**UNIT 4：**

**BIG IDEAS:**  
-Idea of the accomplished women

-society enforced gender role

-opportunities for women in music as a profession were limited

-Male dominated society perpetuated the notion

**BACKGROUND:** After the first Industrial Revolution, the Middle Class appeared. Piano were manufactured with lower price and higher quality. Almost “As important as kitchen range”. The economic leader shifts its gravity to merchant and enterprise. The social status were based on wealth rather than birth. “The nuclear family” appeared with intimacy within family.

* Sharp divided gender role that men provides financial and material support while women provides spiritual support. Men were decisive,
* The notion of ACCOMPLISHED:

-Know a little about paint, dance, modern language

-acceptable hobbies

-NOT TOO MUCH novel, or it’s “living in fantasy”

* \*\*\*People start to focus on family education. The notion that husband being really practical and business like, they are responsible for jobs and buying all the substances in their home. The wives, on the other hand, were emotional support, were “ANYTHING, ,ANY ROLES THAT THE HUSBAND WON’T”
* WOMEN’S DOMESTICITY IN 19TH century

-Focus on the home

->Actually tons of painting were evidence of that

->leisure time

->symbolized economy status

->associated with gender discourse

**Time Line**

*Fanny Mendelssohn Hensel:*Felix Mendelssohn's(Another Famous Musician) older sister Fanny Mendelssohn Hensel (1805—1847 ) was one of the most accomplished female musicians of the nineteenth century. The paths of Felix and Fanny diverged in ways that reflect the cultural and social patterns of the period, and also point up the challenges faced by women in pursuing professional careers at the time

Child Prodigy in a wealth, upper class family

Hensel became involved in music through the establishment o f a weekly musical gathering o r salon in her home in the 1830s and 1840s. The salon, in which a private home was opened to musical events attended by both aristocracy and the bourgeoisie, was an important element of Berlin musical life.

She planned the programs , and she conducted and performed many compositions, including her own and those of her brother. As with some of Mendelssohn's concerts , the performers were often a mix of amateurs and professionals.



-the only purpose in publishing one's music should be to make a long-term and "serious" impact on musical life.

-She’s also trapped by her “upper class” social status. By the time lots of women novelists were using pseudonyms

* Her husband encouraged her to publish her works, as did a young German musician and critic, Robert von Keudell. Yet during Hensel's lifetime only a small amount of her music appeared in print,

\*\* Hensel's qualities as a composer are evident inDasJahr (The Year) of 1841, an ambitious cycle of twelve piano pieces (plus a postlude), each representing a month of the calendar.

*Clara Wieck Schumann:*

* Born in a poor family

*Father a Leipzig piano teacher who was also in the business of selling, lending , and repairing pianos.*



She was a child prodigy, pushed by her father as Mozart had been by his. Training included instruction in violin, theory , orchestration, counterpoint, fugue, and composition.



Played the virtuoso music of the day at first, including some of her own compositions.

* Wieck Schumann was to have a great impact on the shape and structure of piano recitals. Like Liszt, she used her prestige as a performer to change the habits and tastes of the public. Her goal was to focus solely on the music , with as few distractions as possible. As ayoungwoman she became one of the first pianists to give solo piano concerts without any assisting artists, thus departing from the tradition o f mixed programs with a variety of performers. She made her concerts shorter, and offered fewer compositions. She paid close attention to the composer's written text, and avoided any additions or embellishments.

Think about how gender roles affected the musical lives of Fanny Mendelssohn Hensel and Clara Wieck Schumann. How did these roles affect their careers (or lack thereof) in performance and composition? Be prepared to discuss how specific works support your answers.

• Be prepared to discuss the idea of chamber music in the nineteenth century. What place does the piano trio occupy in the domestic and/or professional musical spheres of the nineteenth century? Why might Clara Schumann have decided to compose piano trios? What type of critical reception did this piece receive? Why is this important?

• Consider again the way gender roles affected professional musical life in the late nineteenth century, as well as the role the canon played in reception of works by female composers. How did Amy Beach adhere to societal expectations of her gender? How did she defy them?