

Dear UCI Musicians,

Happy week 8! Today also marks the beginning of the Winter 2022 enrollment period. If you need help planning your schedule, please see the following page by Arts Academic Advising: <https://www.arts.uci.edu/student-affairs-next-quarter-enroll>

Your Music-related news is below, including an invitation to the Music History and Lecture Series with Stephen Rodgers this Thursday, 11/18/21 at 4 pm.



Music History and Theory Lecture Series with Stephen Rodgers on Thursday, 11/18/21

“Marie Franz and the Deep Nineteenth Century”

Thursday, November 18, 2021

4:00 p.m. Pacific

Online

Guest lecturer Professor Stephen Rodgers, the Edmund A. Cykler Chair in Music and Professor of Music Theory and Musicianship at the University of Oregon, presents as part of the Music History and Music Theory Guest Lecture Series presented by UCI Music.

Free admission

Please email Dr. Grimes (ngrimes@uci.edu) for the Zoom link

Or RSVP at the following page: <https://www.arts.uci.edu/event/music-lecture-series-stephen-rodgers>

His presentation focuses on one unexplored Lied composer, Marie Franz, née Hinrichs (1821–1891). We have found only twenty-four songs by her so far, and she gets no mention in standard surveys of music by women composers. Yet her songs are startlingly inventive and deeply affecting, and they raise important questions about the analysis and historiography of the nineteenth-century Lied. First, they show that even in the most private spaces women were composing songs of bracing originality, and that discovering the full scope of that originality sometimes requires digging deeply for unpublished repertoire; Marie Franz published a single opus in 1846 before marrying the composer Robert Franz, and the nine songs of this opus are spare and simple, but her fifteen

unpublished songs (found in the Händel-Haus in Halle, Germany) are as tonally and pianistically innovative as any Lieder from the mid-1800s. Second, her songs suggest that as much as we should pay careful attention to the activities that women musicians engaged in during the nineteenth century—like performance, teaching, and community-building—we should also pay careful attention to the pieces that they wrote, no matter how small in size or few in number. This is especially true when, as is the case with Marie Franz, we know next to nothing about her life—when her songs are her only musical legacy. Finally, the case of Marie Franz demonstrates that to fully illuminate the astonishing, extensive, and little-studied songs from this century we need the commitment not just of musicologists and theorists, but also of performers. The best way to draw people to these remarkable works is with equally remarkable performances and analyses of them.

Biography

Stephen Rodgers is the Edmund A. Cykler Chair in Music and Professor of Music Theory and Musicianship at the University of Oregon, where he has been teaching since 2005. Rodgers's research focuses on the relationship between music and poetry in art songs from the nineteenth century to the present day, especially art songs by underrepresented composers. He has written extensively on the songs of Fanny Hensel, one of the nineteenth century's most prolific and innovative song composers. His edited essay collection entitled *[The Songs of Fanny Hensel](#)*—the first book devoted to Hensel's contributions to the genre—was published in 2021 by Oxford University Press. A monograph on the songs of Clara Schumann is forthcoming in Cambridge University Press's Music in Context series.

Full Abstract and Biography can be found here: <https://sites.uci.edu/musichistorymusictheory/guest-lecture-series/>

Carter's Corner

For advice on Music classes, Music scheduling, or anything about his experience as a Music major at UCI, email Moses Carter (mosesec@uci.edu), Music Peer Advisor 2021-22.

Questions about the information shared in the Music Newsletter? Please contact: music@uci.edu

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