and secular music until the sixteenth century. Stealing the words of his librettist Neumeister, Bach said that "a cantata should be no more nor less than a fragment of opera" (quoted by Jacques Chailley²²). For the first time, instrument-makers began to take acoustics into account and the instruments they now produced were equally at home in the church and in the concert hall.

In true Gothic style, women were used to make instruments more appealing to the eye: an organ-chest panel in the church of Notre-Dame du Grand-Angely depicts a woman playing a bass viol and the scrolls of violins, viols and cellos were decorated with a carving of a woman's head. This fashion had been handed down from the Middle Ages and became the general custom.

In convents, the nuns accompanied their singing with the single-stringed trumpet marine of which Molière was so fond. The use of the thumb as a mobile nut to produce high notes originates from this period and was very common among women.

Under the Reformation, women were permitted to sing the liturgy in Protestant churches but, despite growing liberalism, they were not permitted to do so in the Catholic Church. Women's musical liberation lay in "solo" instruments such as the violin and harpsichord and, above all, in the human voice, the vital ingredient of opera.

It was in the sixteenth century that voice pitches were set: cantus and altus for women; tenor and bass for men. Developments in singing technique and scientific knowledge of the voice led to changes in the female cantus, which became the superius and later the soprano voice. The use of ornamentation and modulations such as vocalise, appoggiaturas, trills, gruppetti and arpeggios led to the flowering of the bel canto, a style of singing in which women were to excel.

The women troubadours of the twelfth century may have been the first women composers but widespread male censorship in the music world meant that their lead was hard to follow. The invention of new instruments, however, encouraged new forms of virtuosity, and women musicians became outstanding keyboard players.

In England, Elizabeth I's favourite instrument was the virginal (an instrument similar to the spinet), named after the young girls who played it. In Italy and France, however, the spinet was preferred to the virginal. Later, European music was dominated by the harpsichord, which had been introduced by Germany and the northern European countries, mainly due to the influence of the instrument-makers of Antwerp.

There was a strong Italian influence in all forms of European music, with the oratorio and opera, the two highest forms of musical art, attracting a wide audience.

The first professional woman composer, Francesca Caccini, helped to open out the music world to a growing number of women. Despite openly declared misogyny (a refusal to publish their works), they pursued professional music careers and often won considerable public acclaim.

The examples of Christine de Pisan, followed by Christina of Sweden, who abdicated to devote her life to art, Anna Maria von Schurman, dubbed the Sappho of Holland, and Marie de Gournay, must have encouraged women musicians to persist despite social pressures.

Marguerite-Antoinette Couperin "was known for her virtuoso talent and was appointed as harpsichordist to the King's Chamber, a position that had previously been reserved for male composers" (cited by Landowski in Histoire générale de la musique).

Anne de la Barre was made musician in ordinary to the King who, "impressed by her ability and long service, has retained and retains the said Anne de la Barre as ordinary to His Chamber, to provide Him with recitals of her Balletts and other private performances. As holder of the post, she shall receive the sum of 1,200 Tournois pounds..." (Marcelle Benoit, Les musiciens du Roi de France²³).

The composer Elisabeth Jacquet de la Guerre enjoyed so great a success with performances of her works (which were not performed again until the seventeenth century) that coins were minted bearing her effigy and the words "Aux grands musiciens j'ay disputé le prix" (I contended for the prize with the great musicians).

In the convents, nuns played secular instrumental music. Sister Isabella Leonarda, mother superior at Sant'Orsola di Novara, was renowned for her compositions. Women instrumentalists, composers and singers soon became famous and travelled throughout Europe, achieving enviable success.

In a letter on opera to Monsieur de Nyert, La Fontaine²⁴, like Greek writers before him, extolled the talents of Marie-Françoise Certain:

"Certain... equally talented in a thousand arts; Whose rare genius and brilliant hands, Surpass those of any Chambonnière, Handel or Couperin. The unique harpsichord of this dear child Touches me more than Isis and all her music; I want nothing more; I desire nothing better To content my soul, ears and eyes."

A significant event, whose real importance was that it marked the beginning of an era of concerts and recitals, was the founding of the Concert Spirituel by André Danican Philidor²⁵ in Paris in 1725, followed by the opening of the Concert des Amateurs in 1770.

In Germany, the "geistliche Konzerten" and "Liedhaber Konzerten" organized in Berlin and Leipzig were the first public concerts. The women performers there were highly acclaimed by the public but not, unfortunately, by male composers, who felt so threatened that women began to be segregated in the world of music. A letter written by an orphan girl at l'Ospedale della Pietà, Lavinia Fuggita, bears witness to the oppression of women in music. Her cantatas, concertos and various works for Easter had to be composed in secret and in imitation of Vivaldi's style. "You must understand that I could not do otherwise;" she explained, "they would not take me seriously, they would never let me compose. The music of others is like words addressed to me; I must answer and hear the sound of my own voice. And the more I hear that voice, the more I realize that the songs and sounds which are mine are different... Woe betide me should they find out."

Ospedale della Pietà was a nursery for the virtuosos who provided Vivaldi with his "musical material". These girl musicians were known by their first names and the name of the instrument they played: maestra Lucietta of the Viol, Cattarina of the Cornet, Silvia of the Violin, Organist Luciana.

The famous German flautist J.J. Quantz²⁶ ranks la Pietà highest among the four Venetian hospices for the perfection of its music. He particularly mentions the singer and organist Angeletta. In 1739, Président de Brosses²⁷ wrote that Chiaretta "would certainly be Italy's leading violinist if it were not for the fact that Anna-Maria of the poorhouse is better still." Later, he writes that Anna-Maria is Tartini's equal.

In 1768, a new instrument from Italy made its not very successful debut on the Continent at the Concerts Spirituels; the pianoforte had arrived (it had already been introduced into England). The player was a woman, Mlle Lechantre, the first to launch the prodigious career of an instrument which would surpass all others.

Almost immediately, women had as much success playing the pianoforte as any other musical instrument. Most of the women pianists of the Romantic period are included in the biographical section of this study. The story of one of the greatest women musicians illustrates the way in which subordination to "man-God" could shatter the most passionate love of music: the inimitable pianist Clara Schumann not only ended her career after her marriage to Robert Schumann but was to dedicate her whole life to his music from then on. The position of women was certainly conditioned by their social and cultural environment: Mme Roland²⁸ wrote: "I shall not make a virtuoso of my daughter; I shall remember that my mother was

afraid that I might become a great musician or devote my life to painting because, above all, she wanted me to love the duties of my sex and be a wife and mother."

This attitude was taken to most women musicians of the period; those who showed obvious signs of virtuosity and genius, like Nannerl Mozart, were exploited for the "theatrical" purpose of setting male talent off to advantage. The little girl played the most demanding works of the great composers, while the boy played a variety of fragments in different keys with the keyboard covered from sight.

It would be an arduous task to list all the women choirmasters, composers and organists and, from the musicological point of view, there is a great deal of work still to be done. One woman with incomparable musical talent who has been forgotten even by musicologists is Gervais François Couperin's daughter Céleste. One of the finest organists of her time, she was so familiar with musical traditions that she could still improvise a fugue, even in the 1830s. The name of Couperin was completely unknown at the time.

There were many sisters and wives of composers who were encouraged in their love of music but at the same time discouraged, and sometimes actively prevented, from taking up music as a career. This was the case much later of Adèle Hugo and Alma Mahler, not to mention Fanny Mendelssohn and many others who left a good deal of written testimony as to this "difficulty of being".

Some women made a name for themselves by promoting the art of music, perhaps by offering financial support, like Lully's patron Catherine Vandenberg and Mantansier, who ran France's most important theatres at her own expense, or by teaching music and piano.

How many people know that, at the age of 22, Tekla Baderzewska-Baranowska wrote a "best seller" called "La prière d'une vierge" (a virgin's prayer) which has been recorded no less than 140 times and is familiar to every pianist?

Modern musicians still adhere to practices introduced by women. In about 1854, a Berlin artist depicted a piano and violin recital in which pianist Clara Wieck and violinist Joachim sit back to back, with the violinist facing the audience, an arrangement that is still the custom in the concert hall today.

Several women became music publishers and printed other women's works. The Erard Sisters, with the help of musicologists, were among them. The most eminent of these sisters, Cornelia Auerbach, compiled Die deutsche Klavikordmusik, an impressive and "truly exhaustive" collection of articles on the clavichord.

Despite the remarkable breadth of their talent, women still had an important bastion to conquer: the universities. English pianist and composer Adelaide Louise Thomas took a Bachelor of Music degree at Oxford in 1893 but was refused a certificate because she was a woman. In 1899, Annie William Patterson was the first woman to receive a doctorate in music from the National University of Ireland.

Fanny Raymond Ritter wrote and published the first work on the history of women and their music in the United States in 1876.

Not until 1876 had a single woman violin student been admitted to the Royal Academy of Music in London. As a rule, women were not permitted to compete for prizes nor receive certificates at European music schools and conservatories.

Otto Ebel writes that "when Elisabeth Stirling wrote her magnificent Psalm CXXX with 6 voices and orchestra for the Bachelor of Music degree at Oxford, the degree could not be awarded to her because, although the work itself was eligible and of recognized merit, there was no provision in the regulations for women to receive degrees".

To get their work published, some women resorted to signing them with their husband's name or their own maiden name or initials. Augusta Holmes wrote under the name of Herman Zenta, Mme de Grandval under the name of Clément Valgrand. Madame de la Hye signed herself Léon Saint-Amans. Mrs John MacFarren published under the pseudonym Jules Brissac. Madame Roeckel was Jules de Sivray, and there were many others. Farrenc, Smyth, Chaminade and Lebeau all used their initials only.

The French word "compositrice", meaning "woman composer", was coined only in 1847. Lili Boulanger was the first woman to win the first Grand Prix de Rome with her cantata "Faust et Hélène" in 1913.

Women were not only musicians and composers; some were able to make an immense contribution to music by the very fact that their motivation was not purely commercial but arose from their love of music. This was true of instrument-makers like Nanette Stein who tuned Beethoven's pianos, or the harpsichord-maker Blanchet's daughter who, together with her husband, carried on her father's business and produced instruments that are still prized today.

Everyone knows Albinoni's Adagio, but how many people realize that one of the best known songs, "Annie Laurie", was written by a woman, Lady John Douglas Scott?

How many people know that one of the most popular jazz "standards" was written by Ann Ronnel?

It is true that few women have become conductors but, without indulging in hasty judgements, it could be argued that they have hardly been encouraged in such ambitions by the reluctance of male musicians to be conducted by a woman. Even the terms "chef d'orchestre" in French or "conductor" imply a concept of rank and maleness. Men do not readily accept the authority of a woman. How often does one see a squadron of police led by a woman?

In the late 19th and early 20th centuries, European symphony orchestras closed their ranks against women, although conservatories and music colleges continued to offer professional training and award prizes to women, attracting many women musicians who would then find no work to go to.

In response to the straits in which they were placed, women combined to form the Union of women music teachers and composers in 1904 and the Union of women musicians in 1910, both of which helped them to establish contacts throughout Europe. The aim was to provide for the needs of disadvantaged women musicians (rent allowance, welfare fund, medical aid, etc.).

These unions were not altogether effective, but their members did help each other to obtain work, as testified by Jacqueline Lenoir's article in *Miroir du Monde* (14.9.1935): "There is a café where they meet and keep each other up to date on their engagements. No humiliating canvassing, no vain soliciting; they know that they can count on each other."

Finally, women decided to form their own orchestras. The first were Viennese and revived the tradition of Sunday bandstand concerts which had been so popular at the time of the Strausses.

In 1937, Antonia Brico founded the New York Women's Symphony Orchestra, conducting 90 highly talented women musicians.

Chiquinha Gonzaga was the first woman to be appointed conductor of the national orchestra in Rio de Janeiro. Sister Rosalina Abejo RVM asked for a papal dispensation to conduct symphony orchestras. In the 1950s, Andrée Colson formed a women's chamber orchestra which toured the world, including China.

In the United States, variety and jazz orchestras proliferated: Babe Egal and the Red Heads, Alex Heyde's Musical Darlings, the Hollywood Debs, The Diplomettes and The Sweethearts of Rhythm were all women's orchestras.

Obviously these intrusions into a male sphere were not accepted without protest. The line taken from an early stage in the male counter-offensive was that women were too weak and their arms too short for them to hold the larger stringed instruments. In "Etude de la musique instrumentale dans les pensions de demoiselles" (a study of instrumental music in young women's hostels), B. Jullien discussed "the considerable difficulties encountered by girls wanting to play the violin". He went on to offer a series of general thoughts on the use of the chin to hold the violin in a horizontal position, which might result in an "unladylike" pose, and the vibrations of the instrument against the chest. Women should certainly not play an instrument that had to be positioned in such a way. The author concluded that women's arms are too short for them to be able to play certain notes, and their fingers too weak to tune a violin.

Somebody actually invented a special violin for women. One of Kreutzer's pupils commented that "women who, quite rightly, have no desire to be ungraceful will adopt the position best befitting their sex".

The attitude was by no means new. In 1944, Ernest Closson wrote that "the average pressure of the finger on the fingerboard is presently estimated at 80 grams. The human body, however, does not change. This is significant when one realizes that Beethoven's *Appassionata* consists of some 12,000 notes. This example suffices to illustrate the 'truly athletic' nature of piano-playing, to which frail young women devote 3 or 4 hours work a day, having to exert a pressure of several tons as their little fingers pound on the ivories".

One wonders what muscle-building exercises enabled the Clara Askills and Lili Krauses of this world to give recitals nearly two hours long.

The idea of women's physical unsuitability lingers on even now and it is not unusual for a woman to be frowned on if her ambition is to play the horn, tuba or any wind instrument in a symphony orchestra. The story involving the conductor Herbert von Karajan is so well known as to need no repetition here. The young woman in question made the mistake of being a clarinettist.

Despite all the opposition, some women, not content with playing wind instruments like men, have wanted to improve the tone of instruments or even make them. Here again women face hostility, as the instrument-making world is still dominated by small craft firms which try to pass their trade secrets from father to son.

Eva Kingma of Nederhorst den Berg in Holland has a business manufacturing transverse flutes, an instrument she also plays herself.

In France, England, Italy, Switzerland and Belgium, women have revived dying crafts and manufacture reproduction transverse flutes, baroque bows, wind instruments, harpsichords, spinets and old instruments like crum-horns, recorders, lutes and hurdy-gurdies. Others restore old violins, cellos and harpsichords.

One woman, Françoise Terrioux, restores mechanical musical instruments and several women musicians have contributed (and still contribute) to organ-building.

The harpsichord is a completely hand-crafted instrument and modern reproductions must, if they are to be as faithful as possible to the original, have a sounding-board decorated with a paint that is blended with white of egg. Women are excellent at this precision work which requires great care and skill.

Then there is jazz. Nobody can deny that there have been remarkable women jazz singers and musicians. Who could ever forget Mamie Smith (Bessie Smith), the queen of jazz? According to an odd letter from Clarence Williams, it may even have been a woman who coined the word "jazz": "I was the first person to use the word 'jazz' in a song. In 'Brown Skin', 'Who You For?' and 'Mama's Baby Boy', I used the words 'jazz song' in the score. I don't remember exactly where the word comes from, but I remember hearing a woman say it when we were playing a piece: 'Oh, jazz me, baby!' she said."

One woman stands out from the ranks of teachers who have trained generations of pianists, violinists and musicologists and have contributed to every discipline in the musical and related fields: Nadia Boulanger.

Wanda Landowska is another woman who has dominated the twentieth century with her extraordinary influence, tenacity and determination in dragging the harpsichord from the oblivion to which it had been relegated by men.

Of the 50 major harpsichordists who now enjoy an international reputation, 36 women have recorded nearly all the harpsichord music that has been rediscovered and published today.

One area in which women's predominance has never been disputed by men, although men have been the most enthusiastic audiences, is popular music. From the bourgeois intellectuals of the eighteenth century to the left bank intellectuals of the 1950s, men have always been the main targets for such artistes as Yvette Guilbert, Mistinguett, Josephine Baker, Rina Ketty, Edith Piaf and other outstanding figures on the international popular music scene on which so many women have made their name. Rock, gospel, rhythm and blues and dixieland all have famous women stars.

The women researchers who have combed through history in search of information and are amongst the pioneers of musicology and ethnology should not be forgotten: the Belgian Suzanne Clercx-Lejeune, whose works paved the way for an understanding of baroque music; Edith Gerson-Kiwi, who studied several thousand documents on different oriental music traditions, and Margaret Henrietta Glyn, to whom we owe the monumental work Elizabethan Virginal Composers. Many of the major centres of musicological research in European universities are now directed by women.

One of Europe's leading record companies was set up twenty years ago and, until recently, run by Ariane Segal who recorded some 40 records of women's music, including music by Béatrice Comtesse de Die.

Molière's works illustrate women's condition throughout the ages: in Les Femmes Savantes, he wrote that "a woman knows quite enough once she can tell the difference between a doublet and breeches". In contrast, John Stuart Mill recognized women's capacity for genius: "In musical composition, for example, women certainly have as much ability as men" (The Subjection of Women).

These two statements sum up the entire history of women's music. The first advances the idea that women have been confined to amateur status by their society (i.e. men): they have been allowed to make music for their own pleasure but have not dared attempt to rival men in creating and performing music. The quotation from John Stuart Mill reveals how much work has still to be done to discover that women did make an active contribution to music, writing and composing a musical literature that we have yet to rediscover.

Women musicians are now an integral part of all fields of music and their presence appears to cause no problems. Today, women's world of music knows no bounds: twelve-tone, dodecaphonic, electronic, electro-acoustic. Women are in every field. Joanna Bruzdowicz from Poland and Sharon Kanach from America are just two examples.

What will tomorrow's music be? Who will make the music of the future?

The Belgian critic José Bruyr²⁹ gives his reply in the conclusion of his Histoire de la Musique: "Music will be what the great musician, who may be born tonight, wants it to be".

Why not a great woman musician?

NOTES

1. Pierre Mesnard, Director of Centre de la Renaissance (Tours, France). Article: "Existe-t-il une philosophie baroque?", in Actes des Journées internationales d'étude du baroque de Montauban (France 1965, p. 37).
2. P. Schmidt, expert on prehistory and ethnology, devised a method of historical and cultural classification which introduced the notion of cycles.
3. Meg Bogin, see General Bibliography.
4. Otto Ebel, see General Bibliography.
5. Marcel Vilosqui, doctor in musicology. Article: "La femme dans la musique française de 1671 à 1871", in Action musicale, Femmes et Musique, no. 18/19, Paris, 1983 (p. 31).
6. Carol Neuls-Bates, see General Bibliography.
7. Denys of Halicarnassus the Younger, Greek historian at the time of Hadrian (second century A.D.), author of Mousikè Istorìa (history of music), now lost.
8. Rufus, Denys of Halicarnassus' compiler who edited a 5-volume version of Mousikè Istorìa which is also lost. Some texts have been attributed to Hesychius of Miletus and preserved by Suidas. It was these documents that Plutarch used to write his De Musica.
9. See 8 above. Plutarch or Pseudo-Plutarch was born in Chaeronea (Boeotia) circa 48 A.D., and died in Chaeronea circa 123 A.D. Historian, biographer, philosopher, author of Parallel Lives, De procreatione in Timaeo and De Musica. It is now known that he was not in fact the author of the only history of the music of Antiquity (De Musica) which was attributed to him.
10. Aristophanes of Byzantium was a disciple of Eratosthenes and was appointed head of the Alexandrian Library by Ptolemy VII. This learned philosopher increased the library's collection, adding many works in various languages. He was particularly interested in the lives of the Greek hetaeras, which he recounted in 43 Synomilies.
11. See General Bibliography.
12. O. Schultz-Gora, Die provenzalischen Dichterinnen, Leipzig, 1888.
13. F.J. Fétyis, Belgian musicologist (1784-1871).
14. Oxford History of Music: the first history of music, produced in 1801 by a group of scholars.
15. R. Eitner, see General Bibliography.
16. Everyman, see General Bibliography.
17. Grove, see General Bibliography.

18. L. Anya, see General Bibliography.
19. Reto Bezzola, Les origines et la formation de la littérature courtoise en Occident, Bibliothèque de l'Ecole des Hautes Etudes, Paris, 1958-1963, 5 volumes.
20. O. Vital, born in England in 1075. Year of death unknown, but probably about 1141. He travelled across Europe and was one of the truly international minds of the Middle Ages. He wrote a chronicle called "Ecclesiasticae Historiae XIII".
21. F. van Thienen, expert on the history of fashion.
22. J. Chailley, lecturer in music history at the Sorbonne, 40,000 ans de musique, Plon, Paris, 1961.
23. M. Benoit, Les musiciens de France, PUF, Paris, 1982.
24. Nyert, famous French singer, 1597-1682. La Fontaine dedicated a letter to him.
25. A.D. Philidor, French musician, 1726-1795.
26. J.J. Quantz, German musician, 1697-1773. His principal work is the treatise "Versuch einer Anweisung die Flöte traversière zu spielen", 1752.
27. Président de Brosses, French diplomat who wrote an account of his travels in Italy and his admiration for the girl musicians of la Pietà (1739).
28. Manon Philipon, 1754-1793. She had a famous salon in Paris. Died on the scaffold. Mme Roland left some interesting memoirs.
29. Belgian music critic (1889-1980). Published La belle histoire de la musique in 1946.

BIOGRAPHICAL INDEX

This index includes a selection (by definition fairly arbitrary) of women musicians who were not only well known to their contemporaries but have also made a lasting impression on the history of music.

Women have made as great a contribution to the essential framework on which the history of music is based as the male theorists, artists and composers, but their history has always been neglected and has yet to be written.

We are all too aware how modest is our own small contribution, but we hope that the biographies that follow, in which we have tried to outline the development of women's musical culture in Europe, will be part of this great adventure.

From Denmark to Portugal, Spain to Holland, Greece to Great Britain, Italy to Belgium, Germany to Luxembourg, France to Ireland, women musicians have created their own musical culture, a feat made possible not merely by the conduciveness of the cultural atmosphere in Europe, but also by their passionate love of music and their desire to express themselves musically.

We would like to state our thanks to the following organizations for the information they have supplied:

- Action musicale, c/o Denise Laroutis, 51 Boulevard Auguste Blanqui, Paris 13e
- Fawcett Library, City of London Polytechnic, Calcutta House, Old Castle Street, London E1
- Agence Femmes Information, 21 rue des Jeûneurs, Paris 2e
- Hoofdbedrijfschap Ambachten, 108 Badhuisweg, PO Box 80701, 2508 GS The Hague
- Equal Opportunities Commission Information Centre, Overseas House, Quay Street, Manchester M3 3HN

and to everyone who has assisted us in our research.

AGNESI PINOTTINI Maria Teresa (Milan 1724-? 1795)

Italy

Musician and composer. Daughter of the feudal lord of Monteveglio. Sister of Maria Gaetana Agnesi, who was professor of mathematics at Bologna University and died in Milan in 1799.

Maria Teresa was reputed to be the most accomplished harpsichordist of her day in Italy.

COMPOSITIONS

-Harpsichord music dedicated to the Empress Maria Teresa

-cantatas

-six operas : La Sofronista
Siro in Armenia (1753/4)
Nitocci
Insubria consolata (1771)
Il Repastore
Ulisse in campagna

BIBLIOGRAPHY

Mazzuchelli, Maria Gaetana Agnesi : gli scrittori d'Italia, Bascia, 1753

ALEOTTI Raffaella (Ferrara c. 1570- ?)

Italy

First daughter of G.B. Aleotti, architect of the Farnese theatre in Parma. Highly gifted musically, she was taught by Alexandre Milleville. She became a nun at the Convent of San Vito in Ferrara, which was famous for its teaching of music. Later she became prioress. She left a book of "Cansione Sacrae" for 5, 7, 8 and 10 voices, which was published in Venice in 1593.

Her sister Vittoria, who also became a nun, was a pupil of both Alexandre Milleville and Ercole Pasquino. She published a collection of 21 pieces composed to poems by Guarini, entitled : Ghirlanda di Madrigali a quattro voci.

BIBLIOGRAPHY

See General Bibliography.

COMMENTS

Raffaella Aleotti and her sister were contemporaries of Gesualdo, who was just beginning to become influential, although only Vittoria wrote madrigals.

ANNA AMALIA, Duchess of Saxe-Weimar (Wolfenbüttel 1739-Weimar 1807)

Germany

Daughter of Duke Karl von Braunschweig I and the Duchess Philippina Charlotte, sister of Frederick the Great. She was also the niece of Anna Amalia of Prussia, an accomplished musician.

Born into a highly musical family, she displayed her gifts very early. Her first teacher, Friedrich Gottlob Fleischer, court organist and pianist, was succeeded by the kapellmeister, Ernst Wilhelm Wolf.

In 1756, when she was 18, she married Duke Ernst August Konstantin of Saxe-Weimar. In 1758, the Duke died, leaving her with two children. She then acted as Regent of the Palatinate from 1758 to 1775.

A friend of men of letters such as Herder, Wieland and Goethe, she followed the latter to Italy in 1788-90, during which time she studied sculpture.

During a stay in Naples, in 1799. Paisiello staged her operas.

WRITINGS

Essays on music, 1799 (Italian vocal art; lost work)

COMPOSITIONS

- Divertimento for harpsichord, clarinet, viola and cello, Weimar
- 2 sonatinas for harpsichord, two horns, two flutes, bassoon, two violins, viola and bass (manuscript)
- Musik zu Goethes Erwin und Elmire, performed in 1776
- Komposition zu Goethes Jahrmakrtsfest von Plunderweilern, 1778

PUBLICATIONS

- Erwin und Elmire, publ. by H. Friedländer, Leipzig, 1921

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- R. Münnich, Aus der Musikaliensammlung der Weimarer Landesbibl. besonders dem Nachlass der A.A., in Aus der Gesch. der Landesbibl. zu Weimar u. ihrer Sammlungen, Fs. zur Feier ihres 250 jährigen Bestehens, Iena 1941
- O. Heuschele, Herzogin A.A., Munich, 1947

COMMENTS

Although very gifted, she did not think of herself entirely as a composer. Because of the influence of her upbringing, she did not feel that a woman could make a career of music.

ANNA AMALIA, Princess of Prussia (Berlin 1723-1787)

Germany

Sister of Frederick the Great, himself a renowned musician and friend of Bach, to whom he suggested the theme of the Musical Offering. She is believed to have received her first lessons from her brother. She was taught by Gottlieb Hayne, and then by Kirnberger in about 1758.

At the age of 30, she learned the organ and probably the violin. She was an excellent harpsichord player, and began composing music in 1744. She wrote the music for Ramler's Tod Jesu.

In 1756, when a ball was held for the King's birthday, Anna composed the music and conducted the orchestra.

One of her cantatas was considered to be a masterpiece by musicians of her time.

Influenced by the eccentric ideas of Kirnberger, who would not let his pupils listen to any contemporary work, she took refuge in studies of composers of former times.

A woman of great culture, she amassed a remarkable collection of manuscripts by Palestrina, Handel, Hasse, Haydn, etc. Most notable of all was her collection of manuscripts and editions of J.S. Bach, including the original manuscript of the Brandenburg concertos. This collection, considered to be one of the finest, was bequeathed to the Joachimstalschen Gymnasium in Berlin. It has been in the Berlin Municipal Library since 1914.

Anna Amalia was self critical and a worrier by nature, and consequently left very few works. Afflicted by a disease of the joints and blindness, she died in 1787.

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Fr. C. Köpke, *Gesch. der Bibl. des Joachimsthalschen Gymnasiums*, Berlin, 1831

R. Eitner, *Katalog der Musikalien-Slg des Joachimsthalschen Gymnasiums zu Berlin*, Berlin, 1884

C. Sachs, *Prinzessin Amalia von Preussen als Musikerin*, in *Hohenzollern-Jb.* 1910

F. Bose, *A.A. von Preussen u. Ph. Kirnberger*, in *Mf X*, 1957

ANDERSON Lucy (Bath 1797-London 1878)

Great Britain

Lucy Anderson (née Philpot) was a pianist. She lived in London, where she taught Queen Victoria the piano.

ANDERSON Marian (Philadelphia 1902-)

United States

A black singer with a magnificent alto voice who made her debut in 1924. She studied under Mme Cahier in Sweden, and has had an international career. In 1955, she was the first black singer to perform at the Metropolitan Opera House, New York.

BIBLIOGRAPHY : See General Bibliography

BEACH Amy Marcy (Henniker 1867-New York 1944)

United States

Pianist and composer, looked on as one of the experimental and innovative women composers. She was encouraged and guided in her **early** musical studies by her mother. Her piano and harmony teachers were her mother, Perabo, Hill and Baermans. Amy Marcy Beach was one of the few women composers to have taught herself all the rules of orchestration by studying the great composers and their works, with no help from any teacher. According to her own account, she acquired her education in orchestration, composition, counterpoint and fugue entirely by herself, without any teacher, through studying early treatises on counterpoint, fugues and other aspects of musical theory as well as works on orchestration by Berlioz and Gevaert, which she translated from the original.

She spent three years writing a mass in B flat for soloists, choir, orchestra and organ, which was first performed by the Boston Handel and Haydn Society on 7 February 1892.

Even the most dogmatic critics acclaimed this monumental work, a rare accolade for a woman. As Otto Ebel wrote: "a nobly written work in the character of the finest masters, full of beauty, with symmetry, harmony and knowledge of counterpoint, free from all classicism ... Imbued with the ideas of the finest masters, the composer has copied or imitated none of them. Her melodic form is entirely her own."

Her last major orchestral work was the Symphony in E minor, opus 32, known as the Gaelic, first performed by the Boston Symphony Orchestra in 1896. Interestingly, it did not meet with the same success.

COMPOSITIONS

- Mass in E maj.
- Christ in the Universe, for choir and orchestra
- Gaelic Symphony
- Piano Concerto
- String Quartet
- Piano Trio
- Numerous songs, etc.

BIBLIOGRAPHY

Philip Hale, Mrs Beach's Symphony Produced Last Night in Music Hall, Boston Sunday Journal, Nov. 1, 1896, p. 2
See General Bibliography.

COMMENTS

She was the first American woman composer to write a symphony.

BIGOT DE MOROGUES Marie (Colmar 1796-Paris 1820)

France

Pianist and composer, born of musicians. In 1804, she married Paul Bigot de Morogues, Prince Rasoumovski's librarian. The couple settled in Vienna, where Marie formed friendships with Haydn, Salieri and Beethoven, who saw her as an ideal performer of their works.

She returned to Paris in 1809 and, together with Cherubini, Auber, Baillot and the cellist Lamare, held a "musical salon" which was to popularize the works of the great composers. There, at the age of 17, Felix Mendelssohn and his sister Fanny met Madame Bigot. She took a liking to young Felix and gave him lessons in 1816. Marie Bigot also advised the young Schubert.

Her husband was imprisoned in Wilno, in Russia, from 1812 to 1817, and she had to earn her living by teaching. She took a particular interest in fingering technique and practising musical exercises. She was a remarkable teacher and could convey a feeling for the works of Beethoven to her pupils.

COMPOSITIONS

- sonatas
- sonata and andante with variations, published in Vienna by Artaria
- suite of studies and rondo, published in Paris by Mlles Erard
- various piano pieces (lost)

BILLINGTON Elizabeth (London 1768-Venice 1818)

Great Britain

Elizabeth Billington (née Weichsel) was a soprano of German origin. She was a pupil of Johann Christian Bach.

As a pianist and singer, she was a child prodigy and became famous all over Italy. Paër and Paisiello wrote works for her.

She was also highly successful in Paris. On returning to London in 1801, she sang at both Covent Garden and Drury Lane.

She also performed with the Italian Opera at the King's Theatre.

Her portrait was painted by Reynolds and she appeared in two of Hogarth's books.

BIBLIOGRAPHY

See General Bibliography.

BOULANGER Lili (Paris 1893-Mezy 1918)

France

The first woman to win the Prix de Rome in 1913, with her cantata Faust et Hélène. Born into a musical family (her father won the Prix de Rome), she was taught by her sister. At 15, she could play the piano, cello, harp and violin. Her studies were constantly interrupted by illness and she died at the age of 25.

In 1909 she decided to become a composer and enrolled in Paul Vidal's class at the Paris Conservatoire. At the same time she was being helped by Fauré and Caussade.

Having won the Prix de Rome, she went to live at the Villa Medici in Rome, where she wrote her principal works, remaining there until 1914. After the First World War, she and her sister organized the Franco-American Committee to help the families of musicians. In 1916, she returned to Rome but her health forced her to go back home to Paris. Her memory is kept alive by a society founded by her sister, which has held a memorial mass every year since her death, attended by most contemporary composers.

Although few of Lili Boulanger's works have survived, her music occupies a special place in the French school for its qualities of feeling. Her psalms are universally considered to be masterpieces.

COMPOSITIONS

- psalms, XXIV, CXXIX (1916), CXXX (1916)
- Vieille prière bouddhique, Un Soir Triste, D'un matin de printemps (1917): symphonic poems
- Pie Jesu, for voices, quartet, harp and organ (1918)
- Clairière dans le ciel (1914), to a poem by Francis Jammes
- vocal quartet: Renouveau, which won the Lepaulle Prize in 1913
- an unfinished opera: la Princesse Maleine, to a text by Maeterlinck

BIBLIOGRAPHY

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Paul Landormy, Lili Boulanger, in MQ, XVI, 1930
H.E. Reeser, Lili Boulanger, in De Muziek, VII, 1933
Léonie Rosenstiel, The Life and Works of Lili Boulanger, Fairleigh Dickinson University Press, Cranbury, New Jersey, 1978

COMMENTS

There has been a revival of interest in the works of Lili Boulanger, both on the concert platform and on records.

Her works are also to be re-issued on compact disc.

Through her sister's unflagging efforts, Lili Boulanger was one of the most widely played women composers in France.

BOULANGER Nadia (Paris 1887-1979)

France

Composer and teacher. Pupil of Fauré. Learned the organ from Guilmant. She won the second Prix de Rome in 1908. Between 1909 and 1922, working with R. Pugno, she published melodies set to Emile Verhaeren's poems, *Les Heures Claires*. She taught at the Ecole Normale de Musique in Paris from 1920 to 1939, then in the United States and from 1945 onwards at the Paris Conservatoire. She also became head of the American Conservatoire in Fontainebleau in 1950, having originally taught there in 1921.

A teacher of harmony, counterpoint and the history of music and the organ, she organised "cantata courses" in her apartment every Wednesday; attended by most of the contemporary composers. The works of composers such as Bach, Monteverdi and Schütz were discussed there.

Her pupils came from all over the world. Among them were Igor Markevitch, Jean Françaix, Leo Preger, Aaron Copland, Ray Harris, Walter Piston and Annette Dieudonné. A friend of Igor Stravinsky and all the great performers of this century, her whole life was dedicated to music. No other teacher has had a greater influence. In *Revue internationale de musique* (Oct-Nov 1938) Paul Valéry wrote of her: "she combines the joy of understanding and the desire to be understood with a steadfast determination never to sacrifice the structure of a work to piecemeal effect; precision to the advantages of ambiguity, purity to the individual intentions of the performer ... Sometimes, Madame Boulanger gives me the illusion that I understand something of the subtleties and skilful combinations of great music".

COMPOSITIONS

- *La Ville Morte*, based on d'Annunzio, unpublished
- *Les Heures claires*, text by Verhaeren
- *Rhapsody* for piano and orchestra
- *Sirène* : cantata
- organ pieces

BIBLIOGRAPHY

Aaron Copland, "*Nadia Boulanger : An Affectionate Portrait*", *Harper's Magazine*, October 1960, pp. 49-51

BRASSEUR Elisabeth (Verdun 1896-Toulouse 1974)

France

Choirmaster and teacher at the Paris Conservatoire from 1954. She founded the Elisabeth Brasseur choral society, which started out with more than 140 performers. After numerous concert tours in France and elsewhere, she recorded an outstanding collection of a cappella and orchestrally accompanied choral works, some for the first time, notably *Nicolas de Flue* and *Le Roi David* by Honegger and cantatas by Stravinsky and Anton Webern.

She was one of the most remarkable choirmasters of this century and trained most contemporary choirmasters.

BIBLIOGRAPHY : See General Bibliography.

BRUNET Marguerite (Bayonne 1730-Paris 1820)

France

Known by the pseudonym of La Montansier. She was a thinking woman and an eccentric. The Goncourts defined her as : "the genius of monopoly ... with her dazzling imagination and a firm head on her shoulders".

Having travelled to America twice, she toured in the provinces as an actress and then took up theatre management. She was put in charge of the Théâtre de Nantes, and then a small theatre in Versailles. In 1777, she obtained exclusive rights to put on plays and balls in Versailles, opening a theatre built specially for her in Rue des Réservoirs.

A protégée of Marie-Antoinette, La Montansier was soon the administrator of the court theatres, which included the theatres in Saint-Cloud, Marly, Fontainebleau and Compiègne. She also became the general administrator of the theatres in Le Havre, Rouen, Caen, Orléans, Tours and Angers.

She monopolised the actor Neuville, whom she married in 1800. In 1789 she spread her domain to Paris, where she hired the Beaujolais room at the Palais Royal. In 1791 she bought a piece of land in front of the National Library and there founded the Théâtre National on 15th August 1793. It was designed by the famous architect Louis. It was immensely successful and gave rise to envy. A conspiracy was formed against her on the instigation of the Opera House Committee and, on 13th November 1793, she was denounced to the Commune and imprisoned in la Petite-Force. On her release in 1798 she was almost destitute.

In 1801, at the age of 71, she took over the management of the Théâtre-Olympique in Rue Chantier. In 1802, to please the Emperor, she moved her theatre to Place Favart. Her management was short lived: she left after a year and spent twenty days in prison for debt.

One of her achievements was to revitalize the Opera Buffa in France with the help of numerous young performers (particularly singers) and composers of opera and comic opera.

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L.H. Lecomte, La Montansier, Paris

BROUWENSTEIN Gerarda Benthina van Swol- (Den Helder 1915-)

Netherlands

Singer. She has had a remarkable international career.

She was a member of the Nederlandse Opera.

BIBLIOGRAPHY

See General Bibliography.

CACCINI Francesca (Florence 1687-Luques c. 1640)

Italy

Francesca Caccini, called "la Cecchina", was the daughter of Giulio Caccini, the famous Italian singer also known as Giulio Romano, whose name is closely linked with the birth of opera. His daughter learned very young to play the lute, guitar, harp and harpsichord. She also learned to sing and compose and took up the study of Tuscan and Latin poetry at the instigation of Michelangelo the Younger.

A favourite of the Medici family, she was noticed by Henry IV in 1604 during a stay in France. She had to return to the court of the Medici in 1605 in the service of the Grand Duke of Tuscany. Francesca Caccini married the singer-composer Giovan Battista in 1606. She made a career together with her sisters, at court, in church, in salons and in the theatre. Her contemporaries gave her their unstinting admiration.

She published her first work in 1618, "Il primo libro delle musiche" for one and two voices. But it was above all the ballet "La liberazione de Ruggiero dall'Isola di Alcina", published in Florence in 1625, that made her famous, the first opera composed by a woman. The libretto is taken from cantos of Ariosto's Orlando Furioso. The subject is the episode of Ruggiero's escape from the island of Alcina the sorceress.

Her "Ballo delle Zigane", in which she played the part of a gypsy, was performed at the Pitti Palace in Florence where it was an immense success.

A portrait of her was found at the Rospigliosi Palace in Pistoia.

Her sister Settimia was a famous performer of Monteverdi (Arianna, 1608; Mercurio e Marte, 1628).

COMPOSITIONS

- Ballo delle Zigane (1614)
- Rinaldo Inammorato (1616)
- La Fiera, to a text by Michelangelo Buonarroti (the Younger) (1619)
- La Liberazione de Ruggiero dall'isola di Alcina (1625)
- Il primo libro delle musiche (1618)
- La Stiave et Feste delle donne (1619)
- Il martirio di Sant'Agata, in collaboration with Cicognini (1622)

PUBLICATIONS

La Liberazione de Ruggiero dall'isola di Alcina ("The Liberation of Ruggiero from Alcina's Island"), ed. by D. Silbert, Northampton (Mass), Smith College, 1945.

BIBLIOGRAPHY

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Una musicista fiorentina del seicento, Francesca Caccini, ("A Seventeenth Century Musician, Francesca Caccini"), in *Rass. Mus.* XIV/XV, 1941/42
D. Silbert, Francesca Caccini called la Cecchina, in *M.Q.*, XXXII, 1946
A. Ehrichs, Giulio Caccini,
N. Pirrotta, Musique et Poésie au XVIeme siecle, ("Music and Poetry in the XVIth Century"), 1954
Enciclopedia dello Spettacolo, Vol. II

CANDEILLE Emilie Julie, (Paris 1767-1834)

France

Daughter of P.J. Candeille, a basso profundo singer with the Académie royale de musique. She made her debut in 1782 in the role of Iphigenia in Aulis by Glück. Pianist and composer at the Théâtre Spirituel, she was also an actress at the Palais Royal theatre where she played the principal role in her first opera, Catherine ou la Belle fermière, in 1792.

Her two other works, Bathilde (1793) and Ida (1807), were received less enthusiastically, running for only a short time.

She lived through the French Revolution and was one of its heroines. After many turbulent love affairs, she married the painter Hilaire-Henri Périer de Senovert in 1821.

COMPOSITIONS

- a sinfonia concertante
- concerto for pianoforte with horn and flute
- 3 operas : Catherine ou la Belle fermière (1792), Paris; Maradan (1793)
Bathilde, Théâtre de la République, (1793)
Ida : a comic opera, (1807)
- sonatas for piano or harpsichord
- concerto for harpsichord

WRITINGS

- Souvenirs de Brighton, de Londres et de Paris, ("Memories of Brighton, London and Paris"), Paris, 1818
- Mémoires, Manuscrits, (Memoirs and Manuscripts"), Nîmes, special collection

BIBLIOGRAPHY

A.J. Candeille, Notice biographique sur Anne-Louis Girodet et Amélie-Julie Candeille, ("Biographical account of Anne-Louis Girodet and Amélie-Julie Candeille"), ms. (NL)

Baron de Trémont, Notice biographique, ("Biographical account"), ms. (NL)
A. Pougin, Une charmeuse, ("A fascinating woman"), Le Ménestrel, 7th Oct 1883

Th. Casevitz, Une actrice femme de lettres au XVIIIème siècle, Mlle Candeille, ("Mlle Candeille, an actress and woman of letters in the 18th century"), in Revue Hebdomadaire, Paris, October 1923.

CATALANI Angelica (Sinigaglia 1780-Paris 1849)

Italy

A soprano, one of the greatest singers of the 19th century, with a powerful, expressive voice. She made her debut at the Fenice theatre in Venice in 1795. She married Paul Valabrègue in Lisbon in 1804. It was in 1807, in London, that the quality of her singing first aroused real admiration. Louis XVIII appointed her manager of the Théâtre des Italiens in Paris, from 1814 to 1817, but her management was unsuccessful, and a benefit concert had to be given before the closure of the Favart theatre. She gave concerts throughout Europe for about ten years before retiring to Italy. Her personality left its mark on French music from Napoleon to Louis XVIII.

BIBLIOGRAPHY

- G.L.P. Sievers, Über Madame Catalani-Valabrègue, 1816
H. Satter, Angelica Catalani, Frankfurt/M., 1958
A. Soubies, Le théâtre italien de Napoléon à la Restauration, ("The Italian Theatre from Napoleon to the Restoration"), Paris 1910

COMMENTS

She succeeded La Montansier after some spectacular negotiations between the Emperor and these two personalities of the lyric theatre.

CHAMINADE Cécile (Paris 1857-Monte Carlo 1944)

France

French pianist and composer, pupil of Le Couppey and Godard. She gave her first concert at the age of 18 and was to pour out piano pieces and melodies from then on.

She made numerous tours, particularly in France and Great Britain. Her early works were signed with the initials C.C.

COMPOSITIONS

- a comic opera : la Sevillane
- a ballet : Callirhoë; performed in Marseilles in 1888
- lyric symphony for choir and orchestra : Les Amazones, created in 1888 in Anvers
- two orchestral suites
- a konzertstück for piano and orchestra
- two piano trios
- various piano and vocal pieces

COMMENTS

Although she is one of the best known composers of her time, her bibliography is relatively sparse. She left just over 200 piano pieces which, for the majority of early 20th century composers served as a collection for beginners and those who had acquired a certain degree of skill.

CLARKE Rebecca (Harrow 1886-)

Great Britain

Viola player and composer. She studied at the Royal Academy of Music in London. In 1919, together with Ernest Bloch, she took first prize in a competition for a composition for viola and piano. Her piece was a sonata, his a suite. She settled in New York in 1944.

COMPOSITIONS

- Psalm for choir
- piano trio
- sonata for viola and piano
- Rhapsody for cello
- duets for viola and cello
- songs for violin and voice and piano and voice
- instrumental pieces etc

BIBLIOGRAPHY See General Bibliography.

CLERCKX-LEJEUNE Suzanne (Houdeng-Aimeries 1910-)

Belgium

Belgian musicologist. After a classical education, she studied art history, archaeology and musicology. A pupil of Charles van den Borren, as soon as she graduated she became librarian to the Royal Conservatoire of Brussels, in 1944.

Since 1941, she has been a professor of **musicology** at the University of Liège and has led the Colloques de Wégimont since 1953.

WRITINGS

- H.J. de Croes, compositeur et maître de chapelle du prince Charles de Lorraine, (1705-1786), ("H.J. de Croes, composer and kapellmeister to Prince Charles of Lorraine, (1705-1786)"), 2 vols, Brussels, 1940
- Grétry, Brussels, 1944
- P. van Maldere, virtuose et maître des concerts de Charles de Lorraine 1728-1786, ("P. van Maldere, virtuoso and concert master to Charles of Lorraine 1728-1786"), Brussels, Palais des Académies, 1948
- Le Baroque et la Musique, Essai d'esthétique musicale, ("The Baroque and Music, essay on musical aesthetics"), Société Belge de Musique, 1948
- La musique en Belgique : le XVIIème et le XVIIIème siècle, ("17th and 18th century Belgian music"), La Renaissance du Livre, Brussels, 1950
- J. Ciconia, théoricien, ("J. Ciconia, theorist"), in Ann. Mus. III, 1950
- Aux origines du faux-bourdon, ("the origins of the faux-bourdon"), in RMIC, XL, 1957
- Pietro Ponto, Ragionamento di musicale, ("Pietro Ponto, the workings of a musical mind"), fascicule, Kassel, BV, 1959 (with R.H. Hoppin)
- Notes biographiques sur quelques musiciens français du XIVème siècle, ("Biographical notes on some French musicians of the 14th century"), in Colloque de Wégimont, II, Liège, 1955
- Les accidents sous-entendus et la transcription en notation moderne, (XIVème siècle), ("Understood accidentals and transcription into modern notation, (14th century)"), ibid.
- J. Ciconia, un musicien liégeois et son temps, ("J. Ciconia, the life and times of a musician from Liège"), 2 vols, Brussels, Palais des académies, 1960

COMMENTS

Her "Essay in Musical Aesthetics, the Baroque and Music", is the authoritative work on the subject. It formed the discussion paper at the Colloque de Montauban in France in 1963 for a meeting of musicologists to define the aesthetic elements of Baroque music.

DIE or DIA Countess Béatrice de (? c. 1140- ?)

France

Sometimes wrongly identified with Beatrix, the wife of Guillaume de Poitiers (1135-1189) or with Beatrix de Viennois. "A fine and noble lady," she fell in love with Rimbaut d'Orange and wrote many songs about him.

Her precise origin cannot be pinpointed from her name, but Meg Bogin, a specialist in 'troubadouritz' (woman troubadours) has a theory that she was Dia de Mondragon, Dia being not the name of a town but a woman's Christian name.

She lived, so it seems, with a rich family in the principality of Orange. We know she exchanged love letters with Rimbaut d'Orange. The first known woman troubadour, she left four songs and a "tenson", a sort of troubadour lyric poem consisting of a verse dialogue between two poets questioning each other and exchanging opinions on the same subject.

The works of the 'troubadouritz' have been translated for us in song books written in the 13th and 14th centuries. Of the 460 troubadours barely 20 women have been recorded, and of the 2,000 poems that have survived about 20 are by women.

The melody that has come down to us from the Countess de Die was transcribed in the "chansonnier du roi", copied in about 1270 for Charles of Anjou, the brother of Saint-Louis.

Among the 'troubadouritz' were Azalais de Porcairagues, Castelloza, Clara d'Anduze, Bieris de Romans and Countess Gersande de Provence.

BIBLIOGRAPHY

See General Bibliography.

- Meg Bogin, The Women Troubadours, Paddington Press, New York, 1976
P. Bec, La lyrique occitane du Moyen Âge, ("Old Provencal Lyrics of the Middle Ages"), publ. by Aubonet, Avignon, 1979
J. Roubaud, Les Troubadours, Seghers, Paris, 1971
H.-I. Harrou, Les Troubadours, Seuil-Points, Paris, 1971
Meg Bogin, Les femmes troubadours, ("The Women Troubadours"), transl. by Jeanne Faure-Cousin, Denoël-Gonthier, Paris, 1978
Sophie Drinker, Music and Women, Coward-Mc-Cann, Inc., New York, 1948
J. Lafitte-Houssat, Troubadours et Cours d'amour, ("Troubadours and Courts of Love"), PUF, Paris, 1950

COMMENTS

The name of Beatrice de Die (Dye) is more or less associated with the Courts of Love which emerged in the early 12th century. It appears in a list of ten women who sat at Signe's and Pierrefeu's Courts of Love near Toulon, to be found in a text by Jehan de Nostredame.

These statements should be treated with caution. History has not yet revealed to us all the mysteries of the Courts of Love and the legends surrounding them.

DUCHAMBGE Pauline (La Martinique 1778-Paris 1858)

France

Née du Montet. Pauline received her first music lessons from L.B. Desormery while she was a pupil at a convent school.

She was taught by Fr. Auber and completed her studies in Paris with Cherubini and Dussek. It was at this time that she began to compose ballads. Her patrons were the Empress Josephine and later her friend Marceline Desbordes-Valmore, who opened up the world of artists and writers to her.

She composed about 400 songs to words written specially for her by Chateaubriand, Hugo, Lamartine and Vigny. The melancholy of her works, the loftiness of the feelings she expressed and her melodies make the songs some of the most beautiful works of early 19th century French Romanticism.

BIBLIOGRAPHY

P. Hedouin, Madame Pauline Duchambge, in Le Ménestrel, June-July 1858
M. Desbordes-Valmore, Correspondance intime, ("Personal letters of M. Desbordes-Valmore"), ed. B. Rivière, Paris, 1896; Oeuvres manuscrites, ... Albums à Pauline, ("Manuscripts ... Pauline's Albums"), Bayer d'Agers, Paris, 1921

A. Pougin, La Jeunesse de Madame Desbordes-Valmore, ("The Young Madame Desbordes-Valmore"), Paris, 1898

J. Boulanger, Madame Desbordes-Valmore, Paris, 1926

DUŠEK Josefa (Prague 1753 or 1756-Prague ?)

Czechoslovakia

Née Hambascher. A pianist and singer, she was married to František Xaver, an excellent music teacher.

They were both intimate friends of Mozart and it was at their house that he finished *Don Giovanni* in 1787. Josefa was the first Donna Anna in this opera. Mozart was to write the aria "*Bella mia fiamma*" for her. (K. 528)

Josefa also performed Beethoven's "*Ah Perfido*" for the first time in Leipzig, in 1796.

BIBLIOGRAPHY : See General Bibliography.

ELFRIDA Andrée (Visby 1840-Stockholm 1929)

Sweden

Studied at the Stockholm Conservatoire from 1858 to 1861, and later became a pupil of Gade in Copenhagen. In 1861, she was a singing teacher and church organist in Stockholm.

In 1867 she was organist at Goteborg cathedral. Throughout her life she organized concerts - about 800 in all. In 1879 she was made a member of the Swedish Academy of Music.

COMPOSITIONS

- piano quintet (1865)
- piano trio (1887)
- two organ symphonies
- solo pieces
- sonatas for piano and organ
- songs
- miscellaneous

BIBLIOGRAPHY

Woman's Work, Marnie Hall, Gemini Hall Records, 808, West End Avenue,
New York 10025

See General Bibliography.

COMMENTS

She was the first Swedish woman telegraphist and the first woman to
compose a string symphony.

ELIZABETH Queen of Belgium (Possenhofen 1877-Brussels 1965)

Belgium

Née Duchess of Bavaria, she married King Albert I of Belgium. She was a
good violinist, and had been taught by Eugene Ysaye, with whom she
performed in concerts.

A musician and patron of the arts, her cultural influence, musical
intelligence and concern with helping young musicians to pursue their
musical education at the conservatoire led her to found the Royal Chapel of
Queen Elizabeth, a sort of melting pot where an eclectic style of teaching
was evolved.

After the Second World War, she sponsored the violin competition which
succeeded the Eugene Ysaye competition, known as the Queen Elizabeth of
Belgium competition. It is currently one of the three most highly reputed
international competitions, but also one of the most feared because of the
extremely high musical standards it demands.

The competition today is for violin, piano and composition. Queen
Elizabeth of Belgium undoubtedly made her mark not only on music but on the
arts and literature of Belgium, of which she was an eminent protector.

BIBLIOGRAPHY

P. Delhasse, Musique et passions, Le cri Vanders, ("Music and passions, the
Vanders motto"), Brussels 1985

COMMENTS

Although we did not in fact include them in the list of women composers,
four queens won fame for their songs : Ann Boleyn (1507-1536), Mary Stuart
(1542-1587), Marie Antoinette (1755-1793) and Queen Hortense (1783-1837).
The latter arranged for the publication of an album of songs to music by
D'Alayrac, Lesure, Mehul and Cherubini, although she did not include her
own famous song entitled "Partons pour la Syrie".

FARRENC Jeanne-Louise (Paris 1804-1875)

France

Pianist and composer. She was the wife of J.H.A. Farrenc, founder of a publishing house, and daughter of the sculptor Jacques Edmée Dumont. A pupil of Reicha, Fétis, Hummel and Moscheles, she taught at the Paris Conservatoire from 1842 to 1873.

She married in 1821 and worked with her husband on the second edition of Fétis' Universal Biography of Musicians. Among her pupils were Marie Monge, the Levy brothers and Sabatier-Blot, but her main concern was with teaching her nephew, Ernest Reyer.

She wrote a treatise on abbreviations used by harpsichordists of the 17th and 18th centuries, published posthumously in 1897. Her numerous piano and chamber music compositions were published under her husband's name. When he died, Louise Farrenc devoted herself to producing the monumental publication "Le trésor des pianistes", a 20-volume work on great composers including Scarlatti, Couperin, Rameau, Byrd, Chambonnières, Muffat, Porpora and Daquin, a book that attracted the attention of Schumann.

In 1870, she went on tour with her pupils to promote the works published in the Trésor des pianistes.

COMPOSITIONS

- 3 symphonies
- 3 overtures
- Various studies for piano
- Russian Air with variations, for piano, opus 17
- Numerous pieces of chamber music
- Nonett, work in E minor, opus 38 (9 instruments)

BIBLIOGRAPHY

- Fr J. Fétis, art. Farrenc, in Biographie universelle des musiciens, 2/Paris 1875
- E. Haraszti, art. Farrenc, in Die Musik in Geschichte u. Gegenwart

COMMENTS

Louise Farrenc's talent and discernment lay not so much in her own compositions as in the judicious choice of works she brought to the public's attention. She urged her husband to publish the music of Czerny, Hummel and Beethoven.

Note that her own works have been published only under the initials of her christian names.

Louise Farrenc also encouraged the revival of the harpsichord. Between 1861 and 1869, she published some harpsichord pieces by Rameau plus four books of Couperin, in the Trésor des Pianistes series.

We are also indebted to her for an "Esquisse de l'histoire du piano", (outline of the history of the piano) (reference work).

GAIL Edmée Sophie (Paris 1775-1819)

France

Composer and singer. Daughter of the surgeon Garre. At the age of 12 she was a virtuoso pianist and a singer. She began composing at 14 and took lessons from Fétis. At 18, she married the Hellenist J.B. Gail.

She pursued her studies with Mengozzi, Perne and Neukomm. In 1818, she launched on a concert career, performing in Spain, London, Germany and Austria.

She suffered from a lung disease and died at an early age. Her son Jean François became assistant to his father at the College de France and was also a composer.

COMPOSITIONS

- comic operas : Les deux jaloux (1813)
 - Mlle de Launay à la Bastille (1813)
 - Angela (1814), in collaboration with Boïeldieu
 - La méprise (1814)
 - La Sérénade (1818)
- melodies
- chamber music

BIBLIOGRAPHY

- R. Cotte, in MGG
- Fr. J. Fétis, Biographie universelle des musiciens, III, Paris, 2/1880
- H. Gougelot, La romance française sous la révolution et l'empire, ("The French ballad throughout the Revolution and the Empire"), 2 vols, Melun, 1938, 1943

COMMENTS

Many composers have been inspired by her melodies and have used them for instrumental variations.

GARCIA ASCOT Rosa (Madrid 1906-)

Spain

Pianist. Pupil of Granados, Falla and Turina, whose works she has performed throughout her career. She composed a suite for piano and orchestra plus various piano pieces.

BIBLIOGRAPHY

- H. Angles, Contribucion de España a la historia de la musica universal, Madrid, 1948
- J. Subira, Historia de la musica española e hispano-americana, Barcelona, 1953
- A. Salazar, La musica de España. La musica en la cultura española, Buenos Aires, 1953

GAUTIER Judith (Paris 1845-St Enogat 1917)

France

Writer and actress. She was the daughter of writer Théophile Gautier and the famous singer Ernesta Grisi, sister of Carlotta.

Both she and her father had a boundless admiration for Wagner. Judith Gautier published her first article in the Revue des lettres et des arts, in 1867. Later she established a correspondence with Wagner. It is generally assumed that the letters from Judith to Richard were destroyed by Cosima.

She stayed at Bayreuth several times, once with her husband, Catulle Mendès, whom she divorced in 1874.

She founded the Petit Théâtre in Paris, where she staged a puppet version of Parsifal.

She is seen as the greatest source of inspiration for Wagnerianism in France. She was also an orientalist.

WRITINGS

- Richard Wagner, son oeuvre poétique depuis Rienzi jusqu'à Parsifal, ("Richard Wagner, his poetical works from Rienzi to Parsifal"), 1882
- Three translations of Parsifal (1893, 1898, 1914)
- Les musiques bizarres à l'exposition de 1900, ("Bizarre music at the exhibition of 1900"), 1900
- Le roman d'un grand chanteur, ("The saga of a great singer"), 1912
- 3 volumes of memoirs, (1902, 1903, 1909), Le collier des jours, ("The necklace of days")

BIBLIOGRAPHY

- Die Briefe R. Wagners an Judith Gautier, Erlenbach-Zurich 1936
D. Camacho, Judith Gautier ..., Paris, 1939
L. Barthou, Richard Wagner et Judith Gautier, in Rev. de Paris 1-15.8. 1932
C. Mendès, R. Wagner, Paris, 1886
H. de Curzon, Théophile Gautier et la musique, Le Ménestrel LXXXIV, Oct. 1922

GAY Maria (Barcelona 1879-New York 1943)

Spain

Mezzo-soprano. Studied sculpture and violin as a child, but as a singer was self taught. In 1902 Pugno engaged her to sing at his and Ysaye's concerts. Her career took a step forward at the Theatre de la Monnaie, where she had to play Carmen at a moment's notice. She performed in England for the first time in 1906. In 1913, she married the tenor Giovanni Zenatello.

BIBLIOGRAPHY

See General Bibliography.

GERSON KIWI Edith (Berlin 1908-)

Israel

Musicologist. Studied at the universities of Freiburg, Heidelberg, Leipzig and Bologna.

In 1933, she wrote a thesis on Italian music of the 16th and 17th centuries. In 1935, she emigrated to Israel and taught at the Jerusalem and Tel Aviv Academies of Music.

She also teaches at the University of Tel Aviv. Her main field of study is investigation of the traditions of different types of oriental music.

She has collected several thousand recordings, now housed in the Eastern Jewish music record archives of the University of Jerusalem.

She is a member of the board of the International Society of Musicology.

WRITINGS

- Studien zur Gesch. des ital. Liedmadrigals (diss. Heidelberg), Wurtzburg, 1928
- The Musicians of the Orient, Jerusalem, 1945
- Wedding Songs and Dances of the Jews of Bokhara, in the Journal of the International Folk Music Council, 1950
- Jewish Folkmusic, in Grove, 5/1954
- Musique (dans la Bible), in Dictionnaire de la Bible V, supplt., Paris, 1957
- Jüdische Volksmusik, in MGG VII, 1958
- Women's Songs from the Yemen, in The Commonwealth of Music (Fs. C. Sachs) The Free Press, New York, 1965

GINSTER Ria (Frankfurt 1898- ?)

Germany

Soprano. Pupil of L. Bachner. She was the most celebrated oratorio singer in Germany between 1926 and 1939.

Since 1938, she has taught at the Zürich and Salzburg Conservatoires.

She has given intelligent performances of all Bach and Handel's oratorios.

GIPPS Ruth (Bexhill-on-sea 1921-)

Great Britain

Pianist, composer and oboist, as well as a conductor and teacher.

Highly gifted, she performed in public at the age of 4 and published her first piano piece, The Fairy Shoemaker, at the age of 8.

Taught first by her mother, Mrs Gipps, at the Bexhill School of Music, she went on to study under Morris, Jacob, Vaughan Williams and Matthay at the Royal College of Music in London. In 1944-45 she was second oboist and cor anglais in the City of Birmingham Orchestra.

Since 1959 she has taught at London's Trinity College of Music.

COMPOSITIONS

- Ballet: Sea Nymph Ballet
- Symphony in F
- Symphonic poem: Knight in Armour and Death on the Pale Horse
- Overture to Rostand's Chantecler
- Variation on a theme by Byrd: for orchestra
- Violin concerto
- Oboe concerto
- Clarinet concerto
- Trio for oboe, clarinet and piano: Flax and Sharloch: for cor anglais
- Brocade: for piano
- Jane Grey: for viola and piano
- Ducks: soprano and flute; piano
- Rhapsody without words for soprano and small orchestra
- The Cat (1948): cantatas for contralto, baritone, two choirs and orchestra
- Instrumental music
- Chamber music
- Pieces for various instruments

COMMENTS

For The Cat she was awarded a Doctorate of Music by Durham University.

BIBLIOGRAPHY

See General Bibliography.

GIROD Marie-Louise (Paris 1915-)

France

After attending the Paris Conservatoire, she became organist at the Oratoire du Louvre (1940), going on to a fine career as a concert performer and teacher.

COMPOSITIONS

- Triptych on the hymn Sacris Solemniis
- Fugue on a psalm by C. Lejeune (1954)
- Liturgical responses and popular songs
- one publication: L'Orgue dans Musique et Protestantisme, Paris, 1957.

GLYN Margaret Henrietta (Ewell 1865-1946)

Great Britain

English musicologist and composer, pupil of C.J. Frost and Yorke Trotter. A specialist in Elizabethan music, she was the first, with E.H. Fellowes, to publish critical editions of the music of this period, more particularly music for the virginals.

She produced editions of the works of John Bull, William Byrd, Orlando Gibbons, Farnaby, etc.

In addition she has left six symphonies, overtures, six orchestral suites, songs, organ pieces, etc.

WRITINGS

- The Rhythmic Conception of Music (1909)
- Analysis of the Evolution of Musical Forms (1909)
- About Elizabethan Virginal Music and its Composers, London (1924)
- Theory of Musical Evolution (1934)
- The National School of Virginal Music (1917)
- The Parthenia (1927)

PUBLICATIONS

- * Elizabethan Virginal Composers, 1. Gibbons, 2. Bull, 3. Byrd, London & Boston, ed. Rogers, 1922-23
- The Byrd Organ Book, 2 vol., Reeves, 1923
- Orlando Gibbons, Complete Keyboard Works, 5 vol., Stainer & Bell, 1924-25
- 30 Virginal Pieces, Stainer & Bell, 1927
- Keyboard Music of John Bull, Stainer & Bell, 1930
- Early English Organ Music, 1, Assoc. Music Press, 1939
- Selection of Keyboard Pieces (Fitzwilliam Virginal Book), 2 vol. Br. Continental, 1944

COMMENTS

The two volumes of "Selection of Keyboard Pieces" are the authoritative works of reference and instrumental study for contemporary harosichordists.

GRÉTRY Lucile (Paris 1773-? 1793)

France

Composer, daughter of André Grétry. At the age of 13 she wrote an opera, Le Mariage d'Antonio (scored by her father), followed by a second the following year (1787) entitled Toinette et Louis.

BIBLIOGRAPHY

- M. Grétry, Memoires, 1789-97, Brussels, 1929
- J. Bruyr, Grétry, Paris, 1931
- J. Sauvenier, A. Grétry, Brussels, 1934

GRISI Giuditta (Milan 1805-Robecco 1840)

Italy

Born into a family of famous singers and ballerinas. After attending the Milan Conservatory, she made her debut in 1826 in Rossini's Bianca e Fabiero. In 1830 she triumphed in Bellini's Il Pirata at the Fenice in Venice. On March 11, 1830, at the same theatre, she created the role of Romeo in I Capuleti e i Montecchi, also by Bellini.

In 1832 she appeared with her sister Giulia at the Italiens in Paris. She retired from the theatre in 1837.

GRISI Giulia (Milan 1811-Berlin 1869)

Soprano, one of the great singers in the bel canto tradition. She made her debut in 1831 when she created the role of Adalgisa in Bellini's Norma, alongside La Pasta. In 1832 she was engaged to perform at the Italiens in Paris, where she sang until 1858. Her finest roles were in the works of Rossini, Bellini, Donizetti and Verdi.

Her finest triumphs were in theatres in London, Paris, the United States and Russia. She retired from the stage in 1866. Bellini cast the two sisters in the leading roles in his opera I Capuleti e i Montecchi.

She was a friend of the great tenor Mario and with him formed the most celebrated operatic partnership of their day.

GRISI Carlotta (Visinada 1819-Geneva 1899)

Cousin of the Grisi sisters. She was both a singer and a ballerina and, with Marie Taglioni and Fanny Elssler, the greatest Romantic dancer.

She made her debut in Milan in 1832 and in 1834 performed under the direction of her teacher, later husband, the dancer Joseph Perrot. It was in Paris in 1840 that she enjoyed her greatest successes, notably in the ballet La Favorite. She created roles in Gisèle, La Jolie Fille de Gand, Le Diable à Quatre, Griselidis and La Fille des Fées, all ballets by Adolphe Adam, and also in Burgmuller's La Péri.

In London, with Taglioni, Serrito and Grahn, she was very successful in Pugini's La Esmeralda and Pas de Quatre, and then in Bagetti's Les Eléments.

She was very popular in Russia from 1850 to 1854 when she retired from the stage. Her sister Ernesta, a singer, was the mistress of Théophile Gautier.

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C. Pearse, The Romance of a Great Singer, London, 1910; (French translation Paris 1912)
G. Monaldi, Le Regine della Danza, Turin, 1910; Cantanti Celebri, Rome, 1928

- S. Lifar, Carlotta Grisi, Paris, 1941; Giselle, Paris, 1942
J. Guest, The Romantic Ballet In England, London, 1954
J. Gheusi, Un grand couple lyrique: la Grisi et Mario, in Musica No 91, 1961

HOLMES Augusta Mary Anne (Paris 1847-1903)

Ireland

Naturalized French pianist and composer. A very gifted pianist, she wrote her compositions under the male pseudonym, Hermann Zenta, so that they would be published. She was the godchild of Alfred de Vigny and the pupil of César Franck. She also studied under the organist Lambert at Versailles in 1858.

The Paris Bibliotheque contains a large collection of her manuscripts, in which she set her own work to music. A wholehearted admirer of Wagner, her flamboyant compositions displayed a noisy energy and provocative flourish. She was the mistress of Catulle Mendès, who fathered her five children.

COMPOSITIONS

- Operas: Héro et Léandre
 La Montagne Noire (1895)
 Astarté
 Lancelot du Lac
- Dramatic symphonies: Lutèce (between 1879 and 1880)
 Les Argonautes (1881) from Homer's Iliad
- Psalms: In exitu
 Ludus pro patria (1888)
 Ode triomphale (1889)
- Symphonies: Orlando furioso, based on the work by Ariosto
 Lutèce et Pologne
- Symphonic poem: Ireland (1883) for full orchestra, which has some remarkable similarities to Liszt's Mazzeppa.
- Miscellaneous pieces, including Les Sept Ivresses

BIBLIOGRAPHY

- P. Barillon-Bauché, Augusta Holmes, Paris, 1912
R Pichard du Page, Une musicienne versaillaise, Augusta Holmes, Versailles, 1921

COMMENTS

A number of her works have been published, and some are available today from Durand, Enoch, Heugen, Joubert, Ricordi and Schott.

Augusta Holmes played a very important part in the birth of the symphonic poem later developed by Liszt, and also in orchestration, through her sometimes uncritical admiration of Wagner.

Her orchestral writing does have a poetic and picturesque quality, however, notably in la Montagne Noire, which re-creates or suggests Balkan life in the 17th century. Her feeling for orchestration ranks her as one of the foremost composers of her day.

Her celebrated carol, Trois anges sont venus ce soir, is also worthy of note.

JACQUET DE LA GUERRE Elisabeth (Paris 1664-1729)

France

Harpsichordist and composer, daughter of Claude Jacquet, Kapellmeister at the church of Saint-Louis-en-l'Isle, and she was born into a family of musicians and harpsichord makers. Elisabeth Jacquet de la Guerre performed in public from the age of 10 and attracted the attention of Louis XIV, who placed her with Madame de Montespan for her education until 1682. Later Madame de Maintenon undertook to supervise her progress. In 1684, she settled in Paris (whereas the Court moved to Versailles) following her marriage to Marin de la Guerre. She went on to achieve what was probably a unique reputation both for her talents as teacher and for her musical performances. She was the equal of Couperin and Lalande.

The *Mercure Galant* wrote in 1677: "A prodigy who appeared here four years since; she sight reads the most difficult music; she accompanies herself and others wishing to sing to the harpsichord which she plays in an inimitable manner. She composes pieces and plays them in any key suggested to her." It called her "la merveille du siècle", the wonder of the century.

After the death of her husband in 1704, preceded by that of her son, Elisabeth gave recitals on the harp and produced her first harpsichord pieces. In 1732 the *Parnasse Français* published her biography with her portrait which had been cast in the form of a medal bearing the dedication "à la première musicienne du monde" ("to the first lady of music in the world").

Her very large musical output is only just beginning to be rediscovered. After the death of Louis XIV her name, like many others, was forgotten. Elisabeth Jacquet de la Guerre achieved in her own time a fame which not even Johann Sebastian Bach was to enjoy in his.

COMPOSITIONS

- 6 sonatas in trio for two violins and basso continuo with the viola da gamba (1695)
- Sonatas for violin and harpsichord (1707)
- Harpsichord pieces which may be played on the violin (1707)
- Various harpsichord pieces (1687), of which one book has recently been recorded.
- Arias for one and two voices with basso continuo in recueils d'airs sérieux et à boire (collections of serious and drinking songs), Paris, 1710/24
- 3 books of cantatas for one basso continuo voice with or without instrumental accompaniment: *Esther, Le Passage de la Mer Rouge, Jacob et Rachel, Jonas, Suzanne, Judith* (1708); *Adam, Le Temple Rebasti, le Déluge, Joseph, Jephthé, Samson* (1711); *Sémélé, l'Île de Délos, le Sommeil d'Ulisse*, French cantatas with comical additions, 1715
- Ballet: *Jeux en l'honneur de la victoire*, 1685
- *Céphale et Proscris*, 1694
- *La Musette or Les Bergers de Suresne*, 1713

PUBLICATIONS

Harpsichord pieces, edited by P. Brunold, *L'Oiseau-Lyre*, 1965

BIBLIOGRAPHY

E. Borroff, An Introduction to Elisabeth Jacquet de la Guerre, Brooklyn, 1966.

JAËLL Marie (Steinseltz 1846-Paris 1925)

Germany

Pianist and composer, pupil of Hamm in Stuttgart and Moscheles in Vienna, later Hertz at the Paris Conservatoire. Extremely talented, she made her debut at the age of 9 and became famous as a virtuoso performer. She was secretary to the composer Liszt, with whom she formed a friendship. She performed his entire works for the piano in 1891 as well as 32 Beethoven sonatas in the course of six performances at the Salle Pleyel in 1893.

Having studied composition with César Franck and Camille Saint-Saëns, from 1895 she turned her attention to teaching and the study of musical aesthetics. Her pupils included Albert Schweitzer.

She was the first teacher to turn away from the automated methods of the time and towards a conscious study of the movements and the development of touch. Her teaching was imbued with a psychological analysis of the mechanism of touch and the importance of the body to tone and sound. She laid the foundations of modern piano technique.

COMPOSITIONS

- Piano pieces
- Songs
- Choral music
- Various symphonic works, although it is above all her writings and her works on the theory of teaching which have come down to us:
- Le Toucher, enseignement du piano... basé sur la physiologie (3 volumes), Paris, 1895
- La Musique et la psycho-physiologie, *ibid.*, 1896
- Le Mécanisme du toucher, 1897.
- Les Rythmes du regard et la dissociation des doigts, *ibid.*, 1901
- L'intelligence et le rythme dans les mouvements artistiques, *ibid.*, 1904
- Le Toucher musical par l'éducation de la main, *ibid.*, 1927
- La Main et la pensée musicale, 1927
- La Résonance du toucher et la topographie des pulpes, Paris, 1912
- Un Nouvel état de conscience et la coloration des sensations tactiles, Paris, 1910

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- E. Gouget, Histoire musicale de la main, Paris, 1898
- C. Pozzi-Bourdet, L'oeuvre de Marie Jaëll, in Cahiers alsaciens, Strasbourg, 1914
- M. Pottecher, Marie Jaëll dans le monde français, 1948
- Albert Schweitzer, Selbstdarstellung, Leipzig, 1929
- H. Waddington, Marie Jaëll et la formation musicale, in Triades, Paris, 1957
- H. Kiener, Marie Jaëll, Problèmes d'esthétique et de pédagogie musicale, 1952

COMMENTS

In her writings, Marie Jaëll was able to interpret and explain Liszt's remarkable technical innovations.

JAMILA or Gamila (?-?Medina 720)

Arabic

Arabic singer and musician from the region of Medina. Originally a slave, she listened in secret to a famous singer. She learned his songs by heart and was discovered by her mistress while singing in a sweet and pleasant voice.

Once freed, she became a remarkable performer of music. Eminent people went to listen to her singing. In addition to her talents as a musician, her education was wide ranging and her intellect refined.

Jamila led the first travelling orchestra, consisting of fifty Arab women musicians which regularly made the pilgrimage from Medina to Mecca.

BADHL (circa 820)

Arabic

Another Arabic singer. Badhl was famed for her repertoire of over 30,000 songs.

BIBLIOGRAPHY

- H.G. Farmer, The Arabian Influence on Musical Theory, London, 1925
A,Z, Idlesohn, Die Maqamen der arabischen Musik, Sammelb. d. intern. Mus. Gesell. XV, 1913
R. Lachman, Musik des Orients, Breslau, 1929
C. Sachs, The Rise of Music in the Ancient World, New York, 1943

KAPRAL Vitězslava Kapralova (Brno 1915-Montpelier 1940)

Czechoslovakia

Composer and conductor. She was first taught by her father Vaclav Kapral. Extremely gifted, she studied composition with V. Novak at the Prague Conservatory and conducting with V. Talich. From 1937, she studied in Paris under Bohuslav Martinu and Charles Münch. She conducted performances of her own works in London. Her promising career was cut short by her early death.

COMPOSITIONS

- ‡ 6 variations for piano on the bells of St. Etienne Dumont in Paris, Paris, La Sirène, 1938
- Two ritornels for 'cello and piano, London, 1940
- Sinfonietta militare, Prague, Melantrich, 1938
- Partita for piano and strings, Prague, Svoboda, 1948
- Lieder and choral music

BIBLIOGRAPHY

- J. Macek, Vitězslava Kapral, Prague, Hudedny Rozhledy, 1958
L. Kundera, Vitězslava Kapral, Brno, 1968

COMMENTS

One of the leading women conductors of this century.

LANDOWSKA Wanda (Warsaw 1879-New York 1959)

Poland

Polish pianist and harpsichordist, pupil at the Conservatories of Warsaw (Michaelowski) and Berlin (H. Urban). From 1900 to 1913 she taught at the Schola Cantorum in Paris, beginning her concert career with her first harpsichord recital in 1903. From 1913 to 1919 she toured the world, winning acclaim as a great musical performer, notably of the works of Johann Sebastian Bach. At the same time she was head of harpsichord at the Hochschule für Musik in Berlin.

She returned to Paris in 1920 and in 1925 founded her "Ecole de musique ancienne" at St-Leu-la-Forêt, where she welcomed pupils from all over the world. In 1940 she emigrated to the United States where she lived until the end of her career.

Wanda Landowska did a great deal of work for the harpsichord. She elicited works for her instrument. Falla and Poulenc wrote for her. She had modern harpsichords made by Pleyel. Under her instructions, a metal frame and a set of 16 pedals were added, thus making the instrument more resonant.

Every modern harpsichordist owes a debt to her for her teaching.

WRITINGS

- Sur l'interprétation des oeuvres de clavecin de J.S. Bach, in *Mercure de France*, 1905
- *Musique ancienne*, Paris, 1909, 4/1921, trans. Eng., New York, 1926
- Le clavecin ou piano dans les oeuvres de Bach, in *Société internationale de musique*, 1910
- Bach und die französische Klaviermusik, in *Bach-JB. VII*, 1910
- Les Allemands et la musique française au XVIIIème siècle, in *Mercure de France*, 1911
- Für welches Instrument hat Bach sein "Wohltempiertes Klavier" geschrieben?, in *NZfM*, 1911, translated into French in *RM*, 1927.
- Über die C-Dur Fuge aus dem I Teil des Wohltempiertes Klaviers, in *Bach-JB. X*, 1913
- Chopin et l'ancienne musique française, in *RM*, 1931
- Sur les "Variations Goldberg" de J.S. Bach, in *RM*, 1933

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- Publications by the Association "Les Amis de Wanda Landowska", St-Leu-la-Forêt, D. Marty
- B. Gavoty, *Wanda Landowska*, Kister, Geneva, 1957

COMMENTS

The revival of a musical instrument had always depended mainly on scholars and editors but, after the end of the first world war, the emphasis shifted to performers. In a Pole, Wanda Landowska, the harpsichord found an ideal interpreter who having discovered the meaning and spirit of the harpsichord, dedicated herself to educating a public which knew nothing of the instrument or its literature. (Norbert Dufourcq)

LANG Josephine (Munich 1815-Tubingen 1880)

Germany

A premature and delicate child, she received her first lessons (free of charge) from Felix Mendelssohn. She knew Hiller, Chopin, Vieuxtemps, Ole Bull and Anton Rubenstein who all encouraged her to take the path she had chosen - composition and the piano - although she did not yet realize her own full talent.

In 1830 she worked in Augsburg with the pianist Stephen Hiller, who introduced her to the new musical and literary trends whilst developing her admiration for Schumann. In 1835 she became a singer at the chapel royal and in 1840 at the Court. At this time she received a royal pension which considerably improved her position, for until then she had been very poorly paid.

During a period of convalescence in the mountains she met the poet Christian Reinhold Koestlin, whose poems she set to music. They composed 41 songs together in 5 weeks, including "Sie liebt mich".

A year later they married, despite opposition from his family. They had six children, but the eldest son died young and another went mad. Josephine's musical works are tinged with great sadness at this time. Her disposition became more and more unstable and she took refuge in her work. She was very close to the Mendelssohn family, a friend of Felix's sister and of Clara Schumann. She wrote a remarkable 46 major compositions.

COMPOSITIONS

Of her 140 Lieder, many were published in her lifetime. In 1882 Breitkopf and Härtel published a 2-volume retrospective collection of her Lieder containing about 40 of her songs.

BIBLIOGRAPHY

See General Bibliography

COMMENTS

Josephine Lang's gentle, sensitive work is marked by her morbid anxiety and a religious faith bordering on mysticism.

Once again her role as a woman in the context of her time, and equally the pressures exerted by a husband who was professor of law at the University of Tübingen, prevented her from reaching her full artistic potential.

Josephine Lang died of a heart attack.

LASKINE Lily Aimée (Paris 1893-)

France

Daughter of Russian emigrees. Her mother, who had studied in Russia with Chopin's last pupil, introduced Lily to the piano at a very early age.

Lily showed little interest in the instrument but fell in love with the harp and received her first lessons from Alphonse Hasselmans, a teacher at the Paris Conservatoire, at the tender age of 8. At 11, she won the second prize for harp there with a concerto by a woman, Henriette Rénie. In 1906 she won first prize with Albert Zabel's La Légende.

After 3 years of lessons followed by 2 years of study at the Conservatoire, Lily Laskine was never again to take instruction. From that point on she built up her repertoire as a solo harpist, retaining the authenticity of her music through her instinct and her artistic genius.

She gave her first lessons at the age of 14. Her parents did not envisage a career as concert performer for her and, in the face of this dominating influence, Lily thought of studying medicine instead. Her father was equally opposed to this, however, so in 1909 she applied to the Opera for the post of harpist. Her test performance was dazzling and won universal admiration. There was unanimous agreement that she should be accepted, but her youth and the fact that she was a woman meant that she could not take up her post immediately. She was 16 at the time.

The composer André Messager assured her she would be given a place.

In 1934, she became solo harp in the French National Orchestra. On 11 January 1930 she took part in the first performance of Bolero with the Lamoureux orchestra under Maurice Ravel's own baton.

Concerts in France and Europe followed, and then all over the world. In 1948 she entered the Paris Conservatoire as professor of harp.

She played under all the great conductors of the time such as Toscanini, Walter, Münch as well as with the great soloists such as Casals, Thibaud and Menuhin. Composers from the beginning of the century to the present day have written for her. Albert Roussel dedicated his Impromptu to her; Gabriel Pierné his Impromptu Caprice; André Jolivet his Pastorales de Noël and Harp Concerto; Jacques Ibert in 1950 his Trio for violin, 'cello and harp; Henri Martelli his 7 duos for violin and harp, Bernard Andres his Concerto; Claude Pascal his Harp Concerto and Jean-Michel Damase his sonata for flute and harp.

Lily Laskine not only inspired the composers of her time but demonstrated to all that the harp is an instrument which can "sing". She is, to this day, the greatest harpist of all time.

At the age of 92, Lily Laskine, an exceptional artist, still gives recitals all over the world.

(Source: Marielle Nordmann, June 1985)

LEONARDA Isabella (Novara c.1620-c.1700)

Italy

In 1636 Isabella Leonarda entered the convent of Saint Ursula in Novara. She took her vows in 1640 and became Mother Superior of the convent in 1686, then "madre vicaria" until 1693. She was called the "muse of Novara". She was probably the pupil of G. Casati. Between 1665 and 1700 she published in Milan, Venice and Bologna 10 collections of motets for one and three voices (ibid. 1670), remarkable for their intensity of expression.

Her style is similar to that of Carissimi, whose work she certainly knew.

COMPOSITIONS

- 10 collections of motets: for solo voice, three or four voices, with organ or instruments
- 4 collections of masses and psalms (between 1674 and 1698)
- One collection of sonatas for four instruments (1693)
- One collection of a capella vespers

She wrote about 200 pieces, known to this day.

BIBLIOGRAPHY

F. Giegling, in Die Musik in Geschichte und Gegenwart

L. Frati, Donne musiciste Bolognesi, in Rivista Musicale Italiana, XXXVII, 1930

V. Fedli, Le Cappelle Musicali di Novara, in Istituzioni e Monumenti dell' arte musicale Italiana, Milan, 1939

LILIOUKALANI Queen of Hawaii (Hawaii 1838-1917)

Hawaii

Lilioukalani was fascinated by song and music. She wrote no fewer than a hundred songs, including the Hawaiian National Anthem, attributed to King Kalakana of Hawaii, and entitled "Hawaii pono".

LIND Jenny (Stockholm 1820-Wind's Point nr. Malvern 1887)

Sweden

Swedish soprano, she made her debut in 1838 in Weber's Der Freischütz at the Stockholm Opera. In Paris, she studied under Manuel Garcia in 1841.

Back in Stockholm, she sang for two seasons before embarking on a tour of Germany and Austria in 1844. She also performed at Her Majesty's Theatre in London, where she first appeared in Meyerbeer's Robert the Devil on 4 May 1847.

Here she went on to sing Bellini's La Sonnambula and Norma, Donizetti's La Figlia del Reggimento and The Marriage of Figaro. She created the role of Amelia in Verdi's I Masnadieri.

In 1848 she sang Donizetti's Lucia di Lammermoor and Elisir d'Amore and Bellini's I Puritani.

She retired from the operatic stage in 1849 at the height of her popularity and began an international concert career. She even made a spectacular tour of America under the patronage of Barnum between 1850 and 1852.

In 1852, she married the composer Otto Goldschmidt in Boston. Back in Europe, she taught at the Royal College of Music in London from 1883 to 1886 as well as in Dresden.

Nicknamed "the Swedish Nightingale", she was one of the greatest singers of the 19th Century.

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Svendorph, Jenny Lind, Upsala, 1919
J. Maude, The Life of Jenny Lind, Briefly told by Her Daughter, London, 1926
E. Wagenknecht, Jenny Lind, Boston, 1931
L. Benet, Enchanting Jenny Lind, New York, 1940
H. Headland, The Swedish Nightingale, Rock Island, 1940
J. Bulman, Jenny Lind, London, 1956
V. Horn, Jenny Lind, Stockholm, 1940
K. Rotzen & T. Meyer, Jenny Lind, Stockholm, 1945
M. Pergament, Jenny Lind, Stockholm, 1945

LODER Kate Fanny (Bath 1825-Headley 1904)

Great Britain

Pianist and composer. She studied at the Royal Academy of Music in London, later becoming professor of harmony there.

She appeared in public for the first time in 1844, playing works by Mendelssohn in his presence.

She played Brahms's German Requiem for its first British performance at her home in 1871.

With Potter, she also played an arrangement for two pianos which she had composed herself.

COMPOSITIONS

- Arrangement for two pianos
- Opera: L'Elisir d'Amore

LONG Marguerite (Nîmes 1878-Paris 1966)

France

Pianist. She studied at Nîmes and at the Paris Conservatoire, then with A. Marmontel. In 1903, during a concert given at the Société Nationale, she gave the first public performance of works by Fauré. In 1906, she married Joseph de Marliave, who wrote a study on Beethoven's quartets. In the same year she entered the Paris Conservatoire as teacher of piano and in 1920 succeeded Louis Diemer as professor of the senior class.

She founded her own school, represented throughout France by her former pupils. It would take too long to list all her pupils, but they include Jean Doyen and Jacques Février.

In 1943 she and Jacques Thibaud started the international competition which bears their name and which has attracted pianists and violinists from all over the world since 1946.

A friend of the composers of her time, she gave the first performances of Fauré's Ballade in 1907 and Debussy's Etudes in 1917, but the high points of her outstanding career were Ravel's Concerto in G major, written for her in 1932, and the Tombeau de Couperin of 1919.

The intelligence of her playing and her talents as a teacher made her one of the most remarkable figures of her time.

BIBLIOGRAPHY

There are numerous publications on Marguerite Long in contemporary reviews.

LUND Engel (Reykjavik 1900-)

Iceland

Singer. After studying in Copenhagen, Paris and Germany, she made her debut in Copenhagen in 1926 and embarked on an international career. Since 1930 she has concentrated on the study of folk music.

COMPOSITIONS/PUBLICATION

- 2 books of folk songs (1936-46)

LUND Signe (Christiana 1868-)

Norway

Composer. She studied with W. Berger in Berlin and later in Copenhagen and Paris. She then lived in the United States for about 20 years.

COMPOSITIONS

- American-Norwegian cantatas
- Music for the Bjørnson memorial in Chicago (1910)
- The Road to France: in celebration of the United States' entry into the war
- Orchestral compositions
- Piano compositions
- Songs, etc.

LUTYENS Elisabeth (London 1906-)

Great Britain

Composer and viola player, pupil of the Royal College of Music in London, studying under Harold Dark, and in Paris under Caussade and Manziarly.

In 1936 she was one of the first composers to compose dodecaphonic music.

A prolific composer, she married Edward Clark, conductor for the BBC.

COMPOSERS

- 5 intermezzi for piano (1942)
- 3 improvisations (1948) Lengnick
- The Check Book: 12 pieces for children, Augener
- Piano e forte (1959), Mills Music
- 5 Bagatelles (1960) Schott
- Aptote (1948): solo violin
- Sonata (1938): solo viola
- Prelude and Capriccio (1949): solo 'cello
- 9 Bagatelles (1941): 'cello and piano, Mills Music
- Valediction (1954): for clarinet and piano, Mills Music
- 5 Little Pieces (1945), Schott
- 2 Trios for strings, I (1938), Lengnick, II (1964), Mills Music
- Trio for flute, clarinet and bassoon (1963), Schott
- Scena for violin, 'cello and percussion
- Various orchestral works including symphonies for piano, wind instruments, harp and percussion, 1961, Schott
- Numerous songs, choral music, incidental and radio music and other as yet unpublished works.

BIBLIOGRAPHY

J.S. Weissman, in MGG

MACONCHY Elizabeth (Broxbourne 1907-)

Great Britain

English composer of Irish origin, she studied composition with Vaughan Williams and piano with Arthur Alexander at the Royal College of Music in London. She followed them to Prague, where the Philharmonic Orchestra performed her first piano concerto in 1930. Many of her works have been performed at festivals in Britain and abroad, including Belgium, Hungary and Poland. She married W. Le Fanu, who translated the poems of Anacreon for her.

COMPOSITIONS

- Ballet: Great Agrippa (from Shock-headed Peter)
- 2 motets for double chorus (Donne)
- Orchestral suites: The Land (from a poem by Sackville-West) and Puck
- Piano and viola concertos
- Samson at the gates of Gaza for voice and orchestra
- 2 string quartets and a trio for strings: Prelude, Interlude and Fugue for 2 violins, etc.

MALIBRAN Maria Felicita (Paris 1808-Manchester 1836)

Spain

Daughter and pupil of Manuel Garcia, sister of Pauline Viardot. She first sang in public in Venice in the role of the child of Agnes de Paer in 1813. She gave her first concert in Paris in 1824 and she sang in the Barber of Seville in London in 1825. Her fine mezzo soprano voice was to become one of the most celebrated in history, its remarkable range giving her a very wide repertoire. A patron of the arts, composer and woman of culture, she was first married to Eugène Malibran in 1826. A year later she left him for Charles de Bériot, whom she married in 1836 after her divorce.

A month after her marriage she fell from a horse and never fully recovered from the accident. Nevertheless, she continued singing and died on stage. She had made an international career despite the rival talents of Henriette Sontag. She had spent a season in the United States and in Naples, at La Scala in Milan and La Fenice in Venice, but it is for Musset's Stances that she is most remembered. She was without doubt the greatest performer of Rossini.

COMPOSITIONS

- Nocturnes
- songs
- Ditties, including *Le Reveil d'un beau jour* from a work by Bertoune

BIBLIOGRAPHY

- Castil-Blaze, L'opéra italien, Paris, 1865
- Musset, Mélanges de littérature et de critique, Paris, 1865
- A. Pougin, Maria Malibran, Paris, 1911
- L. Heritte-Viardot, Une famille de grands musiciens, Paris, 1922
- F. Viatelli, La Malibran in Italia, Rome, 1931
- H. Malherbe, La Passion de la Malibran, Paris, 1937
- A. Flament, L'enchanteresse errante, la Malibran, Paris, 1937
- P. Larionov and F. Pestellini, Maria Malibran e i suoi tempi, Florence, 1949
- Lorenzo-Bardi, La brève et merveilleuse vie de Maria Malibran, 1936
- U. Tegani, Cantanti di una volta: Maria Malibran, Milan, 1945

COMMENTS

Maria Malibran's father was the greatest singing teacher in history. He trained all the great operatic singers, particularly in Paris and London.

MARA Gertrud Elisabeth (Kassel 1749-Reval 1833)

Germany

A child prodigy of the violin, pupil of Paradisi, she is better known as a singer. She first performed in public in Leipzig in 1766 and then in Dresden in 1767 in a work by Princess Maria-Antonia Walpurgis.

In 1771 in Berlin she sang several times before Frederick the Great. Against the emperor's advice, she married the 'cellist J. Mara in the same year.

She fled from Berlin in 1780 and sang in Prague, Vienna, Munich and Paris where, in 1782, she became court singer to Marie Antoinette and rival to La Todi.

She settled in London in 1784, where she rapidly became known as the greatest interpreter of the works of Handel, being famous for the role of Cleopatra in Giulio Cesare.

She pursued her career in London in 1784, Turin in 1788, London again, Venice and finally Moscow in 1802. She ended her life in extreme poverty in Reval, having been the friend of the great musicians of her time. Haydn had conducted her and Goethe had written poems in her honour which had been put to music by J.N. Hummel.

An accomplished musician, she was the first non-Italian prima donna to achieve an international reputation.

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Goethe, Leipziger Theater, 1765-1768, Rochlitz..., Briefwechsel mit Zelter, 1843
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H. Kühner in MGG
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A. Niggli, Gertrud Elisabeth Mara, in Slg musikalischer Vorträge XXX, Leipzig 1881
C. Scherer, Gertrud Elisabeth Schmeling, in VfMw IX, 1893

MARTINS Maria de Lourdes (Lisbon 1926-)

Portugal

Composer. Attended the Lisbon Conservatory and studied composition in Munich under H. Genzmer and in Darmstadt under Stockhausen. Today she is one of the most distinguished representatives of Portuguese music.

COMPOSITIONS

- Trio for piano, violin and 'cello: Carlos Seixas prize, 1959
- Sonatina for violin and piano: J.M. Portugaise prize, 1960
- O. Encoberto, for choir and orchestra: Colonste Gulbenkian prize, 1964

MENDELSSOHN-Bartholdy Fanny Cecilia (Hamburg 1805-Berlin 1847)

Germany

Sister of Felix, to whom she was very close, grand-daughter of the philosopher Moses. In 1829 at the age of 24, she married the painter Wilhelm Hensel. Precociously gifted as a child, she received the same musical education as her brother and sister. In the eyes of her family, particularly her father and to a lesser extent her brother, the purpose of this education was to help her acquire accomplishments that would enhance her marriage rather than prepare her for an artistic career. Her husband was the only one to encourage her to publish, but for fear of hurting Felix's feelings she decided to do so very late - in fact not until 1846, a year before her death,

Her first six songs were published under her brother's name, including the "Italian" song, Queen Victoria's favourite. Many people have pronounced her a better pianist than Felix. Her friends and contemporaries constantly praised her musical talents, but she was reluctant to publish and go against the wishes of her brother, who felt that Fanny should devote her life above all to running the household. Felix even wrote "...but it is impossible for me to encourage her on a path which I consider unsuitable". Finally, Fanny sent a piece to Schlesinger, the publisher, who included it in an album. A year later she wrote to her friend Carl Klingemann: "... If no one ever offers an opinion or takes the least interest in one's work, not only does one lose all pleasure in it but also any ability to judge its worth".

COMPOSITIONS

- 6 songs published under the name of Felix Mendelssohn
- 1 trio for piano
- 4 piano pieces; and romances without words
- 2 books of songs
- A book of Gartenlieder
- Various pieces for voice and piano, published after her death

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La Correspondence de Mendelssohn, par Paul Mendelssohn Bartholdy, Leipzig, 1861

Paul and Carl Mendelssohn-Bartholdy, Correspondence, Leipzig, 1863-1915

Herbert Kupfberg, The Mendelssohns: Three Generations of Genius, published by Charles Scribner's Sons

MOKE Marie Félicité (Paris 1811-Sint-Joost-ten-Nood 1875)

Belgium

Pianist. Her father was Belgian, originally from Courtrai, and her mother German. She was taught by Herz, Moscheles, and then Kalkbrenner. She was engaged to Berlioz but in 1831 married the piano-maker Camille Pleyel, whom she divorced in 1835. It was, however, under the name of Pleyel that she was to surprise and delight her European audiences. Her meeting with Thalberg in St. Petersburg gave a new direction to her playing, which gained in strength and scope.

At the Gewandhaus in Leipzig, Mendelssohn himself asked to conduct the orchestra which was to accompany her. Schumann, who called her "the artistic genius", wrote a glowing article about her in *Neue Zeitschrift für Musik*. In about 1840 she was considered one of the most accomplished pianists of her time. In 1848, through the influence of Fétis, director of the Brussels Conservatory, she was appointed professor of piano there, a post which she kept until 1872. She very soon created a new school of piano playing, revitalizing its teaching and imbuing it with a European character. It was due to her that Chopin, Liszt and Rubenstein began their careers as pianists on instruments made by Pleyel. Liszt said about her: "There are very skilled pianists who have opened up particular paths, but there is only one school which serves the art in its entirety; Madame Pleyel's."

MOORE Mary Carr (1873-1957)

United States

Mary Carr Moore was the first American woman to write, stage and conduct her own four-act grand opera. She was also the only woman to conduct an orchestra of 80 men during the San Francisco exhibition in 1915, whose repertoire included many of her own works. (Source: A. Cohen)

MOUNSEY Ann Sheppard (London 1811-1891)

Great Britain

Professional organist and composer. She worked in several London churches as organist and in 1843 began a tour of classical concerts.

COMPOSITIONS

- Oratorio: The Nativity
- Piano and organ music
- Many songs, vocal music, etc.

BIBLIOGRAPHY

See General Bibliography

MOUNSEY Elizabeth (London 1819-1905)

Sister of Ann Mounsey, also organist and composer. In 1834, at the age of 14, she was appointed as organist to St Peter's church in Cornhill, where she stayed until 1882. She performed in public on the organ and guitar.

COMPOSITIONS

+ Music for organ, piano and guitar

BIBLIOGRAPHY

See General Bibliography

COMMENTS

Both Ann and Elizabeth Mounsey were professional musicians.

MUSGRAVE Thea (Edinburgh 1928-)

Great Britain

Scottish composer. She studied at Edinburgh University, then at the Paris Conservatoire where she worked with Nadia Boulanger for 4 years. Her Cantata for a Summer's Day was played at the Edinburgh Festival in 1955.

From 1958 to 1965 she taught at London University. Her 5 Love Songs (dating from 1955) are characterized by a fragmented and angular melody, a technique that was to be affirmed in Obliques (1958) and in A Song for Christmas (also 1958).

Since her opera, The Decision (1964), she has written a succession of brilliant works embodying very complex rhythms and revealing a strong personality.

COMPOSITIONS AND PUBLICATIONS (from Chester, London)

- Sonata No. 2 (1956) and Monologue: for piano
- Callaqui (1960): violin and piano
- Impromptu (1967): flute and oboe
- Music for horn and piano (1967)
- Trio (1960): oboe, flute and piano
- Chamber Concerto No. 3 (1966): for 8 instruments
- Obliques (1958): for orchestra
- Sinfonia (1963)
- Nocturnes and Arias (1966)
- Concerto for Orchestra (1967)
- Concerto for Clarinet (1968)
- 5 Love Songs (1955): soprano and guitar
- Triptych (1959): tenor and orchestra
- Four Madrigals (1953), Wyatt: for choir
- Memento Creatoris (1967): for choir
- The Phoenix and the Turtle (1962): for choir and orchestra
- The Five Ages of Man (1963): for choir and orchestra
- The Abbot of Drimock (1955): chamber opera
- Marko the Miser (1962): children's opera
- The Decision (1964/65): opera
- Beauty and the Beast (1968): ballet
- A Song for Christmas (1958): soprano and guitar

BIBLIOGRAPHY

M. Kay, Thea Musgrave, in Music and Musicians XVIII, 1969/70.

PATTI, Adelina Adela Juana Maria (Madrid 1843-Craig-y-nos Castle 1919)

Italy

Soprano, one of a family of singers and musicians.
Daughter of tenor Salvatore Patti and singer Caterina Chiesa Barrilli.

She was born on stage at Madrid theatre when her mother was singing Norma. Studied music with Elisa Valentini, her parents and half-brother E. Barrilli, Muzio and her sister Amalia's husband M. Strakosch. She made her debut at New York's Italian theatre in 1859 as Donizetti's Lucia of Lammermoor, the start of a long international career which was to take her around the world.

She specialized in Italian opera, particularly virtuoso works, singing roles by Mozart, Bellini, Rossini and Donizetti. Influenced by her second husband, she acquired a feeling for drama which led to her being sought after as an ideal performer by Gounod (Romeo et Juliette, Faust) and Verdi (La Traviata, Il Trovatore, Rigoletto).

Her voice had great range and flexibility.

Her farewell stage performance was in Monte Carlo in 1895, although she gave recitals until 1914 (Albert Hall, London).

She married the Marquis of Caux, the tenor Nicolini and Baron Cederstrom. Her sister Carlotta was also gifted with a very beautiful soprano voice and was a virtuoso singer but, due to her limp, her career was limited to the concert platform. Carlotta was also a fine pianist and singing teacher, and taught singing in Paris where she lived.

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E. Gara, Il centenario della Patti, in "Lettura", Milan, March 1943
G.B. Shaw, London Music, London, 1950; Music in London, London, 1956
C. Williams & W. Moran, Adela Patti, in "The Record Collector", nos. 8 & 9, Ipswich, 1956
J.A. Cabezas, Adela Patti, la cantante de la voz de oro, Madrid, 1956
P.G. Hurst, The Age of J. de Reszke, London, 1958
D. Rigotti, Vita irrequieta de Adela Patti, in "La Scala", April 1963
U. Tegani, Cantanti di una volta, Milan, 1945

PAVLOVA, Anna (St. Petersburg 1882-The Hague 1931)

Russia

Russian dancer, pupil of the imperial ballet school in St. Petersburg. In 1899, she made her debut at the Théâtre Mari, where she became prima ballerina and then star dancer.

Her repertoire included Adam's Giselle, Tchaikovsky's Cinderella and Camille Saint-Saëns' The Dying Swan which Fokine choreographed for her in 1905. These were the beginnings of a new style of dance.

From 1909, she was star dancer in Diaghilev's company and appeared in Paris with Nijinsky, Karsavina and Ida Rubinstein.

Her world tour with her own company was an outstanding success.

Pavlova was the most famous ballerina of the first 30 years of the 20th century.

BIBLIOGRAPHY

C.W. Beaumont, Anna Pavlova, 1945

Pavlova, edited by A.H. Franks, London, 1956

COMMENTS

Her memoirs, Tanzende Füsse, were published in Dresden in 1928.

POLDOWSKI, Irène (Brussels 1880-London 1932)

Poland/Great Britain

Irène Régine Wieniawska was the daughter of Henryk Wieniawski, the famous Polish violinist who had an international career as a virtuoso, working particularly with Anton Rubinstein. Irène was born in Brussels, where her father was teaching at the Conservatory. She began her music studies at the age of 7 under Miss Ellis. At about 13, she entered the Brussels Conservatory and was in Stark's piano class and Gevaert's theory class. where she won a first prize in preparatory theory. She emigrated to Great Britain and continued her music studies with Percy Pitt and Michal Hambourg.

She married Sir Aubrey Dean Paul and emigrated to Paris, where she studied composition with Gedalge and then with Vincent d'Indy at the Schola Cantorum. She then began a series of concerts which took her from Paris to London and back to Paris. She evolved her own style of composition and signed her early compositions with the name Poldowski to avoid using the name of her father or husband.

COMPOSITIONS

- an operetta: "Laughter"
- Nocturnes & Tenements, for orchestra
- Pat Malone's Wake, for piano and orchestra
- Miniature suite of dance songs, for wood, violin and solo piano
- Lullaby for a dying child and tango for violin and piano
- Caledonian Market suite, for piano
- 29 songs in English and French based on the poems of Blake, Verlaine and Samain
- 11 works for piano and other unpublished works

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Marnie Hall, Woman's Work, USA, 1975 (Gemini Hall Records, 808 West End Avenue, New York, N.Y. 10025)

See General Bibliography

RENIE, Henriette (Paris 1875-1956)

France

Harpist and composer. She studied at the Paris Conservatoire from the age of 5 in Hasselman's classes, where she won first prize in 1887 and then prizes for fugue and composition in the classes of T. Dubois and C. Lepneveu. She was a great virtuoso harpist and played in large symphony concerts. Her school is famous throughout the world and harp-playing is still taught according to her methods.

COMPOSITIONS

- Harp classics: adaptations of many 17th and 18th century pieces
- Contemplation
- Ballade fantastique
- Danse des lutins
- Légende
- Trio, for harp, violin and cello
- Harp concerto

BIBLIOGRAPHY

H. Charnasse & France Vernillat, Des instruments à cordes pincées, Paris, PUF, 1970

ROTSETH, Yvonne (Maison-Lafitte 1890-Strasbourg 1948)

France

Née Rihouët. She worked with A. Decaux at the Paris Conservatoire and with A. Roussel at the Schola Cantorum. After studying arts and science at the Sorbonne, she took up musicology.

She was a pupil of Pirro and obtained her doctorate in Paris in 1930 with her thesis on organ music in the 15th and early 16th centuries (Droz, 1930).

She was librarian at the Paris Conservatoire from 1934 to 1937, being given a lectureship at the University of Strasbourg in 1937, where she taught until her death.

COMPOSITIONS AND WRITINGS

- numerous articles
- two books of organ music (P. Attaignant, Paris, 1951; Paris, 1925; Paris, Heugel, Société française de Musicologie, 1965)
- Thirteen motets, published by P. Attaignant, Paris, 1931
- Polyphonie du XIIIème siècle, MS. H 196, Montpellier Faculty of Medicine, Paris, L'Oiseau-Lyre, 1935-48
- Grieg, Paris, 1933
- Danses cléricales du XIIème siècle, in Publications de la Faculté de Lettres, Strasbourg University, III, 1945

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- G. Thibaut, Yvonne Rotseth, in RMIC, XXX, 1948
V. Fedorov & F. Lesure, Yvonne Rotseth, in MF, III, 1950

COMMENTS

Yvonne Rotseth is considered to be one of the leading experts on the Middle Ages.

SAINTON-DOLBY Charlotte Helen (London 1821-1885)

Great Britain

English contralto and composer. She studied at the Royal Academy of Music in London.

She gave her first philharmonic concert in 1842 and, in 1845, Mendelssohn invited her to sing in Leipzig with Jenny Lind. She went on to a brilliant career in France and Holland.

COMPOSITIONS

- Cantatas: The Legend of St. Dorothea
The Story of a faithful Soul
Florimel: cantata for female voice

SALLE, Marie (? c. 1707-Paris 1756)

France

Dancer and choreographer. She made her debut at the age of 11 in Lesage's *Princesse de Carisme*. She was a pupil of François Prévost and appeared at the Opéra-Comique in Paris. She first appeared at Lincoln's Inn Fields Theatre in 1725, dancing in J.F. Rebel's *Caractères de la danse*, and joined the Paris Opéra in 1727. Her repertoire included Lully's opera-ballets *Roland*, *Bellerophon* and *Tancrede* and Montéclair's *Jephté* and she danced in the comedy-ballets *Monsieur de Pourceaugnac* and *Le Bourgeois Gentilhomme* (devised by Lully in collaboration with Molière) at the Royal Court.

She achieved her greatest success at the Royal Opera House, Covent Garden, in 1733 with John Rich's company, creating the ballet "Pantomime" of *Pygmalion*. Some weeks later, in 1734, she had a triumphant success with *Bacchus and Ariadne* and dancing the role of *Terpsichore* in *Il Pastor Fido*, written for her by Handel.

She also created the roles of Handel's *Ariadne*, *Oreste* and *Ariodante*.

She returned to Paris in 1735 and was the first to perform the roles of the *Rose* in the *Les Fleurs* entrée of *Les Indes Galantes* and of *Hébé* in *Castor et Pollux*, both by Jean-Philippe Rameau. She retired in 1740 but made a few appearances at the French Court.

She was the victim of two serious rivalries: one with the ballerina *Camargo*, written about by Voltaire and de Lancret, and one between Handel and the singer *Farinelli*.

Marie Sallé introduced many innovations leading to the creation of the "ballet d'action" or dramatic ballet and, far from relying on her virtuosity alone, endeavoured to combine grace with expression and feeling. She did away with the traditional heavy clothing, crinolines and wigs, and wore a simple draped muslin dress.

She played an essential role in modernizing dance techniques and paved the way for modern choreography.

BIBLIOGRAPHY

E. Dacier, *Mlle Sallé*, Paris, 1909

J.G. Noverre, *Lettres sur les arts imitateurs*

Charles Malherbe, *Les Indes Galantes*, preface to the Paul Dukas edition

COMMENTS

Marie Sallé and her rival Anne Camargo were the two most famous ballerinas of the eighteenth century.

Professional ballerinas first appeared in Lully's *Les Triomphes de l'amour* in 1680.

Women ballerinas were of special importance in the nineteenth century and nothing is known of male dancers of the period.

SAPPHO (? Lesbos c. 630-? Lesbos c. 570)

Greece

Famous Aeolian poetess whose life is inextricable from legend.
One of the greatest talents in the history of the arts.

Proclaimed as the "female Homer" and dubbed "the tenth muse" by Plato, Sappho inspired numerous writers throughout Antiquity. Plutarch wrote that "Sappho pours out the fire of her soul. She is a pythoness moving on its pedestal". Her name is synonymous with lyric poetry.

Her immense talent also attracted jealousy and enmity: Horace called her "Mascula Sappho".

She was expelled with the poet Alcaeus (being awarded the prize instead of him at the Games because "she was a better musician than the poet") for hatching a plot against Pittacus, governor of Lesbos.

It is thought that she wrote about 110,000 lines of poetry, but the only remaining piece is her "Ode to Aphrodite".

According to a legend recorded in Ovid's "Heroides", when in her sixties Sappho fell in love with a handsome sailor from Mytilene called Phaon and, when rejected by him, threw herself into the sea from the rock of Leucas.

Her unique contribution to the arts places her among the great names of Antiquity. She founded a school for women in which all the arts were practised.

Erinna and Damophila were members of this school, which is attributed with the invention of the "magadis", a kind of Lydian harp with 20 strings, and the use of the plectrum to pluck the strings.

Sappho developed the mixolydian mode and invented the Sapphic verse that has taken her name.

She was born, grew up and made her name in the Aegean world, in which women enjoyed high social, political, literary and religious status. They owned their own property and enjoyed complete freedom of movement. They were highly educated, the emphasis being placed on poetry and music. Lesbos was, therefore, an ideal place for the development of Sappho's talent and creativity. Her environment also exercised a strong influence on her development, and her talent was the culmination of a thousand years of women's music.

Sophie Drinker comments that no examples of Sappho's works is needed to prove the quality of her music: all her contemporaries agreed on its perfection.

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See General Bibliography

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Athenaeus, The Deipnosophistae, translated by C.B. Gulick, Heinemann Ltd., (Loeb Classical Library VI 331), London, 1927-1941

Clarisse Bader, La femme grecque, Paris, 1872

A.E.P.B. Weigall, Sappho of Lesbos: Her Life and Times,
Frederick A. Stokes Co., New York, 1932

R. Flacelière, L'amour en Grèce, Librairie Hachette, Paris, 1960

Women poets, edited by Carol Cosman, Joan Keefe & Kathleen Weaver,
Penguin Books, England, 1978

Plutarque, De Musica, edited by K. Zeigler, in "Plutarchi Moralia", VI/3,
Tubner, Leipzig, 1953

COMMENTS

It is interesting to note that, despite this heritage, there have been practically no Greek women composers since Antiquity.

SCHNEIDER, Hortense (Bordeaux 1833-Paris 1920)

France

Soprano, the most famous operetta star in the Belle Epoque. She made her debut in Bordeaux in 1846 and, in 1853, went with a company to Agen where she sang, danced and acted for two years.

Offenbach, greatly impressed by her performance at an audition in Paris in 1855, presented her at the Théâtre des Bouffes-Parisiens on 3 August that year. She sang in two of his operettas.

She later triumphed in Offenbach's Trom-al-Cazar, Poise's Thé de Polichinelle, Adam's Les Pantins de Violette and Offenbach's Rose de Saint-Flour, also at the Théâtre des Bouffes-Parisiens.

Hortense Schneider became the darling of Paris, admired by everyone, including the artist Toulouse-Lautrec.

Offenbach chose her as the ideal performer and gave her leading roles in nearly all his operettas, including La Belle Hélène in 1864, Barbe Bleue in 1866, La Grande-duchesse de Gerolstein in 1867, La Périchole in 1868 and La Diva in 1869.

She went to London in 1870 and, in 1871, appeared at the Palais-Royal in Paris. After a triumphant tour in Russia, she returned to Paris, where she appeared at the Variétés in 1873 and then sang Hervé's La Belle Poule at the Folies Dramatiques.

She was adored by the European courts. Her peaceful retirement lasted from 1878 to her death in 1920.

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Auriaht, Les lionnes du Second Empire, Paris, 1936

S. Kracauer, J. Offenbach ou le secret du second empire, Paris, 1937

J. Brindejont-Offenbach, Offenbach, mon grand-père, Paris, 1940

A. Decaux, Offenbach, roi du second empire, Amiot, Paris, 1958

SCHROTER, Corona Elizabeth Wilhelmine (Guben 1751-Ilmenau 1802)

Germany

Singer, actress and composer. She was taught by her father, the oboist Johann Friedrich S. Enfant and lived in Warsaw and Leipzig. It was in Leipzig that she made her first public appearance at the age of 14.

Between 1772 and 1776 she lived with her family in London. In 1776 Goethe invited her to the Court at Weimar, and there she appeared in his plays. She also set to music Goethe's *Die Fischerin* and subsequently worked with him as an actress and singer for a considerable period of time. In 1779 she created the role of Iphigenia. In 1786 she retired from the stage to concentrate on teaching, painting and composing.

COMPOSITIONS

- 2 collections of melodies, Weimar, 1786 and 1794
- *Die Fischerin*: set to music
- Songs, including *Der neue Amadis* and *Erlkönig* by Goethe, set to music; Schiller's *Der Tauscher* and *Würde der Frauen*; and poems by Herder, Klopstock, Matthison, etc.

BIBLIOGRAPHY

- R. Keil, *Corona Schröter, eine Lebensskizze*, in *Vor Hundert Jahren II*, Leipzig, 1875
- H. Düntzer, *Charlotte von Stein und Corona Schröter*, Stuttgart, 1876
- P. Pasig, *Goethe und Corona Schröter*, Ilmenau, 1902
- H. Stümke, *Corona Schröter*, Bielefeld, 1904, 2/1926

SCOTT, Lady John Douglas (Spottiswoode 1810-1900)

Great Britain

Lady John Douglas Scott (née Alicia Ann Spottiswoode) was an amateur musician.

She married Lord John Montagu-Douglas Scott in 1836. In 1870, ten years after his death, she composed under her own name, Alicia Ann Spottiswoode. She wrote many songs, some of which became extremely popular.

COMPOSITIONS

- *Annie Laurie*
- Songs and vocal music

COMMENTS

Annie Laurie, a Scottish song, was adopted in America and became part of its folk tradition, being sung in the War of Independence.

SMYTH, Ethel Mary (London 1858-Woking 1944)

Great Britain

An English composer, she studied first at the Leipzig Conservatory while at the same time receiving lessons from Herzogenberg. There she was influenced by Brahms and there too her first works were performed. Her close friend, the Empress Eugenia, suggested the subject of her comic opera *Fantasio*, written in 1894 and based on a work by de Musset.

In 1910, she graduated from Durham University with an Honours Degree in music and it was then that she became involved in the suffragette movement, as a result of which she was imprisoned on several occasions. Believing that she could not make her mark as a composer because of her sex, she withdrew from public life and there this remarkable woman and fervent suffragette wrote no fewer than 9 volumes of her memoirs. In 1922, she was awarded the status of Dame of the British Empire.

COMPOSITIONS

- Operas: *Fantasio*, based on a work by de Musset (1894)
 The Forest
- Lyric drama: *The Wreckers* (1906), set in the austere and pietist Cornwall of the eighteenth century
- Comic opera: *The Boatswain's Mate*, adapted from W. W. Jacobs (1915)
- *Fête Galante*: inspired by a painting by Watteau (1923)
- *Entente Cordiale*
- *Der Wald*: tragic opera (1901)
- *Mass in D major* (1925): grandiose and moving
- *The Prison*, for solo voice, choir and orchestra
- *Sleepless Dreams*; *Hey Nonny No!*; *March of the Women*: for choir and orchestra
- *Overture to Shakespeare's Antony and Cleopatra*
- *Serenade* for orchestra
- *Horn concerto*
- 8 quartets
- 4 trios
- 1 quintet
- *Sonatas*
- *Anacreontic Odes*, for voice and orchestra
- 3 songs for flute, harp, strings and percussion

BIOLIOGRAPHY

K. Dale, Dame Ethel Smyth, in *MLXXX*, 1949; Ethel Smyth's Prentice Work, in *MLXXX*, 1949

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PUBLICATIONS

E. Smyth, Lieder und Balladen, op. 3, Leipzig, c. 1886.

STARCK, Ingeborg (St Petersburg 1840-Munich 1913)

Sweden

First began learning the piano and musical composition under Henzel, giving her first concerts at the age of 12. When she was 18, she studied at Weimar under Liszt, who admired her talents as a composer. In 1858 and 1859 she gave a series of concerts in Europe which took her to Paris and the main cities of Germany.

In 1862, she married Hans von Bronsart. Five years later, he was appointed Administrator of the Hanover Court Theatre, an appointment which meant that she was no longer allowed to appear in public.

From 1867 onwards, she devoted herself exclusively to composition. Of the four operas that she wrote, Jery und Bätely was the only one performed at Weimar, where it was very successful in 1873. The others were unfortunately marred by poor librettos.

COMPOSITIONS

- 5 operas: Jery und Bätely (1873), from a text by Goethe
König Hjalmar (1891)
Die Sühne (1909)
Die Göttin von Sais
Manfred, adapted from Byron
- Piano concerto
- March: Kaiser Wilhelm March
- Chamber music
- Pieces for piano
- Songs

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Marnie Hall, Woman's Work, Gemini Hall Records, 808 West End Avenue, New York, NY 10025
See General Bibliography

STEIN, Maria Anna (Augsburg 1769-Vienna 1833)

Germany

A pianist and piano-maker, she was the daughter of Johann Andreas Stein, one of the leading piano-makers. At the age of 8 she played before Mozart who, though criticising her playing, declared her to have "genius". That meeting took place at Augsburg in 1777.

In 1792, on the death of her father, she took over the running of the factory. Her brother joined her in Vienna and the firm changed its name to "Frère et Soeur Stein".

In 1793 she married Andreas Streicher. In 1802, she separated from her brother but continued to run the business with her husband under the new name of "Nanette Streicher, née Stein". The business expanded enormously until it finally closed down in 1896, having built up a worldwide reputation.

In 1794 Nanette Stein was the best known musical personality in Vienna and one of Beethoven's closest friends. She played many of his works and supervised the making of his pianos.

Ernest Closson describes her as "a woman of the highest intelligence with an all-embracing mind, a singer, a pianist and woman of letters ...".

Towards the end of her life, she devoted herself to literature, translating Gall's six volume work "Anatomy and Physiology of the Nervous System" into German.

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REMARKS

An excellent pianist as a child, she used to demonstrate instruments made by her father. She went on to help in their manufacture and earned a place in the history of piano-making.

STROZZI, Barbara (Venice 1619-?1670)

Italy

Barbara Strozzi was the adopted daughter of Giulio Strozzi, an author of numerous librettos including *La Finta Pazza Licori*, set to music by Monteverdi. She was taught composition by Francesco Cavalli, the leading operatic composer of the time.

She sang in public in about 1637 at the Accademia degli Unisoni founded by Giulio. Barbara Strozzi seems to have been the first professional woman composer, since most of her works are dedicated to important patrons, including Ferdinand III of Austria, Eleanor of Mantua, Anne of Austria, the Archduchess of Innsbruck and the Doge of Venice, Nicolo Sagredo.

She wrote about a hundred compositions and her contribution to secular chamber music of the 17th century was comparable to that of the most celebrated composers of the period such as Rossi, Carissimi and Antonio Sesti. Her first publication, dedicated to the Duchess of Tuscany, Vittoria delle Rovere, dates from 1644 and consists of a collection of 2- and 4-part madrigals based on words by Giulio Strozzi. Francesca Caccini and Barbara Strozzi appear to have been the only Italian composers of the 17th century to have made a living from their art.

COMPOSITIONS

- Volume of madrigals for 2 and 4 parts, Venice (1644)
- 3 volumes of cantatas, ariettas for 1 and 3 parts, Venice (1651, 1654, 1659)
- Volume of sacred music for solo voice and basso continuo, Venice (1655)

- Volume of ariettas for solo voice, Venice (1657)
- Volume of arias, opus 8, Venice (1659)
- Di porte de Euterpe, Venice (1659)

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VAN RENNES, Catharina (Utrecht 1858-1940)

Netherlands

A singer and composer, she studied singing under Richard Hol and Messchaert, as well as abroad. She also taught at Utrecht, Hilversum and The Hague.

Her main compositions were cantatas for children and numerous songs. Her music, and in particular her songs, bears a resemblance to that of H. van Tussenbroek and is fairly typical of Dutch music, whereas the majority of composers of her period were influenced by German music, either Schumann and Brahms or Wagner and Strauss. She is undoubtedly one of the most important representatives of her country's music.

COMPOSITIONS

- Instantaneetjes uit de kinderwereld
- Meizoentjes, etc

COMMENTS

There are few women in the long line of Dutch composers, although Catharina van Rennes, Johanna Bordewijk-Roepman and Henriette Bosman are worthy representatives of contemporary music.

Both Johanna Bordewijk-Roepman, in her "Illuminations" based on Rimbaud's poem and in "De heilige cirkel" for male choir, and Henriette Bosman who, after early romantic influence adopted a more concise style (influenced by Pijper, who wrote a piano concerto), are examples of outstanding composers in the history of Dutch music.

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TAILLEFERRE, Germaine (Saint Maur-des-Fosses 1892-Paris 1983)

France

She enrolled at the Paris Conservatoire in 1904 at the age of 12 and studied under Daillier, Caussade and d'Estyle. She won a gold medal for the theory of music, first prize for harmony (1913), first prize for counterpoint (in 1914, with Fauré and Debussy as members of the jury) and first prize for accompaniment in 1915.

With her friends Georges Auric, Arthur Honegger and Darius Milhaud, she was influenced by Charles Koechlin. In 1917, she met Eric Satie, who presented his "Jeux de plein air" in 1918.

Louis Durey and Francis Poulenc joined the group of friends from the Conservatoire to form the group which the critic from "Comoedia" H. Collett called "Les Six" and on which Jean Cocteau bestowed his patronage. Together they wrote "Les Mariés de la Tour Eiffel" which, in 1921, proved to be a "succès de scandale".

From 1925 to 1930, Germaine Tailleferre studied orchestration under Maurice Ravel. Her works were performed by Rubinstein, Jacques Thibaud, Stokowski, Monteux, Mengelberg, and others.

She was a friend of Picasso, Morand, S. Lewis and Charlie Chaplin. She also helped young composers between the two world wars.

COMPOSITIONS

- Les mariés de la tour Eiffel (Cocteau, 1921)
- Ballet suédois (1921)
- Sous les remparts d'Athènes (Claudel, 1928)
- Madame Quinze (J. Sarment)
- Parfums (G. Hirsch, 1951)
- Il était un petit navire (H. Jeanson, 1959)
- Le Maître (E. Ionesco, 1959)
- La petite sirène (Ph. Soupault, 1958)
- Marchand d'Oiseaux (1923)
- Paris-Magie (1949)
- Parisiana (1955)
- Mémoires d'une bergère (1959)
- Concertos for various instruments
- Orchestral compositions
- Cantata
- 2 sonatas for violin and piano
- Harp sonata
- Songs
- Film music, etc

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VIARDOT-GARCIA, Pauline (Paris 1821-1910)

France

A mezzo-soprano and a composer, she was the sister of Maria Felicia Malibran. Taught to sing by her father, she took piano lessons from Meysenberg and Liszt and studied composition under Reicha. She gave her first concert performance in Brussels in 1837 and made her début on the operatic stage in London in 1839 as Desdemona in Rossini's Othello. She sang in Meyerbeer's The Prophet Gounod's La Sappho and Brahms' Rhapsody opus 53, and had a triumphant success in Gluck's Orpheus at the Lyric Theatre in 1859.

Louis Viardot, art critic and director of the Opéra Italien in Paris, appointed her as its prima donna for the 1839-40 season. In 1840 she married him and left for Italy. She retired from the stage in 1863 but continued to give concerts until 1871. From 1871 to 1875, she taught at the Paris Conservatoire. A friend of George Sand, Berlioz, Gounod and Turgenev, as well as Schumann who wrote his Song Cycle opus 24 for her.

Through her song recitals, she helped to make the works of the Russian composers Glinka, Rimski-Korsakov and Tchaikovsky, more widely known. Amongst her own works, Cendrillon achieved a moderate success. Pauline Viardot devoted her whole life to music and her exceptional qualities, together with the renown of her "salon of intellectuals", helped to further the early careers of almost all the great musicians of the 19th century, including Chopin and Fauré. She was responsible for the first performance of Wagner's Tristan and Isolde. She wrote many vocal pieces, one of them an arrangement of six mazurkas by Chopin.

COMPOSITIONS

- 3 operettas: 1'Ogre, le Dernier Sorcier, Trop de Femmes
- More than 100 songs (approximately 60 were published)
- Piano, violin and organ compositions
- Singing exercises
- 6 mazurkas for voice on a theme by Chopin

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T. Marix-Spire, Gounod and his first interpreter, Pauline Viardot, in Musical Quarterly, 1945
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COMMENTS

Pauline Viardot came from a family of musicians which did not end with her. Herself the daughter of singer Manuel del Popolo, she had four children including Louise-Pauline, who married Héritte, and Paul, a violinist and conductor.

VON BINGEN, Hildegard (Bermeisheim bei Alzeg, Palatinat 1098-Rupertsberg
1179)

Germany

She was brought up in a Benedictine convent by the abbess Jutta von Spannheim, whom she succeeded in 1136. She founded the Rupertsberg convent near Bingen.

Known as the "sibyl of the Rhine", a visionary and prophetess, Hildegard von Bingen was one of the most intriguing figures of her time. A person of exceptional qualities, she became the adviser to Popes (including Eugene III), Emperors and Princes.

She left many writings: theological, moral, physical, botanical and poetic as well as drama. She was very interested in religious music and her compositions are constructed around a few melodic fragments repeated several times, combined and transposed and enriched with melismas.

Her works also include antiphons, prose responses, sequences and hymns. Her literary sources were almost exclusively German.

COMPOSITIONS

- A Kyrie
- 7 sequences
- 35 antiphons
- 19 responses
- 7 hymns for the community of Rupertsberg, as well as a sacred piece, Ordo Virtutum, probably sung for the first time at the consecration of Rupertsberg cloister in 1152

PUBLICATIONS

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- J.Ph. Schmelzeis, Das Leben und Wirken der heiligen Hildegard, Freiburg, 1879
- J. Schmidt-Görg, Die Sequenzen der heiligen Hildegard, in Festschrift Schiedermaier, Cologne, 1956

COMMENTS

The mystical and musical works of Hildegard von Bingen exerted a powerful influence throughout the Middle Ages in Europe.

VON PARADIS, Maria Theresia (Vienna 1759-1824)

Austria

Daughter of a counsellor to the imperial Austrian government and god-daughter to the Austrian Empress, she was blind from the age of 5 but was a remarkable pianist, for whom Mozart composed his concerto in B Flat Major (K.456). She studied the piano under G.F. Richter and L. Kozeluch and was taught singing by Righini and Salieri and composition by the Abbé Vogler.

After a concert tour of Germany, England and Belgium in 1784, she went to Paris where she gave 14 concerts, her concerts of sacred music being highly successful. Returning to Vienna in 1786, she founded a girls' school and devoted herself to teaching and composition. She perfected teaching techniques for the benefit for her pupils, and her educational influence drew the admiration of the Courts of Europe.

COMPOSITIONS

- 16 piano concertos
- Melodrama entitled Ariane und Bacchus (1791)
- Vocal piece: Der Schulkandidat (1792)
- Funeral ode in honour of Louis XVI (1794): Deutsches Monument
- Opera: Rinaldo und Aldina (1797)
- Trios for piano, sonatas, variations and 12 songs

PUBLICATIONS

2 German airs, ed. by M. Anshon and I. Schlaffenberg, in Denkmäler der Deutscher Tonkunst in Osterreich, XXVII/2, Vienna, 1920

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REMARKS

She was the first successful blind concert pianist and composer.

She also wrote the music for Lenore de Bürger (songs).

WALPURGIS, Maria Antonia, Princess of Saxony (Munich 1724-Dresden 1780)

Germany

The daughter of the Elector of Bavaria who was to become Emperor Charles VII, she showed herself to be naturally talented in arts, particularly poetry, painting and music. She studied music under Giovanni Porta, Kapellmeister to the Elector, and Giovanni Ferrandini, Court composer and tutor to the Princess, to whom he gave singing lessons.

After her marriage to Prince Friedrich Christian of Saxony she lived in Dresden, where she received music lessons from Nicola Porpora and J.A. Hasse.

She was active in the musical life of the Court and was a member of the Academy in Rome.

COMPOSITIONS

- 2 operas: *Il Tronfo della Fedelta*, from a work by Metastasio, performed at Dresden in 1754 (in collaboration with Hasse)
Talestri, Regina delle Amazoni, performed at Nymphenburg in 1760
- words of Italian cantatas
- words of the oratorio "La Conversione di S. Agostino" by Hasse
- airs, interludes, meditations, motets
- a pastorale

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Correspondence between Frederick the Great and the Electress Maria Antonia of Saxony, ed. by Preuss, Berlin, 1854; that of the Empress Maria-Theresa *ibid.* (1747-1772), ed. by W. Lippert, Leipzig, 1908

COMMENTS

Maria Antonia Walpurgis was a member of the Arcadian Academy of Rome under the pseudonym of Ermelinda Talea Pastorella Arcada (ETPA).

WARTEL, Annette Theresa Atala (1814-1865)

France

Annette Wartel was the first instrumentalist to be appointed by the Concert Society in Paris.

(Source: A. Cohen).

WEISSBERG, Youlia Lazarevna (Orenburg 1878-Leningrad 1942)

Russia

A Russian composer who studied at the St Petersburg Conservatory with Glazunov, Krizhanovsky and Rimsky-Korsakov.

Later, in Berlin, she was the pupil of Humperdinck and then Reger. She had been expelled from the St Petersburg Conservatory for taking part in a demonstration against the Director, Mr Bernard.

She had a strong personality and played an important role in producing the "Musical Contemporary" from 1915 to 1917.

From 1921 to 1925 she taught choral singing in the first workers' schools in Moscow.

WRITINGS

- The Conservatory of St Petersburg in 1905, ed. in 1925
- The Composer's Right to Sincerity (1933)

COMPOSITIONS

- Operas: The Little Mermaid, adapted from Hans Andersen
Gulnara, adapted from The Arabian Nights
- Cantata: The Twelve (Alex. Blok)
- Symphony: In the night
- Fantasia: Ballad
- Symphonic poem: A tale, for orchestra
- Songs with orchestra: Rautendelein, based on Hauptmann's The Sunken Bell
- Chinese songs
- Songs for voice and piano
- Arrangements of popular songs, etc

COMMENTS

Since the advent of Marxist-Leninism and its principles on the arts, the number of Russian women composers has increased considerably. They include Tatiana Nikolaïeva, Nina Makarova and Varvara Gueigerova.

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WIECK Clara (Leipzig 1819-Frankfurt-am-Main 1896)

Germany

Daughter of Friedrich Wieck, private tutor to several royal families, a theologian and piano teacher. Clara received a remarkable and very advanced education. With her exceptional piano technique, she made astonishing progress in the disciplines of piano, violin, counterpoint and composition. It was while she was studying under her father that she met Robert Schumann, whom she married in 1840. In 1835 she wrote a concerto for piano and orchestra which made her famous. She began her career as a concert pianist at the Gewandhaus in Leipzig and in 1838 she was appointed "court virtuoso" to the Austrian court, a rare distinction which had never before been bestowed on a woman.

Hailed as a genius by Chopin, Goethe, Mendelssohn, Paganini and Liszt, after Robert Schumann's death she was helped by Joachim and her friend Brahms. Since her marriage she had broken off her career, partly because she had had 7 children in the space of 14 years and partly because her husband's mental breakdown had brought her almost to the point of separation. She resumed her career as a pianist in 1856 and set about publicizing Robert Schumann's works, editing a collection of his complete works and publishing his correspondence. She gave the first performances in Germany, often the first in Europe, of the works of Chopin, Schumann and Brahms, with whom she remained friends for 43 years. In 1878 she taught at the Frankfurt Conservatory, having also taught at the Leipzig Conservatory where she had composed her Preludes, Fugues and Lieder.

COMPOSITIONS

- Clara Wieck wrote 23 major works, including a piano concerto in A minor and a trio in G minor
- Variation on a theme by Robert Schumann, opus 20
 - 2 scherzos, opus 10 and 14
 - 4 fugues
 - 12 piano pieces
 - 3 romances for violin and piano
 - 6 lieder from Rollet's La Joconde
 - 6 songs opus 13
 - 3 songs in Robert Schumann's opus numbers 2, 4 and 11

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- A. Wieck, Materialien zur Fr. Wiecks Pianoforte-Methodik, Berlin, 1875
- A. Kohut, Fr. Wieck und sein Lebens-und Künstlerbild, Dresden and Leipzig 1888
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- M. Wieck, Aus dem Kreise Wieck-Schumann, Dresden, 1912, 2/1914

COMMENTS

Clara Wieck undoubtedly typifies the way in which women were affected by their social position of their times. She kept herself in the background, her own musical brilliance taking second place to the greater claims of Robert Schumann's genius and her children's education.

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D I S C O G R A P H Y

The work of more than 350 women composers has been recorded and published in world music catalogues. It would be too daunting a task to list the thousands of records produced during more than 50 years of recording, and we have confined ourselves to:

1. publications that give a detailed list of world-wide music production, as well as those in the Bibliography that are marked with an asterisk;
2. the main specialist catalogues that cover women's music;
3. records taking an eclectic approach to music written by women.

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3. RECORDS

ALECIAN-CARDOU Eugénie
- Sogno, for piano AEM/AM 7 906

ARRIEU Claude
- Movements for clarinet quartet CAL/1849

BLANCHE DE CASTILLE
- Chanson ALV BAM 485

BOULANGER Lili
- Faust et Hélène, cantata FES/FL 441
- Pour les funérailles d'un soldat, for baritone,
choir and orchestra FES/FL 441
- Three pieces for violin: Nocturne HM/HM 387

BRUZDOWICZ Joanna
- Marlos grosso Brasileiras, chant d'amitié, for flute,
violin, harpsichord and tape PAV/ADW 7035

CACCINI Francesca
- Jesu Corona Virginum ARI/ARN 38 532

CECCONI-BOTELLA Monic
- Silences, for woodwind trio EFM/EFM 011

CHALLAN Annie
- Ballad, for cello and harp VSM/C 065-73 015
- Suite sur des thèmes populaires, for cello and harp VSM/C 065-73 015

CHAMINADE Cécile
- Concertino for flute and piano, Op. 107 RCA/RL 25 109
- Pieces for piano VSM/C 069-16 410
- Chanson espagnole, for violin DG/2 538-016
Cf. "Les bis de Christian Ferras"

CLOSTRE Adrienne
- Brother Blue, suite for Welsh harp SFP/SFP 1 054

DECRUCK Fernande
- Pavane, for saxophone quartet VSM/C 069-16 369

COMTESSE DE DIE Béatrice
- Chanson TEL 2/635 519
- Plang. Cf. "L'art de la flûte douce" ARI/ARN 36 337
- Vida a cantar HM/HM 397

FINZI Graciane
- Concerto for clarinet and orchestra HYP/A 66 001
- Séquence, for two flutes and harp VRS/10 045
Cf. "Récital Trio Pozzo di Borgo"

HOLMES Augusta
- Noël: trois anges sont venus ce soir VSM/C 053-7 035

JACQUET DE LA GUERRE Elisabeth-Claude
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- Points d'aube, for alto and 13 instruments
- Stances, for piano and orchestra
- Mon ami, variant arietta for voice
- Tranche, for harp
- Cf. "Récital Nouvelle Harpe"

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LUTYENS Elisabeth

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- Valediction, for clarinet and piano
- Cf. Clarinette contemporaine

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de MANZIARLY Marcelle

- Trois fables de La Fontaine, melodies

NIM/2 118

MARI Pierrette

- Espagnolette, for guitar
- Cf. "Récital Sadanowski"

VRS/M 10 034

MARIE ANTOINETTE

- C'est mon ami

SMS 2451
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de PORCAIRAGUES Azalais

- Chansons

HM/HM 397

PRESTI Ida

- Pieces for guitar

PHI/6 504-049

SCHUMANN Clara

- Lieder
- Pieces for piano, Op. 11, 14 and 15
- Trio for piano, violin and cello

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STROZZI Barbara

- Cantatas

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TATE Phyllis

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- Cf. Clarinette contemporaine

CHT/CHT 004

VAN SOLDT Suzanna

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- Cf. "L'art du virginal, de la spinetta da tavola"

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