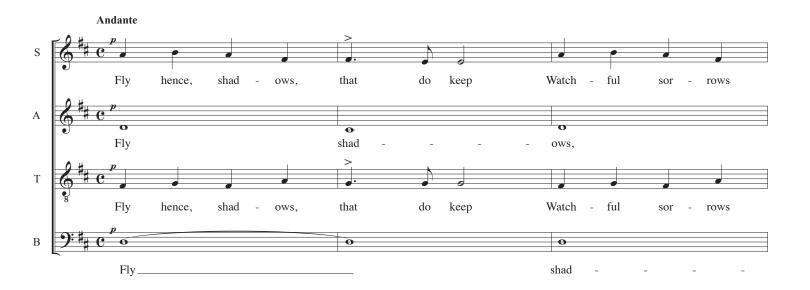


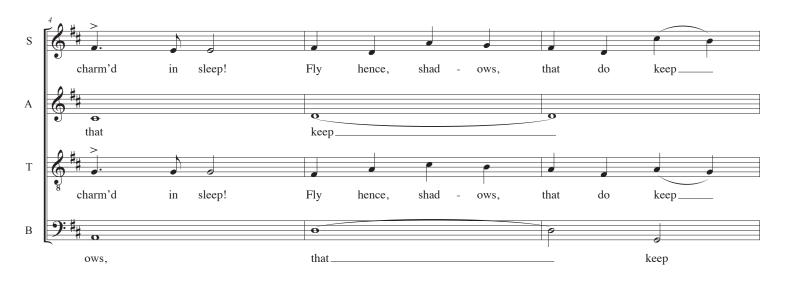
VICTORIAN WOMEN

Lover's melancholy

Alice Mary Smith (1839-1884)

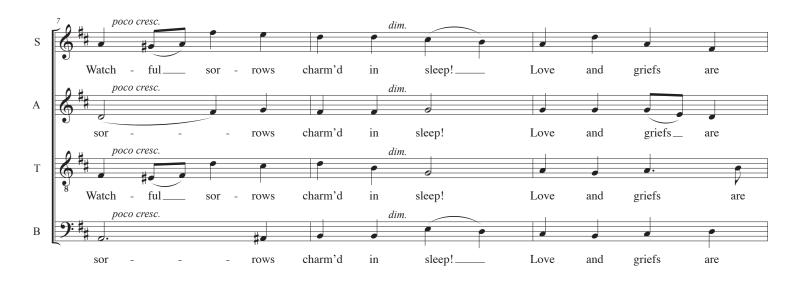
Alice Mary Smith

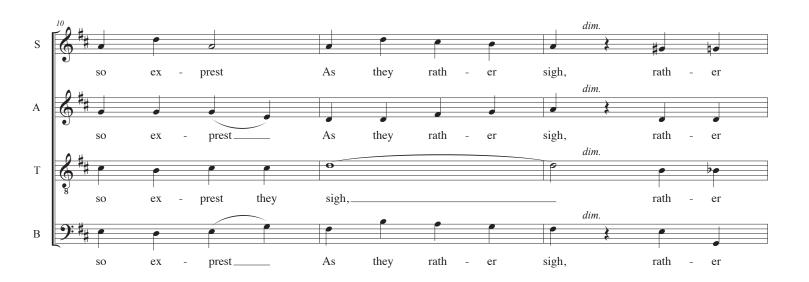


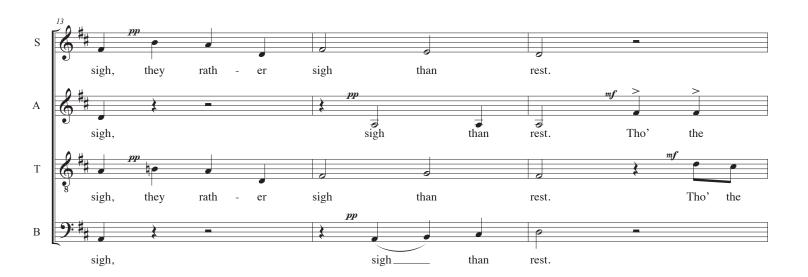


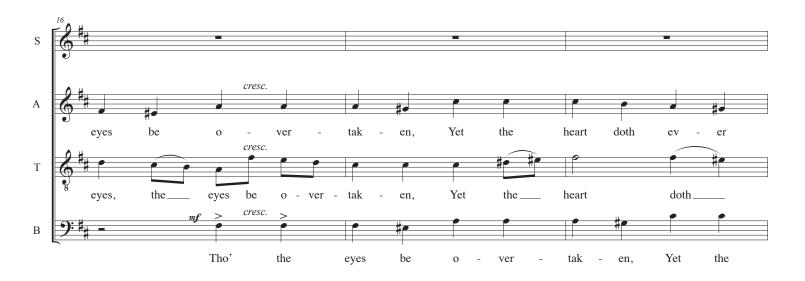


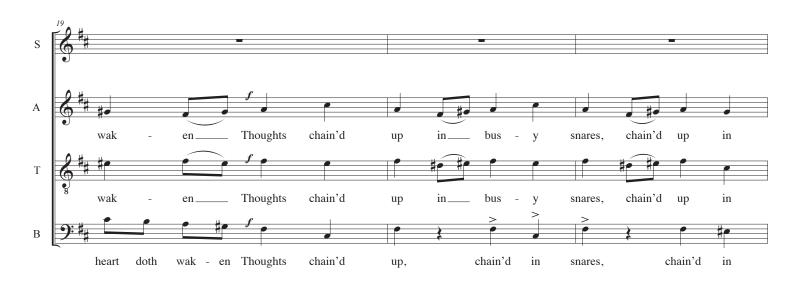
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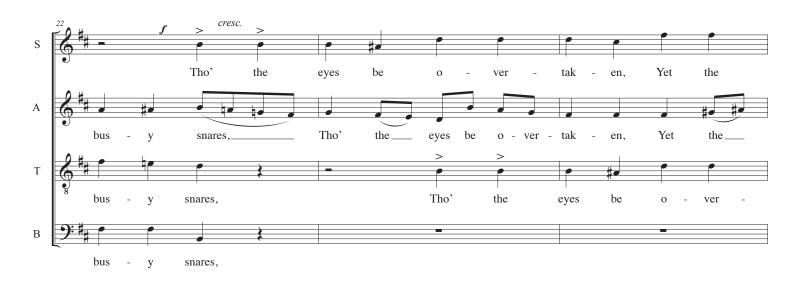


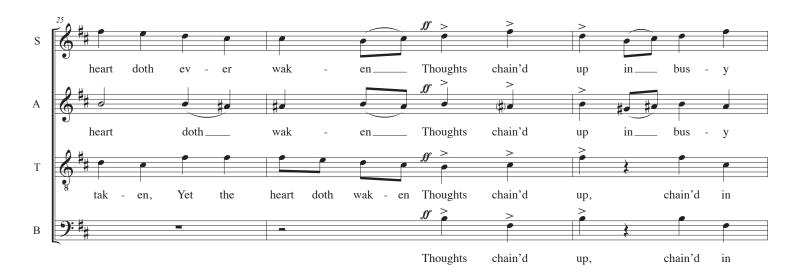


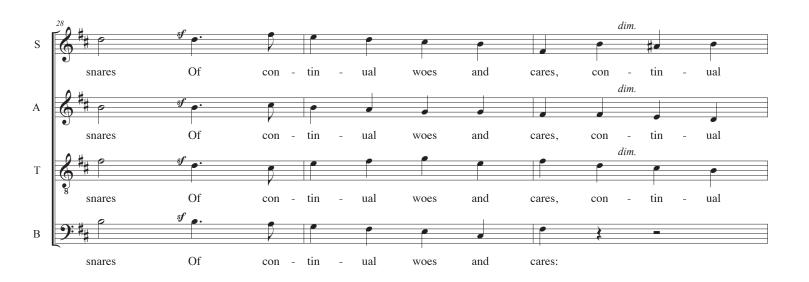


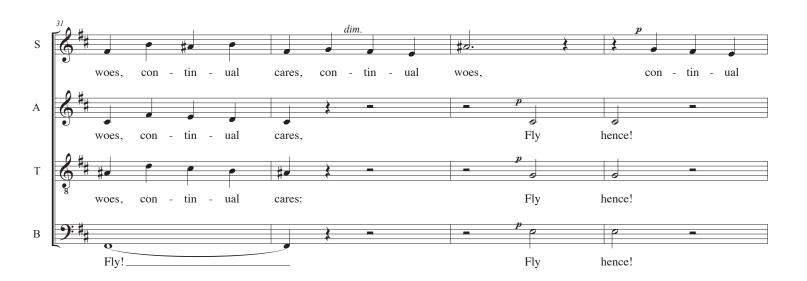


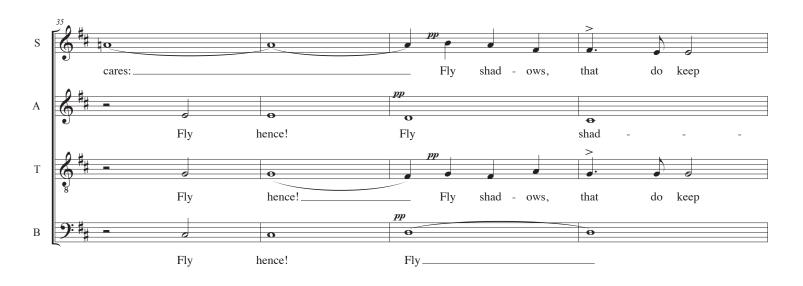


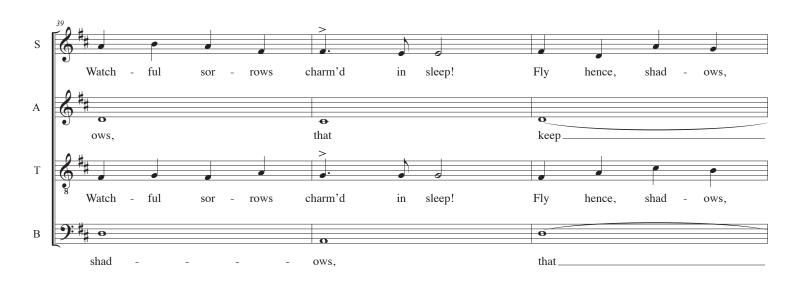


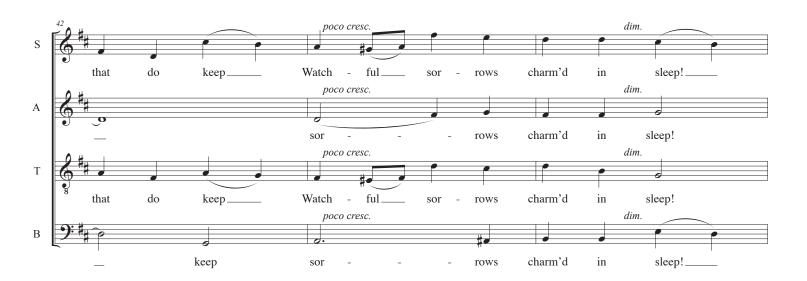


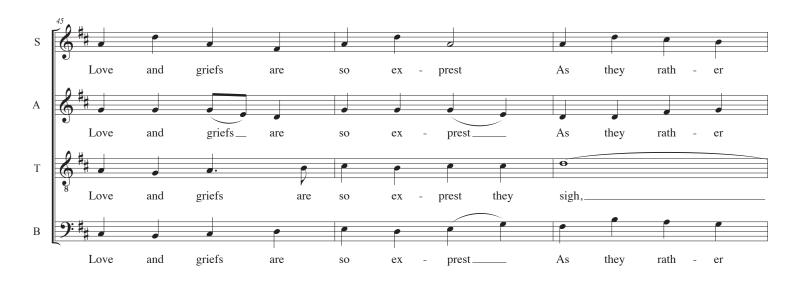


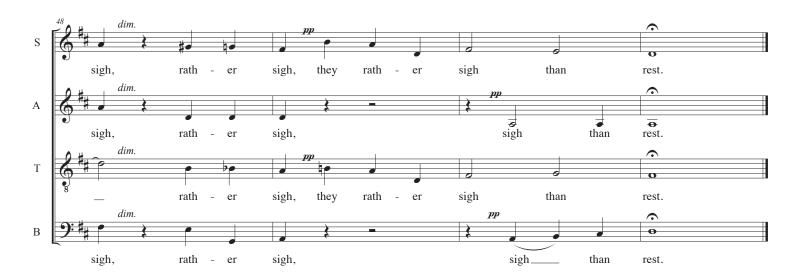












Lamborn Cock& Co. (1870)

Alice Mary Meadows White [née Smith] (1839-1884) was born in London, England. Showing talent as a youth, she studied privately with William Sterndale Bennett and George Alexander Macfarren. She was elected Female Professional Associate of the Royal Philharmonic Society and an honorary member of the Royal Academy of Music. Her music first published at age eighteen, she was an active composer until her death at age 45 from typhoid fever. Her compositions include two symphonies, four piano quartets, three string quartets, a clarinet sonata, six concert overtures, an operetta, cantatas, service music, anthems, songs, and part songs. Two of her anthems are the earliest known use of music by a woman composer in Church of England services (1864).

DAWN

Fly hence, shadows, that do keep
Watchful sorrows charm'd in sleep!
Love and griefs are so exprest
As they rather sigh than rest.
Tho' the eyes be overtaken,
Yet the heart doth ever waken
Thoughts chain'd up in busy snares
Of continual woes and cares:
Fly hence, shadows, that do keep
Watchful sorrows charm'd in sleep!

John Ford (1586-1639)

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