Furthering Feminine Focus: Rebecca Clarke's Chamber Music through the Lens of Aesthetics

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In Partial Fulfillment of the Requirements for Graduation from the Honors Tutorial College with the Degree of Bachelor of Arts in Music and the Degree of Bachelor of Arts in Philosophy

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April 2023

Table of Contents

Introduction

This thesis analyzes Rebecca Clarke's music through aesthetics, focusing on how her lifetime, spanning the first two waves of feminism and World War I, may possibly be reflected in her music. Through the exploration of Clarke's musical intentions, a better understanding of the importance of inclusivity in music will hopefully be fueled. This thesis topic encapsulates the intersection of music and philosophy, exploring questions of emotional intent, gender, and representation in music. As a woman, this project offers me the opportunity to find representation in both of my fields of study and to also find the intersection of two subjects I have found to be equally fulfilling during my time at Ohio University. Having cultivated an understanding of how music, philosophy, and feminist theory interact after directing my time and effort these past few years towards this convergence, I feel that I am capable of furthering my research in this thesis.

The ideas presented here will serve as a guide for analyzing the music of Rebecca Clarke and other marginalized-gender composers. Clarke was a skilled musician and composer, but what is intriguing is her approach to the sonata-allegro form, her focus on all-women ensembles, and the emotional sentimentality she possibly expresses in her compositions. She encountered many obstacles as a female composer and is less well known than her male contemporaries. Her music faced competition from male composers during the Berkshire Festival, for example, and because she was a woman, the result was possibly unfair due to the jury's questionable decision in favor of her male fellow-competitor.

Women certainly did not have an equal opportunity to develop or explore compositional skills and careers during Clarke's time, but is that different today? Do women have an equal place in the compositional world? This makes one also consider the overarching question: is there even a category of *woman,* a question Simone de Beauvoir once expertly crafted, inspiring the first-wave feminism? Did Clarke's compositional approach reflect the social characteristics of that time? Did Clarke anticipate the future with her exploratory and sometimes revolutionary compositional ideas? Is this forward-looking approach in any way comparable to what Beauvoir did? Do the tonal areas of Clarke's sonatas mirror the interaction of *masculine* and *feminine* tonal areas that Susan McClary presented in her argument about the destruction of the feminine? As questioned before, what is the category of *woman* and the application of *feminine* and *masculine* in current times? Can there be feminist aesthetics? Is music able to convey such considerations such as social history and internal unrest?

Having a well-rounded approach is necessary to answer these questions. Knowing Clarke's music means having musicological ideas and themes in mind. Questioning the concept of *woman* in the social realms of the current time and Clarke's time requires a background in feminist literature. Analyzing the way in which music can mirror social dynamics and the way women have commonly been overlooked in musicology requires more knowledge of feminist aesthetics and a comprehensive understanding of aesthetics itself. In studying texts and music, and playing and performing music, I hope to find answers.

Lecture Recital

https://www.youtube.com/live/djNENgf9wQ4?feature=share

This lecture recital, presented on April 25th in 2023, in the Glidden Recital Hall at Ohio University, serves as the creative project component for this thesis. With the hopes of connecting people with an underrepresented composer, this lecture recital presents the life and music of Rebecca Clarke. Her life is outlined in the lecture portion as well as her music to give the listeners a comprehensive background for the ideas later presented. Her contextual history in relation to major points in feminism are given in addition to basic biographical facts to connect listeners more with this extraordinary woman who went against gender norms of the time to compose enthralling music.

Clarke and her three pieces are pictured through a formalist viewpoint and a feminist viewpoint respectively, showcasing leading academics in the field of aesthetics. Through a formalist lens, one sees the argument that Clarke's music cannot convey her historical circumstances or personal feelings. Through the opposite feminist lens one sees Clarke's music as doing precisely that: reflecting Clarke's history and emotional life. The listener is given these arguments to encourage critical reflection on the interaction among philosophy, music, and feminism.

The recital following the lecture portion aims to enrich the listeners' appreciation for facts and ideas presented about Clarke. By having auditory examples of Clarke's music, listeners

can further connect with her as a person and composer but also with the ideas presented in the lecture about formalism and feminism. During this lecture recital, one is encouraged to continue thinking about marginalized composers through the exploration of one, Rebecca Clarke.

Introducing Clarke

Image: Rebecca Clarke[1]

[1] *A portrait of Rebecca Clarke,* July, 1925, photograph, The Recordings of King's College, www.kingscollegerecordings.com.

"So I take this opportunity to say that I do indeed exist…." — Rebecca Clarke[2]

Rebecca Clarke (1886-1979) was born in Harrow, England. She was raised by a German mother and an American father, claiming English and American nationality for herself. Her first thirty years were spent in the United Kingdom, after which she moved to the United States. Clarke's post-romantic compositional style was influenced by a German depth, incorporating similar compositional techniques that German composers were implementing during this time. This German appreciation most likely came from her mother who was an amateur pianist.[3] Her birth date, 1886, was approximately halfway through the first wave of feminism (1848-1920)[4]. Clarke's greatest output of musical works happened during this first wave which makes one consider the idea that she was encouraging the second wave of feminism by creating a personal realm, political in nature[5].

Her family was artistically inclined and her musical studies were encouraged. Rebecca Clarke initially started playing the violin at the age of eight or nine and then transitioned later to the viola.

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[2]"Curtis, Liane. *A Rebecca Clarke Reader.* Indiana University Press, 2004, 226.

[3]Curtis, Liane. "The Life of Rebecca Clarke–Biographical Resources" Rebecca Clarke. https://www.rebeccaclarke.org/her-life/.

[4] The first wave included goals of gaining basic legal rights for women, such as the right to vote.

[5] *The personal is political* is the motto of the second wave of feminism that perfectly encapsulates the daily life struggles and battles that feminists during this period focused on during their protests and statements.

> And when I was eight, I remember those were the days girls weren't supposed to be much good. And I had a younger brother who was musical, and my father wanted him to have violin lessons. So he was sent along to an old teacher and my father said 'Oh well, Rebecca, you may just as well [*sic*] go along and listen.[6]

In 1903, she was admitted to London's Royal Academy of Music to study violin at the age of sixteen which is an experience that stands out among other young girls during the early 1900s because of the gender norms that were still thriving at this point. In 1907, she began to study composition with Sir Charles Stanford, the teacher of both Vaughan Williams and Holst, at the Royal College of Music. It was at Stanford's suggestion that she switched to the viola. To support herself, Clarke embarked on an active performing career as a violist. In 1912, she became one of the first female musicians in a fully professional, and formerly male, ensemble when Henry Wood admitted her to the Queen's Hall orchestra. Henry Wood began incorporating more women into the Queen's Hall Orchestra in 1913, but he refused women double bassists and trombonists, showing the lean towards a more inclusive orchestral experience that is still evolving to this day.

Clarke had a privileged experience at such a developmental age compared to that of her female peers at the time, and she seemed aware of this difference. The idea of this time was that women stayed home to live as a chef, caregiver, cleaner, etc., so going to school to better a woman's mind was outside of the normal order. Music in addition was male-dominated at the time which added to this abnormal route Clarke pursued.

She was a contemporary of Debussy, Bloch, and Ravel, the latter two of the three she was well-acquainted. Her music has elements of these three male composers, including melodic,

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[6] Curtis, Liane. *A Rebecca Clarke Reader,* 185-186.

harmonic, and rhythmic similarities. Because of these similarities to her male contemporaries, it might present a challenge in analyzing her choices as a female composer with political statements in her music. Finding if these political statements or time period were shown in her music will be a pursuit of this thesis. Unlike her male contemporaries, though, she focused only on smaller chamber works and never created pieces requiring more than a few instrumentalists and/or singers. She composed thirty-one instrumental works, written for four players, fifty-two vocal works, and twelve choral compositions, but much of her music was never published and remains the property of her estate. This unpublished music remains in the hands of a distant family member and the Rebecca Clarke Society run by Dr. Liane Curtis. Clarke faced obstacles publishing her piano trio, documented in her diaries, which possibly led her to not publish more music. The prodigious musical output stands out especially for someone who had less support from publishers, conductors, etc, than her male counterparts.

This focus on smaller ensembles could be considered furtherance of the idea the second wave of feminism that *the personal is political*. Clarke witnessed the second-wave feminism ascension come to fruition in the 1960s, passing on in the autumn of 1979. This second wave focused on issues beyond laws, such as those issues concerning the experience of women, the category of women, and personal issues being political. With second-wave feminists, such as Shulamith Firestone, the Combahee River Collective, and Kate Millett discussing technological, non-legal, feelings-based feminist ideas, they created three main characteristics of the second wave that continued to this day: the category of woman, the experience of woman, and the idea that *personal is political*. The ingenuity of focussing on these three characteristics connected to women has made feminism also more palpable for empathy by others. Simone de Beauvoir, an activist and theorist, was influential to this second wave; Beauvoir added many ideas to

feminism that became themes of the second wave and continued past the 1970s into modern-day feminism. She invented the category woman as it was used in the second wave: women oppressed as women. Beauvoir claimed that man is seen as the natural/neutral, but woman is negative and is only the opposite of man; woman is trapped as the other, seen as her sex and sexualized but not classified as an individual. The second wave of feminism continued to include many enlightened writers and groups who were influential to post-1970s feminists. Was Clarke's early music also influential to the second wave similar to Beauvoir's writing by focusing on smaller ensembles and possibly incorporating *personal* unrest in her music? Music has been a personal expression of many feelings, so in this way, Clarke could be comparable to activists of the time but focused on a more introverted, *personal* way of expressing her unrest through the subtle nature of music. *Personal is political* after all….

Exposing Clarke through an aesthetic lens will encourage more women to become involved in the arts and philosophy and will additionally provide more written work on a woman artist who stands out amongst her peers who strived for a life full of passion. A woman artist during this period is unusual, and being understudied, this must be examined to provide impetus for young women to see the depth in what other women have modeled. Liane Curtis' published work on Clarke has provided a base of motivation for the continuation of study of Clarke, her life, and her music. By the inspiring collection of works on Clarke already, this additional written work on her Viola Sonata, Piano Trio, and Violin Sonata, hopes to provide more ideas on how music, philosophy, and feminism can be combined.

Clarke's Music

Viola Sonata

The Viola Sonata by Clarke is based on a poem, shown at the top of the score, by Alfred de Musset:

Poète, prends ton luth; le vin de la jeunesse
Fermente cette nuit dans les veines de Dieu.

This poem translates to

Poet, take up your lute! The wine of youth
Ferments tonight in the veins of God.

Clarke used Alfred de Musset as a pseudonym for this sonata, and only for this piece, expressing her sentimental connection to this poem.

This sonata was spurred by the announcement of the 1919 Berkshire Festival Competition that was offering a thousand-dollar award offered by Mrs. Elizabeth Sprague Coolidge, a student of Polish virtuoso pianist and composer Carl Tausig (1841–1871) who after marriage was encouraged by her husband to continue her musical pursuits which included patronage. Mrs. Coolidge's global competition, held in Pittsfield, Massachusetts, collected more than seventy works. Clarke's viola sonata received three votes, as did Ernest Bloch's viola suite. Coolidge was brought in to choose, and the winning piece was Bloch's suite. The fairness of the competition should be in question because the composer's gender was released at this point, and

this information could have swayed the final decision, although Clarke claims that Coolidge shared that people were shocked to find that the composer had been a woman when the second-place winner had been announced.[7] Clarke shared a part of her experience of being a woman composer with Elizabeth Coolidge. In 1977, through recital program notes, Clarke wrote that while she appreciated the fact that there were more women in the field in program notes for a recital in 1977, she remembers how, during this period discussed above during her time of the viola sonata, there were far too few to count. The more interesting part of her retelling her experience as a woman composer for this viola sonata is that she was more touched to be at the same level as the winning male composer, Ernest Bloch. Clarke added at the end of her program notes that she was accused of not existing or having a ghostwriter; some alleged that Bloch helped her craft the viola sonata. As Liane Curtis noted, "One contemporary report implies that during the anonymous Coolidge competition, some judges mistakenly identified the Viola Sonata as written by Ravel, while The Daily Telegraph supposed 'Rebecca Clarke' to be a pseudonym for Ernest Bloch."[8]

Clarke's initial sketches for her Viola Sonata were in the winter of 1918-19, and she finished the sonata in during the summer. According to Clarke in *A Rebecca Clarke Reader,* she was in Honolulu for a series of chamber performances.[9] With an intimate knowledge of the instrument, Clarke was able to focus solely on refining her compositional, rather than instrumental, approach to creating this sonata, refining her compositional approach to creating this sonata.

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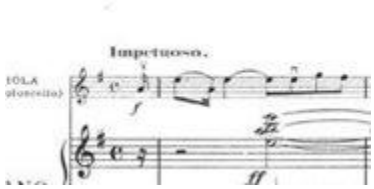
[7] Curtis, Liane. *A Rebecca Clarke Reader,* 226.
[8] Curtis, Liane. "The Life of Rebecca Clarke–Biographical Resources"
[9] Curtis, Liane. *A Rebecca Clarke Reader*, 225

The Viola Sonata by Rebecca Clarke is rich in variety. Debussy influenced Clarke greatly, and evidence of these influences can be found in this sonata with her use of planing, chords moving in parallel manner to calm harmonic progression, and ethereal melodies and harmonies. Both composers attended the Paris World's Fair, Debussy in 1889 and Clarke in 1900. After their exposure to such expositions as a Javanese gamelan and Vietnamese dance music, both composers adopted a variety of scales into their compositions, including pentatonic, octatonic, and whole tone, all of which are on display in Clarke's Viola Sonata, highlighting her increased interest in Oriental music. The harmonic language is exploratory, but Clarke follows the sonata form very strictly, giving the listener a guided whimsical tour.

There are two main motives in the first movement. The first, the image on the left below, has a military character with a dotted rhythm and an open-fifth interval. The second, the image on the right, exemplifies whole-tone intervals (E, F#, D, F#, and E pictured) which Clarke explores throughout this first movement.

Left Image: First Motive of Viola Sonata



Right Image: Second Motive of Viola Sonata

Viola Sonata

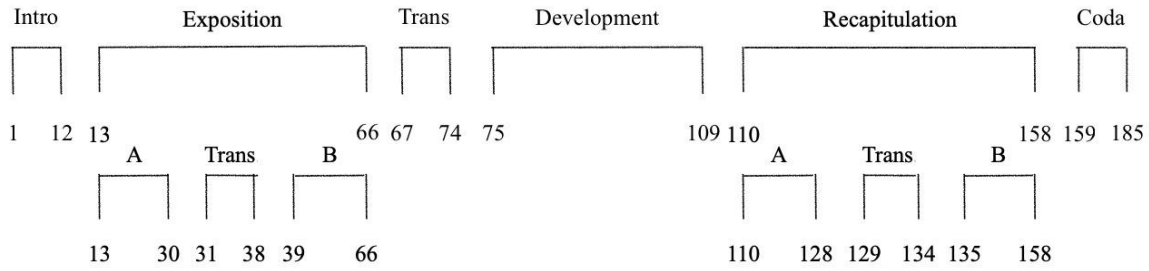


Image: Diagram of Viola Sonata, First Movement

The Viola Sonata diagram above The introduction sets the piece with an *impetuous* viola line against a balanced piano part, and this part of the sonata features both motives in the scale of E Dorian. The exposition begins after leaving the introduction with an allargando, and the listener can hear the growth and death, a lifespan similar to a phoenix, of the piano and viola work together with the constant decrescendos and crescendos. A comma is featured five measures into the exposition, letting both performers refocus a restatement of what was just communicated in measure 13. The first theme starts at rehearsal number 1, covering the pitch collections Octatonic 2,3, whole-tone scale 0, and motive 2. The transition, including both motives, between A and B spans measures 31-38, including Eb Lydian-Mixolydian in the third rotation due to root motion. The transition is not leading us towards a particular pitch center, but the dominant chord and bII act as upper chromatic neighbors; bII pulls down towards the new

pitch center as a leading tone would push up towards the tonic. Theme B spans measures 39-66, featuring a G tonal area, G Lydian-Mixolydian, octatonic 2,3, and planing. The closing sentence (measures 67-74) uses C Mixolydian and a common-tone transition.

In the first part of the development, both motives and chromatic planing are featured. This use of planing adds textural experimentation beyond the experimental use of different scales. In measures 90-102, the piano moves in an octatonic manner in minor thirds between G, Ab, Bb, and Db, suggesting the return of the main theme. The following measures include non-functional dominant chords and motive 2. Measure 106 begins with two, four-bar phrases and reminisces the introduction, including only motive 1.

The recapitulation reaffirms Clarke's attachment to the sonata form. Theme A begins m. 110 and ends m. 128, including octatonic 2,3, E Dorian, E minor, and motive 2. The transition (m. 129 – 134) uses Lydian-Mixolydian in the third rotation due to root motion and both motives. Theme B (m. 135 – 158) focuses on E Major and includes chromatic lines. The coda features motive 1, a Debussy-like sound, E Major, and presents an ascending variation of Theme B.

Clarke's experimentation with scales and planing in her Viola Sonata communicate her connection to fashionable compositional techniques utilized by other composers in the early 1900s. The similarities between her male contemporaries place her as equal in capacity for musicianship even noting the limitations for women during the time. These limitations she certainly faced in her competition against Bloch.

Piano Trio

This trio came two years after the initial sketches for the Viola Sonata, marking another substantial piece during Rebecca Clarke's most productive period that extended into the late 1920s. The structure of Clarke's piano trio follows the sonata form like the Viola Sonata, including another assertive introduction. The beginning of the first movement, *moderato ma appassionato,* starts with a prevalence of the dissonant interval of a half-step in the main theme (octatonic 0,1) with an assertive introduction in fortissimo, featuring the motto theme - six 16th notes on Bb leading to a C and a final Bb – over a sustained chord in the strings.

Clarke's piano trio has a Ravel quality by evoking his Piano Trio in A Minor, written in 1914, because of the similar openness of the piano's opening line as well as some characteristics in the string parts, such as the sextuplets in the violin part at measure 55 that continue in the cello part in m. 58. A Debussy-type treatment to the piano part in measure 6 with the cascading line creates a rush of sound for the string players to build upon starting in measure 8 with the first tonal area. The dynamic treatment is also like Debussy's dynamic swells, and both Clarke and Ravel utilize polyrhythm in their trios. She puts beats of three against two and three against four quite often, creating another level of unrest.

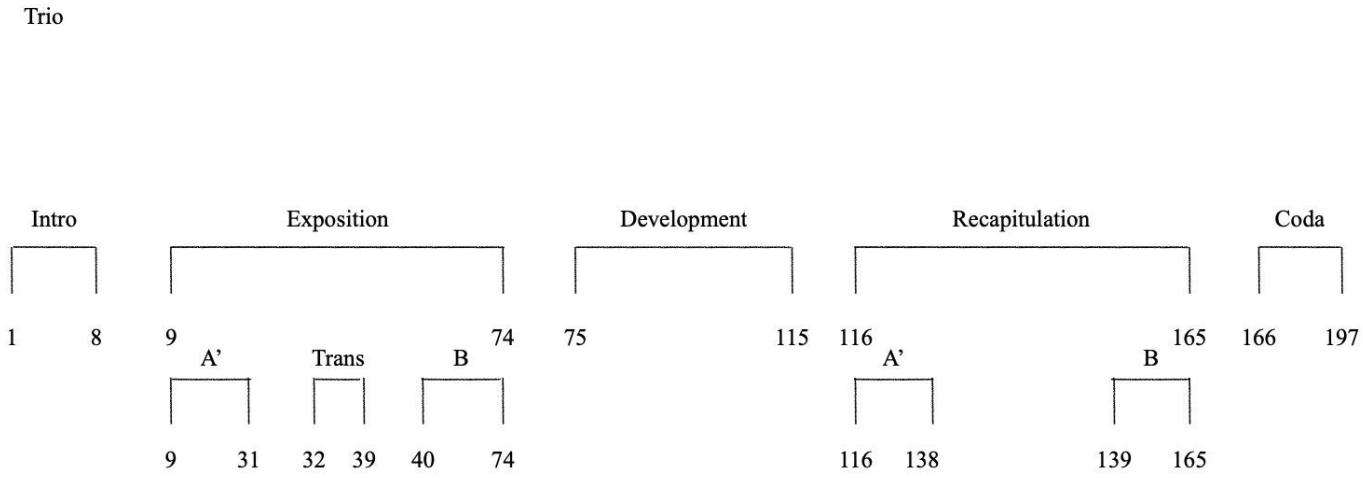


Image: Diagram of Trio Form, First Movement

The first subject area uses material similar to what is used during the introduction. The transition after the first part of the exposition at m. 32 anticipates the second tonal area and features a pedal in the piano. The second tonal area, B, begins with a planing gesture comprised of major chords, again drawing the listener in to think of Debussy.

The development features a cornucopia of compositional elements. Bitonality can be found starting in measure 75; the cello is in D Major, the violin is in Ab Major, and the piano combines notes of both string parts. This combination of major chords separated by a tritone is an example of Stravinsky's so-called "Petrushka chord". The Petrushka chord is also featured in that same measure. At the start of the coda, the theme from the end of the first subject is now in the piano part and appears in the violin line later before the end of the first movement.

The coda of Clarke's Piano Trio, spanning measures 166-197, calls to mind the first movement of Beethoven's Third Symphony, Eroica, in that, the coda functions as another development section by reintroducing thematic material originally presented in the coda. Her trio reintroduces the new theme first presented in the development section in the coda.

The textural nature of this trio is important to note because of the distinct picture Clarke paints. Clarke's piano trio employs many techniques for the violinist and cellist including harmonics and pizzicato. These techniques add to the textural picture of the first movement. The pianist also plays thick chords in some places whilst some soft, melodic lines elsewhere, adding more texture. These textural aspects add depth to the idea there was intention in creating a more realistic image of musical life.

The bugle-call-like motto heard throughout the trio's movements can be linked to a characteristic of war, and although suspicions have been made that claim that Clarke's driving force for composing the driving force of Clarke writing this trio was World War I, Clarke never publicly disclosed her inspirations or motivations for why she decided to write this piece. Having a German mother and an American father, Clarke might have greatly felt an international conflict during this period.[10] Clarke's motivation for composing certain pieces will be evaluated in the second section of this thesis.

Like in the Viola Sonata, Clarke demonstrates her attention to what popular compositional techniques were in her Piano Trio. Her knowledge of past compositional techniques is also evident in this piece. Additionally, the possible compositional reflections of the war add to the complexity of understanding her music.

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[10] Curtis, Liane. *A Rebecca Clarke Reader,* 98.

Violin Sonata in D Major

Clarke's background on the violin, like with the Viola Sonata, gave her a great capacity to understand how to voice this instrument expertly. Her Violin Sonata was completed in 1909 when Clarke was only twenty-three. This was just a year after militant action was taken towards Parliament in October 1908 by suffragettes which makes one think about Clarke's motives for her *motives*.

Both the Piano Trio and the Violin Sonata were juried by the Royal College of Music faculty. The Violin Sonata was additional performed in a college exhibition.[11] Unlike the unbridled force at the beginning of the Piano Trio in fortissimo, the Violin Sonata begins with a calm, simple line in piano. Differing from other sonatas that suggest a *masculine* tone at the onset, Clarke seems to differ in this sonata by starting with a softer approach, a more traditionally *feminine* quality. As for these terms, they are not commonly used now because of the limiting nature of gendering, but these terms were still being used during Clarke's time period.

[11]Curtis, Liane. "Rebecca Clarke and Sonata Form: Questions of Gender and Genre." *The Musical Quarterly*, no. 3, Autumn 1997: pp. 393-429. https://www.jstor.org/stable/742324.

Violin Sonata

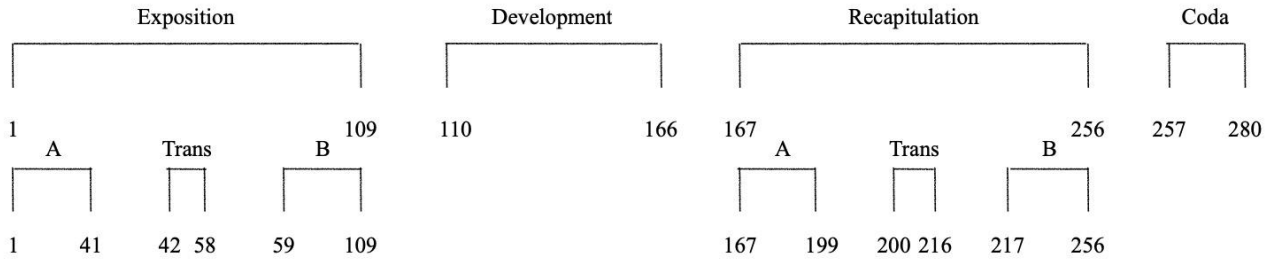

Image: Diagram of Violin Sonata, First Movement

The Violin Sonata begins in D Major and also ends in D Major, but it constantly evolves throughout the first movement. Thirteen measures into the sonata, an A Minor section is featured which then goes to the key of D Minor by the way of direct modulation and quickly goes into D Major in measure 23. This constant change creates depth for the piece and connects the violin and piano in pursuit of a pitch center. This inner unrest found in the Violin Sonata exemplifies Clarke's music perfectly, connecting this earlier work to later works with this playful touch on harmonies.

After the transition, the second tonal area, B, begins in F Major which is a third away from the initial key. This is reminiscent of the beginning when the piano voices thirds under the violin, noting a certain theme of thirds used more than once by Clarke. A transition to A Major then happens in measure 69. The overall calming nature of the third adds a more settled nature to this sonata compared to the Trio and the Viola Sonata. This adds to the uniqueness, on top of the

beginning character of the piece, of the Violin Sonata. Perhaps this can be linked to Clarke's personal feelings and thoughts during the time.

The conclusion of the Violin Sonata could be interpreted as having a masculine in character with a straightforward harmonic progression and heroic character. This idea of ending with this character versus a feminine theme is a note that will be evaluated later.

Clarke's Compositions From The Aesthetic Point Of View

The Formal Approach

The formal approach in musicology dates back to Eduard Hanslick (1825-1904), an Austrian music critic, who wrote the philosophical treatise *On The Musically Beautiful* (1854). The formal approach was dominant in the 20th century and formed the basis of musicological analysis until it came under criticism from the so-called "new musicology," to which I shall turn in the next section. One needs to understand the formal approach in order to understand the originality of Susan McClary's critique of traditional musicological approaches. Hanslick claims that music cannot communicate feelings. In fact, music cannot be explained by feelings at all. Formalism is an aesthetic theory that claims music is defined by its formal characteristics rather than the content that is attributed to it by those who maintain the expressivist point of view: music's content is its form. It follows from this that music cannot communicate historical context, images of anger or love, etc. Hanslick rejected the older systems of aesthetics that considered music solely in reference to the sensations aroused and the philosophy of beauty as the offspring of sensation.[12] There was a certain undeniable link between music and feelings according to this older view of music. Hanslick regards this older thought as unphilosophical and claims that it limits enlightenment and causes deafness in the listener and learner.

The argument that he opposes claims that music cannot entertain the mind like the other arts, such as poetry, sculpture, and painting that present definite ideas or visible forms, leaving

[12] Hanslick, Eduard, and Geoffrey Payzant. *On the Musically Beautiful: A Contribution Towards the Revision of the Aesthetics of Music*. Hackett Pub., 1986, page 15.

the object to be feelings.[13] Hanslick claims that although this beauty of music exists for the joy of the listener and viewer, it is independent of them.[14] He says that one may place a beautiful object before someone, with the purpose of giving them pleasure, but this purpose in no way affects the beauty of the object. The beautiful is and remains beautiful even if it does not arouse emotion and if no one is observing it.[15] By this, he disconnects the aim of music from arousing feelings. As for the second argument he stands against, he makes a parallel to looking at music's subject matter being feelings to getting drunk to study the properties of wine.[16] Hanslick believes one should not focus on the secondary effects of musical phenomena but rather on the inherent nature of works. He also adds that words, titles, and other conventional associations give feelings and thoughts direction which falsely ascribe to the character of the music itself.[17] According to Hanslick, outside influences easily change our perspective and perception of what music is in itself.

He claims that if one were to rely on feelings to associate with music, their mood would shift and thereby shift their feelings to something different than their original idea of the music. Hanslick does believe there is a way for one to describe music, but this is carefully done without the description of feelings. Such words as graceful, gentle, violent, vigorous, elegant, fresh are words that express rises and falls in music and do not limit the focus of music.[18] In a similar way, other art forms that are more physically tangible could be described with words that diminish the art form by being focused on feelings. Hanslick claims that "Only by way of inference can the pictures of a flower-girl call up the wider notion of maidenly content and modesty; the picture of

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[13] Hanslick, Eduard, and Geoffrey Payzant. *On the Musically Beautiful,* page 18.
[14] Hanslick, Eduard, and Geoffrey Payzant. *On the Musically Beautiful,* page 19.
[15] Hanslick, Eduard, and Geoffrey Payzant. *On the Musically Beautiful,* page 19.
[16] Hanslick, Eduard, and Geoffrey Payzant. *On the Musically Beautiful,* page 24.
[17] Hanslick, Eduard, and Geoffrey Payzant. *On the Musically Beautiful,* 24-25.
[18] Hanslick, Eduard, and Geoffrey Payzant. *On the Musically Beautiful,* 36.

a snow-covered churchyard the transitoriness of earthly existence. In like manner, but far more vaguely and capriciously, may the listener discover in a piece of music the idea of youthful contentedness or that of transitoriness.[19] Abstract notions like these, according to Hanslick, are not the subject matter.

Following a formalist perspective, Rebecca Clarke's music should be separated from any association with feelings. Her music does not aim to stir feelings nor should it represent feelings. This means that Clarke's possible intentions of exploring her inner turmoil and feelings in her music should not represent feelings or encourage the listener to experience Clarke's feelings. This detachment allows the listener, according to the ideas put forth by Hanslick, to fully absorb the music rather than be distracted by outside forces and knowledge about Clarke and her life. Looking at Clarke's historical context and looking at her even as a woman is irrelevant and possibly even destructive to the listener. Her titles remain vague as in *Sonata for Viola and Piano,* but her forward for this particular piece could influence one's thoughts and *feelings* of the sonata. By separating from this poem, one becomes closer to the music and true art form. "Military themes" found dispersed in her music, that she wrote for only small ensembles with female performers, or that her use of a softer entrance to her violin sonata combatting a more "masculine" entrance, etc, means nothing according to this viewpoint. One must listen to the contour and not let emotions cloud one's perception, because in this perception lies the destruction of the music as an art form.

If one were to think of feelings associated with Clarke's inner world at the point of composing, one would gather different feelings if one were to evaluate at a different point with a different mood as a frame of such analysis. By analyzing her music with more descriptive, tangible words such as elegant and vigorous, one would have a more comprehensive of Clarke's

[19] Hanslick, Eduard, and Geoffrey Payzant. *On the Musically Beautiful,* 37.

music as a whole and be better connected to what the true subject matter is comprised of. Using descriptive language instead of analyzing Clarke's feelings or even considering or guessing what Clarke might have felt during her time composing these three compositions. As for the bugle horn in the trio, this should not evoke any connection in the listener to the war and Clarke's personal conflict. The *feminine* vs. *masculine* themes in the three compositions and how they interact should not reflect Clarke's period of unrest with the women's movement. In this way of removing these connections, the listener/observer absorbs the music in a way that Hanslick believes to be more comprehensive of what the music is trying to convey.

The Feminist Approach

Rose Rosengard Subotnik, a musicologist from Boston, went to Columbia University. She is credited with introducing the writing of Theodor Adorno to English-speaking musicologists in the late 1970s. As a striking figure in the musicological realm, Subotnik wants social history as a crucial part of the philosophy of music. She is not happy with abstract reasoning about music. Without considering the social history, the picture of music would not be adequate nor complete. Subotnik believes that music offers a special opportunity to learners, for it always confronts us with the actuality of a medium that remains stubbornly resistant to strategies of abstract reduction. In this respect, it provides an ideal laboratory for testing the formalist claims of any knowledge against the limits of history and experience. To ignore such an opportunity is to limit musical study needlessly, and to consign music itself to a status of social irrelevancy that it does not deserve. In this way, she leads the way for Susan McClary to continue this approach of combining a medium that does not seem to be able to encapsulate such a notion as specific as feminism. This approach is supported by a crucial social history. She claims that there is a perfect dynamic on how to incorporate both history and social history in a way that will not distort the un-moving historical facts and the more fluid dynamic of attaching a social acknowledgment to the analysis of music. She points to Adorno who she agrees with to further her claim. Formalism was challenged by this new musicology in the 1990s by Rose Rosengard Subotnik which offered McClary space to make her arguments.

McClary holds a Bachelor of Music from Southern Illinois University and a Ph.D. from Harvard. She is Fynette H. Kulas Professor of Music at Case Western Reserve University; she has also held professorships at the University of Minnesota, McGill University, University of California, Los Angeles, and the University of Oslo. Her research focuses on the cultural

analysis of music, both the European canon and contemporary popular genres. In contrast with an aesthetic tradition that treats music as ineffable and transcendent, her work engages with the signifying dimensions of musical procedures and deals with this elusive medium as a set of social practices. Best known for her book *Feminine Endings: Music, Gender, and Sexuality* (1991), she is also the author of *Georges Bizet: Carmen* (1992), *Conventional Wisdom: The Content of Musical Form* (Bloch Lectures, 2000), *Modal Subjectivities: Renaissance Self-Fashioning in the Italian Madrigal* (2004), *Reading Music: Selected Essays* (2007), *Desire and Pleasure in Seventeenth-Century Music* (2012), *The Passions of Peter Sellars: Staging the Music* (2019), co-editor of *Music and Society: The Politics of Composition, Performance and Reception* (1987), and editor of *Structures of Feeling in Seventeenth-Century Expressive Culture* (2012). Her work has been translated into at least twenty languages, and she has advised more than fifty dissertations. McClary received a MacArthur Foundation "Genius" Fellowship in 1995.[20]

McClary takes the most social approach to analyzing music. McClary believes poststructuralism is important and uses the Frankfurt School of critical theory and shows a greater commitment to the poststructuralist viewpoint. She evaluates many different genres to have a complete picture. "It is only, I believe, by continually comparing and contrasting radically different musical discourses that the most significant aspects of each begin to fall into relief. There are, consequently, extensive cross-references among repertories in the essays – Monteverdi's spectacles are intersected with those of heavy metal, Laurie Anderson's narratives with those of the 19th-century symphony. However, to thus violate period and genre boundaries does not mean losing sight of the specificity of sociohistorical contexts. On the contrary, such

[20] "Susan McClary." Case Western Reserve University, https://case.edu/artsci/music/about/people/faculty/susan-mcclary.

scanning facilitates the reading of repertoires against the grain – it is the best way to lay bare the unquestioned assumptions that guarantee each repertory, to identify the most important historical questions."[21] Having this overall picture of musical creations gives, according to McClary, one a more accurate consensus on how music reacts with history. She states that

> although each repertory requires a different set of formal analytical tools, the same sorts of questions—questions involving concerns such as gender, sexuality, subjectivity, the body—can be posed equally well for all of them. An elite hierarchy of aesthetic value no longer determines what gets studied within musicology. Instead, issues connected with cultural formation—how different musics contribute to the shaping of the self or enact models of social interaction—have started to move to center stage.[22]

In this, McClary shows that the reflection of society on music of the past is seen before this are able and being studied. This means that McClary's ideas are limited to certain music.

McClary says that social history is attached to music. "Music is always dependent on the conferring of social meaning – as ethnomusicologists have long recognized, the study of signification in music cannot be undertaken in isolation from the human contexts that create, transmit, and respond to it."[23] Humans have, according to McClary, a very connected relationship with music, and ignoring that music is always dependent on the conferring of social meaning creates incongruency. The way to properly analyze music is to keep humans in mind. McClary shows that there are ways that music has been blended with social history. "Similarly, the various

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[21] McClary, Susan. *Feminine Endings: Music, Gender, and Sexuality*. Univ. of Minnesota Press, 2002, 31.

[22] McClary, Susan. *Feminine Endings: Music, Gender, and Sexuality*, xii.
[23] McClary, Susan. *Feminine Endings: Music, Gender, and Sexuality*, 21.

narrative paradigms crystallized during the history of tonality contain many features that are in effect gendered. This is especially clear in the case of sonata-allegro procedure, for which there even used to be the custom of calling opening theme 'masculine' and the subsidiary theme 'feminine.'"[24] These gendered terms are attached to music and further McClary's argument that music can go beyond the view that music is not designated to anything abstract.

To connect music to not history in general, but specifically social history, McClary believes that music is tied to erotic imagery.

> For the tonality that underlies Western concert music is strongly informed by a specific sort of erotic imagery. If music of earlier times presented models of stable order in keeping with a view of the world the Church and courts wished to maintain, music after the Renaissance most frequently appeals to libidinal appetites: during the historical period in which the legitimation from the sacred to the secular realm, the 'truth' that authorized musical culture became expressly tied to models of sexuality.[25]

Sexuality, McClary believes, is deeply connected to musical structures. This seems to be a large step to take since music is a very fluid entity, not limited by philosophies or considerations. Although, music does have characteristics performers have added to invoke or convey. If music is capable of invoking or conveying these humanistic qualities, and it is already been established that music is connected to social history, perhaps it is connected to erotic imagery.

McClary acknowledges the struggles female artists have faced as well. She states that there are many reasons why women composers have been reluctant or unable to pursue parallel

[24] McClary, Susan. *Feminine Endings: Music, Gender, and Sexuality*, 13.
[25] McClary, Susan. *Feminine Endings: Music, Gender, and Sexuality*, 124.

musical explorations, including the tremendous pressures of educational and entrepreneurial institutions to conform to certain dominant norms, although she believes an even greater barrier exists in the 'non-representational' character of music.[26] She relates the problem with not admitting the character of music molding to common norms.

Music is a feminine art form, and because of this, musicologists are hesitant to assign it to a masculine form of analysis, according to McClary. Although everyone has bodies and feelings, "these dimensions of experience were regarded as 'feminine' matters," which she finds to be conflicting.[27] She says that

> Somewhere along the way, the discipline lost sight of cultural meanings, which had remained at the center of all the other humanities. Without question, it is difficult to write or speak effectively about music, and our attempts always fall short of the experience of the sounds themselves. Yet our refusal to address meaning at all has made musicology an increasingly arid and esoteric field.[28]

Clarke, through this idea, should be analyzed with this abstract viewpoint of inner feelings and political stance being unleashed within her music. The notion that music is inherently feminine should not limit the analysis of music by way of analyzing the social and legal life surrounding Clarke. Early in her life, she was exposed to the suffrage movement which was the main impetus for the first wave of feminism. This first wave focused on gaining legal equality whereas this second wave Clarke was exposed to focused on social quality. Accordingly, Clarke's music should therefore explore, musically, these waves and the personal impact on Clarke.

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[26] McClary, Susan. *Feminine Endings: Music, Gender, and Sexuality*, 115.
[27] McClary, Susan. *Feminine Endings: Music, Gender, and Sexuality*, xvii.
[28] McClary, Susan. *Feminine Endings: Music, Gender, and Sexuality*, xviii.

Through McClary's eyes, Clarke's most prodigious compositional output period was surrounded by men and lacked representation for Clarke. Although Clarke was presented these challenges of being a female artist, she attended the Royal Academy of Music as well as the Royal College of Music. This education is striking in contrast to her female peers who were not as likely to have pursued music let alone higher education in general. The music of men around Clarke during this time were exploring compositionally, but there still remained a male character presented in the sonata form that McClary points to in Classical composers' music. Again, this presented a combative environment for Clarke to thrive.

Because of McClary's cross-references among different genres and periods, this application of McClary's argument to Clarke and her music fits within the confines of what McClary is suggesting. Music reacts with social history, and by looking at the time of Clarke, one should be able to see how her music reacts. Clarke's life saw many monumental marks for feminism. The first two waves of feminism, in fact, took form and swelled during her lifetime. Looking at the subtle ways in which she reflected this time should be discussed. Clarke utilized all-female groups of musicians to play her compositions. She also never produced larger works; her music focused solely on chamber music. For the second wave, the popular motto was that the *personal is political.* In having music played on a more intimate, *personal* level, was Clarke suggesting, in the early 20s, for this rise of the second wave in the 1960s.

McClary argues that the sonata form is evokes erotic imagery because of its gendered elements. Clarke does follow strictly to the sonata form in her viola sonata as well as her trio. Her violin sonata, although, presents the first theme in a quiet, slurred, and lyrical. These attributes are inherently considered feminine versus the masculine musical qualities of power and dramatic momentum and tension. In starting this sonata, but utilizing this male-dominated form

nonetheless, with a feminine theme, she is countering a historical slight to women through the sonata form as McClary argues. Since Clarke did in fact use the sonata form, does this sonata still fall within the symbolic violence against women?

Conclusion

Aesthetics presents several convincing arguments to whether or not feminism was at all an integral part of Clarke's impetus in writing and creating these three pieces. The viola sonata, showcasing her sentimental nature in presenting a poem at the beginning and using the poet's name as a pseudonym, provides momentum to the argument that she was incorporating her feelings into her music. The piano trio has a *militaristic* opening, but this military theme is only related because of the clashes in harmony and the use of some bugle-sounding intervals. If just these qualifiers and the fact that it was written around the time of World War I create this link to it embodying the war, this is a fragile notion to continue pursuing. There exist many other pieces that have these qualities to single out this piece. Relying on the timing of when a composition was created and/or released to then say that it is embodying just that mark in time is to ignore other impactful happenings elsewhere in the world and in a composer's life. The violin sonata, although it starts with a softer piano dynamic to create a more feminine beginning could be harmonically analyzed as a more *masculine* character. The harmonic language is straightforward and transforms later to incorporate harmonically ambiguous phrases which equates as masculine to feminine.

If one were to analyze Clarke, her timeframe, and try to relate her choices to her surroundings and life, one would be presented with challenges of seeing that by utilizing the sonata form in general is incongruent with what McClary convincingly argued, that is, that the sonata form is aggressive to the feminine. By utilizing the form and framing the masculine as destroying the feminine, the sonata form is still a negative force towards women even if this form is adopted by women composers. This raises the question of if women are capable of

perpetuating a harsh reality on the feminine. In a society that favors men, this does not necessarily put blame on women composers but more on the society itself and the men who take advantage of diminishing the feminine and abusing the system further by seeking what they want and not creating a better system that encourages equal growth. By the sonata form commonly being a collection of two tonal areas combating with one succeeding, what would be the result of a monothematic sonata where there is no destruction of one tonal area over the other? The tonic and dominant act, still, as the masculine and feminine respectively, so there still exists an imbalance of what succeeds in the end perhaps.

If one were to create new terms and new ideas of how music should naturally flow, one would have a problem of finding reflections and patterns with how society works and how music works. There seems to be this mirroring of society onto music on this base level that is inexcusable even if one were to say that music does not reflect feelings and the like. Patterns in life still prevail, and composers are still affected by the social order and naturally gravitate toward something that reflects society. Music that is even more separated from the tonality that Clarke incorporates would still be bound to the form and the birth and destruction of femininity. Other forms will continue to perpetuate this life cycle as long as there exists something that it can source as a pattern. As long as society continues as it has, in the direction of hating the feminine, the feminine will be destroyed. Because music is commonly seen as a feminine art form, this encourages music's hold on the reflection because of its lack of accountability. It should not be studied in this way, according to this misogynistic view, because of its detachment to more masculine analysis. This perpetuates music as a direct reflection of society.

What would our conceptions of society if there existed different terminology for these tonal areas? There still exists in our mind preconceived ideas of what masculine and feminine

mean, and so this destruction of one, the feminine, would continue. In other areas of life, such as in the LGBTQIA+ community, these terms of masculine, *masc*, and feminine, *fem*, are held to be not as limiting as they sound to people outside the community. These terms are commonly used by people who identify as lesbian, marking themselves as more masculine in appearance or more feminine in appearance. Although there are many terms that are used by lesbians to distinguish themselves, there is one other term besides the initial two that is relatable to this next idea. *Futch* is a term blending the more masculine term *butch* with *fem* that creates an intersection. Would this type of mixture and different applications of different terminology of music encourage a better outlook upon forms that have historically preyed on the downfall of the feminine?

Annotated Bibliography

Adorno, Theodor Wiesengrund, and Robert Hullot-Kentor. *Philosophy of New Music*. University of Minnesota Press, 2006.

Theodor Adorno is a German philosopher, sociologist, psychologist, musicologist, and composer known for his critical theory of society. This work poses the musical extremes in which Adorno perceived the struggle for the cultural future of Europe: between human emancipation and barbarism, between the compositional techniques and achievements of Schoenberg and Stravinsky. Adorno noted a critique of musical reproduction as internal to composition itself, rather than as a matter of the reproduction of musical performance. Adorno locates the achievement of this praxis in both the formal developments of the music and the social role of the avant-garde composer as artist. Formally, Adorno sees Schoenberg as transgressing the boundaries of polyphony and resolving counterpoint in atonality and the twelve-tone technique. With this compositional focus, the connection between Rebecca Clarke and her possible intentions with her use of the sonata form could be better analyzed and interpreted with feminism.

Beauvoir, Simone de. *The Second Sex*. New York: Vintage Books, 1989.

Simone Beauvoir was a French writer and feminist. She was schooled in private institutions and taught at a number of schools. In this book, Beauvoir creates the concept of woman as a category, the "*other,*" and further extended the capacity for the feminist movement to unite under an organized experience, the experience as a woman. The date of original publication was 1949 and stands as inspirational literature to the second wave of feminism. Being situated in time during Rebecca Clarke's life, this might prove useful

to get a more adequate picture of ideas Clarke was possibly exposed to during her lifetime.

Curtis, Liane. *A Rebecca Clarke Reader.* Indiana University Press, 2004.

Liane Curtis holds a Ph.D. in musicology. She is an author, music critic, the president of Women's Philharmonic Advocacy, and the president of The Rebecca Clarke Society, Inc. This book includes original research on Clarke's songs and chamber music by leading scholars, supplemented with new editions of rare writings by Clarke herself. *A Rebecca Clarke Reader* also features transcriptions of four interviews with the composer herself, where Clarke speaks candidly about her life. This resource is important for the furtherance of knowledge on Clarke and her music.

———. "Rebecca Clarke and Sonata Form: Questions of Gender and Genre." *The Musical Quarterly,* Autumn, 1997, Vol. 81, No. 3 (Autumn, 1997): pp. 393- 429. https://www.jstor.org/stable/742324.

This source is important to include in this bibliography because of its discussion of the relation between the sonata form and Rebecca Clarke. It also covers the ideas of gendering the first and second themes of the sonata form which is crucial to analyze with the goal of this bibliography in mind.

Dworkin, Andrea. 1987. *Intercourse*. New York, United States: Free Press.

Andrea Dworkin received a Bachelor of Arts degree at Bennington College in Vermont. She was an American feminist, author, and outspoken critic of sexual politics. In this book, Dworkin analyzes sexual intercourse in literature and society. Her claim, that has been mistakenly interpreted as any type of sex is rape, is that sex must be a reciprocal act and not just a man looking to satisfy himself. This book is important to this bibliography

because of the connections between literature, an art form, and society and its notes on the Kreutzer Sonata inspiring something beyond itself. At the beginning of Dworkin's book, the Kreutzer Sonata inspires the book, also titled The Kreutzer Sonata, by Tolstoy that tells the story of a man murdering his wife. In this section of her book, she shows the correlation of music and its possible connections to social life. In this bibliography, this connection between music and feminist thought is important to note and analyze.

Ericson, Margaret. *Women and Music: A Selective Annotated Bibliography on Women and Gender Issues in Music*. New York: G.K. Hall & Co., 1996.

Margaret Ericson holds degrees from the State University of New York at Binghamton, Florida State University, and Harvard. She has held the music librarian position at Ithaca College, Tufts University, and Colby College. This bibliography provides important information and sources such as the production and distribution of women's music past Rebecca Clarke's timeline. This bibliography should help in answering the question of whether or not women now have a stable position in the compositional world compared to Clarke's time.

Goehr, Lydia. *The Imaginary Museum of Musical Works: an Essay in the Philosophy of Music*. Oxford University Press, 2007.

Lydia Goehr, a philosopher from the United Kingdom, studied at Oxford and went to Livingston at Princeton for Ph.D. in aesthetics. She is celebrated by feminists because she is a woman in a male-dominated field, because of her step into the academic world, the humanities, and because she is a talented writer and thinker. Her focus has included Adorno, and her works are admired by many others. Goehr is not attached to countering the conservative viewpoint nor is she pursuing the feminist perspective; she is focused on philosophical issues and arguments. She does not present a feminist perspective, but she

does present a different school of thought. Goehr is not content with the analytical framework of analyzing music. She finds this approach to be inappropriate and isolated from the connectedness of what has happened and what will happen. Goehr wants an approach that includes a heavy historical thoughtfulness as a framework for analyzing music. She explains that two philosophical approaches make up her book *The Imaginary Museum of Musical Works*. The two approaches are analytical and historical, respectively. Goehr says that in the first, the idea is to describe the kind of object a work is. In the second, the historical approach, the goal is to describe the way the concept of a work emerged in classical music practice and how it has functioned therein. The historical approach, according to her, lies in and expands on the work-concept idea, which surfaced at the end of the eighteenth century. The "work-concept" idea states that something is not itself if it is not perfectly performed, that is, if a performance just slightly differs from the score, it is not itself. She believes this historical analysis approach does not obviate the need for ontology. This book, in combination with some of the other contrasting sources included in this bibliography, will hopefully help in thinking about the aesthetics of music.

Grant, Judith. *Fundamental Feminism: Contesting the Core Concepts of Feminist Theory.* Routledge, 1993.

Judith Grant holds degrees from Moravian College and Rutgers University. Dr. Grant's research areas include political theory, European political and social theories, feminist theory, and cultural theory. This book discusses the evolution of feminist theory as well as the state of today's feminist thought. Grant analyzes the core concepts in feminist

theory, "woman," "experience," and "personal politics," from their origins in pamphlets and writings in the early women's liberation movement to their current construction in feminist thought. This book gives important context on the evolution of feminism and serves as a crucial resource to any Clarke musical/feminist study as her career spanned two important waves of the movement.

Hanslick, Eduard, and Geoffrey Payzant. *On the Musically Beautiful: A Contribution Towards the Revision of the Aesthetics of Music*. Hackett Pub., 1986.

Eduard Hanslick was an Austrian music critic, aesthetician, and historian. Hanslick was the first professor of aesthetics and history of music at the University of Vienna. This book is included because of its positivist nature in the realm of the philosophy of music. In this source, Hanslick says that music does not arouse, express, represent, or allude to human emotion; he argues that music consists entirely of sonically moved forms. It is a standard book that belongs in any analysis of aesthetics in regards to music, but in including this source, the hope is to question the reliance on feelings connected to the analysis of Rebecca Clarke's music and to not exclude a more thorough perspective of her compositions.

Hepokoski, James. "Masculine. Feminine. Are Current Readings of Sonata Form in Terms of a 'Masculine' and 'Feminine' Dichotomy Exaggerated? James Hepokoski Argues for a More Subtle Approach to the Politics of Musical Form." *The Musical Times* 135, no. 1818 (1994): 494–99. https://doi.org/10.2307/1003328.

James Hepokoski received his M.A. and Ph.D. in musicology from Harvard University. He explores ways of synthesizing music history, analysis, and criticism in his teaching and writing. In this source, Dr. Hepokoski delves into the gendered terms often applied to the sonata form. Analyzing the sonata form requires some knowledge of perspectives of the first and second themes often named the *masculine* and *feminine* themes respectively.

Johnson, Rose-Marie. *Violin Music by Women Composers*. Connecticut: Greenwood Press, 1989.

Rose-Marie Johnson is a member of the International League of Women Composers, the International Congress on Women in Music, was recently on the violin faculty of the Interlochen String Quartet, and has a published version of the Amy Beach Violin Sonata. Looking at how women have treated music for the violin, in particular, might be of interest in the final project that this bibliography aims to assist. Since the focus is mostly applied to the violin and the viola, this is a highly useful source. This collection of violin music includes a biographies section which briefly summarizes the life and work of women composers from the Baroque to the twentieth century, including American and international women. The music section identifies and describes compositions in twelve genre categories.

Kallick, Jenny. "Reviewed Work: Feminine Endings: Music, Gender, and Sexuality by Susan McClary." *Journal of Music Theory*, Autumn, 1993, Vol. 37, No. 2 (Autumn, 1993), pp. 391-402. https://www.jstor.org/stable/843788.

Jenny Kallick holds degrees from Yale and the University of Southern California. Her research covers Schubert and Twentieth-Century Opera, and her teaching interests include chamber music, symphonic works of Beethoven, Mahler, and Shostakovich, and opera studies. This scholarly resource analyzes Susan McClary's work, a work that appears later in this bibliography, which helps in establishing issues in McClary's arguments to either accept or remedy. To continue analyzing McClary's strong, controversial statements, it is important to read about other perspectives on the arguments she makes.

Kielian-Gilbert, Marianne. *On Rebecca Clarke's Sonata for Viola and Piano: feminine spaces and metaphors of reading.* Zürich: Carciofoli Verlagshaus, 1998.

Marianne Kielian-Gilbert has degrees in music and philosophy. She served as secretary of Music Theory Midwest, vice-president of the Society for Music Theory, and is a member of several editorial boards, including *Perspectives of New Music*, for which she also served a term as co-editor. She has published essays on Stravinsky's music, Schenkerian analysis, twentieth- and twenty-first-century music, and music and cultural studies (feminism and music). In this source, she looks at gender, identity, and music in connection to Rebecca Clarke. Especially looking at the statements on gender in relation to Clarke and her use of the sonata form, this will prove to be useful in dissecting the gendered aspects of this form.

McClary, Susan. *Feminine Endings: Music, Gender, and Sexuality*. Univ. of Minnesota Press, 2002.

Susan McClary holds a Ph.D. from Harvard, and her specialties are in musicology. Dr. McClary sees music as male-dominated. She takes a strong social approach to analyzing music and uses the Frankfurt School of critical theory. McClary shows a greater commitment to the poststructuralist viewpoint; Subotnik, an author later noted in this bibliography, is engaged with critical theory like Adorno. McClary takes an interesting route in her analysis. She evaluates many different genres to have a complete picture. McClary says that “it is only by continually comparing and contrasting radically different musical discourses that the most significant aspects of each begin to fall into relief.” She continues to say that there are, consequently, extensive cross-references among repertories in the essays – Monteverdi’s spectacles are intersected with those of heavy metal, Laurie Anderson’s narratives with those of the nineteenth-century symphony. McClary points out that to thus violate period and genre boundaries does not mean losing

sight of the specificity of sociohistorical contexts. On the contrary, such scanning facilitates the reading of repertoires against the grain – it is the best way to lay bare the unquestioned assumptions that guarantee each repertory, to identify the most important historical questions, McClary notes. Having this overall picture of musical creations gives, according to McClary, one a more accurate consensus on how music reacts with history. Having Dr. McClary's book as a resource will provide a social perspective of the historical context in which Clarke is positioned with her compositions.

Nietzsche, Friedrich, and Walter Kaufmann. *The Birth of Tragedy; and the Case of Wagner*. Vintage Books, 1967.

Friedrich Nietzsche is a German classical scholar, philosopher, and critic of culture. Nietsche wrote a number of compositions strongly influenced by Robert Schumann, the German Romantic composer as well. In this book, Nietsche has a romantic nature which contrasts Hanslick's viewpoint and therefore helps in establishing ideas about aesthetics. Nietzsche forms a very strict definition of art that excludes such things as subjective self-expression and the opera. Despite his criticisms of human culture, however, Nietzsche has great faith in the human soul and urges us to drop our Socratic pretenses and accept the culture of Dionysus again. Nietzsche describes the state of Greek art before the influence of Dionysus as being naive and concerned only with appearances. In this art conception, the observer was never truly united with art, as he remained always in quiet contemplation with it, never immersing himself. The appearances of Apollo were designed to shield man from the innate suffering of the world and thus provide some relief and comfort. Music exists in the realm beyond language, and so allows us to rise beyond consciousness and experience our connection to the Primordial Unity. Music is

superior to all other arts in that it does not represent a phenomenon, but rather the "world will" itself.

Pendle, Karin. *Women in Music: A Research and Information Guide*. First Edition. New York: Routledge, 2005.

Karin Pendle taught at Oberlin College, the University of Western Ontario, and the College-Conservatory of Music at the University of Cincinnati. She was a pioneer in bringing a thorough examination of women composers to light to people who have not been exposed previously to musical women of the past. This guide includes major books, articles, and recordings published over the past few decades. Also featured in this collection is a section on issues of sexuality. Using this source, the hope is to become more familiar with more women composers and prepare for analyzing why Rebecca Clarke stands out among them. Another hope is to get a firmer grasp on other literature on women composers, including their histories.

Schlegel, Ellen. *Catalogue of Published Works for String Orchestra and Piano Trio by Twentieth-Century American Women Composers.* Alabama: Colonial Press, 1993.

Ellen Grolman Schlegel is a music educator, National Endowment for Humanities fellow, Travel and Development grantee, member of the Tri-County Concert Board, and a member of the American String Teachers Association. There are fifty-five composers of orchestral music and forty-three composers of trios in this source. The listings include basic information including names, performing forces, dates, and lengths. This source should assist in collecting and studying ensemble music by women. Further studying music by women should assist in seeing how other women composed in comparison to Clarke.

Shiflett, Campbell. 2021. “The Ninth Symphony of Beethoven, Its Rich History.” *Current Musicology* 107 (July):6-28. https://doi.org/10.52214/cm.v107i.7136.

Campbell holds an M.A. in Musicology from Princeton University and a B.A. (with distinction) in Music and Linguistics from the University of Virginia. His work covers genre, intertextuality, and subjectivity in French modernist music, and his other interests lie in the pastoral tradition, queer musicology, American minimalism and its legacy, music and hermeneutics, history of the discipline, music theory, and analysis. This source relates to McClary. Adrienne Rich's poem *The Ninth Symphony of Beethoven Understood at Last as a Sexual Message* has become a fixture in musicological accounts of Beethoven and the Ninth ever since its introduction to the discipline in an influential essay by Susan McClary. Campbell looks at this poem's connections to Beethoven and feminism critically and considers its significance to musicology. In providing an analysis of the inspiration of McClary's work, this source will further help in solidifying an understanding of McClary's ideas.

Subotnik, Rose Rosengard. *Deconstructive Variations: Music and Reason in Western Society*. Minn.

Rose Rosengard Subotnik, a musicologist from Boston, went to Columbia University. She is credited with introducing the writing of Theodor Adorno to English-speaking musicologists in the late 1970s. Subotnik wants social history to be a crucial part of the philosophy of music. She is not happy with abstract reasoning of music. Without considering the social history, the picture of music would not be adequate nor complete. Subotnik believes that music offers a special opportunity to learners, for it confronts people with the actuality of a medium that remains stubbornly resistant to strategies of abstract reduction. In this respect, she says that it provides an ideal laboratory for testing the formalist claims of any knowledge against the limits of history and experience.

Subotnik says that to ignore such an opportunity is to limit musical study needlessly, and to consign music itself to a status of social irrelevancy that it does not deserve. In this way, she led the way for McClary to continue this approach of combining a medium that does not seem to be able to encapsulate such a notion as specific as feminism. This approach is supported by a crucial social history. With this source, one can try to solidify ideas about Clarke's music and Clarke's intentions with her music in a historical way.

"Susan McClary." Case Western Reserve University, https://case.edu/artsci/music/about/people/faculty/susan-mcclary.

Through this faculty highlight on Susan McClary by a reputable school as well as her employer, information will be acquired to better set McClary within the field of musicology and support her ideas in the context of this thesis. Her education is outlined in this article which offers support for her knowledgeable perspective. The list of McClary's works also provide evidence for her extensive research in musicology.

Walker-Hill, Helen. *Music by Black Women Composers: A Bibliography of Available Scores*. Edition. Chicago: Columbia College Chicago, 1995.

Helen Walker-Hill was a student of Nadia Boulanger as well as a pianist, a musicologist, a professor, and an author of books on black women composers. She earned an MA in musicology from Smith College and a DMA in piano performance from the University of Colorado where she became a member of its piano faculty. She was a visiting assistant professor at the University of Wyoming and also taught at Muhlenberg College. To adequately get a complete scope of women composers, having a more in-depth source on women of color is important. This source provides just that and helps to solidify a firm basis on not just overlooked women artists but black artists and their approach to composition as well.