



RECUEIL D'AI
RIEUX ET A BOI
E DIFFERENTS AUTEU

JANVIER. 1721.

AIR A BOIRE.
DU O.

Musical notation for the song 'Air à boire'. It consists of two staves of music. The first staff has a treble clef and a key signature of one sharp (F#). The notes are: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The second staff has a bass clef and the same key signature. The notes are: G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2. Below the first staff, the lyrics are: 'ur boire à ta santé, Moncher ami. Grégoire, Po'. Below the second staff, the lyrics are: 'our boire à ta santé, Moncher ami Grégoi'.

Ars Femina Archive, 1500s-1800s: Representing Women Composers through Digital Archives

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"Recueil d'airs" by Elizabeth-Claude Jacquet de la Guerre
Image courtesy of IU Southeast Library

Background of the Ars Femina Ensemble

- Founded Louisville KY in 1985
- Susan Reigler, William Bauer, and Jim Oxyer
- Collected music composed by women from 1500s and 1800s (Mayer, 1991)
- Achieved international acclaim and recognition (Bauer, 2020)
- Ensemble in residence at IU Southeast
- Disbanded in 2000s

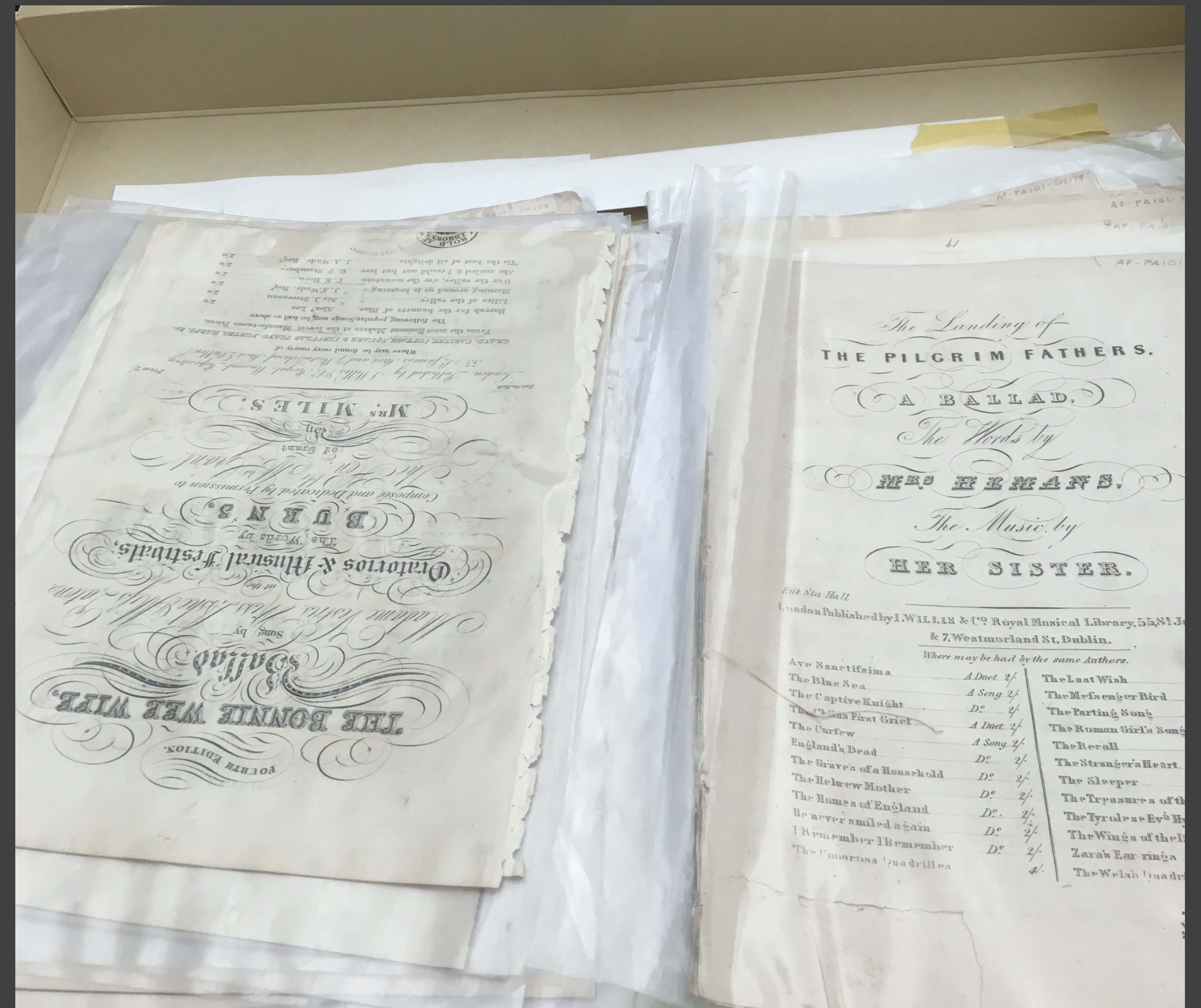


Suan Reigler, Bill Bauer, Jim Oxyer, Linda De Rungs, Kathie Whiteside, Lyna Hurd, 1985.

Image courtesy of Louisville Music News

Background of the Ars Femina Archive

- Held within Indiana University Southeast Library
- Donation to IU Southeast in 2000, print, microfilm, and microfiche form
- Digitized between 2004 and 2010 through grant (Hughes, 2002)
- Experienced organizational and technical challenges



Importance and Impact

- Representation
- Diversity among archives and information centers
- Access through digitization
- Underrepresentation of women in music and archives
- Creation of access to musical compositions created by women



Research Questions

- R1: What is the mission of the collection, and how is its mission furthered through digitization?
- R2: What is contained in the collection, and how is it organized?
- R3: What are the possible outcomes of making this collection available digitally?
- R4: What are the benefits of preserving works by women and other underrepresented groups?
- R5: How does programing further the mission of the collection?

Practicum Activities



“La Fauvette” by Anne-Louise Boyvin Brillon de Jouy
Images courtesy of Indiana University Southeast Library

1. Organizing archival files
2. Collecting informational resources relating to the archive
3. Synthesizing information about the archive and related themes
4. Making digital objects and other findings assessable online
5. Facilitate programing related to the archival collection

R1: Mission

- Further the performance of women composers from 1500 to 1800
- Musical and historical scholarship
- Topics: women composers, performance practices, and score study
- Useful for musicians, scholars, students, teachers, and many others



"A Favorite Sonata Composed for the Harp, or Piano" by Du Fresnoy
Images courtesy of Indiana University Southeast Library

R2: Organization and Collection

Organized by composer's last name,
composition title, and movements

371 pieces

179 composers



R2: Organization and Collection

Oratorios, ballets, sonatas, operas,
and symphonies

England, France, Spain, Italy,
Germany, and a handful of other
countries

1618 to 1866, with some unknown
dates



"The Original Reel of Tulloch", by Hackjart from the collection
"A Second Selection of the most approved Highland Strathspey,
Country Dances, English and French Dances"
Images courtesy of Indiana University Southeast Library

R3: Digitization

- Improves research ability
- Access to subjects: women and gender studies, music and music history, cultural backgrounds, and others
- Open access to scores for performance



“Musikalische Nachlas von Minne Brandes”, by Minne Brandes
Images courtesy of Indiana University Southeast Library

R4. Preservation of works by women and other underrepresented groups

- Preservation of only certain groups does not reflect history
- More accurate picture of music history, culture, and trends
- Ability for more people to see themselves represented in archives
- Similar collections: [Gallica Digital Library](#) and the [International Music Score Library Project](#)

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MUSIC

Said to have been played at the Execution of Mary Queen of Scots.

VERY SLOW.

PIANO.



1899

“Music Said to have been played at the Execution of Mary Queen of Scots”,
by William Smallwood

Images courtesy of Indiana University Southeast Library

R5. Programing

- Performance of the collection furthers the mission
- Composers become more well known
- Shows the various uses of archives



“Song in the Autograph of Marie Antoinette”
Images courtesy of Indiana University Southeast Library

Music from the IU Southeast Archives: Women in Music

The Cuckoo by Margaret Casson (fl. 1790)
Natalie Anthony, Voice, Maxwell Griffey, Piano



Conclusion

Access furthered by materials including:

- Ars Femina LibGuide
(libguides.ius.edu/arsfemina)
- Music from the IU Southeast Archives: Women in Music
- Ars Femina Archive, ArchiveSpace Finding Aid and Content List

Organization, access, digitization, accompanying materials furthers the collection's mission, and help represent women composers

What else can be done?

- Collection of more material relating to the archive and its subjects
- Creation of bibliographies, analysis, timelines of pieces on each composers and piece
- Additional interviews with the Ars Femina Ensemble members, board members, and associates
- Creation of MARC Records and ingestion into IU Cat
- Is any collection ever “finished”?

Thank you for
your attention.

Questions?



Mayer, H. (1991). Ars Femina. *Louisville Music News*,
October 1991 Issue. Retrieved from:
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References