

University of Nevada, Reno

**Changing the Landscape:
Toward Equitable Programming
Highlighting Choral Works by Women Composers**

A dissertation submitted in partial fulfillment of the requirements for the degree of
Doctor of Musical Arts

by

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ABSTRACT

Changing the Landscape advocates for increased programming of choral compositions by women composers. Progress toward equitable programming is being realized especially for twenty-first century women composers; however, when surveying which pieces are selected within major genres of the choral canon, works by men are represented disproportionately. It is my view that this gap perpetuates not for lack of feminist research or artistic output, but for lack of an established tradition and lack of exposure (e.g., choral literature texts, choral conference concert programming, reading sessions). Conductors have more access than ever before to a myriad of high quality choral works by women in every genre performed in concert. This document analyzes choral works for eight varied genres and highlights the composer as a guide for conductors who feel compelled, as I do, to do their part in lessening this disparity. The compositions I use as exemplars are “Baciai per aver vita” from *Ghirlanda de madrigali a quattro voci* (1593) by Vittoria Aleotti and for which I include a new performance edition, “Abendfeier in Venedig” from *Drei Gemischte Chöre* (1848) by Clara Schumann, “Peace I Leave with You” from *Three Choral Responses*, Op. 8 (1891) by Amy Beach, “Daniel, Daniel, Servant of the Lord” (1953) arranged by Undine Smith Moore, “The Crucifixion” from *Simon Bore the Cross* (1964) by Margaret Bonds, “Benedictus” from *amass* (2007) by Jocelyn Hagen, “Ring Out, Ye Bells!” (2013) by Dale Trumbore, “Goin’ Across the Mountain” (2016) by Ellen Gilson Voth, and “Even

After All This Time...” (2016) by Reena Esmail. I append interviews with Jocelyn Hagen, Dale Trumbore and Ellen Gilson Voth.

DEDICATION

I dedicate this dissertation to the late Gerald “Jerry” Edmonds (1936-2022), a masterful choral conductor who always modeled both excellence and humility—a pairing that is exceedingly rare in the field. I will forever cherish the time I spent in music ministry at The Moody Church benefitting from his kind mentorship.

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Greatest thanks to my wife Ashton, mother to our Pearl (3 years) and Evelyn (1 year) and expectant mother to our third. Her sacrificial love enabled me, a full-time educator and full-time student, to complete my terminal degree—all the while excelling in her own demanding Community Relations profession.

Thanks to Jocelyn Hagen, Ellen Gilson Voth, Reena Esmail and Dale Trumbore and to all the publishing houses of the composers who have allowed me to print all the musical examples here free of charge.

I thank Carson City Symphony Association, especially David and Ellie Bugli, and my beloved Carson Chamber Singers who prepared and generously shared the music of this dissertation in performance.

I am filled with gratitude for my community of faith at Living Stones Church who cared for me for the past decade and throughout this program.

A special thanks to Dr. Julia Davids who showed me that my calling was to the choral art and gave me my first baton along with a generous amount of undeserved podium time. I thank my mentors at Westminster Choir College and Dr. Andrew Megill for fostering my love for choral literature—Early Music in particular.

In promoting the works of composers who share a gender that is not my own brings with it inherent barriers, so I owe a great deal of thanks to and reliance on the work of the many feminist musicologists cited in this document. Thank you to my committee member, Dr. Julianne Lindberg, for guiding me in this regard and for valuable feedback along the way. I am grateful to Dr. Paul Torkelson, my advisor, for his expert

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INTRODUCTION

“This is the day in 1920 when women gained the right to vote. I find that I am so grateful when I think about women in my field that have worked so hard and been so persistent pushing that glass ceiling higher and higher so that I have had the opportunity to live my dream and conduct orchestras all over the world. How cool is that?... Thank you to all the women and men working tirelessly to make this world a more fabulous place by creating wonderful opportunities for women in every sphere of life.”¹

-Laura Jackson, conductor of the Reno Philharmonic,
on Women’s Equality Day 2022

Another sphere of musical life where women have been underrepresented is of course in composition. There are now publishers such as Hildegard Publishing Company who are committed to seeking out the works of women composers and notable albums of their music performed by world class ensembles such as The Philadelphia Orchestra’s 2022 GRAMMY® award-winning album² for “Best Orchestral Performance” of Florence Price’s Symphonies No. 1 & 3 or Lorelei Ensemble whose mission is “to create and champion bold artistic work that points toward a new normal for women in music. We are deeply committed to crafting musical experiences that are transformative—for us, our audience, and our art form. Through commissioning, performance, and education, Lorelei is carving out a boundless new space for women to be among, and become, our most powerful and important creators.”³ The aim of this document is to be a practical guide for choral conductors researching works by women composers to program which display the

¹ Laura Jackson, “Happy National Women’s Equality day! Here are a few words from our conductor @lauraconductor,” Instagram, TheRenoPhil, August 26, 2022.

<https://www.instagram.com/reel/Chu7zSaNpkl/?igshid=Zjc2ZTc4Nzk=>

² Florence Price, Symphonies No. 1 & 3, the Philadelphia Orchestra, conducted by Yannick Nézet-Séguin, release date September 24, 2021, Deutsche Grammophon, CD.

³ Lorelei Ensemble, “What We Do,” accessed January 13, 2023,

<https://www.loreleiensemble.com/>.

highest levels of excellence and musical merit. *Changing the Landscape* seeks to advance the choral canon through increased programming of choral compositions by women composers. The choral community has recognized and responded to the need to program, with equity, the works of historically marginalized composers, and this document contributes to closing the programming gap that persists through advocacy. The madrigals of Vittoria Aleotti are, after four centuries, being lifted out of relative obscurity. Not only Robert *but also* Clara composed quality nineteenth century choral music. Amy Beach offers a treasure trove of choral works especially in the realm of sacred music. Undine Smith Moore and Margaret Bonds are now in the twenty-first century being widely recognized as two of our great American composers who were marginalized not only by their gender, but also by their race. Jocelyn Hagen, Dale Trumbore, Ellen Gilson Voth and Reena Esmail contribute to the growing body of work by living women composers and to the discussion surrounding programming issues within the choral tradition.

Since the late seventies, a growing body of literature has been published in the general history of women composers by mostly women scholars such as Christine Ammer, Jane L. Baldauf-Berdes, Katherine Bergeron, Adrienne Fried Block, Magda Bogin, Jane Bowers, Marcia Citron, Susan C. Cook and Judy S. Tsou, Sarah Cooper, Suzanne G. Cusick, Janice Drakich, Sophie Drinker, Leslie C. Dunn, Selma Epstein, Karen Famera, Sophie Fuller, Virginia Grattan, Mildred Denby Green, Julie Anne Sadie, Barbara Garvey Jackson, Diane Jezic and Elizabeth Wood, Linda K. Kivi, Ellen Koskoff, Anya Laurence, Jane Weiner Le Page, Kimberly Marshall, Margaret Myers, Carol Neuls-

Bates, Tiffany Ng, Karin Pendle, Sally Placksin, Nancy B. Reich, Ruth A. Solie, Judith Tick and Judith Lang Zaimont. While to a much lesser degree, research has been put forth by some men including Philip V. Bohlman, James Briscoe, Aaron I. Cohen, Otto Ebel and Craig Monson.⁴ However, after centuries of lacking opportunities, there is still much work to be done, and as Reno Philharmonic conductor Laura Jackson stated, both women and men must work tirelessly in both research and performance that contributes to diverse perspectives.⁵

This document utilizes the historical method to place these composers in their social contexts so modern conductors may gain an appreciation for their importance in the broader story of music history. It also utilizes the analytical method for their choral scores in order to examine compositional techniques and definitive characteristics of their music. Finally it utilizes a critical-interpretive method seeking to evaluate what these

⁴ For notable contributions see Christine Ammer, *Unsung: A History of Women in American Music* (Westport: Greenwood Press, 1980). *Women Making Music: the Western Art Tradition 1150-1950*. ed. Jane M. Bowers and Judith Tick (Urbana: University of Illinois Press, 1986). Marcia J. Citron, *Gender and the Musical Canon* (Urbana: University of Illinois Press, 2000). *From convent to concert hall: a guide to women composers*. ed. Sylvia Glickman and Martha Furman Schleife (Westport: Greenwood Press, 2003). Carol Neuls-Bates, *Women in Music: an Anthology of Source Readings from the Middle Ages to the Present*. Rev. ed. (Boston: Northeastern University Press, 1996). *The New Grove Dictionary of Women Composers*, ed. Julie Anne Sadie and Rhian Samuel (London: Macmillan Press Limited, 1994).

⁵ For example, the American Choral Directors Association states, “In pursuit of our Mission and Vision, we will review and implement recommendations from the 2020 Diversity Study and input from our membership to ensure ACDA pursues accessibility, diversity, equity, and inclusion through choral singing and outreach to potential choral participants.” American Choral Directors Association, “Diversity in the Work of Choral Musicians,” About ACDA, accessed May 5, 2023, <https://acda.org/about-us>.

women composers' musical works mean within both their respective and our current historical, political and sociological contexts.

Increased programming of women composers is part of a larger conversation wherein the choral field is responding to issues surrounding Diversity, Equity, Inclusion and Accessibility (DEIA). I attended the 2023 American Choral Directors Association National Conference "A Place of Belonging" held in Cincinnati in February. By my count, 37 of the 56 interest sessions were directly related to interest surrounding DEIA.

Others in the choral field are responding to this programming need as well. The Institute of Composer Diversity (ICD) has developed tools to help conductors diversify their repertoire and programming introducing the Choral Works Database in the March/April 2023 Choral Journal in an article by the Database Co-Coordinators Elaine Bennington, Helena von Rueden, and Wanda Vásquez García.⁶ The ICD's programming goals on its suggested Best Practices webpage include (1) a minimum of a quarter of a season with works by living composers and (2) a quarter by women composers and by composers of color combined (with as equal a distribution as possible).⁷

Tokenism can occur when choral directors incorporate a small number of women composers in order to give the appearance of equality within their programming. How can choral directors broaden their selection of composers without trivializing the

⁶ Elaine Bennington, Helena von Rueden, and Wanda Vásquez García, "Working toward Balanced Programming with Tools from the Institute for Composer Diversity Choral Works Database," *The Choral Journal* 63, no. 7 (March 2023): 55-59.

⁷ "Best Practices," Institute for Composer Diversity, accessed April 1, 2023, <https://www.composerdiversity.com/best-practices-2023>.

perspectives they seek to engage with as merely symbolic? First, they must make a practice of *regularly* commissioning and programming all kinds of composers. Secondly, they must engage *relationally* with traditions that are not their own to ensure that their efforts are more than perfunctory nods. Where tokenistic programming takes an additive approach, a more authentically inclusive approach, for which I advocate, is founded upon a trusting choral community that engages with diversity through a respectful relationship.

My research is motivated by a desire for audiences to hear these under-programmed voices. I want choral conductors to bring these pieces to their ensembles and to their communities—and not only on “Women Composer Concerts.” Each piece brings with it its own musical language, its own challenges, and its own questions it provokes. There are a host of worthy composers to be highlighted; however, I intentionally included five pioneers from the Renaissance to the twentieth century (some more well known than others), and four who are among the finest choral composers active today. With the exception of Aleotti, all of the selected composers write far beyond the scope of the highlighted genre.

Part I: Five Contributions by Trailblazing Women Composers

CHAPTER 1: The Madrigal–Vittoria Aleotti

Vittoria Aleotti (c.1574 - c.1646) was born in Ferrara, the second daughter of Giovanni Battista Aleotti, a prominent architect and stage designer at the Court of Duke Alfonso d'Este II. Women musicians from this time period tended to come from “what we would now call upper middle-class of either important artists or wealthy merchants, where the place of music in the traditional education of the ladies aspiring to courtly life uncovered and developed their talent for music and eventually prepared them for their careers.”⁸ Her father had the means to hire such prominent musicians as Alessandro Milleville and Ercole Pasquini to educate the five sisters.⁹ Aleotti thus had an early education in music theory and keyboard study and would from the age of six or seven spend several years training at the convent of San Vito in Ferrara, whose nuns were famous for their musical education and virtuosic skill in performance. Vittoria Aleotti is argued by some to be the same as Raffaella Aleotti who later published a book of motets.¹⁰ I join scholar Martha Furman Schleifer in referring here to Vittoria as the composer of madrigals and Raphaela as the composer of motets.¹¹

⁸ Anthony Newcomb, “Courtesans, Muses, or Musicians? Professional Women Musicians in Sixteenth-Century Italy,” in *Women Making Music : the Western Art Tradition 1150-1950*. ed. Jane M. Bowers and Judith Tick (Urbana: University of Illinois Press, 1986), 100.

⁹ Giovanni Battista Aleotti writes about this in his dedication of Vittoria’s *Ghirlanda de madrigali* (1593).

¹⁰ Thomasin LaMay includes expanded information concerning the theory of the composers being one and the same in “Vittoria Aleotti/Raphaela Aleotti,” in *Women Composers: Music Through the Ages*, vol. 1. ed. Sylvia Glickman and Martha Furman Schleife (New York: G. K. Hall, 1996), 136-137 while Jane M. Bowers maintains its unlikelihood in “The Emergence of Women Composers in Italy, 1566-1700,” in *Women*

Beginning with the first compositions by a woman to be published anywhere, Madalena Casulana's four madrigals, which appeared in the anthology *Il Desiderio* in Venice in 1566, and continuing to the end of the sixteenth century, Italian women were joining the ranks of the masters of Renaissance polyphony such as Orlando di Lasso and Cipriano de Rore. These composers included Paola Massarenghi of Parma (1585), Cesarina Ricci di Tingoli (1597), Raffaella Aleotti (1593) and this chapter's composer Vittoria Aleotti of Ferrara (1591, 1593).¹²

Aleotti's *Ghirlanda de madrigali a quatro voci* (1593) is a remarkable collection of 21 madrigals by the Italian Augustinian nun, composer and keyboardist—both organ and harpsichord.¹³ It includes several settings of texts by the illustrious Italian poet Guarini and provides a rare example of a sixteenth-century woman, especially a teenager, composer appearing in print. “Baciai per aver vita” is the second madrigal in the book. This particular text was also set by Capilupi and Gastoldi, among others. As is characteristic of the genre, Aleotti uses text painting to playfully and dramatically portray

Making Music : the Western Art Tradition 1150-1950. ed. Jane M. Bowers and Judith Tick (Urbana: University of Illinois Press, 1986), 155-156.

¹¹ Martha Furman Schleifer, “The Middle Ages and the Renaissance,” in *From convent to concert hall: a guide to women composers*. ed. Sylvia Glickman and Martha Furman Schleife (Westport: Greenwood Press, 2003), 26-28.

¹² Jane M. Bowers, “The Emergence of Women Composers in Italy, 1566-1700,” in *Women Making Music : the Western Art Tradition 1150-1950*. ed. Jane M. Bowers and Judith Tick (Urbana: University of Illinois Press, 1986), 116-117.

¹³ For an adaptation, with permission, of the research of W. Richard Shindle, Ph.D., Professor Emeritus, Kent State University and C. Ann Carruthers, Ph.D., Asst. Professor of Music (ret.), Kent State University regarding Aleotti and *Ghirlanda de madrigali*, see the notes in Amelia LeClair's excellent album “Love Songs of a Renaissance Teenager.” *Cappella Clausura*, release date February 12, 2014, CD Baby, CD.

the desire of a passionate lover complete with innuendo—especially sexual release associated with death.

Baciai per aver vita,
 I kissed in order to have life,
Ch'ov'è bellezza è vita,
 for where there is beauty there is life,
ed ebbi morte:
 and found death:
Ma morte sì gradita,
 but such a welcome death,
Che più bramata sorte
 that a more coveted fate
Vivendo non avrei:
 I could not have had while living:
Nè più bramar potrei
 nor could I desire more
Da sì soave bocca in un bel volto.
 from so tender a mouth in a lovely face.
Baciando, il cor mi fu rapito, e tolto.
 Kissing, my heart was ravished and taken away.¹⁴

-Giovanni Battista Guarini (1538-1612)

“Baciai per aver vita” can be understood in much the same way that Susan McClary thoroughly analyzes the all-time favorite of the madrigal repertory, Arcadelt’s “Il bianco e dolce cigno.” Both are in Ionian mode (I acknowledge it is possible to see the Aleotti as G Mixolydian), and like Aleotti, Arcadelt presents

an extraordinarily complex model of Selfhood that touches on many of the most important themes of the next several centuries: tensions between a speaking subject and an inner core of exquisite sensitivity, simulation of the experience of sexual bliss, implied homologies between erotic and religious ecstasy, anxiety over the loss of control entailed in passionate transport, and the mysterious mechanism of desire, which fuels a sense of agency even as it seems to come unbidden from a source nonidentical with the Self.¹⁵

¹⁴ Translation by C. Ann Carruthers.

¹⁵ Susan McClary, *Modal Subjectivities: Self-fashioning in the Italian Madrigal* (Berkeley: University of California Press, 2004), 59-67.

As is also characteristic of the late sixteenth century Italian madrigal, the musical texture often alternates between polyphony and homophony. This madrigal begins with eight measures of polyphony, then seven of homophony, ten of polyphony, five of homophony ending with two sections of polyphony.

The Alto, then Bass, then Tenor begin on C, but the Soprano initiates the modal conflict so characteristic of the genre with a confident G at which point the F-sharp leading tones begin to bring life (*vita*) to make the act of kissing more vivacious. As the homophonic texture takes over solidifying all four voices in C Ionian with F-naturals, leading tone B-naturals, and cadential figures of Sol-Do in the Bass, the beauty (*bellezza*) of this mode is as rudimentary as it gets. Cue the G-sharp in the Soprano voice which leads us to death (*morte*) by way of Phrygian half cadence. The settling into the relative minor of A Aeolian is as “welcome” a death as they come. After returning to the coveted (*bramata*) imposter G via a half cadence on *sorte* (fate), each voice returns with staggered entrances as the participants eagerly enter and hasten on *soave* (tender) and linger on *boca* (mouth) which leaves little to the imagination in this sexual encounter. All voices are kissing (*baciando*) in A Aeolian then giving a good Lydian ravishing (*rapito*) causing the listeners to raise their eyebrows with the altered whole tones erecting the ascending line further. Increasing the pace of the tempo as we anticipate...culmination... would be an appropriately graphic interpretation. The return to C in the final cadence, while not surprising, does incite a harshness that is even more austere with the *tolto* kidnapping of the chord's third as the madrigal is concluded with postcoital dysphoria—robbing the listener of full satisfaction.

The ensemble should bring out the rhythmic vitality and declamatory nature of the homophonic sections always giving less emphasis to the unaccented syllables of the text (e.g., *VI-ta*, *MOR-te*, *vi-VEN-do*, *av-RE-i*, *po-TRE-i*). Common challenges that may occur related to Italian diction include dentalizing [t] with an alveolar sound [t̪] for example in the word *vita*. When a plosive is doubled (e.g., *ebbi* and *bocca*) the stop in it is pronounced significantly longer, resulting in a stronger release. The native English speaker will also need to rehearse not only the “ts” in “*bellezza-é*,” but also the elided vowels “*a-è*” within the quarter note. A similar elision occurs on “*rapito-e*.” Conductors should draw the ensemble’s attention to the moments of madrigalism or vivid text painting. First, the voiced bilabial stop occurs 45 times in the short madrigal and in all moments referring to the mouth (e.g., *baciai*, *soave bocca* and *baciando*) which are opportunities for the singer to highlight this expressive consonant—made by the lips and referring to them. The semitones Sol-Si-La-Si in the cantus paint “*et ebbi morte*” (later in the poem called a “welcome death”). Death is an allusion to sexual climax, known in this century as “the little death” (in French, *la petite mort*). The final section beginning with the Basso anacrusis to measure 57 is an opportunity to be creative in performing the idea, “Kissing, my heart was ravished and taken away.” Consider adding breath to the tone to achieve a winded quality or a contrast in either dynamic or tempo or both—*morendo* or *accelerando* would both be expressive options.

Upon thorough study of the original parts, at the time of the lecture-recital associated with this document where this repertoire was performed, there did not exist an edition of this madrigal without errors in pitch, rhythm, text and appropriate meter.

Carson Chamber Singers chorister Gary Schwartz and I created an edition, included here, which uses cut time instead of common time, added courtesy accidentals/naturals, added ligature symbols between words with elided vowels, a piano reduction for rehearsals and without added expressive choices.

Baciami Per Aver Vita

from *Ghirlanda de madrigali a quattro voci (1593)*

Vittoria Aleotti (c.1575 - c.1646)

ed. Richard Hutton

Soprano

Alto

Tenor

Bass

Piano
(for rehearsal only)

6

This edition may be freely distributed, duplicated, performed, or recorded.

Baciami Per Aver Vita, p. 2

12

vi - ta ed eb - bi mor - te ma mor - te si gra - di - ta

vi - ta ed eb - bi mor - te ma mor - te si gra - di - ta

vi - ta ed eb - bi mor - te ma mor - te si gra - di - ta

vi - ta ed eb - bi mor - te ma mor - te si gra - di - ta

19

- ta Che più bra - ma - ta sor - te che più bra - ma - ta

si gra - di - ta Che più bra - ma - ta sor - te bra - ma - ta

Che più bra - ma - ta sor - te che più bra - ma - ta

Che più bra - ma - ta sor - te che più bra - ma - ta

Baciami Per Aver Vita, p. 3

25

te Vi - ven - do non av - re - i Nè più bra-mar po - tre - i

sor - te Vi - ven - do non av - re - i Nè più bra-mar po - tre - i

sor - te Vi - ven - do non av - re - i Nè più bra-mar po - tre - i Da si so - a - ve

sor - te Vi - ven - do non av - re - i Nè più bra-mar po - tre - i Da

32

Da si so - a - ve boc - ca

Da si so - a - ve boc - ca in un bel vol - to

boc - ca Da si so - a - ve boc - ca

si so - a - ve boc - ca in un bel

Baciai Per Aver Vita, p. 4

39

Ba - cian - do in un bel vol - to Ba - cian - do
Ba - cian - do in un bel vol -
in un bel vol - to Ba - cian - do
vol - to in un bel vol -

46

do Il cor mi
to Il cor mi fu ra - pi - to il
Il cor mi fu ra - pi - to,e tol - to
to Ba - cian - do Il cor mi fu ra - pi - to,e

Baciami Per Aver Vita, p. 5

53

fu ra - pi - to, e tol - to Il cor mi fu
cor mi fu ra - pi - to, e tol - to Il cor
Il cor mi fu ra - pi - to, e tol - - - - -
tol - to mi fu ra - pi - to, e tol -

60

ra - pi - to, e tol - - - - - to
mi fu ra - pi - to, e tol - - - - - to
to Il cor mi fu ra - pi - to, e tol - to
to mi fu - ra - pi - to, e tol - - - - - to

CHAPTER 2: The German Part-Song—Clara Schumann
“Ernster Komponist” : Clara Schumann’s Choral Contribution

Through the contributions of Nancy Reich, Joan Chissell and Berthold Litzmann, scholarship concerning the life and work of Clara Wieck Schumann (1819-1896) was at last made available in the 1980s. Along with Fanny Mendelssohn, Schumann was one of a handful of women composers of the nineteenth century whose legacies have endured and are even now being reconsidered and celebrated. Both Schumann and Mendelssohn were first regarded in their day as pianists—a much more palatable activity at the time for a woman than composing. In her formative youth, Schumann’s demanding and controlling father drove her mother, a pianist and soprano, to flight and then took custody of the children, who were legally his “property.”¹⁶ His expectations, as a piano teacher, for a virtuosa daughter led to her skill in concert and subsequent rise to international notoriety. Her marriage to Robert Schumann came only after she was already famous as a child prodigy whose virtuosity as a young adult was on par with contemporaries Franz Liszt and Sigismond Thalberg. However, unlike her husband, she was only *tangentially* a composer—successful performer first and creator second.

Clara Schumann began playing in major concert halls at the age of nine and performed her own compositions such as her difficult *Piano Concerto in A minor*, Op. 7, completed at the age of sixteen. The great Mendelssohn was the honored guest at her sixteenth birthday party and sat at the piano bench with her to play each other’s

¹⁶ Nancy Reich, *Clara Schumann: The Artist and the Woman*, Rev. ed. (Ithaca: Cornell University Press, 1985), 36.

compositions (she would later perform as an adult both under his baton at the Gewandhaus and at his side in four-hand repertoire). The young pianist also impressed then twenty-five-year-old Chopin with her virtuosity.¹⁷ By the time she was nineteen, she was championing the most difficult repertoire including Beethoven's "Appassionata"—earning her the title of "Royal and Imperial Chamber Virtuosa," a great Austrian honor.¹⁸ Two years later, after falling in love with Robert Schumann, they had a litigious falling out with her father who was opposed to their union on grounds that they could not support themselves financially. Winning the legal battle, Clara and Robert were married one day before her twenty-first birthday. Both were working musicians—a rarity at the time for a wife. They subsequently had eight children, and Clara continued her international concertizing, teaching and composing. The two musicians worked together in the compositional process. Clara often gave Robert feedback, edited, performed and championed his work. She also composed many of her own works with his revisions and offered them as gifts to him. In 1853, Johannes Brahms came to live with the couple and study their vast library of composers of the past. He became a dear friend, and within months, Brahms provided much needed emotional support to Clara following Robert's attempted suicide and institutionalization. They began an enduring correspondence wherein Brahms valued Schumann's opinion and respected her compositional prowess

¹⁷ Joan Chissell, *Clara Schumann: A Dedicated Spirit; A Study of her Life and Work*, (New York: Taplinger, 1983), 37, 38, 40, 50, 75.

¹⁸ Reich, *Clara Schumann*, 25.

above all others, sending many of his manuscripts to her for approval. In their earliest years of correspondence, April of 1877, Brahms wrote

I want to publish my songs and should be so very much obliged if you could play them through beforehand and give me a word of advice about them. What I should like most of all would be to do this at your side—but I could not come to Düsseldorf... but write and tell me which of them pleases you and whether you dislike any of them. Particularly in regard to the last I might accept your criticism and thank you!... If possible, write me a short comment on each. You need only give the opus or the number; for instance, Op. X, 5, bad; 6, outrageous; 7, ridiculous, and so on.¹⁹

Though she ceased her own efforts in compositions at that time, her many adjustments, successes and trials of widowed life are revealed in the correspondence between Brahms and Schumann as she continued to mother her seven surviving children, to perform in concert (especially the works of her husband) and to teach.

Clara Schumann ought to be regarded as a serious composer, *ernster Komponist*—both serious in style and to be taken seriously. Two years before writing the choral work that is the focus of this chapter, Schumann writes what is arguably her greatest composition, the Trio for Violin, Piano and Cello, Op. 17 which is “structured in the Classical tradition but filled with romantic tenderness and lyricism.”²⁰ However, she herself often wrote disparagingly of her own creative output. Regarding the Trio she wrote on three occasions in her diary

October 2, 1846

There is nothing greater than the joy of composing something oneself, and then listening to it. There are some pretty passages in the trio, and I think it is fairly successful as far as form goes... Of course, it is only woman's work, which is always lacking in force, and here and there in invention.

¹⁹ Johannes Brahms in Berthold Litzmann, *Letters of Clara Schumann and Johannes Brahms, 1853-1896*. (New York: Vienna House, 1971), 4-5.

²⁰ Reich, *Clara Schumann*, 228.

Her own worst critic, her entry dated November 18, 1846 states, “This evening I played Robert’s piano quartet and my trio, which seems to me more harmless each time I play it.” And again the following year in September, “I received the printed copies of my trio today; but I did not care for it particularly, after Robert’s D minor [no. 1, op. 63], it sounded effeminate and sentimental.”²¹ In spite of her humble assessments of her own work, her gifted and creative musical voice is worthy of study, though no complete authoritative collection of her compositions has ever been published and much of the scholarship is limited to German publications.

During a time when the Schumanns were openly critical of the New German School composers like Listz and Wagner, Clara Schumann composed her only set of choral songs, *Drei gemischte Chöre* (1848) with texts by popular German poet Emanuel Geibel. Clara Schumann’s conservative writing style and text setting reflects her subscription to “serious music” (later coined “absolute music” by Wagner), the influence of her Austrian predecessors Haydn and Beethoven, and her willingness, in a myriad of ways, to fit unoffensively into the mold of what was permissible to a woman in her context. Schumann wrote skillfully for choir with elements of Classicism and Romanticism. In the realm of "Classical Romanticists" her lone choral work is on par with her male peers and ought to be considered seriously and find a place within the nineteenth-century choral canon.

²¹ These diary entries of Clara Schumann are found in Carol Neuls-Bates, *Women in Music: an Anthology of Source Readings from the Middle Ages to the Present*. Rev. ed. (Boston: Northeastern University Press, 1996), 153-156.

In the mid-nineteenth century, a debate over compositional aesthetics was ramping up in Germany. Two schools of composers were denouncing the other's writing style. In the New Music Journal that Robert Schumann founded, *Neue Zeitschrift für Musik*, editor Franz Brendel describes the trends of the "New German School" and favors the compositions of Richard Wagner and Franz Liszt who regard their own work as the *Zukunftsmusik* or "future of music." As an example, Liszt divides Beethoven's work into two categories rather than three: the first being where tradition and recognized forms limit him and the second where he stretches, breaks, recreates, and fashions the style and forms as he desires. The opposing camp went by many labels (e.g., Old German School or *alt deutsche Schule*, Absolute Music or Serious Music) and its primary members consisted of the musicians Joseph Joachim, Johannes Brahms, Robert Schumann and Clara Schumann. They had a great reverence for music of the past (e.g., Bach, Haydn, Mozart and Beethoven) coupled with a critical attitude toward music of the present.²² In fact, though the Schumanns had once been close with Liszt, in the year that Clara composed the *Drei Gemischte Chöre*, they broke over an incident when Liszt "shrugged off Schumann's Piano Quintet and slighted the late Mendelssohn, at which Schumann became enraged."²³ In 1857, Joseph Joachim wrote to Brahms regarding a critical review of Liszt at the Aachen festival complaining about the brash fanaticism and false harmonies of the people in the Liszt camp. Again having heard Liszt conduct a

²² John Daverio, *Nineteenth-Century Music and the German Romantic Ideology*. (New York: Schirmer Books, 1993), 12.

²³ Joachim in Jan Swafford, *Johannes Brahms: a Biography*, 1 st ed. (New York: Alfred A. Knopf, 1997), 81.

performance of his symphonic poems and choral music, Joachim wrote Gisela von Arnim of his contempt for

a man whom I had often called friend... I had to admit that a more vulgar misuse of sacred forms, a more repulsive coquetting with the noblest feelings for the sake of effect, had never been attempted. At the conductors' desk Liszt makes a parade of the moods of despair and the stirrings of contrition with which the really pious man turns in solitude to God, and mingles with them the most sickly sentimentality, and such a martyr-like air, that one can hear the lies in every note.²⁴

Around that time, Clara Schumann reported to Brahms that out of duty, Wagner had been flattering her lately. She had gone to see *Lohengrin* in Vienna and

could see only too well how such an opera succeeds... The whole thing is full of romanticism and thrilling situations, so much so indeed that even the musician himself at times forgets the horrible music. Nevertheless, on the whole, I like *Lohengrin* better than I do *Tannhäuser*, in which Wagner goes through the whole gamut of abominations.²⁵

Soon after, Brahms published a manifesto with the signatures of other musicians who opposed the New German School to draw the proverbial line in the sand.

The undersigned have long followed with regret the proceedings of a certain party whose organ is Brendel's *Zeitschrift für Musik*. The said *Zeitschrift* unceasingly promulgates the theory that the most prominent striving musicians are in accord with the aims represented in its pages, that they recognize in the compositions of the leaders of the new school works of artistic value, and that the contention for and against the so-called Music of the Future has been finally fought out, especially in North Germany, and decided in its favour. The undersigned regard it as their duty to protest against such a distortion of fact, and declare, at least for their own part, that they do not acknowledge the principles avowed by the *Zeitschrift*, and that they can only lament and condemn the productions of the leaders and pupils of the so-called New-German school, which on the one hand apply those principles practically, and on the other necessitate the constant setting up of new and unheard-of theories which are contrary to the very nature of music.²⁶

This is the context in which Clara Schumann is composing and the aesthetic to which she subscribed. Nanette Kaplan Solomon writes

²⁴ Clara Schumann in Swafford, *Johannes Brahms*, 150.

²⁵ *Ibid.*, 195.

²⁶ Johannes Brahms in Florence May, *The Life of Johannes Brahms*, (Neptune City: Paganiniana Publications, 1981), 269-270.

Her devotion and seriousness of purpose earned her the sobriquet “the Priestess” from Schumann, Brahms, Hanslick, Liszt and others. This metaphor was also apt for the increasingly “serious” repertoire that Clara programmed: As she became more secure in her reputation, she added to her concerts works like Beethoven’s “Waldstein” Sonata, Mendelssohn’s Variations Serieuses, Bach Preludes and Fugues and, of course, works of Schumann.²⁷

Certainly it was her expressed opinion that both creative works and performance ought not to be superfluous, showy or unintelligible. Alan Walker argues that Clara Schumann and Joachim’s “restrained” performance of Classical composers like Beethoven, for example, was a discovery of the Romantics. “Liszt was deeply concerned by this trend, which he regarded as a denial of the player’s artistic personality.”²⁸ Clara Schumann, however, called Liszt a “smasher of pianos”²⁹ and wrote in her diary a day after his death, “Liszt was a bad composer—in this respect too he did harm to many people... His personal charm and his brilliant execution have always turned people’s heads, and so they have accepted his works.”³⁰ After almost a decade of contact with Robert Schumann and his music, in March of 1838, she praised his G-Minor Piano Sonata, Opus 22 precisely because it “isn’t all that incomprehensible.”³¹ In 1839, Clara made a special request for “something brilliant, easy to understand, something that has no titles, but is a complete, continuing piece—not too long and not too short? I would like so much to have something of yours to play at concerts that is suited to a general audience.

²⁷ Nanette Kaplan Solomon, “Celebrating Clara A 200th Birthday Tribute To ‘The Other Schumann’,” *The American Music Teacher* 69, no. 1 (2019): 20.

²⁸ Alan Walker and Paul Courtenay, *Franz Liszt*, First American ed. (New York: Knopf, 1983), 316.

²⁹ *Ibid.*, 287.

³⁰ Schumann, Brahms, and Litzmann, *Letters*, 387.

³¹ Clara Schumann et al., *The Complete Correspondence of Clara and Robert Schumann*, Critical ed. (New York: P. Lang, 1994), Volume 1: 110.

Once you provide an audience with something they can understand, you can show them something more difficult—but first you have to win the audience over... Try to compose variations perhaps. You’ve already done that—can you do it again? Or a rondo?”³²

In 2019 the Classical music community had the opportunity to celebrate the 200th anniversary of Schumann’s birth and to give a platform to her worthy music. However, modern musicologists such as Susan McClary and Marcia Citron have critically examined the exclusion of women composers in the western music canon. Clara Schumann studied formal harmony, counterpoint and composition lessons since she was barely ten. Her own compositions were often performed on her concert programming and it was also customary for her to improvise a piece in concert. Many of these pieces were for voice and piano and are now lost; however, her compositions were crowd-pleasers and well-received. As a twelve-year-old, she incorporated elements of Romanticism into her compositions: “the bravura technique; the lyrical aria-like middle sections; the miniature forms with extramusical associations; the loosening of regular phrase structure; the experiments with rhythm and meter and the use of such dance rhythms as the polonaise and mazurka.”³³ But by the mid-nineteenth century, performing one’s own compositions was no longer part of concert practices. And much later in life, even her dear friend Brahms “pleaded with the aging Schumann (provocatively dressed, to be sure,

³² Clara Schumann et al., *The Complete Correspondence*, Volume 2: 138.

³³ Reich, *Clara Schumann*, 226-227.

in widow's weeds) to leave off her immodest composition and concertizing."³⁴ Still despite cultural barriers, the various women composers that have found place in textbooks for having written in ways that "made a difference within the music itself" are certainly Hildegard von Bingen, Barbara Strozzi, Clara Schumann and Fanny Mendelssohn.³⁵ Both Robert and Clara Schumann had mixed feelings regarding women participating in the art of composition. In their marriage diary, Robert revealed his true feelings toward her interest and skill in composition

Clara has written a number of small pieces that show a musical and tender invention that she has never attained before. But to have children and a husband who is always living in the realms of imagination do not go together with composing. She cannot work at it regularly and I am often disturbed to think how many profound ideas are lost because she cannot work them out. But Clara herself knows her main occupation is as a mother and I believe she is happy in the circumstances and would not want them changed.³⁶

On the one hand Clara Schumann felt composition was to some extent beyond the creative ability of women and somehow best left to men. She is oft-quoted having said, "A woman must not wish to compose—there never was one able to do it."³⁷ Indeed, she often wrote about her insecurities regarding her own compositions. On the other hand, she relished the time she spent composing when there was space to do so, and she delighted to hear her own compositions in concert. She beams to describe the unforgettable day when Hoch Conservatory in Frankfurt put on a concert entirely of her compositions to celebrate the fiftieth anniversary of her debut as a concert pianist. She

³⁴ Susan McClary, *Feminine Endings: Music, Gender, and Sexuality*, Reprint. (Minneapolis: University of Minnesota Press, 2002), 151.

³⁵ *Ibid.*, 33.

³⁶ Robert Schumann in Reich, *Clara Schumann*, 228.

³⁷ Clara Schumann in Berthold Litzmann, *Clara Schumann: an Artist's Life, Based on Material Found in Diaries and Letters*. (New York: Vienna House, 1972), Volume 1: 377.

believed that “nothing surpasses creative activity, even if only for those hours of self-forgetfulness in which one breathes solely in the world of sounds.”³⁸ The *Norton/Grove Dictionary of Women Composers*’ entry on Schumann primarily discusses her career as a virtuosic pianist and only briefly discusses her compositions, though it is a *Dictionary of Women Composers*. Prominent resources have only highlighted certain aspects of her biography. In fact, not until Nancy Reich lists Schumann’s unpublished works in her index is the *Drei Gemischte Chöre* mentioned by her biographers. Gerd Nauhaus’ fine edition was published in 1989 by Breitkopf & Hartel.

A search in the databases of the Choral Journal returns no mention of Clara Schumann. It is astounding that this publication has never made reference, not even in passing, to the most well-known woman musician of the nineteenth century. Admittedly, Schumann is not a prolific choral composer; however, she wrote a great deal of mature vocal music in her lieder, and *Drei Gemischte Chöre* is certainly worthy of being included in, for example, a list of nineteenth-century choral repertoire. If the modern-day musician compiled a cursory list of nineteenth-century women composers, surely Clara Schumann would be first in the short list that is top of mind. That a choral work was ever penned by this exemplar, all the more should this gem find its place in the choral canon. ChoralNet similarly has only a few posts that make mention of her compositional output listing only “Abendfeier in Venedig” (the first movement of three) on some recent concert programming of repertoire by women composers. While I do not believe this

³⁸ *Ibid.*, Volume 2: 274.

points to the American Choral Directors Association's excluding research surrounding Schumann, it is a curiosity that her choral work has remained in obscurity for more than 170 years.

That Clara Schumann selected three contrasting poems by Geibel for her solitary choral set comes at no surprise as his poetry was often chosen for the vocal works of both Clara and Robert. Offered as a gift for Robert's birthday, this set was written to be sung by his Choral Society, *Dresdner Chorgesangvereins*. At the end of May 1848 she complains, "Unfortunately I play but little now, for I have no time. As to composing—I never do any at all."³⁹ Yet she was able, despite her other responsibilities in mothering, teaching and accompanying, to compose a piece that brought her much pride. Nancy Reich posits she would later hold her Op. 18 or Op. 19 numbers open for this choral work or perhaps another of her more extended unpublished works to occupy.

The first song of the set, "Abendfeier in Venedig," is mainly homophonic but has many moments reminiscent of a piece of Renaissance polyphony. She opens her Marian motet with a brief hymn-like pedal point hailing the Virgin, alluding to the nearly identical opening of contemporary Mendelssohn's "Frühlingsahnung" from Op. 48, written nine years earlier. Mendelssohn's is a secular call to Nature in bright E major and lilting compound meter, while Schumann's is a solemn prayer to the Virgin Mary in the tranquil atmosphere of F major and reverent simple meter.

³⁹ Clara Schumann in Litzmann, *Clara Schumann*, Volume 1: 445.

Sopran

1. A - ve Ma - ri - a! Meer und Him - mel ruh'n,
2. O heil' - ge An - dacht, wel - che je - des Herz,

Alt

1. A - ve Ma - ri - a! Meer und Him - mel
2. O heil' - ge An - dacht, wel - che je - des

Tenor

1. A - ve Ma - ri - a!
2. O heil' - ge An - dacht,

Bass

Meer und Him - mel ruh'n, von al - len Tür - men haltt der Glo - cken Ton.
wel - che je - des Herz mit lei - sen Schau - ern wun - der - bar durch - dringt!

ruh'n, Meer und Him - mel ruh'n,
Herz, wel - che je - des Herz

Meer und Him - mel ruh'n, von al - len Tür - men haltt der Glo - cken Ton.
wel - che je - des Herz mit lei - sen Schau - ern wun - der - bar durch - dringt!

Clara Schumann, "Abendfeier in Venedig" from *Drei Gemischte Chöre* (1848), accessed January 12, 2023, https://www.cpd.org/wiki/images/0/03/Nh_SchumannCL_Abendfeier.pdf, 1, mm. 1-11.

Sopran.

O sanf - ter sü - sser Hauch! Schon we - ckest du wie - der, schon we - ckest du wie - der mir Früh - lings - ahnung.

Alt.

Schon

Tenor.

Bass.

Felix Mendelssohn, "Frühlingsahnung" from *6 Lieder Op. 48* (Leipzig: Breitkopf & Härtel, 1877), accessed January 12, 2023, https://vmirror.imslp.org/files/imglnks/usimg/7/79/IMSLP29143-PMLP64660-Mendelssohn_6_Lieder_Op48.pdf, 1, mm. 1-7.

Schumann expressively communicates the meaning of Geibel's poetry with her musical choices. She is truly guided by the text. The text "Hail Mary" is painted with an ascent in the soprano, alto and tenor as if carrying the prayer up to heaven. The choir sends its praise upwards, then navigates back down to earth in measures 4-7 with a descending contour finding the ground as the tonic is statically repeated—we can visually see in the score that "sea and sky are at rest." Rhythmically she describes the tranquility of a calm sea with a stressed dotted quarter note, the gentle sky with two quarter notes, resting with the longest value. Though very simple, the imaginative text painting in just these opening seven measures demonstrates how Schumann composed with great attention to the text and thoughtful artistry. She continues by mimicking the sound of bells on the consonant-rich onomatopoeic figure "hallt der Glocken Ton."

One of the most challenging aspects of vocal music from the Romantic era is the adventurous harmonies. While there are many phrases which are relatively simple harmonically, accidentals begin to occur more and more frequently as the piece develops. Beginning with accidentals on "Ton" and the addition of B-naturals, the first 26 measures are not harmonically challenging. As a result, these pieces are appropriate literature for an advanced high school ensemble. Schumann navigates the 48 measure, two-verse, strophic song skillfully and tastefully coloring the harmonies to tonicize many closely related keys throughout without a sense of excessive chromaticism (such as the E major in the above example which is used to tonicize A minor). Sopranos begin each of the six moments of polyphony initiating the long romantic phrasing with ubiquitous Romantic *mesa di voce*. This first piece of the set of three puts on display Clara Schumann's

understated excellence in composition. It is not an example of some of the sweeping, bombastic compositions of the time (although she was capable of that), but rather, showcases a much more contented, contemplative and serene quality. Her writing still incorporates trademark elements of Romanticism but with a streamlined, accessible approach.

The contrasting second song, “Vorwärts,” is completely homophonic in texture to clearly communicate the text which spurs on the listener to carry on through the trials of life. The final stanza summarizes:

Vorwärts durch des Todes Pein,
Onward through the pain of death,
Wer den Himmel will gewinnen,
Those who will gain entrance to Heaven
Muss ein rechter Kämpfer sein!
Must be true warriors!⁴⁰

The spiritual resilience that is conveyed in the poetry is aptly set with strong unison on the title’s text and galloping dotted rhythms in simple triple meter. The sudden shifts in dynamics and major and minor tonalities create antiphonal effects within neatly symmetrical phrase structure exhibiting the influence of partsongs by Classical composers such as Haydn (e.g., “Der Greis,” Hob XXVc:5) and the lively character of homophonic part songs with passing dissonances by contemporary Romantic composers like her husband (e.g., the first three stanzas of *Vier Gesänge*, Op. 59: No. 2, “Am Bodensee”).

⁴⁰ Unless otherwise noted all translations are mine.

“Gondoliera,” the final song in the set, returns to the tranquility invoked in “Abendfeier in Venedig”—this time with a slow compound-triple meter in A-flat major placing the listener in the evening on a placid Gondola ride with their loved one. It is also strophic and mainly homophonic except when upper voices introduce the text (ms. 6, 10 and 22)—a favored technique in all three songs. Aside from some chromaticism in the middle sections (which paints the more enticing, seductive verses) with some surprising harmonic language in measures 13-15, making the cadences even more gratifying, the piece is largely diatonic and straightforward as Schumann demonstrates to be her aesthetic ideal.

I programmed “Abendfeier in Venedig” for Washoe County School District Honor Choir in the Fall of 2020 during virtual instruction due to the pandemic.⁴¹ Students received the peaceful music of a composer who, despite her many personal tragedies and living in a society which discouraged a woman’s creative voice, was not prevented from using her creative capacities to bring us many musical treasures and these three worthy choral works. Her music communicated peace to these young choristers during a tumultuous time and has begun to reach modern audiences against all odds. I hope to see these worthy pieces find place in the standard repertoire of more choral musicians. As Nevada ACDA’s Repertoire and Standards Chair for Mixed Choir, I have submitted the set to be added to our State’s list for festivals.

⁴¹ Richard Hutton, “WCSD Honor Choir 2020,” YouTube Video, uploaded Dec 14, 2020, <https://www.youtube.com/watch?v=iIG9ompGXp4>.

CHAPTER 3: The Choral Benediction—Amy Beach

Amy Marcy Cheney Beach, also known professionally as Mrs. H.H.A. Beach during the time she was married to her husband until his death, was born in Henniker, New Hampshire on September 5, 1867. She was a child prodigy who began composing music at age four and performing as a pianist in the Boston area in her youth soloing with the Boston Symphony Orchestra.⁴² In 1892, the Boston Handel and Haydn Society premiered the well-received *Mass in Eb*, Op. 5 (1890) and four years later, the Boston Symphony performed her Symphony in E Minor, “Gaelic,” Op. 32 which is recognized as the first published symphonic work by an American woman. Her one-act chamber opera, *Cabildo*, was finished in 1932.⁴³ These works, among others, contribute in putting to rest the misguided notion that women composers only write in small forms. Judith Tick astutely likens the heightened activity of women composers during the 1890s in Boston to the context in which composers like Aleotti found their musical pursuits nurtured in late sixteenth-century Ferrara.⁴⁴

⁴² Amy Laemmli argues a correlation with her gifting as a child and compositional style with the Autism spectrum in "Amy Beach: The Victorian Woman, the Autism Spectrum, and Compositional Style" (master's thesis, University of Missouri - Columbia, 2012), ProQuest Dissertations Publishing.

⁴³ Biographical information and personal correspondence, diaries and notebooks, music manuscripts, published scores, clippings, photographs, and ephemera found in the “Amy Cheney Beach (Mrs. H.H.A. Beach) Papers,” 1835-1956, MC 51, Milne Special Collections and Archives, University of New Hampshire Library, Durham, NH, USA.

⁴⁴ Judith Tick, “Passed Away Is the Piano Girl: Changes in American Musical Life,” in *Women Making Music : the Western Art Tradition 1150-1950*. ed. Jane M. Bowers and Judith Tick (Urbana: University of Illinois Press, 1986), 342-343.

Beach joins other women composers highlighted in this document, especially Clara Schumann and Margaret Bonds, in contributing to the rich repertoire of art song having published fifty-three opuses including 115 songs from juvenilia to her mature works up to 1941. Beach was also a prolific choral composer producing between the years 1885 (eighteen years) and 1910 (forty-three years), ten opuses of sacred choral music including the aforementioned seminal *Mass in Eb*, the *Festival Jubilate*, Op. 17 (1892), *Service in A*, Op. 63 (1905), and twelve opuses of secular choral music. In 1911, needing increased income following the death of her husband, she toured Europe concertizing as a virtuoso pianist and establishing herself internationally as a composer. She returned to the United States and from the year 1914 until her death, she published fifteen opuses of secular choral music and twenty-three opuses of sacred choral music including her better known *Canticle of the Sun*, Op. 123 (1924).⁴⁵ Beach's vocal works are more harmonically adventurous than her male counterparts in the Second New England School, and in all three of her distinct compositional stages uses unconventional chord progressions, later making use of unresolved dissonances and other experimental harmonies and textures.

In 1998, a welcomed and extensive biography was contributed by Adrienne Fried Block. Up until that publication, the primary resource was Walter S. Jenkins' limited account. The Classical enthusiast will be familiar with Amy Beach as a significant

⁴⁵ Amy Beach's Catalog of Works is found in Adrienne Fried Block, *Amy Beach, Passionate Victorian: the Life and Work of an American Composer, 1867-1944*. (New York and Oxford: Oxford University Press, 1998), 300-309.

composer in New England at the turn of the century—the only female member of the “Boston Six,” a moniker for the Second New England School, which also included John Knowles Paine (1839-1906), Arthur Foote (1853-1937), George Chadwick (1854-1931), Edward MacDowell (1861-1908), and Horatio Parker (1863-1919); however, within professional circles, I have heard her derisively referred to by conservatory faculty as Mrs. “Ha Ha” Beach—presumably a dismissive and derogatory nickname used to contest her legitimacy amongst her peers.⁴⁶ Though she lived in a time when either atonality or neoclassicism would become all the rage, and Romantic music (also the style of the male composers in her school) was often thought to be hopelessly sentimental, this “easy joke” smacks of the sort of sexist vitriol that can persist in the world of composition—even directed at women composers whose rich output speaks for itself.

A *Benediction* is a song of blessing as you depart. Many choral concerts of sacred and secular programming alike end with a benediction. When considering choral settings I have performed as a chorister at the end of either services or concerts over the course of the past two decades, I think of compositions by Jackson Berkey, Pepper Choplin, Rene Clausen, Craig Courtney, Dan Forrest, Hal Hopson, Egil Hovland, Peter C. Lutkin, Joseph M. Martin, Stephen Paulus, John Rutter, John Stainer, Z. Randall Stroope and Mack Wilberg—all male composers. It was not until curating the list found in this

⁴⁶ In the Oxford University Press’ overview to the biography by Block, H. Wiley Hitchcock, Distinguished Professor of Music Emeritus, City University of New York also cites the ubiquity of this misogynistic anecdote.

document's addendum that I learned of Amy Beach's poignantly beautiful No. 3 "Peace I Leave with You" from Op. 8 *Three Choral Responses* (1891).

The Biblical text comes from John 14:27 in which Jesus prepares his disciples for his departure by offering his "shalom." The short *a cappella* choral response is well-suited for a benediction in both sacred and secular settings. "Peace I Leave With You" was premiered at the annual festival of the New Hampshire Music Teachers' Association by a mixed quartet from the First Congregational Church of Nashua, New Hampshire.⁴⁷ Also in the set, No. 1 "Nunc dimittis" (Luke 2:29) would also function well in closing a service. This is not to be confused with her longer "Nunc dimittis" with organ accompaniment from the aforementioned *Service in A*. Finally, No. 2 "With Prayer and Supplication" (Phil. 4:6-7) is more devotional in nature and less suited to end a concert.

The image shows a musical score for a choral response. It consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment staff. The lyrics are: "peace... I give un.to you. Not as the world giveth peace, my peace I give un.to you. Not as the world giveth peace, my peace I give un.to you. Not as the world giveth peace, my peace I give un.to you. Not as the world giveth". The score includes dynamic markings such as *pp* and *ppp*, and various musical notations like notes, rests, and slurs.

Amy Beach, *Peace I Leave with You from 3 Choral Responses, Op. 8* (Boston: Arthur P. Schmidt, 1891), accessed January 12, 2023, <https://vmirror.imslp.org/files/imglnks/usimg/a/a9/IMSLP404729-SIBLEY1802.30371.c3cc-39087011286244Peace.pdf>, 2, mm. 6-11.

⁴⁷ Walter S. Jenkins, *The Remarkable Mrs. Beach. American Composer*, ed. John H. Baron (Warren, MI: Harmonie Park Press, 1994), 29.

From the choice of Eb-major to the tastefully limited use of chromatic alterations, Beach sets the text with a serenity, while simultaneously bringing the hearer through several emotions during its brief twenty-four measures. The first climactic moment in measure six which cascades down first Bass, then Alto, then Tenor and Soprano to rest on the dominant “you” suddenly shifts to the parallel minor in measure 10 to paint the counterfeit peace which the world affords. Her unobtrusive text setting is both accessible to the novice choir and directly intelligible to any audience.

Beach’s music may be ordered from A-R Editions, Hildegard Publishing Company, Recital Publications, Seesaw Music, G. K. Hall (*Three Centuries of American Music*) and Walton Music Corporation.

CHAPTER 4: The Negro Spiritual–Undine Smith Moore and Margaret Bonds

“To Lock the Lion’s Jaws” *The narrow escapes of Moore and Bonds*

This chapter takes its subtitle from Undine Smith Moore’s most performed spiritual arrangement, "Daniel, Daniel, Servant of the Lord" (1953), which recounts the exiled Hebrew prophet Daniel’s miraculous survival of the lions’ den. If it were not for divine intervention, the lions would have surely “crushed his bones.” (Daniel 6:24) Oftentimes spirituals take their content from biblical scenarios of faithful endurance in the face of great suffering and divine deliverance because of the direct parallels to the plight of their authors in the midst of slavery. As doubly Othered Black women composers, Undine Smith Moore and Margaret Bonds faced their share of personal lions from which they narrowly escaped. Their stories, in their own way, parallel the lyrics that they set (e.g., the exodus from Egypt, the Babylonian exile, Simon of Cyrene). Through showing how these two composers labored zealously to promote and preserve Black music, how they overcame adversity and how some of their output has endured against all odds, it is the goal of this chapter to illuminate the available choral music of Moore and Bonds (two spirituals in particular) and put forward their remaining manuscripts in hopes that they can reach a broader audience through the support of American choral musicians.

In a time when the concert music of historically marginalized Americans is enjoying more programming, works by twentieth century Black composers such as Harry Burleigh (1866-1949), Nathaniel Dett (1882-1943), Hall Johnson (1888-1970), William Dawson (1899-1990), Jester Hairston (1901-2000), Adolphus Hailstork (b. 1941), Andre

Thomas (b. 1952), Moses Hogan (1957-2003) and Stacey Gibbs (b. 1962) find place among standard repertoire lists. These men are especially well-known for their arrangements of Negro spirituals. As members of not one but two groups whose facility to write “serious music” was long contested, Black *women* composers have faced even more hurdles to pursuing careers in the elite, European male-dominated world of American concert halls. Even members of their own sex denied their innate compositional abilities.⁴⁸ The lack of equity within American concert music is evidenced through their biographies and in the absence of their choral works within the canon.⁴⁹

Florence Beatrice Smith Price (1887-1953), Undine Smith Moore (1904-1989), and Margaret Bonds (1913-1972) made many arrangements of spirituals and wrote a considerable amount of vocal music. Price is the first to make a prolific and enduring contribution to the world of Classical music followed by Moore and Bonds. These composers deserve continued attention, but at least six other Black women composers with notable contributions to vocal music must be mentioned: Evelyn LaRue Pittman (1910-1992), Julia Perry (1924-1979), Betty Jackson King (1928-1994), Lena Johnson McLin (b. 1929), Dorothy Rudd Moore (b. 1940) and Rosephanye Powell (b. 1962).

⁴⁸ For a misogynistic editorial perspective by a woman regarding the compositional abilities of women, see Edith Brower, “Is the Musical Idea Masculine?” *The Atlantic Monthly*, March 1894.

⁴⁹ As an exception: Nick Strimple, *Choral Music in the Twentieth Century*. (Portland: Amadeus Press, 2002). A widely utilized survey of choral music which makes mention of many American women composers briefly citing both Bonds and Moore and featuring a sizable section on Black composers and the spiritual.

In discussing Florence B. Price and Margaret Bonds, feminist musicologist

Marcia Citron encourages

a further discussion of this notion of doubled Other—or possibly tripled Other, if one considers American music a muted tradition—to the mainly male, white canon of Western art music will have to await another study. It will also be important to explore the dynamics of Black women in relation to white women composers. What is the impact of class as well as racial difference? How did segregation affect music education? What forms of support and resistance do Black women art composers receive from the Black community? In short, how does the fact of racial Otherness complicate the already complicated picture of canon formation in the Western art tradition?”⁵⁰

This paradigm has been explored thoroughly and from a musical perspective by writer Angela Davis.⁵¹ Much of the work of Patricia Hill Collins centers on Black women's experiences and analyzes those experiences via intersectional paradigms. Before expanding on her framework, she recounts the significance of various social hierarchies saying, “For William E. B. Du Bois, Black women carried a special burden—not only were they Black, poor, and second-class citizens, but they were female as well.”⁵² In a memoir of her childhood, bell hooks reflects on the muted, to use Citron’s descriptor, roles women play in society and especially another kind of tripled Other—the role Black female children play.⁵³ This chapter addresses some of those obstacles in the lives of these two tripled Other composers.

Moore reflects on aspects of this “Other-ing” saying

⁵⁰ Marcia Citron, *Gender and the Musical Canon*, (Cambridge Univ. Press, 1993), 67.

⁵¹ See Angela Y. Davis, *Blues Legacies and Black Feminism: Gertrude “Ma” Rainey, Bessie Smith, and Billie Holiday*, (New York: Pantheon Books, 1998).

⁵² Patricia Hill Collins, “Gender, Black Feminism, and Black Political Economy,” *The Annals of the American Academy of Political and Social Science* 568, no. 1 (2000): 41–53. <https://doi.org/10.1177/0002716200568001005>.

⁵³ bell hooks, *Bone Black : Memories of Girlhood*, First edition. (New York: Henry Holt and Co., 1996).

The relative absence of women as conductors, women as composers, is of special interest to me... [they are] authority figures and as such it is not strange that opportunities for women as well as Blacks have been limited. This limitation includes the effect on the aspiration of women who have in their childhood and youth been able to observe few examples to inspire them with belief in their own power. There is in addition the fiction of women's inability to deal with the abstract. Because music is an utterly non-verbal art, there is inevitably a certain quality of the abstract in the approach to the composer's art. Women, for a long time in the past, were indoctrinated with the widely held belief that the abstract is not their sphere... Over and over, it has been held that the objective discipline which is necessary to transmute inner sources by giving them artistic form is a discipline suitable only to men.⁵⁴

In short, Black women composers have lacked examples, a meaningful tradition of an "othered" group to which they belong, to inspire them and discredit the prejudice against their creative competencies. Bonds, who had such an example in Florence Price, likewise relates with this "othered" experience saying, "People don't think that a woman can really compete in this field... I could write a book about it all." She also laments

Women are expected to be wives, mothers and do all the nasty things in the community (Oh, I do them). And if woman is cursed with having talent too, then she keeps apologizing for it... It really is a curse in a way because instead of working 12 hours a day like other women, you work 24.⁵⁵

OBSTACLES FOR MOORE AND BONDS

Racial segregation and discrimination was a reality for both composers from a young age. After "escaping" from the more isolated town of Jarratt, VA to Petersburg for better educational opportunities for the children, Moore recounts that members of her race were still "barred from theaters and all but the gallery of the Academy of Music. Children went with their elders from church to church."⁵⁶ The Black community in Petersburg was inundated with music and valued musical training and performance as a

⁵⁴ Undine Smith Moore, "Composers' Corner: My Life in Music," *International Alliance for Women in Music Journal* 3, no. 1 (February 1997): 11.

⁵⁵ Christina Demaitre, "She Has a Musical Mission: Developing Racial Harmony; Heritage Motivates Composing Career," *Washington Post*, August 14, 1964.

⁵⁶ Moore, 10.

source of achievement and pride. It was fortunate that Moore's father James William Smith had a well-paying job at the Norfolk and Western Railroad which enabled him to support his family relatively comfortably for those times. Even Moore's future husband, Dr. James Arthur Moore, like her father, had a comfortable career and encouraged Undine to enjoy freedoms denied to many wives and mothers of her generation. Even as a widow by 1963, Moore would not have the kind of support needed in order to truly focus on her activities both as an educator and composer—only affluent wives of the dominant race could afford such help.

To the North, Moore's contemporary, Margaret Bonds, was part of a supportive, musical, Black community in a time when not only restaurants, theaters, and concert halls were segregated, but racial tensions were particularly high in Chicago. Bonds was six years old during the horrendous race riots in the "Red Summer" of 1919. Following World War I, Black communities migrated to the industrial North from rural South in hopes of escaping the poverty and discrimination of Jim Crow laws. The Great Migration resulted in a clash between immigrant whites and Black newcomers. Bonds recounts being "too young and carefree to pay attention."⁵⁷ In her adolescence, she describes the educational environment at Northwestern University as a "prejudiced university, this terribly prejudiced place."⁵⁸ Around 1938, she founded and directed an art school called the Allied Arts Academy, but after the Depression took its toll on both the academy and

⁵⁷ Helen Walker-Hill, *From Spirituals to Symphonies: African-American women composers and their music*, (Westport: Greenwood Press, 2002), 156.

⁵⁸ Margaret Bonds, interview by James Hatch, December 28, 1971, Los Angeles, CA.

her other Chicago endeavors, she moved to New York in 1939.⁵⁹ In New York she, like Undine Smith Moore, won a scholarship to continue her studies with mentors who would impact the rest of their careers.

Musicologist Eileen Southern's scholarship provides a chronological history of "Black music" from its origin in Africa through its manifestations in colonial America and then in the United States. She claims that for Black composers who come to maturity in the 1940s and 1950s, they found that "the curtain of racial discrimination was beginning to lift ever so slightly. Fellowships became more accessible, opportunities for performance came more frequently, and music critics and publishers less often insisted that "Black music" had to be jazzy or folksy in order to be acceptable."⁶⁰ Both Bonds and Moore had their share of difficulties being published especially early in their careers, however later in life they found the prospect more and more permissible.

Both composers speak at length about the significance of the support, musically and otherwise, they initially received from their families and communities, together with the discipline and doggedness with which they applied themselves to pursue their careers in music in the face of many obstacles. In contrast with each other, Moore's retirement from education was filled with compositional output, she received a myriad of honors and recognitions, while Bonds untimely death was followed by many years of complexities surrounding her output as neither she nor her daughter had left a will. An unsold box of

⁵⁹ Mildred Denby Green, *Black Women Composers: A Genesis*, (Boston: Twayne Publishers, 1983), 49.

⁶⁰ Eileen Southern, *The Music of Black Americans* (New York: Norton, 1997), 547.

sheet music including an autographed piano-vocal score for the cantata, *Simon Bore the Cross*, for example, was discovered just before it was to be discarded after Bonds' daughter's estate sale.⁶¹

UNDINE SMITH MOORE (1904-1989)

Often called the "Dean of Black Women Composers," Undine Smith Moore was first trained as a classical pianist and organist then studied composition at The Manhattan School of Music.⁶² She received her bachelor's degree from Fisk University, originally a freedman's college, and her Master's degree at Teacher's College, Columbia University in New York City. She was an accomplished music educator at Virginia State College from 1927 to 1971, and began composing to meet the needs of its laboratory school chorus. In 1969 she was the co-founder of its Black Music Center which brought the leading Black artists and composers of the nation to the campus during the years 1969-72. She toured widely in West Africa and the United States as guest conductor and clinician. Ms. Moore's compositions include arrangements of spirituals, art songs, chamber music, and large works for chorus, soloists, and orchestra.

Between 1929 and 1931 Moore commuted to New York City as she completed her Master's degree. Helen Walker-Hill notes that, "During this time, the Harlem

⁶¹ This "narrow escape" story was related to Allegra Martin by the library staff at the Booth Family Center for Special Collections at Georgetown University in February 2017. Allegra Martin, "Expressions of African American identity in the cantata "Simon Bore the Cross" by Margaret Bonds and Langston Hughes"(A.Mus.D. thesis, University of Illinois at Urbana-Champaign, 2019), 3, <https://hdl.handle.net/2142/104805>

⁶² For biographical information about Moore, I have relied on Karin Pendle, *Women and Music: A History* (Bloomington: Indiana University Press, 2001), 212-214 and Walker-Hill, 51-64.

Renaissance was in full swing...the spirit of the Renaissance was not confined to Harlem; Moore had already felt its vitality at Fisk, where the emphasis on the musical and literary heritage of African Americans had long been a tradition.”⁶³ When asked about how the Harlem Renaissance era affected her as a young student, Moore admitted that the influence was profound, though she was unaware of it at the time.⁶⁴ Like Hughes and Bonds, Moore would go on to focus much of her career on preserving the history of, disseminating information about and generating appreciation for music written by Black composers. She uses the term “Black music” to describe “music created mainly by people who call themselves Black, and whose compositions in their large or complete body show a frequent, if not preponderant, use of significant elements derived from the Afro-American heritage.”⁶⁵

The Negro “spirituals”⁶⁶ that Moore prolifically arranged have had a deep and lasting impact on not only American music, but music throughout the world. Fisk University, Moore’s *alma mater*, was famously saved from financial ruin—another story of narrow escape—when its Jubilee Singers toured to raise funds both domestically and throughout Europe which tremendously popularized the spiritual through their program.

⁶³ Walker-Hill, 56.

⁶⁴ Carl Harris, Jr., “Conversation with Undine Smith Moore, Composer and Master Teacher.” *The Black Perspective in Music* 13, no. 1 (Spring 1985), 87, <https://doi.org/10.2307/1214794>

⁶⁵ Moore answering the question, “How would you define Black music?” David N. Baker, Linda M. Belt, and Herman C. Hudson, *The Black Composer Speaks* (Metuchen: The Scarecrow Press, Inc., 1978), 177.

⁶⁶ Summarizing the characteristic traits and antecedents of the genre: Gilbert Chase, *America’s Music: From the Pilgrims to the Present*, Rev. 3rd ed. (Urbana: University of Illinois Press, 1987), 224-225.

Black musicians have been shapers of American music and not solely in “idiomatic genres.”⁶⁷

"Daniel, Daniel, Servant of the Lord" (1953)

Moore remarks that this spiritual, dedicated to her mother, is likely her most often performed composition and one of her most significant.⁶⁸ She notes that she had such little source material that “theme and variations” is a more apt descriptor than “arrangement.”⁶⁹ Before charting Biblical sources occurring often in the Negro spiritual, John Lovell, Jr. states, “...the Biblical item is selected most often for...symbolization of the deliverer or overcoming the oppressors; inspiration from notable accomplishments under almost impossible circumstances (the slave considered himself a potential accomplisher in a universe where he had little or no real hope but great expectation); and exemplification of the workings of faith and power.”⁷⁰ The slave’s selection of *Daniel in the Lion’s Den* as a symbol of inspiration can be understood for all the motivations Lovell Jr. offers. And not only hope in life after death, but there is evidence that the

⁶⁷ Referring to the original concert music that is not part of the traditional canon associated with Black musicians. That canon includes spirituals, gospel, jazz, hip-hop, and rap among others. As a resource, see: Marques L. A. Garrett, “Beyond Elijah Rock: The Non-Idiomatic Choral Music of Black Composers,” accessed December 17, 2022, <https://www.mlagmusic.com/research/beyond-elijah-rock>.

⁶⁸ Harris Jr., 84.

⁶⁹ Baker, 189.

⁷⁰ John Lovell Jr., *Black Song: The Forge and the Flame* (New York: The Macmillan Co., 1972), 257.

content of many spiritual texts were used as code to express in Biblical terms the wickedness of slavery and plans for escape from its bondage.⁷¹

As is characteristic of the genre, the theme is *a cappella*, minor and syncopated. The opening states the theme homophonically. The first “variation” includes a hushed, introductory treble voice chant in divisi, a Tenor solo accompanied by the lower voices restating the chant and an emphatic ending to the phrase in a measure of unison declamation. The opening nine bar theme is restated. The second “variation” includes a slower tempo Bass solo accompanied by the chorus hum leading to unsettled seventh chords before another declamation noted “deliberately and well marked” in unison on the text of this chapter’s title. This time for the king’s cry, “Oh! Daniel, oh!” Moore adds a descant-like divisi in the treble voices alternating with interjections from the lower voices for the penultimate variation which ends suddenly soft so the final iteration may gradually increase in power for a climactic ending. Hildred Roach analyzes the memorable concluding chromatic progression saying, “Although written in F#, the chords move upward through five chromatic chords which hesitate on the four-three resolution at the C# chord, but nevertheless create the illusion of a modulation. The resolution, however, having paused with a piercing leading tone in suspended motion, leads still farther up as it resolves to a single F# in the tenor solo voice and proceeds toward the final cadence.”⁷²

⁷¹ Daniel Kingman, *American Music: a panorama*, 2nd ed. (New York: Schirmer Books, 1990), 34-35.

10

10

ff allargando
oh,

59 *a tempo* *f*
oh, oh, Ser - vant of the Lord,

ff allargando *a tempo* *f*
oh, Ser - vant of the Lord,

ff allargando *a tempo* *f*
oh, oh, that He - brew Dan - i - el, Ser - vant of the Lord,

ff allargando *a tempo* *f*
oh, Ser - vant of the Lord,

59 *ff allargando* *a tempo* *f*

“Daniel, Daniel, Servant of the Lord” by Undine Smith Moore © Copyright 1953 by Warner Bros., Inc. and administered by Alfred Publishing Co., Inc. www.alfred.com. Used with permission. All rights reserved.

Conductors preparing this spiritual will find it well-suited for a choir sized to vibrantly sing in balanced divisi and capable of carefully tuning the brief chromaticism in higher tessitura. Careful attention should be given to the plentiful articulation markings, usually coinciding with expressive consonants, which heighten the rhythmic excitement and to the sudden dynamic shifts. It is accessible for the advanced high school choir as well as the adult church or community choir, both requiring effective Tenor and Bass soloists.

⁷² Hildred Roach, *Black American Music: Past and Present*, 2nd ed. (Malabar: Krieger, 1992), 135-136.

MARGARET BONDS (1913-1972)

Also an accomplished pianist and educator, composer Margaret Bonds has a broad compositional style.⁷³ Her work can be characterized as programmatic as her compositions intentionally depict her sense of ethnic identity through the use of jazz harmonies, spiritual materials, and social themes. Bonds' music is diatonic, with abundant use of major-seventh (also ninth, eleventh and thirteenth) chords exhibiting the influence of popular song of the mid-twentieth century. A native of Chicago, she studied piano and composition with Florence Price and William Dawson. Admitted to Northwestern University at age sixteen, she earned both a Bachelor's and Master's degree and was the first Black soloist to perform with the Chicago Symphony Orchestra at the Chicago World's Fair in 1933. She continued her graduate studies at the Julliard School of Music.

Her illustrious career included both teaching at the American Theatre Wing and performing with notable orchestras including the Woman's Symphony, the New York City Symphony, and the Scranton (Pennsylvania) Philharmonic. Hildred Roach pays tribute to Margaret Bonds describing her style thus: "Much of Bond's established compositions were representative of the Romantic style. Others used idioms of the modern era... she demonstrated certain natural writing she herself described as being a

⁷³ For biographical information about Margaret Bonds, I have relied on her "Reminiscence," in *The Negro in Music and Art*, ed. Lindsay Patterson (New York: International Library of Negro Life and History, 1967), 190-193 and Christine Ammer, *Unsung: A History of Women in American Music* (Westport: Greenwood Press, 1980), 153-156 and Green, 47-52.

mixture of Marion Cook, H.T. Burleigh and Tchaikovsky. Her works show “jazzy” chords both altered and augmented. The featured sevenths in clusters and widely spaced intervals and a jumping, rag-time bass, imitation and syncopations all reflect her style.”⁷⁴

Like her once composition teacher, Florence Price, Bonds began to cite Black folk melodies and idioms more explicitly in her music and to set numerous poems by their close friend Langston Hughes, for example, *The Negro Speaks of Rivers* (1940), *The Ballad of the Brown King* (1960) and the song cycle *Three Dream Portraits* (1959). "The Crucifixion" from *Simon Bore the Cross* (1964)

A frequent collaborator with the poet Langston Hughes—most notably their Christmas cantata *The Ballad of the Brown King* (1954), "The Crucifixion" comes from one of their last collaborations, an Easter cantata entitled *Simon Bore the Cross* (1964). The majority of the text from the cantata is by Hughes, but this movement is based on the spiritual “And He Never Said a Mumblin’ Word.” As an excerpt, this spiritual is particularly effective and unique among spiritual arrangements because of its piano accompaniment, chromatic voice leading and mode mixture. The structure is strophic with four verses:

1. They crucified my Lord, and he never said a mumblin’ word.
2. They nailed him to a tree, and he never said a mumblin’ word.
3. They pierced him in the side, and he never said a mumblin’ word.
4. He bowed his head and died, and he never said a mumblin’ word.

⁷⁴ Roach, 141.

Each verse concludes its phrase with “not a word” repeated three times in quieting, terraced dynamics. The graphic verbs of “nailed” and “pierced” are given the most extreme louds apart from the caustic fortissimo of the final *molto allargando* “and he never said a mumblin’ word,” with the strident Picardy third painting Christ’s deafening silence.

At first glance, Bonds' composition presents a straightforward impression as it is rhythmically simple, homophonic in texture and relatively sparing with accidentals. However, conductors preparing this spiritual may find it more challenging than anticipated as the part-writing can be unintuitive and each iteration of the strophe is unique. Alto and Bass voices in particular are given challenging intervals to navigate. Bonds, a virtuosic pianist herself, has unsurprisingly written a fairly dramatic accompaniment. For particularly effective communication, choirs should explore the cantata to place this excerpt in its emotional context. Careful attention should be given to the varied, sometimes *subito*, dynamic markings and varied tempo markings (especially the third verse's *a tempo con moto pietoso*). It is appropriate for the university choir as well as the more advanced adult church or community choir with a skilled accompanist.

The study of women composers and their music from previous centuries affords today's musician the opportunity to learn from former shortcomings. If 19th century Europe had been more progressive, perhaps the repertoire would include a large scale choral-orchestral contribution from Clara Schumann, for example. While the creative output of women was stifled and the past cannot be undone, there is great opportunity to support and partner with an increasingly diverse base of choral composers today. The four composers highlighted in Part II offer both their music and their reflections as the choral community seeks a better, more inclusive way in its programming.

Part II: Four Contributions and Reflections from Contemporary Women Composers

CHAPTER 5: The Mass Movement–Jocelyn Hagen

Minneapolis based composer Jocelyn Hagen is self-described as a “pioneer in the field of composition, pushing the expectations of musicians and audiences with large-scale multimedia works, electro-acoustic music, dance, opera, and publishing.”⁷⁵ She is the president and co-founder, with Timothy C. Takach, of Graphite Publishing which publishes twenty-first century vocal music since 2006. She holds a Master of Arts degree in Composition from the University of Minnesota (2006), and is also an *alumna* of St. Olaf College where she earned both a Bachelor of Music in Theory and Composition and Vocal Music Education (2003). Though the majority of her compositions are for the voice (solo, chamber and choral), she expressed a love of composing for wind ensemble hoping for that part of her oeuvre to reach a broader audience. Her work is independently published through JH Music, as well as through Graphite Publishing, G. Schirmer, ECS Publishing, Fred Bock Music Publishing, Santa Barbara Music Publishing, and Boosey and Hawkes.

Traditional choral mass settings feature the typical five movements from the Catholic Ordinary of the Mass: I. Kyrie II. Gloria III. Credo IV. Sanctus V. Agnus Dei. As mentioned in chapter three, Amy Beach’s *Mass in Eb* follows this structure. Well-known and often-performed are the masses of Palestrina, J.S. Bach, Mozart, Haydn, Beethoven, Poulenc, and Duruflé, for example. Lesser-known and less often-performed are masses by women composers.

⁷⁵ Jocelyn Hagen, “Bio,” 2023, <https://www.jocelynhagen.com/about/>.

Jocelyn Hagen's "Benedictus" is the eleventh movement in *amass* (2007) which features English translations of mystic poetry from various faith traditions. The "Benedictus" is scored for a *cappella* SSAATTBB Choir and SATB Soli, but the larger work also features cello solo, cello quartet, guitar and percussion trio. The movement begins with a tranquil F-sharp major ostinato, derived from the first movement's cello quartet, in the Tenor and Bass voices in divisi. The ostinato utilizes the bVI chord and continues throughout the majority of the movement, particularly in the Bass voices with some variation especially in note duration.

25

S
ne - dic - tus Be - ne - dic - tus

S
dic - tus Be - ne - dic - tus

A
dic - tus Be - ne - dic - tus Be - ne - dic - tus

A
Be - ne - dic - tus Be - ne - dic - tus

T
Be - ne - dic - tus qui ve - nit in no - mi - ne

B
Be - ne - dic - tus qui ve - nit in no - mi - ne

"Benedictus" from *amass* by Jocelyn Hagen © Copyright 2007 by jh music. www.JocelynHagen.com.
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I interviewed Jocelyn Hagen and have included portions of that interview touching on her perspective regarding the status of women in the field of composition,

her large-scale work *amass*, and her approach to choral composition (refer to Appendix C).

CHAPTER 7: Holiday Concert Text Settings—Dale Trumbore

I feel a great sense of responsibility being in a position where I can, with the Carson City Symphony Association, commission a composer to write an extensive choral-orchestral work. Dale Trumbore was the first composer I approached. She is highly regarded especially within the choral community as one of our generation's finest compositional voices. Trumbore is based in Los Angeles, and her music has been praised by the New York Times for its "soaring melodies and beguiling harmonies deployed with finesse."⁷⁶ In a way, our commission intentionally created distance from the realm of Western choral *Magnificats*, as we worked together to select a text entitled *Magnificat*, but which does not utilize the typical Latin text of European sacred music but rather utilizes a contemporary poet.

My soul doth magnify the Lord
 said Mary, under circumstances
 which make it something of a startling
 utterance. Not *I accept the will of the Lord.*
 Not *I bow before the Lord.*
 Not even *I give thanks to the Lord.*
 No, Mary, this young woman,
 presumably unfamiliar with angels
 or divine voices of any kind,
 let alone those pronouncing
 that salvation would grow inside
 her ordinary flesh—this woman
 who may be innocent, but hardly seems naïve—
 says something remarkable.
My soul magnifies the Lord.
 Who I am, what I do, how I choose
 makes God bigger. As if God
 were to slip between microscope slides

⁷⁶ Steven Smith, "Gather Online, Compose Globally, Perform Locally," Music Review, *The New York Times*, October 27, 2011, <https://www.nytimes.com/2011/10/28/arts/music/american-contemporary-music-ensemble-at-joes-pub-review.html>.

and appear in never-before-seen detail.
 Which is, of course, exactly
 what happens. Somehow,
 in being magnified God gets small,
 small enough to sleep amongst the straw
 and the scent of farm animals.
 God magnified becomes particular,
 tangible, urgent as a hungry child.
 And Mary, like so many women
 before her and after, puts the baby
 to her breast, where they both grow
 vast in one another's eyes.

—Lynn Ungar

Trumbore takes great care in selecting and approaching the poetry she chooses to set. Regarding the poetry, she says in the program note to the score:

Over and over, I find myself drawn to poems and other writings that present a very human perspective on the divine. In Lynn Ungar's poem "Magnificat," we contemplate an apparent contradiction in Mary's words: that magnifying God could in fact mean making God small, in the form of a child. Just as the poem turns these words over, finding new meaning each time, the music spins these repeated phrases into new harmonic perspectives. I love how Ungar's poem grounds the traditional Christmas story in minute details like the urgent hunger of an infant. Her text, like all good poems, uses the small, precise, confined nature of poetry to magnify our humanity.⁷⁷

This is the first step I, as a conductor, take in programming: I ask myself if the text resonates with me, is it likely to resonate with my ensemble and with my audience, and does the composer bring out the text with their musical choices? A more traditional carol for which Carson Chamber Singers premiered the orchestrated version, Trumbore's carol "Ring Out, Ye Bells!" includes an exuberant accompaniment (in the piano version) which mimics the joyful resonance of harps and bells. This piece sets a text by poet Paul Laurence Dunbar (1872-1906). This text is radically different than Ungar's in both style

⁷⁷ This score with Lynn Ungar's text is unpublished but inquiries can be made to Melanie Eveland, Dale Trumbore's manager at melanie.eveland@gmail.com.

and content. Trumbore has showcased to my ensemble her versatility in skillfully setting both nineteenth century metered poetry and modern day free verse.

There are too many twenty-first century choral composers who write such challenging music that neither my high school nor my community choir would ever be able to execute their works. On the other hand, there are many twenty-first century choral composers whose music both of my ensembles could perform at sight. I find Trumbore's music to be accessible while always being either rhythmically, texturally, melodically or harmonically interesting. In our conversation surrounding the commission, she calls this "choose your challenge," as she is making considerations in the pre-compositional stages.

5 *mf*
S. Ring out, ye bells! All Na-ture swells_ With glad-ness at_ the wond-rous sto-ry_ *f*

5 *mf*
A. Ring out, ye bells! All Na-ture swells_ With glad-ness at_ the wond-rous sto-ry_ *f*

5 *mf*
T. Ring out, ye bells! All Na-ture swells_ With glad-ness at_ the wond-rous sto-ry_ *f*

5 *mf*
B. Ring out, ye bells! All Na-ture swells_ With glad-ness at_ the wond-rous sto-ry_ *f*

5 *mp*
Pno. *f*

“Ring Out, Ye Bells!” by Dale Trumbore © Copyright 2013 by Dale Trumbore. www.daletrumbore.com.
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“Ring Out Ye Bells” is a quality example of a holiday concert selection where both the composer and the poet are from underrepresented populations –a twenty-first century woman composer and a nineteenth century Black poet.

I interviewed Dale Trumbore and have included portions of that interview touching on her path to composition, her approach to writing for the chorus, compositional influences and my commissioning her to write a new choral-orchestral work (Refer to Appendix C).

CHAPTER 8: The American Folk Song–Ellen Gilson Voth

Dr. Ellen Gilson Voth leads an active and fulfilling career as conductor and composer, educator and keyboard artist. A well-established composer, Voth's works are published by Oxford University Press, ECS Publishing, Colla Voce, Santa Barbara Music Publishing, and Graphite Publishing.⁷⁸

She has been composing to some extent since late elementary and early middle school calling the environment “open and fertile” for her first attempts. From her grandfather who would often play the piano in the basement of her childhood New Jersey home to her local piano teacher to singing in a church children's choir, there were many voices of confidence surrounding her in music education. At the secondary level, she was encouraged by her choral director to take an independent course in music theory. From her first assignments, he lit the creative spark, and she has been composing continuously since then.

Voth received her doctoral degree (DMA) from The Hartt School, Univ. of Hartford (CT), where she was the recipient of the Regents' Honor Award for graduate students. Her dissertation research was a qualitative study of the use of moveable do solfège and the piano in the choral rehearsal. Her master's degree (MM) was from Westminster Choir College of Rider University (NJ), and her bachelor's degree (BME), *magna cum laude*, was from Wheaton College Conservatory of Music (IL).

⁷⁸ Ellen Gilson Voth, “Biography,” 2023, <https://www.ellengilsonvoth.net/biography/>.

Voth draws her inspiration from the human experience. In addition to the texts for her vocal works, she is often inspired by stories and personal journeys which speak to listeners at many different ages and stages of life. She expands on her inspiration saying, “It isn’t only nature or only social justice or only out of personal necessity—it is a wide range depending on the circumstances. But in general I would say it is the human experience... what is really motivating me is, ‘How can this inspire? How can this lead us to deeper thought? How can this lead us to more reflection? How can this lead us to be better people?’ That’s what motivates my work.”⁷⁹

A committed educator, Voth has served on the music faculties of Western Connecticut State University, Westfield State University, Western New England University, Gordon College and Ithaca College. Her teaching and mentoring reflects her passion for and dedication to high standards of artistry, scholarship, and integration among different areas of study. She is also the Artistic Director of the Farmington Valley Chorale based in Simsbury, CT, a large symphonic chorale of 80-plus members.

Her works have appeared at conferences of the American Choral Directors Association, College Music Society, and National Association of Teachers of Singing. Voth is the winner of the 2022 American Prize for Choral Composition (shorter works), for “Across the empty square”; the 2022 co-winner of the Ithaca College Choral Composition Prize, for “I had no time to hate”; the 2020 Cincinnati Camerata

⁷⁹ Steve Danielson, “Ellen Gilson Voth,” April 2021, in *Moveable Do*, podcast, Spotify audio, <https://open.spotify.com/episode/7xOfN7kvep2Z4UztwpaJ8L?si=e2078dd0512c4bce>

Composition Prize, for “Above gravity”; and the 2020 Michigan Choral Commission Consortium Award, for “Seeing the same stars”. In 2020 she was also a finalist in the ACDA Brock competition for professional composers. She has numerous commission projects both past and present.

Choral contributions in the genre of American Folk Song are welcomed by conductors who regularly select this theme for concerts. Gilson Voth’s companion pieces “Hushaby” and “Goin’ Across the Mountain” are worthy selections to meet this need. I selected “Goin’ Across the Mountain” for its accessibility, the range of emotions it contains in its short forty-three measures, the rhythmic vitality expressed through syncopation and alternating between simple and compound meter, and finally the robust (marked “heartily”) character of the chorus.

Her program note states:

This arrangement contrasts the unbridled optimism and resolve of a person heading off to war with the bittersweet nostalgia of leaving a special person behind, along with the promise of return. The repeated statements of the refrain are most effective when singers highlight the syncopations and rhythmic differences among them. Tenors should sing the final statement of “Goin’ across the mountain” (m. 39) with a more wistful quality than at the start. All singers should enjoy the harmonic movement of the last line, and their carefully timed roles in it—all the way to the altos’ final, delayed word.

—Ellen Gilson Voth

34 **Slowly**, *p* with heaviness on each word *molto rit.*

— you well, I'm go - in' through. When this war is o - ver, I'll come

I'm go - in' through. When this war is o - ver, I'll come

I'm go - in' through. When this war is o - ver, I'll come

I'm go - in' through. When this war is o - ver, I'll come

Slowly *molto rit.*

37

back — to you.

back — to you. *p* Go - in' a - cross the moun - tain, -

back to you. *p* Go - in' a - cross the moun - tain, -

back — to you.

“Going Across the Mountain” by Ellen Gilson Voth © Copyright 2016 by Galaxy Music Corporation, Inc., a division of ECS Publishing. www.ecspublishing.com. Used with permission. All rights reserved.

Both of these folk song arrangements have their genesis in 2009/2010 when Gilson Voth set out to write a piece for her mentor who was programming choral music for an American Music concert. She found “Goin’ Across the Mountain” in a collection of U.S. Folksongs from Holy Names University. After eventually finishing the arrangements, she was invited to conduct the Chamber Choir for the Organization of American Kodaly Educators (OAKE) National Conference and put them on that program for their premiere.

I interviewed Ellen Gilson Voth and have included portions of that interview touching on her approach and path to composition, her heart for teaching composing and arranging to future choral educators at the undergraduate level and the craftsmanship and dedication required of the skilled composer (refer to Appendix C).

CHAPTER 9: Non-Western Text Settings–Reena Esmail

Looking at pieces with “non-English texts,” I chose to highlight Indian-American composer Reena Esmail, who works between the worlds of Indian and Western Classical music, and divides her attention evenly between orchestral, chamber and choral work. She is the 2020-2023 Swan Family Artist in Residence with Los Angeles Master Chorale, and the 2020-2021 Composer in Residence with Seattle Symphony. She currently serves as Co-Chair of the Board of New Music USA, and Co-Founder and Artistic Director of Shastra, a non-profit organization that promotes cross-cultural music connecting musical traditions of India and the West.

Esmail grew up in Los Angeles in an Indian immigrant family and was trained in Western Classical music. She did not formally learn Indian Classical music until later in life as she desired to express these intersecting identities with her compositional voice. She describes these worlds saying, “Indian Classical music emphasizes melody and very specific types of rhythms while Western Classical music because of notation does counterpoint and harmony in a way that Indian Classical music doesn’t. So I start with those elements and draw them together in different ways... I am both these cultures.”⁸⁰

Though Esmail had her beginnings in instrumental music as a pianist and instrumental composer earning degrees in composition from The Juilliard School and the Yale School of Music which were more instrumentally focused, she found her way into

⁸⁰ Christopher M. Munce, “Working Between Worlds with Reena Esmail,” February 2021, in *Choralosophy*, podcast, Spotify audio, <https://open.spotify.com/episode/2gWZFVLfk5t7qQ19kT5QfD?si=fe10aa0c070d4a36>

choral music beyond her higher education. In addressing what she loves about choral music, she says, “Choir at its best is about community... with choirs you literally depend on one another for your notes... to blend sound. There’s a certain thing about the nature of choral music that makes it relational.”⁸¹

"Even After All This Time..." takes its text from a beautiful quote by fourteenth century Persian poet, Hafiz (1325-1390), in a translation by Daniel Ladinsky. The text is set in English, with translated words from the incredibly expressive Persian language woven into the texture (e.g., time زمان, earth زمین, light سبک, and sky آسمان). The piece was commissioned by choral conductor, Lindsay Pope, for her wedding and who would also later explore Esmail’s work in her dissertation.⁸²

Even after all this time,
the sun never says to the earth,
“You owe me.”
Look what happens
with a love like that:
it lights the whole sky.

— Daniel Ladinsky

⁸¹ Ibid.

⁸² Lindsay Pope, “Beyond the Binary: The Intersection of Gender and Cross-Cultural Identity in Reena Esmail's Life and Choral Works” (D.M.A. diss., University of North Texas, May 2019), accessed April 9, 2023
<https://digital.library.unt.edu/ark:/67531/metadc1505203/>

44

sun ne - ver says to the

sun khor shē dā khor shē - dā khor shē dā khor shē - dā

sun khor shē - dā khor shē - dā khor shē dā khor

sun

***sounds like "hō-shee-duh" (r=guttural, French r)

“Even After All This Time...” by Reena Esmail © Copyright 2016 by Reena Esmail.
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The version performed for the lecture-recital associated with this document employs an expressive and challenging obligato clarinet part, though Esmail provides a version that is entirely *a cappella* in the absence of a skilled clarinetist.

The clarinet begins with an introduction which is notated, but with an improvisatory character in a free tempo at the performer’s discretion. The part explores the pitch collection C4, Bb3, Gb3 and F4 with grace note embellishments imitated by the aleatoric chorus entering polyphonically. If B-flat is considered to be the tonic, it is a natural-minor scale that Esmail writes within for the section exploring “time.” The “sun” section which follows includes bright whole tone sonorities with triplet rhythms. Rapid

thirty-second note flourishes in the clarinet ascend to paint “light,” and sixteenth note figures atop rising and sustained voices pair with an energetic tempo change to paint the penultimate “sky” section. The piece is concluded with a return to the ancient modal quality chant in the bass.

CHAPTER 10: Conclusion

From Vittoria Aleotti to Margaret Bonds and from Jocelyn Hagen to Reena Esmail, thousands of varied choral works are represented across the centuries and in contrasting styles. For these nine composers, some experiences are shared. Shared gender does not reduce to shared experience, but music penned by women has been historically neglected. It is through examining our own considerations as conductors, both men and women, that we will see continued opportunity for women in composition. Does the conductor reading this document consider how many women composers will be programmed this season? How many from earlier periods of music history? How many are living?

There is no shortage of worthwhile choral works written by men during times when the notion of a woman composer was still a novelty. This document does not advocate for complete neglect of repertoire written by men; however, conductors must give attention to the diversity represented by their programming or gender inequity will be perpetuated. Music has long been a powerful means of learning about and working to resolve important problems of social justice. The choral field is currently grappling with and responding to issues surrounding diversity, equity, inclusion and accessibility (DEIA) in many areas—gender included. *Changing the Landscape* is part of a larger conversation which I have engaged with in my own practice and have witnessed as currently relevant. Subtopics within this conversation include: (1) Inclusion of non-idiomatic music, as it relates to composers who identify as Black, Indigenous and people of color (BIPOC), referring to the concert music that is not part of the traditional idiomatic canon associated

with those musicians. (2) Inclusion of diverse literature, styles, and rehearsal techniques which may be different from the conductor's own traditions. (3) Developing a culturally responsive pedagogy. Questioning what is "authentic" performance practice and approaching the performance practices of the music of cultures, especially not one's own, with thoughtfulness, sensitivity to the historical background, performers and audience, and openness in the process. (4) Identifying implicit biases or discriminatory practices (e.g., tokenism, appropriation, non-inclusive language) common in the choral profession focusing on race, ethnicity, gender, LGBTQIA+, and ableism.

This research offers many suggestions for programming which will contribute to the increased diversity of composers represented in choral concerts. By supporting this work, choral directors amplify the voices of the growing community of women composers. The landscape is changing to encompass all perspectives.

ADDENDUM: Concerning Advocacy in Programming

When women and minorities do not see themselves represented on concert programs, it can convey that our field is still too biased to accept them. This research aligns with my advocacy in programming women composers from early music to modern day. To compile data regarding the presence of women composers in current programming, I surveyed twenty-seven choral conductors (twenty men and seven women), fifteen with Doctor of Musical Arts degrees, eight with Master's of Music degrees, four Bachelor's degrees and 85% had taken a choral repertoire course in college.

When asked, "Which choral composer or composers come to mind if you set out to program an Italian madrigal for a future concert?" Twenty-two choral conductors listed Monteverdi, eleven listed Gesualdo, six listed Lassus (di Lasso) and six Morenizio, there were many others listed, but only two conductors listed Aleotti (one of whom is a woman herself who is a known advocate for programming women composers—she also listed Barbara Strozzi and Maddalena Casulana). None of the other twenty-five choral conductors (who listed a total of sixteen male composers) had listed a woman composer.

When asked, "Which choral composer or composers come to mind if you set out to program a Romantic period German part-song for a future concert?" Twenty-three of twenty-seven conductors listed Brahms, but whom did Brahms trust the most to look at his compositions and send feedback to him? Clara Schumann! Johannes Brahms, Franz Schubert and Felix Mendelssohn are worthy choices, but seventy answers were given with only three mentions of Clara Schumann and three of Fanny Hensel—and it shows they are not top of mind.

The most popular choral benediction according to this survey is Peter C. Lutkin's "The Lord Bless You and Keep You" with 41% of conductors listing it. Amy Beach is a contemporary of Lutkin's and a much more well-regarded American composer.

Twenty-one conductors answered the question, "Which choral composers come to mind when setting out to program a Negro spiritual?" by listing the prolific spiritual arranger, Moses Hogan—and rightly so, he contributed so much to the genre. However, 86% of responses were of male composers with only one mention of Margaret Bonds and five of Undine Smith Moore from the 85 answers.

When asked, "Which twentieth or twenty-first century choral composer or composers come to mind if you set out to program a mass or mass movement for a future concert?" Seven of my twenty-seven colleagues listed Frank Martin (whose mass is a challenging double-choir *a cappella* mass), five listed Leonard Bernstein whose mass requires access to three choirs (formal choir, boys' choir and street singers) and two orchestras (pit orchestra and onstage orchestra). Few have the resources to program some of the masses written by the male composers who were listed (for example Kodály, Britten, Vaughan Williams and Poulenc). While I was pleased to see a handful of selections by women composers, they were the vast minority and only one colleague listed the Hagen as an option.

When asked, "Which choral composer or composers come to mind if you set out to program an accessible anthem for church choir with piano accompaniment and C-instrument obbligato?" the percentage of composers listed who are women increases to 20%.

Mere inclusion of these composers in programming can still imply a hierarchy, and isn't as powerful as serious advocacy and intentional partnership—that is what is needed to see more than mere cosmetic change. When asked, “Which choral composer or composers come to mind if you set out to commission a composer under the age of forty?” Seventeen conductors included women composers in their list, four listed only men, five were unable to answer, and one wrote “underrepresented populations.” In 2022 I was in a position where I, with the Carson City Symphony Association, was able to commission a composer for a substantial world premiere for our Holiday concert. I chose to “put my money where my mouth is” so to speak and commissioned an acclaimed young woman composer, Dale Trumbore, to write a fifteen minute choral-orchestral work, “Magnificat.”

When asked “Which choral composer or composers come to mind if you set out to commission a choral composer?” Reena Esmail was among the seventy composers listed and by two separate conductors. Twenty-four of these composers are women. I consider 34% as progress toward equitable programming practices.

“American Folk Song” is a widely programmed genre in choral music, but aside from Alice Parker's arrangements which accounted for 18% of the answers for this genre that were top of mind, most listed Copland and Kirchner. Ellen Gilson Voth is one example of a woman composer who has made fantastic contributions to this genre in the companion pieces “Hushaby” and “Goin' Across the Mountain” as explored in Chapter eight.

As a starting point for choral conductors who are looking for quality choral repertoire written by women, I have curated an introductory list from my own research, perusal and performance and included that list here as a resource categorized by genre.

Renaissance Italian Madrigals and Motets

Consider programming Vittoria Aleotti, Raphaela Aleotti, Maddalena Casulana, Chiara Cozzolani, Isabella Leonarda and Donna Lucrezia Vizzana.

Romantic German Part-Song

Consider programming Clara Schumann and Fanny Hensel.

Choral Benedictions

Consider programming Amy Beach, Elaine Hagenberg, Anne Laura Page, Susan LaBarr and Heather Sorenson.

Negro Spirituals

Consider programming Brittany Boykin, Margaret Bonds, Udine Smith Moore, Rosephanye Powell and Florence Price.

Mass Movements

Consider programming Emma Lou Diemer, Jocelyn Hagen, Libby Larsen, Cecilia McDowell, Lena McLin, Ethel Smyth and Sarah Kirkland Snyder.

Accessible Anthems setting American Poets

Consider programming Emily Crocker, Laura Farnell, Eleanor Daley, Sandra Peter and Andrea Ramsey.

“Holiday Concert” Repertoire

Consider programming Abbie Betinis, Cristi Cari Miller, Anna Laura-Page, Catherine McMichael, Ruth Elaine Schram, Dale Trumbore and Sara Quartel.

Non-English Text

Consider programming Iryna Aleksiychuk (Ukrainian), Lili Boulanger (French), Vivian Chua (Malay), Reena Esmail (Hindustani), Nurit Hirsh (Hebrew), Makiko Kinoshita (Japanese), Marianna Martines (Latin), Maria Theresa Vizconde-Roldar (Tagalog), Esther Seliar (Brazilian Portuguese), Sherryl Sewepagaham (Cree), Cherly Susanti (Indonesian), Diana Syrse (Spanish), Hyo-Won Woo (Korean) and Chen Yi (Chinese).

American Folk Song

Consider programming Carol Barnett, Susan LaBarr, Alice Parker, Dr. Ellen Gilson Voth and Gwyneth Walker.

APPENDIX A: Undine Smith Moore–Updated List of Choral Works

A thorough bibliography of choral works by Undine Smith Moore exists in Helen Walker-Hill's *From Spirituals to Symphonies: African-American women composers and their music*. However, many of Moore's choral works are unpublished or difficult to obtain. I have compiled them and Walker-Hill's list from 2002 of choral works together with current practical notes regarding publication and availability for the choral conductor.⁸³

Alleluia (SSAA/SATB, optional organ). 1975. Dedicated to and first performed in 1976 by Clarence Whiteman and the choir of St. Stephen's Church, Petersburg, Va. Same as *String Sentence*. 2 min. 10 sec. Note: Unpublished, in manuscript at Robert W. Woodruff Library, Emory University.

Alleluia, Christ Is Risen (SATB). 1979. Note: Unpublished. Note: Unpublished, in manuscript at Robert W. Woodruff Library, Emory University.

Alleluia: For Women's Voices (six-part women's chorus, Soprano solo, small chorus of light voices). 1970. Note: Unpublished, in manuscript at Robert W. Woodruff Library, Emory University.

Be Strong, I Will Fill This House with Glory (SATB, piano). 1979. Composed for the dedication of the Wentz Memorial United Church of Christ in Winston-Salem, N.C. Text from Haggai 1:4-9. Note: Unpublished, in manuscript at Robert W. Woodruff Library, Emory University.

⁸³ Walker-Hill, 80-83.

Benediction (SATB). 1974. Text by Donald Jeffrey Hayes. Dedicated to Dr. Carl Harris and the Virginia State College choir, and first performed by them at the 1975 commencement exercises. 3 min. Note: Unpublished, in manuscript at Robert W. Woodruff Library, Emory University.

The Blind Man Stood on the Way and Cried (SATB). 1932. Traditional Spiritual text. 2 min. Note: Unpublished, only listed in daughter Mary Easter's personal collection.

Bound for Canaan's Land (SATB, Soprano and Tenor soloist). New York: Warner Bros., 1960. Traditional Spiritual text. First performance in 1960 by the Armstrong High School choir (Richmond, Va.), Harry Savage, conductor, at the Virginia State Music Festival, Virginia State College. **Note: Now licensed for publication to GIA Publications, Inc. in a 2006 edition.**

Choral Prayers in Folk Style (SATB). 1974. A Mass in folk style. Contents: (1) We Shall Walk Through the Valley (Augsburg); (2) O, That Bleeding Lamb (Augsburg); (3) O, Holy Lord; (4) Lord, Have Mercy (Augsburg); (5) I Believe This Is Jesus (Augsburg); (6) Glory to God in the Highest; (7) Come Along in Jesus' Name (Augsburg). 13 min., 25 sec. **Note: *We Shall Walk Through the Valley* now licensed for publication to GIA Publications, Inc. This spiritual is also part of a new collection showcasing five of Undine Smith Moore's spirituals edited by Anton Armstrong, who includes an instructional forward written for this newly-engraved edition.**

A Christmas Alleluia (SSA). 1970. Chapel Hill, N.C.: Treble Clef Music Press, 1998.

Based on spiritual “O Mary What Are You Going to Name That Pretty Baby?”
Commissioned and first performed in 1970 by the Spelman College Glee Club,
Aldrich Adkins, conductor. 2 min., 30 sec.

Daniel, Daniel, Servant of the Lord (SSAATTBB). 1952. New York: Warner Bros.,
1953. Traditional Spiritual text. First performed in 1952 at a faculty concert,
Virginia State College, Undine Smith Moore, conductor. 1 min., 45 sec.

Fanfare and Processional (SATB, optional brass and percussion). Minneapolis:
Augsburg, 1985. Same as *Heritage Fanfare and Processional*, and part of *Three
Centennial Pieces*. Dedicated to Dr. Carl Harris and the concert choir of Virginia State
University in celebration of their centennial anniversary in 1982. **Note: Now
licensed for publication to GIA Publications, Inc. in a 2004 edition.**

Fare You Well (SATB, Soprano and Tenor soloists). 1950. New York: M. Witmark and
Sons, 1951. Traditional Spiritual text. First performed in 1951 by Virginia State
College choir. Robert Henry, conductor. 1 min. 30 sec.

For My People Everywhere (SATB, piano ad lib). New York: Warner Bros., 1979. Text
by Margaret Walker. For Nathan Carter and the Morgan State University choir. 2
min., 44 sec.

Glory Be to God Who by His Love Has Brought Us to This Day (SATB). 1982. Note:
Unpublished, only listed in daughter Mary Easter’s personal collection.

Glory to God (TTBB, flute, organ/piano, narrator, optional brass and percussion). 1974.
Christmas cantata. Text by St. Luke, St. Matthew, and the Book of Common
Prayer. Commissioned and first performed in 1974 by the men’s chorus of First

Baptist Church in Petersburg, Va., Buckner Gamby, conductor. 30 min. Note: Unpublished, in manuscript at Robert W. Woodruff Library, Emory University and at Indiana University, Archives of African American Music and Culture (AAAMC), Smith Research Center.

Glory to God in the Highest (SATB). Minneapolis: Augsburg, 1977. Traditional Spiritual text. From *Choral Prayers in Folk Style*. 1 min. 40 sec.

Hail Warrior (SATB). New York: M. Witmark, 1957. Traditional Spiritual text. First performed in 1958 by the Virginia State College choir, Aldrich Adkins, conductor. 2 min.

How I Got Over (SATB). 1966. Spiritual. 2 min., 50 sec. Note: Unpublished, in manuscript at Robert W. Woodruff Library, Emory University.

I Believe This Is Jesus (SATB divisi), 1974. Minneapolis: Augsburg, 1977. Traditional Spiritual text. From *Choral Prayers in Folk Style*. 1 min. 40 sec. **Note: Part of a new collection showcasing five of Undine Smith Moore's spirituals edited by Anton Armstrong, who includes an instructional forward written for this newly-engraved edition.**

I Just Came from the Fountain (SATB, Soprano soloist). 1950. New York: Warner Bros., 1951. Traditional Spiritual text. First performed in 1951 by the Virginia State College choir, Robert Henry, conductor. 1 min., 10 sec.

I Never Felt Such Love in My Heart Before (SATB). 1981. From *Scenes from the Life of a Martyr*.

I, Too, America (SATB, piano). 1981. Text by Langston Hughes. Commissioned by

James Kinchen, Jr., for the Winston-Salem State University choir. Companion to *On Imagination*. Note: Unpublished, in manuscript at Robert W. Woodruff Library, Emory University.

I Will Trust in the Lord (SATB). 1984. Minneapolis: Augsburg, 1986. For the inauguration of D. S. Dallas Simmons as president of Virginia Union University.

Note: Part of a new collection showcasing five of Undine Smith Moore's spirituals edited by Anton Armstrong, who includes an instructional forward written for this newly-engraved edition.

I Would be True (SATB/SAB/SSA, piano). 1958. Minneapolis: Augsburg, 1979. Text by Howard A. Walter. Written for choruses of Ruffner and Jacox Junior High Schools, Norfolk, Va. 2 min., 20 sec. **Note: Now available in a 2021 edition by Augsburg Fortress.**

I'm Going Home (SATB, Soprano soloist). 1948. Minneapolis: Augsburg, 1978. Traditional Spiritual text. 2 min., 30 sec. **Note: Part of a new collection showcasing five of Undine Smith Moore's spirituals edited by Anton Armstrong, who includes an instructional forward written for this newly-engraved edition.**

Into my Heart's Treasury (SATB/SSA). 1950. Text: Sara Teasdale. 2 min, 30 sec. Note: Unpublished, in manuscript at Robert W. Woodruff Library, Emory University.

Is There Anybody Here? (SSA) 1949. Traditional Spiritual text. First performed by the women's symphonic choir of Virginia State College, Undine Smith Moore, conductor. 3 min. Note: Unpublished, in manuscript at Robert W. Woodruff

Library, Emory University.

The Lamb (SS or unison). New York: H. W. Gray, 1958 (in *Church Music Review*). Text by William Blake. First performed in 1958 by the Gillfield Baptist Church children's choir, Altona Trent Johns, conductor. 2 min., 30 sec. Note: Unpublished, in manuscript at Robert W. Woodruff Library, Emory University and at Indiana University, Archives of African American Music and Culture, Smith Research Center.

Let Us Make Man in Our Image (SATB, Soprano soloist). New York: M. Witmark, 1960. Text by John Milton. First performed in 1960 by the Virginia State College choir, Aldrich Adkins, conductor. 2 min., 20 sec.

Long Fare You Well (SATB). Minneapolis: Augsburg, 1960. Traditional Spiritual text. First performed in 1960 by the Virginia State College choir, Aldrich Adkins, conductor. 3 min., 10 sec. **Note: A 2022 edition by Marques L. A. Garrett is now available.**

Lord, Have Mercy (SATB). Minneapolis: Augsburg, 1978. From *Choral Prayers in Folk Style*. 2 min.

Lord, Make Us More Holy (two-part canonic treatment of spiritual with piano accompaniment) 1966. 1 min., 30 sec. Note: Unpublished, in manuscript at Robert W. Woodruff Library, Emory University.

Lord, We Give Thanks to Thee (SATB). 1971. New York: Warner Bros., 1973. Text from Leviticus 25:9. Commissioned by and first performed in 1971 by the Fisk Jubilee Singers for their centennial celebration at Fisk University, Matthew Kennedy,

conductor. 2 min., 55 sec. **Note: Now licensed for publication to GIA Publications, Inc. in a 2006 edition.**

Mother to Son (SSAATTBB, alto solo). New York: Warner Bros., 1955. In *Contemporary Anthology of Music by Women*, edited by James Briscoe (Bloomington: Indiana University Press, 1999). Text: Langston Hughes. First performed in 1955 by the Virginia State College choir, Mozart Tevis Fraser, conductor. 2 min., 30 sec.

No Condemnation (TTBB). 1935. Traditional Spiritual text. 2 min. Note: Unpublished, the work has not been located for this study.

O Come Let Us Sing unto the Lord (SATB). 1976. Note: Unpublished, in manuscript at Robert W. Woodruff Library, Emory University.

O, Spirit Who Dost Prefer Before All Temples (SATB unison, organ/piano). 1966. Text by John Milton. First performance by the Gillfield Baptist Church choir, Undine Smith Moore, conductor. 2 min., 50 sec. Note: Unpublished, in manuscript at Robert W. Woodruff Library, Emory University.

Oh, Holy Lord (SATB). 1974. Traditional Spiritual text. *From Choral Prayers in Folk Style*. 2 min., 50 sec. Note: Unpublished, in manuscript at Robert W. Woodruff Library, Emory University.

Oh, That Bleeding Lamb (SATB). 1974. Minneapolis: Augsburg, 1977. Reissued 1997. Traditional Spiritual text. *From Choral Prayers in Folk Style*. 2 min. **Note: Part of a new collection showcasing five of Undine Smith Moore's spirituals edited by Anton Armstrong, who includes an instructional forward written for this**

newly-engraved edition.

On Imagination (SATB/SATB, orchestra/piano). 1981. Text by Phillis Wheatley.

Commissioned by and first performed by James Kinchen, Jr., and the Winston-Salem State University choir, 26 April 1981. Companion to *I, Too, America*. Note: Unpublished, in manuscript at Robert W. Woodruff Library, Emory University.

Plenty Good Room (SATB, Soprano and Tenor soloists). 1980. Traditional Spiritual text.

Commissioned by Virginia State University for its centennial celebration (1982). Note: Unpublished, in manuscript at Robert W. Woodruff Library, Emory University.

Remember Thy Creator in the Day of Thy Youth (SATB). 1980. Note: Unpublished, in manuscript at Robert W. Woodruff Library, Emory University.

Rise Up, Shepherd, and Follow (TTBB). 1970. Traditional Spiritual text. Commissioned and first performed in 1970 by the men's choir of First Baptist Church, Petersburg, Va., Buckner Gamby, conductor, 4 min. 30 sec. Note: Unpublished, in manuscript at Robert W. Woodruff Library, Emory University.

Scenes from the Life of a Martyr (SATB, orchestra, narrator, soloists). 1980. New York: Carl Fischer (rental), 1982. Oratorio. Based on the life of Martin Luther King, Jr. Texts by Undine Smith Moore/King James Bible/spirituals/Thomas Hayden/Claude McKay/Stephen Spender. First performed in December 1981 in Haddonfield, N.J., conducted by Arthur Cohn. 45 min.

Sinner, You Can't Walk My Path (SSAATTBB). New York: M. Witmark and Sons, 1958.

Traditional Spiritual text. First performed in 1958 by the Virginia State College choir, Aldrich Adkins, conductor. 1 min. 40 sec. **Note: Now licensed for publication to GIA Publications, Inc. in a 2006 edition.**

Sir Olaf and the Erl King's Daughter (SSA, piano). 1925. Cantata composed while student of Sarah Leight Laubenstein at Fisk. Text: Scandinavian folk poem. First performance at Fisk University by the Fisk University girl's glee club, Mary E. Hillman, conductor, Undine Smith at the piano. 25 min. Note: Unpublished, the work has not been located for this study. Listed in daughter Mary Easter's personal collection and in other reference lists.

Striving After God (SATB). 1958. New York: Warner Bros., 1958. Text by Michelangelo Buonarotti. First performed in 1958 by the Virginia State College choir, Aldrich Adkins, conductor. 3 min. **Note: Now licensed for publication to GIA Publications, Inc. in a 2006 edition.**

Tambourines to Glory (SATB). New York: Warner Bros., 1973. Text by Langston Hughes. First performed in 1974 by the Virginia Union University choir, Odell Hobbs, conductor, at the Mosque Auditorium in Richmond, Va. 1 min.

Teach Me to Hear Mermaids Singing (SSA, three-part canon). 1953. Text by John Donne. 30 sec. Note: Unpublished, in manuscript at Robert W. Woodruff Library, Emory University.

Thou Hast Made Us for Thyself (SATB). 1952. Text by St. Augustine. Choral fugue. First performed in 1952 by the Virginia State College choir, Undine Smith Moore, conductor. 5 min. Note: Unpublished, in manuscript at Robert W. Woodruff

Library, Emory University.

Three Centennial Pieces. (SATB, 3 trumpets, 3 trombones, timpani, organ). 1982.

Contents: (1) Fanfare and Processional, using spiritual “He Is King of Kings;” (2) Celebration, with text by Undine Smith Moore; (3) Spiritual, using “Plenty Good Room.” Composed for the centennial celebration of Virginia State University and for the concert choir, directed by Dr. Carl G. Harris, Jr. Note: Unpublished, in manuscript at Robert W. Woodruff Library, Emory University.

A Time for Remembering (SATB, piano). 1976. Text by Undine Smith Moore.

Commissioned by Virginia State Board of Education in memory of Dr. C. J. Heoch, supervisor of music. First performed in 1976 by the Southern University choir, Aldrich Adkins, conductor, at the Loyola University Bicentennial Choral Festival. 3 min. Note: Unpublished, in manuscript at Robert W. Woodruff Library, Emory University.

Two Pieces for Women’s Voices and Clarinet. N.d. Note: Unpublished, the work has not been located for this study. Listed in daughter Mary Easter’s personal collection and in other reference lists.

Walk Through the Streets of the City (SSATB). 1966. Minneapolis: Augsburg, 1977.

Traditional Spiritual text. From Choral Prayers in Folk Style. 3 min. **Note: Now licensed for publication to GIA Publications, Inc. in a 2020 edition.**

When Susanna Jones Wears Red (SATB). 1958. New York: Warner Bros., 1975. Text by Langston Hughes. 1 min., 10 sec.

Who Shall Separate Us from the Love of Christ? (SATB, piano/organ). 1953. Text from

Romans 8:35. First performed in 1953 by the Gillfield Baptist Church choir, Undine Smith Moore, conductor. 3 min. Note: Unpublished, in manuscript at Robert W. Woodruff Library, Emory University.

APPENDIX B: Margaret Bonds–Updated List of Choral Works

A thorough bibliography of works by Margaret Bonds exists in Helen Walker-Hill's *From Spirituals to Symphonies: African-American women composers and their music* and is more complete than the bibliography which Alice Tischler put forward in 1981 to fill in this important gap in reference literature. However, more of Bonds' choral works are currently being discovered or becoming available through publishers like Hildegard Publishing Company and GIA Publications, Inc. I have compiled them and Walker-Hill's list from 2002 of choral works together with current practical notes regarding publication and availability for the choral conductor.⁸⁴

The Ballad of the Brown King (SATB, soloists, orchestra). 1960. Text by Langston Hughes. New York: Sam Fox, 1961 (rental from Presser). A Christmas cantata with orchestrated version first performed on 11 December 1960 by New York City College Orchestra, conducted by Margaret Bonds, with Church of the Master choir, conducted by Teddy Stemp, at the Clark Street YMCA, broadcast by NBC television. **Note: Out of print. Movement 4. *Mary Had a Little Baby* is for SSAA chorus.**

Children's Sleep (SATB, piano). 1940. Text by Vernon Glasser. New York: Carl Fischer, 1942. From a children's opera, *Winter Night's Dream*.

Credo (SATB, Soprano and Baritone soloists, piano score). 1965. Text by W.E.B. DuBois. First performed 12 March 1967 in Washington, D.C. **Note: Now**

⁸⁴ Walker-Hill, 179-181.

available in an edition by John Michael Cooper through Hildegard Publishing Margaret Bonds Signature Series, 2021.

Ezek'el Saw the Wheel. New York: Mercury, 1966.

Fields of Wonder (TTBB). 1963. Text by Langston Hughes. A song cycle first performed by the Lincoln University men's glee club, February 1964, at the Brooklyn Museum in New York City. **Note: Low-voiced choral ensemble, *Cantus*, programmed Fields of Wonder for a taped performance in January 2021.**

Freedom Land (SATB, piano). 1964. Text by Langston Hughes. Note: Unpublished, the work has not been located for this study.

Go Tell It On the Mountain (SATB). 1964. Traditional Spiritual text. Bryn Mawr: Mercury, 1962.

He's Got the Whole World in His Hands (TTBB). Ca. 1966. "In memory of Estella Bonds." Note: Unpublished, in manuscript in the Helen Walker-Hill Collection at the American Music Research Center at the University of Colorado at Boulder and Center for Black Music Research at Columbia College, Chicago.

Hold On. (SSA/SATB, piano or orchestral accompaniment). Traditional Spiritual text. Bryn Mawr: Theodore Presser, 1968.

I Shall Pass Through This World (SATB). 1966. Text by Étienne Grellet. New York: Bourne, 1967. "In Memory of Aunt Victoria." Note: Unpublished, in manuscript in the Helen Walker-Hill Collection at the American Music Research Center at the University of Colorado at Boulder and Center for Black Music Research at Columbia College, Chicago.

I, Too (TB). 1967. Text by Langston Hughes. Performed by Wyatt Logan Choir, May 1967, at Town Hall in New York. Note: Unpublished, in manuscript in the Helen Walker-Hill Collection at the American Music Research Center at the University of Colorado at Boulder and Center for Black Music Research at Columbia College, Chicago.

I Wish I Knew How It Would Feel To Be Free. (SATB, Soprano solo). 1970. By Billy Taylor, arr. Margaret Bonds for Leontyne Price. **Note: Soon to be available in an edition by John Michael Cooper through Hildegard Publishing Margaret Bonds Signature Series, 2021.**

If You're Not There (SATB). 1939. Text by Andy Razaf. Note: Unpublished, the work has not been located for this study.

I'm Gonna Do a Song and Dance (unison chorus). N.D. Text by Bill Cairo. Note: Unpublished, the work has not been located for this study.

Joy (6-part choral arrangement/SATB/SAT, string quartet, piano). 1954, 1966. Text by Langston Hughes. First performed by George McClain Chorale. Note: Unpublished, the work has not been located for this study.

Mass in D minor (SATB, organ). 1959. Only Kyrie Eleison found. (Tischler; Thomas) **Note: André Thomas has constructed a performance edition of the first movement, Kyrie, with organ accompaniment.**

The Negro Speaks of Rivers (SATB, piano). 1940. New York: Handy Bros., 1942. Text by Langston Hughes. Dedicated to Albert J. McNeil and the Sanctuary Choir. First performed by the Belmont Balladiers, conducted by Fritz Weller, 25 May

1941, at Town Hall in New York.

The Night Shall Be Filled with Music. 1965. Text by Longfellow. First performed by Cain Choristers, conducted by Alfred E. Cain, on 29 May 1965 for the sixth Annual Arts Festival in Yonkers, N.Y. Note: Unpublished, the work has not been located for this study.

No Man Has Seen His Face (SATB, Soprano and Tenor soloists, piano). 1970. Text by Janice Lovoos. **Note: Now available in an edition by John Michael Cooper through Hildegard Publishing Margaret Bonds Signature Series, 2021.**

Peter, Go Ring Dem Bells (TB). 1952. Traditional Spiritual text. First performed by the Uptown Men's Chorale, 9 September 1956, at Town Hall in New York. Note: Unpublished, in manuscript in the Helen Walker-Hill Collection at the American Music Research Center at the University of Colorado at Boulder and Center for Black Music Research at Columbia College, Chicago.

Praise the Lord (SATB). 1965. Written for and first performed by Cain Choristers, conducted by Alfred Cain, at the sixth Annual Arts Festival, 29 May 1965, Yonkers, New York. Note: Unpublished, the work has not been located for this study.

Simon Bore the Cross (SATB, soloists, piano/organ). 1963-64. Text by Langston Hughes. An Easter cantata. **Note: Once thought to be lost, recently discovered and now available in an edition by Frederick A. Binkholder through GIA Publications, Inc. 2021.**

Sinner, Please Don't Let This Harvest Pass (SATB, Soprano solo). 1970. Arranged for

Leontyne Price. Unpublished, the work has not been located for this study.

Sit Down Servant (SATB, Soprano soloist, orchestra). 1946. Note: Unpublished, in manuscript in the Helen Walker-Hill Collection at the American Music Research Center at the University of Colorado at Boulder and Center for Black Music Research at Columbia College, Chicago.

Sleep Song (SSAA, piano) N.d. Text by Joyce Kilmer. **Note: Soon to be available in an edition by John Michael Cooper through Hildegard Publishing Margaret Bonds Signature Series, 2021.**

Standin' in the Need of Prayer (SATB, Soprano solo). 1970. Arranged for Leontyne Price. Note: Unpublished, the work has not been located for this study.

St. Francis' Prayer (SATB, piano). N.d. **Note: Now available in an edition by editor Louise Toppin through Hildegard Publishing Margaret Bonds Signature Series, 2021.**

Supplication (SSAATTBB, piano). 1950s. Text by Roger Chaney. "To Harry Revel and George Marion, Jr." Note: Unpublished, the work has not been located for this Study.

This Little Light of Mine (SATB, Soprano soloist). 1970. Note: Unpublished, the work has not been located for this study.

Touch the Hem of His Garment (SATB, Soprano and Tenor soloists). Text by Janice Lovoos. **Note: Now available in an edition by John Michael Cooper through Hildegard Publishing Margaret Bonds Signature Series, 2021.**

Troubled Water. 1952. Sung by Fisk Jubilee Singers on European tour. (MB corresp.,

MB note on manuscript of *Troubled Water* at CBMR). Note: Unpublished, in manuscript in the Helen Walker-Hill Collection at the American Music Research Center at the University of Colorado at Boulder and Center for Black Music Research at Columbia College, Chicago.

We Shall Overcome (SATB, Soprano soloist, tambourine and hand drum). N.d. **Note:**

Soon to be available in an edition by John Michael Cooper through Hildegard Publishing *Margaret Bonds Signature Series, 2021.*

When the Dove Enters In (SATB). 1962 (MB corresp.) **Note: Solo version available in**

an edition by editor John Michael Cooper through Hildegard Publishing *Margaret Bonds Signature Series, 2021.*

You Can Tell the World (TTBB, SSA, SATB). New York: Mutual Music. 1957, 1964.

APPENDIX C:

Interviews with Jocelyn Hagen, Dale Trumbore and Ellen Gilson Voth

Interview with Jocelyn Hagen on February 5th, 2023

Hutton: What is your perception or experience regarding choral works by women composers finding equitable representation on programming—historically or currently?

Hagen: It is still a problem that women composers aren't landing these bigger commissions. That's why there aren't as many large works by women. We aren't getting those commissions. So for example, when I wanted to write another big choral-orchestral work, I created my own consortium and did it that way. It was easier to make it happen. And even though people will come up and say they want it, they often don't have the funds to commission something large. So that's a sticky point, and I'm sure it is true for composers of color as well. We are getting onto programs regularly—things are getting better. But when it comes to large works or the main bulk of a program, you don't see many of us listed as the main headliner.

Hutton: Yes, I just commissioned Dale Trumbore to write a fifteen minute choral-orchestral work for my community choir and orchestra. Hers was the largest commission I have ever done, but it was part of a consortium as well. In my research, I'm reading interviews with women composers who talk about that very thing. Some say perhaps there is a thought that women can't think in the larger forms or in the abstract. There's some sort of prejudice against women regarding those larger scale works. Yes, the smaller chamber forms or a short choral octavo, but not oratorio, for example. Do you attribute it to a gendered perception?

Hagen: Yes, I think we are also not considered "prestigious" enough. So often, people commission to be able to say, "I commissioned *this* person." And women just aren't high enough on that list to be prestigious enough for those organizations or conductors to think, "*this* is the person I want to be connected to." Which is sad.

Hutton: It is sad! I wanted to do a fairly accessible mass movement by a woman composer—not incredibly demanding but rewarding. I felt that extracting the *Benedictus* from your *amass* given the constraints I had was a fantastic option. I know that large scale piece is so varied—different texts from different religions and cultures. In excerpting the *Benedictus*, you don't necessarily get the "big idea" of the work. How do you feel about that? Are you excited to see it so often extracted? Do you want to see it on its own?

Hagen: I love that it's extracted a lot! It's probably the most extracted work. The other two I would say are easily extracted are the *Sanctus* and the *Gloria*. But I don't hear them all that often because they are so challenging. Also now that with all of the rebuilding after the pandemic, I feel like it will be a while before I hear some of those again.

Hutton: Is there anything you have to say regarding preparing or approaching that specific work as a choir is about to tackle it?

Hagen: I work very hard to put as much into the score as possible. That is the language I use to relay all of the information that makes a piece of music. So I think about every dot thoroughly. *Benedictus* was one of those pieces where it was kind of like *The Rite of Spring* for Stravinsky where I could go back and bar it differently. I could do it several different ways, I think. But at this point, I think it is fine the way it is. It was definitely something that was in the back of my head, "Should I rebar this maybe here?" But it isn't necessary, and I like that at this point it is the original in its truest form.

Hutton: It has had a wonderful reception. Is it one of your most often performed? How do you think back on it? And also, at what point was it within your compositional career?

Hagen: You know, it's beautiful. So that often makes choral works more popular.

Hutton: Sure! (laughs)

Hagen: Simple. *A cappella*. And I love the low ostinato in the T/B voices where it drops to that low D in the Bass. It's very buttery and lush down there. So I think part of the reason that it has been so extractable is because it is beautiful. It was kind of my first big beautiful *a cappella* piece. I had some Christmas arrangements that might have been considered something similar. So I think that's why it was flagship for a while for my work. But I was only twenty-eight, I think, when I wrote it. So I feel I have grown a lot since then too.

Hutton: Are there other pieces that are like that for you where you think, "Oh my goodness, people really like this piece, they are constantly programming it." Or on the other hand, pieces that are really important to you. I'm sure every piece is important to you, but maybe there is a piece that is more challenging that you wish was done more often? As a conductor that has done a lot of work with a high school chorus and

community ensembles—those kind of pieces that are accessible that you have found really speak to people or that you would love for me to check out?

Hagen: It is kind of surprising what hits with people sometimes. There are pieces that I will be really excited about that will just kind of sit there. And then there will be pieces that I think, “Oh, that’s ok.” or “I’m not quite sure about that one.” And then they’ll take off! And I’m like, “Huh! Ok. I didn’t think that was a winner.” *On My Dreams* was one of those pieces which has been done for quite a few High School Honor Choirs. It is just kind of different-sounding. I really didn’t know if it would be something that a lot of people would pick up to do, but I’ve been pleasantly surprised.

Hutton: Are there pieces that you think in terms of choral repertoire, “This is one of the more important pieces I have done or something I’m so proud of” looking back that comes to mind?

Hagen: Well, I’m hoping *Songs from Muska* can really get out there soon. I have kind of held tight to it because Conspirare is thinking about recording it, and they hold recording rights. So I can’t let it go all the way. I think I’m going to bring it to ACDA. So there are interesting things like that which I have to hold onto before I can release them. Maybe more I feel this way about some of my band works. I feel like some of my band works are really great, and I just don’t have the network yet to really get them out and to get them performed a lot. So I’m working on that.

Hutton: Your primary mentors in composition were at University of Minnesota?

Hagen: Yes, and Timothy Mahr has been a wonderful supporter and he was one of my composition teachers at St. Olaf. He’s a band director and composer. And I had another amazing composition professor at St. Olaf who isn’t there anymore, he’s retired. That’s why I wanted to study with a woman [referencing Judith Lang Zaimont] because I had taken lessons from two men. And then I also went and studied at the European American Musical Alliance in Paris, and that was with Philip Lasser, and he was great and a good teacher but also not a woman.

Hutton: Not all of the composers I highlight necessarily have women mentors, but I have found that some have found that to be important to them—that they had strong women in their life that were models. I have also found that many of the deceased women composers that I have highlighted were independently wealthy or came from strong

musical families. Now things have opened up a lot more, and women composers come from varied backgrounds.

Hutton: One of the choristers of mine, when we performed your piece (which they really enjoyed), asked if you have a specific process for the pre-compositional stage?

Hagen: Yes, for choral and vocal music, it does start with the text and that really helps shape the form and the pacing of the piece, but I also always walk in knowing that it could change. I could be working with the material, and it could tell me to do something different in the moment. So being open to that is important, I think. But yes, I do map things out at the beginning as a way to help get started on the piece.

Hutton: Are you working on anything now where you are in that stage—imagining what it will be like in pre-composition?

Hagen: Yes, for multiple pieces! That process takes a long time, and I do multiple at the same time. So I have a piece that I know I will be writing this summer, and I am already thinking about it. I have a couple pieces to write this Spring, but I have been thinking about them for a while as well. It all depends. But I have a number of pieces due around March, so it's like, "Ok, which one do I want to start doing first?" I should probably start doing that soon!

Hutton: (Laughs) But they have been on the back-burner of your mind—coming to be. Do you have any choral composers that you have always looked up to or find as influences now?

Hagen: You know, to be perfectly honest, I don't listen to a whole lot of choral music. I think it is because I've sung a lot of it (and that was amazing and I love that part of my life). But my primary instrument is the piano, so I love chamber music, and I love writing for band and for orchestra. So now I am actively trying to go and get those kind of commissions. I have written over a hundred choral pieces now, so I want to do some more of other things.

Hutton: You really enjoy the instrumental side of things?

Hagen: Yes! It's a different challenge. It just feels different. And what I'm finding with choral work now is that—I have two sons, one is fourteen and the other is eleven and so junior high, and what a crazy time of your life that is, and thinking of them—there is not a

lot of great repertoire for middle school that is really well crafted and artistic. And it is because the composers that are being commissioned at the professional level aren't being commissioned to write for middle school. A few years ago I actually got a Middle School Honor Choir commission, and I was so excited about it because I've never had the opportunity before. I'm thinking about writing another one this Spring just to write one so that I have some more to offer to that ensemble, that level. I am feeling pretty passionate about different things that those young people should be singing about. I am feeling very motivated to help with that as a parent, but also as a way to invest in that younger generation.

Hutton: There's a personal element for you. I have taught Middle School, and I agree that is needed—absolutely! When looking through repertoire, figuring out what to choose, it can feel like there is a lot of trite music without much depth. And it is a different challenge to write or arrange for that kind of ensemble, and it presents its own challenges. But why is it that there are narrower options in certain voicings? That is exciting!

Interview with Dale Trumbore on November 17th, 2022

Hutton: When you first started in music, did you always plan on composing? If not, how did you come to it? Share a little bit about your story when it comes to becoming a composer.

Trumbore: I started piano lessons when I was about seven years old just like a lot of us who play piano. For basically as long as I have taken piano lessons, I have been composing the whole time since I was seven. I like to joke, I was not Mozart! I can look back at those pieces and they are eight measures long, and it is a little silly melody. There was one when I was eight or so which was about seven measures of noodling around in G major and then there's an E major chord. Even then I liked chromatic mediant! But no, for a long time it was purely imitation of what I was playing. If I was playing a Bach invention, I'd try writing an invention. I also grew up singing in choirs. I sang in church choirs from again around that age from the age of seven, I sang in school choirs my whole life all the way through grad school. My mom really loved musical theater. So that is my background. I didn't really get into orchestral music until late high school and college because my background was solo piano, chamber music and then musical theater strangely enough. That's sort of my musical background in a nutshell—it was, "I should be practicing piano, but instead I want to compose because that has always seemed more fun!"

Hutton: So your choral background was probably why you enjoy writing choral works, you were part of choirs as a youth.

Trumbore: Yes, I was lucky my high school choir teacher, I grew up in northern New Jersey, and she let me arrange “And All That Jazz” from *Chicago*. I arranged it for my treble choir that I was a member of. And there was a local choral director, Anne Matlack of the Harmonium Choral Society, they have a contest every year for New Jersey composers who are students. I was a finalist Junior year, and I won my Senior year, and that was a great little start to hearing my music actually performed by people besides myself playing my little arrangements of things and very poor imitations of Bach!

Hutton: Do you have a specific process for the pre-compositional stage when you begin a piece like Whitacre’s “Emotional Architecture” to decide things like pacing or emotional climax when you are mapping out the piece before you’ve begun?

Trumbore: I do. I spend a lot of time with the text. I read the text, and I like to see where are the natural ebbs and flows in emotion. What are the most powerful moments? What are the loudest moments? What are the quietest moments? Just speaking the text aloud, where does that come through naturally and how might I translate that into music? Either very literally or in a looser way, I try to capture those organic speech patterns. I do a lot of marking up the text where I will just scribble on the quote, and there are lots of arrows. If I see imagery coming back, it might not be literal, but sometimes it is literal—here, the word “Mary” as a character in this poem keeps coming back. And so I was thinking, “Do we give music to her?” If we see a certain sentence structure coming back, I want the musical structure, I want the musical phrase to reflect that as well. All of that happens before I even write a note.

Hutton: Do you have any favorite choral composers and/or ones that you would call influences?

Trumbore: I definitely, like a lot of choral composers who are my age, went through an Eric Whitacre phase as we all do. Tarik O'Regan I really love. There are a lot of composers who I am friends with and also really love their music like Reena Esmail, Abbie Betinis, Jocelyn Hagen—there’s just a whole bunch. I think we are in a golden age of choral music right now.

Hutton: Jocelyn Hagen and Reena Esmail are also highlighted in this document, I love their music too! With “Ring Out, Ye Bells!” the text by Paul Laurence Dunbar has a specific meter while the commission we did “Magnificat” with text by Lynn Ungar does not. Do you find that more challenging?

Trumbore: See that goes back to the pre-composition! Where I love that process, that I get to decide—those are my composer decisions. Where I am not already locked into a strict meter just by virtue of the poem being in that meter already. I can look for the sections. I can look for those ideas, those melodies that might come back. Little motifs that might link certain moments harmonically, texturally, melodically, rhythmically—there is so much possibility there. I love that this poem [Magnificat] already does that, but then also I can loop certain text if I want to assign more weight or musical significance to it. I have the creative license to make more of it for the audience and musicians involved. I think it’s fascinating, and I almost prefer that now. I have great respect—and I actually have an aunt who is a poet who was the 2013/2014 Poet Laureate of Louisiana, I like to brag about her because she is great, Julie Kane—but she is a New Formalist which means that she writes in forms like the villanelle or the sonnet. It is contemporary poetry. She uses enjambment where maybe a word is split between the line breaks so it only rhymes to your eyes, if you heard it out loud it wouldn’t rhyme. That sort of inspires me in a way, where again I love that structure, but I also love when I get to suss out what that structure might look like.

Hutton: If there was an obvious contrasting section in the poem where you could write something very rhythmic or that sort of thing, it would be almost easier, but you get to be more creative when it’s...

Trumbore: free verse!

Hutton: Right! The *Magnificat* was very accessible for a community choir. It isn’t easy, but it is accessible. And we really are thankful for that!

Trumbore: I’m glad you are saying that, because that was the goal—to make it interesting, but also make it accessible. And find that sweet spot.

Hutton: Yes, we have some wonderful musicians who are able to do challenging music, but you were a great fit for someone who could write in a way that was approachable, yet there is challenge there too. It is complex in harmony, but more approachable in tempo and rhythm. You take us through many tonal areas (C, Ab and Eb Major) along the way

and it is very colorful harmonic language that we are really enjoying. Is that the area that you decided to challenge us in? One of the challenges we have been experiencing is “getting our pitches” in sudden tonal shifts, and it’s nice to have something we have to “tackle.”

Trumbore: I’m actually working on a book about composing for the chorus, and this is a years long project, so don’t expect to see this book any time soon. It might be a 2025/2026 project. But one strategy that I love, and that I love encouraging other composers to explore, is this idea of “Choose Your Challenge.” Especially when you are writing for a community choir, but really any level, even for professional choir, if you are going to make the piece challenging, make it challenging in one way—so melodically, rhythmically, maybe timbrally or harmonically. And so you’ve absolutely found the way. In this piece it’s the harmonies that are challenging, and of course that manifests in the melody in how we get to those harmonies. But the idea is to, at least melodically, have those leaps being consistent where it is almost always by fifth. If we are reaching an interesting harmony and we are leaping, it is mostly by step or by fifth. So it is hopefully relatively easy to hear once you have rehearsed it a few times. And then we get those really interesting harmonies, and the rhythm is fairly simple. At least for me, I can sometimes go a lot more wild with shifting meter.

Hutton: When we read it the first time, I said, “See how many quarter notes and half notes we have! Yes! But don’t let that deceive you...”

[Conversation about the specific commission ensues]

Hutton: You produced a very clean edition, on time, even a day early, with all the constraints of the commission with our chorus and orchestra. I know that we had a couple minor questions and suggestions about orchestration, but with a 15 minute choral/orchestral work, that is super impressive. I know that composers don’t always have a reputation for that necessarily, but you do have a reputation for that. I know that about you. So what are some of the ways you manage that? I know you are very busy with a lot of projects.

Trumbore: For me, it’s “fake deadlines.” Pretending that the deadline is not what the actual deadline is, and bumping it up about two months early so that even if I’m late, I’m still actually early. I do every once in a while—I think that this piece was due on the same day as another project—I have to very purposefully assign the other one a fake deadline. I’m always like, “Am I going to make it this time?” And then I do somehow, but I

certainly do understand the composer thinking, “Is this going to happen?” I know there were minor orchestration issues that we have worked through, and I think the beauty of a premiere is that we get to work through those in real time. And in many ways the first performance is a workshop. It’s an expensive workshop, but the whole point of a premiere is to work out the kinks and to make the piece a better piece, and also to tailor the piece specifically to the ensemble for which it is written—which I can only do so much not knowing, yet, all of you as individual people and performers. But that is the beauty, I think, of in rehearsal someone saying, “We were wondering if this can be *forte* instead. We were wondering if this could be a little slower or a little faster. You might even take this part up an octave.” I think that all just makes it a stronger piece and also puts your stamp—it makes the piece yours. And every other performance that it has will be informed by what you as the commissioner, the conductor, have brought to it.

Interview with Ellen Gilson Voth on February 4th, 2023

Hutton: With this document, I began with thinking through genres that are often programmed from Renaissance madrigal through Negro spirituals that are sort of the bread and butter of choral conductors in their concert programming. Then from there I thought after being in the choral scene for a while, “What am I seeing as it relates to under-programmed or historically marginalized communities?” So I did a survey which found that still programming is dominated by men. Even though I expected these conductors with advanced degrees to have a bit more variety in what they were programming. Of course the names we would expect to be there traditionally were there, but I was a bit surprised at the lack of women composers still. Obviously in modern day, it’s better and there are more options for diversity. But this led me to the continued need for advocacy for specific composers that I hold in high regard throughout varied genres.

Gilson Voth: That’s very interesting. For your survey, did the respondents identify their primary educational focus? Elementary, Middle, High?

Hutton: Yes, I have the information on where they are in their contexts and it is a variety. Some of the collegiate level conductors included a known advocate for music by women. I also asked if they had completed a choral repertoire course in college.

Gilson Voth: It would be interesting to trace that in terms of who are the female composers and arrangers who are steered in more pedagogical directions with elementary middle repertoire versus others. And talking about the craft that is needed for all

experiences and age levels. That is something I think a lot about for collegiate curricula. I think it would be helpful to see more intentional focus in choral conducting courses and in choral pedagogy courses and in literature too on the craft of arranging and helping students to really climb underneath that. Because that can be a stepping stone into composition. For many people, they can try their hand at arranging and in the process of refining what is in their tool-box, you realize, “Oh! I can see myself composing!” I think that is a really important pedagogical step that I would love to see colleges and universities take seriously in the choral music education arena. And then helping the students develop the skills for all levels. How do you craft a sophisticated arrangement for Chamber Choir. How do you craft something simple for younger voices, but still the craftsmanship needed in all of that.

Hutton: Are you saying also that there is a gendered element to that? You had asked about elementary versus collegiate?

Gilson Voth: I think there can be. This is a fabulous time to be active in this profession because everyone is starting to think more broadly about making sure that the full landscape is being represented. Rather than just a landscape that shows certain colors, but that it shows all the colors and dimensions of how people are working. I do think historically—and I want to be careful not speaking in broad generalizations—but I think there may be some arrangers that would be geared toward that. But what is a cause and effect is not clear—whether it is the pedagogues looking for that or is it the arrangers creating that because there is a demand? I think looking at that from both sides is important too.

Hutton: Absolutely.

Gilson Voth: I wrote a piece called “Across the Empty Square” which I was very honored with the American Prize this past year. It was such an unexpected honor, I was humbled to get the news that came by email at an unexpected time. Amanda Hanslik who is the President-elect of ACDA Eastern has been interviewing people building momentum for the conference in Cincinnati. I talk about my journey as a composer and specifically the inspiration for that piece which does include “How Can I Keep From Singing” that becomes the *cantus firmus* so there is an element of arranging embedded within that as well.

Hutton: Could you talk about your process with planning out a piece?

Gilson Voth: I do a lot of my writing, in fact I'll show you right now as I'm in the middle of getting this in Finale [shows] but I do this first. I still like the pencil because I want to work out rhythmic and melodic ideas before I get to the screen and I have a thousand decisions about how many measures on this page and where do I put this text block. All important, but that's the second level, I like to get the nuts and bolts and then I can travel. I can go sit on our deck and be inspired by the woods behind our house. Or on a trip somewhere on a plane. I've had all kinds of interesting conversations with people about "What are you doing?" when I'm on a plane. So that's a big piece of my process is working out the nuts and bolts of ideas separate from the entry to make them look presentable, and I find that's very helpful because you do have to make the score look fabulous. But you can get so caught up in that, that you can get distracted from the integrity of the ideas. I do like to mentally map it all out. I want to know where it's beginning and ending and how I break it into sections. I may have little decisions like, "Ok, I don't know how long that interlude is going to be, but there is going to be an interlude." I like to map all of that out before I sit down at the computer. So the sketches themselves would make no sense to any other human being. They make perfect sense in my brain. So that is a big piece of the process is mentally creating that architecture first. I do think about the emotional arch. That is a big piece. I'm working right now with Derrick Skye. We are co-composing a piece for the Los Angeles Children's Chorus. First time we have worked together- it's a fantastic process. Long story behind it, but we are creating this emotional arch over ten or eleven minutes grappling with struggle, what does it mean to persevere through it and how we can be agents of hope and reconciliation. So we need to work that into our choices all along in terms of our musical and harmonic and rhythmic lexicon. They do overlap, the emotional content and then the choices of lexicon.

Hutton: Having programmed "Goin' Across the Mountain," I wondered if you still have a heart for arranging or if that is something you used to do and have less interest in now.

Gilson Voth: Because I find myself arranging elements in composition it is almost as if they have merged in some ways. I see our work as weavers. In this composition I am working to finish, I am writing this piece for a church in Evanston, IL. They are having their organ refurbished and they asked if I would write a piece for their choir and showcase the work that is being done on their instrument. I am weaving in a hymn tune from their hymn book about "Gathering Place" and the hymn tune implies a welcome to all. I don't know if you are familiar with the hymn tune, "In Christ There is No East or West?"

Hutton: Yes!

Gilson Voth: I am weaving that in. That captures it, so I bring in fragments in different places. So on a certain level that is arranging, but the piece itself is very original. So I would say I remain very active and I do want in the years to come to be more intentional about creating stand alone arrangements like “Goin’ Across the Mountain” and “Hushaby” that are specifically labeled as such. Because I do feel it is important to be sure that the arrangements that are out there show the craftsmanship and the intent to capture the original in unique language. I think that is an important model. I’m writing a North Carolina folksong, completely different era, but there is an emotional tie about leaving home and going into an area of risk. Not knowing what the return will be. So helping people see that music and folksong is embedded in a cultural context that is not limited to that. How do we honor the original but still give it twenty-first century dress which is something I think a lot about.

Hutton: Are there other influences that you have, maybe composers, choral or otherwise, you look up to? I’m also curious if any of them were women?

Gilson Voth: That’s interesting I was thinking about that question. My journey in composition is a unique one. I have studied composition, but none of my degrees are specifically composition. But it has been a thread all the way through and has just grown in these recent years. But everything I have done has been impactful. All of the score study for my D.M.A., when you dig into these masterworks of the past and you see how composers crafted a journey over two hours like Haydn’s *Creation*. That becomes its own mentor. So there are the living mentors I have had in taking composition lessons or classes—a few along the way who can guide specifically. But I would say its as much the study of music across centuries and say what makes that magnetic? Why do people want to sing that or perform that? What’s the draw? Then climbing underneath that to see what was in that composers’ toolbox to achieve their goals. I conduct a large community chorale here. We do everything from major choral/orchestral works to unique concerts and collaborations. So about nine years ago we did Brahms’ *Requiem* and you are diving into what is the relationship between 2’s and 3’s in that piece. I have never quite thought about the relationship between 2’s and 3’s. But that is so much of the history of music. So that becomes its own lesson. In fact, it’s interesting I’m looking at this score right now on my other screen and I have the 12/8 and the 4/4 sections because there are times where each lends itself to duple or lends itself to triple, but it is always under the umbrella of four. So, that is a long way of saying that the mentors are living mentors and I am grateful for the lessons I have had with several of them, but it is also just the study of a

wide range of music and compositional voices. Going to concerts and listening intently. What makes a piece have the impact, what kind of skills are involved in performing it at the highest level and how does it meet its audience? What can we glean from that? This becomes its own lesson too.

Hutton: What is your take as a woman composer in terms of equitable programming? Do you see progress? What has your experience been? When I read interviews of other composers, some say, “I have found it difficult to publish, but I’m not sure I can contribute that to anything racist or misogynistic” every composer struggles in that area, but some are more advocates saying, there is a problem and we need to do the hard work of programming underrepresented composers. Where do you see yourself fitting in with this?

Gilson Voth: I appreciate that. This is certainly a critical time and it is a moment of opportunity which is really important to seize. My journey, I have been fortunate, because I have had a lot of people who have supported my work. I have had a lot of opportunities. I think the journey in getting published was a long one, but I wouldn’t attribute that to anything specific in gender or race. I think I needed to learn over time just how to package it in such a way that was going to speak and be what that publisher was looking for, what the niche was. I am very grateful now to be published. In one case, I had a piece that I had submitted, and I hadn’t realized that I actually quoted something from a version that was not public domain. The original would have been, but the version I chose wasn’t. That may have just stopped the whole thing completely outside of my knowledge. That wasn’t intentional on my part, but I could have seen how someone in that particular competition would have said, “that’s a flag!” At the time I should have been ahead of that (which this was years ago, a long long time ago). I wouldn’t attribute that so much to anything of gender or race so much as learning the craft and the skill. The demands of the publishers now are significant. I was just saying to my chorale, that over the years the composers have needed the publishers, but now the publishers need the composers. The landscape is shifting because you can disseminate and spread music independently. In writing now, given the print cost, and the fact that so many people can access music online, that has shifted. So roadblocks to the publishing world exist for all in that and can exist for those starting out independent of what they look like or what their background is. Those obstacles are really shared. I want to be a mentor to all—whatever their background is, whatever they look like, I want to help them develop their toolbox which is the best way I can contribute to the next generation. And encourage people to be honing their craft. The race goes to people who are persistent, who don’t accept the first no, who work “hard, hard, hard!” and who understand that they can step

outside of themselves to understand how their music is going to be perceived by others. It's a social test and developing that set of skills is just as important.

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