

Herstory 2.0



Week Two:

The Symphony

What is a symphony?

“Large work for orchestra, usually in four movements.”

- *A History of Western Music* (Burkholder, Grout, Palisca)

- Emerged in the Classical Era
- Derived from the Italian opera *sinfonia* (or overture)
- By 1700 many opera overtures used a three-movement structure
 - Allegro
 - Short lyrical Andante
 - Finale in a dance rhythm, such as a minuet or gigue

What is a symphony?

Early symphonic structure

- 3 movements -- fast-slow-fast
- Relatively short duration - less than 10 minutes
- Scored for
 - Violin 1
 - Violin 2
 - Viola
 - Bass (Celli, Bass Violi, Harpsichord and Bassoon)

What is a symphony?

Later symphonic structure

- Allegro
- Andante
- Minuet and Trio
- Presto



The Classical Orchestra (30–40 players)

	HAYDN'S ORCHESTRA (Symphony No. 94, 1792)	BEETHOVEN'S ORCHESTRA (Symphony No. 5, 1807–08)
STRINGS	Violins 1 Violins 2 Violas Cellos and Double basses	Violins 1 Violins 2 Violas Cellos Double basses
WOODWINDS	2 Flutes 2 Flutes 2 Oboes	1 Piccolo (4th movement only) 2 Flutes 2 Oboes 2 Clarinets 2 Bassoons 1 Contrabassoon (4th movement only)
BRASS	2 French horns 2 Trumpets	2 French horns 2 Trumpets 3 Trombones (4th movement only)
PERCUSSION	Timpani	Timpani

Source: The Enjoyment of Music, 9th ed., Machlis, Forney)

JOHANN STAMITZ (1717-1757)

Sinfonia a 8 in E-flat Major, Op. 11, No. 3: First movement,
Allegro assai

Symphony

MID-1750s

109

CD 7133

2 Corni in Es
2 Oboi.
(Flauti e Clarineti)
Violino I.
Violino II.
Viola.
Basso.

From *La melodia germanica*, Op. 11 (1758). Reprinted from *Denkmäler deutscher Tonkunst*, ser. 2, *Denkmäler der Tonkunst in Bayern*, year 7, vol. 2 (Leipzig, 1906), 1-12.

Symphonie Nr. 7
Symphony No. 7
I

Dmitri Schostakowitsch, op. 60
Dmitri Shostakovich, Op. 60

Piccolo
2 Flauti
2 Oboi
Corno inglese
Clarinetto piccolo (Es)
2 Clarinetti (B)
Clarinetto basso (B)
2 Fagotti
Contrafagotto
4 Corni (F)
3 Trombe (B)
3 Tromboni
Tuba
Timpani
Tamburino
Fiedli
Cassa
Tam-tam
Silofono
Piano
Violini I
Violini II
Violo
Violoncelli
Contrabassi

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Portugal, Spain, Sweden, Switzerland and Turkey

Where are the women?

“Not only are women too emotional and lacking in stamina to write music, but a woman’s mind simply cannot grasp the scientific logic of music making.”

George Upton

(1834 - 1919)

“All creative work is
well-known as being the
exclusive work of men.”

The History of Music, 2 vols. (1882-86)

Emil Naumann
(1827 - 1888)

“There is certainly no art in which [women] have shown themselves more helpless.”

Havelock Ellis

(1859 - 1939)

19th century Psychologist

“The dogma that great intellectual effort, strong reasoning, and original production is within the capacity and the proprietary rights of men is doctrine, which it must be remembered, has been laid down by men.”

-Florence Edith Sutro
(1865 - 1906)

Amy Beach (1867 - 1944)

Full Name: Amy Marcy Cheney Beach

a.k.a Mrs. H.H.A Beach

- Born on New Hampshire, September 5, 1867 to Charles Abbot and Clara Imogene Cheney
- At age 2 she could sing a large repertoire of music, and improvise an alto line to her mother's soprano
- At age 7 she had her first public recital - playing Handel, Beethoven, Chopin and her own works



Amy Beach (1867 - 1944)

- Family moved to Boston in 1875
- Made her Boston debut as a performer at age 16
- 3 months later played her first solo recital at Chickering Hall
- Within the next year and a half she played with the Boston Symphony Orchestra and Theodore Thomas Orchestra



Amy Beach (1867 - 1944)

- Formal training in composition was limited to one year of study with Junius Welch Hill (1881 - 1882)
- Undertook her own studies in composition and orchestration -- including translating into English Hector Berlioz' Treatise on Orchestration!
- "I copied and memorized whole scores of symphonies. It was like a medical student's dissection." (Amy Beach)



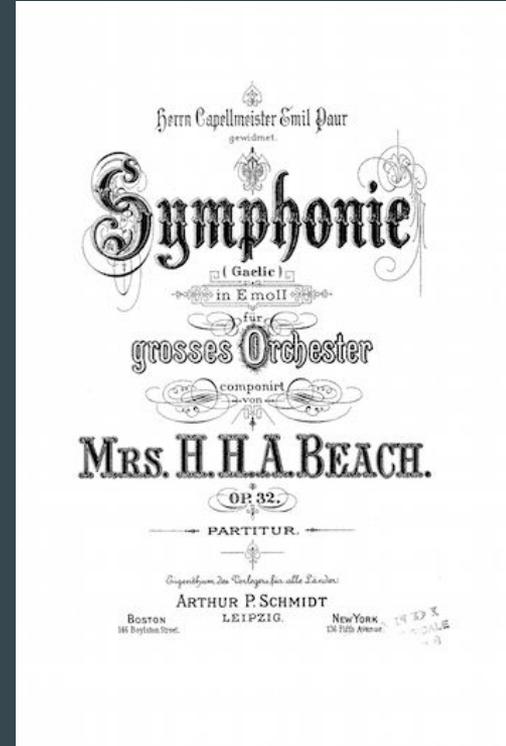
Amy Beach (1867 - 1944)

- She married Dr. Henry Harris Aubrey Beach in 1885
 - She was 18, he was 42
- Henry persuaded Amy to end her career as a performer, and focus instead on composition
- “Unspoken, but obvious, is Dr. Beach’s assumption that his wife’s musical competency is intuitive; a gift, not a learned skill; received, not achieved.” (Sounds and Sweet Airs)



Symphony in E minor, Op. 32 (“Gaelic Symphony”)

- Published 1896
- Drew on English, Irish and Scottish folk melodies
- Premiered October 30, 1896
- Praised in gendered terms
“[It] has not the slightest trace of effeminacy, but is distinctly and thoroughly masculine in effect.”



Amy Beach (1867 - 1944)

- After her husband died in 1910, Amy was able to take full control of her career
- Moved to Munich in 1911 and re-established her career as a concert pianist
- On the eve of World War I, she returned to America



Amy Beach (1867 - 1944)

“I have literally lived the life of two people, one a pianist, the other a writer. Anything more unlike than the state of mind demanded by these two professions I could not imagine! When I do one kind of work, I shut the other up in a closed room and lock the door.”

Amy Beach



“Maybe I’m rebelling against the reverential stupor that often greets the word ‘symphony”

Gabriella Lena Frank

“The [noun] carries the huge weight of a glorious but rather specific tradition, and the [adjective] signifies any combination of length, instrumentation, and desire to express and communicate on a grand scale.”

Anthony Cheung

“Without an effective mechanism for getting repeat performances, there is very little incentive for a composer to spend a year or more writing a great piece that will in all likelihood get one performance.”

Andrew Norman

Alice Ping Yee Ho

- Chinese-Canadian composer, and classically trained pianist
- One of the most acclaimed Canadian composers today
- “Her ongoing goal is to explore new musical styles that are provocative to the ears.”



Alice Ping Yee Ho

- Born in Hong Kong
- Came to music at a very early age - taking ballet and piano lessons
- Studied composition at Indiana University with John Eaton
- Moved to Toronto and took a Masters in Composition studying with John Beckwith



“I look back into my own culture. I find new sounds, a new ways to communicate to the audience, yet the music always reflects my own style. It’s important to me that the audience experiences these new sounds in ways that aren’t superficial, but rather in a work that has depth.” (Alice Ping Yee Ho)

Dark Elements

This work was created to evoke images of the mythological forces that are found in fantasy worlds:

Lumina (light)

Undina (water)

Flamma (fire)

These are the imaginary spirits of nature, or the elements, that exist in ancient folklore or modern science-fiction

Premiered January 31, 2009 by the Victoria Symphony Orchestra
Conducted by Tania Miller

Silk Road Fantasy

“Silk Road Fantasy is a 15’ orchestral composition inspired by the Silk Road Legacy in the exchange of culture through an ancient trade routes that connected the East and West. The theme of this work is to celebrate human spirit through this history of great exploration, a musical journey that incites stories about migration and amity.”

Commissioned and premiered by the Hamilton Philharmonic Orchestra October 19, 2019
Conducted by Gemma New

Alice Ping Yee Ho

- Has won numerous national and international awards, including 2019 Johanna Metcalf Performing Arts Prize, 2016 Louis Applebaum Orchestral Prize, 2013 Dora Mavor Moore Award for “Outstanding Original Opera” for *The Lessons of Da Jai*, and the International League of Women Composers Competition
- Has had music performed by the Finnish Lapland Chamber Orchestra, Esprit Orchestra, China National Symphony, the major symphony orchestras in Canada; Penderecki String Quartet, TorQ, Evelyn Glennie, Beverly Johnson, Robert Aiken
- Has served as the treasurer for the Canadian Association of Women Composers



Questions?