Female Recreation of Music Traditions

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Women's Sounds of the Past and Present

By

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INTRODUCTION

Since the 20th century the use of traditional musical styles from the common practice era and earlier has undergone a remarkable expansion. This book explores the ways in which women composers incorporate and reinterpret musical elements of early music, including the common practice era in their compositions of the 20th to early 21st centuries. These composers include Amy Beach, Marion Eugénie Bauer, Florence Beatrice Price, Ethel Smyth, Rebecca Helferich Clarke, Sofie-Carmen Eckhardt-Gramatté, Marcelle Germaine Tailleferre, Louise Talma, Sofia Gubidulina, Ellen Taaffe Zwilich, Libby Larsen, Thea Musgrave, Joan Tower, Stacy Garrop, and others. Although their music alludes to Renaissance, Baroque, and Classical music, these composers find adequate ways to form their own musical vocabulary that shapes the new content of their music. While they respect tradition, their compositions are of our contemporary times. In their music they communicate with the audience and provide a focus which concentrates the listener's attention. Each composer's work is stylistically distinct in the different process of synthesis of past and present musical ideas and materials.

In contrast to the music of the 18th and 19th centuries, which is generally termed as an era of common practice, music of the 20th century into the early 21st century has shown great diversity of styles and idioms. Fundamentally, there are two main directions: embrace modernity that shows a deliberate break with the past, or resort to the past musical culture that had existed since late medieval times. Nevertheless, there are also composers who embrace both modernity and resort to the past tradition, giving their music a style of the old but alive in new forms. Indeed, although past musical materials and idioms are used, they lose their original meaning in the music of the last and current centuries. New inspiration is found, and new freedom is created. What composers have done is to provide different interpretations of music history, combining both old and new music materials and ideas. Thus, one hears (and therefore experiences) the musical expression different from the 19th and earlier centuries.

The past has always had a role to play in every composer's music; for instance, the musical handling of Vivaldi can be heard in J. S. Bach's Prelude and Fugue in A minor, BWV 543, and Beethoven composed his

String Quartet in C# minor, Op. 31 with fugal technique in his mind, while César Franck emulates a Baroque toccata and uses a chorale like melody and a fugue subject in his *Prelude, Chorale, and Fugue*. Moreover, since the 20th century many musical ideas of contemporary works have derived from traditional past eras of Classical and Baroque, and even earlier. Much of this contemporary music has a rhythmic drive and is highly linear and contrapuntal. It emphasized clarity of texture, traditional forms, and a strong sense of tonality. Even Schoenberg, a notable composer for dodecaphonic creation, in his *Concerto for String Quartet and Orchestra* (1933), adapted Handel's *Concerto Grosso*, op. 6, no. 7, showing a work of Baroque re-composition, and Webern orchestrated the Ricercare from Bach's *The Musical Offering*. Both Schnittke's *Quasi und Sonata* (1968, orchestrated 1987) and *Concerto Grosso No. 1* (1977) drew inspiration from Classical and Baroque musical traditions and from the B-A-C-H motif.

There is also an allusion to Wagner's Tristan und Isolde in Adagietto in Mahler's Symphony No. 5 (1901-02). Shostakovich also quotes materials from the classical repertory of other composers in his compositions. For example, in his Symphony No. 15 (1971), the quotations are taken from Rossini and Wagner. In the first movement a familiar snatch of the *William Tell* overture is heard five times. The quoted materials from Wagner include the *Fate* motive from *The Ring*, followed at once by the rhythm of *Funeral Music* from *Siegfried*, which is also known as the Death motif, and finally the first three notes of the Prelude to *Tristan and Isolde* (Ottaway, 1978: 64-66).

Joseph N. Straus writes that "the musical life of the twentieth century is even more dominated by the past than is the world of literature and is much more dominated by the past than was the musical life of earlier periods" (Straus, 1990: 17). Indeed, since the 1980s a wide variety of musical styles have drawn from past musical idioms. Various types of borrowing, collage, quotation and allusion techniques are employed. Composers embrace stylistic pluralism, bringing together self-consciously diverse materials and methods within a work. Indeed, one witnesses many significant works inspired by the musical past.

In his *Remaking the Past*, Joseph N. Straus has discussed issues on intertextual phenomena such as allusion, quotation, borrowings, and compositional modelling. Traditional musical ideas, styles and idioms are incorporated, reintroduced, experiment with and presented in a different and novel way, creating newness in musical works. It has also been a challenge to many contemporary composers trying to balance new music with a traditional past, giving a continuity of the musical art. In addition,

several factors related to polystylistic writing and eclecticism can be referenced to postmodernism and anti-modernism.

Indeed, there are tremendous critical debates about modernism, antimodernism and postmodernism. For example, as Hal Foster puts it: postmodernism "seeks to deconstruct modernism and resist the status quo" and "repudiates the former to celebrate the latter" (Foster, 1983: xii). In contrast, Timothy D. Taylor believes postmodernism is the continuation of modernism. He writes: "the values of modernity are, for the most part, present in postmodernity, they've just been shuffled, some newly emphasized, some de-emphasized" (Taylor, 2002: 100). Jonathan D. Kramer recognizes that postmodern music shows "both a break [with] and an extension" of modernism (Kramer, 2002: 16). He claims that "postmodernism does not necessarily contradict but rather extends ideas of modernism" (ibid.: 15).

Kramer further discusses two significant compositional practices of employing the traditional past: antimodernist and postmodernist musical practices:

> In antimodernist music (such as the flute concertos of Lowell Lieberman, George Rochberg's *Ricordanza* and Viola Sonata, and Michael Torke's piano concerto *Bronze*) is the use of traditional sonorities, gestures, structures, and procedures tantamount to a re-embracing of earlier styles. In contrast to such compositions, postmodernist music is not conservative…do not so much conserve as radically transform the past, as – each in its own way – they simultaneously embrace and repudiate history (Ibid.: 13-14).

Moreover, to many musicians and scholars antimodernism does not distinguish itself from postmodernism (ibid.: 14).

Indeed, there is much debate about the aesthetics and meanings of the terms: postmodernist and antimodernist; however, I do not wish to address the issue in this study. Rather, I approach musical practice from a different angle: I am interested in exploring the musical synthesis of the common practice with contemporary Western art music in terms of musical techniques. In the selected compositions in this book, the composers do not only engage in collage, but also in something like stylistic allusion.

These selected composers are not alone in experimenting with pluralistic synthesis; there are more who explore eclecticism of contemporary art music with the past music tradition in their music. Nevertheless, this book focuses on composers whose music serves my discussion in this study, and can be accessed easily.

The book also addresses the establishment of significant organizations and societies in supporting women in music since the early 20th century, facilitating their music to be heard within their local community,

nationally, and internationally. Their musical idioms have close connections to particular times of compositional styles that have made their music approachable to audiences, which is especially essential in the periods when there was social and gender inequality. In addition, leading women composers were involved in highlighting and supporting women in music, making their music available to the public.

The study is not a comparative analysis. The purpose, rather, is to demonstrate the composers' creative compositional techniques and formal structural construction, recognizing their musical styles and languages that recreate traditional European music culture. Historical background and influences that might lead to our understanding of their music shall also be discussed. In other words, we are looking at the music from both internal and external perspectives.

The central questions of this study can be organized into aspects that deal generally with a brief music background of the composers, their perspective on musical allusion to various musical styles and quotation. It traces why composers write in this way and what have influenced them throughout their creative career. An in-depth analysis and discussion will be focused on two main categories: neo-classicism and allusion to past musical practice in music from the early 20th century to the 1970s, and music since the 1980s, revealing how composers re-employ diverse styles, techniques and formal structures from the Classical and Baroque eras, and earlier.

Chapter Outline

This book contains an introduction and three main parts that are divided into two to three chapters per part. Each is designed to cover different aspects of the composer's techniques and related issues of re-introducing traditional musical ideas and sources through theoretical and analytical interpretations and perspectives, from the early 20th century and continuing into the early 21st century. Each analysis of a composition in a chapter will be presented chronologically, according to its composing year.

Part I

Recreating Traditions in the Early and Mid-20th Century offers an overview of the early-and-mid-twentieth-century renowned women composers such as Amy Beach, Marion Eugénie Bauer, Ethel Smyth, Elisabeth Lutyens, Marcelle Germaine Tailleferre, Louise Talma, and many others who are credited for one aspect of their intellectual uses of

past musical styles and idioms to find their own voice. Although they come from different countries, they share a similar interest in experimenting with musical styles and techniques of the past centuries, reflecting the influence of neo-classicism on their works. Nevertheless, they found new and diverse ways of presenting their music ideas, earning them a place in the 20th century.

The chapter will examine musical and social backgrounds that influenced and led to their stylistic traits and possible conventional musical idioms used in their compositions that allow a better understanding of their music. It also covers composers' experiences while building their careers, and compositional perspectives and techniques. Reception of their music will be included, providing an overview of and accessibility to their music in the early-20th century and recent past decades.

Financial contributions to and subsidization of performances by women patrons are addressed in **Women's Musical Perspectives, Accomplishments and Organizations in the Early to Mid-20th Century**. Organizations, societies, and patronage support since the early 20th century that have contributed to the music realm are explored, giving them a place in music society and music history. Various organizations have engaged much effort to assist women composers in building their musical careers, and to provide equal treatment in society. How did composers get involved and contribute in society to promote music? How did they advance the awareness of, equality and opportunities in various aspects of women's music? What were the composers' experiences under the mission of the music organizations?

Musical perceptions and attitudes of early and mid-20th-century composers towards music and obstacles faced are discussed in this chapter. It stresses how women composers challenged themselves in the male-dominated profession. How did they find new and diverse ways of presenting their music ideas, making their works distinctive, interesting and comprehensible to many listeners and earning them a place in the 20th century?

Part II

Recreation of and Allusion to Traditional Musical Styles, Idioms and Synthesis attempts to investigate various contemporary musical works that were employed in the early 17th century and before musical techniques. This chapter shall explore the composers and works of Gubaidulina's *Offertorium*, Zwilich's *Concerto Grosso* and Larsen's *Bach 358.* What are their perceptions on conventional music? These composers

have established their musical identity in their music career. How they offer uniqueness to their individuality in their compositions is intriguing and challenging.

Many composers tend to find inspiration in the early composers of earlier periods, such as J. S. Bach and Handel, striving for fresh approaches to their style and music. The treatment of the selected compositions ranges from direct quoting of the original sources to delicate changes of material. Musical characteristics of the 18th century musical style such as instrumental musical dialogue and Haydn-like "humor", and contemporary musical idioms are creatively fused into one. The chapter will also address possible influences on them, seeking for a close connection between them.

Part III

Women's Voice attempts to draw on different approaches, addressing subjects from mythology, as well as historical and contemporary women characters, demonstrating uniqueness in the music compositions of Garrop, Musgrave and Tower, respectively. This chapter discusses how composers establish a position between the tradition and their creativity, a distinctive way in their compositions.

A story by Garrop about the creation of Earth in the myth through the "voice" of Gaia, who is the mother Earth, Musgrave's approach in combining three exceptional women's roles (Mary Queen of Scots, Manuela Sáenz, and Harriet Tubman) from different times and places into one composition, and the searching for the sociological importance of women's roles, and Tower's Fanfares that pay tribute to all women, are all compositions that give a wider view of women subjects. The study will approach how composers manipulate texture, musical gestures and idioms to create musical images and enhance the positive sense for women musicians. On the other hand, the mixture of contemporary sound colors, conventional styles and idioms reflect past and present music traditions that shed light on the music of contemporary composers.

This study contributes to an understanding of musical language of the 20th and early 21st centuries, of how composers employ the styles and compositional techniques of others in their compositions, creating their own musical language.

Every work discussed in the chapters possesses intrinsic value, and each composition contributes to a greater understanding of their total achievement. In addition, the book provides detailed analyses and historical backgrounds of the selected composers, useful for professional

writers of research projects, and for literary scholars interested in 20th-21st century music. An analysis of their musical language and styles therefore is essential for a better understanding of their musical technique.

PART I

~ PAST ~

CHAPTER 1

RECREATING TRADITIONS IN THE EARLY AND MID-20TH CENTURY

The breakdown of functional tonality in the 19th century led to the appearance of new compositional techniques and writing styles, shaping the musical directions of the 20th century. In the early 20th century, composers brought romanticism to a magnificent close, though not in the sense of a drastic break with the past. Composers wrote music in a wide variety of styles and musical idioms, ranging from the "conservative" to the radical. Their works are regarded as experimental, such as compositions that employ twelve-tone technique and tone cluster, which aimed toward a completely abstract language of music. Others tried to unite extremely diverse styles and to show successive attempts to cater for the changing needs and interests of the public. Neo-Classicism was one of the predominant styles, especially in the early 20th century.

Also evident is that the re-exploration of musical styles from older European traditions of the 18th century and earlier continued into the mid-20th century, though as a way of experiencing the familiar along with the unfamiliar. Although the sonata form that goes back to the traditional formal conception, and genres such as scherzo, passacaglia, variations, toccata, and others can be seen in works of most neo-classical composers, the past took on different meanings and changing perspectives according to the various composers. The musical voices of composers were presented in different personalities and uniquely in the compositions. Quotations from existing music and imitation of musical styles from different periods were incorporated and experimented with, creating new meanings and forms in compositions.

Composers also creatively found their own true voice by experimenting with neo-classicist combined with ultra-modernist ideas in music. For example, they approached tonal harmony in a bold way by superimposing two or more chords or melodies in different keys, giving polytonality. Suffice to mention Charles Ives.

Following the 19th century, there are also signs of a coming reconciliation between composers and the public in the early 20th century; what composers desired was not only regular performances of their compositions, but that their music also was able to communicate with an audience. Relating contemporary composition with the understanding of contemporary audiences became a major concern for composers such as Paul Hindemith (1895-1963) and Aaron Copland (1900-1990).

This chapter therefore focuses on aspects of neo-classicism of and allusion to past musical practice in the early and mid-20th century up to the 1970s, showing women composers' ability to move easily between styles in their music, and showing their new and individual compositional voices. It examines the compositions in which composers sought to revitalize the forms and techniques of pre-Romantic music. However, the time division of the early and mid-20th century may overlap in compositions; for instance, a work of the 1960s might appear in the discussion of the early 20th-century.

This chapter examines selected female composers who were committed advocates of new aspects of writing styles in the first 70 years of the 20th century. These composers took different educational journeys abroad for improving their expertise and styles in composing. Thus, some background of each composer will be included, providing a better understanding of their music.

Early 20th Century

At the turn of the 19th century composers showed a certain tiredness of Romanticism and searched for a musical language that could account for both innovation and continuity. Browne remarks that "a return to a form of classicism was inevitable when music began to exaggerate romanticism during the post-Wagnerian period" (Browne, 1932: 43). One musical development was to resort to the musical writing of the past, including the common practice era. Auner writes, "by transforming tonal harmonies, along with traditional forms, genres, and styles, into static symbols or quotations, Neoclassical composers intentionally subverted the central means of creating expression in music that had been used for centuries" (Auner, 2013: 117). Indeed, many composers appear to have participated in the so-called Neo-Classical movement in the early 20th century.

Neo-classicism music, a term that often indicates musical practices that return to the musical styles and genres of the 18th century and earlier, became a popular compositional writing style and had the broadest impact on composers in the 1930s and '40s. There was even a time when neo-

classicism was regarded as an international movement (Salzman, 2002: 66). To some composers, neo-classical music was more varied in harmony than in style; in most cases composers employed free counterpoint. In other words, the counterpoint in neo-classical compositions was very different from Bach's and other Baroque composers.

Such musical language is also referred as neo-tonality. Indeed, what marks the difference between classical and neo-classical music is contrapuntal freedom. As Scott Messing asserts:

> The term 'new classicism,' or *nouveau classicisme*, tended to act as the embodiment of a number of aesthetic attributes which, even taken together, do not necessarily constitute for us an accurate basis for defining artistic style: clarity, simplicity, austerity, sobriety, precision, and so on (Messing, 1991: 483).

Apart from composers such as Igor Stravinsky (1882-1971), Sergei Prokofiev (1891-1953) and Paul Hindemith (1895-1963), who had a strong influence shaping the music of their time, there were women composers, for instance Sofie-Carmen Eckhardt-Gramatté (1899-1974), Rebecca Clarke (1886-1979), Germaine Tailleferre (French, 1892-1983), and others who show the influences of neo-classicism. Although much of women composers' music from the early 20th century remains largely unknown, their music demonstrates familiar musical styles or melodic gestures of Baroque and Classical music traditions.

Major-minor triads, scales, walking basses, classical formal structures and others are presented in different ways in compositions of neo-classical writing. Fugal and counterpoint passages are employed by composers such as Amy Beach, Louise Talma and many others, showing linear counterpoint, apart from their individual characteristics. Browne claims that,

> The form of neo-classicism is classical in the sense that it reverts from the expansive, 'illustrative' tone poem and fantasia to the compact, 'abstract' suite movement–prelude, gavotte, minuet, gigue, sarabande, fugue–and to the early classical concerto grosso. But it should be noted that if the classical sonata form of the latter eighteenth century is used, it is extremely rare to find any classical system of key-relationships embodied in it (Browne, 1932: 46).

Although most composers began their music writing in the neo-classical style in the early 20th century, they never stopped experimenting, finding their own way with other possible techniques throughout their career; suffice to mention twelve tone technique, quartal and quintal harmony.

American composers

I. A self-taught composer, **Amy Beach** (1867-1944) was born in West Henniker, New Hampshire. She was born to a family that was filled with music; her grandmother and her mother were excellent singers. Beach was mostly educated privately. At a very young age she showed her talents in music; she composed her first music *Mamma's Waltz* (1872) at the age of four (Hung, 2005: 1). Her childhood and early teens were devoted to piano playing. She began her piano lessons with her mother at the age of six. Her first private recital was at the age of seven; she gave her first recital at the Unitarian Church in Chelsea, Massachusetts. The repertoire included Chopin, Waltz, op. 18; Handel, Harmonious Blacksmith; Beethoven, Sonata, op. 49, No. 1; and one of her own waltzes as the encore piece (ibid.: 3). Beach's musical talent is also substantiated in Adrienne Fried Block's description: "when she was seven, Amy played her first pieces by Bach; she especially liked the fugues. Beethoven, however, was her favorite, and she only interrupted the playing of his works when she was forced to leave the piano" (Block, 1999).

In 1875, at the age of eight, Beach studied piano in Boston with Ernst Perabo and later with Carl Baermann, a student of Liszt. When Beach was fourteen she spent one year studying harmony and counterpoint with Junius W. Hill at Wellesley College (Williams, 2012: 30). Beach continued her performing, as well as composing. She taught herself by using a range of theory texts on fugue, double fugue, composition, and orchestration. Aside from learning Bach's music by taking apart his *Well-Tempered Klavier* (Noonan, 2012), Beach also mastered music by Beethoven and Strauss, Chopin, Mozart, Handel and Mendelssohn (Powell, 2008: 73).

Beach composed her first large work, the Mass in E Major, op.5 in 1891; but it was her *Gaelic Symphony*, op. 32 in 1896, which was premiered by Emil Paur conducting the Boston Symphony Orchestra, that positioned her as one of the most important American composers of her time (Hung, 2005: 5). Although many musicians made a point of studying in Europe in the first half of the 20th century, Beach received her music training locally, and was considered as "the first American woman musician to receive all of her training in the United States and to write in the larger forms" (Kelton, 1999).

Beach is known as one of the "Boston Six", a group of composers including John Knowles Paine (1839-1906), Arthur Foote (1853-1937), George Chadwick (1854-1931), Edward MacDowell (1861-1908) and Horatio Parker (1863-1919) that sought to establish an independent American music tradition at the end of the 19th and at the beginning of the

20th centuries (Coy, 2017). These musicians were bound together as "composers and performers by a firm belief that 'serious' music would flourish in America as it drew inspiration from the European art music tradition, particularly that of Germany. That German tradition, beginning with Haydn and Mozart and continuing through Schumann and Liszt, reached its apogee of influence in Brahms, but also included such diverse composers as Wagner" (Wilhite, 1989: 231). After her marriage to the Boston surgeon, Henry Harris Aubrey Beach, she gave only a few public performances each year and intensified her compositional work.

Many of Beach's compositions were composed in the late 19th century. After the death of her husband in 1910 and her mother in 1911, she resumed her professional career as a pianist and presented her compositions both in the United States and Europe. Beach was an outstanding concert pianist; she played concerts by Chopin, Mozart, Beethoven, Mendelssohn, Schumann and Saint-Saëns with the [Boston] orchestra (Block, 2002). In the early 1910s she was strongly influenced by the music of Debussy, Ravel and Scriabin, especially in their use of nonfunctional harmony and whole tone scales. "Her mature style, [was] characterized by increasing chromaticism, use of long-held and overlapping appoggiaturas, seventh and augmented sixth chords, modulation by thirds, and avoidance of the dominant,…" (Block and Bomberger, 2013).

Beach's early compositions, such as the three movements *Piano Quintet*, op. 67 (1908), are based on conventional forms. The first movement is in sonata allegro form that begins with an Adagio introduction, the second movement is in ternary form, and the final movement is in sonata form (Hung, 2005: 24, 26, 27).

Although Beach incorporated many folksongs in her compositions throughout her career, she also borrowed from or alluded to musical styles of early periods. For instance, the Variation 1 of her *Variations on Balkan Themes*, op. 60 (1904) is a canon of the Balkan theme. Similarly, in the Variations 4 and 5 of *The Theme and Variations*, op. 80 (1916), Beach uses a point of imitation-like style and homo-rhythmic texture that recalls musical practices of Renaissance in the music. The work begins in tonal sounds with a lyrical theme in the string quartet. Like much of her music, chromatic pitches are emphasized beginning in Variations. Free canonic imitation passages are also heard in Variation 6. Her Piano Quintet in F sharp minor, op. 67 (1907), *Prelude and Fugue*, op. 81 (1917) and *Fantasia Fugata* (1923) also contain fugato passages. Sonata-like form is seen in the first movement of her Piano Quintet in F sharp minor. Her *Prelude and Fugue* "stays close to A minor tonality, moving only to near-related keys and ending with a section in A major. Typically, the fugue

builds from beginning to end,…" (Block, 1998: 189). The use of contrapuntal writing and cadenza passages are also heard in her *Theme and Variations for Flute and String Quartet*, op. 80 (1916). The Variation II and Variation VI are written in fugal style.

Traditional musical structures are also found in Beach's compositions. Both her String Quartet, op. 89 (1929) and *Pastorale*, op. 151 (1942) are set in contrapuntal texture in ternary form. The Quartet is written in ternary form and it is claimed that it "shows Beach having moved beyond her earlier style; the language is lean rather than lush, with dissonances left unresolved until the end…" (Block, 2003). Similarly, the three movements of her Piano Trio in A minor, op. 150 (1938) was written in a way, as she wrote to a friend, of "trying a trio from old material" (Medlam, 2002). The work is heard as composed in "impressionistic harmony; however, it is distinctly tonal. The three movements are based on traditional forms…is in A minor and ends in the parallel major key" (Hung, 2005: 34-35).

II. Born in Walla Walla, Washington, **Marion Eugénie Bauer** (1882-1955) encountered music at a young age; she says: "it was from my father that I inherited my talent and love for music. He had a beautiful natural tenor voice and had the ability to play any of the instruments of the military band" (Shewbert, 2008: 14). After Bauer was done with her secondary school in Portland, she moved to New York. While she was there she studied piano and harmony with Henry Holden Huss, himself then a well-known composer, concert pianist, and teacher.

At the age of twenty four, Bauer traveled for the first time to Europe to study with Raoul Pugno. "Marion's connection to Pugno and her proximity to Paris suggest that she became acquainted with Pugno's close friend, Claude Debussy (1862–1918) and other luminaries of the French musical community" (Pickett, 2008: 35). Pugno also introduced Marion to the young sisters Nadia and Lili Boulanger. Marion soon became their English tutor as well, trading lessons with Nadia, who taught her harmony and counterpoint (Shewbert, 2008: 16). Bauer returned to New York in 1907, and began to study theory with Eugene Heffley. "Heffley was one of those rare personalities who knew how to encourage and at the same time evaluate critically. Although he was a teacher of piano, what I learned from him went into my compositions. His studio was a center for contemporary piano music," said Bauer (Pickett, 2008: 35). In 1910, Marion traveled to Berlin, and studied counterpoint and form for a year with Paul Ertel and presented a concert of her songs (Shewbert, 2008: 17).

Bauer's music sounds tonal; nevertheless, her music grew increasingly chromatic, dissonant and with nonfunctional harmonic progressions in her mature pieces. Bauer's early music compositions show the influences of

impressionism. For instance, in her *Up the Ocklawaha*, op. 6 (1913) Bauer uses "parallel chords, exploring the full range of the keyboard for color, harmonics in the violin part, and depicting nature" (Pickett, 2008: 37).

She was also a good friend of Charles Tomlinson Griffes. Bauer became acquainted with Griffes' music in 1917 through her teacher Eugene Heffley (Shewbert, 2008: 18). Griffes' influence on Bauer is seen in her *Three Impressions* (1917).

> Changes in Marion's musical style clearly reflect Griffes's influence. Her *Three Impressions* for solo piano were composed shortly after she met Griffes and were issued by Schmidt the next year…. *Roman Sketches* exhibit many impressionist characteristics, although Griffes's style is personal and unique. So too with Marion's *Three Impressions*. More technical skill is required here than in any of her earlier piano works (Pickett, 2008: 38).

Many of her other compositions also show impressionist influences; parallelism and quartal and quintal harmonies are used, which can be heard in her music such as her *Six Preludes*, op. 15 (1922), *Four Piano Pieces*, op. 21 (1930) and the piano accompaniment of her Viola Sonata (1932), *Aquarelle*, op. 39 no. 1 (1943), and many others.

Her *Six Preludes*, op. 15 was commented on: "although each prelude is 'in a key'–which is announced in each title–those key centers serve only as focal points, around triads and chromaticism that freely interact" (ibid.: 38-39). In her *Four Piano Pieces*, Bauer also experiments with more chromatic language in her music; the piece "embraces much more dissonance and is less dependent on functional harmony than previous works" (Shewbert, 2008: 82). Her approach to Impressionist music includes the use of pentatonic scale in her piano work "Cherry Blossoms" from *Spring Day* (1948). It is also claimed that her Violin Sonata No. 2 (aka *Fantasia Quasi Una Sonata*) contains "experimental harmonies, but at the same time melodic domination, albeit more angular in contour than her pre-Paris years…. Her harmonies vacillate between atonal and impressionist, which provide relief to each other" (Pickett, 2008: 39).

For twelve summers between 1919 and 1944, Bauer got an opportunity to meet other important women composers such as Amy Beach, Ruth Crawford, Mabel Daniels and Miriam Gideon. The year 1923 was crucial for Marion; she decided to reside in Paris for an extended period, studying and composing.

> I went abroad in May 1923, remaining in France until January 1926, except for brief vacations at home. These were some of the richest years in my life from the standpoint of study and development. I studied fugue

> with André Gédalge for a season, and met many of the composers and musicians in prominence at the time (Shewbert, 2008: 23).

Ellie M. Hisama identifies Bauer's compositional style in this period as demonstrating her writing toward a "post-tonal idiom," for instance the piano compositions *Quietude* (1924) and *Turbulence* (1924) (ibid.: 31).

Being a creative composer, Bauer also searched for new idioms in her mature pieces. Her *Four Piano Pieces*, op. 21 (1930) explores "new harmonic idioms, such as bitonality, chromatic saturation, and what she called 'arbitrary' or synthetic chords" (Tick, 1998). She also experimented with serialism in her music such as *Patterns*, op. 41 (1946) and *Moods for Dance Interpretation*, op. 46 (1950). Nevertheless, it is claimed that despite Bauer experimenting with "twelve-tone writing in the 1940s and 1950s, her music rarely ventures beyond extended tonality, emphasizing coloristic harmony and diatonic dissonance" (Edwards). Indeed, Bauer never believes in breaking entirely with tradition in her compositional writing. As early as 1925 she wrote that her type of melody "was a new one and not the square tune of the Romantic period. […] We must reflect the period in which we live, but we must include the past in our knowledge" (cited in Oja, 2000: 166).

There is never a lack of twentieth-century harmonic idiom in Bauer's works, but her use of traditional forms is also evident, providing a balance of "old" and "new" concepts in her music. Her musical characteristics also recall musical practices of Classical and Baroque traditions. For instance, Bauer uses traditional structure in the three movements of Viola Sonata (1932); the first movement is in sonata form, the second in ternary form, with a second section in scherzo, and the third movement is a rondo with a short cadenza passage for viola.

Bauer continued an interest in employing traditional musical idioms in her late mature compositions. The fugue Finale in her *Symphonic Suite* (1940) has "a Bach-like vigour…. Bauer revels in the discipline of the form, using various techniques such as inversion and augmentation" (Ambache, 2004). Her *Prelude and Fugue* for Flute and Piano, op. 43 (1948) demonstrates Bauer's "ability to compose eloquent melodies supported by a varied harmonic palette. The intricacy of the fugal writing and refined interplay of the flute and piano display Bauer's mastery of the form in this work, composed during the last decade of her life" (Hisama, 2001).

A dialogue style between instruments that is often found in Corelli's music is also seen in Bauer's compositions. In her *Improvisation*, op. 25 no. 2, and *Pastoral*, op. 25, no. 3 from her *Duo for Oboe and Clarinet*

(1932) there are dialogue passages between oboe and clarinet. Her exploration of traditional structure can be seen in her *Dance Sonata*. Sara Grace Shewbert writes that "in 1932, she [Bauer] wrote a passionate three-movement *Dance Sonata*, taking traditional forms (a sonata, a sarabande with six variations, and a scherzo) and presented them with new harmonic treatments" (Shewbert, 2008: 92). A free imitation opening is employed in the third movement of her *Concertino* for Oboe, Clarinet and String Quartet, op.32b (1943).

III. Florence Beatrice Price (1887–1953) is considered as "the first black American woman to win widespread recognition as a symphonic composer, rising to prominence (with William Grant Still and William Dawson) in the 1930s" (Brown, 2001), She was born in Little Rock, Arkansas. A gifted composer, Price saw one of her compositions in print at the age of eleven, and at sixteen she received a fee for a composition (Jackson, 1977: 33). Her music fuses classical music with her own culture; Negro folk songs, African-American spirituals and art songs are incorporated in her compositions, displaying the character of black culture and music. Price is seen as "a female composer and performer in the classical style yet rooted in her culture, her works abound in the different facets of classical music, most significantly in piano, vocal and orchestral work, and have been recognized publicly several times over" (Fernandes, 2007).

Price received her early musical training from her mother. During elementary school she was taught by one of the most recognized African American school teachers, Charlotte A. Stephens (ibid.) In 1903 she graduated from Capitol High School as Valedictorian of her class. Later, she studied at Boston's New England Conservatory with George Whitefield Chadwick (composition), Henry Dunham (organ), J. Albert Jeffery (piano), Louis Elson (theory and history), and Frederick Converse (counterpoint), and graduated in 1906 (Jackson, 1977: 33-35). After returning to the South for a few years, Price moved north to Chicago, where she had more opportunities to pursue "the kind of music which lies closest to my heart"–large classical works (Shadle, 2018).

Price's Piano Concerto (1934) consists of one movement, but it is written in a traditional concerto-like of three-movement structure; the composition is divided into three distinct sections: Moderato–Adagio–Allegretto. Each of the sections is designed in different keys: "Moderato" in D Minor, "Adagio" in D Major and "Allegretto" in B-flat Major. Nevertheless, the composition also shows strong American vernacular influences. It is claimed that "throughout her career, Price felt a profound connection to spirituals, or the songs created by African-American slaves. These songs formed the foundation of her musical style" (ibid).

> The section, marked 'Allegretto,' is inspired by the 'Juba,' an antebellum folk dance. Full of folksy flavor and sprightly syncopations, both the piano and the orchestra develop the theme and derived motives through varied keys and rhythmic elisions. Call-and-response textures abound between sections of the orchestra and the piano and overlapping melodic ideas create exciting polyrhythmic episodes (cited in Maxile Jr.: 2011).

In Price's Symphony in E Minor (1931-1932), one encounters the spirituals that are fully incorporated into classical symphonic molds. "[C]ast into the traditional four-movement model, this symphony presents a sophisticated union of Western European and African-American influences. The first movement is in sonata form and displays the conventional thematic and harmonic relationships associated with the form" (ibid). The third and fourth movements of the composition are in rondo structures.

Her *Concerto in One Movement* for piano (1934) is also drawn from the classical model of forms, but with modifications. The composition is divided into three distinct sections, Moderato–Adagio–Allegretto. The first section is in "modified sonata allegro form,… and the second section is in the familiar call-and-response form of many African-American folk melodies; the third section [is] a modified rondo,…. Though the first section of Price's concerto does not conform to the classical model of first movement concerto form, it is still profitable to use conventional terminology (exposition [with primary and secondary themes], development, recapitulation) to facilitate discussion" (Brown, 1993: 192).

English Composers

I. Ethel Smyth (1858-1944), an English composer born in Marylebone, England, received a traditional kind of education at an early age. Like many young ladies of that time, Smyth received private tutoring at home and later was sent to a boarding school at Putney, where she studied music, drawing, French, German, astronomy, chemistry, literature, and "how to darn stockings" (Bowers and Tick, 1986: 308). At a young age, without officially having received any music training, she was taught with some rudimentary harmony by Colonel Ewing, who also gave her a copy of Berlioz's treatise on instrumentation ("Dr. Ethel Smyth," 1912: 81). "Apart from a perusal of this well-known and suggestive work, Miss. Smyth had no instruction in orchestration other than that derived from observation and private study" (ibid). At the age of twelve she decided to focus her studies on music, regardless of her father's opposition (ibid).

In 1877 Smyth studied composition with Carl Heinrich Reinecke, counterpoint and harmony with Salomon Jadassohn, and piano with Joseph Maas at the Leipzig Conservatory for a year. Her use of fugal style can be traced back to her early pieces such as Prelude and Fugue (1880), and Chorale Preludes (1882-4). After the Leipzig Conservatory, Smyth remained in Europe for a decade before she returned to England in 1889. In was in Leipzig that Smyth became acquainted with Brahms, and met composers Grieg and Tchaikovsky during their visits to Germany.

Since the 1880s, Smyth's compositions attracted much attention from influential figures, including Empress Eugénie, Lady Mary Ponsonby, Queen Victoria, Princesse de Polignac, and, in the field of music, Thomas Beecham, Bruno Walter, Adrian Boult, Henry Wood, Donald Tovey, and George Bernard Shaw (Wiley, 2014). In Smyth's later years, Mary Dodge, a music patron, showed a strong interest in her music and "provided a wonderful room with great acoustics at Warwick House for Ethel to use for rehearsals and private concerts" (Morris, 1996).

Upon her return to London, Smyth was increasingly involved in the women's suffrage movement; she largely abandoned her musical activities, totally devoting herself to the suffrage movement from 1911 to 1913. *The March of the Women* was composed during this period.

Smyth's hearing noticeably deteriorated in 1919. "The trauma Smyth suffered may have been caused in early childhood by her mother, who regularly punished her children by boxing their ears with an open hand" (Wood, 2009: 42). Nevertheless, the hearing problem did not hinder the development of her musical writing. It was only in 1931, at the age of seventy-three, that Smyth no longer composed, but continued to write articles and books (ibid.: 40).

As a young composer in her early twenties, Smyth showed her own opinion towards music. "I was never able as most of them were to admire every single page Bach ever wrote…. I could see the weak points in Brahms, and even in the older classics" (Abromeit, 1989: 197). However, Kathleen Dale, a musician and a near neighbor of Dame Ethel, writes that in Smyth's house "the only musical books on her tightly packed shelves were some of Tovey's volumes and the life of Purcell" (Dale, 1944: 193). Nevertheless, Smyth had collected Elizabethan songs, madrigals, and keyboard pieces by Bull and Byrd for her personal library (Wood, 2009: 56).

Smyth's music has also been associated with neo-classicism. "On her descent to the deep roots of theatrical tradition, Smyth lit on a modernist reincarnation known as neo-classicism. Stravinsky's first neo-classical ballet, *Pulcinella* (1920), and Falla's puppet show, the one-act opera,

Retablo de Maese Pedro (1923), are [Symth's] *Fête Galante*'s near contemporaries" (ibid.: 50). In her *Fête Galante* (1921-22), Smyth's use of "old dance forms, reflects the neo-classicism inherent in Baring's story of *commedia dell'arte* entertainers and courtly masquerade" (Fuller, 2001).

Smyth's String Quartet No. 1 in E minor (1914), for instance, also reflects the influence of traditional musical writing. It is claimed that "…at a time when Igor Stravinsky created a commotion with his *Le sacre du printemps*, at a time when things came to blows at the legendary Vienna 'Watschenkonzert', Ethel Smyth wrote a string quartet [String Quartet No. 1 in E minor] that almost seemed like a historical study of old masters of the genre" (van den Hoogen, 1996). Smyth's music was inspired by the early composers such as John Blow, William Byrd and others, combining previous traditional musical idioms into her individual musical language. Elizabeth Wood makes some observations of Smyth's writing:

> She was particularly excited by the 'exquisite music' of Venus and Adonis, John Blow's pastoral masque and the first surviving English opera, written in 1683 for Charles II and long forgotten before its revival in June 1920 at the Old Vic. Blow's almost continuous music with a recitative in duple-arioso style, French overture and dance forms, and a tragic ending may have served as inspiration and model for Smyth's concept of *Fête Galante* [1921-22] as a dance-drama (Wood, 2009: 37).

Smyth's Concerto for violin and horn in A (1927) is "both a classical and a modernist invention with an unusual choice of solo instruments in a coupled horn and violin" (ibid.: 55). For the cadenza of the third movement in her Concerto, Smyth says: "You want the solo instruments to have fun in the cadenza.... It is an artificial but jolly feature in Art–a conscious purple patch–part of a great tradition–and I love tradition–O how I love it!" (cited in Wood, 2009: 55).

II. Another English composer, **Rebecca Helferich Clarke** (1886-1979), was born in Harrow, England. She was exposed to music at a very young age. Her parents were passionate amateur musicians. Clarke described her mother as "quite a serviceable pianist with excellent sight-reading skills" (Jacobson, 2011: 20), and her father "as an ardent amateur cellist–ardent but somewhat less than mediocre" (ibid.: 21). Home music-making was commonly held in her family. Clarke recalled "pleasant evenings with her mother smiling and playing the piano while she and her siblings gathered round to sing, and occasionally their father joined them as well" (ibid.: 22).

Clarke's passion for music steadily grew while she faced an unpleasant high school experience, where "she struggled socially" at South Hampstead High School. "I was veering more and more towards music, in fact was

fast becoming emotionally drenched in it. For weeks I carried around in my pocket a homemade copy of a certain Trio from the Minuetto of a Haydn quartet with which I had fallen in love, so that I could take it out every now and then and worship it in secret" (ibid.: 22).

Her selection of musical sound colors and effects in her compositions can be traced very much to her attraction and fascination to visual color and texture. "One of Clarke's favorite playthings was a bag of fabric scraps of various colors and textures leftover from a quilt. Her early fascination with the tactile and visual aspects of color and texture seems to foreshadow her later exploration of the musical qualities of color and texture" (ibid.: 21).

In the late 19th century changes to education arose. The Education Act of 1870 had established a new standard in public education by requiring music education for all children. Numerous public and private music schools opened during the last decades of the nineteenth century and most admitted women. Among these, the most important was the Royal College of Music, founded in 1883, with Sir Charles Hubert Hastings Parry as professor of Composition and Music History and Sir Charles Stanford as professor of Composition and Orchestra (ibid.: 13).

Clarke learned to play the violin as a child and became more rigorous with the goal of pursuing general music studies at the Royal Academy of Music from 1903-1905. At the age of seventeen her harmony professor, Percy Miles, proposed a marriage to Clarke; her father abruptly removed her from the Royal Academy of Music (ibid). After her withdrawal from the Royal Academy, Clarke continued her music learning. "Composing became for me a refuge, an outlet, and finally a passion. A number of songs–now fortunately lost–resulted, mostly with German words, and all sentimental and amateurish. Dreams of becoming a professional musician began to invade me, and with that object I kept up my violin practice" (ibid.: 24).

At the Royal College of Music from 1908-1910, she studied composition with Stanford and counterpoint and fugue with Sir Frederick Bridge. (ibid.: 25). In her memoir, Clarke wrote: "I loved the Royal College, and made many more friends there than I had at the Royal Academy. It was extremely stimulating to think of the well-known composers who had been there and passed through Stanford's hands: Gustav Holst, Vaughan Williams, Frank Bridge, George Butterworth and a host of others, all of whom I ultimately came to know" (ibid.: 25-26). This certainly led her further in the direction of a composing career. At the same time, it was also at the suggestion of her principal teacher at London's Royal College of Music that Clarke began to emphasize her

musical studies on the viola. Clarke was a famous viola player in her day.

Throughout her compositional career Clarke constantly sought a creative and satisfying means for her compositional language. Her music is described as showing a combination of past Western musical traditions.

> Her compositional style derives from the old continent and her canonical studies in London under the guidance of Charles Stanford, and reflects the great Western tradition of composition (Beethoven, Schubert, Brahms, etc). At the same time, the revision of the language of composition (composers such as Debussy, Ravel, Britten, Vaughan Williams, Ernest Bloch) lent Clarke a more modern palette, which was continuously enriched with creative ideas and impressions gathered from the first years of activity (she started writing in 1905-06 during her first trip to the United States) (Righini, 2013).

Clarke had also encountered renaissance music during her school years at the Royal College. "She was among the group of Royal College students who asked Ralph Vaughan Williams to lead them in singing Palestrina's music in the early 1910s" (Curtis, 2003: 280). Clarke had also joined the membership of the Palestrina Society (MacDonald, 1987: 15). The balanced writing and graceful linear content of the voice parts in her *Ave Maria* (1937), a short and accessible work for a three-part women's chorus (SSA), reveal Clarke's careful study of Palestrina's polyphony (Curtis, 2003: 280).

Clarke's musical writing of the 1930s and earlier had been impressionistic in style, pentatonic, ambiguous tonality, and she also experimented with expressionistic style. Nevertheless, canonic and imitative passages are heard in her choral pieces such as *My Spirit Like a Charmed Bark Doth Float* (1911-1912) and *When Cats Run Home and Light is Come* (1909). Some musical passages in her *Music, When Soft Voices Die* (1907?) illustrate "several of Clarke's harmonic practices, including the use of modal scales, associating a harmonic progression with a specific idea or emotion, replacing a minor cadential chord with its major counterpart, and delaying the arrival of the tonic" (Jacobson, 2016: 33). The three movements of Viola Sonata (1919) are considered as showing a relationship "with the past, and with the tradition" (Righini, 2013). The first movement is in sonata form, the *vivace* movement is "mercurial and spiky, with echoes of Ravel's Piano Trio of 1914", and *agitato* movement recalls the initial theme of the sonata (Borg-Wheeler, 2017). There are passages of *Lullaby* for violin and piano (1918) which reminds one of the dialogue fashion between violin and piano (treble part) that is reminiscent of Corelli's trio sonatas. The bass part of the piano is in a walking-like style.