PATRONAGE AND POWER:
WOMEN AS LEADERS AND ACTIVISTS IN AMERICAN MUSIC (1890-1940)

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of Kent State University in partial fulfillment of the
requirements for the degree of
Master of Arts

by
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CHAPTER I

INTRODUCTION

In past scholarly studies of art music, the focus has been on the composers, sound and performance of music itself, not on the many different individuals, such as patrons, volunteers, administrators, or the local performers themselves, who were involved in the creation and dissemination process of the music. The emphasis tends to be on the genius of select composers or on the remarkable skill of certain performers, seeking to understand these famous individuals and their talent through historical research or theoretical analysis. Few studies seek to understand the *other people* involved in turning these works of art from a dream into a reality.

This study focuses on such “other” people who were essential in the development of art music in America, focusing primarily on women patrons and other important female contributors who dedicated their time in administering and volunteering for various arts organizations, as well as local performers and performance clubs devoted to this music. This historical review of important female figures and organizations contributing to the art music industry has yet to be collected into a single source. This information has instead been scattered throughout books, journals, and newspapers with attention to these women usually secondary to some other discussion. As such, this thesis seeks to contribute to the musicological literature by providing a single collection of this subject material to be used as a starting point for further research projects. The historical review leads to a focus on art music activities in Ohio, where the researcher investigated the activities of modern arts organizations sponsored by women patrons and clubs in order to present a model for inquiry in other regions of the country. This research
reveals that such local supporters of art music are vital to the maintenance and dissemination of art music in America and provide many opportunities for musicians, composers, and enthusiasts to become involved in the art music industry at a local level.

While great masterpieces may come from the minds and talents of individuals, any musical performance is the result of community. This means that any single performance is the product of numerous individual, yet intertwined actions. If we were to think about the different steps required in making music a reality, this communal process would be quite evident. For example, before a masterpiece can be created, someone must first encourage the skills of the composer. Someone must support his or her education. After that initial step, someone must employ him or her so that he or she can have the means to create a work of genius. After the composer has succeeded in creating a masterpiece, someone must promote it to the public and schedule performances of the piece. Once performances are set, someone must be hired to play and conduct the work for local audiences. Someone must see to it that audiences are made aware that such a piece of music has been created and see to it that local audiences have access to the composer’s masterpiece. While this is just a brief analogy and the list of people involved in the creation process could be continued, perhaps indefinitely, it is easy to see that the brilliance of the composer only plays a small part in the creation of music. This thesis seeks to understand the variety of different people and actions that are required to make music possible.

Henry F. Gilbert said, “True Art seldom pays for itself; at least not for a long time.”¹ The goal of this thesis is to examine the women whose unified actions contributed to the progress of art music in America. This study acts as a survey of the breadth of women’s involvement in the

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dissemination of American art music, exploring the many different ways that women promoted music. The functions of patron, club member, and performer are studied in relation to how these three main categories of women helped art music in their cities. This thesis serves as a survey of notable patrons and ensembles that have often been overlooked in scholarly research of American art music. With the exception of a few important investigations by a limited number of musicologists in the area of patronage studies (see Survey of Literature), little attention has been paid to the numerous individuals required to disseminate musical masterpieces to the American public.

Many of the women and ensembles that are introduced in this thesis have relatively little written about them and have been sparsely documented. With the exception of a few detailed biographies on the more prominent female patrons of the arts, such as Jeanette Meyer Thurber (1850-1946), Elizabeth Sprague Coolidge (1864-1953), or Isabella Stewart Gardner (1840-1924), many of these people have yet to be thoroughly examined and recognized for their contributions to music and society. The chapters to follow will describe these various people and ensembles and their numerous contributions. This thesis acts as an initial step to encourage more scholarship in the area of women’s patronage, promotion, and dissemination of American art music.

Chapter one serves as a brief orientation on the background behind women’s musical roles in American society. This chapter acts as an introduction to the methodology and the theories utilized by the author throughout the document as a way to approach the formation of this survey of people and ensembles. Chapter one also provides an assessment of existing sources and inspects ways in which this document could fill gaps in previously existing research.
Chapter two will discuss prominent female patrons of the arts and their lesser-known counterparts in order to show the various forms of female patronage and the diversity of women’s involvement in encouraging art music performance and composition. This chapter will display the many different ways that women promoted music, such as through their funding of music schools or festivals or through their commissioning of new works. Chapter two will offer a survey of many different female philanthropists that have been given little to no recognition by the majority of scholars.

Chapter three examines the prevailing gender politics of the period of study (1890-1940) in order to explain how women musicians worked around societal pressures. This chapter discusses how women formed their own ensembles that encouraged local female performers and conductors to pursue their passions for music. Chapter three will also consider how these all-female ensembles disseminated art music to a wider audience.

Chapters four and five will analyze the importance of women’s clubs and non-profit music organizations in the promotion of art music. While chapter four considers women’s clubs from a historical perspective, chapter five discusses women’s clubs and gender-mixed music organizations that function as important supporters of the arts in the present. These sections also show how these groups have been, and continue to be, instrumental in providing numerous musical opportunities for their communities.

Chapter six provides a summary of the results of the research and highlights important points discussed throughout the survey. This concluding chapter also questions how music could have evolved in a different manner without the input of the many people and ensembles studied throughout the document. The chapter concludes with suggestions for future research and a list
of questions that could not be addressed fully throughout the body of the text, but should be addressed in future projects.

The goal of this document is to provide a brief introduction to all of the different women and ensembles that have played a part in the dissemination of art music in the United States. It surveys the breadth of women’s involvement in the philanthropy and performance of American music. This investigation attempts to organize past research on women as prominent patrons of the arts, as performers, and as club members into one study of American women’s roles in the musical creation and dissemination process. This thesis serves as a stepping stone for future research to build upon and encourages continued inquiry into all women’s roles in American music and the communal creation process seen in music.

**Background**

Women played an important role in developing the music of America as members of musical clubs, as performers, and as patrons of the arts. During the early 1900s, male musicians claimed “…eighty-five per cent of the music students are girls; seventy-five per cent (at least) of the concert audiences are women….”\(^2\) Women practiced musical instruments, sang art music in the home, and listened to public performances as forms of entertainment and relaxation. These were activities deemed appropriate to and beneficial for ladies of society, often with upper and middle class girls learning to play the violin, piano, or harp.\(^3\) During this period, women were infrequently encouraged to participate in the composition of music with only a few exceptions, such as Amy Marcy Cheney Beach (1867-1944). Although women were discouraged from

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composition and confined to performing in the home due to political, cultural, and social rules concerning women’s roles in a male-dominated society (see chapter 3), women found a new way to interact with music and became prominent figures in the sponsorship and marketing of art music.

In American society, patronage grew from the roots of amateur music making that took place in the eighteenth and nineteenth centuries. Music was heard in many homes as parents and children sang popular tunes and opera melodies together. By the 1800s, church choral groups, small bands, and orchestras gained momentum.⁴ A few individuals, such as Adella Prentiss Hughes (1869-1950) or Ella May Smith (1860-1916), attempted to develop and promote music outside the home through their inclusion of music as a philanthropic activity in women’s clubs.

Women as financial investors of the arts were frequently labeled as jokes and often satirized as odd cultural disappointments because of their dissent from the standard patriarchal gender norms that encouraged a woman to remain in the home, far away from the business of men.⁵ An example of this can be seen in the caricature of the foolish and overstuffed Helen E. Hokinson as portrayed by Richard Merkin in the *New Yorker*.⁶ Some women, however, rejected these standards, using music as a means to join the professional sect of society and gain social power. Patrons, whether male or female, determined pieces or players featured in concerts, especially at a local level. Institutions, orchestras, and opera companies, as well as individual performers and composers, all relied on financial aid, particularly when faced with an

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⁴ Ralph P. Locke and Cyrilla Barr, op. cit., 1-2; 24.
⁵ Ibid., 1-2, 24.
uncooperative and unsupportive government (see chapters 2 and 6). Volunteer workers and fundraisers provided support for the arts when government patronage was lacking.  

At the turn of the 20th century, women supporters and volunteers outnumbered their male counterparts. Female philanthropists are sometimes ignored in scholarly research today because their funds seemed limited when compared to the vast fortunes of individual men, such as Andrew Carnegie (1835-1919) or Otto Kahn (1867-1934). In comparison, the wealth of women like Gertrude Vanderbilt Whitney (1875-1942), Isabella Stewart Gardner, or Alma Morgenthau Wertheim (1887-1953) was small, making their financial efforts seem less notable. Although women had access to smaller fortunes, they used these assets to their advantage and were responsible for achieving many positive outcomes by the 1900s, including founding numerous local ensembles (see chapter 4 and 5).

By the 1900s, American demographics were changing, which led to the evolution of cultural ideals and shifts in the distribution of money. The promotion and wider availability of art music occurred at approximately the same time as industrialization. This industrialization increased the number of people in the middle and upper classes with a surplus of money and leisure time. Government and cultural institutions were still unable to produce and perform costly, large-scale symphonic works, as these required professionally trained performers and extra rehearsal time. Women’s music organizations and individual patrons, such as the

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7 Locke and Barr op. cit., 9.
10 Locke and Barr, op. cit., 30.
Fortnightly Music Club of Cleveland or Elizabeth Sprague Coolidge, stepped forward to assist with the financing and management of musical productions, ensembles, schools, and festivals.

In this manner, female investors and women’s associations created a role for women in the music business. Today, women’s social organizations and gender-mixed music societies follow the examples provided during the women’s club movement (c. 1860-1930), volunteering their financial assistance and their manpower. These groups continue to aid many local ensembles, including the Cleveland Orchestra, by providing volunteers, raising funds, and hosting events. Whether intentionally or not, earlier women were able to create a niche for themselves, serving as the foundation for women’s future interactions in the dissemination of American art music.

**Survey of Literature**

Scholarly research has largely ignored the position of the financial backer in art music, with even less study dedicated to women’s philanthropic work. The goal of this study is to illuminate readers about the significance of women in disseminating, producing, performing, and promoting art music in America, as well as educating and supporting American musicians. This investigation focuses on women in an effort to display how they served and shaped society through their dissemination of music.

While there are several studies concerned with the role that women’s patronage and club activities played in the development of American music in the late 1800s and early 1900s, few have examined how these actions laid the groundwork for women’s societies of today. Investigations of present-day women’s organizations are minimal in comparison to those of the
past. A review of existing research shows the need for continued exploration into how women’s clubs endure today and help maintain American art music.

Ralph P. Locke and Cyrilla Barr collaborated in editing *Cultivating Music in America: Women Patrons and Activists since 1860*, which offers several essays exploring how women contributed to American music during the late 1800s and early 1900s. Focusing primarily on women’s roles in the area of art music promotion and performance, they offer perspectives on various women’s leagues and individual patrons that were influential in the advancement of music and shaping of society at the turn of the century. Organizations and women of interest includes: Isabella Stewart Gardner, Ellen Battell Stoeckel (1851-1939), Elizabeth Sprague Coolidge, the Music Club of Columbus, the Fortnightly Music Club of Cleveland, and the Friday Club of Chicago. Though this volume provides significant overview of how women developed their roles as musical activists in the 1800s and 1900s, there are only a few brief statements about contemporary patrons, like Betty Freeman (1921-2009), and relatively little mention of how female performers acted as part of the dissemination process.

Ralph P. Locke contributes other related articles, such as “Paradoxes of the Woman Music Patron in America,” which discusses misunderstandings and stereotypes associated with female patrons of the arts. He examines the various jokes and prejudices frequently applied to women music patrons and emphasizes the need to disregard such misconceptions and instead evaluate the many positive contributions of the female philanthropist. He stresses the influence that individual benefactors and women’s groups had on the encouragement and propagation of American music. Another article by Locke, “Women in American Musical Life: Facts and

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11 Locke and Barr, op. cit., 1-357.
Questions about Patronage,” focuses on the role of the patroness in developing and funding American performances, ensembles, and concert artists.13 Both of these articles concentrate on women’s patronage and organizations during the early 20th century.

Women’s Culture: American Philanthropy and Art, 1830-1930 by Kathleen McCarthy examines the roles women played as benefactors of all the arts, visual and performing, during this time period.14 This book looks at arts altruism, contrasting differences between the activities of women-only groups, mixed-gender groups, and individuals. McCarthy examines how female philanthropists were fundamental in aiding both the visual and musical arts.

“Women as Patrons of Music: The Example of Connecticut, 1890-1990” by Pamela Perry examines how various women assisted in the foundation and support of musical institutions. This article shows women’s influence in the formation of the Norfolk Music Festival, the Yale University School of Music, and the Yale Summer School of Music and Art.15 Perry also discusses women’s support of the New Haven Symphony Orchestra and highlights the contributions of women’s groups in these endeavors.

The compilation of articles presented in The Musical Woman: An International Perspective, Volume III, edited by Judith Lang Zaimont includes a variety of essays pertaining to women’s roles in music throughout the world. “‘The Most Potent Force’ in American Music: The Role of Women’s Music Clubs in American Concert Life” by Linda Whitesitt is most relevant to this study, focusing on the substantial influence that women’s groups held in American society and how their sponsorship of concerts, talented performers, and extraordinary

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14 Kathleen McCarthy, op. cit., 1-324.
composers helped to integrate music into local communities.\textsuperscript{16} Whitesitt examines why the women in these societies sought musical activities and administrative positions in order to gain social respect and alter community attitudes.

*Women Making Music*, edited by Jane Bowers and Judith Tick, includes the essay, “Women’s Orchestras in the United States, 1925-45” by Carol Neuls-Bates, which concentrates on women supporting the creation of local orchestras. The article explores the impact women’s orchestras had on their communities and the important function they played in providing opportunities for female performers.\textsuperscript{17} The author also considers the women’s suffrage movement, World War II, and the relationships shared between these events and the prominence of all-female orchestras during this time.

*Women and Music: A History*, edited by Karin Pendle, covers a range of topics about women and their roles in music.\textsuperscript{18} The special jobs, specifically in administration, funding, and performance, which women have executed in the support and development of American music are considered. While many subjects concerning women in music are discussed, there are no connections made between the roles played by earlier women’s clubs and more modern organizations.

The article, “Subjects for Debate: Women and Patronage in Music: Remembering Helen Huntington Hull (1893-1976)” by Leon Botstein, offers a brief look at Helen Huntington Hull, the founder of the Musicians Emergency Fund of the 1930s and 1940s.\textsuperscript{19} This article summarizes

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\end{itemize}
some of Mrs. Hull’s most significant achievements in the encouragement of art music, mentioning her support of Rudolph Firkusny (1912-1994), an American pianist. The article also discusses the assistance she provided in the founding of the New Opera Company of New York, the organization that eventually became the New York City Opera. This essay provides a model case study of a significant female supporter of music, which could be applied to modern women patrons.

My review of literature has revealed a need for an investigation into how, or if, women’s philanthropy continues to encourage the dissemination of American art music in the present. The resources considered provide inadequate comparisons between women’s clubs of the early 20th century with those still in existence in the 21st century. This review has shown a need for consideration of the role of the female performer and club member as promoters of art music, in addition to the work done by prominent individuals. My survey of literature suggests a need for updated studies on current music organizations to understand how women during this early period influenced the activities surrounding patronage of the arts in the present. An updated study on women’s patronage of music today is necessary to understand the importance of private benefactors in the current pluralistic patronage system in the United States.

Methodology

This study utilizes historical ethnomusicology and contextual analysis to examine how women contributed to the evolution of music in America. These ideas are understood as historical research used to reconstruct the context of women’s past involvement in music as the precedent for women’s patronage of musical arts today. Through this historical analysis, this study explains how the behaviors of wealthy women and the actions of music societies, such as Elizabeth Sprague Coolidge, Jeanette Meyer Thurber, and the Music Club of Columbus,
contributed to a growth of women’s social and professional power, as well as the growth of American music, particularly art music. Consideration is given to how specific ensembles, patrons, and club leaders – including how Adella Prentiss Hughes and the Fortnightly Music Club of Cleveland assisted in the foundation and management of the Cleveland Orchestra – gave women a voice in the male-dominated music business of late 19th and early 20th century America.

As many of the women of interest to this study are deceased, historical research is required to gain insight into perspectives on women’s contributions to American music during this period. Complementing this research is an emphasis on interviews with current music organization members in the Ohio area. Such an ethnographic methodology, which is understood as the description of observed events and conversations, provides insight through interviews and from perceived observations. Complementing ethnography as the descriptive stage of this research is an ethnological method, with ethnology defined as the interpretation of the ethnographic data. The combination of historical, ethnographic, and ethnologic research will provide a comparison of how the function served by women’s patronage evolved from past to present.

This study considers issues of gender and uses interpretations of feminist theory as a tool for examining issues of gender politics and inequality in American art music. Feminist theory is understood as a theoretical perspective that focuses research on issues of gender roles and the related underlying structures of power influenced by definitions of gender. This theory offers a unique perspective on how women and men were categorized according to Western patriarchal standards of gender, leading to male dominance of music as a profession (see chapter 3). This analysis will use feminist thought to question the actions of the women researched and explore
how they dissented from traditional concepts of gender roles and definitions of appropriate behavior for women in Western society.\textsuperscript{20} With the combination of historical, ethnographic, and ethnologic methods of research, as well as with the use of a feminist theoretical perspective, this investigation reveals how women encouraged American art music in both the past and present.

**Source Materials**

The source materials, which focus on historical perspectives of women’s music patronage in America, came primarily from library research through the Kent State University Library and interlibrary loan. An examination of a variety of resources such as books, periodicals, and annotated bibliographies provides the bulk of research material for this study. This library research supplements descriptions of musical activities as provided in organization archives and newsletters, as well as interviews of current members of music clubs in the Ohio area. Current organizations to be discussed include, but are not limited to: the Dayton Music Club, Tuesday Musical Association in Akron, Athens Women’s Music Club, Salem Music Study Club, and Women in Music Club of Columbus. Many of these organizations, while not always specifically requiring female-only membership, are primarily governed by and composed of women (see appendix C). Additional research was conducted on women-only societies in the area, such as the Warren Junior Women’s League and the Akron Woman’s City Club, to understand the differences between the roles of women’s associations and the gender-mixed music clubs. These additional reviews allow for comparison between women’s groups of the past and present, showing how roles and influence changed over time.

**Projected Results of the Research**

By examining women’s patronage of American musicians and ensembles, this study shows how women helped to develop and disseminate music in their communities. This analysis contributes to musicological research by building on previous investigations of women’s roles in the promotion of certain performers and ensembles. How women’s clubs used music as a means of generating respect and authority in a patriarchal society is explored to illustrate how this era in music history provides the foundation for work in today’s women’s music associations and their important role in the management and philanthropy of American art music. This thesis acts as a survey of or a brief introduction to the numerous women and ensembles involved in the musical creation process and the variety of different ways that they aided in disseminating art music in the United States. It is the goal of this thesis to provide an initial organized investigation of these notable women and ensembles to encourage future research in the area of women’s roles in music and the communal creation process seen in music.
“Far from the Romantic ideal of art as the product of individual and isolated genius, musical culture is the outcome of actors in socially defined roles playing parts in socially constructed institutions.”¹ A musical performance is the consequence of a system of people working together to create art, with each person serving his or her own function. Teachers, audience members, performers, conductors, and administrators all serve a purpose in maintaining the structure of our musical culture. When examining the network of individuals that contribute to music making, the patron is frequently overlooked. If compared with the jobs of the performer or conductor, or any number of positions attributed higher esteem, the benefactor can seem less important. However, these financial supporters hold the significant task of providing funds and donations that make music possible. One portion of this population that is particularly neglected is that of the female investor. This section will examine the historical role of women as patrons of music in late 19th and early 20th century America with special attention paid to individual women, including Isabella Stewart Gardner (1840-1924), Elizabeth Sprague Coolidge (1864-1953), Jeanette Meyer Thurber (1850-1946), and many others, who helped to develop an American tradition of art music.

History and Background of Music Patronage

In order to understand why philanthropists, whether female or male, are important to the continuation of art music in America, we begin with the definition and history of patronage. A patron could be defined as any person who gives of their time and money to the support of a cause.2 The term patron is defined in this case study as any person who donates substantial gifts, such as an auditorium or school, or gives money or property in support of music.

The patronage system has roots in medieval Europe with most composers before the 1800s having to attain financial assistance from either the church or nobility, as they were incapable of maintaining their livelihoods solely through their art. The few composers who chose to persevere without a sponsor were perceived as outcasts and forced to exist as lowly traveling troubadours. In this system, since the musician was indebted to the benefactor, compositions were structured to please the whims of the patron, not the desires of the composer.3 Prominent female investors during this early period include, but are not limited to: Eleanor of Aquitaine (1122-1204), who established a musical court in her manor; Mary of Burgundy (1457-1482), who housed the composer Antoine Busnois (1430-1492); Margaret of Austria (1480-1530), who sponsored virtuoso Pierre de la Rue (1452-1518); and Lucrezia Borgia (1480-1519) and Isabella d’Este (1474-1539), who both employed the prominent frrottist Bartolomeo Tromboncino (1470-1535). The 1600s and 1700s experienced the generosity of patrons such as: Queen Christina of Sweden (1626-1689), who funded the music of Alessandro Scarlatti (1660-1725); Maria Casimira of Poland (1641-1715), who supported Alessandro and Domenico Scarlatti.

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(1685-1757); and Princess Maria Barbara of Bragança, who commissioned a majority of Domenico Scarlatti’s keyboard sonatas. During the 1800s, we see the emergence of famous female altruists such as: Nadezhda von Meck (1831-1894), who employed Claude Debussy (1862-1918) as her private pianist and commissioned works by Pyotr Ilyich Tchaikovsky (1840-1893); Pauline Viardot-Garcia (1821-1910), who supported Charles Gounod (1818-1893) and Camille Saint-Saëns (1835-1921); or Grand Duchess Elena Pavlovna (1807-1873), who housed and employed Anton Rubinstein (1829-1894). In many of the same ways as men, these women helped musicians by offering court positions, housing, and funding for compositions and performances.4

Europe during the late 19th century saw a decrease in patronage, allowing more freedom for composers in their writing, although this decrease also forced musicians to seek out a supplemental income and divide their attention between composing and working.5 This was not the case in America, as the patronage system did not begin to gain real popularity until the 1800s.6 While European musicians were aided with money from the nobility or church, American musicians did not have a national church or noble class to rely on. Instead, funding took on a pluralistic approach as it was divided between donations from foundations, individual patrons, and the different branches of the government.7 In America, “…cultural funding, when public, is largely at the local level. Most important, support for culture is largely a private-sector responsibility in the American system of cultural patronage.”8 This environment of pluralistic

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7 Ibid.
funding for the arts is what leads to the need for a discussion of why individual philanthropists are so important to the continuation of the art music culture in America.

In the decades surrounding the turn of the 20th century, American institutions for art music were just beginning to develop. Western classical music\(^9\) depended on the aid tendered by donors, be they female or male.\(^{10}\) The money and gifts provided by patrons were essential in the founding of and continuation of community orchestras and other ensembles. Without this sponsorship, many orchestras or other performing groups would perhaps have never been created, along with the jobs for musicians that they contained. It is also uncertain whether or not art music would have been disseminated throughout America, as it is through the smaller local performances by these community groups that many Americans were offered their first experience hearing ‘classical’ music.\(^{11}\)

**Stereotypes of Female Patrons**

Through their patronage, volunteer efforts, and donations of time, they have nurtured the careers of composers and performers, founded symphony orchestras and opera companies, financed performance spaces and music festivals, encouraged the growth of chamber ensembles and educational institutions, and promoted artistic retreats. –Linda Whitesitt\(^{12}\)

Women have existed as essential players in the advocacy for music making in America. Many studies of women’s history have ignored the work done by altruists as it is often viewed as falling outside the category of ‘real’ work, such as that associated with an hourly job.\(^{13}\) Since this

\(^9\) The terms art music and classical music will be used synonymously in this study to reference the genre of Western classical music.


\(^{11}\) Ibid., 815.


responsibility taken on by the donor is outside the spectrum of so-called ‘real’ work, much of women’s labors in music have been belittled, as suggested by stereotypes of the female financier (see figure 1). Many benefactresses have also been overlooked because several of their accomplishments occurred outside of the public sector, focusing instead in the privacy of the home. Many women decided against public displays of wealth that were associated with the backing of community orchestras and other ensembles, and instead preferred to directly support individual performers or composers. Other women opted to encourage participation in music by funding training for musicians and building schools and curriculums devoted to superior musicianship. Women’s assistance covers many different realms of the music business and should not be ignored simply because it does not fit with the traditional description of public ‘work.’

Certain stereotypes typically associated with the female patron of the arts have also played a part in depreciating the efforts of women. Frequently, there is a common image that is projected of a silly old woman wearing too many jewels and too much makeup and perfume (see figure 1). This image also comes with the belief that the patroness knows very little about music and merely attends concerts to beat boredom or participate in numerous after-parties. This picture in the mind’s-eye can distort perspectives of these women and color opinions.

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14 Ralph P. Locke, “Paradoxes of the Woman Music Patron in America,” 798.
16 Ibid., 87.
17 Ibid., 90.
18 Locke, “Paradoxes of the Woman Music Patron in America,” 807.
Another misconception is that upper class women, who could flaunt their money to influence the programming of concerts, exalted the works of only the great European composers and ignored American or female composers. While this stereotype was true in the case of Laura Langford, who is often criticized for her preference for Wagner’s symphonies over American works, several women supported new pieces by American composers, both male and female. Women, such as Gertrude Vanderbilt Whitney and Elizabeth Sprague Coolidge, encouraged many local composers and performers. The question to consider is whether or not women should be required to push American compositions over all others or whether women should have to support only women composers. While some of these stereotypes are true for select individuals, the majority of female patrons do understand and value the music that they encourage (see below and chapter 4). The following sections of this chapter will explore how each prominent female patron and their lesser-known counterparts contributed to the development and dissemination of art music in the United States.

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20 Locke, “Paradoxes of the Woman Music Patron in America,” 808.
Isabella Stewart Gardner (1840-1924)

One of the most recognized early patrons of music is Isabella Stewart Gardner, otherwise known as Belle Gardner (see figure 2). As the daughter of a wealthy New York linen and iron manufacturer and with a family lineage dubiously purported to trace back to the royal Stuart family of Scotland, Isabella was no stranger to the power and influence of money. She was offered a brilliant education in private schools in New York and Paris. While studying in Paris, she made connections with a classmate, Julia Gardner, leading to an introduction to Julia’s older brother Jack. In 1860, she married John Lowell ‘Jack’ Gardner of Boston, who had acquired a vast fortune of his own through investments in the East India trade. The couple moved to the Back Bay section of Boston where Jack’s family had gifted them a home at 152 Beacon Street.

Figure 2. Isabella Stewart Gardner

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In 1863, the Gardners were blessed with a son, fondly called Jackie, although this happiness was short-lived as just two years later Jackie died from pneumonia. The Gardners had no further children, although they did eventually help to raise three of Jack’s nephews after their parents passed away. After Jackie’s death, Isabella suffered from depression and lengthy battles with bad health. At the encouragement of the family doctor, Jack took his wife on a tour of Europe where they visited Russia, Vienna, Scandinavia, and Paris. Her enthusiasm for life was restored after she came home from her travels. The Gardners went on several other voyages beginning in the 1870s to the Middle East, Asia, and Central Europe, as well as across America. It is on these journeys that Isabella began to take a great interest in foreign cultures and art from around the world, amassing a huge collection of paintings, sculptures, textiles, and furniture pieces.

In 1903, Fenway Court (see figure 3) was completed, a structure that was erected as part of Gardner’s Boston mansion specifically to house her enormous art collection. Gardner insisted that this be open to the public, so that the people of Boston could enjoy and be exposed to these important pieces.\(^{24}\) This building consisted of four stories with its’ own ‘Music Room.’ On the opening day, the ‘Music Room’ (see figure 4) hosted a performance by fifty members of the Boston Symphony Orchestra, an ensemble of which she was particularly fond. The performance included a Bach chorale, Schumann’s *Overture, Scherzo and Finale*, Op. 52, Mozart’s Overture to *The Magic Flute*, and Ernest Chausson’s *Viviane*. This initial performance by the orchestra was soon followed by a choral chamber concert that debuted Charles Martin Loeffler’s (1861-1935) *A Pagan Poem*. Her devotion to the ensemble began with her religious attendance of

\(^{24}\) Isabella Stewart Gardner Museum, op. cit.
Harvard Musical Association concerts, the ensemble that preceded the Boston Symphony. She later became friends with Wilhelm Gericke, the conductor of the Boston Symphony. Over the years, Gardner presented several concerts featuring the Boston Symphony Orchestra to sizeable audiences. In 1919, Gardner suffered from the first of many strokes. She died five years later, on July 17, 1924.

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25 Ralph P. Locke and Cyrilla Barr, op. cit., 94.
26 Isabella Stewart Gardner Museum, op. cit.
While she is generally acknowledged for her efforts in the visual arts – with Fenway Court, later dubbed the Isabella Stewart Gardner Museum, being her most significant contribution to the Boston community – Gardner also acted as an enthusiast for art music.²⁹ Gardner’s musical endeavors were disregarded in the past because her pursuits stayed primarily within her home, as she hosted concerts in her Boston mansion’s auditorium.³⁰ In the style of a European salon, she hired musicians to perform concerts for guests or herself. These performances were not small affairs, as her concert hall could house an entire symphony orchestra with room to spare for up to three hundred audience members.³¹ The concerts that Gardner organized offered a place for local musicians to debut their skills to the upper class. Throughout the years, she tendered financial and social support to many local and international artists, including Lena Little (n.d.),³² Charles Martin Loeffler, and Clayton Johns (n.d.).³³ The assistance offered by Isabella Stewart Gardner was essential in disseminating art music to the Boston public and promoting the works of American musicians.

Jeanette Meyer Thurber (1850-1946)

Another significant figure in the encouragement of art music is Jeanette Meyer Thurber. At the end of the 19th century, Thurber (see figure 5) founded two important musical institutions. In the late 1800s, Thurber established the American Opera Company, which performed English translations of popular operas. She envisioned that this would one day create an American-style

²⁹ Locke and Barr, op. cit., 90.
³¹ Locke, “Paradoxes of the Woman Music Patron in America,” 804.
³² Ibid.
³³ Whitesitt, “Women’s Support and Encouragement of Music and Musicians,” 491.
opera.34 In this same year, Thurber started a National Conservatory that she hoped would nurture the rise of a uniquely American genre of art music.35 The conservatory was initially dubbed the American School of Opera, as it was Thurber’s hope that this would eventually become a training school for opera singers that would later transfer to her American Opera Company.36

Figure 5. Jeanette Meyer Thurber37

The National Conservatory of Music of America, originally named the American School of Opera, opened in 1885 and functioned for over 25 years, offering exceptional instruction for professional musicians. Thurber’s National Conservatory was influential in molding the path that American music took in the 20th century, cultivating the education of an entire generation of young musicians who turned into prominent performers, scholars, critics, and composers of

35 Locke, “Paradoxes of the Woman Music Patron in America,” 805.
36 Emanuel Rubin, op. cit., 295.
American art music. It was her goal to subsidize extraordinary music educations for all who possessed talent, regardless of their ability to pay for tuition.

In the beginning of this project, Thurber is believed to have donated over $100,000 of her own money to get the school started, and when the school suffered from an income deficit in following years, she supplied more money to cover the difference in funds. Thurber did not only finance the founding of the school, but she also planned the structure of the curriculum and participated in the everyday administration. By 1890, the conservatory boasted more than forty faculty members and a substantial student body. In just the piano classes, there were reportedly 207 students registered. The faculty included Miss Eleanor Warner Everest of Philadelphia (1864-1942), Anton Seidl (1850-1898), Horatio Parker (1863-1919), Henry Theophilus Finck (1854-1926), Rubin Goldmark (1872-1936), James Gibbons Huneker (1857-1921), and Frank van der Stucken (1858-1929), all of whom were important figures in American music. There are additional records of notable American composers in the school such as Harry Rowe Shelley (1858-1947), Henry Thacker Burleigh (1866-1949), Harvey Worthington Loomis (1865-1930), William Arms Fisher (1861-1948), and Henry Schoenfeld (1857-1936). This conservatory that Thurber created and sponsored played an important role in developing the idea of the unified curriculum that is prevalent in most post-secondary schools today and set an example for higher education music programs of succeeding generations.

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38 Rubin, op. cit., 294.
39 Ibid., 296.
40 Ibid., 298.
41 Ibid., 295.
42 Ibid., 299.
43 Ibid., 305-306.
44 Ibid., 307-308.
45 Ibid., 301.
In coordination with the conservatory, Thurber planned an American music concert that was hosted in Washington on March 26, 1890. This program included the music of American composers such as John Knowles Paine (1839-1906), Frank van der Stucken, and Dudley Buck (1839-1909).\textsuperscript{46} This performance generated new interest in American music and the National Conservatory, so much so that Thurber was able to earn a Congressional Charter for the institution. This was a significant achievement even though it did not come accompanied with any funds because of a debate at the time over whether or not it was appropriate for a school to be federally funded in a capitalist culture.\textsuperscript{47}

Eventually, the school began to lose resources and income as other new conservatories were built in the area and attracted students away from Thurber’s institution. As Thurber aged, she was no longer able to act on behalf of the school in the same manner that she had before, leaving the conservatory without income.\textsuperscript{48} The stock market crash that occurred in 1929 meant the end for the National Conservatory as donations dried up.\textsuperscript{49} Although this endeavor was ultimately unsuccessful in the long run, Thurber’s National Conservatory was instrumental in educating a generation of musicians who then contributed to the growth of a uniquely American music with their performances and compositions.

Elizabeth Sprague Coolidge (1864-1953)

Perhaps the most notable American music patron of this period is Elizabeth Sprague Coolidge. A professional pianist herself, Coolidge (see figure 6) understood the value of music

\textsuperscript{46} Rubin, op. cit., 302.
\textsuperscript{47} Ibid., 303.
\textsuperscript{48} Ibid., 308.
\textsuperscript{49} Ibid., 314.
and devoted her life to encouraging American music making.\textsuperscript{50} In just over a year, she lost her mother, father, and husband, leaving her with an inheritance of $4,000,000.\textsuperscript{51} She used this substantial sum to promote American art music. She supported many musicians and composers, including the violinist Alexander Schneider (1908-1993) for whom she financed a series of recitals at college campuses across the country.\textsuperscript{52} Coolidge used her family money to commission the creation of new works by American composers, such as Aaron Copland (1900-1990) and his \textit{Appalachian Spring}.\textsuperscript{53} In 1916, she sponsored the creation of the Berkshire Quartet. The Elshuco Trio soon followed and, along with the Berkshire Quartet, performed several of Coolidge’s newly commissioned works for the public.\textsuperscript{54} In 1916, Coolidge also became a major donor to the MacDowell Colony (see Patrons of Music Festivals and Retreats).\textsuperscript{55}

![Figure 6. Elizabeth Sprague Coolidge\textsuperscript{56}](https://fbexternal-a.akamaihd.net/safe_image.php)


\textsuperscript{53} Locke, “Paradoxes of the Woman Music Patron in America,” 809.

\textsuperscript{54} Whitesitt, “Women’s Support and Encouragement of Music and Musicians,” 490.

\textsuperscript{55} Christine Ammer, op. cit., 306.

In 1918, Coolidge constructed an auditorium in Pittsfield, Massachusetts for the sole purpose of presenting chamber music festivals.\textsuperscript{57} Not only did she sponsor the building of the music hall, but she also set up cottages for visiting artists on South Mountain. These chamber music festivals soon became known as the Berkshire Festivals. The Berkshire Festivals hosted competitions for chamber music composition, which saw entries from noteworthy composers of the twentieth century. In this list, we can include American composers such as Ernest Bloch (1880-1959), Charles Martin Loeffler, Walter Piston (1894-1976), and Howard Hanson (1896-1981).\textsuperscript{58} On September 25\textsuperscript{th}, 1918, Harold Baur (1873-1951) collaborated with Louis Bailly (1882-1974) in the first American performance of Elgar’s string quartet.\textsuperscript{59} In recognition for her work with the Berkshire Festival of Chamber Music, Coolidge later received the Cobbett Medal\textsuperscript{60} for her service.\textsuperscript{61}

The best-known projects that Elizabeth Sprague Coolidge funded were the construction of the Coolidge Auditorium for the Library of Congress and the establishment of the Endowment of the Coolidge Foundation to the Library of Congress in 1925.\textsuperscript{62} Coolidge worked with Carl Engel (1883-1944), who was at that time the chief of the music division of the Library of Congress, to build the auditorium. The concert hall hosted a Library of Congress Chamber Music

\textsuperscript{58} Cyrilla Barr, “The ‘Faerie Queene’ and the ‘Archangel’: The Correspondence of Elizabeth Sprague Coolidge and Carl Engel,” 165.
\textsuperscript{60} An award that was endowed by Walter Wilson Cobbett (1847-1937), amateur violinist and successful businessman, for distinguished service in the area of chamber music.
\textsuperscript{62} Ibid., 252-253.
Festival, which featured the works of significant American composers, including those by Aaron Copland and Samuel Barber (1910-1981).

Only one of Coolidge’s projects was deemed a failure, her 1929 creation of the Oscar G. Sonneck Memorial Fellowship. This fellowship was a grant for research conducted on American music. Although Coolidge herself was tremendously interested in musicological research on American music, by 1932 she had to give up on the Sonneck Fellowship due to a “prevailing lack of interest in the study of American music at the time.” Elizabeth Sprague Coolidge acted as both an advocate and sponsor of chamber music, avant-garde composition, and musicology, helping to develop an American art music style and offering performance opportunities for local musicians.

**Ellen Battell Stoeckel (1851-1939)**

While Isabella Stewart Gardner, Jeanette Meyer Thurber, and Elizabeth Sprague Coolidge may be the best-known and most discussed female patrons during this period, there were many other important female benefactors in the arts. In 1900, Ellen Battell Stoeckel founded the Norfolk Music Festival of Connecticut (see figure 7). During the time that the festival ran, Stoeckel commissioned new works by composers such as Percy Grainger (1882-1961), Horatio Parker, Victor Herbert (1859-1924), Jean Sibelius (1865-1957), Samuel Coleridge-Taylor (1875-1912), and George Chadwick (1854-1931). Although the festival ceased in 1922, Stoeckel later gifted her property to Yale University. This property then served as the

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63 Ammer, op. cit., 305.
65 Ibid., 255.
home for the Yale Summer School of Music and Art. Stoeckel’s contributions provided many American musicians and composers with a chance to promote their work to large audiences. Her gift of property to Yale University has provided a space for the training of a new generation of American performers.

Figure 7. The ‘Music Shed’ at the Norfolk Music Festival

Bertha Honoré Palmer (1849-1918)

Another significant figure in the support of American music is Bertha Honoré Palmer. She was the President of the Board of Lady Managers that was in charge of organizing the Chicago World’s Columbian Exposition in 1893. This board of women was responsible for planning the musical programs and commissioning new works for the ceremonies taking place at the Exposition.

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During the Exposition, “The opening of the Woman’s Building...was celebrated with speeches by women and performances of three large orchestral works written by women composers.” The feature performance was the *Festival Jubilate* by Amy Beach.\(^{70}\) Palmer (see figure 8) contracted this piece in October 1892 for the dedication ceremony. The men in control of the fair outranked her and after numerous arguments about whether or not to include a work by a female composer, the men decided to drop Beach from the ceremony. Upset by this turn of events, Palmer planned a separate ceremony for the opening of the Woman’s Building to take place on the same day as the opening of the Exposition. She fashioned her own dedication service at which Beach’s *Festival Jubilate* was performed.\(^{71}\) Two additional works by American women composers were featured in the remaining ceremonies: “A Summer Song” by Helen Hull (1893-1976) and the *Wichitis Overture* by Margaret Ruthven Lang (1867-1972).\(^{72}\) The fair also contained a performance by Elizabeth Sprague Coolidge in which she played Schumann’s piano concerto.\(^{73}\) Bertha Honoré Palmer’s actions organizing the ceremonies at the World’s Columbian Exposition, and later the events for the Woman’s Building, along with her willingness to commission pieces performed and written by women provided “…a model for further philanthropy on behalf of women’s music.”\(^{74}\)

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\(^{70}\) Anne E. Feldman, op. cit., 7.
\(^{71}\) Ibid., 12-13.
\(^{72}\) Ibid., 8.
\(^{73}\) Ammer, op. cit., 305.
\(^{74}\) Feldman, op. cit., 20.
Helen Huntington Hull (1893-1976)

Helen Huntington Hull was the patron and founder of the Musicians Emergency Fund of the 1930s. This endeavor was perhaps her largest contribution to American music history. The Musicians Emergency Fund was established to save performers who were suffering after-effects from the Depression. During the course of the 1930s, over four thousand musicians obtained financial aid from the fund. The endowment provided a system in which performers were hired out to teach or play in schools, hospitals, prisons, and the like. In the 1940s, the fund evolved and helped many musicians flee Nazi Europe to build a new life in America. In addition to creating the Emergency Fund, Hull was also the patron of American pianist Rudolf Firkusny (1912-1994). In the 1940s, she established the New Opera Company in New York that later became the New York City Opera. Similarly to Jeanette Meyer Thurber, Hull stressed the importance of

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77 Ibid., 645.
developing an American-style opera that employed English instead of German, French, or Italian, and dealt with subject matter that was relevant and accessible to the American public.\textsuperscript{78} With these many investments, Helen Huntington Hull was able to support suffering performers, so that they could continue to create music.

**Patrons of Individual Composers and Commissioned Works**

Certain female philanthropists impacted American art music through their commissioning of new pieces and supporting of gifted performers and composers. Gertrude Vanderbilt Whitney (1875-1942) took a particular interest in modernist and avant-garde music, focusing her attention on financing Henry Cowell (1897-1965) and his group of friends.\textsuperscript{79} In 1921, she also assisted Edgard Varèse (1883-1965), gifting him an allowance so that he could concentrate on composition.\textsuperscript{80} Alma Morgenthau Wertheim (1887-1953) also valued modernist music, as she backed Henry Cowell and his friends as well. Wertheim sponsored composers like Roy Harris (1898-1979)\textsuperscript{81} and offered stipends to Aaron Copland and Israel Citkowitz (1909-1974).\textsuperscript{82} Blanche Walton (1871-1963), like Whitney and Wertheim, chose to invest in Henry Cowell.\textsuperscript{83} The compositions of Ruth Crawford (1901-1953) also appealed to Walton and, because of this, she allowed Crawford to live in her home for over a year, so that she could concentrate on her music.\textsuperscript{84} All of these women are excellent examples of how such altruists encouraged art music through their investments in the talents of individual composers.

\textsuperscript{78} Leon Botstein, op. cit., 643.
\textsuperscript{79} Locke, “Paradoxes of the Woman Music Patron in America,” 803-804.
\textsuperscript{81} Whitesitt, “Women’s Support and Encouragement of Music and Musicians,” 491.
\textsuperscript{83} Locke, “Paradoxes of the Woman Music Patron in America,” 810.
Patrons of Music Festivals and Retreats

In a fashion similar to that of Ellen Battell Stoeckel and Elizabeth Sprague Coolidge, some patrons contributed to music by organizing festivals. Maria Longworth Nichols Storer (1849-1932) created the Cincinnati May Festival, although this was attributed to her husband before investigation revealed that she was instrumental in the planning and funding of the project.\(^8\)\(^5\) Music festivals provided American composers with an environment where their pieces could be premiered and disseminated to a larger audience.

Other women promoted American art music through the founding of artistic retreats that allowed composers to focus purely on their compositions in isolation. Marian MacDowell (1857-1956) founded the MacDowell Colony in Peterborough, New Hampshire in 1907.\(^8\)\(^6\) She was the widow of Edward MacDowell, whose wish was to turn their farm in Peterborough into a haven for musicians and artists, so that they could create in solitude and peace. Upon her husband’s death, Marian set about fulfilling his dream. She transformed the farm into the MacDowell Colony, erecting two dozen studios throughout the 400 acres of property (see figure 9). In the first years of the Colony, MacDowell raised funds by touring and performing her husband’s pieces on the piano, as she was an accomplished pianist, and giving lectures about his work and life. Marian was able to raise 80-90 percent of the total funds for the sustainment of the retreat during this time to ensure that the Colony would last for years to come. Marian MacDowell continued to actively participate with the project, financing and supervising the building of roads and over forty additional cottages throughout the property.\(^8\)\(^7\)

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\(^8\)\(^7\) Ammer, op. cit., 307-308.
In 1900, Katrina Trask (1853-1922) set up a similar retreat in Saratoga Springs, New York, named Yaddo. This 400 acre estate, like the MacDowell Colony, offered studios and board to musicians for a time frame of one to two months. In the 1930s and 1940s, Yaddo hosted an annual festival that featured American music. At this event, young American composers were urged to premiere their works. Both of these retreats offered an environment and working...
space that encouraged undisturbed composition. With communities such as these, American composers could, and still can today, compose free of distraction.

Patrons of Music Schools and Scholarships

One further way that female patrons were able to contribute to the growth of art music in America is through their creation and financing of schools and scholarships. Martha Baird Rockefeller (1895-1971) established one such grant in the form of the Martha Baird Rockefeller Fund for Music.91 This fund provided scholarships to performers, musicologists, composers, and musical organizations and ensembles.92

Regarding school construction, we see several women who played a significant part in developing the education of musicians. Julia Ettie Crane (1855-1923) was the founder and director of the Crane Normal Institute of Music. The goal of the school was to provide superior musical training for public school teachers. The name later changed, and it is now recognized as the Crane School of Music of the State University of New York at Potsdam.93 In the late 1800s, Clara Baur (1835-1912) set up the Cincinnati Conservatory in Ohio. She envisioned the conservatory as a place that would provide training to professional and amateur musicians alike.94 Not too long after Baur’s erection of the Cincinnati Conservatory, May Garrettson Evans (1866-1947) decided to focus her attention on the early musical education of the youth of America. In 1894, Evans founded the Peabody Graduates’ Preparatory and High School of Music. This program later combined with the Preparatory Department at Peabody. Mary Louise

92 Ammer, op. cit., 306.
94 Ibid., 200.
Curtis Bok (1876-1970) is an additional character in the development of music education. In 1924, she founded the Curtis Institute of Music in Philadelphia and also acted as the president of the school until 1969.\textsuperscript{95} During this time, Mary Louise decided to sponsor individual musicians as well, supporting modern American composers like George Antheil (1900-1959) and Samuel Barber.\textsuperscript{96}

**Patrons of Ensembles**

An alternative way women promoted art music, and probably the most familiar to audiences, came in the form of aid for orchestras and other ensembles. In most programs at classical orchestra concerts, is a section designated to recognizing the donations of the ‘friends of the orchestra.’ Many organizations and individuals have been noted over the years as significant contributors to performing groups. Annie Sinton Taft (1852-1931) was one such individual, a major financial backer of the Cincinnati Symphony Orchestra. Marjorie Merriweather Post (1887-1973) is also distinguished for her donation of more than $1,000,000 to the National Symphony Orchestra in Washington D.C.\textsuperscript{97} Elizabeth Sprague Coolidge (see above), is known for her assistance of symphony orchestras with her donation of $100,000 and a pension to the Chicago Symphony.\textsuperscript{98} There are many other individuals and clubs to discuss as it was exceedingly common for patrons of the arts to support community ensembles in this manner (see chapters 4 and 5).

**Conclusion**

\textsuperscript{95} Whitesitt, “Women’s Support and Encouragement of Music and Musicians,” 489.
\textsuperscript{96} Ibid., 491.
\textsuperscript{97} Ibid., 488.
\textsuperscript{98} Ammer, op. cit., 305.
This chapter focused on the significance of individual benefactors to the sustained presence of art music in America. Due to the pluralistic structure of our patronage system, our musical culture must have a combination of support from individuals, foundations, and government agencies. Women philanthropists played an important role in developing, promoting, and maintaining a tradition of classical music composition and performance in America during the late 19th and early 20th centuries. Female financiers provided a portion of the funds necessary to construct conservatories, build retreats, erect concert halls, organize festivals, back ensembles, support musicians, and promote composers. As Linda Whitesitt states,

Many questions remain to be answered before we can begin to understand how women’s supportive efforts have altered the fabric of our musical culture. By changing our perspective of music culture from one focused on individuals of genius to one centered on institutions of creative interactions, we have at least begun to ask the right questions.99

Women as patrons of music have been essential to the continued existence of Western classical music in America. With the combined efforts of all of these individuals, our musical culture has grown and sustained. Each woman has served her function in building a more musical America.

CHAPTER III

WOMEN’S ENSEMBLES FROM 1890-1940

This chapter will examine American women’s ensembles from 1890 to 1940, including many famous all-female orchestras and bands. This study will explore how these groups, and the individual women that organized and led them, rebelled against the prevailing patriarchal attitudes of the time that prohibited women from performing instrumental music professionally. Interpretations on how women used music to change opinions and gain power in a male-dominated environment will also be presented.

American Women as Instrumentalists in Relation to Standard Gender Roles

An increased level of activity amongst women in music occurred at the turn of the twentieth century. In some cases, women aggressively rejected cultural norms and entered the professional music business that was previously a monopoly of men.1 Women were no longer satisfied to sit in audiences and observe – they wanted to perform. While some women turned to club activities or fundraising to engage in society and to gain a small amount of power in their lives, other women consciously decided that this approach was too passive.

During the 18th century, early American women lived in an agricultural environment where they were expected to perform domestic chores and bear children.2 Mary Brown Hinley

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states that, “The historical-cultural view of woman’s primary role as that of wife, mother, and nurturer has greatly restricted woman’s professional opportunities.”

By the late 1800s and early 1900s, there was a distinct division between amateur and professional musicians. In the middle and upper classes, women were discouraged from performing music in public since this fell out of the realm of respectable behavior:

> It was important that women always appear delicate and decorative; to appear otherwise by playing a massive or ‘awkward’ instrument challenged accepted notions of what was appropriately female.

One governing belief that held strong was that the business world was the domain of the man, and the home was the domain of the woman. Women were trained from an early age for roles in marriage, where they were expected to be helpful and supportive of their husbands while simultaneously appearing needy and helpless. Women were to be seen in the home, not heard in public.

This belief could be described as a remnant of Puritanical thought that scorned any woman who dared to brave the stage, as this held a sinful connotation implying prostitution (see chapter 4). Such moralistic opinions were brought over from Europe with scores of religious congregations in the early years of American immigration. Many churches objected to the use of the female voice in services, both in speaking or singing, a fact that can be traced back to ancient accounts of Judaism. This belief soon affected everyday interactions.

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6 Ibid., 195.
Women eventually were permitted to sing in church and attend singing schools, which opened them up to a wider musical experience. A few women branched into secular music through organizations like the Handel and Haydn Society in Boston, where women were occasionally allowed to sing for performances if society members invited them. A few significant solo singers, like Adelaide Phillips (1833-1882), earned the respect of her audiences and made singing on the stage acceptable for women in America with many divas earning five times as much as the best paid instrumentalists of the day.7

While professional female singers became commonplace by the mid-1800s, professional female instrumentalists were still rare. A few solo instrumentalists, such as Julia Rivé-King (1854-1937) or Maud Powell (1867-1920), overcame discrimination against female instrumental soloists and earned recognition for their skills. The majority of women, however, were still banned from the stage:8

Women who played orchestral instruments considered nontraditional for women (low strings, woodwinds except flute, and brasses) met with the greatest resistance as performers. They were denied membership in symphony orchestras… Women were told it was ‘unladylike’ to play these instruments; they would ruin their looks; they were not strong enough to manage the instruments; they did not have the lip or lung power; they could not read music easily; they were not dependable; they could not endure grinding rehearsal schedules…9

With lingering Puritan beliefs, professional music performance was left to the men,10 while women were allowed to perform in the home as either parlor pianists or vocalists.11 It was even

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7 Mary Brown Hinely, op. cit., 33.
8 Ibid.
9 Ibid.
10 Judith Tick, op. cit., 95.
11 Adrienne Fried Block and Nancy Stewart, op. cit., 195.
suggested that because women possess wider hips, they were best suited for sitting at home. The piano was considered the ideal instrument due to this belief.

Stuck in the home as they were, some women felt trapped and frustrated. In an analogy about Mrs. Oates, the wife of H.H. Oates who ran away to the opera, we see an example of one woman’s upset over her circumstances:

As it did for countless white, middle-class women in early twentieth-century America, music confronted Mrs. Oates with the tormenting struggle between personal ambition and wifely duty. She resented having to choose between marriage and ambition…women like Mrs. Oates nevertheless found themselves trapped between a desire for wider engagement and the lure of domestic duty.

Another woman stated, “I was a real musician (or wanted to be), not merely a bystander, a superficial ‘supporter of the arts.’” Men continued to oppose women’s involvement in public life, in part to prevent the possible feminization of society (see below). While women were allowed to practice music in the home, they now wished to expand their musical interests.

During this period of American history, the prevalence of occupational sex typing is clearly evident. This form of the division of labor stems from cultural beliefs that were used to defend the division of the sexes. The American feminist movement began in the late 1840s, allowing women to express their frustrations with the disadvantages they suffered in education, politics, and employment. With this movement, there came modifications in how women

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12 Hinely, op. cit., 32.
15 Ibid., 447.
16 Ibid., 454.
17 Tick, op. cit., 95.
18 Shelley M. Jagow, op. cit., 126-127.
thought about and classified ‘women’s work,’ opening the music profession to women for the first time.\textsuperscript{19}

As more women joined the work force, music offered a convenient source of employment and economic aid.\textsuperscript{20} From 1900 to 1920, the number of women in the Atlanta workforce alone increased an amazing 276 percent.\textsuperscript{21} While many women decided to stay in the home and satisfied their musical aspirations with small parlor recitals and various forms of music lessons, others sought to make a difference in their societies, and did so, by passing on their own musical knowledge.\textsuperscript{22} At this time, we see music instruction become a significant occupation for women.\textsuperscript{23} They now embodied over half the population of music teachers, with the percentage increasing by 13.4 percent between the years 1880 and 1900. This increase put music in the category of professions that changed the most dramatically in regards to sex distribution as reported in the 1900 census.\textsuperscript{24} In 1897, women were believed to make up over half the membership body of the Music Teachers National Association.\textsuperscript{25}

Women looked to music to help them affirm their rights and enter a world where heretofore only men profited, both socially and monetarily.\textsuperscript{26} Economics was one important reason women continued to be excluded from professional performance. This was simply because if a woman was granted a job, that meant one less position was available for a man. This was a legitimate fear for many male musicians, and consequently people found it easier to return

\textsuperscript{19} Tick, op. cit., 95.
\textsuperscript{20} Ibid., 97.
\textsuperscript{21} Campbell, op. cit., 447.
\textsuperscript{22} Ibid., 447.
\textsuperscript{23} Tick, op. cit., 97.
\textsuperscript{24} Ibid.
\textsuperscript{25} Ibid., 98.
\textsuperscript{26} Ibid.
to old prejudices and spout assumptions that competent female musicians were just a myth.\textsuperscript{27} As Tick states:

The prejudice against women instrumentalists and the expansion of their musical opportunities to include all instruments of the orchestra produced relatively little friction in the musical world until it was accompanied by the threat of economic competition. This threat was then met through the elaboration of social segregation.\textsuperscript{28}

In this manner, the threat of job competition was easily side-stepped and the segregation of the sexes in music was exaggerated.\textsuperscript{29} With women seeking to perform on the stage, many people feared that this “…endangered the fragile balance of masculine and feminine qualities essential to a stable society and culture.”\textsuperscript{30} Certain prejudices remained about the qualities of both music and women that anti-feminists clung to in an effort to maintain balance, or more appropriately imbalance, between the sexes.

\textbf{Stereotypes of Women Instrumentalists and Composers}

Various stereotypes about women’s musical abilities persisted into the early 1900s, preventing an easy transition for women into professional performance. In the 1800s, women were permitted to play the piano, as this was deemed an appropriately feminine instrument.\textsuperscript{31} Piano and harp were judged as suitable instruments because the prevailing attitudes of the time proposed that women lacked the necessary strength to play brass or wind instruments.\textsuperscript{32} This

\begin{footnotesize}
\begin{enumerate}
\item\textsuperscript{28} Tick, op. cit., 103.
\item\textsuperscript{29} Ibid.
\item\textsuperscript{30} Campbell, op. cit., 454.
\item\textsuperscript{31} Beth Abelson Macleod, op. cit., 291-293.
\item\textsuperscript{32} Ibid.
\end{enumerate}
\end{footnotesize}
discriminatory opinion was offered at a time when there was a significant increase in women’s activity in performance and composition that threatened the position of male musicians.

In 1893, the Boston Symphony performed Margaret Ruthven Lang’s (1867-1972) *Wichitis Overture*. This was the first piece written by an American woman that was performed by a major orchestra. Three years following that significant performance, Amy Beach’s (1867-1944) *Gaelic Symphony* was performed by the same group, which was the first symphony composed by an American woman. Also at this time, women began to earn recognition in journals, organizations, and concerts. The Music Teachers National Association Convention of 1897, for example, hosted a Women’s Department. The Manuscript Society in New York performed several concerts of American women’s music in 1895 and 1900. The seemingly sudden appearance of women composers at the turn of the century can be credited to the success of the women’s rights movement in altering ideas about women’s place in society, as well as changing the belief in the inferiority of women, both creatively and physically.

Before the women’s rights movement, women were merely allowed to preserve and protect the repertoire provided to them by men; now, women felt the confidence and desire to create something new. “Although women were widely accepted as composers for the parlor, creating art music was a skill considered more appropriate for men…” Men suggested that women should be satisfied with the role of muse, instead of trying to make their own music. Victorian stereotypes declared that harmony was a skill women could never learn because it

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33 Tick, op. cit., 105.  
34 The Women’s Rights Movement, or Feminist Movement, refers to the time period between c.1848-1920.  
36 Block and Stewart, op. cit., 212.  
37 The Victorian Period refers to the era between c.1837-1901.
required rational, scientific thought processes. Persisting stereotypes suggested that women could not understand harmony because they lacked the intellectual capacity for theoretical reasoning due to genetic imperfections. The belief that women were unable to balance their sensitive tendencies with the intensity of composition and performance was common. A woman could not write music, at least not great music, because she did not possess the concentration to turn her ideas into musical thought. She could not be objective. With these views of women’s mental capabilities, women were thus restricted to learning the works composed by great men or were allowed to write pleasant little parlor pieces that would not confuse their delicate minds.

Critics stated that:

Women could never balance their inherently delicate natures against the fierce mental and physical demands composition required. Although women, the critics explained, were more emotional than men, they lacked the mental focus and stamina required to forge those emotions into logical and concrete forms.

In the Victorian period, people believed that to be successful in music, a person must possess an acute perception of business practices, as well as an athletic strength. The problem arises in the assumption that women were not capable of the same physical power as men. If a woman did demonstrate the same strength as a man in a musical performance, she would be labeled with the derogatory term ‘Amazon Woman.’ Another physical prejudice of the time recommended that women should avoid playing orchestral instruments, excluding the harp,

38 Block and Stewart, op. cit., 210.
39 Tick, op. cit., 106.
40 Campbell, op. cit., 453.
41 Tick, op. cit., 106.
42 Campbell, op. cit., 453.
43 Ibid.
44 Ibid., 461.
45 Block and Stewart, op. cit., 206.
because they could not maintain a pretty appearance while playing them.\textsuperscript{46} Even when women proved that they were indeed capable of playing orchestral instruments, they were turned away and told that they could not handle playing serious music.\textsuperscript{47} Macleod suggests, “The [only] successful woman performer was one who could play like a man – but not appear unfeminine.”\textsuperscript{48}

The ladies who chose to pursue a musical career in spite of all of these prejudices feared that advancement in their work would sacrifice their femininity. In order to combat this fear, women would exaggerate their dedication to home and family.\textsuperscript{49} Some professional female musicians sought to accentuate their obedient observance of gender norms to counteract the manliness of having a job.\textsuperscript{50} At the turn of the century, this growth of females in music “…generated intense anxieties among both men and women, because it seemed indicative of the muddled state of gender roles in the new century….”\textsuperscript{51} Both men and women were concerned about the consequences that would result after women were incorporated into professional music, as this change displayed how women’s power was growing socially, culturally, and economically.\textsuperscript{52} While some of these stereotypes might be considered offensive, hilarious, or mind-boggling in today’s environment, these were the dominant attitudes of the day that worked against women trying to start a career in music.

Other stereotypes concerning the masculinity and femininity of music further hampered women’s entrance into professional music. As music can act as a symbol of sexual roles and identity in cultures throughout the world, this distinction between masculine and feminine

\textsuperscript{46} Block and Stewart, op. cit., 206.
\textsuperscript{47} Ammer, op. cit., 122.
\textsuperscript{48} Macleod, op. cit., 294.
\textsuperscript{49} Campbell, op. cit., 451.
\textsuperscript{50} Ibid., 452.
\textsuperscript{51} Ibid., 465
\textsuperscript{52} Ibid., 465.
qualities of music can create bias, as one quality could be classified as stronger.\textsuperscript{53} Music at this time was frequently associated with the image of the perfect woman, who was the embodiment of an angel who sweetly sings innocent parlor songs in the home.\textsuperscript{54} Since this angelic image was so ingrained in interpretations of music, people believed that music would appeal more to the emotional woman than the sensible man.\textsuperscript{55}

Many men during this period avoided music because the art itself was considered feminine in quality and more suitable for the sensitive emotions of women.\textsuperscript{56} Since music was an activity that was prescribed for women during their leisure time, and because women made up the majority of audiences in support of music, this art form eventually took on an effeminate association. This is ironic because the highest prestige positions in music, namely that of the conductor, were reserved for men and deemed absolutely masculine.\textsuperscript{57} Music was declared to be the great offender in the feminization of America.\textsuperscript{58} One woman summarized the contradictory attitudes of the day in her statement:

…no one objects to men as composers, for that is thought quite worthy; but the performance of that music is considered more the province of women than men. It is feminine work not worthy of men’s serious attention. Yet it is thought perfectly proper that the greatest players in the world are men, and should be men.\textsuperscript{59}

In response to the feminine qualities of musical performance, male musicians were forced to accompany their musical pursuits with a large variety of manly hobbies, such as boxing or hunting, in order “…to counteract the feminization that their work exposed them to daily.”\textsuperscript{60}

\textsuperscript{53} Tick, op. cit., 126.
\textsuperscript{54} Block and Stewart, op. cit., 198-199.
\textsuperscript{55} Campbell, op. cit., 448.
\textsuperscript{56} Ibid., 462.
\textsuperscript{57} Tick, op. cit., 107.
\textsuperscript{58} Campbell, op. cit., 449.
\textsuperscript{59} Belle Squire, “The Status of the Musician,” Etude 25 (September 1907): 574.
\textsuperscript{60} Campbell, op. cit., 449.
Many men rejected participation in music classes and concerts to save themselves from the feminine influence.\textsuperscript{61} The only way that men could justify involving themselves in music was to become financial backers. In this way, music became an expression of masculine power and exhibited their prowess as businessmen to society.\textsuperscript{62} Orchestra ensembles and concerts became events to commemorate the wealth and power of men.\textsuperscript{63}

\textbf{The Rise of the Women’s Orchestra}

At the turn of the century, it was still common practice for standard, or all-male, orchestras to exclude women, even though women made up the majority of music students in America. Since women could not attain positions in standard orchestras, they created their own ensembles (see figure 10). At this time, the only women instrumentalists allowed in professional symphonies were harpists. Major orchestras did not hire full-time women performers until much later, some refusing to hire a woman until as late as the 1980s, although the advent of World War II and the 1940s brought increased job opportunities for women as male soldiers left for war.\textsuperscript{64} With many orchestras refusing them entry, women rejected the stereotypical, patriarchal notions that declared them too weak in body and mind to handle playing serious music\textsuperscript{65} in an ensemble. They formed their own all-female orchestras to provide a solution to this problem.

\begin{thebibliography}{9}
\bibitem{61} Campbell, op. cit., 457.
\bibitem{62} Ibid., 462.
\bibitem{63} Ibid., 464.
\end{thebibliography}

\textsuperscript{65} ‘Serious music’ generally referred to any large scale symphonic works, especially those by the great masters of European classical music.
The earliest ensembles were those that performed for theatres and restaurants. These all-girl groups had novelty appeal since so many people wanted to see them just to say they saw women performing on the stage. These ensembles gained in popularity as they were willing to play any music and any gig that might bring a paying audience, including many vaudeville acts. In order to maintain this novelty effect, many all-women orchestras (see appendix A for a list of Women’s Orchestras) resorted to having men dress up as women if sufficient numbers of female performers could not be found for brass and woodwinds. During this period, America witnessed the development of both professional and amateur women’s orchestras.

Major American orchestras relied on the talents of European men, while American men and women alike struggled to find work and pursue their musical goals. In order to gain ensemble experience and some form of employment, women were forced to establish their own symphonies, some of which grew to include eighty or more players. These groups stressed a

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68 Ammer, op. cit., 123.
69 Hinely, op. cit., 34.
concentration on only serious symphonic repertoire, only resorting to vaudeville acts when audience size dwindled and the novelty of all-women’s groups wore off.\textsuperscript{70}

**Notable Women’s Orchestras**

The Eichberg String Quartette in one of many women’s ensembles that appeared in response to prejudices during the late 19\textsuperscript{th} century. Julius Eichberg (1824-1893) was fundamental in helping to change American minds about the ability of women to play the violin. The violin was considered inappropriate for women to play with the previously mentioned stereotypes used to deter women from the instrument. Eichberg insisted that girls were equally capable of playing the violin and taught several prominent violinists of the time, such as Olive Mead (1874-1946) and Camilla Urso (1840-1902), proving the ability of women to play the instrument. In the late 1880s, the Eichberg String Quartette and the Eichberg String Orchestra formed, offering concerts in Boston and New York City. All-female ensembles such as these “…exploited the prejudice that made them oddities…” \textsuperscript{71} and succeeded in making a name for themselves.

Another notable female ensemble from this time was the Woman’s Orchestra of Los Angeles. This group was established in 1893 and later expanded to form a larger group, the Los Angeles Woman’s Symphony Orchestra.\textsuperscript{72} The ensemble was established by Henry Hamilton (n.d.), demonstrating that individual men also played an important role in forming these all-women groups.\textsuperscript{73} The Woman’s Orchestra of Los Angeles was the first women’s orchestra reported having a full symphonic orchestra, with all positions staffed by women.\textsuperscript{74}

\textsuperscript{70} Carol Neuls-Bates, op. cit. 350.  
\textsuperscript{71} Tick, op. cit., 99-100.  
\textsuperscript{72} Neuls-Bates, op. cit., 353-354.  
\textsuperscript{73} Jagow, op. cit., 128.  
\textsuperscript{74} Linda Dempf, op. cit., 857.
Among the most famous of all of these women’s groups was the Woman’s Symphony Orchestra of Chicago, founded by clarinetist Lillian Poenisch (n.d.)\textsuperscript{75} and flutist Adeline Schmidt (n.d.). As with all of the women’s orchestras, finances proved to be a problem. Even when the orchestra was able to gain some financial backing so the musicians could be paid, they were still paid at a drastically reduced scale compared to the men. A few male brass and woodwind players were needed to start the ensemble, since the women of the group were previously discouraged from playing such instruments. In order for the group to be considered truly all-female, scholarships were offered to some of the women in the group and to high school students in the area. The hope was that these women could be retrained on brass and woodwind instruments so that male assistance would no longer be necessary.\textsuperscript{76}

This group was also unique in that it frequently performed works by American composers, featuring many pieces written by women. In February 1930, one of the concerts showcased music by Gena Branscombe (1881-1977), a Canadian pianist, composer, choral conductor, and music educator who worked and later lived in the United States. Many of the programs in the 1920s and the 1930s included works by female composers including: Amy Beach’s \textit{Piano Concerto in C-sharp Minor} Op. 45, Radie Britain’s (1899-1994) \textit{Symphonic Intermezzo}, and Eleanor Everest Freer’s (1864-1942) \textit{Four Modern Dances}.\textsuperscript{77} The Woman’s Symphony Orchestra of Chicago was the most well-known female orchestra nationally, and received radio coverage and wide recognition during its 1940 season.\textsuperscript{78}

\textsuperscript{75} Due to the lax record-keeping of the time, birth and death dates were not always recorded. Also, many women dropped their maiden names in order to adopt their married names, making an accurate estimation of certain people’s life-spans difficult if proper records were not kept.
\textsuperscript{76} Neuls-Bates, op. cit., 354.
\textsuperscript{77} Ibid., 354-355.
\textsuperscript{78} Ibid., 359.
Another notable all-female orchestra during this time period was the New York Women’s Symphony Orchestra. Like the previous ensemble, this group chose to perform American works, premiering Elinor Remick Warren’s (1900-1991) *The Harpweaver* in 1935, and Horatio Parker’s (1863-1919) *Hora Novissima* in 1937. Much like the Woman’s Symphony Orchestra of Chicago, the New York Women’s Symphony Orchestra eventually tried to reform into a mixed group and disbanded shortly after this attempt failed. Although both of these groups failed to form a successful mixed group, these efforts incented demands from growing quantities of women that all major orchestras should become mixed.\(^7^9\)

The most substantial of all these groups was the Boston Fadette Orchestra, which was formed in 1888.\(^8^0\) Caroline B. Nichols (1864-1939) established the orchestra and conducted it for over 30 years.\(^8^1\) Nichols (see figure 11) formed the ensemble to offer a source of employment for both her and other female musicians.\(^8^2\) By 1920, The Boston Fadette Orchestra is believed to have garnered over $500,000. Up to the 1920s, it performed over 6,000 concerts in the United States and Canada. This group played symphonies, salon pieces, classical overtures, popular songs, and selections from numerous grand operas, providing ensemble experience and employment for over 600 female musicians. In order to enhance the group’s novelty status, the orchestra gave the audience a choice of repertoire for the night with programs listing up to 600 pieces from which to choose. The Fadettes also played for silent films at Roxy’s Theatre in New York for several years.

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\(^7^9\) Neuls-Bates, op. cit., 361-362.
\(^8^0\) Tick, op. cit., 102.
\(^8^1\) Hinely, op. cit., 33.
\(^8^2\) Jagow, op. cit., 128.
When nine surviving Fadette Orchestra members met in 1952 for an anniversary reunion, they recalled all the performances they participated in and recounted some astonishing numbers. Estimates suggest that the Fadette Orchestra played 364 concerts in Boston, 2,025 summer concerts for parks, and 3,050 concerts for theatres. This group was the only all-female ensemble that was able to compete economically against standard orchestras. The Fadette Orchestra even gained the financial support of people, such as George Chickering (d. 1899). The success of the Boston Fadette Orchestra did much to promote female musicians in America.

![Figure 11. Caroline B. Nichols](http://www.more.com/news/personalities/women-who-chipped-away-classical-musics-glass-ceiling)

**Other Women’s Orchestras**

This brief list is by no means representative of every single women’s orchestra during this time period, but it gives a better idea about the number and varieties of women’s orchestras, as well as the accomplishments of some of the larger groups. There were many lesser-known, but

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83 Ammer, op. cit., 124-125.
equally important women’s ensembles that should be mentioned. In 1921, Mabel Swint Ewer
(n.d.) organized the Philadelphia Women’s Symphony Orchestra. Although a woman founded
this orchestra, it fell under the direction of J.W.F. Lehman (n.d.). Another orchestra founded in
1924 by Elizabeth Kuyper (n.d.) was the American Women’s Symphony Orchestra in New
York. The Ladies’ Elite was a long-lasting symphony that performed at the Atlantic Garten in
New York for over 35 years. Groups such as these performed popular songs in vaudeville-style
acts, which were broken up by selections from various operas. In order to attract a wider
audience and grow a solid fan base, vaudeville songs were included. With these songs inserted
between serious pieces, the groups were able to increase the size of their audiences.

Numerous records of other small orchestras can be found, including two in Ohio that
performed at Schumann’s Garden and Meyer’s Music Hall. There is also the Kampa’s Ladies
Orchestra that was made up of six sisters in Boston, as well as the Oakland Garden’s John
Braham’s Female Theater Orchestra. The Ladies Philharmonic Orchestra of Boston was a
smaller group founded in 1892. There was also the Women’s String Orchestra of New York
founded in 1896. Other smaller groups included the Women’s Symphony of Long Beach
(California), the Los Angeles Women’s Symphony, the San Francisco Saturday Morning
Orchestra, and the Cleveland Ladies Orchestra (see figure 10).

**African American Women’s Orchestras**

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86 Jagow, op. cit., 128.
88 Tick, op. cit., 100.
89 Ammer, op. cit. 122.
90 Ibid.
91 Ibid., 123.
92 Ibid., 125.
At the turn of the century, white females were not the only musicians struggling to find work. African American women faced the same stereotypes as white women, in addition to the extra discrimination against the color of their skin. Numerous smaller women’s orchestras were created during the early 1900s that were aimed specifically at black women. Again these groups saw a growth in popularity after the 1940s.

Hallie L. Anderson (n.d.) organized and conducted her own all-female orchestra for black women, which played for the 1906 Ladies Day Celebration in Albany. Ethel Hill (n.d.) conducted the Hill Astoria Ladies’ Orchestra at the Barron’s Astoria Café in Harlem as early as the year 1914. Trombonist Marie Lucas (n.d.) led Europe’s Ladies Orchestra at the Lafayette Theatre in early 1914.93 A year later, Mildred Gassaway Franklin (n.d.) led the New York City’s Martin-Smith School Ladies’ Staff Orchestra. Franklin also directed a women’s orchestra at the Lafayette Theatre in 1919.94 In the early 1920s, Iola Cornelius (n.d.) led the twenty players of the Poro Girls’ Orchestra. This ensemble was believed to have been founded in 1902 by Annie Turbo Malone (n.d.) in St. Louis (Missouri) and that the group continued to perform until at least 1927.95 Many hundreds of small African American all-girl orchestras got their beginnings in the early 1900s and struggled for musical experience and employment alongside white women at the time.

**Reactions Towards and Changes for Female Orchestral Instrumentalists**

Regardless of race, all female musicians in the late 1800s and early 1900s rebelled against the traditional ideal of the angelic housewife and broke down barriers between the sexes

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94 Ibid., 38.  
95 Ibid., 38-39.
on the stage. Before 1904, the Musicians Union legally allowed for women to be omitted from Union-controlled orchestras. This denial of female membership was no longer legally permitted after the Union affiliated with the American Federation of Labor. After the partnership of these two groups in 1904, Union orchestras hired over 4,000 new players in New York City alone, including 31 women.96 Although acceptance did not come any easier, this was a significant step forward for female instrumentalists.

The general public and male musicians responded negatively to the announcement that women could now be offered positions on the stage. Old stereotypes about the weakness of women resurfaced, but this did not deter women instrumentalists, as they continued to gain performance opportunities slowly from 1920 to 1930. At this time, 55 new orchestras were established and a few small groups of women found employment, particularly in string sections. While Union orchestras and smaller secondary orchestras began to accept small numbers of women, the thirteen major orchestras still refused to use female performers with the exception of harpists. Of all the major orchestras, the San Francisco Symphony Orchestra was the only one that employed female instrumentalists. All of these women found positions in the string section, three in the violin section and one in the cello section. The decision to add women to the San Francisco Symphony was perhaps made to supplement the lack of male musicians in the West.97 In general, if women were to compete with men for the same positions, they would have to become even better players than the men to compete for the job. Even though the numbers of women in standard orchestras slowly increased, America did not see substantial changes in hiring patterns until blind auditions became required in the middle of the 20th century.98

96 Tick, op. cit., 103-104.
The Depression aided women in procuring orchestra positions. In the 1930s, many hotels, resorts, movie theatres, and restaurants did away with in-house orchestras, partly because live orchestras became unnecessary as recorded music took over, but also because they could no longer afford to pay all of the musicians. With hundreds of musicians unemployed, they sought ways to continue to use their musical skills and established over 120 new amateur and professional orchestras. In these new organizations, women were able to obtain seats in the 36 federally sponsored World Progress Administration orchestras. The WPA was an agency under the New Deal, which employed millions of unemployed workers after the time of the Great Depression. Numerous public works projects were executed under the WPA, including those for the arts. While this provided aid to many musicians, both male and female, there were still many performers left unemployed at this time.99

Just as these federally funded orchestras arose in cities throughout America, so too did new women’s orchestras. Women’s groups started up in cities where there were no female orchestras present like Stockton (California), Portland (Oregon), and St. Louis (Missouri).100 Between the 1920s and the 1940s, an estimated 30 ensembles of 80 or more women were created.101 1938 saw an influx of female recognition and action in professional music, since increasingly more women received attention from magazines, as well as from committees formed in support of women in ensembles.

During World War II and thereafter, women finally began to earn respect and appreciation in music. As men were called away to battle, women became more prominent as performers. While many all-girl orchestras were disbanded and several women were ousted from

100 Ibid., 359.
101 Hinely, op. cit., 34.
their replacement capacities as soon as the male musicians returned home, many women remained. After gaining acknowledgment from the general public and disproving negative stereotypes that suggested women could not play ensemble music professionally, they were not so easily dismissed by male musicians. Women and men now competed for the same positions in the same orchestras and mixed-gender orchestras became a reality instead of an ambition. Most all-female orchestras did not survive beyond the 1940s, although the women’s groups in Philadelphia, Cleveland, Detroit, and Los Angeles stayed active for much longer. Cleveland still possesses the Cleveland Women’s Orchestra, a group which continues to perform to this day.\textsuperscript{102}

\textbf{All-Girl Bands}

During the late 19\textsuperscript{th} century, bands offered one of the earliest versions of American popular music. Many groups performed for charity concerts and parades, or offered their services in support of military troops or hospitals. Since this form of public performance was so prevalent, women naturally wished to partake and all-female bands were created similarly to the all-female orchestras. The period between the Civil War and World War I was labeled the ‘Golden Age of Bands,’ with as many as 10,000 amateur bands created by 1910.\textsuperscript{103} Bands from this time period can be classified in the following categories: military, immigrant, school, family, industry, popular, and swing.\textsuperscript{104}

One significant band, led by Helen May Butler (n.d.), was the Ladies Military Band. This ensemble functioned from 1898 to 1913, taking great pride in being American women playing American compositions for American people. On March 3, 1913, the National Women’s Party

\textsuperscript{102} Neuls-Bates, op. cit., 363-364.
\textsuperscript{104} Ibid., 33.
parade took place in Washington D.C., featuring the women’s band from Maryville, Missouri, which was the first all-female band to participate in a parade in the capital city.\textsuperscript{105} It is believed that Lillian Poenisch, one of the founders of the Woman’s Symphony of Chicago, also started the Chicago Women’s Concert Band.\textsuperscript{106}

Around this same time, various family bands arose, such as the Craven Family Band of Iowa and the Mitchell Concert Band of Sauk County Wisconsin. Many of these all-girl family bands were directed and organized by fathers. Immigrant bands, which could be classified as an extension of family bands in some cases, were a feature of the time as well, where American and ethnic musical idioms blended together in ensembles such as the Finnish Ladies’ Band of Red Lodge, Montana, or the Czech Blahnik Girls’ Brass Band from Kewaunee County, Wisconsin.

Schools and companies provided many opportunities for the formation of all-female bands. Women and men were frequently segregated into separate orchestras in high schools and colleges, resulting in women’s bands, such as those found at the State Normal School of Iowa, Louisiana State Normal School, and the Valley City Normal School of North Dakota, to name just a few. Some of these school women’s bands eventually opened up to include interested and talented female community members.\textsuperscript{107}

During the time of the Industrial Revolution in the United States, many manufacturing companies encouraged employees to socialize by playing music. Not only did employees enjoy this experience, but companies believed that this would aid in product sales. These industry bands frequently performed at community events and hosted charity concerts for hospitals and

\textsuperscript{105} Jill M. Sullivan, op. cit., 35.
\textsuperscript{107} Sullivan, op. cit., 35.
nursing homes. Some companies that featured women’s bands were the Larkin Company of New York and C.G. Conn. It was especially fitting that C.G. Conn sponsored a women’s band, since this company produced brass and woodwind instruments. Hormel also boasted its own all-girl band, the Hormel Girls (see figure 12), which went on to compete in the national American Legion Drum and Bugle Corps Competition.\footnote{Sullivan, op. cit., 36.}

![The Hormel Girls](http://images.publicradio.org/content/2007/11/19/20071119_stageshow_2.jpg)

Figure 12. The Hormel Girls\footnote{The Hormel Girls, accessed September 29, 2014, http://images.publicradio.org/content/2007/11/19/20071119_stageshow_2.jpg}

Women’s military bands were featured in American Legion towns and posts throughout the nation in the 1800s, but did not gain significant performing opportunities until the 1940s when the United States joined in the conflict of World War II.\footnote{Sullivan, op. cit., 37.} While men left for war, women stepped up to fill their jobs in bands as they did in orchestras. Boston is reported to have formed its Ladies’ Military Band as early as 1890. The group comprised thirty women who toured both the United States and Canada beginning in 1898, and went on to play at the Pan-American Exposition in 1901.\footnote{Ammer, op. cit., 121.} Other military bands include the Women’s Army Auxiliary Corps, the
Marine Corps Women’s Reserve Band, and the 404th ASF Women’s Army Corps Band. These bands performed for troops, as well as for graduations, dances, parades, hospitals, and concerts. These female military bands raised millions of dollars to aid the war effort by selling war bonds as tickets to their evening concerts. While many of these bands proved to be successful while the men were away, many groups were disbanded when soldiers returned home with only a few surviving beyond the 1940s.112

All-girl swing bands began forming during the 1930s, but gained real popularity along with the military bands in the 1940s during World War II. “The nation needed a musical distraction from the emergency, and women gladly helped fill the musical void.”113 Other all-girl groups that got their start in the 1930s and gained more experience in the 1940s included the Harlem Play-Girls, the Dixie Rhythm Girls, the Dixie Sweethearts, and various bands led by Ina Ray Hutton (1916-1984), and Rita Rio, also known as Dona Drake (1914-1989).114

Jazz music saw an influx of African American girl-bands in the late 1930s and the 1940s, many named after the headline singer they accompanied. In this category, we see bands like Sara Martin (1884-1955) and Her Jass Fools, Ethel Waters (1896-1977) and Her Jazz Masters, and Billie Holiday (1915-1959) and Her Orchestra.115 As with all of the women’s ensembles, many of the groups garnered attention during the 1940s when men left for war and lost appeal after the novelty of an all-women group wore off and the men returned home.

The Female Conductor

112 Sullivan, op. cit., 37.
113 Ibid., 38.
115 D. Antoinette Handy, op. cit., 44.
Another significant member of large ensembles that fought for acceptance is the woman conductor. During the Victorian period, conductors were labeled as prime examples of what it meant to be masculine. With a flick of his hand or the twitch of an eyebrow, he could control and reign powerfully over masses of men.116 The conductor was the leader and organizer of the respected art music tradition in Western culture and even the way he was portrayed demanded respect. The conductor stood high above the other ensemble members on the podium in the spotlight, projecting authority and power over ensemble and audience members alike.117

Since this image of the conductor had such implications of prestige and power, many female conductors were not able to find permanent positions in all-male orchestras. The woman conductor first entered the music world in the 1920s because of the sudden increase in conducting opportunities available for women in all-girl groups.118 To earn conducting experience and respect, other female conductors decided to establish their own ensembles. The most famous conductors of this time were Ethel Leginska (1886-1970) and Antonia Brico (1902-1989). Many women such as Margaret Hillis (1921-1998), Eve Queler (b. 1931), Marin Alsop (b. 1956), and Sarah Caldwell (1924-2006) followed the example of Leginska and Brico in later years.119

Ethel Leginska (1886-1970)

Ethel Leginska (see figure 13) was a prominent figure in the fight for equal rights in professional music. As early as 1915, she began to voice women’s frustrations with their current

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116 Campbell, op. cit., 460.
118 Jagow, op. cit., 133.
119 Edwards and Lassetter, op. cit., 361.
situation and addressed the concerns many women had, and still have, about the challenges of balancing family and career.\textsuperscript{120} In an interview she gave in 1917, Leginska states,

\begin{quote}
...We are always hearing about the “traditional woman….” Why are we always being generalized about? And why, why are we so docile and obedient in abiding by our traditions? If only we women would sometimes rebel…We will never be original, do great work, until we get some courage and daring and trust our own way instead of the eternal beaten paths on which we are always asked to poke along.\textsuperscript{121}
\end{quote}

Leginska was the first woman to conduct a major American symphony orchestra, although after her novelty had worn off, she was restricted to directing women’s orchestras. From 1926 to 1930, she led the Boston Woman’s Symphony Orchestra. Under her direction, the Boston Woman’s Symphony Orchestra toured widely in 1928 and 1929. These tours brought female musicians much exposure and encouraged numerous female audience members to begin instruction on orchestral instruments. The orchestra performed 55 concerts in 43 days during the 1928 tour with the second tour covering 75 cities.\textsuperscript{122}

Leginska had various guest conducting engagements with the People’s Symphony of Boston, the Los Angeles Symphony, and the New York Symphony Orchestra. Besides her position with the Boston Women’s Symphony Orchestra, she directed the Women’s Symphony Orchestra of Chicago in 1927 and 1928. In 1932, she was the founder of the National Women’s Symphony in New York, though the group only lasted one season. Later in the 1930s, Leginska became the first woman to conduct an ensemble in Carnegie Hall.\textsuperscript{123}

\begin{footnotes}
\textsuperscript{120} Neuls-Bates, op. cit., 355.
\textsuperscript{121} \textit{Duluth Herald}, February 17, 1917.
\textsuperscript{122} Ibid. 357.
\textsuperscript{123} Jagow, op. cit., 133.
\end{footnotes}
Antonia Brico (1902-1989)

Antonia Brico (see figure 14) was another prominent woman conductor. She obtained two guest conducting appointments for the Metropolitan Opera House with the Musicians Symphony Orchestra and later conducted the Civic Symphony Orchestra. In 1930, Brico made her American debut conducting both the Los Angeles and San Francisco Symphonies. Brico had numerous guest engagements throughout the 1930s including opportunities with the Detroit Symphony, the New York Civic Opera, and the National Symphony. In 1938, Brico earned the honor of becoming the first woman to conduct the New York Philharmonic, although she was only granted the opportunity because she presented a petition with over 4,000 signatures in favor of her.\footnote{Jagow, op. cit., 133-135.} She started the New York Women’s Symphony Orchestra in 1934, enlisting the financial support of wealthy backers including Bruno Walter (1876-1962), Fiorello Guardia.

(1895-1984), 126 Eleanor Roosevelt (1884-1962), Harold Bauer (1873-1951), and Sigismund Stojowski (1970-1946). 127 This was by far her most significant achievement, although the group evolved to become a mixed-gender orchestra.

Caroline B. Nichols (1864-1939)

Caroline B. Nichols (see figure 11) was the conductor of the Boston Fadette Lady Orchestra from 1888-1920. This was considered to be one of the most famous women’s orchestras at the turn of the century. 129 Nichols was one of Eichberg’s pupils and started the Boston Fadette Lady Orchestra in 1888. Several of the over 600 orchestra members estimated to have been employed during its years of operation eventually went on to start their own orchestras. 130 Nichols is one of the earliest, and most successful, documented female conductors from this time. 131

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126 During this period, women were often referred to by their husband’s full names, instead of by their own names.
129 Neuls-Bates, op. cit., 357.
130 Block and Stewart, op. cit., 208.
131 Jagow, op. cit., 133.
Frédérique Petrides (1903-1983)

Frédérique Petrides was another female conductor unable to find employment in the major male orchestras. Nevertheless, she established her own orchestra, the Orchestrette Classique (see figure 15) in New York in 1933, as well as the Hudson Valley Symphony Orchestra in the 1940s.¹³² Petrides was extremely influential from 1935 to 1940 when she wrote a newsletter that discussed the orchestral activities of all-women groups, which she distributed to magazines, schools, libraries, and prominent patrons.¹³³ Her goal was to bring public attention to the discrimination women faced in music.¹³⁴

As the novelty of witnessing women conductors faded in the 1930s, many conducting openings for women soon vanished.¹³⁵ Women did not start to gain directing positions again until much later in the 1900s. To some extent, women still are excluded from many conducting opportunities.

Figure 15. Frédérique Petrides with her Orchestrette Classique¹³⁶

¹³² Edwards and Lassetter, op. cit., 361.
¹³³ Cheryl Jackson, op. cit., 122.
¹³⁴ Jagow, op. cit., 135.
¹³⁵ Edwards and Lassetter, op. cit., 361.
Conclusion

Although the ratification of the 19th Amendment to the United States Constitution on August 20, 1920, was a significant step forward for women, the work for equality was by no means done. In order to gain respect and make a place for themselves in the professional music world, women formed their own ensembles and used these groups to gain power and shatter prejudices. These all-women ensembles by no means eliminated discrimination and occupational sex typing in music performance, but they made significant advances for women’s musical rights.
During the late 19th and early 20th centuries in America, women’s clubs and women’s music study clubs were instrumental forces behind financing and promoting American music and musicians. These groups not only offered women a public place to interact socially with other women, but they also provided local musicians with a comfortable space in which to perform, conduct, and compose. Women’s clubs established music schools, founded orchestras and other ensembles, promoted educational programs for adults and children, gave free recitals to the public, hosted music festivals and contests, organized youth concerts and study groups, and funded scholarships for American composers and performers. This chapter will examine the role that women’s clubs played in the promotion of American music from 1890 to 1940, as well as how women used club activities as a means to enter the public business world of men.

Women’s Clubs from the Perspective of Feminist Musicology

The goal of feminist musicology is to study the role of women and gender relations in music. Generally, the focus has been solely on women as composers and how their music relates to social pressures of the time. With the influence of ethnomusicology, women and music are now studied with a broader cultural perspective. Women’s everyday life experiences need to be accounted for to develop a clearer understanding of how music evolved during the 1800s and 1900s. This includes studying women’s clubs, which were influential in helping advance art
music in America.¹ The goal of feminist musicology is not necessarily to show how women have been treated unfairly in music, but to “…develop a greater sense of how music participates in central cultural debates and to gain a better understanding of the impact of music on the lives of those engaged with it.”² While some power imbalances and political ideologies of the time will be discussed, the point of this chapter is to bring attention to a group of people in American music history who are frequently overlooked.

The Rise of the Matinee and Women’s Transition into the Public Music World

As discussed in earlier chapters, the trend of the day was to keep women sequestered in the home, particularly upper class women. Public interaction was limited to chaperoned visits that required the presence of husbands, brothers, or fathers. As a way to rebel against this system and combat the frustration that came with this home seclusion, thousands of women flocked to clubs and the safe public outings that they offered, gradually breaking down the barrier between public and private life.³ They sought experiences in-between the private and public sector. Club and daytime performances, called matinees, were considered a respectable outlet for women’s musical inclinations, allowing women to gain confidence to enter the public music world full-time.⁴

The growth of capitalism and consumerism gave women a push towards public life as more goods and services began to be specifically designed with the female shopper in mind. Matinee performances, for both theatre and music, were advertised specifically for women as an extension of their household duties as culture bearers. Matinees gained in popularity and soon weekly audiences gathered, ranging from upper working class to wealthy upper class women, all of whom joined together in their love of music and need for interaction.⁵

Daytime recitals and theatre productions were highly censored and catered specifically to the need for safety at these events. In the late 18th century and early 19th century, productions were usually hosted in the evenings, requiring that women be escorted by a male chaperone to help maintain her safety and respectability. Another feature of the evening performance that deterred women from attending, with or without a chaperone, was the fact that prostitution was a common occurrence at performances, particularly theatre productions. Prostitutes, sometimes working in conjunction with the theatres, were permitted to proposition clients during the shows.⁶

Leading establishments like the Bowery, Chatham, Olympic, and Park theatres [of New York] permitted prostitution in the uppermost tier of seats. “Public prostitution [in the theater] is not noticed by law,” admitted one observer. First-time middle-class visitors incredulously conceded that they “had not even dreamed of the improprieties then publicly tolerated in the third tier and galleries.”⁷

It was, therefore, difficult for respectable women to make any appearances at evening concerts, as there was a fear that they could be mistaken for prostitutes, thereby permanently damaging

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⁵ Adrienne Fried Block, “Matinee Mania,” 194-195.
⁶ Ibid.
their reputations. Drinking was also permitted at productions and sometimes resulted in acts of violence.  

With prostitution, fighting, and drinking taking place, women generally avoided public concerts. Matinees attempted to correct these problems in the hopes of encouraging a growth of female audiences. Since they were hosted during the day and worked to restrain these disrespectful behaviors, women felt comfortable going to matinees with audiences soon growing larger than evening audiences.

With the success of matinees and a growing comfort level with public interaction, women were eventually no longer afraid to attend evening performances and eased slowly into soiree audiences. Afternoon rehearsals were opened to women’s clubs and orchestra auxiliaries so that women could view the concert earlier in the day. This opportunity allowed women to view both the rehearsal and lecture before the evening concert, in addition to free access to the evening performance. Over half of the rehearsal audience was reported to be women, two-thirds of which were single ladies. Consumerism made it appropriate for women to leave the house to seek out performances, and the music business did especially well after beginning to advertise four-hand piano reductions of orchestral pieces for at-home or in-club study, attracting an even larger audience of women to orchestral art music.

Women’s Clubs and the Patronage of Music

Throughout the 19th and 20th centuries, much of Western classical music in the United States has been supported by the sponsorship of women. The hundreds of unspecified volunteers

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8 Block, “Matinee Mania,” 196-199.
9 Ibid.
10Ibid., 201.
associated with women’s clubs, women’s music study clubs, and women’s ensemble committees have gone particularly unrecognized.\textsuperscript{11} This has perhaps been because these women did not possess the extravagant wealth of more notable women, such as Elizabeth Sprague Coolidge or Isabella Stewart Gardner, than because they were women and not men.\textsuperscript{12} Regardless of the modesty of their wealth, these groups of women gathered their means together and contributed to the sponsorship and growth of art music:

Women’s music clubs took their place in a long line of nineteenth-century women’s organizations that first included charitable, benevolent, and missionary societies, and later encompassed a variety of moral reform and welfare groups (temperance, abolition, education, health reform, employment societies, prison reform, and many others).\textsuperscript{13}

Many of the women who joined these groups were wealthy or in the upper-middle class. They could normally be described as middle-aged white women with a mixture of married and single women present in most cases. Music society members generally fit into these same categories in addition to being professional or amateur musicians, primarily pianists and singers. A large number of the ladies had originally been professional musicians that postponed training and performing in lieu of marriage and family.\textsuperscript{14} Other women were local music teachers, employed either privately or at a teaching institution.\textsuperscript{15}

Membership was frequently restricted and many clubs had auditions to select new members. At these auditions, candidates were required to perform demanding pieces, such as

\begin{itemize}
  \item Ibid., 170.
\end{itemize}
Max Bruch’s (1838-1920) *G Minor Concerto* for violin. Auditions took place behind a screen to aid in impartiality. Some societies required this step in the application process in order to maintain high standards of membership.\(^{16}\)

These organizations typically divided membership into different categories. Active members were those who regularly performed for club recitals. Associate members were those who attended recitals and organized various club events. Student memberships were eventually added to offer additional education and performance opportunities to young musicians. There were occasionally class associations that differentiated the active members from the associate members, but this was a problem that soon corrected itself as middle class and upper class ladies mixed together in these groups and broke down class boundaries.\(^{17}\)

Many women during the late 19\(^{th}\) and early 20\(^{th}\) centuries had their first introduction to the management and financing of community orchestras and other ensembles due to their involvement in music study leagues or the music departments of women’s clubs. The rise of women’s music clubs occurred after the Civil War. These groups were originally formed to provide members with a place to study and make music in a more public setting, to offer performance opportunities for amateur musicians to improve so that they might feel comfortable performing professionally, and to interact with other women outside of the home. Eventually, associations altered their goals to include caring for and improving their communities, musically or otherwise. By the turn of the century, many women’s music organizations believed that their

\(^{16}\) Linda Whitesitt, “‘The Most Potent Force’ in American Music,” 667.

\(^{17}\) Ibid., 666-667.
main goals should be to foster the talent of group members and local women, as well as contribute to the musical and cultural growth of their towns.\textsuperscript{18}

\textbf{The GFWC and the NFMC}

The General Federation of Women’s Clubs (hereafter GFWC) and the National Federation of Music Clubs (hereafter NFMC) were supervising organizations of numerous women’s music clubs, whose missions governed the goals of smaller women’s leagues (see chapter 5). The NFMC was devoted primarily to fostering amateur female musicians’ performance and composition skills, in addition to sponsoring concert series for the public.\textsuperscript{19} The NFMC also focused on the promotion of American composers and performers with an American Music Department established as early as 1907. The purpose of this department was to encourage clubs to favor American music and musicians in the programming of concerts and study material. By 1918, the NFMC had awarded prizes to Deems Taylor (1885-1966), George Chadwick (1854-1931), Horatio Parker (1863-1919), Mabel Daniels (1877-1971), and Arthur Shepherd (1880-1958).\textsuperscript{20}

The GFWC possessed a different aim as it hoped to broaden the musical tastes and experiences of all Americans, including children, immigrants, prisoners, and women.\textsuperscript{21} They attempted to do this through instructional articles and collections of songs that were meant to build community bonds.\textsuperscript{22} They believed that it was “…music’s capacity to improve morality,

\begin{itemize}
  \item \textsuperscript{18} Linda Whitesitt, “The Role of Women Impresarios in American Concert Life,” 160-161.
  \item \textsuperscript{20} Whitesitt, “‘The Most Potent Force’ in American Music,” 675.
  \item \textsuperscript{21} Terese M. Volk, “Anne Shaw Faulkner Oberndorfer,” 29.
\end{itemize}
patriotism, and citizenship and to fashion a consensus of values grounded in a love of order, self-control, civic mindedness, and human sympathy.”  

These women considered it to be their job to cultivate community musical tastes and educate children and the general public.  

This was an off-shoot of the social feminism of the day that stressed the importance of organizations in the battle against the tribulations of society through the assistance of the poor and estranged.  

Here is one area where women’s work in music has been highly criticized.

Since one of the governing principles behind music activism in women’s clubs stemmed from the goal of spreading the reach of ‘good’ music, these organizations are occasionally blamed for ignoring ‘low-brow’ and American music in favor of pushing European Classical music as the only ‘good’ music.  

‘Low-brow’ or ‘bad’ music generally referred to any popular music, such as jazz or vaudeville, with American art and folk songs frequently placed in this category as well. ‘High-brow’ or ‘good’ music referred to any of the ‘classics’ by the great European masters. Some women’s clubs argued that the right type of music could improve mental and moral capacities.  

While this may have been the case for certain groups, not all music organizations felt this way. In fact, the primary goal was to simply increase public access to art music, whether it be ‘high-class’ and European or not.  

Many clubs actually made a rule that required at least one piece for each recital or study session to be by an American composer.

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24 Whitesitt, “The Role of Women Impresarios in American Concert Life,” 162.
25 Ralph P. Locke, “Paradoxes of the Woman Music Patron in America,” 801.
27 Gavin James Campbell, “‘A Higher Mission than Merely to Please the Ear,’” 260.
28 Ibid., 262.
In addition to the goals of the NFMC, the New Music Society of America and the American Music Society supported American composers, offering incentives in the form of scholarships, contest and compositional prizes, and concert features.\(^{30}\) The problem arises from the aristocratic judgments given by prominent society women concerning the quality of the music and audiences. It is the “…active restructuring of America’s musical life in the second half of the nineteenth century by, and to a certain extent for the express benefit of, people of wealth, privilege, and education…” that many scholars of women’s clubs take issue.\(^{31}\)

In spite of such criticism, women’s clubs were very successful in their endeavors to increase awareness of art music. By the 1920s, these organizations had fostered orchestras, bands, and choirs that presented free public concerts at settlement houses, factories, parks, prisons, army bases, and schools.\(^{32}\) There were more varied musical opportunities made available for all classes, including a growth of statewide contests hosted by women’s leagues and orchestra committees.\(^{33}\) While they may have stressed the importance of music as a factor in ‘civilizing the masses’ in order to gain public support, women’s societies truly sought to find a place in civic activities.\(^{34}\)

With this sort of volunteer work, women were allowed to channel their energies and gifts into social reform, but in a way that was not offensive to the standards of the prevailing patriarchal system. Even with the non-threatening nature of women’s organizations, some still believed that women’s volunteer work was too close to a ‘real job’ and that it endangered the

\(^{30}\) Whitesitt, “‘The Most Potent Force’ in American Music,” 675.


\(^{32}\) Campbell, “A Higher Mission than Merely to Please the Ear,” 261.


\(^{34}\) Campbell, “A Higher Mission than Merely to Please the Ear,” 260.
patriarchy by allowing women to organize and to gain a stronger sense of identity.\textsuperscript{35} Many men were concerned with the role that these groups served in women’s rights issues, since many of these associations actively participated in politics and protested for women’s right to vote.\textsuperscript{36}

Regardless of critical opinions, women’s clubs were “…certain that music was a divine gift whose recipients lived richer lives…” and that it was an important factor in shaping a just and moral society.\textsuperscript{37} Ladies were able to use their participation in these organizations as a way to interact in portions of society that were normally off-limits, engaging in public affairs like never before.\textsuperscript{38} Some societies, such as The Melody Club of Norfolk in Virginia, stated that it was not their duty to use music purely for their own enjoyment, but rather that through music women should reshape their community and correct imbalances in social power. The activities of women’s clubs used their new social power to express thoughts on public topics previously barred to them.\textsuperscript{39} They understood the power and impact these unions could have on both their lives and others. With organized effort, women harnessed their skills as music makers in the home and encouraged wider public access to art and music.\textsuperscript{40}

Club life, then, provided unparalleled opportunities for intellectual and civic engagement within a framework that reaffirmed their member’s femininity. Music clubs did not challenge the existence of a distinct male sphere, but they did question the logic of its boundaries.\textsuperscript{41}

Many people believed at this time that music could unify the varying populations of America and cultivate patriotism, comradery, and citizenship. During this time period, it was still

\textsuperscript{35} Locke, “Paradoxes of the Woman Music Patron in America,” 801.
\textsuperscript{36} Volk, “Anne Shaw Faulkner Oberndorfer,” 29.
\textsuperscript{37} Campbell, “Classical Music and the Politics of Gender in America,” 448.
\textsuperscript{38} Ibid., 454.
\textsuperscript{39} Ibid., 456.
\textsuperscript{40} Ibid., 455.
\textsuperscript{41} Ibid., 456.
largely accepted that music could act as a point of commonality and connect different groups of people. Political ideologies were governed by the theory of the melting pot. The goal was to Americanize immigrants in order to create a homogeneous American identity. Music was just one of the tools used to assist in this assimilation process.

With membership and goals growing, women’s groups began to offer more than just performances by members. Soon, concerts featuring prominent national and international artists became another way to expand the diversity of local music culture. Club members worked together to raise money for performance fees by selling tickets to these special recitals as a perk to club membership or by selling season tickets to the public. Group members generally made up the majority of the audiences and ticket prices were low due to the fact that the associations did the organization of the recitals and work with coordinating artists themselves, avoiding the normal cost incurred when working with additional parties. An added benefit to being able to cut out middle management was the fact that women’s leagues could control the selection of artists, leading to an increase in the number of appearances by prominent female entertainers.

Costs were further decreased by the women’s abilities in finding low-cost alternatives to concert halls, such as convention halls, stock arenas, armories, or skating rinks. Many clubs were able to host more elaborate performances because the sizeable audiences needed to make large events successful were automatically built in with requirements for members’ recital attendance. Cooperating chapters from multiple cities joined forces to raise funds and contribute

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42 Campbell, “Classical Music and the Politics of Gender in America,” 455.
43 Volk, “Anne Shaw Faulkner Oberndorfer,” 32.
45 Locke, “Paradoxes of the Woman Music Patron in America,” 810.
to audience size. By 1927, women’s societies are estimated to have hosted 75% of all the
conzert performances in America, with an estimated $1,000,000 spent employing significant
artists.

Leonard Burkat states that, “It was not until almost midway through the nineteenth
century that relatively stable, professional orchestra concert series entered our musical life. These
were performed by orchestras that were rather off-shoots of musical clubs…” Numerous small
orchestras were founded as a result of the cooperative efforts of women’s unions and wealthy
patrons. The support offered by these associations of people, male and female alike, was
significant and many ensembles survived solely from the aid gathered by these groups. While
Board members made the actual decisions, salaries were generally paid by the funds donated by
women’s clubs or individual patrons.

A survey conducted in 1937 displayed the deficit of funds that many ensembles faced
from relying on ticket sales alone. The study found that ticket sales only accounted for 75% of
the income made by orchestras with another possible 10% earned from radio and recording fees.
A deficit of at least 15% was leftover that needed to be supplemented with income from
donations. The combination of small gifts from a wide range of people allowed ensembles to
survive and grow.

It also seemed that these groups were even more needed in rural areas of America where
small cities lacked a large cultural network and people were isolated from the artistic displays in

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48 Ibid.
49 Leonard Burkat, “American Orchestras,” *Tempo* New Series, no. 7 (Spring 1948): 13, accessed July 26,
50 Ibid., 15-16.
51 Locke, “Paradoxes of the Woman Music Patron in America,” 805.
the big cities. Women’s clubs presented a solution by offering a variety of musical activities at
the local level, such as festivals, concerts, contests, appreciation classes, conferences, chamber
music competitions, radio programs, and educational lectures.52

Through the activities offered by clubs, certain women learned the skills necessary to
become leaders in the business world.53 These women opened the door for women’s paid work
as concert managers and administrators. The success of their club chapters not only assisted
women in their pursuit for recognition in the business world, but it also assisted the growth of
numerous ensembles that perhaps would otherwise not have evolved.

The Beginnings of the Women’s Club Movement

While there were hundreds of women’s associations and music committees throughout
America with varying goals and levels of success, there are several that are most notable. The
earliest example of a women’s club in America was the Sorosis Club (see chapter 5). The group
was founded in 1868 by the journalist Jane Cunningham Croly (1829-1901), otherwise known by
her pen-name “Jennie June” (see figure 16).54 While the Sorosis Club was not technically the
first women’s group in America, it is cited, along with the New England Woman’s Club of
Boston, as being the first example of the type of organization that came to define the women’s
club movement.55

52 R. F. Goranson, op. cit., 25, 64.
53 Locke, “Paradoxes of the Woman Music Patron in America,” 806.
54 Block, “Matinee Mania,” 194.
The Rossini Club of Portland, Maine, also organized in 1868, is argued to be the first women’s club for amateur musicians. It was formed with the purpose of supporting the musical interests of women outside of the home, providing a model for future women’s music associations. It sought to present educational and scholarship opportunities for local musicians and to sponsor public concerts in support of welfare organizations.

By 1893, there were at least 42 reported women’s music clubs. 35 of these groups sent members to participate in the National Convention of Women’s Amateur Musical Clubs at the World’s Columbian Exposition in Chicago. By 1898, 225 societies coordinated to form the National Federation of Music Clubs. The NFMC and cooperating groups were successful in supporting women composers, forming ensembles, organizing concert series, educating the public through music appreciation courses and books, hosting competitions, creating junior music clubs, and advocating music in the public school system. By 1919, America was reported to possess over 600 active women’s clubs with an estimated 200,000 members.

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57 Adrienne Fried Block and Nancy Stewart, op. cit., 203.
59 Block and Stewart, op. cit., 204.
saw an even larger increase, with 5,000 women’s clubs, 2,000 junior clubs, and over 400,000 members recognized by the NFMC.61

**Adella Prentiss Hughes (1869-1950) and the Cleveland’s Fortnightly Musical Club**

While there are many significant groups and individuals who promoted American music, Adella Prentiss Hughes (see figure 17) and the Cleveland’s Fortnightly Musical Club (see chapter 5) are among the most highly recognized. Hughes began her career of music administration as the leader of the glee club at Vassar College. Later, as a member of the Cleveland’s Fortnightly Musical Club (Ohio), she worked as the secretary of public concerts. In this position, she organized concert series that brought numerous visiting performers to Ohio. By 1901, she was able to coordinate a set of three concerts to be performed by the Pittsburgh Symphony Orchestra at a celebration for the National Federation of Music Clubs. This experience led to a partnership between Hughes and the group that supported the Symphony Orchestra Concerts. This was the first recital series in America devoted purely to symphony concerts. During the first 15 years of the program, various orchestras participated, including the Pittsburgh Symphony Orchestra, the Theodore Thomas Orchestra, the Boston Symphony, the Cincinnati Symphony, the New York Philharmonic, the Philadelphia Orchestra, and the Minneapolis Symphony Orchestra.

In 1915, she cooperated with local business leaders to form the Musical Arts Association. This group was organized to assist in the completion of various local music projects. The association’s most significant project was in 1918, when the group hired the conductor Nikolai Sokoloff (1886-1965) and founded the Cleveland Orchestra.62 Hughes served as the manager of

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61 Whitesitt, “‘The Most Potent Force’ in American Music,” 675.
the Cleveland Orchestra until 1933.\textsuperscript{63} She also aided the orchestra by raising funds to assist with working expenses, arranging for orchestra tours, setting up educational courses, and procuring Severance Hall, the Cleveland Orchestra’s own auditorium.\textsuperscript{64}

![Adella Prentiss Hughes](http://publishing.cdlib.org/ucpressebooks/data/13030/8v/ft838nb58v/figures/ft838nb58v_00000.jpg)

Figure 17. Adella Prentiss Hughes\textsuperscript{65}

## Professional Careers Cultivated from Club Activities

Several other notable women were able to make a professional career out of work they did as club women. Lucille Lyons (n.d.) worked for the Harmony Club in Dallas, Texas, where she later became a concert manager. During a trip to New York City in 1920, she enlisted the talents of Enrico Caruso (1873-1921), a famous Italian opera tenor, for a Dallas concert. Once home, she organized the recital to take place in a livestock arena. She was able to gather 7,100

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\textsuperscript{63} Locke, “Paradoxes of the Woman Music Patron in America,” 806.

\textsuperscript{64} Whitesitt, “The Role of Women Impresarios in American Concert Life,” 166.

\textsuperscript{65} Adella Prentiss Hughes, accessed September 29, 2014,
http://publishing.cdlib.org/ucpressebooks/data/13030/8v/ft838nb58v/figures/ft838nb58v_00000.jpg
people for the audience and raised over $26,000. Lyons later became the President of the National Federation of Music Clubs (1921-1925).  

Other notable women professionals included Verna Golden Scott (1876-1964) of Minneapolis (Minnesota), and Nettie Fuller Snyder (1860-1929) of St. Paul (Minnesota). Snyder, originally a professional singer and teacher, made it her goal to promote local musicians. She became a concert manager, organizing performances by Geraldine Farrar (1882-1967), Gottfried Galston (1879-1950), Olive Fremstad (1871-1951), George Henschel (1850-1934), Ernestine Schumann-Heink (1861-1936), and Ossip Gabrilowitsch (1878-1936). In 1910, she coordinated a set of six performances by the Metropolitan Opera Company and organized the first Chicago Grand Opera production to be presented the following year. Perhaps in emulation of Hughes, Snyder also founded and managed the St. Paul Symphony Orchestra from 1907 to 1909.  

Verna Golden Scott was a violinist who took advantage of her membership in her local music club, performing for small audiences at club recitals. She later booked ensembles and individuals to perform for the University Artists Course beginning in 1919. Eventually, she became the manager of the Minneapolis Symphony (1930-1938).

**Ella May Smith (1890-1934) and the Women’s Music Club of Columbus**

One very famous women’s association was the Women’s Music Club of Columbus (Ohio). From 1903 to 1907, the number of associate members grew from 850 to 3,500. Due to the size and success of this particular group, the club was able to host numerous symphony performances.

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67 Ibid., 167.
68 Ibid., 168.
69 Ibid., 161.
Ella May Smith was the president of the Music Club of Columbus beginning in 1903. At this time, the group faced the danger of dissolution. With Smith’s leadership, membership grew significantly. Smith (see figure 18) was originally a composer and a piano, voice, theory, and history instructor, as well as music critic and writer for numerous publications. She successfully acted as president of the club for thirteen years.

By 1916, she established a yearly series of 12 concerts featuring both touring artists and member performances. She also began a group choir, an altruistic department, and a student club for junior members. Smith was responsible for organizing numerous free organ recitals and lecture series for the public and built community music schools that worked with settlement houses in the area. Her contribution to the foundation of the music library at the Columbus Public Library and the gift of a trust for its preservation is also notable. During her presidency, recital audiences grew large enough to support a weekly full house, bringing in profits between $2,000 and $5,000. Part of her success came from offering tickets at a low cost for subscription and individual sales. Smith’s business savvy was instrumental in encouraging the talents of many local musicians, including that of the club women.

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70 Whitesitt, “The Role of Women Impresarios in American Concert Life,” 162.  
71 Ibid., 163-164.  
72 Locke, “Paradoxes of the Woman Music Patron in America,” 809.
Anne Shaw Faulkner Oberndorfer (1877-1948)

Anne Shaw Faulkner Oberndorfer acted as the chairman of the music department of the General Federation of Women’s Clubs from 1920 to 1926. She also was a member of the Music Supervisors National Conference. While working for these organizations she held the responsibility of writing newsletters and reports, as well as presenting for conferences. She held a position at Columbia Conservatory in the music history department and offered lectures at the University of Chicago. Her many public lectures and over fifty articles written for well-known ladies’ magazines, such as *Better Homes and Gardens*, *Child Life*, and *Ladies’ Home Journal*, made her extremely influential to women’s clubs and homemakers during the 1900s. These articles and lectures were aimed at educating women on the elements of music and music history so that audiences would become more knowledgeable. The articles typically suggested

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75 Ibid., 27-28.
activities for in-home or in-club use, such as hosting annual Music Weeks, with specific musical
events for every day of the week, or ideas for musical experiences for children and families. All
of Faulkner’s articles included suggestions for further reading and listening, as well as monthly
concert programs that could be hosted at club meetings.  

Beginning in 1897, she gave lectures preceding Chicago Symphony Orchestra concerts.
The lecture series was originally hosted in club ladies’ homes, then later shuffled to the Fine Arts
Building at the University. The events finally settled at the Wedgewood Room in the Marshall
Fields department store. The Women’s Committee of the CSO sponsored the series at the
Wedgewood Room. Faulkner was eventually given the opportunity to broadcast her music
lectures on the radio in Chicago at the WMAQ station. The radio broadcasts lasted from 1924
to 1926, originally scheduled weekly on Thursday evenings. The program gained in popularity
and soon spilled over into Friday evenings as well. During these programs, Faulkner and her
husband presented lectures with Faulkner talking and her husband demonstrating on the piano,
spanning a wide range of music history and appreciation topics.

Perhaps her most significant achievement was her music appreciation textbook, What We
Hear in Music: Laboratory Course of Study in Music History and Appreciation for Four Years of
High School, Academy, College, Music Club or Home Study (1913-1943). It was published in
thirteen different editions over the span of thirty years and was designed to accompany a half
listening and half lecture class for the purpose of educating audiences. The text was broken into
four main sections: The Principles of Music, The History of Music, The Orchestra: Development

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76 Volk, “Anne Shaw Faulkner Oberndorfer,” 34.
77 Ibid., 26-28.
78 Ibid., 35.
79 Ibid., 27, 29.
of Instrumental Music, and The Opera and Oratorio. The goal of the book was to inform listeners and to create an appreciation for the intricacies of music. Students using this book were expected to develop a basic knowledge of notable repertoire examples with suggestions for listening and performance.

Faulkner also devoted a significant portion of the text to nationality and music, possibly making this one of the first world music appreciation texts. In the American music section, there are musical examples ranging from Virginia reels, Omaha tribal melodies, African-American spirituals, Psalms, cowboy songs, chanteys, and immigrant folk songs. Here, we begin to see how scholars began to explore the variety of musical styles available in the United States that could combine to make a uniquely American sound. In addition to these select listening examples, Faulkner also included lists of collections of American music for further study opportunities. She included musical studies beginning in colonial America until the 1800s, with concert programs suggested for meetings. Faulkner’s belief in the importance of understanding music in regards to nationality may have stemmed from the belief that music could be used for social reform and to foster national pride and patriotism.

What We Hear in Music (see figure 19) was among the first textbooks to offer authentic structured listening examples and multicultural perspectives. With the inclusion of different American folk music styles, Faulkner expanded the idea of what American music was and is, erasing some of the elitism that was associated with music clubs and their choices of repertoire. While this textbook is extremely out-of-date and inaccurate by today’s standards, it was one of

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80 Terese M. Volk, “What We Hear in Music: Anne Shaw Faulkner’s Music Appreciation Text,” 158.
81 Ibid., 159-160.
83 Volk, “Anne Shaw Faulkner Oberndorfer,” 35.
the first music appreciation books to look at both Western and Non-Western music, broadening ideas about national styles of music, including American.\textsuperscript{85} With all of her combined efforts in writing, lecturing, and broadcasting, Anne Shaw Faulkner Oberndorfer was able to reach thousands of women in homes and clubs throughout America, advocating a higher level of music education for all.\textsuperscript{86}

![Figure 19. What We Hear in Music\textsuperscript{87}](http://ecx.images-amazon.com/images/I/51%2BZY%2BN9v9L._AA160_.jpg)

\textbf{Other Prominent Women’s Clubs}

There are also several less prominent groups whose achievements should be recognized. In 1894, the Ladies’ Musical Club of Cincinnati helped found and manage the Cincinnati Symphony Orchestra. Helen H. Taft (1861-1943) served as the first president of the Orchestra Association Board. Other significant members of the group included Annie Sinton Taft (1852-1931) and Bettie Fleischmann Holmes (d. 1941), who provided much of the orchestra’s financial backing. The Friday Morning Music Club of Washington D.C. sponsored the formation of the

\textsuperscript{85} Volk, “What We Hear in Music: Anne Shaw Faulkner’s Music Appreciation Text,” 168.
\textsuperscript{86} Volk, “Anne Shaw Faulkner Oberndorfer,” 38.
National Symphony Orchestra with significant contributions made by Mary Howe (1882-1964) and Marjorie Merriweather Post (1887-1973). The Philadelphia Orchestra received large donations of money and time from various women’s committees, in addition to the auxiliary orchestra board.88

**Women’s Ensemble Committees**

Women’s committees or auxiliary boards for orchestras, opera companies, and concert series comprised another faction of women’s groups. These associations were generally offshoots of ensemble or theatre boards, working with the male board members to assist and provide for the productions. Since the beginning of the Metropolitan Opera Guild in the 1930s under the direction of Eleanor Robson Belmont (1879-1979), the Guild was comprised of a collection of fund raising women.

Guild or symphony women were found in cities throughout America. These women were responsible for raising funds and garnering subscriptions, although many times they were not allowed to participate in the decision-making process of board meetings. Eventually, women were able to join orchestra boards, as in the case of the San Francisco Symphony Orchestra or mixed organizations such as the MacDowell Clubs or Manuscript Clubs found throughout America.89 Women’s committees were responsible for coordinating the bulk of fund raising

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89 Locke, “Paradoxes of the Woman Music Patron in America,” 805.
events for orchestras. These ‘symphonic ladies’ organized their efforts further in the 1940s with the formation of the American Symphony Orchestra League.

The San Francisco Symphony Orchestra and the Women’s Committee

The San Francisco Symphony Orchestra has well-documented examples of the achievements of women’s committees in the organization of the orchestra. While only men were originally permitted, women were allowed to participate in the Board of Governors after revising the by-laws in May 1917. This change came about after the organization grew to include a Women’s Auxiliary with Lena Blanding (n.d.) as the chairman, Miss J. A. Donahoe (n.d.) as the vice-chairman, and Mrs. M. C. Sloss (n.d.) as the alternate vice-chairman. The Women’s Auxiliary was made up of the female members of the orchestra’s Musical Association or Association members’ wives. Their goal was to assist the orchestra however possible.

The prior concert season left the orchestra with a budget deficit of $3,862.05 and a debt of bank loans exceeding $13,500. With just over six months of fundraising to obtain pledges and gain new members, the Women’s Auxiliary raised over $50,000 by the time of their first meeting on January 31, 1918. The Auxiliary members tasked with the majority of the fundraising duties included Mrs. Walter Bliss (n.d.), Mrs. Cyrus Walker (n.d.), Edith Blanding Coleman (n.d.), Mrs. S. Sussman (n.d.), Mrs. F. W. Griffin (n.d.), Mrs. William Sproule (n.d.), Mrs. M. S. Koshland (n.d.), and Mrs. M. C. Porter (n.d.). By the time of the Association meeting on May 1,
1918, Edith Blanding and Mrs. W.G. Irwin (n.d.) were nominated and elected to act as representatives of the Women’s Auxiliary on the Board of Governors.93

The inclusion of the Women’s Auxiliary in Board meetings may have also benefitted female performers during this time. By the third and fourth concert season, several female performers were featured, including Tina Lerner (n.d.), Beatrice Fine (n.d.), Adele Rosenthal (n.d.), Marcella Craft (1874-1959), Ada Clement (n.d.), Eleonora de Cisneros (1878-1934), Kathleen Parlow (1890-1963), and Maud Powell (1867-1920). Many of the individual members of the Board of Governors and the Women’s Auxiliary continued to provide much of the financial assistance that the San Francisco Symphony Orchestra required to function until 1935 when the City Charter was amended.94

**Female Patrons and Women’s Clubs**

Many famous patronesses also chose to work with local club chapters to assist with their individual efforts. Elizabeth Sprague Coolidge worked with numerous clubs in the Chicago area. She maintained active membership by offering her services as a pianist, composer, and lecturer. At one time, Coolidge presented a lecture entitled “The Evolution of Dance, with Musical Illustrations” at the Friday Club of Chicago. The fifty page long manuscript of this lecture is found in the Coolidge Collection of the Library of Congress.95 With the cooperation of Chicago music clubs, Coolidge was able to foster her interests in musicological research and provide numerous presentations for public musical education.

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93 Leonora Wood Armsby, op. cit., 236.
94 Ibid., 249.
Conclusion

Women were able to gradually challenge traditional gender roles through women’s organizations.96 Their efforts in the promotion of music fulfilled their interest in building more cultural communities, and “…supplied tangible evidence of women’s presence and power in a civic landscape that otherwise slighted them.”97 While the original and primary goal may have been to foster American music education and performance, women’s clubs and music societies became symbols of women’s growing presence in the public world and increased political and organizational power.98

Women’s clubs and committees were instrumental in the sponsorship of local public school arts programs, music libraries, settlement house music schools, competitions, ensembles, composers, and recital series. Although scholarship has largely ignored the contributions of women’s organization in the dissemination and patronage of art music, the impact of their involvement is undeniable. Without the efforts of these women, the musical landscape of America might look very different today.

96 Campbell, “Classical Music and the Politics of Gender in America,” 454.
97 Ibid., 448.
98 Campbell, “‘A Higher Mission than Merely to Please the Ear,’” 262.
CHAPTER V

WOMEN’S CLUBS TODAY

I cannot express too strongly my belief in the value of women’s clubs as a factor in the development of our country. So long as their work continues to be of the high, earnest character at present shown in many of our cities and towns, so long will the influence for good be felt in the home-life of club members, and in the musical growth of their children. That American audiences display a power of judgment in marked advance of that shown fifteen years ago is largely due to the faithful array of amateurs who by unceasing toil have tried to cultivate a true appreciation of great music and musicians.

~Amy Beach, 1896

This 1896 statement made by Amy Beach (1867-1944) shows the faith that many female musicians had in the power of women’s clubs to affect change and shape musical communities in the United States. Her quote demonstrates the hope that women of that time had in the continued power of women’s groups to aid cultural development throughout America for many years to come. Women’s organizations have evolved and grown with the changing times, remaining an important factor in the cultivation of music. Today, some prominent women’s societies still endure, while others have faded or morphed into new mixed-gender music associations. This chapter will examine the clubs of today that continue to promote a more musical America. While such organizations are found through the country, this study focuses on those in Ohio, due primarily to the author’s interest in local activities as a resident of Ohio.

The General Federation of Women’s Clubs

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The General Federation of Women’s Clubs (hereafter GFWC) is the supervising and
governing organization for all women’s clubs internationally, with national, state, and city
branches. The GFWC (see figure 20) outlines rules and regulations for subordinate groups,
stipulating standards that each women’s league must meet in their community improvement
projects. With associated groups found in every state and over a dozen countries, nearly 90,000
women work with the GFWC to improve their neighborhoods. The GFWC requires affiliated
clubs to aid many worthwhile causes, including the arts.²

![Figure 20. The General Federation of Women’s Clubs Logo](http://gfwcwestvirginia.org/_borders/GFWC-Emblems-4-Color.jpg)

The GFWC believes in the potential to affect global change by fixing local problems. The
women in the associated chapters are diverse, joined in their devotion to building a better world
for all. In 2013 alone, GFWC members raised over $24 million for 100,000 different projects and
volunteered their services for over 4.5 million hours.

The GFWC urges affiliated organizations (see appendix B for a full list of all affiliated
clubs in Ohio) to found programs and initiate projects that are important to their own

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² “GFWC/Ohio Federation of Women’s Clubs,” GFWC/Ohio Federation of Women’s Clubs, last
³ GFWC. “Unity in Diversity” (logo), accessed October 1, 2014,
http://gfwcwestvirginia.org/_borders/GFWC-Emblems-4-Color.jpg
communities. While the GFWC has certain standards of membership and service that must be upheld in order to continue as a supported chapter, members focus their attention on causes that interest them. While some clubs specialize in supporting music as their primary goal, others pick a new cause yearly. Groups focus on everything from funding an orchestra to opening libraries to beautifying parks. While the promotion of music may not always be the only concentration of these associations, this cause certainly receives much attention from GFWC chapters each year.

Projects can be categorized under six different Community Service Programs and two Special Projects, including a service program specifically for the arts. Available programs include: the Signature Project for Domestic Violence Awareness and Prevention, the Juniors’ Special Project for Advocates for Children, the Arts Community Service Program, the Conservation Community Service Program, the Education Community Service Program, the Home Life Community Service Program, the International Outreach Community Service Program, and the Public Issues Community Service Program.

The GFWC was founded in 1890, inspired by the works of Jane Cunningham Croly (1829-1901). In 1868, Croly (see chapter 4), a reputed journalist writing under the pen-name ‘Jennie June,’ was denied entrance to an event at a male press society that was hosting a lecture by British novelist, Charles Dickens. She was banned from the event because she was a woman. Croly’s reaction was to form her own woman’s club, the Sorosis. By 1889, the group had reached its 21st anniversary and in celebration, Croly invited women’s groups all over the nation to a convention in New York City on April 24, 1890.4 With 63 clubs in attendance, it was the beginning of the GFWC. Today, the GFWC still works to improve the lives of women and to

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4GFWC/Ohio Federation of Women’s Clubs, op. cit.
better communities however they can, supervising local women’s organizations like those found in Ohio.\textsuperscript{5}

**The Akron Woman’s City Club**

The Akron Woman’s City Club (hereafter AWCC), established in 1923, is an organization that offers a place for Akron women to meet and socialize. The club ladies discuss a variety of subjects, frequently hosting educational lectures and charity events. The first meeting of the AWCC was held at Miss Helen Wolle’s (1884-1974) home. Wolle was eventually elected the first official president of the group. By July of 1923, the club was large enough to warrant a bigger meeting space, so the AWCC rented the Mason House. This acted as the organization’s meeting place until 1926, when the AWCC moved downtown to the Pythian Temple. The association remained on various floors of the Pythian Temple until 1946 when the group moved to the Stadelman Estate, otherwise known as the ‘Grey Lodge.’ The ‘Grey Lodge’ (see figure 21) was purchased by the club for $30,000 and remains the AWCC’s home to this day, boasting a ballroom, gallery, and functioning theatre.

On June 18, 1952, the AWCC was recognized by the President of the Akron Chamber of Commerce, Warren E. Carter (1898-2014), for its significant work in the community. By 2006, the club re-incorporated in order to be classified as a charitable nonprofit organization. The AWCC has provided numerous opportunities for artistic growth in the Akron area with several rooms of the house frequently used to show plays, concerts, and art displays.\textsuperscript{6}

\textsuperscript{5} GFWC/Ohio Federation of Women’s Clubs, op. cit.
The “Playmakers” room contains a small stage, which is used for play productions and recitals, with performances by area children and members. The AWCC has presented a variety of musical performances and lectures over the years. Today, the group sponsors the Town Hall Series with programs open to the public.7

![Image of the 'Grey Lodge']

Figure 21. The ‘Grey Lodge’

The Warren Junior Women’s League

The Warren Junior Women’s League (hereafter WJWL) was established in 1966 by Mrs. Harold Mills (n.d.) and Mrs. Clyde Sells (n.d.).9 Mills and Sells, originally members of the Warren Women’s Club, started an affiliated junior league for young women. Since the first meeting of the WJWL on October 26, 1966, the group has grown to a size of over a hundred members. In May 2002, the WJWL affiliated with the GFWC and is now officially recognized as the GFWC Ohio Warren Junior Women’s League. Since its inception, the WJWL has volunteered 734,309 hours and has donated $738,482.98 to Trumbull County.10

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7 Akron Woman’s City Club, op. cit.
9 First names are not available for Mrs. Mills or Mrs. Sells.
The WJWL recognizes the importance of the arts in bettering the quality of people’s lives. There is a committee designated specifically to foster music, theatre, dance, and art programs in the Trumbull area. Partnering with schools and other non-profit community outreach programs, the WJWL continues to boost creativity in its district.\(^\text{11}\)

**Other Notable Women’s Clubs in Ohio**

There are many other local women’s clubs that foster the growth of music in Ohio cities. The Brecksville Woman’s Club reserves the whole month of April for music related events.\(^\text{12}\) The Christian Women’s Club of Columbus sponsored a Tea for Two event that featured vocal duos and an Early American Music Brunch.\(^\text{13}\) The Montgomery Woman’s Club, Inc. held a two-day lecture-recital event discussing the music of the Gershwins.\(^\text{14}\) All of the small efforts made by these local organizations contribute to the public’s greater appreciation for music.

**The Ohio Federation of Music Clubs**

The Ohio Federation of Music Clubs, a branch of the National Federation of Music Clubs (hereafter OFMC and NFMC), is the supervising organization for affiliated local chapters. The difference between the GFWC and the OFMC is that while the GFWC sponsors women’s clubs only and supports a variety of causes, the OFMC specifically supervises music organizations. The OFMC (see figure 22) supports any group with a mission to encourage local music and musicians. These organizations are primarily mixed-gender associations, although an

\(^{11}\) GFWC Ohio Warren Junior Women’s League, op. cit.
\(^{13}\) Comments on the Christian Women’s Club- Northwest Columbus OH’s Facebook page, September 25, 2014 (5:08pm) and August 19, 2014 (12:50pm), accessed September 25, 2014, https://www.facebook.com/NWCCWC.
overwhelming majority of group members are women\textsuperscript{15} (see appendix C for a list of all districts, affiliated clubs, and officers).

Figure 22. The Ohio Federation of Music Clubs Logo\textsuperscript{16}

Celebrating its centennial in 2016, the OFMC is dedicated to developing music performance and music education in Ohio. The OFMC hosts a number of free concerts that feature a variety of performers from clubs throughout the state. The only goal of the organization is to share music with Ohio residents. The association sponsors musical outreach programs that visit schools, nursing homes, hospitals, and churches. Additionally, the OFMC promotes education programs that expose young people to the joy of art music. Scholarships are offered to all students seeking to study music, regardless of age. These scholarships are given to students who wish to be music majors in college, students who wish to learn a new instrument or attend a music camp or workshop, or students who wish to pursue an advanced degree in music.


There are several membership levels in the OFMC, including Senior, Associate, Collegiate (members ages 19-26), and Junior (members under the age of 19). Active membership in all levels can be either organizational or individual. Organizational membership is reserved for groups with the goal of promoting, studying, or performing music. Typically in this category are associations such as adult music clubs, opera clubs, choir festivals, music teacher associations, choral societies, and orchestral and band organizations. These groups hold regular meetings for the discussion of business and musical projects for the community. Individual membership is reserved for any musician, composer, or lover of music who hopes to aid in the growth of music in their neighborhood. Dues begin at $25, but different honorary membership packages are reserved for highly generous donors. Active members are able to participate in a wide range of activities at the local, state, and national level, such as festivals, competitions, and conferences.

The OFMC has numerous competitions and awards available for members. The OFMC Foundation for the Advancement of Music is a division of the organization that grants funds to members of all ages in order to sustain music education for young people and aid members with their professional endeavors as composers or performers (see appendix D for a full list of all available awards).

The Senior Division of the OFMC includes several departments that pursue specialized areas of study and funding. For example, there is a Department of American Music that is devoted to promoting past and present American composers, and a Department of Music in Schools and Colleges that focuses on the growth of music programs in Ohio schools (see appendix E for a complete list of all OFMC departments).\textsuperscript{17}

\textsuperscript{17}Ohio Federation of Music Clubs, op. cit.
The Tuesday Musical Association

The Tuesday Musical Association (hereafter TMA) is a local group centered in Akron, Ohio. The primary goal of the TMA is to provide the Akron area community with a classical concert series featuring talented professional musicians. The association also offers music education programs for children and young adults. As an added benefit, the TMA frequently gives college scholarships to young area musicians. In addition to the programs offered to the public, the group arranges for performing opportunities for members, so that they may continue to hone their skills as amateur and professional musicians and gain a higher level of comfort performing for audiences. It is a members-only group with $50-70 annual dues to be paid by each person. In addition to the yearly dues, members are required to buy season subscriptions to the Tuesday Musical Concert Series (see figure 23). Membership is open to anyone, regardless of gender, although this was not always the case.18

The TMA (see figure 24) grew out of the Tuesday Musical Club (see figure 25) that was founded in 1887. Thirteen local women who shared a love of music and wished to positively impact their city established it. The group began by starting an afternoon music study group for members, as well as a public series of evening chorus concerts. The club held meetings and events in members’ homes and in spaces provided by local organizations. After construction of Stan Hywet Hall was completed, club activities moved to the new building with the support and encouragement of member Gertrude Penfield Seiberling (1866-1946), wife of businessman Frank Seiberling (1859-1955). Although it is unclear when exactly the club turned into a mixed-gender association, by the 1960s this group had developed into the Tuesday Musical Association.

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that continues today. The TMA hosts afternoon study programs for members and a concert series for the public.\textsuperscript{19}

\begin{figure}[h]
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\caption{Advertisement for the Tuesday Musical Concert Series\textsuperscript{20}}
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\begin{figure}[h]
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\caption{The Tuesday Musical Association 125\textsuperscript{th} Anniversary Logo\textsuperscript{21}}
\end{figure}

\textsuperscript{19} Tuesday Musical Association, op. cit.
\textsuperscript{20} Tuesday Musical Association, “Presenting the Finest” (advertisement), 2014 Blossom Music Festival: Summer Home of the Cleveland Orchestra, 2014, 29.
The TMA is a prominent organization comprised of professional and amateur musicians and music lovers alike who participate in monthly meetings and performances. Afternoon meetings are held in various locations, such as the Akron Art Museum, the Akron-Summit County Public Library, and the Akron Woman’s City Club. The TMA is a volunteer-run society that continues to provide Northeast Ohio with excellent performances and educational opportunities.

Many significant artists have performed in concerts sponsored by the TMA over the past 127 years at various venues, such as the Akron Civic Theatre, the Akron Armory, and E.J. Thomas Hall. Artists such as Arthur Rubinstein (1887-1982), Yo-Yo Ma (b. 1955), Isaac Stern (1920-2001), Yehudi Menuhin (1916-1999), Glenn Gould (1932-1982), Itzhak Perlman (b. 1945), and Luciano Pavarotti (1935-2007) have performed for TMA events.

Additionally, the group promotes music programs for children and young adults. The organization supports the Brahms Allegro Junior Music Club (hereafter BAJMC) for children in grades 1-12. Students who participate in the BAJMC are qualified to enter the Ohio Federation

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of Music Clubs’ annual Junior Composer Contests and Junior Music Festivals, providing these children with another outlet for their creativity and additional performance opportunities. There is a complimentary ticket program for BAJMC members and area students, so that all young people can attend TMA events at no cost. A scholarship program exists for high school students planning to major in music in college. The program began in 1955 and since then has bestowed over 500 scholarships, with awards varying from $500 to $2,000 (see appendix F for a list of award recipients). Master classes, lectures, residencies, and workshops hosted by master concert artists are featured each year as an additional benefit for area students.

Working with various local groups, the TMA is currently expanding its outreach program. Partnering with groups such as the Boys and Girls Clubs of Portage and Summit Counties, the Young Audiences of Northeast Ohio, the Kent State Student Involvement Program, and the Urban League, the TMA is striving to reach more young people and garner a higher level of interest in classical music in Northeast Ohio.23 Past and present members of the Tuesday Musical Association have been instrumental in providing music opportunities to the Akron community.24

A few of the current members of the TMA helped to clarify some of the details of club life not available through archives, newsletters, and websites. Mary Ann Greibling, member of the association since 1968, discussed common responsibilities within the group and the work that the TMA does in the community today.

The TMA is estimated to currently have 150 full-time or active members involved in the group. Each member pays annual dues used to satisfy general needs for the organization. Today,

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23 Tuesday Musical Association, op. cit.
24 Ibid.
the TMA meets monthly, primarily in local churches where there is space to accommodate the whole group. These gatherings consist of a short business meeting, followed by refreshments and an hour-long music program.25

The TMA considers the promotion of American music and musicians a high priority. Some group members, such as Greibling, work as organizers for member recitals. In programming concerts, the TMA always features a living composer, frequently with the composer writing music specifically for the event. Many of the programs include guest appearances by the composers. New works receive written reviews by other members. In this way, the association encourages American musicians to compose and perform new music and also inspires the scholarly study of music. The TMA allows children from the BAJMC to participate in afternoon recitals, further advancing the performance skills of these young musicians and nurturing professionalism at an early age. Visiting concert artists occasionally join the afternoon recitals with Cleveland Orchestra performers regularly presenting works, as the TMA has close ties with some of the committees associated with the Cleveland Orchestra.

While there are fund-raising activities hosted by TMA, some members do not participate in the management of these affairs, but donate funds when financially possible and prefer to assist in other ways. For example, Greibling aids the group by writing program notes and biographies for TMA concerts, instead of holding philanthropy events. Participants also type and format all of the programs for these occasions.

Many TMA representatives are serious musicians and come from families filled with professional musicians. Associates are frequently local music teachers for a variety of subjects,

25 Mary Ann Greibling, interview by author, Akron, August 29, 2014.
including theory, composition, and private music lessons. Many of their students are accomplished performers, winning numerous awards and prizes. TMA members are usually involved in other musical organizations, such as the Cleveland Composers’ Guild or the American Society of Composers, Authors, and Publishers (ASCAP). Many participants offer their services as judges for state and national level composition and performance contests and have served in the OMTA/MTNA.

Dorothy Lepp, a member of the TMA since 2005, estimates that the organization presents around six public concerts per season and nine member concerts showcasing TMA associates, local musicians, scholarship winners, exceptional BAJMC students, and music faculty members from local universities. The TMA contracts many of the series artists to stay for longer periods to give master classes, workshops, or residency lecture series.26

These concerts only provide a fraction of the organization’s income however. In order to supplement the deficit of income provided by ticket sales alone, the TMA hosts charity events to collect donations and grants. The donations gathered support performances, as well as the TMA scholarship program. These endowments are added to investment funds, so that the TMA is able to assist students in their pursuit of a college education.

The TMA hosts a variety of events to help garner support from the community. For example, two years ago, the association hosted a 125th anniversary gala, which included a number of dinner parties, auctions, and even a raffle for a 10-day trip to Europe. The European vacation raffle was particularly successful, but an underwriter was needed to cover a substantial portion of the cost. While these events are certainly entertaining and make fund-raising more

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26 Dorothy Lepp, interview by author, Akron, September 22, 2014.
exciting, they are not always profitable. With data analysis, the TMA has found that the most effective way to raise money is to seek donations, which can raise up to $300,000 each year, depending upon the current state of the economy. Many of the donations come from members, but subscribers, businesses, and foundations gift more. The TMA relies on many small endowments from many people, as well as large bequests provided by prominent individuals, such as Lisle M. Buckingham who has an endowment fund in her name.27

Youth scholarships sponsored by the TMA provide over $24,000 to music majors in Ohio, requiring students to audition as part of the interview process. After successfully completing the audition, the scholarship committee presents a recital of the winners, after which additional monetary awards are given for overall 1st and 2nd place.

Students in the BAJMC host a few programs each season and compete for honors in regional music festivals, including one that is held at Kent State University each spring. Many of the BAJMC members volunteer for the KSU festival when not performing. These students present a spring recital to showcase their musical progress at the end of each year.

Members serve the TMA in many capacities. Lepp, for example, held a two-year term as president and acted as a Board member. Other associates give curtain speeches for public concerts, help with subscription renewals, and work as greeters at recitals. Members are also responsible for distributing information about the free student ticket program to private and public teachers in the district.

In addition to being a part of the TMA, representatives are usually involved in other musical organizations or women’s societies, such as the St. Cecilia Choral Society. The group

27 Dorothy Lepp, interview by author, Akron, September 22, 2014.
includes approximately 25 full-time participants. $50 dues are required annually per person, which pay for general supplies of the group. St. Cecilia meets in members’ houses every two weeks with a short business consultation, lunch, and long rehearsal. The group performs regularly at country clubs, churches, and nursing homes. The St. Cecilia Choral Society promotes art music in Northeast Ohio and expands the cultural experiences of their audiences and their members through public performances.28

Many women in the TMA are also members of the Fortnightly Club of Akron. For instance, Lepp has been a part of the woman’s club for two years to date (2014). The group has 21 active and 8 associate members with $15 annual dues to cover incidentals. Meetings take place at various restaurants with lunch and a program to follow. The women of the Fortnightly Club study a combination of literature, art, music, science, and civic problems. Members and visitors alternate presentations based on a theme for the year that is chosen by the governing committee. The 2013-2014 year featured a Broadway theme and was more music-oriented than past years. Even though music promotion is not the primary concern for the Fortnightly Club of Akron, this organization shows how women’s clubs continue to promote an awareness of the arts in their communities and how the TMA joins forces with other local groups to support American music.29

Women in Music of Columbus

Women in Music of Columbus (hereafter WMC) is an organization particularly for female musicians. WMC was established in 1882 by a group of Columbus women. These women were excellent musicians and wanted to offer high-quality music to their city. Originally, the

28 Mary Ann Greibling, interview by author, Akron, August 29, 2014.
29 Dorothy Lepp, interview by author, Akron, September 22, 2014.
women performed for each other at members’ homes with auditions required to maintain
dedication among participants. The WMC sought to bring world-class performers to Columbus.
In 1895, the WMC held a concert presenting Edward MacDowell (1860-1908) in a small local
Y.M.C.A. that was well-received by audience members. In 1906, Franklin County’s Memorial
Hall, became the home of the WMC’s future performances, with 4,200 available seats. In later
years, the WMC upgraded the building and bought a Felgemacher Organ for $25,000 that was
installed in Memorial Hall.

The WMC has brought numerous performers to Columbus, such as Kirsten Flagstad
(1895-1962), Percy Grainger (1882-1961), Efrem Zimbalist (1889-1985), Jascha Heifetz (1901-
1987), Vladimir Horowitz (1903-1989), Frits Kreisler (1875-1962), Jeanette MacDonald (1903-
1965), Nelson Eddy (1901-1967), and Kathleen Battle (b. 1948). The group continues to
encourage female performers and composers in Columbus by offering recital opportunities,
commissioning new compositions, and providing scholarships for young adults.30

The WMC is a members-only association with a required audition to join. Women may
audition for two different levels of membership: as a soloist or ensemble performer for public
recitals, or as a soloist or ensemble performer for members-only recitals. Performing members
participate in a concert series hosted by Capital University in the Huntington Recital Hall. These
are Member Musicales that are closed to the public and can include performances, lectures, and
discussions, providing a relaxed environment for performance and study. Performing members
also have the opportunity to compete in three annual adjudicated events. Members are
encouraged to assist the group by joining one of the Functional Committees, by leading musical

30 “Women in Music Columbus,” Women in Music Columbus, last modified in 2014, accessed September
outreach and mentoring programs throughout Columbus, or by forming ensembles to represent the group at public events. Such ensembles include the Amalia Consort, a Renaissance and Baroque period performance group, and the Sonora Trio, a piano trio, among others.

The organization is comprised of women composers, scholars, performers, and teachers. These women come together to improve their musical skills within the comfort of a friendly environment. WMC is particularly concerned with encouraging women to compose and publish their own music with a continuous call out for new compositions by local women. The goal is to provide a place for members to interact with music and better the community by fostering a love of art music in the general public.31

The WMC has several scholarship and education programs for young musicians of Columbus. The Scholarship for Advanced Music Study is a fund created to provide financial aid to enthusiastic higher education music students. The WMC also hosts a Young Artists’ String Competition and the Mary Lane Memorial Violin Competition to encourage the study of stringed instruments. This group collaborates with the McConnell Arts Chamber Orchestra with yearly concerts showcasing WMC scholarship winners. In addition to the scholarship program, WMC delivers musical instruments to local public schools and aids at-home music study. The organization’s website provides helpful resources for parents and children that can be paired with in-home music lessons. Links to helpful websites are included for Digital Composer, Pattern Block Rock, Music Theory Games, and the New York Philharmonic for Kids.32

**The Dayton Music Club**

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31 Women in Music Columbus, op. cit.
32 Ibid.
The Dayton Music Club (hereafter DMC) is located in the Greater Dayton area. It is made up of close to 200 members, containing a mixture of male and female professional musicians and music enthusiasts. The goal of DMC is to support music in the Dayton area by presenting performances and educational programs to the public and their children, providing a number of services for the musicians of Dayton through monthly musicales that showcase member performances. These are free and often open to the public. Student members are urged to audition for scholarships and perform in honors recitals. The DMC funds programs for hospitals and retirement homes, as well as a Junior Music Club.33

The DMC offers two levels of membership: Associate and Active. An Associate member is a person who wishes to participate in club activities, giving assistance at programs and volunteering their time and money to the cause. Associate members can be either musicians or non-musicians. Active membership implies performance. Active members have the chance to perform for the monthly musicales and must pass an audition before being permitted a full active membership.

The DMC strives to enhance the musical education of local students, sponsoring the Dayton Arts Institute Honors Program. Those members of the group that are private music teachers can enter up to two students in the yearly audition for the Dayton Art Institute. Students are encouraged to join one of the 25 Junior Music Clubs associated with the DMC, where young adults can expand their leadership skills and their experience in music. There is also a scholarship program for children in grades 7-12. The money provided by these scholarships is intended to fund private music lessons or music camps and workshops. Scholarships may also be

awarded to high school students who plan on pursuing music in college. These awards are reserved for students who study with area music teachers that are members of the DMC. The winners perform for the club and community members each April at one of the monthly musicales.\textsuperscript{34}

\textbf{The Fortnightly Musical Club of Cleveland}

The Fortnightly Musical Club of Cleveland (hereafter FMC) was established in 1894 by Mrs. Curtis Webster (n.d.). By 1898, the FMC had become a federated chapter of the NFMC, later joining the OFMC in 1919. During its early years, the FMC brought many visiting artists and ensembles to Cleveland.\textsuperscript{35} One prominent FMC member, Adella Prentiss Hughes (1869-1950), had a strong interest in orchestral music and was fundamental in the foundation of the Cleveland Orchestra (see chapter 4), eventually becoming the orchestra’s first manager. The FMC supported Hughes’ efforts and donated $1,000 to the new ensemble in 1917. The FMC was the first official organization to sponsor the Cleveland Orchestra. Later, the FMC helped establish the Cleveland Music School Settlement, now known as the Music Settlement (see figures 26 and 27), and financed the configuration of the Cleveland Institute of Music. Striving to nurture the careers of its members and local musicians, the FMC began a ‘Manuscript Section’ in the 1920s as a department of the club. This ‘Manuscript Section’ eventually evolved into the Cleveland Composers’ Guild. Over the years since the group’s inception, the FMC has organized numerous recitals, workshops, lectures, radio series, and music appreciation classes. The group hosts twice monthly concerts that are free to the public and awards six $1,000 scholarships

\textsuperscript{34} Dayton Music Club, op. cit.
annually to undergraduate music students. The FMC celebrated its centennial in 1994, boasting over 300 members. The FMC continues to influence the cultural development of Northeast Ohio through its programs and scholarships.\footnote{The Encyclopedia of Cleveland History, op. cit.}


Figure 27. Advertisement for the Music Settlement\footnote{The Music Settlement, “The Most Beautiful Place to Learn Music in Cleveland” (advertisement), 2014 Blossom Music Festival: Summer Home of the Cleveland Orchestra, 2014, 11.}

Other Notable Music Clubs in Ohio

Founded in 1924, the Salem (Ohio) Music Study Club (hereafter SMSC) is associated with the NFMC, the OFMC, and the Salem Federation of Women's Clubs. The club sponsors
many special music programs for the area. One such program is the annual Choir Festival, hosted around Christmas time, where local church and secular choirs present holiday songs. The proceeds collected are put in a scholarship fund. There is a Parade of American Music that features composers from different decades, comparing their music with the events of the day. There is a special Poetry and Music event, presenting music by area composition contest winners. Programs for local junior and high school students showcase the abilities of these young musicians and prepare them for the stress of competitions. A National Music Week occurred in 1999, where the SMSC members partnered with the Kent/Salem Community Choir to perform in nursing homes and hospitals. The club hosts a series of Summer Concerts in the Park at the Waterworth Memorial Park’s band shell.39

Founded in 1914, the Athens Women’s Music Club evolved into the co-ed Athens Music Club (hereafter AMC). Established by Mrs. Thompson40 (n.d.), who brought together seventeen women interested in studying and performing serious music. Only performers who passed the audition were admitted to the group. The first program for the organization featured three singers and four pianists who performed various works by Glinka and Rubenstein. Dues began at $.50 per year and extra fees were levied for those members who did not show up for performances or take the club seriously. Associated with the NFMC and the OFMC, the association’s primary goal is to stimulate musical growth in Athens.41

Committees of the Cleveland Orchestra

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40 No records are kept with Mrs. Thompson’s first name.
The Women’s Committee of The Cleveland Orchestra (hereafter WCCO) was created to support the Cleveland Orchestra through fund-raising and volunteering. The committee provides educational opportunities, as well as a Meet the Artist luncheon series. Originally a women’s club, founded in 1921 by the Orchestra’s first manager, Adella Prentiss Hughes (see chapter 4), the WCCO is now open to both men and women. The WCCO raised over $25,000 for the Cleveland Orchestra during the 2014 season.

The Blossom Women’s Committee (hereafter BWC) was established in 1968. With six local chapters, it supports the summer home of the Cleveland Orchestra, the Blossom Music Center. The BWC sponsors a variety of events to raise funds to maintain the financial stability of the center. The BWC underwrites every opening night concert for the annual Blossom Festival and offers a Gourmet Matinee Luncheon concert series (see figure 28). The group has hosted an “Endless Summer” gala, with the last one held in September 2011, which raised over $54,000 to support the orchestra and the center. During the 2014 season, the BWC donated over $50,000 to the Cleveland Orchestra. In addition to hosting these events, the BWC works at the Information Center at Blossom, passing out programs and guiding people around the center, as well as distributing pamphlets to encourage people to volunteer or contribute to the orchestra in addition to the regular concert program (see figure 29).

Created in 1998, The Volunteer Council of The Cleveland Orchestra (hereafter VCCO) aids in the recruitment and acknowledgement of volunteers. The VCCO fosters cooperation

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44 The Cleveland Orchestra and Musical Arts Association, op. cit.
between all volunteer organizations associated with the orchestra, planning coordinated projects to satisfy present and future needs of the Orchestra. The three committees associated with the Cleveland Orchestra have raised over $3,000,000 in the past 15 years alone.  

**Figure 28. Program Schedule for BWC’s Gourmet Matinees in 2014**

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46 The Cleveland Orchestra and Musical Arts Association, op. cit.

Committees of the Cincinnati Symphony Orchestra

The Cincinnati Symphony Volunteer Association (hereafter CSVA) works to campaign for the Cincinnati Symphony and Pops Orchestra, fostering greater public appreciation and highlighting the benefits that the symphony brings to the area, culturally and economically. The volunteers of the CSVA work to improve public relations and back the Orchestra financially.

Volunteers were instrumental in the formation of the Cincinnati Symphony Orchestra and have continued to support the group since its inception. The members of the Ladies’ Musical

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Club were particularly helpful in the creation of the ensemble. During the 1890s, Helen Herron Taft (1861-1943), and 17 other respected women organized Cincinnati’s own symphony. Taft became the first president of the female governing board of directors for the Cincinnati Association Company or the Cincinnati Orchestra Association, which managed and organized the ensemble’s first concerts. In 1900, she was succeeded as president by Bettie Fleischmann Holmes (1871-1941). By 1936, the Cincinnati Symphony Women’s Committee was established. The Women’s Committee began with over 1,200 members who advertised and sold season subscriptions. Through the efforts of these women, subscriptions soared, eventually reaching the highest level of subscribership of any American orchestra. The group continues this important work today, although the committee has evolved and fulfills other responsibilities now in addition to selling subscriptions, including acting as concert greeters or assisting with educational programs for area children.

In 1985, The Women’s Committee joined forces with the Men’s Business Relations Committee, a group designated for building connections with local businesses, to create the Cincinnati Symphony Association (CSA). By 2011, the CSA was renamed the Cincinnati Symphony Volunteer Association (CSVA). This combination of men and women groups has helped to supply the city of Cincinnati with varied musical experiences and continues to gain public gratitude.49

**Conclusion**

Women’s clubs and music clubs have always played an important part in fostering music performance and education in local communities, and continue to do so today. Many women’s

organizations have evolved over the years to become mixed-gender music associations, joining forces for the promotion of music and communities. Other groups have remained women’s clubs, alternating between arts philanthropy and other worthwhile causes. Women’s committees of ensembles, such as the Women’s Committee of the Cleveland Orchestra, help to raise substantial sums that sustain the ensemble and its associated education and outreach programs. Even though the women’s club movement may be over (c.1860-1920), the formation of clubs as an avenue for musical education and outreach continues. With all of these combined efforts, women’s clubs and music clubs are offering more varied musical experiences to the American population. Through raising funds, hosting recitals, sponsoring orchestras, granting scholarships, and supporting composers and performers, women’s clubs and music organizations still play a vital role in the philanthropy of art music in America.
CHAPTER VI

CONCLUSIONS

So what is the purpose of this study? Why is it important to study women’s involvement in the promotion and performance of American art music, both past and present? Why are women’s clubs or individual patrons important to the arts? What is the cultural significance of women as patrons of music? This study has shown how women played, and continue to play, an important role in the dissemination of American art music by serving an essential function in society as promoters of the arts.

According to Ralph P. Locke, “…any art that is highly professional and technically refined requires a solid financial base and a well-organized system of dissemination....”¹ Philanthropists are vital to the continuation of art music in America due to a lack of government support. In many nations, governments are responsible for funding the arts in order to make them accessible to all people equally. While many other countries around the world have government agencies or ‘ministries of culture’ devoted to encouraging the arts, American ensembles and musicians must seek diversified means of support. While the United States does have the National Endowment for the Arts which was established in 1965, there is only so much that one government foundation can do.² For instance, the National Endowment of the Arts gives the Cleveland Orchestra anywhere from $20,000 to $5 million each year depending on the status of

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¹ Ralph P. Locke and Cyrilla Barr, eds., Cultivating Music in America: Women Patrons and Activists since 1860 (Berkeley: University of California Press, 1997), 4-5.
the economy. While this seems like an immense sum, it pales in comparison to the over $100 million donated by individuals every year, not accounting for any corporate or organization donations.³ In America, cultural funding is largely a responsibility that falls to the public, not the government. Since the funds required by composers, ensembles, schools, etc. exceeds the supply of money provided by the National Endowment of the Arts, complementary forms of subsidy are required. The United States patronage system draws capital from private patrons, government agencies, foundations, and corporations. The pluralistic nature of funding for art music requires a combination of donations, sales, and government endowments for the system to sustain, otherwise there is a deficit of resources. Patrons, both male and female, are necessary for the maintenance of cultural institutions in the United States. In our current system, various individuals and organizations must each do their part to sustain art music in America.⁴

Many ensembles face a deficit of funds when relying on ticket sales alone. Studies have found that ticket sales only account for a maximum of 75% of ensemble incomes, with an extra 10% in possible earnings coming from recording fees for nationally renowned orchestras. A deficit of at least 15% still remains. This deficit is supplemented with earnings from numerous individual donations and endowments.⁵

Female philanthropists have been frequently overlooked in scholarly research. Many wealthy women have contributed to the growth of American art music in a variety of ways. Isabella Stewart Gardner used the ‘Music Room’ in Fenway Court to host elaborate symphony

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⁴ Kevin Mulcahy, op. cit., 53.
performances and sponsor composers and performers like Charles Martin Loeffler. Jeanette Meyer Thurber built the National Conservatory of Music of America and offered exceptional training to an entire generation of professional musicians. Elizabeth Sprague Coolidge funded the construction of the Coolidge Auditorium for the Library of Congress, established the Endowment of the Coolidge Foundation, founded the Berkshire Festival for Chamber Music, and supported significant American composers, including Aaron Copland and Samuel Barber. Ellen Battell Stoeckel started the Norfolk Music Festival of Connecticut. Bertha Honoré Palmer commissioned Amy Beach’s *Festival Jubilate*. Helen Huntington Hull established the Musicians Emergency Fund of the 1930s that supported hundreds of unemployed musicians during the Great Depression. Marian MacDowell built the MacDowell Colony artistic retreat that allowed composers to focus purely on their compositions. Gertrude Vanderbilt Whitney and Alma Morgenthau Wertheim supported avant-garde composers, such as Henry Cowell. Each of these women promoted art music in their own way, by aiding individual composers, commissioning new works, establishing music festivals, founding music retreats, building

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13 Locke and Barr, op. cit., 38.
conservatories, starting scholarships, and financing ensembles. The wealth of these few individuals did much to disseminate art music in America and encourage musicians.

While it is just speculation, one could ask if Henry Cowell were not supported by Whitney and Wertheim, would he have found other sponsors? If Aaron Copland and Samuel Barber had not been financed by Coolidge, would they have been as successful as they were? Where would many young musicians have gone for conservatory training if Thurber had not subsidized their education? Would Amy Beach’s *Festival Jubilate* have been written if it had not been commissioned by Palmer? While it is probable that all of these musicians would have been successful with or without the support of these women, these questions show how American art music could have evolved very differently without their involvement.

Other women chose to support American art music not through patronage, but through performance. These female instrumentalists faced many stereotypes about their physical and mental capabilities that prevented them from joining men’s orchestras and bands. As a solution, women established their own all-girl ensembles, breaking traditional gender norms of the day that encouraged women to stay in the home and off the stage. Many famous women’s orchestras were started during the late 1800s and early 1900s, including: the Eichberg String Quartette and Orchestra, the Woman’s Orchestra of Los Angeles, the Woman’s Symphony Orchestra of Chicago, the New York Women’s Symphony Orchestra, and the Boston Fadette Orchestra. Women also founded numerous all-girl bands that can be categorized as family or immigrant bands, school or company bands, military bands, and swing or jazz bands. Female conductors worked in conjunction with these women’s orchestras and bands, including: Ethel Leginska, Antonia Brico, Caroline B. Nichols, and Frédérique Petrides. Women instrumentalists and
conductors dissented from traditional gender roles and proved that women could perform professionally, paving the way for future instrumentalists.

Women’s clubs and ensemble committees also played an important part in fostering the growth of art music. The numerous women of these organizations joined forces to raise money for ensembles, start educational programs, fund scholarships, provide performance opportunities for children and members, host concert series, and hold music festivals and competitions. Adella Prentiss Hughes and the Fortnightly Musical Club of Cleveland worked together to establish, support, and manage the Cleveland Orchestra.\(^\text{14}\) Ella May Smith and the Women’s Music Club of Columbus established a yearly concert series, began a group choir, organized free recitals, and built community music schools.\(^\text{15}\) Anne Shaw Faulkner Oberndorfer promoted American music education through her book *What We Hear in Music* (1913-1943).\(^\text{16}\) Women’s ensemble committees, such as the San Francisco Symphony Women’s Committee, were formed specifically to aid ensembles through fund-raising and volunteering. All of these women did much for their communities with the help of their club colleagues.

One could ask, without the work of women’s clubs, how many recital series would never have been established? How many ensembles, like the Cleveland Orchestra, would not have been formed? Would America have as many local music ensembles, festivals, or competitions?

From the perspective of feminism, which examines the underlying structures of power in relations to definitions of gender, the leaders of women’s clubs and all-girl ensembles were vital


\(^{15}\) Ibid., 163-164.

to the development of women’s opportunities in professional music. When these women formed their own ensembles or used their positions as club leaders to gain respect in the business world, they dissented from traditional patriarchal stereotypes that claimed that women were unable to physically, mentally, and emotionally handle being professional musicians (see chapter 3). By rejecting gender politics and breaking away from traditional concepts of appropriate behavior for women in Western society, it could be proposed that these women created more opportunities for women in professional music. If they had not rebelled the way they did, would women still have the same musical opportunities that they do today? Would men still dominate the music business?¹⁷

All of this historical research offers a way to understand the current status of arts patronage. What one learns from the past can be used to educate the people of the present. Women’s clubs continue to serve a function in music promotion today. The General Federation of Women’s Clubs and its associated chapters champion a variety of causes, with special programs dedicated to music and the visual arts. Affiliated GFWC clubs host music history lectures, contribute funds to local ensembles or music programs, and hold recitals.¹⁸ The Ohio Federation of Music Clubs encourages classical music in Ohio, governs the activities of affiliated chapters, and provides scholarship and competition opportunities to Ohio musicians.¹⁹

Mixed-gender music organizations, many of which originally started as women’s clubs and then eventually joined with men’s groups, are especially important in encouraging art music

today. Prominent societies in Ohio include: the Tuesday Musical Association, Women in Music of Columbus, the Dayton Music Club, the Fortnightly Musical Club, the Salem Music Study Club, and the Athens Women’s Music Club. Volunteer committees for local ensembles, such as the Blossom Women’s Committee or the Women’s Committee of the Cleveland Orchestra, help raise funds and build subscribership. These music organizations offer numerous performance opportunities to members, visiting artists, and young musicians. These groups fund annual scholarships and host lectures, workshops, and seminars to aid in music education. Music associations are fundamental to the promotion of music performance and education in America.

Again, it could be asked if America was without these music societies and women’s clubs, how many students would not receive scholarships for their musical education? Would communities have as many opportunities for musical performance and competition? Would communities have as many musical outreach programs?

This study has shown how important women were in the past to the formation of American art music as we know it. This historical research was used to inform on the present status of arts philanthropy and dissemination in the United States. As much music promotion falls to the people and not the government, each individual donation of time or money has great meaning. Each one of these people and groups, both past and present, serve an important function in maintaining society. If the patronage offered by just one of these groups or individuals is taken away, how is the whole affected?

**Suggestions for Future Research**

While this thesis acts as a survey of the variety of different women that helped to disseminate art music in the United States, there are numerous other questions that arise from
this research that could fuel future scholarly studies. One question that can be considered is whether the prominent female patrons of the 19th and 20th centuries perpetuated male dominance in art music by giving preference to male composers and performers? Did this make them part of the ‘problem’? Why were men such overwhelming recipients of sponsorship? How did this preference for sponsoring male musicians, who were frequently European or heavily trained in European classical styles of performance and composition, shape the sound of art music in 20th and 21st century America? Why was there such a preference for European forms of melody and harmony and when did a truly American composition style come into existence? What was the ratio of American compositions to European compositions featured in concerts nationwide?

One might also ask why is it that some women chose to promote or perform women’s compositions, whereas other women preferred to encourage the work of male musicians? In relation to this issue, one could ask whether there are any specific efforts today to emphasize women composers and how that may be changing the sound of art music?

Were there any patterns in the types of sounds that were promoted in the past? Since a good number of women decided to fund avant-garde composers, how did this change American music? Would our musical style today be the same if avant-garde composers had not received such attention from significant female patrons?

Also, how does the pluralistic nature of the patronage system in the United States affect the sound of art music? How much of a part do individual patrons play in deciding what characteristics should or should not be included in new compositions? Do government endowments control the content of the music? Do individual patrons or government agencies earn the deciding vote on which compositions or composers should be featured in performances? Can the current patronage system truly be defined as pluralistic if the majority of funding comes
from a wealthy few whose tastes may or may not dictate musical sound? Did these tastes develop from a high-brow versus low-brow mentality that still persists to this day? Did clubs of the early 1900s influence the sound of current American music by encouraging the idea that the right type of music could improve mental and moral capacities and that the wrong kind of music could hinder these things?

The subject of women as music teachers also brings another line of questioning. Since teaching has long been acceptable as a woman’s profession, why is it that we do not see a rise in professional female music teachers in the United States until the late 1800s? Why were women more accepted as music teachers than as performers or composers? Did the increased emphasis on emotion in the Romantic Movement led to an increase in the acceptance of women as professional musicians and composers? Why were there contradictory and changing attitudes about women as the ideal teachers and performers of music in the home, but incapable performers in public? In relation to this topic, why is it that some women were accepted early on as vocalists, but not as instrumentalists?

Did women’s entrance into the business world, musical or otherwise, challenge other established power structures? Besides women’s music clubs, what other ways did women seek experiences in-between the private and public sector? Why is it that some women’s clubs chose to integrate with men’s organizations and others did not? All of these questions are indications that there is much research on the topic of women’s patronage left to pursue.

It is important to understand that American art music relies on donations and volunteer work to survive. Without it, ensembles, schools, festivals, competitions, and retreats could quickly run out of funds and be forced to shut down. This study has shown how just one portion of the population, women, have made and continue to make a significant impact in American art
music. Each person is important to the continued existence of art music in America and serves a greater purpose in the functioning of a musical society.
APPENDICES
APPENDIX A
LIST OF AMERICAN WOMEN’S ORCHESTRAS


All-Feminine Ensemble of Pittsburgh’s Tuesday Musical Clubs (1938-1939)
American Women’s Symphony Orchestra (1924-1925)
Baltimore Women’s String Orchestra (1936-1942)
Boston Woman’s Symphony Orchestra (1926-1930)
Boston Women’s Symphony Orchestra (1938-1942)
Chicago Woman’s Symphony Orchestra (1924-1928)
Cleveland Women’s Little Symphony Orchestra (1935-1936)
Cleveland Women’s Symphony Orchestra (1935-present)
Commonwealth Women’s Symphony Orchestra (WPA) (1937-1943)
Detroit Women’s Symphony Orchestra (1947-1971)
Long Beach Woman’s Symphony Orchestra (1925-1948)
Los Angeles Woman’s Orchestra (1893-1961)

Alternatively known as the Los Angeles Woman’s Symphony Orchestra (1920-1950) or the California Women’s Symphony Orchestra (1950-1961)

National Woman’s Symphony Orchestra (1932)
New York Woman’s Symphony Orchestra (1941)
New York Women’s Symphony Orchestra (1934-1938)
Orchestrette Classique (1932-1943)

Alternatively known as the Orchestrette of New York (1941-1943)

Philadelphia Women’s Symphony Orchestra (1921-1952)
Pittsburgh Women’s String Sinfonietta (1938)
Pittsburgh Women’s Symphony Orchestra (1935-1938)
Portland Women’s Symphony Orchestra (1934-1955)
St. Louis Women’s Symphony Orchestra (1937-1941)
Stockton Women’s Sinfonietta (1936-1938)
Woman’s Symphony Orchestra of Chicago (1924-post WWII)
Women’s Chamber Orchestra of New York (1937-1941)
Women’s Concert Ensemble of Chicago (1936-1938)
Women’s Symphony of Mason City (1937-1945)
Women’s Symphony Orchestra of Minneapolis (1938)
LIST OF GENERAL FEDERATION OF WOMEN’S CLUBS IN OHIO


Northwest District

Celina History Club
Dayton Federation of Women's Clubs
Springfield City Federation of Women's Clubs
The Woman's Tourist Club (Mechanicsburg)
Triad/GFWC (Springfield)
Women's Club of Bowling Green

Northeast District

Austintown Junior Women's League
Boardman - Poland Juniorettes
Boardman Poland Junior Women's League
Canton South Junior Guild
Junior Women's League of Canfield
Louisville Junior Women's Club
Masury-Brookfield Women's Club
The Woman's Club of Kent
Warren City Federation of Women's Clubs
Warren Juniorettes
Warren Junior Women's League
Youngstown Area Federation of Women's Clubs

Southwest District

Eastgate Women's Club (Cincinnati)
GFWC/Southwest Ohio Valley Women's Club
Madeira Woman's Club
Manchester Woman's Club
Montgomery Woman's Club, Inc.
Northwest Woman's Club (Cincinnati)
Ripley Women's Club
The Friday Club (Hillsboro)
The Woman's Club of Oxford
Three Rivers Woman's Club (Cincinnati)
West Union Women's Club

Southeast District
Amsterdam Women's Club
Circleville Junior Women's Club
East Springfield Junior Women's Club
GFWC Belpre Juniorettes ACTS
GFWC/Hyperion Club of Nelsonville
GFWC/Internet Service Providers (OFWC Internet Club)
GFWC/OFWC Belpre Woman's Club
GFWC/OFWC Gallipolis Junior Woman's Club
Junior Women's Club of Barnesville
Lancaster Junior Women's Club
Ohio Valley Young Women's Club (Juniorettes, Steubenville)
Proctorville Woman's Club
Upper Ohio Valley Junior Women's Club
Wintersville Woman's Club
Woman's Club of Mingo Junction
Woman's Club of Steubenville

Lake Erie District
Chagrin Valley Woman's Club
Eastlake Women's Club
GFWC/OFWC Strongsville Women's League
Hillcrest Women's Club (Lyndhurst)
Mayfield Women's Club
Midview Women's Club GFWC/OFWC (Grafton)
Olla Podrida (Rittman)
Port Clinton Women's Club
Solon Women's Club-GFWC
Women's Club of Avon Lake/GFWC
APPENDIX C
LIST OF OHIO FEDERATION OF MUSIC CLUBS DISTRICTS, AFFILIATED CLUBS, AND OFFICERS


District I – Northeast Ohio

President: Marsha Wilson
Secretary: Lelia Mitchell
Treasurer: Ila Jeanne Paxson
Collegiate Representative: Gary Davies
Junior Counselor: Sean Baran

Akron

Tuesday Musical Association
President: Bob Fischer
Vice President: Maria Szonert Binienda
Treasurer: Cheryl Lyon
Recording Secretary: Magdalena McClure

Brahms Allegro Music Teachers Club
President/Treasurer: Cheryl Boigegrain
Treasurer: Cheryl Lyon

Alliance

Alliance Music Study Club
President: Mary Alice Gwynne
Treasurer: Mary K. Gwynne

Cleveland

Cleveland Federation of Music Teachers
President and Treasurer (1-A): Cindy McAdams
President and Treasurer (1-D): Martha Custer

Musical Art Society (Performing Arts Organization)
   President: Evelyn Chernikoff
   Vice President: Judith Evans
   Secretary: Marilou Abele
   Treasurer: Carol Wipper

Dover
   MacDowell Music Study Club
      President: Janis Stover
      Treasurer: Rose Lomax

Lisbon
   Lisbon Music Study Club
      President: Peggy Elliott
      Vice President: Kandace Cleland
      Secretary: Eileen Dray-Bardon
      Treasurer: Jodine Pilmer

New Philadelphia
   Fortnightly Music Club
      President: Karen Vandall
      Treasurer: Doris Kimble

Salem
   Salem Music Study Club
      President: Ila Jeanne Paxson
      Vice President: Ruth Newman
      Recording Secretary: P.J. Devine
      Treasurer: Lelia Mitchell
Warren

Warren Music Club
President: Jeannine Morris
Treasurer: Dorothy Kost

Youngstown

Impromptu Music Club
President: Gretchen Hrusovsky
Treasurer: Robin Super

District II - Southeast Ohio

Vice President: Barbara Emler
Secretary: Lorraine Myers
Treasurer/College Representative: Norma Disinger
Junior Counselor: Jan Rengert

Athens

Athens Music Club
President: Alan Boyd
Treasurer: Beth Koonce

Columbus

Buckeye Music
President: Christina Dorinsky
Treasurer: James Dorinsky

The Saturday Music Club
President: Terri Rowe
Vice President/Finance Chair: Phyllis Byard
Secretary: Trueman Allison
Treasurer: Carl Cummins
Lancaster

Lancaster Music Club

President: Marjorie Seeley
Treasurer: Marjorie Allen

Newark

Newark Music and Study Club

President: Martha McDonald
Vice President: Mary Ann Guilkey
Secretary: Marilyn Yekisa
Treasurer: Judy Riggs

Westerville

Westerville Music Club

Presidents: Margi Moriarty/Susan Kehres
Treasurer: Beulah Fritsche

Worthington

Worthington Music Cub

President: Janice T. Whittaker
Secretary: Jeanne Line
Treasurer: Elaine Ratcliffe

District III – Southwest Ohio

President: Sally Christman
Vice President: Irene Sakelos
Secretary: Janet Cummings
Treasurer: Dr. Gwen Brubaker
Collegiate Representative: Dr. Mary Fahrenbruck
Junior Counselor: Shannon Bisson
Cincinnati

Northern Hills Piano Teachers Forum
President: Nancy Gruber
Treasurer: Irene Sakelos

The West Hills Music Club
President: Louise Haas
Vice President: Barbara Huseman
Recording Secretary: Ginny Budd
Press Secretary: Don Hurd
Treasurer: Jeanne Spitler

Dayton

Dayton Music Club
President: Sally Christman
Vice President: Jane Varella
Recording Secretary: Carolyn Bendrick
Treasurer: Judith Murray

Dayton Classical Guitar Society
President/Treasurer: Jim McCutcheon

Oxford

Oxford Music Teachers Forum
President: Judith J. Bohne
Treasurer: Paula Seger

Warren County

Warren County Music Club
Presidents: Bob and Cynthia Gray
Treasurer: Randall M. Crouse
District IV-Northwest Ohio

President: Nan Weir
Secretary: Randall Boquist
Treasurer: Norma Jean Frederick
Collegiate Representative: Halle Brook
Junior Counselor: Ednita Vaflor

Ashland

Ashland Musical Club
President: Ronald Marenchin
Vice President: Marybelle Landrum
Secretary: Martha Buckner
Treasurer: Doris Scultz

Mansfield

Mansfield Music Study Club
President: Holly Babcock
Treasurer: Marita Boughton

Marion

Marion Lecture-Recital Music Club
President: Lee Ann Derugen
Treasurer: Susan Dean

Sandusky

Western Reserve Music Teachers Guild
President: Joyce Deering
Treasurer: Val Bressler

Sylvania

Camerata Music Club
President: Esther Chiu
Treasurer: Denise Hauden

Upper Sandusky

The Music Club of Upper Sandusky

President: Dorothy Blackburn

Treasurer: Marjorie Koehler
APPENDIX D
LIST OF OHIO FEDERATION OF MUSIC CLUBS AWARDS


Adult Composers Competition: $1350 total awards
  1st: $600, 2nd: $450, 3rd: $300

Agnes Fowler Scholarships: $14,000 total awards

Award for Master’s Degree in Music/Music Education at any Affiliated University in Ohio: $1400

Award for Ph.D. in Music at The Ohio State University: $1400

Award for Ph.D. in Music at The University of Cincinnati: $1400

Charlotte & W. Alfred Gray Competition: $490 total awards
  1st: $200, 2nd: $160, 3rd: $130

Collegiate Composers Contest: $1600 total awards
  1st: $800, 2nd: $500, 3rd: $300

Dance Award (For University and College Departments affiliated with OFMC): $1,200

Disinger Summer Marching Band Camp Scholarship: $100

Donald Babcock Junior Composers Awards: $735 total awards

Elizabeth Gerber Award: $100

Elsie Stupp Grand Cup Award: $500 total awards

Helen Curtis Webster Award: $1,400

Marilyn Walter Young Musicians Award: $375 total awards
  1st: $150, 2nd: $125, 3rd: $100

Marjorie Neville Collaborative Piano Award (Accompanying): $1,000 award for winning accompanist and $200 for soloist

Music Therapy Internship: $2,500
Music Therapy Scholarships: $1200 award at each affiliated school

Ohio Chautauqua Scholarship: $500

R. Keith Newton Music Education Essay Award: $900 total awards
   1st: $500, 2nd: $300, 3rd: $100

Stillman Kelley & Thelma Byrum Award

Summer Music Camp Award: $3,000 total awards

The Gertrude Seiberling Music Education Scholarship: $1,400

The Winifred Collins Music Education Scholarship: $1,400

Venetia Hall Piano Concerto Award: $1,000 total awards
   1st: $600, 2nd: $400, 3rd: $200
APPENDIX E
LIST OF OHIO FEDERATION OF MUSIC CLUBS DEPARTMENTS


American Music
Arts Advocacy
Chamber Music
Competitions and Awards
Crusade for Strings
Education
Extension
Finance
Foundation for the Advancement of Music
Music in Poetry
Music in Schools and Colleges
Music Service in the Community
Music Therapy Scholarships Awards
National Music Week
Opera
Past Presidents Assembly
Public Relations
Publications
Young Artists
APPENDIX F
LIST OF TUESDAY MUSICAL ASSOCIATION SCHOLARSHIP RECIPIENTS


2014
Piano- Xiao He; Silei Ge; Dongfang Wen
Strings- William Overcash; Jinjoo Cho; Xiaohan Sun
Brass- Emma Richart; Phillip Slater; Daniel Honaker
Woodwind- Rina Sugawara; Roya Farzaneh; Kristen Sector
Voice- Siena Miller; Caroline Bergan; Armando Contreras
Music Education- Andrea Snitzer, Gertrude Seiberling Music Education Scholarship; Kelly Connell, Winifred Collins Music Education Scholarship
Organ- Jillian Gardner

2013
Piano- Ya-Ju Chuang, Local; Chelsea de Souza, State; Yue Li, State; Yihui Liu, Local
Strings- Jihye Kim, State; Yang Zeng, Local; Brendon Phelps, Local; Sang Young Lee, State
Brass- Jason Hadges, State; Eric Dluzniewski, Local; Josh Davis, Local; Samuel Blakeslee, State
Woodwind- Kaleb Chesnic, Local; Shi Luo, State; Willow Fawn DiGiacomo, Local; Adam Farmer, State
Voice- Vandi Terrill, Local; Laurel Weir, State; Josephine Suwanpoh, Local; Allyson Dezii, State

2012
Piano- Joshua Curtis, State; Wei Amy Shi, State; Joanne Chew Chang, Local; Kimberly Davis, Local
Strings- Jinjoo Cho, State; Jung Un Suh, State; Christia Bieda, Local; Angela Leonardi, Local
Brass- Daniel Honaker, State; Mary MacKinnon, State; Brian Griffin, Local; Ryan Riley, Local
Woodwind- Thomas Breadon, Jr., State; John Seaton, State; Kaitlin Johnson, Local; Michael Resanovic, Local

Voice- Erin Alcorn, State; Rachel Goldberg, State; Julissa Faw, Local; Bret Cowden, Local

Music Education- Jared Joseph; Christia Bieda;

Organ- Emily Meixner

2011

Piano- Mason Yu, State; Patrick McLaughlin, Local; Chaeyoung Lee, State; Sofia Chavez-Hernandez, Local

Strings- Madeline Kabat, State; Vicki Hamm, Local; Kathleen Tertell, State; Filip Lazovski, Local

Brass- Conrad B. Jones, State; Timothy Solinger, Local; Zachary Guiles, State; Benjamin Strecker, Local

Woodwind- James Romeo, State; Cassandra Dries, Local; Elissa Kana, State; Ann Hung, Local; Kathleen Tertell, Local

Voice- Marie McManama, State; Michelle Cha, Local; Brian Mextorf, State; Mary Beth Bulen, Local

Music Education- James Lang, State; Erica Deringer, Local

Organ- John Walthausen, State

2010

Piano- Richard Jeric, Local; Re Zhang, State; Joanne Chang, Local; Xin Zhang, State

Strings- MaeLynn Arnold, Local; Geoffrey Herd; Timothy Cuffman, Local; Katrina Bobbs, State

Brass- Lisa Christensen, Local; Adrienne Doctor, State; Brian Griffin, Local; Catherine Schule, State

Woodwind- Vincent Gilbert, Local; Xiomara Mass, State; Shaye Bowman, Local; Annie Gordon, State

Voice- Samantha V. Garner, Local; Chanae Curtis, State; Rachel Morrison, Local; Calvin Griffin, State

Music Education- Amanda Porter, Local; Amanda Porter

2009

Piano- Alexander Malikov, State; Chaoyin Cai, Local
Strings- Madeline Kabat, State; Sophia Bellingrath, State; Armine Chamasyan, Local; Jamie B. Crooks, Local

Brass- Conrad Jones, State; Zachary Guiles, State; Jason Hadgis, Local; John Di Cesare, Local

Woodwind- Emil Hudyyev, State; Morrigan O'Brien, State; Te An Hung, Local; Ashley Shank, Local

Voice- Joseph Lattanzi, State; Tammie Bradley, State; Amanda Hermann, Local; Mary Beth Bulen, Local

Music Education- Nora Snow, Local; Samantha Purcell, State

2008

Piano- Fan Zhang, State; Elosande Camonda, Local; Scott Cuellar, State; Richard Jeric, Local; Fan Zhang, State

Strings- Flora Nevarez, Local; Yan Tong, State; Sarah Mozena, Local; Nicholas Tavani, State; Flora Nevarez, Local

Brass- Nicolas Strebendt, Local; Sean McGhee, State; Alicia Andjelkovic, Local; Philip Martinson, State

Woodwind- Brenda Bourillon, Local; Boris Allakhverdyan, State; Shelley Smith, Local; Stanislav Golovin, State; Brenda Bourillon, Local

Voice- Elizabeth Zharoff, State; Alisha Atkins, Local; Rachel Morrison, Local; Melanie Emig, State; Elizabeth Zharoff, State

Music Education- Karmi James, Local; Mark Merriman, State

2007

Piano- Anne-Mai Palm, Local; Michelle Cann, State; Eric Marler, Local; Shuai Wang, State

Strings- Allison Lint, Local; Paul Dwyer, State; Julie Castor, Local; Rachel Rudoi, State

Brass- Ben Lightner, Local; Jason Smith, State; Meghan Guegold, Local; Michael Robinson, State

Woodwind- Daniel Perszyk, Local; Justin Johnston, State; Brian Burkett, Local; Brandon George, State

Voice- Elisabete Almeida Silva, Local; Bryn Vertesi, State; Amanda Herman, Local; Kathryn Zajac, State; Julie Craig, Mary S. Bowers Scholarship for Female Voice

Music Education- Sara Reyes, Local; Kristin J. Sundman, State

2006
Piano- Julia Russ, Local; Jacob Ertl, State; Yu-Ching Chin, Local; Mudi Han, State

Strings- Soo Hyun Bae, Local; Nathan Olson, State; Jose Leonardi Reyes, Local; Natalie Rudoi, State

Brass- Justin Mason, Local; Benjamin Ammon, State; Travis Damicone, Local; Eric Starr, State

Woodwind- Robert Macholan, Local; Andrew Keller, State; Meghan Johnson, Local; Stanislav Golovin, State

Voice- Jennifer Norman, Local; Marilyn Reid Smith, State; Jessica Cole, Local; Damien Pass, State; Angela Crum, Mary S. Bowers Scholarship for Female Voice; Anthony Bianchi, Rev. Clarence H. Bowers Scholarship for Male Voice

Music Education- Erin Cook, Local; Malcolm Karlan, State

2005

Piano- Anne-Mai Palm, Local; Denitsa Yankova, State; James Cross, Local; Ruoxo Chen, State

Strings- Neysis Rangel, Local; Mingwei Zhao, State; Ting-yun Wen, Local; Yuncong Zhang, State

Brass- Benjamin Weber, Local; Michael Robinson Jr., State; Meghan Guegold, Local; Angelo Kortyka, State

Woodwind- Jonathan Headen, Local; Sonja Nesvig, State; Ryan Amos, Local; Ryan Muncy, State

Voice- Samantha Garner, Local; Michael Weyandt, State; Sarah Warrick, Local; Kisma Jordan, State; Ericka Martin, Mary S. Bowers Scholarship for Female Voice; Paul Stewart, Rev. Clarence H. Bowers Scholarship for Male Voice

Music Education- Adam Maynard, State; Kristin Ann Burkey-Koterba, Local

2004

Piano- Hsiang-I Chuang, Local; Mudi Han, State; Tina Chong

Strings- Lai Kheng Chan, Local; Caroline Slack, State; Dane Johansen; Jeffrey Leigh

Brass- James J. Kent, Local; Ken Wendt, State; Travis Scott, Local; Eric Starr, State

Woodwind- Christy M. Perry, Local; Jieun Han, State; Justin Church; Alicia Poot

Voice- Jessica Hornsten, Local; Christina Gregory, State; Audrey Luna; Carie Lynn Volkar; Marie Masters, Mary S. Bowers Scholarship for Female Voice; Jeremy Gilpatrick, Rev. Clarence H. Bowers Scholarship for Male Voice

Music Education- Daniel Utley, State; Elaine Sonnenberg, Local
2003
Piano- Lorelei Bowman; Daniela Flonta; Pierre van der Westhuizen; Mark Greer
Strings- Jonathan Brin; Jinhee Suh; Andrew Dunn; Maria Bessmelteva; Stephen Miahky
Brass- Kelly Biese, Local; James Albrecht, State; Aubrey Foard; G. Andrew Rozsa
Woodwind- Young-Joo Yoo; Andrew Keller; Rebecca Davidson; Sonja Nesvig; Danielle Shaub
Voice- Elizabeth Forrester; Christina Hall; Jacqueline Enrique; Melanie Woodruff; Kristin Paschen, Mary S. Bowers Scholarship for Female Voice; Paul Stewart, Rev. Clarence H. Bowers Scholarship for Male Voice
Music Education- Kerri L. Riley

2002
Piano- Lei Weng; Kayme Fritz; Kyung-Eun Na; Jessica R. Harriman
Strings- Yang Xu; Yoonie Choi; Mike Block; Jun Kim; Jeffrey Leigh
Brass- Ashely Hall; Scott Roeder; Jennifer D. Stephen; Travis W. Scott
Woodwind- Dwight Parry; Ashley Bowen; Amitai Vardi; Alexander Viazovtsev; Ryan Amos
Voice- Alyson Cambridge; Amy Yekel; Cynthia Skelley; Sean Anderson; Sarah Reyes, Mary S. Bowers Scholarship for Female Voice; Jeremy Gilpatrick, Rev. Clarence H. Bowers Scholarship for Male Voice
Music Education- Emily Davis; Kara Jones

2001
Piano- Youngha Guk; Matthew Loudermilk, Local; Wei-La Lai; James Tandy, Local
Strings- Hee-Guen Song; Therese Ritchie; Jeffrey Weeks; Sungmin Yoo; Daniel Gardner, Local
Brass- Jerrod Price, Local; Joel Shonkwiler; John C. Addington II, Local; Anthony Avitollo, Local
Woodwind- Esra Ucan; Elizabeth Wiseman; Catherine Booth; Wade Harwood; Patricia Nicolini, Local
Voice- Sedalia Brown; Deborah Popham, Local; Jacqueline Enrique; Despina Amanatidis, Local; Tonya Neal, Local; Michael Hagey, Local
Music Education- Darrel Miller, Local; Carrie Lynn Harper, Local; Brian C. Wesolowski; Jane Mills, Local
2000
Piano- Sungha Lee; Jeremy Sommers, Local; Hiromi Takaoka; Sara Norlin, Local
Strings- Jeff Thayer, State; Stephen Miahky, Local; Wei Le; Daniel Gardner, Local
Brass- Sara Schneider; Scott Roeder, Local; Adam Wilson, Local; Curtis James Wakely, Local; Daniel Gardner, Local
Woodwind- Todd Gorman; Peter Schmeiser, Local; Brianne Sharkey; Lisa Heinrich; Laura Perrotto, Local
Voice- Laura Anne Smith; Rachael Lawrence, Local; Alyson Cambridge; Carol Ambrogio, Local; Amy Louise Yekel, Local; Scott Skiba
Music Education- Julie Herstine, Local; Jerrod Price, Local; Todd Van Houten; Mandi Wilson

1999
Piano- Spencer Myer; Eve Ostrovsky
Strings- Denitza Kostova; Daniel McDonough; Sayaka Nakayama
Brass- Rebecca Howenstine; Suzanne Gilchrist
Woodwind- Daniel Cotter; Nisha Ewing; Kazem Abdullah
Voice- Suzanne Lommler; Melody Moore; Michael Walsh

1998
Piano- Matthew Loudermilk, Local; Ryoji Shimpo, Local
Strings- Paul Miahky; Jameson Cooper
Brass- Russell Tinkham, Local; Ian Indorf, Local
Woodwind- Melinda Mendia; Przemyslaw Huras, Local
Voice- Denise Smith, Local; Marci Saxon, Local; Sean Anderson, Local; Lesilee Ann Gardiner, Local

1997
Piano- Clinton Martin; Jacques Andre Gascoyne
Strings- Benjamin Robison; Patricia Kates
Brass- Tavia Hobart; Keith Wolford
Woodwind- Andrew Bogiages; Christie Sherman; Nisha Ewing
Voice- Donald Trainer; Janine Jones; Bradley Bennett

1996
Piano- Brian Laakso, Local; Cecilia Lin, Local
Strings- Amy Oshiro, State
Brass- Gretchen L. Hopper, Local
Woodwind- Brenna Askeland, Local; Ginger Kroft, Local
Voice- Dina Kuznetsova, Local; Tonya Neal, Local; Lawrence E. Street, Local; Lesilee Ann Gardiner, Local

1995
Piano- Ronald James Palka; Michael Andrew Hammer
Strings- MaryBeth Glasgow; David Lloyd Russell
Brass- Christian Heuck Johanson
Woodwind- J. Daniel Bowlds
Voice- Kristina Robertson; Elizabeth Graham; John T. Hines

Before 1995
Piano- Louise Anderson, Lerch; Linda Arment; Marilyn Beane, Nelson; Karen Brooks, Shreffler, organ; Dorothy Church, organ; Gus Contos; William Dobbins; Richard Fauce; Robert Giauque; Robert Greene; Wallace Harper; Dorinda Hawk, Hitchcock; Michele Horner; Thomas Hutchins; Mary Jean Harrington, Lyon Percussion; Barbara Jones, MacGregor; Justine Kovaes, organ; Sharon Kleckner, organ; Wayne Lenke, organ; Jane McMahon; William Nesbitt; Charles Olegar, organ; Mary Jo Paolano, Thelwell, organ; Roland Paolucci; Andrew Parr; Judith Pyett, Snyder, organ; Lyn Rios; Nancy Lynn Sell, Robinson, organ; Nadine Shank; Richard Shirey, organ; Mary Sigmon; Susan Slezk; Cynthia Taylor; Robert Vandall; Edward Votjko; Anthony Weaver, organ; Richard Williams
Strings- Stephen Miahky; Peter Bambakidis; Dan Buie; Lonnie Curtis; John Dempsey; Denise DeVreis, Cain; Michael Flaksman; Sheryl Greenbaum, Krohn; James Grosjean; James Ingraham; Paul Kuta; Carolyn Snook, Young; Carla Spannbauer; Sheila Spiegler, Vitale; Harriet Spiegler; John Wolfe, Jr.; Gregory Fiocca
Brass- Carolyn Curtis; Martin Curtis; John Davis; James Kirk; James Sours
Woodwind- Lee Chandler Jr.; Adrianne Greenbaum, Povodator; Fred Heyburn; Alan Nicolai; Timothy Parkinson; Lynne Schubert; Christine Treml; Margi Griebling-Haigh

Voice- Harry Arble; Diane Armitage; Paul Baird; Meg Baughman; Debbie Carmichael, Catrone; John Crowe; Gregory Gunder; Karan Harlan, Gless; James Neilsen; Richard Oborne; Sue Phillips; Larry Roberson; Joan Roth; Paul Royer; Diana Snook, Curtis; Gus Totaro

Music Education- Carlton Fellows; Barbara Frutchey, Williams; Martha Lewis; Jeffrey Mathews; Rebecca McClure, Norberg; Marcheta McCrady, Scott; Elizabeth Mellion; Russell Munneke
BIBLIOGRAPHY


