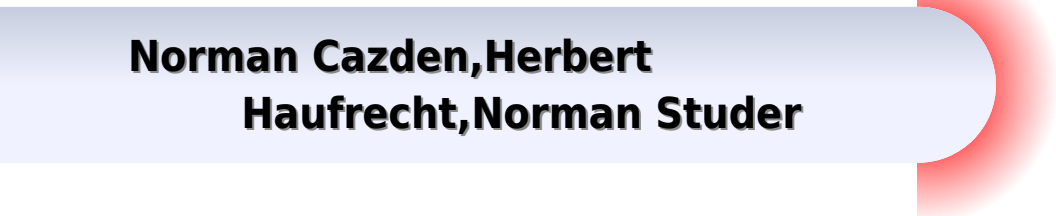


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Dictionary Catalog of the Research Libraries of the New York Public Library, 1911-1971 New York Public Library. Research Libraries, 1979 Catalog of Copyright Entries, 1933 *Women Composers* Martha Furman Schleifer, Sylvia Glickman, 1996 The composers included in Volume 4 of Women Composers Music Through the Ages Vocal Music were born between 1700 and 1799 Some of the women found in Volume 4 are also represented in Volumes 3 keyboard and 5 large and small instrumental ensembles Unlike most of the composers in Volumes 1 and 2 who belonged to religious orders or noble families those in the 18th century volumes are of secular background Many are members of musical families that include mothers daughters wives and sisters in law of other composers and musicians The women represented in this volume performed and composed in a variety of vocal forms and genres Volume 4 includes sixty five works by twenty three composers from eleven countries the American colonies England Ireland Scotland France Italy Germany Austria Poland the Netherlands and Martinique Two composers lived in the American colonies Maria Eicher reached a position of prominence within Georg Conrad Beissel's Ephrata Cloister Five main collections of music manuscripts were created there one of the most important known as the Turtel Taube Turtle Dove contains twelve hymns by Maria Eicher The colonies also became the home of Mary Ann Wrihten Pownall nee Matthews one of the group of English actress singers who composed songs After a successful career under her first married name Wrihten in England she came to America where she was one of the first female published songwriters As a performer she also participated in some of the earliest American performances of opera

and oratorio excerpts from works of Handel Haydn and Gluck About half of her surviving songs were published in England as Mrs Wrihten five American songs are under the name Mrs Pownall One of each is included in this volume The Duchess of Devonshire Georgiana Cavendish nee Spencer was a noblewoman of high rank who lived at the center of a circle of writers artists and politicians Her only extant music the songs I Have A Silent Sorrow Here written for a play by R B Sheridan and Sweet Is the Vale were reissued in many versions and arrangements both in Great Britain and America evidence of their great popularity Margaret Essex is known today only by her published works which span a twelve year period at the turn of the 19th century They comprise thirteen publications all of them chamber works for domestic use Mrs Jordan nee Dorothea Bland was a successful actress singer who made her debut in Dublin and spent most of her career in London She also composed songs including one of the most popular songs in the English language The Blue Bell of Scotland This version is thought to be the earliest available The most published of the English singer composers was Miss Abrams She was from a family of musicians of Jewish descent Her sisters Theodosia and Eliza were well known singers and performed in concerts with her Abrams appeared with Haydn and in the series organized by Johann Peter Salomon Her publications include songs in both English and Italian examples of which are included Haydn served as a connection among several of the 18th century composers in this volume Composer poet Anne Home Hunter wrote texts for Haydn for some of his finest songs She was an early figure in the Scottish national song movement of the late 18th century and also wrote several texts to pre existing melodies Haydn taught Marianna Martines daily for three years and received free board in Vienna from her family in exchange for these lessons She acquired the skill of bel canto singing and composition from Nicolo Porpora and absorbed the early Classical style through the teaching of Johann Adolf Hasse Martines composed over 200 works and of these sixty nine are known to have survived La tempesta 1778 is an Italian style chamber cantata comprised of two recitatives and two arias for soprano and ensemble One aria is reproduced here German and Austrian born composers included in Volume 4 are Madame Mara Sophie Westenholz Louise Reichardt Emilie Zurnsteeg and Bettine von Arnim Mara the first German opera star was important primarily as a great singer Like many famous singers she published a few works which became popular partly on the strength of her fame as a performer She traveled to Vienna Paris and London where she was particularly noted for her brilliant performances in Handel s works She also appeared in Salomon s and other subscription concerts in the 1790s Say Can You Deny Me illustrates the English popular song of the 1790s The version represented here has the type of orchestral accompaniment that the song would have had in theatre performances or subscription concerts Sophie Westenholz was a court musician and composer for over forty years and had great success as a singer and pianist Although some of her music was published in her lifetime most of it exists only in manuscript Her work as a composer has received little previous recognition She contributed to the development of the late 18th and early 19th century lied at a time when art songs for solo voice and piano were becoming distinguished from the folksong style of writing Her three songs illustrate

many characteristics of early Romanticism Louise Reichardt was the daughter of two musicians Johann Friedrich Reichardt and Juliane Reichardt nee Benda see Vol 3 Her father took scant interest in her musical education which was casual and unorganized Nonetheless her creative talents were so outstanding that a number of her songs were included in a collection from 1800 titled *Deutsche Lieder von Johann Friedrich Reichardt und dessen Tochter Luise Reichardt* German songs by Johann Friedrich Reichardt and his daughter Luise Reichardt Her contributions to this collaborative effort identified by her initials were the first of over ninety published vocal compositions which appeared during her lifetime They were favorably received by critics and the public Emilie Zumsteeg was born in Stuttgart in 1796 the daughter of Johann Rudolf Zumsteeg 1760 1802 the well known composer of opera lieder and ballads She was beloved in Wurttemberg as a singer pianist conductor and extraordinary teacher She was responsible for preparing the choruses for many first performances in Stuttgart of the great oratorios of Bach Handel Haydn and Mendelssohn Emilie Zumsteeg's compositions included lieder for voice and piano or voice with guitar music for solo piano choral settings for three four and six voices a cantata an overture for orchestra and variations for flute and harp As a composer Zumsteeg may be described as a bridge between the early German Romantic composers including her father Johann Rudolf Zumsteeg Conradin Kreutzer Friedrich Silcher and Franz Schubert and the Romantic school of Robert Schumann Bettine von Arnim while known primarily as an author of novels based on her correspondence with prominent Romantic figures such as Johann Wolfgang von Goethe was also a composer As a young woman she pursued music studies and set to music texts of Goethe Achim von Arnim whom she married in 1811 and her brother Clemens Brentano Fewer than a dozen songs were published during her lifetime but her manuscripts attest to a wealth of musical ideas Some songs have appeared in heavily edited versions Corona Schroter born in Poland into a musical family spent a significant part of her life in Germany A virtuosa singer and actress her close association with Goethe led her to set some of his poetry for her lieder Also born in Poland Maria Szymanowska born Marianna Agata Wolowska was a virtuosa pianist and composer of over 100 pieces mostly for the piano Szymanowska's twenty two songs based on sentimental or heroic texts belong to the genre of the romance Her works appear in all of the eighteenth century volumes in this series Marie Teresa Agnesi the only Italian woman of this period known to have composed opera seria is represented by an accompanied aria in this volume and by a keyboard sonata in Volume 3 Although Isabella Colbran was born in Spain she spent much of her successful operatic career in Italy Four of her songs are presented here Dutch composer Josina Anna Petronella van Boetzelaer nee van Aerssen closely associated with the musical royalty in the House of Orange concentrated on writing vocal music Her opus 2 is dedicated to Maria Teresa Agnesi The young Parisian musician Sophie Gail nee Edme Sophie Garre impressed family friends with her talents as a pianist singer and composer as she would later impress the French musical milieu She was a successful performer and composer of songs and opera Born in Martinique Pauline Duchambge was a French Creole pianist singer and composer She studied composition in Paris with Daniel Auber Luigi

Cherubini and Jan Ladislav Dussek Duchambge wrote over 300 songs setting many texts by the poet Marceline Desbordes Valmore who was her lifelong friend Madame Louis French pianist and composer published six keyboard sonatas and a two act opera comique Several arias from this opera appear here the Overture is in Volume 5 A leading singer with the Academie royale de musique the Paris Opera Henriette Adelaide de Villars dite Beaumesnil may have written music during her singing career However it was only after her retirement from the stage that her compositions were actually performed and published Between 1781 and 1792 she wrote at least three short operas and an oratorio of which only the score of her one act opera Tibulle et Delie appears to have survived Amelie Julie Candaille an actress singer playwright pianist harpist composer novelist and music teacher made her debuts at the Paris Opera and Comedie Francaise while in her teens She performed her own piano concerto at the Concert Spirituel Her first play w

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