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Samuel Asuque Program Notes Final Draft

Samuel Asuque

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Recital Program Notes

Samuel Asuque

MUSI 622 RC

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Conductor Biography

Samuel Asuque is a graduate student at Messiah University in Pennsylvania. Graduating with a bachelors from Westfield State University in 2018, Samuel began his career in education. Sam has been teaching choir and general music in West Boylston Public Schools since 2018 and is recently serving as one of the worship leaders at the Vineyard Church of Hopkinton.

Introduction to Recital

As I was preparing the repertoire for this recital I presented research on women composers in Western music. My first selection of repertoire was music I thoroughly enjoyed and have performed in the past. It wasn't until I was about to submit my selection that I realized all of my composers were male composers. I wanted my recital to be a continuation of my research which is why I wanted this recital to be a celebration and acknowledgment of women composers. The composers featured in this recital span from various eras and countries of origin. My hope is to bring to light the amazing writing and musical expression women have in music.

Vittoria Aleotti - 1575-1620, Italy

Vittoria Aleotti was an Italian composer and keyboardist who first learned music by overhearing lessons intended for an older sister. After receiving formal music education by Alessandro Milleville and later at the convent of St Vito in Ferrara, Aleotti “chose to dedicate herself to the service of God” when she was 14, according to her father. During her time in the convent, Aleotti composed various madrigals which became published in the late 16th century. It is believed that she took the name Raffaella when she took her vows as a nun at St Vito as there are no records of a Vittoria in the convent and her fathers will only mentions a daughter named Raffaella.¹

T'amo Mia Vita

Ghirlanda de Madrigali’s poetry was highly sought after to be set to music. A letter written by Aleotti’s father asked permission to use Madrigali’s poetry in her music. Only four of his poems were allowed to be used by Aleotti. It was not until 1598 that an attempt was made to collect and publish Medrigali’s poetry.² Aleotti was an expressive composer who tested the limits of choral music with four voices. *T'amo Mia Vita* has various moments where either the soprano and alto lines are being sung against the tenor and bass section with either sustained notes or rhythmic passages. This allows the text to emphasize the passion and dedication of love the storyteller has for their significant other. Along with the clashing of texts between the higher and lower voices, Aleotti does allow moments of clarity in the text in Madrigali’s writing, which translates as:

¹ Cusick, Suzanne G. "Aleotti, Vittoria." Grove Music Online. 2001; Accessed 23 Jan. 2022. <https://www-oxfordmusiconline-com.ezproxy.messiah.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000000518>.

² “Monteverdi and His Circle III.” Millennium of Music, February 26, 2019. <https://www.millenniumofmusic.com/playlist/monteverdi-and-his-circle-iii/>.

*La mia cara vita dolcemente mi dice
e in questa sola sì soave parola
par che trasformi lietament' il core
per farmene signore.*

My dear life sweetly tells me
and in this one so sweet word
it seems that it happily transforms the core
to make me sir.

*O voce di dolcezza e di diletto!
Prendila tost' Amore,
stampala nel mio petto,
spiri solo per lei l'anima mia.*

O voice of sweetness and delight!
Take it toast Love,
print it on my chest,
let my soul breathe only for her.³

Liliana Cangiano - 1950-97, Argentina

Liliana Cangiano is a graduate from the Conservatorio Nacional Superior de Música in Argentina where she studied piano and composition. Cangiano's works mostly consist of choral arrangements of folk music, especially Argentinian tangos. The composer spent most of her life dedicated to transcribing and arranging Argentinian folk music in order to perform her nation's music around the world. Towards the end of her life Cangiano hosted conferences, performances, and directed various ensembles with the idea of spreading the stylistic aspects of Argentinian and Latin music.⁴

Cuando tú no estás

This Argentinian folk song was originally composed by Carlos Gardel (1890-1935) with the poetry of Alfredo La Pera (1900-35). Gardel was a world renown tango singer and composer who first introduced lyrical characteristics to tango music. Prior to Gardel's involvement with the genre, tango music was primarily instrumental. Argentine tango features a specific rhythm which follows a two beat syncopated quarter note pattern in 4/4 followed by a steady two beat pattern. This rhythmic pattern helps the flow of text in the Spanish poetry which is used. It allows the singers to easily move between elisions of single syllable words as well as aiding in the

³ [https://www.cpdll.org/wiki/index.php/T%27amo_mia_vita_\(Claudio_Monteverdi\)](https://www.cpdll.org/wiki/index.php/T%27amo_mia_vita_(Claudio_Monteverdi))

⁴ "Biografía De Liliana Cangiano ." Red Coral argentina. Accessed April 28, 2022. [https://www.redcoralargentina.org/#!/-biografia-de-liliana-cangiano/.](https://www.redcoralargentina.org/#!/-biografia-de-liliana-cangiano/)

placement of text stress in certain words. *Cuando tú no estás* was written for the movie *Melodía de Arrabal* (1933)⁵ This love song translates as:

*Solo en la ruta de mi destino
sin el amparo de tu mirar,
soy como un ave que en el camino
rompió las cuerdas de su cantar.*

Alone on the path of my destiny
without the shelter of your gaze,
I am like a bird that on the road
He broke the strings of his singing.

*Cuando no estás la flor no perfuma,
si tú te vas, me envuelve la bruma;
el zorzal, la fuente y las estrellas
pierden para mí su seducción.*

When you are not the flower does not
perfume,
if you leave, the mist surrounds me;
the thrush, the fountain and the stars
they lose their seduction for me.

*Cuando no estás muere mi esperanza,
si tú te vas se va mi ilusión.
Oye mi lamento, que confío al viento,
todo es dolor cuando tú no estás.*

When you are not my hope dies
If you leave, my illusion goes away.
Hear my lament, that I entrust to the wind,
Everything is pain when you are not.

*Nace la aurora resplandeciente,
clara mañana, bello rosal,
brilla la estrella, canta la fuente,
ríe la vida, porque tú estás.*

The resplendent dawn is born,
clear morning, beautiful rosebush,
the star shines, the fountain sings,
laugh life, because you are.

*Cuando no estás la flor no perfuma,
si tú te vas, me envuelve la bruma;
el zorzal, la fuente y las estrellas
pierden para mí su seducción.*

When you are not the flower does not
perfume,
if you leave, the mist surrounds me;
the thrush, the fountain and the stars
they lose their seduction for me.

*Cuando no estás muere mi esperanza,
si tú te vas se va mi ilusión.
Oye mi lamento, que confío al viento,
todo es dolor cuando tú no estás.*

When you are not my hope dies
If you leave, my illusion goes away.
Hear my lament, that I entrust to the wind,
Everything is pain when you are not.⁶

⁵ “Carlos Gardel: Biografía, Tangos y Películas • El Sur Del Sur.” El Sur del Sur, November 28, 2021. <https://surdelsur.com/es/carlos-gardel-la-voz-del-tango/>.

⁶ “Carlos Gardel - Cuando Tú No Estás Lyrics + English Translation.” Lyrics translate. Accessed January 31, 2022. <https://lyricstranslate.com/en/cuando-t%C3%BA-no-est%C3%A1s-when-you-are-not-there.html>.

Fanny Hensel - 1805-47

Fanny Hensel was one of the most prolific female composers of the 19th century. Her compositions style was heavily influenced by Beethoven and explored the capabilities of the sonata form. Her compositions would have an emphasis on using sonata form as a vehicle for mood shifts in poetry. Hensel was also influential in the compositions by her brother, Felix Mendelssohn. Hensel was known for the majority of her life as a renowned pianist and only published her works in the later years of her life. This was due to the overall attitude and public thoughts of female composers. Because of this, Hensel's works and the acknowledgment of her influences were not recognized until the late 20th century.⁷

Im Wald

Poet and playwright Emanuel Geibel (1815-84) was the lyricist for Hensel's setting of *Im Wald*. Geibel's interests were in linguistics and his works were celebrated throughout Europe where he first served under a Prussian king then later was a university professor in Munich⁸. Hensel articulates the poetry through the meter changes, specifically in the third and fourth verses. She uses 6/8 when the poetry is talking about understanding nature and the whimsy of communicating with it. The compound meter allows the singers to have more movement with a few moments of unpredictability in the rhythm, further driving the poetry. The music is more stable for the audience when it is in 4/4 which highlights the joy and loud statements in the text. The translations for this leier follow:

⁷ Christian, Angela Mace. "Hensel [née Mendelssohn (-Bartholdy)], Fanny Cäcilie." Grove Music Online. 28 Nov. 2018; Accessed 31 Jan. 2022. <https://www-oxfordmusiconline-com.ezproxy.messiah.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-3000000159>.

⁸ Geibel, Emanuel, and English Translation © Richard Stokes. "Abendfeier in Venedig: Song Texts, Lyrics & Translations." Oxford Lieder. Accessed February 5, 2022. <https://www.oxfordlieder.co.uk/song/1172>.

*Im Wald, im hellen Sonnenschein,
wenn alle Knospen springen,
dann mag ich gerne mittendrein
eins singen.*

In the forest, in the bright sunshine,
when all the buds burst
then I like to be in the middle
sing one.

*Wie mir zu Mut in Leid und Lust,
im Wachen und im Träumen,
das stimm ich an aus voller Brust
den Bäumen.*

How to courage me in sorrow and desire,
in waking and in dreams,
I agree with all my heart
the trees.

*Und sie verstehen mich gar fein,
die Blätter alle lauschen,
und fall'n am rechten Orte ein
mit Rauschen.*

And they understand me very well
the leaves are all listening
and come to the right place
with noise.

*Und weiter wandelt Schall und Hall,
in Wipfeln, Fels und Büschen,
hell schmettert auch Frau Nachtigall
dazwischen.*

And farther walks sound and reverberation,
in treetops, rocks and bushes,
Frau Nachtigall blared brightly too
between.

*Da fühlt die Brust am eignen Klang,
sie darf sich was erkühnen,
o frische Lust, Gesang, Gesang
im Grünen.*

Then the breast feels by its own sound,
she can dare
o fresh desire, song, song
Out in the open.⁹

Clara Schumann 1819-96

Clara Schumann was an influential musician and composer in the 19th century. Her music education was very thorough and supervised by her father, Friedrich Wieck. Clara also had further studies in violin, theory, harmony, orchestration, counterpoint, fugue, and composition with the best teachers in Leipzig, Dresden, and Berlin. Schumann was a well-known performer and would tour around Europe during her childhood. In those performances she would present her own works, however after the death of her husband, Robert Schumann, Clara dedicated her concerts to performing his music which resulted in the almost complete neglect of her own music

⁹ "Im Wald, Op. 3, No. 6 (Fanny Hensel)." Im Wald, Op. 3, No. 6 (Fanny Hensel) - ChoralWiki. Accessed February 5, 2022. [https://www.cpd.org/wiki/index.php/Im_Wald,_Op._3,_No._6_\(Fanny_Hensel\)](https://www.cpd.org/wiki/index.php/Im_Wald,_Op._3,_No._6_(Fanny_Hensel)).

for over a century. In 1878 Clara Schumann was appointed by Joachim Raff as principal teacher of piano at the Hoch Conservatory in Frankfurt, the first woman to teach there. Her reputation stimulated musicians all over the world. Her legacy benefited women musicians in the eyes of the public.¹⁰

Abendfeier in Venedig

Emanuel Giebel, the poet for Clara Schumann's setting of *Abendfeier in Venedig*, had numerous of his works set to Lieder. Though composers took his work and set it to music, Giebel was known more for the tragedies and epics he wrote while under the service of Frederick William IV. Schumann's composition follows a chorale style of writing where all of the text is homophonic. There are various moments of repetition which have layered entrances from the sopranos to the altos and lastly tenors and basses. The layered entrances give a poetic effect that these words and prayers of eternal rest are being shared with multiple people rather than a single person. The second verse continues to follow the exact music structure as the first verse, showing the importance of text over musical expression. The translations for this work follow:

*Ave Maria! Meer und Himmel ruh'n,
Von allen Türmen hallt der Glocken Ton.
Ave Maria! Laßt vom ird'schen Tun,
Zur Jungfrau betet, zu der Jungfrau Sohn!
Des Himmels Scharen selber knieen nun
Mit Lilienstäben vor des Vaters Thron,
Und durch die Rosenwolken wehn die Lieder
Der sel'gen Geister feierlich hernieder.*

Ave Maria! sea and sky rest,
From all the towers the sound of bells echoes.
Ave Maria! Let go of earthly activities
Pray to the Virgin, son to the Virgin!
Heaven's hosts themselves now kneel
With lilies before the father's throne,
And the songs blow through the rose clouds
The blessed spirits solemnly descend.

*O heil'ge Andacht, welche jedes Herz
mit leisen Schauern wunderbar durchdringt!
O sel'ger Glaube, der sich himmelwärts*

O holy devotion, which every heart
wonderfully permeated with quiet showers!
O blissful faith that moves heavenward

¹⁰ Reich, Nancy B., and Natasha Loges. "Schumann [née Wieck], Clara." Grove Music Online. 29 Mar. 2021; Accessed 31 Jan. 2022.
<https://www-oxfordmusiconline-com.ezproxy.messiah.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-90000380188>.

*auf des Gebetes weißem Fittich schwingt!
In milde Tränen löst sich da der Schmerz,
indes der Freude Jubel sanfter klingt.
Ave Maria! Erd und Himmel scheinen
bei diesem Laut sich liebend zu vereinen.*

swings on the white wing of prayer!
The pain dissolves in mild tears,
while the jubilation of joy sounds softer.
Ave Maria! Earth and sky shine
to unite lovingly at this sound.¹¹

Linda Kachelmeier - b.1965, United States of America

Linda Kachelmeier is an American composer, conductor, and professional singer. She has received numerous grants and commissions and in 2017 she was awarded the prestigious McKnight Fellowship for Composition. Kachelmeier is the founder and artistic director of the women's vocal quartet Lumina and she has been the Director of Music at First Presbyterian Church in South St. Paul since 1991. Her vast experience as a singer and conductor has helped make her a uniquely sensitive and gifted composer when writing for the voice, for children's choirs to professional singers and all levels in between¹²

Veni Creator Spiritus

Veni Creator Spiritus is a traditional Christian Hymn that was written in the 9th century. The liturgical use of this hymn is for Pentecost or other occasions centered around the Holy Spirit. This arrangement of the hymn was commissioned by the First Congregational United Church of Christ in Menomonie, Wisconsin. Kachelmeier's *Veni Creator Spiritus* combines various composition styles, opening with a chant-like statement of the Latin text, much like those in a medieval or renaissance style. The piece then goes into a mixed meter with allegro tempo. Kachelmeier uses various textual layers, compound 5/8 and 3/8 time signatures, and polyphony to create a sense of urgency. When the text "mentes tuorum vista" is being sung by the sopranos, she then has the tempo slow down and has the time signature at a simple 4/4.

¹¹ Geibel, Emanuel, and English Translation © Richard Stokes. "Abendfeier in Venedig: Song Texts, Lyrics & Translations." Oxford Lieder. Accessed February 5, 2022. <https://www.oxfordlieder.co.uk/song/1172>.

¹² Kachelmeier, Linda. "About Linda Kachelmeier." Linda Kachelmeier. Accessed January 23, 2022. <https://lindakachelmeier.com/about-linda-kachelmeier/>.

The translations for this Latin hymn is:

*Veni, creator Spiritus,
mentes tuorum visita,
imple superna gratia,
quae tu creasti, pectora.*

Veni Creator Spiritus,
visit your minds
fill with heavenly grace
the breasts which you created¹³

Sulpitia Cesis - 1577- 1619, Italy

Sulpitia Cesis was an accomplished composer and lute player, as well as a nun at St. Geminiano and St. Agostino in Modena, Italy. Both of these convents had an emphasis on musical education and Cesis became a leader within them. Cesis' only known work is her publication of the *Motetti spirituali*.¹⁴ The *Motetti spirituali* is an eight part volume of music composed by Sulpitia of motets using a range of two to twelve voices. Most of the works in this collection were written in Latin, however a handful were written in Italian which showed an openness to writing in the vernacular language.

Stabat Mater

Stabat Mater is a Christian hymn written in the 13th century. The text portrays Mary's grief while witnessing the crucifixion of Jesus and is traditionally sung during the fifth week of Lent.¹⁵ Cesis' arrangement of this hymn follows Renaissance ideals of harmony by layering in polyphony and homophony throughout the piece as well as tempo shifts to drive text expression. She uses a slower tempo along with polyphony to express grieving. When the music changes to a faster and homophonic texture that emphasizes story telling. The Liturgical text translates as:

¹³ "Veni Creator Spiritus." Essay. In Cappella Papale XXIX Domenica Del Tempo Ordinario: Santa Messa Celebrata Dal Santo Padre Francesco Con Il Rito Della Beatificazione: Piazza San Pietro, 19 Ottobre 2014, 32–35. Città del Vaticano: Tipografia Vaticana, 2014.

¹⁴ "Sulpitia Cesis - a Modern Reveal: Songs and Stories of Women Composers." A Modern Reveal. Accessed January 23, 2022. <https://www.amodernreveal.com/sulpitia-cesis#cesis-sources>.

¹⁵ TALBOT, MICHAEL. "Girolamo Abos, Stabat Mater Ed. Joseph Vella Bondin Recent Researches in the Music of the Classical Era 68 Middleton, WI: A-R Editions, 2003 Pp. XXIV + 75, ISBN 0 89579 531 0." Eighteenth Century Music 1, no. 2 (2004): 320–21. <https://doi.org/10.1017/s147857060427018x>.

*Stabat Mater dolorosa iuxta crucem
lacrimosa dum pendebat Filius.*

The grieving Mother was standing beside the cross while her tearful son was hanging.

*Cuius animam gementem constrictam, et
dolentem pertransivit gladius.*

The sword pierced through his soul groaning and grieving.

*O quam tristis et afflicta fuit illa benedicta
Mater unigeniti.*

Oh how sad and distressed was that blessed mother of an only son!

*Quis est homo qui non fleret Christi Matrem
si videret in tanto supplicio?*

Who is the man who would not weep if he saw the Mother of Christ in so great a punishment?

*Sancta Mater istus agas Crucifixi fige plagas
cordi meo valide.*

Holy Mother of the Crucified you are dealing with these wounds in my heart powerfully.

*Tui nati vulnerati iam dignato pro me pati
paenas mecum divide.*

Your son, who is wounded, who has already deserved to suffer for me, divide the pains with me.

*Fac me plagis vulnerati cruce hac inebriari
ob amorem filii.*

Make me drunk with the wounds of the cross for the love of my son.

*Quando corpus morietur fac ut anime donetur
Paradisi gloria*

When the body dies, cause the soul to be given the glory of Paradise.¹⁶

Sarah Quartel - b. 1982, Canada

Sarah Quartel is known for her fresh and exciting approach to choral music. Deeply inspired by the life-changing relationships that can occur while making choral music, Sarah writes in a way that connects singer to singer, ensemble to conductor, and performer to audience. Her works are performed by choirs across the world, many of which have been commissioned by groups including the American Choral Directors Association, the National Children's Chorus of the United States of America, and New Dublin Voices.¹⁷ Quartel's compositions range various levels

¹⁶ "Stabat Mater: English Translation. the Ultimate Stabat Mater Website." The ultimate Stabat Mater site, January 30, 2021. <https://stabatmater.info/stabat-mater-english-translation/>.

¹⁷ Quartel, Sarah. Sarah Quartel. Accessed January 31, 2022. <https://www.sarahquartel.com/>.

for choirs, however with her background as an elementary school teacher, some of her compositions have an early voice in mind. Quartel has 28 published pieces exclusively available through Oxford University Press.

The Bird's Lullaby

E. Pauline Johnson (1861-1913), the poet of *The Bird's Lullaby*, was one of Canada's most popular writers in the early 20th century. As Mohawk Native-Canadian, Johnson helped spread awareness of her family's culture through tours of Canada giving recitals of her poetry and other cultural works. Johnson was one of the few female poets who was able to make a living through writing during her time.¹⁸ Sarah Quartel was inspired by the text of Johnson to create this musical setting. Using staccato and syncopated legato rhythms to imitate bird songs, Quartel underscores Johnson's poetry. At the beginning of the piece the altos imitate bird calls with a staccato "doo" which is later joined by the rest of the choir while the sopranos begin singing a legato melody. The melody is then transferred to the tenors but the supporting singers are now at a syncopated rhythm rather than a staccato one, referencing a melodic bird song. The melody is traded between soprano and tenors and eventually refrains the staccato rhythm towards the end.

Eleanor Daley - b. 1955, Canada

Eleanor Daley received her Bachelor of Music Degree in Organ Performance from Queen's University in Kingston, Ontario and holds diplomas in piano and organ from the Royal Conservatory of Music, Toronto and Trinity College, England. Daley's works are most notable for their sensitive interweaving of text and music. Her compositions have been widely performed, recorded, and aired throughout North America, Great Britain, Europe, South Africa, and the Far East. Daley has written commissions for a variety of associations such as: the Oriana

¹⁸ "The Birds' Lullaby by E. Pauline Johnson." Your daily poem. Accessed February 5, 2022. http://www.yourdaily poem.com/listpoem.jsp?poem_id=1603.

women's choir in Toronto, the Association of Canadian Choral Conductors (ACCC), the American Choral Directors Association (ACDA) and Festival 500, an international choral festival. Daley's works are performed and enjoyed by choirs of all levels and ages.¹⁹

In Remembrance

“In Remembrance” is the fourth movement of Eleanor Daley's composition *Requiem*. *Requiem* was awarded the 1994 National Choral Award for Outstanding Choral Composition of the Year by the Association of Canadian Choral Conductors (ACCC), in May, 1994. This piece is written similarly to a traditional English anthem. It isn't until measure sixteen where the phrase “I am the sunlight” features the soprano and alto lines echoing each other. This happens again in measure twenty four with the phrase “I am the gentle” which is introduced with the bass and tenors instead. The text used for this movement is from Mary Elizabeth Frye's poem *Do Not Stand at My Grave and Weep* written in 1938. Frye was an amateur poet who found inspiration for this writing from a German Jewish immigrant staying with her in Baltimore. Margaret Schwarzkopf, the woman staying with Frye, was distraught when learning she could not return home to her dying mother due to the war happening in the Eastern Front of WWII. The poem Frye wrote is an expression of her feelings about life and death which she then shared privately amongst friends.²⁰ It wasn't until 1998 that Frye was the confirmed writer of this poem.

¹⁹ “Eleanor Daley.” Alliance Music Publications Inc. Accessed January 23, 2022. <http://www.alliancemusic.com/people/details.cfm?iPeopleID=4>.

²⁰ The Times. “Mary E. Frye.” The Times. The Times, April 1, 2010. <https://www.thetimes.co.uk/article/mary-e-frye-pg0322rpxhs>.

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[https://www.cpdl.org/wiki/index.php/Im_Wald,_Op._3,_No._6_\(Fanny_Hensel\)](https://www.cpdl.org/wiki/index.php/Im_Wald,_Op._3,_No._6_(Fanny_Hensel))

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Geibel, Emanuel, and English Translation © Richard Stokes. “Abendfeier in Venedig: Song Texts, Lyrics & Translations.” Oxford Lieder. Accessed February 5, 2022. <https://www.oxfordlieder.co.uk/song/1172>

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