

Hidden Musicians: Songs by Cécile Chaminade, Josephine Lang, and Clara Schumann

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I now have a book of songs which I am pleased with and which have afforded me many a happy hour.... There's nothing better than to create one's own things, even it is only to enjoy those hours of self-forgetfulness, where one breathes only music. (Clara Schumann)

The first part of the title of our lecture-recital—*Hidden Musicians*—is borrowed from a book by Ruth Finnegan (1989) titled *The Hidden Musicians: Music-Making in an English Town* in which the author traces the rich layers of local music-making in the small community of Milton Keynes in England. This study has become influential in ethnomusicology and folklore in that it has inspired new and alternative approaches to understanding music in individual, local, urban, national, and transnational contexts—namely by focussing on other than educated, professional, famous musicians and their work.

We think that Finnegan's work has potentially interesting connections to ideas of Western art music historiography which continue to be centred around canon-driven notions of so-called great, male, composers, their "classic" compositions, and their often mythologized life stories. Finnegan's work encourages us to look at other, often forgotten—*hidden*—composers and the contexts, or, as they are sometimes described, the processes of their work.

The three composers presented in this recital—Cécile Chaminade, Josephine Lang, and Clara Schumann—are each, in similar and in different ways, individuals who we might consider as "hidden musicians." They rarely make it into music history books or onto concert programs, and when they do, there is sometimes a sense of tokenism, superficiality, or worse, misrepresentation of their music and/or life stories. Clearly, they are positioned on the margins of the Western art music canon. Within a broader frame, Citron (1993) has written that canon formation has become a central disciplinary concern in discussions about music, and that in examining frameworks of canonicity, important questions about assumptions, values, and paradigms in music are posed. Possibilities for shifting perspectives are opened up and space is cleared for alternative historiographic models.

Cécile Chaminade

Cécile Chaminade was born in Paris, August 8, 1857, to a musical family. Her father, Hippolyte, was an influential businessman, as well as a gifted amateur violinist. Her mother, Marie Stéphanie was a singer and pianist. As Chaminade's father did not consider it appropriate for a young woman of Cécile's social standing to study at the Paris Conservatoire, she studied piano first with her mother, and then became a pupil of Félix Le Couppey. She also studied theory and composition with Augustin Savard and Benjamin Godard. At the age of 12, she played some of her compositions for Georges Bizet, a friend of the family, and neighbour near the family's country home in Le Vésinet outside of Paris. Impressed by Cécile's playing and compositions, Bizet encouraged her parents to continue her musical education (Tardif, 1994). Also impressed was Ambroise Thomas who may have made the following frequently cited gendered comment about Chaminade's aptitude as a composer in 1878: "C'est n'est pas une jeune fille qui compose, c'est un compositeur" ["It is not a young girl who composes, this is a composer"] (Tardif, 1994, p. 70).

Chaminade gave her first concert when she was 18, toured France several times at the beginning of her career, and made her debut in England in 1892. In 1908 she visited the United States, touring twelve cities as far west as Minneapolis. The response was

overwhelming, and her popular appeal continued long after her music was considered "old school." Many Chaminade Clubs were formed in the USA at the turn of the 20th century, primarily for amateur pianists and singers who admired the romantic style of Chaminade's compositions and performances. Chaminade's career was distinctive in that she performed almost exclusively her own compositions. Focussing on small genres—mostly songs and character pieces for piano—the widespread exposure of her music through her performances created a demand for their publication. One of the most published women composers of her generation, she wrote prolifically, and nearly all her approximately 400 compositions (about 200 piano pieces and 135 songs, and other instrumental works) were published in her lifetime.

Chaminade's songs and character pieces are sometimes linked to the idea of *salon* music, popular in the decades surrounding the turn of the 20th century. In fact, Chaminade is cited as a leading exponent of this style, a style that has been associated with women composers and performers. Accounts in contemporary dictionaries demonstrate the idea that *salon* or drawing room music had less artistic value, and hence credibility, within the context of the art music canon. As Citron (1993) has pointed out, such accounts "typify the pervasive 20th-century association of women with the *salon*, and the *salon* with marginal artistic activity" (p. 108). Citron also notes that the democratization of the *salon*—social and stylistic—tended to reinforce negative gender associations, and that "It is possible that around 1900 male society began to fear the *salon* as a site of female power" (Citron, 1993, p. 108). Thus, notwithstanding her immense popularity as a performer of her own music and as a published composer, Chaminade's reputation as a musician was gradually devalued in the face of modernism and the related processes of canon formation.

The four Chaminade songs we perform in this recital reflect her artistry as a composer: range of poetry and choice of texts; concern for textual expression in the music, in the vocal line and in the piano accompaniment; as well as the effective partnership between the two parts. We provide the texts and comments for each song here, and, later in the article, proceed in the same manner following the biographical sketches of Josephine Lang and Clara Schumann.

Plaintes D'amour (1891) has a soaring arch like melody, and the contrasting images associated with the poet's love (nature, destiny, rebirth, death, happiness, sadness) in the three stanzas of the text, are clearly romantic. The arpeggiated piano accompaniment, its registral colour and figuration, enhance the vocal line in a combination that reinforces the expression of the poem.

Plaintes D'amour (Eugène Adenis, 1854-?)

Love's complaints

L'amour, l'amour, fleur que Dieu bénit,
Quelque temps s'épanouit,
Mais il ressemble à la rose;
Météore du destin
Il brille, il brille avec le matin
Pour s'éteindre à la nuit close.

Love, love, flower blessed by God,
Blooms for a while,
But it is like a rose;
Meteor of destiny
It shines, shines with the morning
And fades at night.

L'amour, l'amour, pur rayon vermeil,
C'est la saison du soleil,
Mais vite il nous abandonne.
Jouet fragile du temps,
Il naît, il naît avec le printemps
Pour mourir avec l'automne.

Love, love, pure vermilion ray,
It is the season of the sun,
But soon it abandons us.
Fragile toy of time,
It is born, it is born with Spring
And dies in autumn.

L'amour, l'amour, lyre au chant vainqueur
Fait gaîment vibrer le coeur.
Mais qu'il nous cause d'alarmes!
Capricieux et changeant
Il commence en souriant,
Pour finir avec des larmes!

Love, love, lyre with a song of victory
Speaks happily to the heart,
But how much it frightens us!
Capricious and changing
It begins with a smile,
And ends with tears!

Chanson slave (1887) is one of a group of songs Chaminade composed in which faraway places, or “the exotic” are represented in the text. The idea of “local colour” is captured in the pervasive ornaments and grace note figures in the vocal and piano parts, as well as the dark mood captured by the minor key and modal inflections in the music. The folk like atmosphere of the song is enhanced by the accented offbeat chords which give a distinctive rhythmic pulse, contrasting with the free flowing declamatory sections that conclude each verse. Typical of many of Chaminade’s songs, the three verses are framed by a piano prelude and interludes. Overall, the song is driven forward by the music’s dramatic sense, underlining the growing sorrow in the poem.

Chanson Slave (Paul Ginisty, 1855-1932)

Slavic song

Dans mon beau pays j’avais un ami
Mais je l’ai perdu, je suis seule au monde.
Voilà bien des nuits que je n’ai dormi,
J’ai beaucoup pleuré, ma peine est profonde.
Le désert est grand, le vent souffle fort,
Un serpent m’a prise au coeur et me mord!

I had a friend in my beautiful country
But I lost him, I am alone in the world.
I have spent many sleepless nights,
I shed many tears, my suffering is deep.
The desert is wide, the wind blows fiercely,
A serpent grabbed my heart and is biting me

À travers l’espace, à travers la nuit,
Je vais réclamant mon ami perfide,
Où donc est-ce enfin qu’il court et qu’il fuit?
Mais la terre est sourde et le ciel est vide!
Le désert est grand, le vent souffle fort,
Mon coeur est sanglant, la douleur le tort

I go through space, through night,
Calling my false-hearted friend,
Where to is he running and fleeing?
But the earth is deaf and the sky empty!
The desert is wide, the wind blows fiercely
My heart is bleeding and pain is wringing it.

Aux oiseaux passant j’irais bien me plaindre
Et redemander l’ami que j’avais,
Mais pour l’appeler le temps est mauvais,
Aucun d’eux, hélas! ne pourrait l’atteindre.
Le désert est grand, le vent souffle fort,
Il n’entendrait pas, notre amour est mort!

I would like to complain to the passing birds
And ask for him again.
But the weather is too bad to call him,
None of them, alas! could reach him.
The desert is wide, the wind blows fiercely
He would not hear, our love is dead!

Rêve d’un soir (1890) is one of Chaminade’s most well-known and often performed songs. In three-part (ABA) form, its melodramatic text is captured in the music with its rising vocal line, mirrored by the piano part, the widely spaced rolled chords in the accompaniment, and especially the *animato* middle section in the mediant minor key. In the *appassionato* climax of the song, the vocal line is doubled in the left hand of the piano part.

Rêve d’un Soir (Eugène Adenis, 1854-??)

Dream of an evening

Rêve d’un soir, rêve d’une heure,
Tu t’es enfui sur l’aile du désir,
Ta félicité n’est qu’un leurre,
Rêve d’un soir, rêve d’une heure
Que vainement je cherche à ressaisir.

Dream of an evening, dream of an hour,
You left on the wing of desire,
Your bliss is but an illusion,
Dream of an evening, dream of an hour,
That I try in vain to recapture.

Ton enchantement nous effleure,
Tu disparais dans les feux du matin,
Notre voix t’appelle et te pleure
Rêve d’un soir, rêve d’une heure,
Ô doux mirage enivrant et lointain!

Your enchantment touches us,
You disappear in the fires of the morning,
Our voice calls you and cries for you
Dream of an evening, dream of an hour,
Oh sweet mirage, intoxicating and far away!

Puis-qu’ici-bas rien ne demeure,
Passe, éteins-toi comme un rayon d’été.
Mais comme un lys avant qu’il meure,
Rêve d’un soir, rêve d’une heure,
Ah! laisse-nous ton parfum enchanté!

Since nothing lasts here on hearth,
Go, fade like a Summer ray.
But like a lily before its death,
Dream of an evening, dream of an hour,
Ah! Leave us your enchanted fragrance!

In *Auprès de ma mie* (1888) Chaminade captures the soaring flight of the bird in a delightful, dance-like melody that is traded between the vocal line and the piano part. Appoggiaturas and nuances of phrasing add to the pleasing effect of the composer's interpretation of the poetry.

Auprès de ma mie (Octave Pradels, 1842-1930) Near my sweetheart

Si j'étais l'oiseau léger
Des forêts sauvages,
Ah! je voudrais voyager
Sur tous les rivages.

If I were the light bird
Of wild woods,
Ah! I would travel
On all the shores.

J'irais sous le ciel heureux,
Où Golconde est reine
Tremper mon aile aux flots bleus
De la mer sereine.

I would go under the happy sky
Where Golconde is queen
To dip my wing in the blue waters
Of the quiet sea.

Ivre de ciel azuré
Et de poésie,
Par les airs j'irais augré
De ma fantaisie.

Drunk with blue sky
And poetry,
In the air I would go
Where the fancy takes me.

Mais non, je n'ai pas souci
De lointaine grève,
Je veux vivre près d'ici
Mon fol et doux rêve,

But no, I do not care
About a far shore,
I want to live here
My crazy and sweet dream,

Car je n'ai qu'un seul désir
Et ma seule envie
C'est d'écouter à loisir
Le chant de ma mie.

Because I have only one desire
And my only wish
Is to listen to my heart's content
To the song of my sweetheart.

Josephine Lang

Josephine Lang (1815-1880) came from Munich where her father was a court musician and her mother an opera singer. She first studied the piano and began to compose music in her early teen years. After singing for Mendelssohn in 1831, Mendelssohn wrote: "She has the gift of composing songs and singing them as I have never heard before. It is the most complete musical joy I have ever experienced" (Tick, 1982, p. i). Mendelssohn responded to what he described as Lang's "divine genius" by adopting her as his student, giving her lessons in counterpoint and composition. Lang responded to his enthusiasm by idolizing him, and indeed, her classical orientation to the *Lied* genre (strophic song and balanced writing between the voice and piano) owes much to the influence of Mendelssohn.

Other influences on Lang's music came from Stephen Heller, whom she met in 1834 in Augsburg. At that time, Heller was a correspondent for Robert Schumann's journal, *Neue Zeitschrift für Musik*, and through Heller, Lang came to know Schumann's piano music. As Tick (1982) has pointed out, from Schumann, Lang also came to adopt Schumann's aesthetic that associated compositional process with autobiographical fantasy. Lang's oft quoted comment that "my songs are my diary" parallels her tendency to select texts for her songs that reflected events in her private life (Tick, 1982, p. ii). Lang had a particularly keen literary sensibility, probing the romantic themes in the poems of writers such as Heine, Uhland, and Mörike. A most influential and inspirational literary source was her husband, Christian Reinhold Koestlin, an amateur poet, whose poems she set in many songs, often under his (partial) pseudonym of C. Reinhold.

Lang became a professional singer at the Munich court in 1836, but her career was cut short by marriage and a subsequent move to Tübingen in 1842. After her husband's death in 1856, Lang supported her family of six children by teaching voice and piano. The majority of Lang's 150 *Lieder* date from the 1830s and 1840s, and more than 150 (thirty collections) were published, establishing her as one of the most published women

composers of the period. Following her husband's death in 1856, Lang resumed her career as a composer, albeit with some difficulty. In addition to her innate sense of musical expression, Lang's reputation as a composer was enhanced by her association with, and support from, established musical figures of the day (Mendelssohn, Robert and Clara Schumann). In many respects, Lang's lieder may be described as combining Classical and Romantic sensibilities—structure and balance, with an autobiographical tendency and warm expressive intensity. Generally, compositional features that illustrate this combination are strophic or modified strophic song structure, harmonic colour, richness and textural variety in the piano writing, as well as careful selection and expression of the song texts.

"Im Abenstrahl" (n.d.) is hymn like in its style, with a slow moving tempo and thick chordal accompaniment. The symmetrically shaped phrases in the vocal line build to an effective climatic point on the words "Das ich muss weinen immer"—"That I always have to cry"), and the concluding piano postlude is a recollection of the song's prelude.

Im Abendstrahl (Carl Stieler, 1842-1885)

In the evening light

Da drüben im Abendstrahle
Steht glitzernd des Liebchens Haus!
Ich seh' es im tiefen Tale,
Doch, nimmer schaut's Liebchen heraus!

Over there, in the evening light
Shines the house of my beloved!
I see it in the deep valley below,
But my beloved never looks up!

Es tun wohl vom Sonnenschimmer
Die Augen mir so weh,
Daß ich muß weinen immer,
So oft ich hinüber seh'!

My eyes hurt so much
From the brightness of the sun,
That I always have to cry,
So often do I look over there!

Lang's setting of the four-verse "Heimath" (n.d.) poem is in two verses, each split into two balanced musical sections. The first part of the musical verse (the first and third strophes in the poem) is quiet and meditative, whereas the second part of the musical verse (the second and fourth strophes in the poem) is more expansive in its range and dynamics. Of particular note in this song is the perpetual motion piano accompaniment, which, in addition to providing a sense of forward motion in the performance of the song, also contains subtle textural mirroring of the vocal line.

Heimath (poet unknown)

Homeland

In allen Fernen
Wölbt sich ein Haus,
Aus allen Sternen
Schau'n Englein heraus,

Far away
There is a vaulted house,
From all the stars
Little angels look on,

Nur wo die Mirthe blüht,
Heimat ist nah!
Nur wo die Traube glüht,
Vaterhaus da!

Only where myrtle blooms
Is homeland near!
Only where grapes gleam,
Is my father's house!

Auf allen Hügeln
Gießt sich die Flut,
Und Vöglein schwingt Flügeln
Überall gut!

On all the hills
The waters run,
And the little bird
Flies everywhere!

Über den Fernen
Fort wölbt sich ein Haus!
Aus allen Sternen
Dort schau'n Englein 'raus!

Very far away
There is a vaulted house!
From all the stars
Small angels look on!

The four verses of the poem of "Den Abschied schnell genommen" (1838) are cast in a three-part (ABA) setting in this song by Lang. Of note is that there is no piano introduction, making the idea of departure in the text all the more urgent in the music. The

piano interlude linking the first and second stanzas in the poem is recalled in the song's piano postlude. The piano part is remarkable for its registral focus in the middle range of the piano, and close, thick textural conception of the writing. The modulation to the augmented second degree (E major) in the middle section of the song provides for a powerful progression to the song's climatic centre on the all too poignant words "Deine Seufzer, deine Klagen wehen in die Lüfte hin!"—"Your sighs, your laments float through the air!"

Den Abschied schnell genommen (C. Reinhold)

Nur den Abschied schnell genommen,
nicht gezaudert, nicht geklagt
Schneller, als die Thränen kommen,
losgerissen unverzagt.

Aus den Armen losgewunden,
wie dies in der Brust auch brennt,
was im Leben sich gefunden,
wird im Leben auch getrennt.

Sollst du tragen,
musst du tragen,
trage nur mit festem Sinn!
Deine Seufzer, deine Klagen
wehen in die Lüfte hin.

Soll der Schmerz dich nicht bezwingen,
so bezwinde du den Schmerz
und verwelkte Blüten schlingen
frisch sich um deinwundes Herz.

Translation, Ruediger Müller, 1999

Let's just quickly take our leave,
without hesitation, without lament.
Quicker than our tears may rise,
torn away undauntedly.

Remove us from the entanglement of arms,
no matter how this may burn in the chest.
What has found each other in life
will also be separated in life!

You must endure,
Have to endure,
Endure with a strong mind!
Your sighs, your laments
float through the air!

If you don't want the pain to defeat you,
You must defeat the pain.
And wilted blossoms freshly wrap
They around your hurting heart.

Clara Schumann

Clara Josephine Wieck Schumann was born in Leipzig on September 13, 1819, and died in Frankfurt on May 20, 1896. Her parents were Friedrich Wieck (1785-1873), a music teacher, and Marianne Tromlitz Wieck (Bargiel) (1797-1872), a soprano and former student of Wieck. Friedrich Wieck was determined that Clara would be a great musician, to establish his reputation as a great teacher. Clara gave her first public appearance in 1828 at the age of 9, her first complete piano recital in 1830 at age 11, and her first extended tour in the following year. Robert Schumann came to live and study with Wieck in 1830, and asked permission to marry Clara in 1837. Wieck objected, and did all he could to prevent the wedding before Clara's 21st birthday, when she could legally marry without his consent. Robert and Clara filed a lawsuit, and won, but out of spite went ahead and married the day before her birthday, September 12, 1840. Clara continued to perform, even after her marriage, often being separated from her husband and children for months at a time. She travelled on 38 concert tours outside Germany. Robert's mental health was poor, and following a suicide attempt in 1854, he was committed to the asylum at Endenich. Clara moved to Berlin in 1857, a year after Robert died, where she performed, taught, and edited Robert's works and letters. In 1868 at the age of 59, Clara Schumann began a new career as a piano teacher at Hoch Conservatory in Frankfurt. Although she had taught previously, notably at the Leipzig Conservatory under Mendelssohn's direction in 1843, this was her first fulltime teaching position, which she continued until 1892. By this period, Clara Schumann's reputation was secure, and she became extremely sought after as a teacher. As Reich (1986) has noted: "The roster of students who flocked to study with her included men and women from South and North America, England, Scotland, and every country in Europe Her students felt they were in a special state of grace when they were admitted to her class" (p. 273).

All of Clara Schumann's compositions date from 1853 or earlier, including 29 songs, 3 part-songs, 4 pieces for piano and orchestra, 20 pieces for solo piano, and cadenzas for 3 piano concertos by Beethoven and Mozart. Her works are numbered up to Op. 23, with 17 others without opus numbers. In addition to the influence of her father and husband on her education and musical career, a significant influence and support during her later life came from Brahms, whom she met in 1853.

Despite the enormous pressures on Clara Schumann, which extended throughout her life (a large family of children, frequent relocations, concert tours, time-consuming—and, what must have been emotionally draining—assistance and support to her husband), she established herself as one of the leading performers of the 19th century. She was a champion and interpreter of the music of Robert Schumann and Brahms, and was a direct influence on their music. The first pianist to play publicly the sonatas of Beethoven, she also gave premiere performances of works by Chopin, Schumann, and Brahms. In terms of performance practice, she was influential in that she was among the first to play from memory, and to give recitals without supporting musicians (Reich, 1986). Her programming and musical standards in performance changed, and indeed established, the solo piano recital in the 19th century, the legacy of which remains today.

"Der Mond kommt still gegangen" is the fourth song of six in Clara Schumann's Op. 13 (published in 1844), a collection of songs the composer dedicated to the Queens of Denmark, Caroline Amalie. Clara Schumann had performed with great success at the Queen's court in 1842. This strophic song is noteworthy for its textural nuances (the inner lines of the piano part frequently parallel the voice part), as well its lyrical melody and flowing rhythmic motion.

Der Mond kommt still gegangen (Emanuel Geibel, 1815-1884)

Translation: David Kenneth Smith

Der Mond kommt still gegangen
mit seinem gold'nen Schein,
da schläft in holdem Prangen
die müde Erde ein.

The moon so peaceful rises
with all its golden shine,
her sleeps in lovely glitter
the weary earth below.

Und auf den Lüften schwanken
aus manchem treuen Sinn
viel tausend Liebesgedanken
über die Schläfer hin.

And on the breezes waft down
from many faithful hearts
true loving thoughts by the thousand
upon the sleeping ones.

Und drunten im Tale, da funkeln
die Fenster von Liebchens Haus;
ich aber blicke im Dunkeln
still in die Welt hinaus.

And down in the valley, there twinkle
the lights from my lover's house;
but I in darkness still look out -
silent—into the world.

"Geheimes Flüstern hier und dort" is one of six songs Clara Schumann composed in 1853 on poems from the *Jucunde* cycle by Hermann Rollett. The strophic setting is unified by the continuous broken sixteenth-note accompaniment that sets up an expressive musical backdrop for the murmuring, rustling sounds of the forest. Harmonically, there is frequent use of held *appoggiaturas* in this song, and a central modulation to F-major, the favoured major third-relation in this period; the unresolved G^b in the voice part is effectively left hanging, and then resolved in the piano part on key words in each verse ("resinestes Wort"—"purest word;" "Sturmgebraus"—"the storm's roar;" "Gesit der Lieb' beschwingt"—"impelled by love"). The last line of the poem tells of the power of song as the expression of love.

Geheimes Flüstern hier und dort (Hermann Rollett, 1819-1904)

Translation: David Kenneth Smith

Geheimes Flüstern hier und dort,
verborg'nes Quellenrauschen,

Soft, secret whispers here and there,
and springs with hidden murmurs,

o Wald, o Wald, geweihter Ort,
laß mich des Lebens reinstes Wort,
in Zweig und Blatt belauschen!

Und schreit' ich in den Wald hinaus,
da grüßen mich die Bäume,
du liebes, freies Gotteshaus,
du schließt mich mit Sturmgebraus
in deine kühlen Räume!

Was leise mich umschwebt, umklingt,
ich will es treu bewahren,
und was mir tief zum Herzen dringt,
will ich, vom Geist der Lieb' beschwingt
in Liedern offenbaren!

"Warum willst du and're fragen" (1841) is a strophic folksong-like rendering of the Rückert poem. Its lyrical melody is matched by a rich piano accompaniment, with points of textural interest, and a piano prelude, interlude, and postlude.

Warum willst du and're fragen (Friedrich Rückert, 1788-1866)
Translation: David Kenneth Smith

Warum willst du and're fragen,
Die's nicht meinen treu mit dir?
Glaube nicht, als was dir sagen
Diese beiden Augen hier!

Glaube nicht dem fremden Leuten
Glaube nicht dem eignen Wahn;
Nicht mein Tun auch sollst du deuten,
Sondern sieh die Augen an!

Schweigt die Lippe deinen Fragen,
Oder Zeugt sie gegen mich?
Was auch meine Lippen sagen,
Sieh mein Aug', ich liebe dich!

"Mein Stern" (1846) was composed by Clara Schumann on poems by Friederike Serre as acknowledgement of her gratitude towards him and his wife for their hospitality towards both Clara and Robert and Robert Schumann on different occasions. One of her most popular songs, "Mein Stern" was offered as a gift, and was published both in German and in English versions. Published in England in 1848, the English version of the Serre poem was done by Leopold Wray, a pseudonym for the author and composer Clara Chatelain, the daughter of a French nobleman and an English woman, who had been living in London since the late 1920s. Musically, the three-verse song has an expansive, lyrical melody, which is enhanced by the perpetual motion arpeggiated writing in the piano accompaniment

Mein Stern (Friederike Serre, d. 1872)
Translation: David Kenneth Smith

O du mein Stern, schau dich so gern,
wenn still im Meere die Sonne sinket,
dein goldnes Auge so tröstend winket
in meiner Nacht!

O du mein Stern, aus weiter Fern,
bist du ein Bote mit Liebesgrüßen,
laß deine Strahlen mich durstig küssen
in banger Nacht!

o wood, o wood, o sacred spot,
o let me hear life's purest word
in ev'ry twig and leaflet!

And striding out into the wood,
I'm greeted by the saplings,
the dear and open house of God,
embracing me with roaring storm
in your refreshing spaces!

What ever soars and sings 'round me,
I will preserve it truly,
what ever pierces deep my heart,
I will, by Love's own spirit borne,
by singing songs reveal it.

Why will you question others,
Who are not faithful to you?
Believe nothing but what
Both these eyes say!

Believe not strange people,
Believe not peculiar fancies;
Even my actions you shouldn't interpret,
But look in these eyes!

Will lips silence your questions,
Or turn them against me?
Whatever my lips may say,
See my eyes: I love you!

My star

O star of mine, I gladly watch,
when still in ocean the sun is sinking,
your golden eye winks with faithful comfort
in my dark night!

O star of mine, from distance far,
you are a herald of loving greetings,
o let your beams give me thirsty kisses
in yearning night!

O du mein Stern, verweile gern,
und lächelnd führ' auf des Lichts Gefieder
der Träume Engel dem Freunde wieder
in seine Nacht.

O star of mine, do tarry long,
and smiling travel on starlight's feathers,
in dreams appear as my friend's bright angel
in his dark night.

Conclusion

There is an extraordinary range of musical creativity in the music of the three composers represented in this performance, Cécile Chaminade, Josephine Lang, and Clara Schumann. Although there are interesting stylistic linkages between them, and to others, we think it is important to consider seriously, and thoroughly, the widely varied contexts of each of these three individuals' lives, contexts which shaped the way each of them approached music in thought, performance, and composition. That they remain on the margins of accepted repertoire on recital programs and the curricula of university and conservatory study, may well be the result of lingering doubts on the part of performers and teachers about the value of their music in particular, and their place as composers in the history of Western art music, more generally. Rethinking their places with respect to the canon, and clearing new space for them in our thinking, and on our concert programs, needs broad, flexible, and contested approaches that will help to dislodge the rigid, problematic tendencies of music history periodization and of the "great composers," "great pieces" paradigms. As Citron (1993) argues, "Historical organization in music might be modified to reflect more effectively the experiences and contributions of women" (p. 12). Citing the vertical approach in the work of Bonnie Anderson and Judith Zinsser in *A History of Their Own* (1988), Citron comments that this [approach] "provides a good model that could be incorporated into a historical framework for women in music.... It emphasizes function and place, and suggests the advantages to be gained from attention to social history" (p. 12).

We hope that by performing and writing about these songs by Cécile Chaminade, Josephine Lang, and Clara Schumann, we can help demonstrate that Ruth Finnegan's idea of "looking beneath the surface" can help us discover and come to value seriously and positively the musical repertoire and life experiences of three other, often forgotten, and *hidden* musicians.

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