

UNSUNG AND UNHEARD:
AN ANALYSIS OF THE HISTORY AND IMPACT OF FEMALE AMERICAN VOCAL
COMPOSERS

By

Shannon Myers

Liberty University

A MASTER'S THESIS PRESENTED IN PARTIAL FULFILLMENT OF THE
REQUIREMENTS FOR THE DEGREE OF
MASTER OF ARTS IN MUSIC EDUCATION

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April, 2021

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Liberty University, Lynchburg, VA

April, 2021

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ABSTRACT

American female composers create music that is pedagogically valuable and should be included in the repertoire commonly used by undergraduate vocal students. The purpose of this research is to provide awareness of the existence and the contribution that American female composers have made to standard vocal repertoire and their pedagogical value. The essential question answered as part of this research is: how have the American women composers contributed to the development of standard vocal literature? Additional sub-questions addressed in this research include: 1) What historical factors (culturally, economically, etc.) have influenced the rise of female composers in America beginning in the late 1800's to the present? 2) What women were prolific vocal composers and how were they recognized? and 3) How much of their music is included in many of the standard vocal literature anthologies that are published and used by collegiate undergraduate students? The works of American female composers can provide just as much pedagogical value as the works of their male counterparts. American female composers are frequently left out of commonly use textbooks and vocal anthologies. The lack of knowledge, recognition, and inclusion of American female composers in undergraduate vocal repertoire can affect how these students view composers and can limit their understanding of voice repertoire that is available.

Dedication Page

I dedicate this project to all of the musicians who also happen to be women. Continue to compose, arrange, perform, make music. Your gender does not dictate your worth.

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CHAPTER ONE: INTRODUCTION

While comparing the profession of composing for men and women, Northeastern University Professor of Music and author Judith Tick says, “Before 1830 publishing music was an extraordinary act for a woman, and her activity as a composer was not taken as a matter of course.”¹ A case could be made that this is not so in our current culture, as there is ample evidence that women’s roles in music have notably evolved since the 1800’s; however, the inclusion of their works in recitals, concerts, and even the music history classroom has fallen short of being as impactful as they could, or should, be. American female composers have been composing since the 1800s. While some of these composers may be mentioned as being someone’s wife or sister, many of them have made an impact on the music industry without the assistance of their male counterparts. Performers and listeners alike can profit from studying and hearing the works of female American composers. The specific subject matters and compositional nuances found in female composers’ musical choices can profit the musician and the listener by offering a fresh perspective into a lesser known and lesser appreciated treasure trove of repertoire.

Background

The first time I studied an American female composer extensively was in my first semester of graduate school, in a class titled “Music in America” which focused on influential moments and individuals in music throughout America. One of the chapters we were assigned to

¹ Judith Tick, *American Women Composers before 1870*, (Ann Arbor, MI: UMI-Research-Pr, 1983), 4.

read was “Two Classic Bostonians: George W. Chadwick and Amy Beach” from Richard Crawford’s *America’s Musical Life: A History*.² I assumed Amy Beach would be another sister or wife whose accomplishments were unfortunately overshadowed by those of her male counterpart. It was a pleasant surprise to find that Mrs. H. H. A. Beach accomplished plenty on her own.

This discovery sparked an interest in the likelihood that there were other female composers who may be misunderstood or hardly known. In fact, it was not until this course that I had heard or read about an American female composer. The reality that these female composers actually contributed to the development of American music in a much greater way than is often taught in many undergraduate courses, including voice and music history, sparked the desire to learn more. Could it be that other music students across the country were lacking this same knowledge? Is the repertoire of these female composers being used in undergraduate vocal study, if so, how often? Is it a reality that many undergraduate vocal primary students, particularly women, graduate without having performed a piece by a woman? This is what inspired my topic.

Statement of Problem

Often the word “composer” is tied to the image of an Anglo-Saxon white man with a powdered wig, many of whom would identify as Mozart, Beethoven, or Bach. How does this demographic association to the word “composer” impact how we as musicians think of composers? How does this association effect music majors during their undergraduate years?

² Richard Crawford, *America’s Musical Life: A History*, (New York, NY: W. W. Norton & Company, 2005), 351-371.

This lack of knowledge about American female composers can limit how students think of repertoire and what teachers view as necessary for inclusion in repertoire.

The music of female composers has untapped musical pedagogical value. For example, Libby Larsen's work titled *Try Me Good King: Last Words of the Wives of Henry VIII* includes a wide vocal range, difficult rhythms, various time signature changes, and many accidentals. This work could, and should, be valued among the more difficult works of Handel, Wagner, and Puccini. However, the works of Libby Larsen and Amy Beach are rarely performed at junior or senior recitals and often not performed by even faculty members. This lack of knowledge, recognition, and inclusion of American female composers in undergraduate vocal repertoire can affect how undergraduates view composers and can limit their understanding of voice repertoire that is available. While this study focuses on undergraduate vocal repertoire, this is also a problem for graduate repertoire as well.

Statement of Purpose

The purpose of this research is to provide awareness of the existence and the contribution that American female composers have made to standard vocal repertoire. The research examines the historical events that have occurred and how these events may have impacted the advancement of American female composers. This research will also explore some influential American female composers, their works, and how they have been recognized throughout history. The findings of this research will be the foundation for discovering how these composers are included in modern day repertoire for undergraduate students. Educating musicians on the repertoire of American female composers is an important step in broadening the performance of their repertoire. This also provides awareness that female American composers

exist and can offer pedagogical value in the classroom and the voice studio. For students to think that most composers are male is not unreasonable. The music courses they take during middle and high school are designed to give them a basic understanding of existing repertoire and genres. Some female composers such as Fanny Mendelssohn and Clara Schuman are mentioned along with Bach and Beethoven in music classrooms, as they are important contributors of music repertory. However, female American composers such as Libby Larsen, Mabel Daniels, and Dorothy Rudd Moore have pedagogical value in their works and are continuously left out.

Significance of the Study

The lack of performance of female composers repertoire indicates that there is a lack of inclusion of repertoire by American female composers in many standard vocal anthologies, recitals, and recordings. The data collected as part of this research will review how the works of American female composers are overlooked.

Research Question and Sub Questions

The extent of the impact and contributions made by American female composers is not known. Therefore, the research question for this study is: How have the American women composers contributed to the development of standard vocal literature? This research aims to uncover these contributions and give a greater understanding of the pedagogical value that can be found in the repertoire written by American women.

Throughout this research three sub-questions will be addressed:

1) What historical factors (culturally, economically, etc.) have influenced the rise of female composers in America beginning in the late 1800's to the present?

- 2) What women were prolific vocal composers and how were they recognized?
- 3) How much of their music is included in many of the standard vocal literature anthologies that are published and used by collegiate undergraduate students?

Definition of Terms

The following terms will assist in understanding the impact made by female American composers.

- **Art song:** A genre of song typically intended for trained solo vocalists and piano based on a piece of literature, such as a poem or other text.
- **Genre:** “A category of artistic, musical, or literary composition characterized by a particular style, form, or content.”³
- **Musical theatre:** Living art form that includes song, dance, and dialogue. Amusing in nature.
- **Opera:** Drama set to music where most, if not all, of the words are sung. Includes instrumental accompaniment and overtures.

³ “Genre,” Merriam-Webster, accessed February 9, 2021, <https://www.merriam-webster.com/dictionary/genre>.

CHAPTER TWO: LITERATURE REVIEW

When reviewing the literature available regarding the subject of American female composers, it became clear how little information there is about these women. Some scholars have written theses and dissertations on specific composers, such as Mabel Daniels. Some composers such as Amy Beach have been written about extensively. But there is little information about other composers, such as Clara Edwards, Augusta Browne, and many others. The existing research will be broken down into the following sections: 1) significant historical events, 2) the backgrounds of American female composers, and 3) the inclusion of compositions by American female composers in vocal literature.

Historical Events

Various resources were used to analyze historical events that could have contributed to the increase of American female composers. *The Encyclopedia of American Facts and Dates* provided a timeline of over 1000 years, spanning between the 900s through 1996, of American history in sports, government, arts, and many other topics. This text was published in 1997, so more recent events and movements were not included in this resource. The format of the book was a timeline throughout American history in four topics: 1) Exploration and Settlement; Wars; Government; Civil Rights; Statistics; 2) Publishing; Arts and Music; Popular Entertainment; Architecture; Theater; 3) Business and Industry; Science; Education; Philosophy and Religion; and 4) Sports; Social Issues and Crime; Folkways; Fashion; Holidays.⁴ While the text mentions some societal ground-breaking events in regards to the improvement of women's involvement in

⁴ Gorton Carruth, *The Encyclopedia of American Facts and Dates 10th edition*, (New York: Harper Collins Publishers, 1997).

every-day life, there was not much mentioned in terms of female American composers. Amy Beach, a composer who has been recognized for her work in America and in her achievements as a woman in the music industry, was not mentioned. However, events such as the increase of the number of women participating in sports and the inclusion of women in the work place were included. The second volume of Frank Magill's *Great Events From History: American Series*, published in 1975, provided information on historical events between the years 1831 and 1903.⁵ This resource was designed like a textbook and provided background information on each event that was mentioned. Between Magill's three volumes, there is nothing mentioned about female American composers or their accomplishments. The tenth volume of *Encyclopedia of American History* provided information on events from 1969 to the early 2000s. This text focused specifically on events from 1969 through the beginning of the 2000s. The various volumes of this series of texts barely mention female composers. The only female American composer that is mentioned is Amy Beach, who is briefly mentioned in volume six on four pages. While the index indicates that topics such as women's suffrage, women in publishing and radio and electrical services, and the women's national soccer team, are mentioned, throughout the ten volumes of this series, hardly any information is mentioned on female American composers.⁶ More recent information on composers such as Sara Bareilles and Jeanine Tesori came from online publications, websites, and magazine articles.

⁵ Frank N. Magill, *Great Events from History: American Series 1st ed.* (Englewood Cliffs, N.J: Salem Press, 1975).

⁶ Gary B. Nash, *Encyclopedia of American History: Comprehensive Index Vol. 11.*, (New York: Facts on File, 2003).

Influential Female Composers in Western Music History

American female composers were preceded by strong examples in other countries who paved the way for American female composers to be a part of the development in music. In order to properly discuss influential female composers from America, information on these other female composers must also be considered. These composers contributed to developments in music theory, composition, and other aspects of western music.

Italian Baroque composer and poet, Francesca Caccini, was the first woman to compose opera and is noted as most likely being the most prolific female composer of her time. Francesca's father, Giulio Caccini, was known as one of the creators of the new type of music that marked the beginning of the Baroque era.⁷ Caccini became a part of father's singing group which eventually became "Francesca and her pupils."⁸ Caccini composed her first piece for the stage of the 1607 Florentine Carnival. Letters from her father suggest that Caccini would compose the parts by singing to the poetry and then writing out what she had sung. Caccini would continue to improvise and compose chamber music while continuing to contribute to more festivals.

Caccini's opera, *La liberazione di Ruggerio dall'isola d'Alcina*, was performed in February 1625 in honour of the Polish Prince's appearance at the carnival.⁹ The opera was published 1625. *The New Grove Dictionary of Music and Musicians* states, "La liberazione allegorically explores women's relationship to the wielding of power through a plot that pits a

⁷ Julie Anne Sadie and Rhian Samuel, *The Norton/Grove Dictionary of Women Composers 1st American ed.*, (New York: W.W. Norton, 1994), 94.

⁸ Ibid.

⁹ Stanley Sadie and John Tyrell, *The New Grove Dictionary of Music and Musicians 2nd ed. Vol. 4: Borowski to Canobbio*, (London: Macmillan Publishers Limited, 2001), 775.

good, androgynous sorceress in compoetutu with an evil, sexually alluring sorceress for control over a young knight, Ruggiero.”¹⁰ In August of 1618, Caccini chose to publish some of her works in one text. It is said that this publication is “one of the largest and most varied collections of early monody” and that it’s “most striking feature is its organization.”¹¹ The collection included 32 solos and four duets for soprano and bass.

French teacher and composer, Nadia Boulanger, came from a long line of musicians. Her father and grandfather both taught at the Paris Conservatoire, and her mother was a student of her father’s.¹² Boulanger entered the Conservatoire at the age of ten. When entering the 1908 Prix de Rome, Boulanger submitted an instrumental fugue, instead of the required vocal fugue, which caused a lot of controversy. Regardless, she placed second. Boulanger was largely impacted by the death of her sister and fellow composer Lili Boulanger. Nadia Boulanger believed her sister was better than her and stopped composing a year after her sister’s death. Boulanger focused the remainder of her life on conducting and teaching. She became the first woman to conduct a symphony orchestra at a Royal Philharmonic Society concert in London in 1937.¹³

Boulanger has been recognized as one of the most influential music practitioners of the 20th century, teaching the likes of Aaron Copland and Elliott Carter, as well as female American composer Dorothy Rudd Moore, throughout France and the United States. Boulanger is recognized in her compositions through her frequent use of chromatics and her Debussy-esque

¹⁰ Sadie and Tyrell, 776.

¹¹ Sadie and Samuel, 95.

¹² Ibid., 79.

¹³ Ibid., 80.

modally-inflected melodic lines and parallel choral progressions.¹⁴ She was a co-founder of the American Conservatory at Fontainebleau where she became the director in 1948. Boulanger was a prominent musical figure in America during the 20th century. While touring the country as an organist in 1925, she conducted the Boston Symphony Orchestra, Philadelphia Orchestra, and the New York Philharmonic Orchestra and taught at Wellesley College, Radcliffe College, and the Julliard School. Because of Boulanger's success and accomplishments, she received honorary doctorates from Harvard and Oxford and an honorary fellowship of the Royal College of Music.¹⁵

German romantic composer and pianist, Fanny Mendelssohn, was often overlooked because her brother, Felix Mendelssohn, was also a composer. The two challenged each other musically and intellectually. Mendelssohn would give her brother advice on his compositions and Felix would encourage her compositions, but discouraged publication of them.¹⁶ Due to her lack of confidence about publishing her compositions, Mendelssohn relied on her brother's opinion of her musical abilities.¹⁷ In 1837, Mendelssohn chose to publish her compositions without her brother's input.

Mendelssohn became a central figure in a flourishing salon where she created most of her compositions. She favoured composers like Mozart, Bach, and Handel, who were considered to

¹⁴ Sadie and Tyrell, *Borowski to Canobbio*, 97.

¹⁵ Ibid.

¹⁶ Sadie and Samuel, 322.

¹⁷ Stanley Sadie and John Tyrell, *The New Grove Dictionary of Music and Musicians 2nd ed. Vol. 16: Martín y Coll to Monn*, (London: Macmillan Publishers Limited, 2001), 388.

be unfashionable at the time.¹⁸ While Mendelssohn mostly wrote lieder and piano pieces, she composed some larger more dramatic works in the early 1830s. Scholars have studied pieces of Mendelssohn's that are available to the public and have agreed that her "attention to craftsmanship and respect for traditional syntax and procedures" that is revealed in her works has been neglected.¹⁹

These are just three composers who became more prominent in Western music history and contributed valuable works and ideas to society. These composers are frequently mentioned in music history textbooks. The textbooks discuss the challenges these composers overcame and various prejudices they faced as female composers during their lives.

Influential American Female Composers

There is certainly a surplus of information available for more well-known female American composers such as Amy Beach. Not only is Beach mentioned in some American music history textbooks, but there have also been biographical works and scholarly articles written on Beach and her achievements. Beach is commonly paired with male American composer, George Chadwick. Journal articles on Beach's achievements, her influence in Western music, and her works have been written. One of the more prominent books on Beach's life was written by Adrienne Fried Block and discusses Beach's life and her works in extensive detail.²⁰ More information on Amy Beach is covered in Chapter Four. Unfortunately, there is less information available on American female composers before Beach's time.

¹⁸ Sadie and Samuel, 323.

¹⁹ Ibid.

While some of these composers have written about their lives and experiences themselves, such as Sara Bareilles and Mabel Daniels, some of these composers have been written about by students or journalists. Maryann McCabe wrote about the life, achievements, and compositions of Mabel Daniels in her doctoral dissertation and eventually wrote a book titled *Mabel Daniels: An American Composer in Transition*.²¹ Others have conducted interviews with composers such as Libby Larsen, Lori Laitman, and Dorothy Rudd Moore. These interviews have been made available online through YouTube, podcasts, and through books like Michael Slayton's *Women of Influence in Contemporary Music: Nine American Composers*²² and William C. Banfield's *Musical Landscapes in Color: Conversations with Black American Composers*.²³ For other composers, such as Clara Edwards and Jeanine Tesori, there is not much information available on their backgrounds or achievements. While there are brief articles or program notes that mention fractions of information about these composers, there is very little information otherwise.

Educational Resources

A review of textbooks commonly used in undergraduate music classrooms allowed for an analysis of how often female composers are mentioned. The second edition and most recent

²⁰ Adrienne Fried Block, *Amy Beach: Passionate Victorian: the Life and Work of an American Composer: 1867-1944*, (New York, NY: Oxford University Press, 1998).

²¹ Maryann McCabe, *Mabel Daniels: an American Composer in Transition*, (London: Routledge, 2019)

²² Michael Slayton, *Women of Influence in Contemporary Music: Nine American Composers*, (Lanham, MD: Scarecrow Press, 2011),

²³ William C. Banfield, *Musical Landscapes in Color: Conversations with Black American Composers*, (Lanham, Maryland: Scarecrow Press Inc., 2003)

edition of the *Norton Anthology of Western Music* are frequently used in music history courses and provided information and statistics on female composers.²⁴ The second edition of the *Norton Anthology of Western Music* was also used in this study.²⁵ Dr. Carol Kimball's *Art Song: Linking Poetry to Music*²⁶ as well as Kimball's *Song: A Guide to Art Song Style and Literature* included female composers.²⁷ *The Art of the Song Recital* by Shirlee Emmons and Stanley Sonntag provides the reader with sample recital programs, including composers to perform.²⁸ K. Marie Stolba's *The Development of Western Music Third Edition* is also frequently used in music history courses.²⁹

²⁴ Claude V. Palisca, *Norton Anthology of Western Music 2nd ed.* (New York: Norton, 1988).

²⁵ Claude V. Palisca, Donald Jay Grout, and J. Peter Burkholder, *Norton Anthology of Western Music 8th ed.* (New York: Norton, 2019).

²⁶ Carol Kimball, *Art Song: Linking Poetry and Music*, (Milwaukee, WI: Hal Leonard, 2013).

²⁷ Carol Kimball, *Song: A Guide to Art Song Style and Literature*, (Lanham, MD: Rowman & Littlefield, 2006).

²⁸ Shirlee Emmons and Stanley Sonntag, *The Art of the Song Recital*, (New York, NY: Schirmer Books, 1979).

²⁹ K. Marie Stolba, *The Development of Western Music 3rd ed.* (New York: McGraw-Hill, 1997).

CHAPTER THREE: METHODOLOGY

Introduction

The methodology of this research is largely based on historical information and vocal anthologies. The information provided by these resources will give a foundation for the research. The research plan includes two parts.

Design

The study will be a combination of historical research and ethnographic research, as well as quantitative research. The first research discussed and compiled revolved around historical events and biographical composer information. This research will focus on the historical events that occurred when the composers gained public attention. The historical research will be split into three categories: 1850 to 1920, 1920 to 1970, and 1970 to the present. Events such as the women's suffrage movement, the Great Depression, the world wars, and other notable historical events will be considered.

Part two of this research will involve studying anthologies. Studying the anthologies provides insight on how much music composed by American women is actually included in anthologies. The anthologies will be beneficial in discovering the exposure of female composers in repertoire commonly used by undergraduate vocal students.

Tools and Data Collection

This research will utilize the Jerry Falwell Library to investigate the historical significance of female American composers and the ethnographic significance of their work.

The first part of the research includes a collection of texts from the Jerry Falwell Library to examine the history of the female composers. In addition to the resources in the library, vocal anthologies that are personally owned and owned by other studio teachers were analyzed.

Limitations of the Study

Much research on the composers' backgrounds has been done. This study is restricted to already conducted historical research and limited filmed and recorded performances of the literature discussed in this paper.

Questions and Hypothesis

There is a need for analysis of the inclusion of works by American female composers in common repertoire as well as a need for an understanding of the history of American female composers. If historical research shows significant female contribution to vocal literature, then it would be appropriate for standard vocal anthologies to include substantial representation of their repertoire for singer performance study. However, if such representation is not present, then the lack of repertoire is contributing negatively to the inclusion of repertoire in undergraduate vocal study.

CHAPTER FOUR: RESEARCH FINDINGS

The research findings have been divided into various categories. The first section will discuss historical events that could have played a significant role in the increase in female American composers. The second section will expand on the backgrounds of influential American female composers. The final section of the chapter will discuss how frequently these composers are included in music courses in higher education.

Significant Historical Events

It is important for musicians to understand events in history that align with the times when female composers became more and more prominent. These events could have impacted the composers, encouraging them to compose or influencing what they were writing about. A brief analysis of significant events throughout history will help determine how the timeline of significant historical events lines up with the uprising of American female composers.

1850 to 1920

There were some events throughout American history that encouraged women to become more prominent forces in society, including in the music industry. The Civil War brought about songs of patriotism, romance, and loss. During the 1890s, women were granted the right to vote in some states. It was also during this time that Amy Beach's career was on the rise. With Beach's compositions being performed and published more frequently, more female composers started to emerge. During this time period, Susan B. Anthony was one of the biggest activists for women's rights. Figure 1 provides some significant historical events during this time.

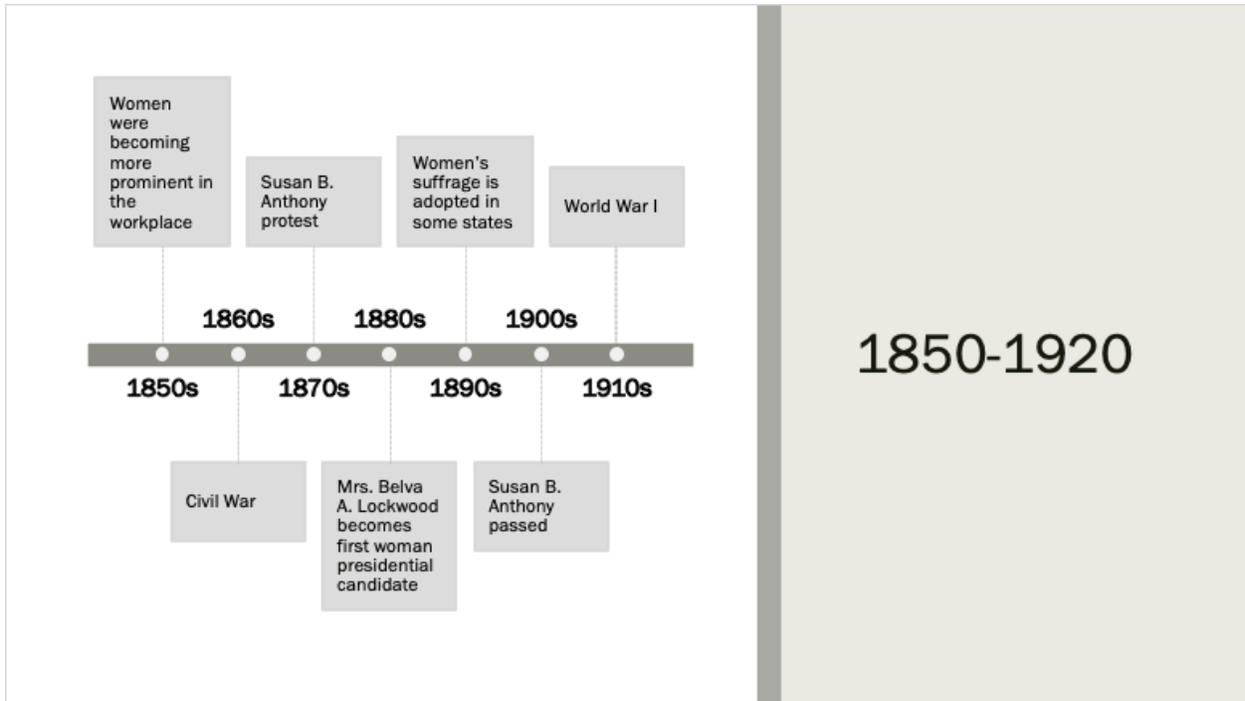


Figure 1

1920 to 1970

In these 50 years, there were many events happening that involved civil rights that could have impacted the increase in female composers as well as black composers. In the 1920s, women's suffrage was declared constitutional. The 1920s also brought about the jazz and blues era. The Great Depression caused unemployment to many people across America. American folk songs were being performed more frequently during this time period as well. Composers such as Dorothy Rudd Moore were becoming more prominent, as blacks were becoming more prominent in many aspects of society. Figure 2 showcases some prominent historical events that happened during this time period.

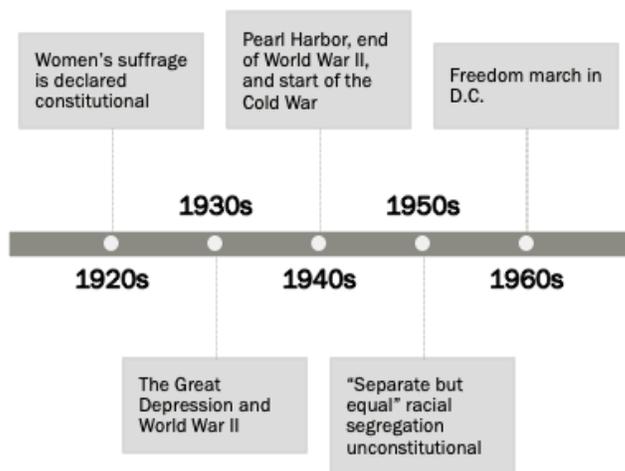


Figure 2

1970 to present

From the 1970s to the early 2000s, society has progressed with the inclusion of women in many ways. The first International Women’s Art Festival included a concert of three hours worth of music composed by women. Women began speaking out more against prejudices they have experienced, such as through the “Me Too” movement. This movement shined a light on women’s experiences with sexual assault and harassment. Figure 3 includes some prominent historical event during this time period.

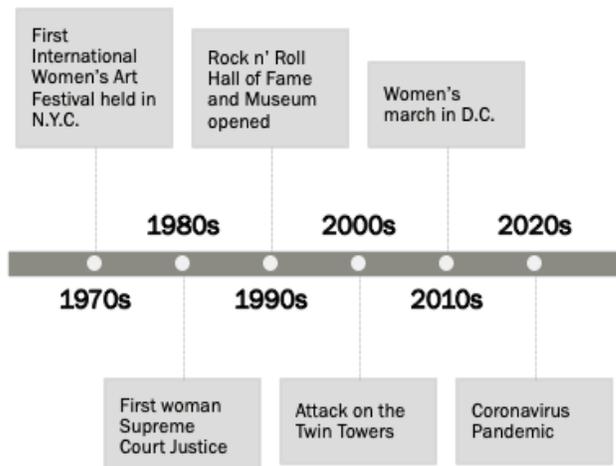


Figure 3

The Backgrounds of Influential American Female Composers

While many American female composers have had astounding accomplishments, some of these composers were especially significant in paving the way for those after them. Some of these composers held other jobs while composing, such as being journalists, teachers, or performers. The composers mentioned were and have continued to be significant inspirations for women in the composing industry.

Augusta Browne

Augusta Browne is described by Judith Tick as “one of the most prominent women composers in the 1840s and ‘50s.”³⁰ Browne published her work under her full name but found that some were confusing her with Harriet Mary “Miss Browne.” Although Augusta Browne is

³⁰ Tick, 150.

known as being an American composer, she was born in Ireland and emigrated to America with her family. Though she married at 35, she was widowed shortly after, causing her to become self-sufficient. Browne made a living through “teaching, performing, composing, and writing journalism.”³¹ Browne’s composing career began in popular ladies’ periodicals, such as *Godey’s Lady’s Book* and *New York Mirror*.

Since she was a journalist as well as a composer, the increase in popular magazines helped Browne’s career take off. She wrote short stories and music criticisms as well as songs and was a constant contributor to the *Columbian Lady’s and Gentlemen’s Magazine*.³²

Throughout her life, Browne wrote a minimum of two hundred piano pieces including solos, duets, and hymns, as well as publishing two books, twelve poems, and more than sixty music essays, short stories, and nonfiction pieces.³³ Browne’s work was regulated by her religious convictions and her class, seeing opera as ungodly and minstrel show music as a lower class than her “refined intellectual society.”³⁴ One statement that further reinforces Browne’s stance on her own compositions is from Judith Tick, stating, “Her songs, most of which were too elaborately structured to suit American popular taste, are best described as parlor arias, often in modified ABA plans.”³⁵ Tick explains that “Perhaps the most startling difference is the exclusivity of the genres in which most women worked: they wrote parlor music almost exclusively, songs and

³¹ Tick, 151.

³² Ibid., 152.

³³ Bonny H. Miller, “Augusta Browne: From Musical Prodigy to Musical Pilgrim in Nineteenth-Century America”, *Journal of the Society for American Music* 8, no. 2 (May 2014): 189. doi:10.1017/s1752196314000078.

³⁴ Tick, 152.

³⁵ Ibid.

dance for the social circle; not opera or chamber music, and only rarely church music, comic songs, or minstrel tunes.”³⁶ Some of Browne’s more notable works are “The Warlike Dead in Mexico,” “The Song for New England,” and “The Hibernian Bouquet,” which was a tribute to Thomas Moore’s *A Selection of Irish Melodies*.³⁷

One of Browne’s well-known articles was titled “A Woman on Women - with reflection on the other sex.”³⁸ In this article, Browne discusses male attitudes towards the female mind, as well as reconciling church teachings with women’s rights. Tick explains, “In addition, the article indicts men as vain and intemperate slanderers of women’s true worth, all standard themes by the 1860s among women’s rights advocates.”³⁹ It is interesting to see how Browne used her opportunities as a journalist to advocate for women’s rights and speak out against how men were treating women during this time. Browne’s article is covered with sarcasm that shows her frustrations with men as a professional female musician and writer. Augusta Browne was just one of many influential female composers during the 1800s.

Amy Beach

Possibly one of the most influential female composers in American music history is Amy Beach, known through her career as Mrs. H. H. A. Beach.⁴⁰ Beach could sing forty songs

³⁶ Tick, 4.

³⁷ Ibid., 153.

³⁸ Ibid.

³⁹ Ibid.

⁴⁰ Jane Bowers and Judith Tick, eds. *Women Making Music: the Western Art Tradition, 1150-1950*. (Urbana: Univ. of Illinois Press, 2005), 342.

exactly how she heard them by the age of one, improvise harmony to her mother's lullaby by the age of two, and was writing music at the age of four. After years of piano lessons from her mother, who Beach said was an excellent pianist, sixteen-year-old Beach made her debut in 1883 playing a concerto with an orchestra in Boston. In 1885, Amy Beach married Henry H. A. Beach, a physician and an amateur musician.⁴¹

Although she had been composing since she was four, Beach found it difficult to continue her formal education after a year of lessons on counterpoint and harmony.⁴² This resulted in Beach taking her education into her own hands. Beach gathered scores, books, and treatises on counterpoint, fugue, and orchestration, teaching herself how to compose. Beach's marriage allowed her to focus more on composing than performing, however she still performed in charity concerts.⁴³

A year after her husband died in 1910, Beach took advantage of her newly found freedom by sailing to Europe to perform in public more often, but was forced back to the United States in 1914 because of World War I.⁴⁴ After she returned to America, Beach put together a cross-country tour. Beach settled in New York, where she died in 1944. When she passed, Beach left over three hundred compositions.⁴⁵

Amy Beach has been recognized as "the first American-trained concert pianist, part of the first generation of American female instrumentalists, and the first woman to compose large-scale

⁴¹ Crawford, 364.

⁴² Ibid.

⁴³ Ibid.

⁴⁴ Ibid.

⁴⁵ Ibid.

works for the concert hall.”⁴⁶ Richard Crawford mentions in his book that although it was only discovered through persistent research, Beach was one of the first to use folk melodies to create a distinctively American style.⁴⁷ Her influence in American music history is one that helped pave the way for future female composers.

Beach wrote compositions for piano, secular and sacred choirs, orchestras, and was the first American female composer to create an opera.⁴⁸ Her opera, *Cabildo*, is said to be her most ambitious work of the 1930s, according to Adrienne Fried Block.⁴⁹ The opera is a one-act chamber opera, and consists of a speaking part, mixed chorus, two tenors, a mezzo, a baritone, a bass, and a soprano accompanied by a piano trio. According to Block, the challenge that Beach faced while composing the opera was finding a balance between black Creole melodies and her expressive post-Romantic compositional style.⁵⁰ This was not a new challenge for Beach, as she struggled to overcome her own compositional style with any other styles she chose to compose in.

Due to women being seen as the “weaker sex” during this time, as well as the social restraints that were placed on young girls, music was divided as to whether or not it was suitable for females.⁵¹ Crawford points out, “If [Beach] was the first American woman to compose successfully in large-scale forms, that was because the men who controlled such opportunities

⁴⁶ Crawford, 364.

⁴⁷ Ibid., 365.

⁴⁸ Block, 300-304.

⁴⁹ Ibid., 274.

⁵⁰ Ibid., 275.

⁵¹ Crawford, 365.

had resisted the idea that a female composer could meet the demands of the symphony, concerto, oratorio, or opera.”⁵² This statement shows that during this time, American men doubted that women would be able to successfully compose music for these larger-scaled settings. Had women been encouraged to compose for these types of environments, rather than looked down upon and deterred, there might have been many more accomplished composers like Beach. Amy Beach was not the only one to help with the acceptance of female composers in the late 1800s.

Mabel Daniels

Mabel Daniels, an acquaintance to Amy Beach, composed works that were well-known during her time, but not as well known today.⁵³ Beach and Daniels were two of the first four women to have their compositions performed by the Boston Symphony Orchestra, the other two composers being Margaret Ruthven Lang and Helen Hopekirk. There were some aspects of Daniels’ life that made it easier for her to pursue a career as a professional musician. Along with having musical and cultural connections through her family, Daniels was privileged, as she was part of the upper-middle class. Daniels attended Radcliffe College and was one of the first American female composers to be trained in a school, later using her connections to compose works for university ensembles.⁵⁴

In 1902, Daniels finished her time at Radcliffe and traveled to Germany to study at the Royal Conservatory in Munich, where she was the first woman to study score reading.⁵⁵ Since

⁵² Crawford, 365.

⁵³ McCabe, 2.

⁵⁴ McCabe, 3.

⁵⁵ Ibid., 68.

composition at this time was a predominantly male career, Daniels had to try harder and be more intentional in her efforts to become a successful composer. Even though Daniels was not in America during this time, the work she did was still impactful for future American female composers. One way Daniels made an impact in America from Germany, was through her book, *An American Girl in Munich: Impressions of a Music Student*, which explores her development as a student and a musician while studying in Munich, the transition of women's roles in society, and the typical characteristics of female composers' writings for the time period. Although her book is noted as being fictional, it is also recognized as being one of the only two records of her time abroad. Through her book, Daniels was able to depict what European life was like as an American, and as the only female student in her class. Maryann McCabe mentions, "Like prescriptive manuals, women's travelogues were implicit responses to changing women's roles during the late nineteenth century."⁵⁶ By writing this book, Daniels was able to assist in the normalizing of women coming into the public.

Although Mabel Daniels was a part of many groups of female composers, she believed female composers were at a disadvantage in two ways.⁵⁷ First, Daniels believed that women had more time-consuming responsibilities than men, making it so they had less time to compose.⁵⁸ Second, Daniels did not believe that women had the physical strength to compose extraneous works such as symphonies and operas.⁵⁹ To clarify what Daniels meant by her second belief,

⁵⁶ McCabe, 70.

⁵⁷ Ibid., 91.

⁵⁸ Christine Ammer, *Unsung: a History of Women in American Music*, (Westport, CT: Greenwood Press, 1980), 91.

⁵⁹ Ibid.

Ammer states, “The sheer burden of writing down, day after day, notes, dynamics, accents, and phrasing for all the different parts of an orchestral work was extremely hard work.”⁶⁰ However, believing these disadvantages did not deter Mabel Daniels from helping to pave the way for American female composers.

Daniels frequently approached music through text. She would look to inspiring textual works as her muse for compositions. Her composition *Song of Jael* Op. 37 is considered to be her masterpiece.⁶¹ The piece was inspired by Edwin Arlington Robinson’s poem “Sisera” and used newer musical techniques for the time. In reference to the complexity of the music in *Song of Jael* Op. 37, author Maryann McCabe writes, “The composer uses a thirdless quartal harmony and various modes and scales—especially the double harmonic minor—with the effect of creating an antique and exotic atmosphere and of expanding her work’s expressive harmonic potential.”⁶²

Clara Edwards

Unfortunately, not much information is available on Clara Edwards. Edwards was born in Minnesota and frequently wrote under the pseudonym of Bernard Haigh.⁶³ Edwards was a composer, singer, and pianist. She studied singing in Vienna but returned to America in 1914 where she continued her career as a singer and pianist. Edwards became a member of the

⁶⁰ Ammer, 91.

⁶¹ McCabe, 115.

⁶² Ibid., 241.

⁶³ Susan Stern, *Women Composers: A Handbook*, (Metuchen, N.J: Scarecrow Press, 1978), 73.

American Society of Composers, Authors and Poets in 1925.⁶⁴ She composed over 100 works and published more than 60 songs. Edwards composed sacred and secular music for choirs, solo piano, voice, animated films, and children's marionette films.⁶⁵ While her works were popular in her time, very few of them are still in print.

Dorothy Rudd Moore

Dorothy Rudd Moore is a living black American composer and poet. Moore received her Bachelor of Music from Howard University with studies in composition. She also studied composition during private lessons with Nadia Boulenger at the American Conservatory at Fontainebleau.⁶⁶ Moore co-founded the Society of Black Composers in 1962. She has had works commissioned and premiered by Opera Ebony, the National Symphony, and the Buffalo Philharmonic.⁶⁷ Moore taught music theory and piano at the Harlem School of the Arts, and also taught music history and music appreciation at New York University and Bronx Community College.⁶⁸

Moore frequently writes about black history. One of her works is a three-act opera titled *Frederick Douglass* which is “not so much an opera as a series of musical mediations on love,

⁶⁴ Sadie and Samuel, 156-157.

⁶⁵ “Clara Edwards,” Classical Music Composers, Philadelphia Chamber Music Society, accessed March 1, 2021, <https://www.pcmsconcerts.org/composer/clara-edwards/>.

⁶⁶ Banfield, 111-120.

⁶⁷ Ibid.

⁶⁸ Sadie and Samuel, 331.

death, religion, political oppression and eventual deliverance.”⁶⁹ Two of her most well-known compositions are *Weary Blues* and a song cycle called *From the Dark Tower*.⁷⁰ *Weary Blues* was originally written in 1972, but Moore recently revised it in 2019. *From the Dark Tower* is a piece written for voice, piano, and cello and uses texts from black poets such as Waring Cuny and Langston Hughes.⁷¹

Libby Larsen

In the late 1900s, American female composer Libby Larsen became known as “one of the most prolific and most performed living composers.”⁷² During an interview with Bruce Duffie, in referencing how composing had evolved since she had started, Libby Larsen was quoted as saying,

What I’m realizing now is that I may be the Renaissance composer at the end of the Renaissance, writing for crumhorns and recorders. I see the musical world around me changing so quickly, and the listening habits of my friends and I are changing as quickly. We are listening to mixed sounds and saying that that’s right, and when you can’t hear the flute, that’s wrong. Those kinds of things have made me stop and think about whether I have a life composing

⁶⁹ Tim Page, “Opera: World Premiere of “Frederick Douglass,”” *New York Times*, June 30, 1985, <https://www.nytimes.com/1985/06/30/arts/opera-world-premiere-of-frederick-douglass.html>.

⁷⁰ “Dorothy Rudd Moore,” Composers, Hildegard Publishing Company, accessed February 25, 2021, http://www.hildegard.com/composer_detail.php?id=135.

⁷¹ “From the Dark Tower by Dorothy Rudd Moore – program notes,” American Composers Alliance, accessed March 15, 2021, <https://composers.com/page/dark-tower-dorothy-rudd-moore-program-notes>.

⁷² “Full Biography.” Full Biography, Libby Larsen, accessed February 23, 2021, <https://libbylarsen.com/index.php?contentID=243>.

acoustical music for the next fifty years—which is what I’m hoping for—and is there a life beyond that.⁷³

Over the span of her career thus far, Larsen has composed over 500 works for orchestra; choir; dance; solo pieces for instruments such as flute, oboe, trombone, and percussion; as well as more than 15 operas.⁷⁴

Larsen’s earliest formal training was at Christ the King School, where she focused on Gregorian chants which allowed her to see the potential freedom in rhythm.⁷⁵ This would have an influence on her pieces later in life, such as *Aubade* for solo flute, *Dancing Solo*, and *Songs from Letters: Calamity Jane to Her Daughter Janey, 1880–1902* for soprano and piano.⁷⁶ After high school, Larsen studied at the University of Minnesota, where she and fellow student Stephen Paulus established the Minnesota Composers’ Forum, now known as the American Composers’ Forum.⁷⁷

Despite being born years after the times of Amy Beach and Mabel Daniels, Libby Larsen still experienced the same challenges they did as an American female composer. In an interview with the Cincinnati Enquirer, Libby Larsen stated, “I had the most trouble with discrimination and stereotyping while I was in school.”⁷⁸ While this goes to show that discrimination against

⁷³ Bruce Duffie, "Historic Interview: Libby Larsen, Composer," *Opera Journal* 50, no. 1 (03, 2017): 16, <http://ezproxy.liberty.edu/login?url=https://search-proquest-com.ezproxy.liberty.edu/docview/1889666850?accountid=12085>.

⁷⁴ Libby Larsen, “Full Biography.”

⁷⁵ Slayton, 192.

⁷⁶ *Ibid.*, 195.

⁷⁷ *Ibid.*, 192.

⁷⁸ Libby Larsen, “Full Biography.”

female composers was still prevalent during the mid-1900s, Libby Larsen's growing success was and still is proof that American female composers can prosper in society. However, as Larsen stated in her interview with the Cincinnati Enquirer, "In not performing music composed by women we have missed out entirely on what half our population has to say to us through music."⁷⁹

Jeanine Tesori

Jeanine Tesori is best known for her musical theatre compositions.⁸⁰ Her most popular shows include *Shrek The Musical*, *Thoroughly Modern Millie*, and *Caroline, Or Change*. Tesori has also done compositions for films and TV series such as *Gilmore Girls: A Year in the Life*, *Shrek the Third*, *Kronk's New Groove*, and *Mulan II*.⁸¹ Tesori is also recognized for an art song titled *The Girl in 14G* which "concerns a woman tormented by her neighbors who play jazz and opera records at all hours" and "moves rapidly between musical theater, jazz, and opera styles."⁸²

Tesori has had many accomplishments throughout her composing career. She is a member of the Dramatists Guild and became the first female composer to have two new musicals running simultaneously on Broadway. Tesori has had four Tony Award nominations and won

⁷⁹ Libby Larsen, "Full Biography."

⁸⁰ Keith E. Clifton, *Recent American Art Songs: A Guide*, (Lanham, MD: Scarecrow Press, 2008), 180.

⁸¹ "Jeanine Tesori," Composer, IMDb, accessed March 3, 2021, <https://www.imdb.com/name/nm1507221/>.

⁸² Clifton, 180.

the Tony Award for Best Original Score for her work on the musical *Fun Home*.⁸³ She is also known for not sticking with particular styles in her compositions. Instead, Tesori submerges herself in each production and makes it unique and individual according to the show.⁸⁴

Sara Bareilles

Sara Bareilles is a songwriter who is best known for her pop-style piano ballads. Born in 1979, she has many accomplishments as a young composer and songwriter. Bareilles developed the idea for the original musical *Waitress* based off of an early 2000s film. The Broadway production had the first all-female creative team with Bareilles serving as the songwriter.⁸⁵ Bareilles has received several Tony Award Nominations and two Grammy Award Nominations. She also released her book in 2015 titled *Sounds Like Me: My Life (So Far) In Song*, which was a *The New York Times*-bestselling memoir. Bareilles has contributed songs to many television shows and films, as well as other Broadway musicals, such as *Spongebob the Musical*.⁸⁶ Bareilles describes her music as “piano-based pop soul” and writes to “convey vulnerability and wisdom in lyrics that speak honestly about relationships from a woman’s point of view.”⁸⁷

⁸³ “Jeanine Tesori,” People, Music Theatre International, accessed March 10, 2021, <https://www.mtishows.com/people/jeanine-tesori>.

⁸⁴ Nathan Hurwitz, *Songwriters of the American Musical Theatre: A Style Guide for Singers*, (New York, NY: Routledge, 2017), 289.

⁸⁵ Matthew Hoch and Linda Lister, *So You Want to Sing Music by Women: A Guide for Performers*, (Lanham, MD: Rowman & Littlefield Publishers, 2019), 38.

⁸⁶ Hoch and Lister, 39.

⁸⁷ “Sara Bareilles,” Artist Overview, Warm 106.9, accessed March 8, 2021, <https://live.warm1069.com/listen/artist/e54be6b7-5c26-4b47-bb3f-c137429b9b55>

Inclusion of Study of American Women in Music in Higher Education

American female composers have offered pedagogical value in their music for decades now. Amy Beach's *Three Browning Songs* includes multiple key changes and meter changes from complex to simple meters. Libby Larsen's *Try Me Good King* has rich accompaniment that includes lute songs from the likes of John Dowland and Praetorius to make the song cycle more interesting and historical. How often are these composers discussed or mentioned in literature commonly used in higher education?

Textbooks commonly used in music classrooms were analyzed to see how frequently female composers were included. Dr. Carol Kimball intentionally included an entire section on female composers and poets in her book *Art Song: Linking Poetry and Music* and includes female composers in her repertoire suggestions throughout the book.⁸⁸ In Kimball's *Song: A Guide to Art Song Style and Literature*, Kimball lists composers by country and includes female composers, as well as an appendix of song composers by nationality which includes hundreds of composers, male and female.⁸⁹ In other textbooks such as the *Norton Anthology of Western Music*, the information provided on American female composers specifically was underwhelming. Emmons and Sonntag provided eight sample recital programs, none of which had any female composers listed.⁹⁰ Figure 4 provides an extensive list of American female composers found in this research.

⁸⁸ Kimball, *Art Song*.

⁸⁹ Kimball, *Song*.

⁹⁰ Emmons and Sonntag.

American Female Composers		
1850-1920	1920-1970	1970-Present
Amy Beach	Doris Akers	Lettie Beckon Alston
Florence Newell Barbour	Maryanne Amacher	Rosalina Abejo
Isabella Beaton	Ruth Anderson	Beth Anderson
Alice Barnett	Ysaye Maria Barnwell	Laurie Anderson
Carrie Jacobs Bond	Marion Eugénie Bauer	Elinor Armer
Gena Branscombe	Mary Edward Blackwell	Regina Harris Baiocchi
Augusta Browne	Esther Ballou	Sara Bareilles
Laura Sedgwick Collins	Bebe Barron	Elaine Barkin
Elizabeth Sprague Coolidge	Cathy Berberian	Barbara Benary
Mabel Wheeler Daniels	Roberta Bitgood	Christine Berl
Abbie Gerrish-Jones	Carla Bley	Susan Morton Blaustein
Helen Hopokirk	Margaret Bonds	Victoria Bond
Helen Hood	Edith Borroff	Wendy Carlos
Celeste de Longpré Heckscher	Radie Britain	Nancy Laird Chance
Clara Anna Korn	Ruth Crawford-Seeger	Suzanne Ciani
Margaret Ruthven Lang	Mildred Couper	Sheree Clement
Maude Nugent	Lucille Crews	Laura Clayton
Susan McFarland Parkhurst	Dorothy Love Coates	Gloria Coates
Emma Marcy Raymond	Frances Ulric Cole	Eleanor Cory
Julie Rivé-King	Fannie Charles Dillon	Tina Davidson
Clara Kathleen Rogers	Ruth Lynda Deyo	Michelle Ekizian
Constance Faunt Le Roy Runcie	Marjorie Eastwood Dudley	Diamanda Galás
Emma Roberto Steiner	Emma Lou Diemer	Kay Gardner
Florence Edith Clinton Sutro	Lucia Dlugoszewski	Janice Giteck
Stella Prince Stocker	Judith Dworkin	Micki Grant
Patty Stair	Clara Edwards	Beverly Grigsby
Mary Elizabeth Turner Salter	Olga Pozzi Escot	Sorrel Hays
Jane Sloman	Eleanor Everest Freer	Katherine Hoover
Letitia Katherine Vannah	Vivian Fine	Laura Kaminsky
Mary Knight Wood	Lillian Fuchs	Barbara Kolb
	Elizabeth Gyring	Libby Larsen
	Miriam Gideon	Joan La Barbara
	Mary Howe	Lori Laitman
	Ethel Glenn Hier	Anne LeBaron
	Helen Eugenia Hagan	Priscilla McLean
	Jean Eichelberger Ivey	Cindy McTee
	Dorothy James	Joyce Mekeel
	Eva Jessye	Meredith Monk
	Ruth Lomon	Charlotte Moorman
	Dorothy Rudd Moore	Gladys Mercedes Nordenstrom
	Mary Carr Moore	Jane O'Leary
	Kathleen Lockhart Manning	Pauline Oliveros
	Frances McCollin	Alice Parker
	Ursula Mamlok	Maggi Payne
	Mana-Zucca	Liz Phillips
	Roberta Martin	Elizabeth Hayden Pizer
	Undine Smith Moore	Claire Polin
	Edith Rowena Noyes	Patrice Rushen
	Dika Newlin	Elizabeth Raum
	Florence Beatrice Price	Sally Johnston Reid
	Julia Perry	Anna Rubin
	Caro Roma	Evelyn Simpson-Curenton
	Marga Richter	Judith Shatin
	Lily Theresa Strickland	Sheila Silver
	Ruth Schonthal	Laurie Spiegel
	Philippa Duke Schuyler	Elizabeth Swados
	Daria Semegen	Jeanine Tesori
	Netty Simons	Diane Thome
	Pril Smiley	Joan Tower
	Julia Smith	Mary Jeanne Van Appledorn
	Gitta Steiner	Nancy Van de Vate
	Peggy Stuart-Coolidge	Elizabeth Vercoe
	Kay Swift	Gwyneth Van Anden Walker
	Anice Potter Terhune	Joelle Wallach
	Louise Talma	Julia Wolfe
	Catherine Murphy Urner	Judith Lang Zaimont
	Harriet Ware	Arlene Zallman
	Elinor Remick Warren	Ellen Taaffe Zwilich
	Vally Weigl	
	Ruth White	
	Mary Lou Williams	
	Ruth Shaw Wylie	
	Marilyn Jane Ziffrin	

Figure 4

An analysis of standard vocal repertoire anthologies that are commonly used by most undergraduate beginning vocal students revealed how frequently female composers are included in vocal anthologies. These anthologies include anywhere between 28 and 50 works. In figure 4, these common vocal anthologies are listed. Author and editor, Dr. Carol Kimball, includes many female composers in the literature she writes and edits. Many of the anthologies that included female composers were edited by Dr. Kimball.

Book	Number of Songs	Number of Songs Composed by Women
First book of Soprano Solos Volume 1	33	3
First book of Soprano Solos Volume 2	34	0
First book of Soprano Solos Volume 3	34	2
First book of Mezzo-Soprano Solos Volume 1	34	3
First book of Mezzo-Soprano Solos Volume 2	37	1
First book of Mezzo-Soprano Solos Volume 3	37	2
First book of Tenor Solos Volume 1	35	1
First book of Tenor Solos Volume 2	36	0
First book of Tenor Solos Volume 3	34	0
First book of Baritone-Bass Solos Volume 1	32	1
First book of Baritone-Bass Solos Volume 2	34	0
First book of Baritone-Bass Solos Volume 3	36	2
Second book of Soprano Solos Volume 1	29	2
Second book of Soprano Solos Volume 2	33	1
Second book of Mezzo-Soprano Solos Volume 1	32	0
Second book of Mezzo-Soprano Solos Volume 2	33	3
Second book of Tenor Solos Volume 1	32	0
Second book of Tenor Solos Volume 2	33	0
Second book of Baritone-Bass Solos Volume 1	31	1
Second book of Baritone-Bass Solos Volume 2	29	0
Standard Vocal Literature for Soprano	30	0
Standard Vocal Literature for Mezzo-Soprano	30	0
Standard Vocal Literature for Tenor	30	0
Standard Vocal Literature for Baritone	30	0
Standard Vocal Literature for Bass	30	0
American Art Song Anthology	50	1
American Aria Anthology	32	0
Art Songs in English Low-Voice	50	2
Art Songs in English High-Voice	50	2
28 American Art Songs	28	1
Romantic Art Songs	50	3
Contemporary Art Songs	28	0
The Art Song Anthology High Voice	40	1
The Art Song Anthology Low Voice	40	1

Figure 5⁹¹

Overall, the findings proved that the hypothesis stated in Chapter One was correct. The research findings show that the lack of information about and repertoire by female composers is contributing negatively to the inclusion of repertoire in undergraduate vocal study.

⁹¹ For more information on these publications, please see bibliography.

CHAPTER FIVE: CONCLUSIONS

In conclusion, there is a lack of knowledge, recognition, and inclusion of female American composers in undergraduate repertoire and education. This lack can contribute to the way undergraduate students view composers and their understanding of vocal literature that is available to them. Female composers create works that are pedagogically valuable, but because they are not included in standard anthologies or available in online recordings, the potential pedagogical value remains unrecognized. Compositions by male composers are not the only compositions that can provide pedagogical value to undergraduate students.

Summary of Study

The intent for this study was to bring awareness to the lack of inclusion of female American composers in undergraduate literature through historical and quantitative research. An analysis of commonly used vocal repertoire anthologies was conducted to see how female composers in general are included in these anthologies. Another analysis was conducted on frequently used music history textbooks to see the inclusion of female composers in undergraduate music education.

Summary of Purpose

The purpose of this research was to provide awareness of the existence and the contribution that American female composers have made to standard vocal repertoire and their pedagogical value. Examining historical events and their impact on female American composers as well as exploring influential female American composers and their recognition proved to be important steps in broadening the performance of their repertoire. This knowledge can allow

students to understand that there is more music available to them than they are being exposed to. This can also provide awareness that female American composers exist and can offer pedagogical value in the classroom and the voice studio.

Summary of Procedure

This study was a combination of historical research and ethnographic research, as well as quantitative research. The first part of the research involved research on the composers being discussed as well as historical events. This research focused on the historical events that occurred when the composers gained public attention. The historical research was split into three categories: 1850 to 1920, 1920 to 1970, and 1970 to the present.

Part two of this research involved studying anthologies, both from a personal collection and borrowed collections. Studying these anthologies provided insight on how much music composed by American women is included in anthologies. The anthologies were beneficial in discovering the lack of exposure of female composers in repertoire commonly used by undergraduate vocal students.

This research utilized the Jerry Falwell Library to investigate the historical significance of female American composers and the ethnographic significance of their work. The first part of the research included a collection of texts from the Jerry Falwell Library to examine the history of the female composers. The second part of the research included an analysis of borrowed and personal collections of anthologies of vocal music.

Summary of Findings and Prior Research

As previously stated, research has been done on the composers discussed in this study. Analysis of this research showed that there is more information on some composers than others. Scholars have conducted research on the backgrounds and accomplishments of composers such as Amy Beach, Mabel Daniels, and Libby Larsen. But there is very little representation and inclusion of these composers outside of biographical works and interviews. The analysis of 34 frequently used vocal anthologies showed that there were no more than three works by women included in anthologies that had anywhere between 28 and 50 works in them. With a total of 1,186 works, it was discovered that only 33 of them, or 2.78% of the works included in these anthologies are composed by women.

Recommendations for Future Study

American female composers have written works that have similar or more pedagogical value than works composed by their male counterparts. These composers deserve to be included in commonly used vocal anthologies and other literature used in music classrooms. More research on the lesser known composers' backgrounds, works, and accomplishments should be conducted in the future. Analyses on their compositions should be done to prove their pedagogical worth and value. Lastly, edits and revisions should be considered to include these composers in vocal anthologies frequently used in the undergraduate vocal studio.

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