

FIRST-WAVE WOMEN CLARINETISTS RETROSPECTIVE: A GUIDE TO WOMEN  
CLARINETISTS BORN BEFORE 1930

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## ABSTRACT

Much research has been done on the history and development of the clarinet, including the lives and works of early clarinetists in Europe and America. For mostly sociocultural reasons, the majority of early clarinetists were men. While the possibility exists that there may have been more women clarinetists during early time period, current research has identified only a handful. The underrepresentation of women in the standard clarinet history stems both from restrictions on their participation as well as poor documentation of their activities. Given the lack of diversity in clarinet history, the purpose of this research is to promote awareness of the roles, experiences, and achievements of the women involved in the clarinet history during the nineteenth and the early twentieth centuries, many of whom may have unfortunately gone unrecognized, been discounted, or forgotten.

This research first provides a historical overview of the clarinet and its players, as well as history of women in music and their relationships with orchestral instruments. There are four chapters, which present biographies of women clarinetists who were active as soloists, orchestral players, teachers, and composers. This document also includes research regarding the all-women orchestras in Europe and America, and provides information focusing on the clarinetists of the American all-women orchestras.

There are three appendices. Appendix A contains a compendium of selected women clarinetists and their contributions from the earliest documented to present,

including, where applicable first name, maiden name, married name, published name or pseudonyms, dates, regions, achievements and contributions such as compositions, commissions, dedications, publications, discographies. Appendix B contains an all-inclusive chronology of clarinet history including both men and women discussed in this research. Appendix C contains portraits and photographs of women clarinetists discussed in this research.

In addition to recounting the history of women clarinetists, this research aims to become a resource for a retrospective study of women clarinetists and a source of inspiration for clarinet enthusiasts of all genders.

## DEDICATION

To my family.

## ACKNOWLEDGEMENTS

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## FIELDS OF STUDY

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## CHAPTER 1: INTRODUCTION

*“Let us not forget any of those who have contributed to this, our fascinating story.” –  
Pamela Weston, clarinet scholar and the author of Clarinet Virtuosi of the Past.<sup>1</sup>*

To understand a piece of art music, one must have an understanding of its composer. When it comes to a piece for clarinet, one needs an awareness of the original player or players for whom it was written. Since relatively few composers of concert art music are clarinetists, an understanding of works for the instrument should include an understanding of the players: the specific performers who have introduced composers to the instrument and advised them on writing for it. Today’s scholars and musicians are searching for more historical information on the lives and activities of clarinetists in order to provide authentic documentation of composition and performance. This information may include birthdate, heritage, social status, education, and instruments used at the time, as well as the inspirations for and perceptions of their accomplishments. In addition to the history and development of the clarinet itself, much research has been conducted on the lives and activities of early clarinetists in Europe and America. Many encyclopedias and dictionaries of musicians such as *The New Grove Dictionary of Music and Musicians* and *The Baker’s Biographical Dictionary of Musicians* provide brief information on prolific

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<sup>1</sup> Pamela Weston, *Yesterday’s Clarinetists: A Sequel*. (Yorkshire: Emerson Edition Ltd., 2002), 15.

clarinetists. The celebrated reference books by Pamela Weston provide more extensive and comprehensive biographies of thousands of clarinetists in Europe, America, and some in Australia and Japan.<sup>2</sup>

When it comes to women and the clarinet, though — women writing for the instrument and women playing it — there is a comparably shorter history and one that has had meager documentation at best. While there are many women clarinetists today, the underrepresentation of women in clarinet history, especially before the twentieth century, is significant due to the sociocultural restrictions during that time. The present study then brings together instrumental historical research and the current identity politics described by the phrase *Women in Music*, that is the intersection of women's studies and music.<sup>3</sup> Many scholars in music have investigated and documented women composers, conductors, and numerous performers including singers, pianists and violinists, as well as the phenomenon of all-women orchestras. However, the documentation of orchestral players, especially of wind instruments, rarely includes more than their names. Information about early women clarinetists, not to mention their "collective experience" specifically as women who made music, is lacking.

One way that women's studies have been brought to bear on clarinet history has been through studying women composers of clarinet music. An example of this kind of

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<sup>2</sup> Pamela Weston, *Clarinet Virtuosi of the Past* (1971), *More Clarinet Virtuosi of the Past* (1977), *Clarinet Virtuosi of Today* (1989), *Yesterday's Clarinetists: A Sequel* (2002), and *Heroes and Heroines of Clarinetistry* (2008).

<sup>3</sup> Judith Tick defines this field as studying "the collective experience of women within Western and non-Western musical traditions," with an emphasis on "women's socialization and education." See Tick, et al. "Women in Music." *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed March 11, 2017, <http://www.oxfordmusiconline.com.proxy.lib.ohio-state.edu/subscriber/article/grove/music/52554>.

scholarship is Elsa Ludewig-Verdehr and Jean Raines' two-part article, "Music for Clarinet by Women Composers," published in 1981 in the quarterly journal *The Clarinet*. Later, more thorough research on the same subject was presented in Melanie Ann Richards's D.M.A. document: *A Selected Bibliography of Music for Clarinet and One Other Instrument by Women Composers* (1993), and Anne Alyse Watson's D.M.A. document: *Selected Works by Female Composers Written for the Clarinet During the Nineteenth Century* (2008). Such research doubtlessly has been an influence on and resource for several clarinet recordings and performances featuring music by women composers. Much less attention has been paid to the roles of women as clarinet soloists, orchestral players, and teachers who also contributed to the clarinet community. This study aims to fill this gap, compiling and discussing documentary information on significant woman clarinet players in the 19th and early 20th centuries, with a reliance mostly on secondary sources.

In *The Clarinet*, Jean-Marie Paul's article (2010) provides a list of women clarinetists who won prizes at the Paris Conservatory. The list begins as late as 1974, the first year a woman won such an award. Besides the women clarinetists mentioned in Weston's books and Jane Ellsworth's dissertation, *The Clarinet in Early America 1758-1820*, the history of women clarinetists of the 18th and 19th centuries has hardly been studied, or presented in a way is comprehensive or chronological.

This chapter provides the background of this research and the study's objectives. Corresponding with *first-wave feminism*, *first-wave women clarinetists* refers to the trailblazing women of the nineteenth and early twentieth centuries, specifically born before 1930, who made clarinet playing acceptable politically, socially, and economically

for later generations of women. The purpose of this research is to promote awareness of the roles, experiences, and achievements of women involved in the clarinet's history during the nineteenth and the early twentieth centuries, many of whom have been discounted or forgotten, or even entirely unrecognized.

*Chapter Two: Historical Overview* provides an overview of the clarinet and its players including the composers and repertoire associating with them. Also included is history of women in music and their relationship with the orchestral instruments, especially wind instruments. Chapters Three through Six report on the findings of the trailblazing women clarinetists born before 1930, who paved the path, for women of later generations, to be taken seriously in the profession. *Chapter Three: Women Clarinet Soloists* presents biographies of women clarinetists who were active as soloists. *Chapter Four: Women Clarinetists in Orchestras and Bands* includes research regarding the all-women orchestras in America, and provides information focusing on the clarinetists of the American all-women orchestras and bands. *Chapter Five: Women Clarinet Pedagogues* discusses the role of women as clarinet teachers, and provides information about their lives, activities, and contributions as educators or scholars. *Chapter Six: Women Clarinetist-Composers* presents biographies and works of women composers who played the clarinet as one of their instruments. *Chapter Seven: Conclusion* summarizes the research findings and draws a conclusion, as well as indicates some of the implications of the findings. Limitations of the research and suggestions for further research in this field are considered.

*Appendix A: Women Clarinetists Compendium* provides a future framework on the documentation of women clarinetists. It contains a compilation of selected women



clarinetists and their achievements from the earliest documented to present, including, where applicable: first name, maiden name, married name, published name or pseudonyms, dates, regions, achievements and contributions such as: compositions, commissions, dedications, publications, discographies.

*Appendix B: All-inclusive Chronology* is intended to provide a more enriching and inclusive view of the clarinet history. It contains a timeline of the clarinet history, which includes the men as well as the women discussed in this research.

*Appendix C: Women Clarinetists Portraits* is a collection of photographs of women clarinetists discussed in this research. Included also in this appendix are some photographs of orchestras and bands, which show evidence of their clarinetists.

In addition to recounting the history of women clarinetists, this research aims to become a resource for a retrospective study of women clarinetists and a source of inspiration and role models for clarinet enthusiasts of all genders.

## CHAPTER 2: HISTORICAL OVERVIEW

*“Is music by women excluded from study because it is deemed to be of inferior quality in comparison with music by men?” – Karin Pendle, musicologist, author and editor of Women & Music.*<sup>4</sup>

This chapter first reviews the clarinet history focusing on the prominent clarinetists and composers as well as repertoire associating with them. The key factors to women’s involvement, or lack there of, in the clarinet history will be examined in the following sections.

### **The Clarinet and Its Players**

Developed from the single-reed predecessor called the chalumeau, the clarinet, sometimes known as the mock trumpet, was invented by a German woodwind instruments maker Johann Christoph Denner (1655-1707) around 1700.<sup>5</sup> Following the flute, oboe, and bassoon, the clarinet became the youngest member of the orchestral wind section. Right away composers started to write music for the clarinet. For example, the clarinet was included in the score of J.A.J. Faber’s Mass (1720), Georg Philipp

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<sup>4</sup> Karin Pendle, ed., preface to *Women & Music: A History*, 2<sup>nd</sup> ed. (Bloomington, IN: Indiana University Press, 2001), viii.

<sup>5</sup> Eric Hoeprich, *The Clarinet* (New Haven: Yale University Press, 2008), 21.

Telemann's cantata for Whitsunday (1721), and Antonio Vivaldi's three concertos for mixed woodwinds written during the 1730s.<sup>6</sup>

As more clarinetists emerged, composers were inspired by the sound of the clarinet and began to write more music featuring the clarinet as the solo instrument. The earliest concertos featuring the clarinet can be traced back to the late 1740s. Inspired by woodwind doubler, clarinetist Johann Reusch (c.1710-1787), Johan Melchior Molter (1696-1765) wrote six concertos for him.<sup>7</sup> During the 1770s, one of the first great clarinetists, Josef Beer (1744-1812) formed a close relationship with Johann's son, Carl Stamitz of Mannheim. Stamitz composed eleven clarinet concertos, six of which were possibly written for Beer.<sup>8</sup> Viennese court clarinetist, Anton Stadler (1753-1812) and his newly invented clarinet which extended to low C, called the basset clarinet, inspired Mozart to compose the famous *Clarinet Quintet, K. 581* (1789), *Concerto in A Major, K. 622* (1791), as well as the clarinet and basset horn obbligatos in *La clemenza di Tito* (1791).<sup>9</sup> Clarinetist Joseph Bähr (1770-1819) of the Wallerstein court influenced Friedrich Witt to compose several chamber works and a concerto (1794) for him. Bähr was the first to premiere Beethoven's *Quintet Op. 16 for piano and winds* (1797), *Sextet Op. 71* (1796), *Septet Op. 20* (1799-1800), *Trio Op. 11* (1800). Joseph Friedlowsky (1777-1859) who also worked with Beethoven after Bähr's death, influenced and premiered Spohr's *Octet Op. 32* (1814). Friedlowsky's pupil, Count Ferdinand Troyer

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<sup>6</sup> David Pino, *The Clarinet and Clarinet Playing* (New York: Dover Publications, Inc., 1980), 234.

<sup>7</sup> Pamela Weston, "Players and Composers," in *The Cambridge Companion to the Clarinet*, ed. Colin Lawson (Great Britain: Cambridge University Press, 1995), 92.

<sup>8</sup> *Ibid.*, 93.

<sup>9</sup> *Ibid.*, 93.

(1780-1851) was the dedicatee of a few works by the Archduke Rudolph of Austria and Johann Peter Pixis. In 1824, Troyer commissioned Schubert's *Octet D803*.<sup>10</sup>

During the nineteenth century, the clarinet started to gain popularity, an era referred to as the "Golden Age" of the clarinet. Clarinet repertoire increased as many virtuoso clarinetists inspired composers. The court clarinetist and clarinet teacher of Duke Günther I of Sondershausen, Simon Hermstedt (1778-1846), influenced many composers to write music for him and his instrument. Along with Eberwein, Methfessel, and Spaeth, Spohr was one of the best-known composers who dedicated his works to Hermstedt. Together they produced and premièred several works for clarinet including *Concerto No. 1, Op. 26* (1808), *Alruna Variations* (1809), *Concerto No. 2, Op. 57* (1810), *Potpourri, Op. 80* (1811), *Fantasie und Variationen, Op. 81* (1814), *Concerto No. 3, WoO 19* (1821), *Concerto No. 4, WoO 20* (1828). Meanwhile, one of the most respected clarinetists, Heinrich Baermann (1784-1847), was employed in the court orchestra at Munich. Baermann's virtuosic playing influenced many composers such as Peter von Winter, Peter von Lindpaintner, Danzi, Meyerbeer, and Mendelssohn. One of the most important composers to write for Baermann was Weber, whose solo clarinet works for Baermann since 1811 include: *Concertino Op. 26*, *Concerto No. 1, Op. 73* and *No. 2, Op. 74*, *Sylvana Variations, Op. 33*, *Quintet, Op. 34*.<sup>11</sup> The clarinetist who played all of the premières of Reicha's twenty-four wind quintets, Jacques-Jules Boufil (1783-1868), was the dedicatee of Reicha's *Clarinet Quintet Op. 89* (c. 1809).<sup>12</sup> Richard Mühlfeld (1856-

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<sup>10</sup> Ibid., 94.

<sup>11</sup> Ibid., 94-5.

<sup>12</sup> Ibid., 96.

1907) was the clarinetist, also violinist, of the Meiningen orchestra. His clarinet playing inspired Brahms, who had been retired for nearly a year, to compose chamber works for clarinet including *Trio Op. 114* (1891), *Quintet Op. 115* (1891), and two sonatas *Op. 120* (1894). These works for clarinet have become standard pieces in the clarinet repertoire. Other notable clarinetists and works dedicated to them are found in Table 1.<sup>13</sup>

Table 1. Other Notable Clarinetists and Works Dedicated to Them

<i>Clarinetists</i>	<i>Compositions</i>
Alessandro Abate	Rossini's <i>Introduction, Theme and Variations</i> (1809)
Benigni	Donizetti's <i>Studio Primo</i> for solo clarinet (1821)
Cyrille Rose	Widor's <i>Introduction et Rondo Op. 72</i> (1898)
J. Kürmeyer, K. Wagner	Reger's two sonatas <i>Op. 49</i> (1900)
Prospère Mimart	Debussy's <i>Première Rapsodie</i> (1910)
Edmondo Allegra	Busoni's <i>Concertino Op. 48</i> (1918)
Werner Reinhart	Stravinsky's <i>Three Pieces</i> (1919)
Philipp Dreisbach	Hindemith's <i>Quintet Op. 30</i> (1923) and <i>Sonata</i> (1939)
Louis Cahuzac	Milhaud's <i>Sonatine Op. 100</i> (1927)
Aage Oxenvad	Nielsen's <i>Concerto Op. 57</i> (1928)
Woody Herman	Stravinsky's <i>Ebony Concerto</i> (1945)

In the twentieth century, the English clarinetist Frederick Thurston (1901-53) influenced many English composers to write for clarinet such as Alan Rawsthorne, Elisabeth Lutyen, Elizabeth Maconchy, Malcolm Arnold, and Herbert Howell.<sup>14</sup>

To display the full capability of the clarinet and showcase the performers' technique on the instrument, some clarinetists became composers themselves. Their

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<sup>13</sup> Ibid., 99-100.

<sup>14</sup> Ibid.

compositions are significant contributions to the clarinet history and repertoire. Some of the earliest clarinetist-composers were Joseph Beer (1744-1812) who established the French style of playing (characteristic of the light delicate sound, and florid and brilliant technique), and Franz Tausch (1762-1817) of the German style (characteristic of the rich sound and expressiveness).<sup>15</sup> Tausch and his father, Jacob, were clarinetists of the Berlin court orchestra. Franz Tausch composed numerous concertos involving difficult techniques that led to a greater understanding of the instrument's potential.<sup>16</sup> Napoleon's clarinetist, Jean-Xavier Lefèvre (1763-1829) composed several works for the clarinet; six clarinet concertos, two Symphonie concertantes for two clarinets, *Méthode de clarinette*, *Calpigi for solo clarinet*, six *Grandes sonates*, six *Duos Op. 1-4, Op. 8-11*, and *Op. 13*, to name a few.<sup>17</sup> Tausch's pupil, Bernhard Henrik Crusell (1775-1838) was a Finnish clarinetist-composer. Crusell composed three clarinet concertos, three quartets, Variations on a Swedish drinking song, three Progressive Duets, and a Concertante for clarinet, horn, and bassoon.<sup>18</sup> A clarinetist-inventor, Iwan Müller (1786-1854) composed his own seven concertos featuring his newly invented thirteen-keyed clarinet called clarinette omnitonique or Müller system. Numerous concertos were written for Müller's new clarinet including those by Riotte (1809), Schneider (1809), and Reicha (1815).<sup>19</sup> Another clarinetist-inventor who helped develop the Boehm system clarinet, which is

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<sup>15</sup> Pamela Weston, *Clarinet Virtuosi of the Past* (Great Britain: Emerson Edition Ltd., 2008), 29.

<sup>16</sup> Weston, "Players and Composers," 93.

<sup>17</sup> Weston, *Yesterday's Clarinetists: A Sequel*, 100.

<sup>18</sup> Pamela Weston, *Heroes and Heroines of Clarinetistry* (Victoria, BC, Canada: Trafford Publishing, 2008), 96.

<sup>19</sup> Hoeprich, *The Clarinet*, 150.

widely used today, was Hyacinthe Klosé (1808-80).<sup>20</sup> Like Müller, Klosé wrote many of his compositions and studies and had many compositions dedicated to him by other composers. The following are pieces he wrote while serving as a professor at Paris Conservatoire: 8 Airs varies, 15 Solo, *Duetтино Concertino*, *Trois Duos Concertants*, and his best-known clarinet studies - *Méthode complète de clarinet*.<sup>21</sup> Italian clarinetist Ernesto Cavallini (1807-1874), also known as “Paganini of the Clarinet,” had composed a substantial number of works for the clarinet. Prominent clarinet music by Cavallini includes clarinet concertos, *Adagio & Tarantella*, *Fantasia on motives from La Sonnambula*, 3 *Variations on the Russian Romance “Oh! Dites lui!”*, and 30 *Caprices Op. 1-5*.<sup>22</sup> A pupil of Cyrille Rose at Paris Conservatoire, Louis Cahuzac (1880-1960) composed for clarinet: *Arlequin for solo clarinet*, *Cantilène*, *Fantaisie variée sur un vieil air Champêtre*, *Pastorale Cévenole*, *Variations sur un Air du Pays d’Oc*.<sup>23</sup> In Pamela Weston’s research, she reported, “of the clarinetist-composers, [Bernhard Henrik] Crusell is by far the most popular, with Heinrich Baermann and Iwan Müller coming second, Franz Tausch third.”<sup>24</sup>

Clarinetists who greatly contributed to the clarinet repertoire are also those who commissioned. Benny Goodman (1909-86), known as the King of Swing, was one of the most significant. Goodman was very successful in the Jazz idiom. He was a pioneer in his field; he was one of the first white bandleaders to hire black musicians to join his

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<sup>20</sup> Weston, “Players and Composers,” 95-6.

<sup>21</sup> Weston, *Yesterday’s Clarinetists: A Sequel*, 88-89.

<sup>22</sup> Ibid., 52-53.

<sup>23</sup> Ibid., 49.

<sup>24</sup> Pamela Weston, *More Clarinet Virtuosi of the Past* (London: Halstan & Co. Ltd., 1977), 17.

ensemble. At Carnegie Hall, his jazz concert was sold-out, in 1938. Goodman and his big band became legendary. Goodman also appreciated classical repertoire, perhaps from his early training with Franz Schoepp, a member of the Chicago Symphony Orchestra. Goodman had recorded works by Milhaud, Nielsen, Weber, Mozart, Poulenc, Debussy, and Stravinsky. Goodman influenced and commissioned many twentieth-century classical music composers. Besides the many works written for him, Goodman's own commissions include Bartók's *Contrast* (1938), Hindemith's *Concerto* (1947), and Copland's *Concerto* (1947).<sup>25</sup>

Thus far, the majority of prominent figures presented in the history of clarinetists were men. However, there were some women who contributed significantly to the history. Unfortunately, these women clarinetists were lesser known or have been largely ignored. To name a few, these early women clarinetists were: **Caroline Schleicher Krähmer** (1794-c.1850), the first woman clarinetist ever documented; **Margaret Knittel** (1788-unknown), the first woman clarinetist to appear in America and the first woman basset hornist; **Pauline Juler** (1914-2003), the dedicatee of Finzi's clarinet works; **Pamela Weston** (1921-2009), one of the most celebrated clarinet scholars; **Thea King** (1925-2007), the dedicatee of Blake's *Concerto*, Frankel's *Quintet Op. 28*, Jacob's *Mini Concerto*, Maconchy's *Fantasia*, Rainier's *Concertante for Two Winds*; **Georgina Dobrée** (1930-2008), a pioneer solo basset hornist and the dedicatee of Lutyens' *This Green Tide for Basset Horn and Piano* and *Fantasia Trio Op. 55*, as well as Jacob's *Miniature Suite for Clarinet and Viola*.

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<sup>25</sup> Hoeprich, *The Clarinet*, 310.



Today's many prolific women clarinetists are greatly contributing to the clarinet and musical world through performing, commissioning, collaborating with composers, forming and enriching new mediums of ensembles, as well as teaching and recording. Significant contemporary women clarinetists include: **Elsa Ludewig-Verdehr** (b.1936), a founding member of the Verdehr Trio; **Suzanne Stephens** (b.1946), the dedicatee of Stockhausen's clarinet works; **Sabine Meyer** (b.1959), a founding member of the Trio di Clarone and the dedicatee of Genzmer's *Concerto of 2 clarinets* and *4 Duos for 2 clarinets*, Heider's *Ritorno for 3 basset-horns*, Wüsthoff's *Concerto*, and Zimmermann's *Trio for violin, clarinet and piano*; **Emma Johnson** (b.1966), the dedicatee of Dankworth's *Suite for Emma*, Proctor's *Witz*, Berkeley's *Flighting*, and Reade's *The Victorian Kitchen Garden*; **Sharon Kam** (b. 1971), première performances of Penderecki's *Clarinet Concerto* and *Quintet*; **Janet Hilton**, the dedicatee of Alun Hoddinott's *Concerto No. 2 Op. 128* (1986), John McCabe's *Concerto* (1977), Edward Harper's *Concerto* (1982), Elizabeth Maconchy's *Concertino for Clarinet and Small Orchestra* (1984); **Caroline Hartig** (b. 1961), the commissioner of Libby Larsen's *Dancing Solo* (1994) and dedicatee of Larsen's *Bally Deux* (2001); **Victoria Soames** (b. 1959), the commissioner of Thea Musgrave's *Autumn Sonata Concerto for Bass Clarinet and Orchestra* (1993) and a founding member of the Mühlfeld Ensemble.

In the twentieth century, women began to gain more recognition and started appearing in the clarinet history. While there are many notable women clarinetists today, there were only a few women in the past who were documented. The next section will examine the attributions to the lack of women clarinet soloists and/or players in orchestras in the past, and to some extent in the present.

## Women in Music

In order to understand the relationship between women and the clarinet, it is necessary to understand the development of women in music history. It was not until the 1960s and 1970s that music scholars, influenced by the feminist movement, began to pay attention to the work of women. Prior to this time, the work of women had been largely ignored by the standard music history.<sup>26</sup> In her article *Gender, Professionalism and the Musical Canon*, Marcia J. Citron viewed these absences as a concern because it “denies validity, voice, and authority” to women from the past to present.<sup>27</sup>

There were also other factors contributing to the lack of women’s involvement in music history. Studies show that women were faced with many barriers of prejudice against their gender, such as discrimination in education, social, and economic restrictions. They were denied publication of their works and a place for their performances. As a result, women were assumed to lack the ability to be creators – a biased assumption which may have been made without considering the sociological, cultural, historical, economical, and political aspects of the time and place.

Even though standard music history often fails to mention women and their barriers, women have been involved in music performance, composition, teaching, and patronage since the time of Ancient Greeks. As performers, it was more common for women to become singers than instrumental musicians. Though singing was considered socially more acceptable for women, early women singers still had to compete with

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<sup>26</sup> Pendle, preface, vii.

<sup>27</sup> Marcia J. Citron, “Gender, Professionalism and the Musical Canon,” *The Journal of Musicology* 8, no. 1 (1990): 104.

castrati for their place to perform for centuries.<sup>28</sup> Women instrumentalists faced sex prejudice and were discriminated against for opportunities to adequate education and public performances.

### ***Women Instrumentalists***

Despite their own kinds of barriers, women instrumentalists have been performing and providing music since the very beginning. In the Middle Ages, French women played musical instruments as *troubairitz* (female troubadour) and *jouglersesses*, as amateur musicians. The instruments commonly used by women were stringed instruments such as the harp, psaltery, fiddle, and lyre.<sup>29</sup> In the late Renaissance, women played a wide variety of instruments at Italian convents. The nun's ensemble at San Vito was reported to have twenty-three instrumentalists of cornets, trombones, violins, *viole bastarde* (lyra-viols), harps, lutes, cornamuses (bagpipes), recorders, and harpsichords.<sup>30</sup> However, the professions of instrumentalist or church musician would remain almost exclusively male. Women began to vanish from the recorded history of that time, as there was a necessity to pursue a vocation as wife or nun.<sup>31</sup>

During the seventeenth century, orphanages (*ospedali*) in Venice became conservatories, providing Venetian girls opportunities for training and performing in

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<sup>28</sup> Barbara Garvey Jackson, "Musical Women of the Seventeenth and Eighteenth Centuries," in *Women & Music: A History*, ed. Karin Pendle (Bloomington, IN: Indiana University Press, 2001), 97.

<sup>29</sup> Carol Neuls-Bates, ed., *Women in Music: An Anthology of Source Readings from the Middle Ages the Present* (New York, N.Y.: Harper & Row Publishers, Inc., 1982), 21-28.

<sup>30</sup> *Ibid.*, 43.

<sup>31</sup> Karin Pendle, "Musical Women in Early Modern Europe," in *Women & Music: A History*, ed. Karin Pendle (Bloomington, IN: Indiana University Press, 2001), 91.

orchestras. They played the violin, flute, organ, oboe, bassoon, cello, double basses, French horn, and harpsichord.<sup>32</sup> For public audiences, they only performed within their institutions. As public concerts began to emerge in the seventeenth and eighteenth centuries, women musicians were discouraged from presenting their music to the general public. Women became restricted to domestic music making as singing and playing piano in the home gained popularity. They provided entertainment in the home, an activity that was believed to improve their marriage possibilities. Female amateurs at this time typically played the piano, harp, and guitar.<sup>33</sup> Alternatively, the academies of Italy as well as salons in France and Germany became the venue providing private forums for musical activities.<sup>34</sup> By the late eighteenth century, women instrumentalists started to emerge as concert pianists and violinists.<sup>35</sup>

Philosophers such as Jean Jacques Rousseau (1712-1778) and Wilhelm von Humboldt (1767-1835) had influenced all the arts of the nineteenth century. Their philosophy formed the attitudes toward women and their place in the society. They believed that women were passively receptive and less creative, belonged in domestic life to take care of the home and family, and ought to be modest, and that women's education ought to be relative to men.<sup>36</sup> Thus, in the nineteenth century, women were restricted from taking music too seriously, publishing music under their own names, being

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<sup>32</sup> Neuls-Bates, *Women in Music*, 65-68.

<sup>33</sup> Ibid., 73.

<sup>34</sup> Jackson, "Musical Women of the Seventeenth and Eighteenth Centuries," 136.

<sup>35</sup> Neuls-Bates, *Women in Music*, 85.

<sup>36</sup> Nancy Reich, "European Composers and Musicians, ca. 1800-1890," in *Women & Music: A History*, ed. Karin Pendle (Bloomington, IN: Indiana University Press, 2001), 148.

compensated for their teaching, and appearing in public.<sup>37</sup> Many conservatories were founded in the nineteenth century, such as conservatory of: Paris (1795), Milan (1807), Vienna (1817), Brussels (1832), Leipzig (1843), Cologne (1850), Dresden (1856), Bern (1857), Berlin (1869), Frankfurt (1878), and the Royal Academy of Music (1823) in London. These institutions admitted female students, however, subject to special conditions.<sup>38</sup> Female students were also discouraged from studying orchestral instruments in the conservatories.

The piano was considered suitable for women, along with the harp. Several women pianists were celebrated as world-class artists in the nineteenth century. Among many women pianists, the best known was, of course, Clara Schumann (1819-1896), whose successful musical careers were as a solo pianist, composer, and teacher. Performed almost exclusively by women, the harp was considered as a solo and orchestral instrument. The harpists were the first women to be accepted to play in orchestras. Contrary to the harp and piano, string instruments were widely believed to cause women performers to look unattractive while playing. Therefore, strings instruments in the early nineteenth century were considered unfeminine. It was not until 1870 that the violin became more acceptable for women. Later, they also started to play flute and lower strings.<sup>39</sup> Yet women were forbidden to participate in the orchestra. In the last decades of the century, women instrumentalists who had been denied entry into

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<sup>37</sup> Ibid.

<sup>38</sup> Ibid., 149.

<sup>39</sup> Neuls-Bates, *Women in Music*, 192-3.

orchestras became soloists or formed their own all-women string quartets and all-women orchestras.<sup>40</sup>

### ***Women and Wind Instruments***

With the exception of women instrumentalists of Italian convents in the late Renaissance and the Venetian conservatories during the seventeenth and eighteenth centuries, it was not until the latter half of the nineteenth century that women could begin to play instruments other than the piano, harp, and guitar – the so-called “feminine” instruments. As late as the end of the nineteenth century, the flute eventually was deemed acceptable for women.<sup>41</sup> Although discouraged from studying orchestral instruments, there were a number of women instrumentalists, mostly the daughters of professional musicians, who studied privately and had professional careers in the early nineteenth century.<sup>42</sup> As early as 1832, one flutist was featured as soloist at the Leipzig Gewandhaus, a renowned concert hall.<sup>43</sup> Except for the flute, playing instruments that had to be blown by mouth including woodwind and brass instruments, along with the instruments that had to be held between the knees was described as inappropriate or unfeminine for women.<sup>44</sup> The contemporary belief was that women would distort their appearance and simply lacked the strength to play those instruments. Many women wind instrumentalists also joined the all-women orchestra movement to seek more

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<sup>40</sup> Reich, “European Composers and Musicians, ca. 1800-1890,” 170-1.

<sup>41</sup> Neuls-Bates, *Women in Music*, 192.

<sup>42</sup> Reich, “European Composers and Musicians, ca. 1800-1890,” 170.

<sup>43</sup> Ibid.

<sup>44</sup> Anne Alyse Watson, “Selected Works By Female Composers Written for the Clarinet During the Nineteenth Century” (D.M.A. document, Arizona State University, 2008), 2.

opportunities for their musical career during the end of the nineteenth century. This phenomenon will be further discussed in Chapter 4.

In America, the popularity of the band movement started to increase in the nineteenth century, especially the second half. Young girls would receive training from family members and gained experience playing with the family bands – professional groups consisted of family members, usually on brass instruments. Due to the solo potential and the small size, the instrument for young girls usually was the cornet. The band featured female members and children prominently as soloists for their novelty.<sup>45</sup> Dempf claims “this activity and training was the precursor to the vaudeville-style activity for which the earliest all-women groups gained recognition.”<sup>46</sup> Most of 19<sup>th</sup>-century orchestras and bands were exclusively consisted of all male members.

During the twentieth century, American orchestras started to hire women. Ammer reports, “the lesser orchestras were more open. The Civic Orchestra of Chicago, founded in 1918, included twenty-four women by 1921, one of them a clarinetist.”<sup>47</sup> The Pittsburgh Orchestra marked the first mixed American symphony to appoint a woman brass player, hiring Ellen Stone Bodoga as first horn in 1937. During WW II, many women found openings in orchestras. In 1944, trombonist Betty Glover was hired as principal by the Kansas City Symphony. The Boston Symphony, founded in 1881, hired

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<sup>45</sup> Linda Terese Dempf, “All-women Orchestras in the United States and the Story of the Woman’s Symphony Orchestra of Chicago” (PhD diss., Indiana University, 2002), 7.

<sup>46</sup> *Ibid.*, 8.

<sup>47</sup> Christine Ammer, *Unsung: A History of Women in American Music* (Portland, OR: Amadeus Press, 2001), Century ed., 255.

its first woman, bassoonist Ann C. de Guihard in 1945.<sup>48</sup> For most women, these jobs ended after the war when men returned home.

The Boston Symphony also appointed Doriot Anthony Dwyer as principal flutist in 1952, marking her as the first woman to occupy a principal position in one of the top five American orchestras. In 1961, two women woodwind players joined the Los Angeles Philharmonic, Barbara Winters as oboist, and Michelle Zukovsky (née Bloch) as clarinetist. They both experienced sexual prejudice and encountered resistance against them. In an interview, Winters recalled being horrified when someone asked her if she had “slept” with Zubin Mehta. Winters also noted about Michelle Zukovsky that people said she was there because of her father, Kalmon Bloch, who was LA Philharmonic’s former principal clarinet.<sup>49</sup> The Pittsburgh Symphony hired Nancy Goeres as principal bassoonist in 1984, and Cynthia Koledo DeAlmeida as principal oboe in 1991.<sup>50</sup>

Starting in the 1960s, orchestras were required to practice “blind auditions,” a procedure where the candidate for a position performs behind a screen so that the judges could not see the candidate, although the screen is usually removed for the last stage of the process. The record shows the hiring patterns of women musicians by American orchestras increased from 10 to 35 percent during 1970-1996.<sup>51</sup>

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<sup>48</sup> Ibid., 250.

<sup>49</sup> Michele Burke Kirkdorffer, “Trailblazers: American Women Orchestral Oboists” (D.M.A. Thesis. University of Cincinnati College-Conservatory of Music, 2002), 120.

<sup>50</sup> Ibid., 260.

<sup>51</sup> Beth Abelson Macleod, *Women Performing Music: The Emergence of American Women as Classical Instrumentalists and Conductors* (North Carolina: McFarland & Company, Inc., Publishers, 2001), 142.



Between the 1940s and 1980s, the representation of women oboists, English horn players, and bassoonists increased. Women brass players, especially low brass, appear to have had a harder time than woodwind players. In the brass section, women played French horn most, follow by trumpet, trombone, and tuba.<sup>52</sup> However, as can be seen in Table 2 below, the representation of women playing the clarinet was the lowest among other woodwind instruments, with the exception of the 1940s.

Table 2. Instrumental Players in Selected American Symphony Orchestras: Percentage Female<sup>53</sup>

<i>Decades</i>	<i>1940s</i>	<i>1950s</i>	<i>1960s</i>	<i>1970s</i>	<i>1980s</i>
Number of Orchestras	47	63	36	49	44
Flute/Piccolo	44	43	44	54	61
Clarinet	14	10	9	16	12
Oboe/English Horn	3	21	19	30	41
Bassoon	19	14	12	22	36
Trumpet	8	5	2	5	5
Trombone	6	5	4	2	3
French Horn	18	14	12	16	27
Tuba	7	2	0	0	2

American orchestras generally hire more women than do European orchestras. Meanwhile in Europe, the sexist prejudice in the performing arts seems to be more pervasive in Germany than in other countries. For example, Herbert von Karajan, conductor of the Berlin Philharmonic, had conflict with the orchestra when he selected a

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<sup>52</sup> Ibid., 142.

<sup>53</sup> Ibid., 143.

woman clarinetist to join in 1983. Many orchestra members refused to accept her because of her gender. Karajan had canceled concerts, television appearances, and recording sessions until she was hired. At the end, she did not take the job after all.<sup>54</sup> This woman clarinetist was the 23-year-old Sabine Meyer, who is one of the most celebrated clarinet soloists today. As late as 1997, the Vienna Philharmonic finally admitted its first woman, the harpist Anne Leikes, for the first time.<sup>55</sup> Evidence shows that the underrepresentation of women in the standard clarinet history stems both from restrictions on their participation. Besides, most female clarinet students switched to oboes early in their career.<sup>56</sup> Additionally, poor documentation of their lives and activities attributes to this absence.

Before the eighteenth century, women played a variety of instruments, mostly stringed. Women orchestral players could train and perform only in convents and conservatories, but not professionally. There, women were allowed to play various wind instruments. They were documented as performing the flute, oboe, bagpipe, recorder, bassoon, cornet, trombone, and French horn. There was no record of women playing the clarinet. The reason was that the clarinet was not yet invented until ca. 1700. However, one could conjecture that, if there were clarinets, women might possibly have played them as well, since recorders and bagpipes were considered acceptable. Since the invention of the clarinet at the beginning of the eighteenth century, more investigation

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<sup>54</sup> Karin Pendle and Robert Zierolf, "Composers of Modern Europe, Israel, Australia, and New Zealand," in *Women & Music*, ed. Karin Pendle (Bloomington, IN: Indiana University Press, 2001), 264-265.

<sup>55</sup> Macleod, *Women Performing Music*, 141.

<sup>56</sup> Kirkdorffer, "Trailblazers: American Women Orchestral Oboists," 38.

needs to be done closely on the Venetian conservatories wind instrument students during that century to determine if they were using any chalumeau or early clarinets in their ensembles.

In the following centuries, women were restricted to play “feminine” instruments such as harp, piano, guitar, and sometimes violin. Not until the late 1800s were the flute and low strings considered acceptable for women to play. Not much later, women could study other orchestral instruments, including the clarinet. However, they were still denied participation in orchestras. The record of female students who studied the clarinet in each conservatory during the nineteenth century are still inadequately documented.

In response to admittance in orchestras, women formed their own ensembles. Women clarinetists did exist playing in those all-women groups. Some clarinetists became soloists. However, the documentation of their activities is insufficient. The absence of women in the standard clarinet history can indeed be viewed as a concern since it denies the “validity, voice, and authority” of women in the clarinet community from the past to present.<sup>57</sup>

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<sup>57</sup> Citron, “Gender, Professionalism and the Musical Canon,” 104.

### CHAPTER 3: WOMEN CLARINET SOLOISTS

As presented in the first section of Chapter 2, most, if not all, celebrated clarinet soloists in the eighteenth and nineteenth centuries were men. Only a few women emerged as soloists, in the face of the social and educational restrictions. Considered inappropriate for women to play the clarinet at the time, some women received the training privately, usually from their professional-musician parents. Some female students with special talents were accepted to study in the conservatories that were forming in the 1800s. However, they were still discouraged from studying the clarinet and denied participation in the orchestras. This reason might have propelled women clarinetists to pursue the solo career.

After the acceptance of women into conservatories, the number of women who played woodwind instruments increased, especially on the clarinet during the first half of the twentieth century.<sup>58</sup> Interestingly, since the opening of the Paris Conservatory in 1795, evidence reveals that as late as 1974, women clarinetists started to win in competitions at the Conservatoire. Specifically, Edwige Caquet (Giot), pupil of Ulysse Delecluse was the first woman to win a prize at the Paris Conservatoire.<sup>59</sup> While there is much information written about women clarinet soloists today, writings centering on

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<sup>58</sup> Melanie Ann Richards, "A Selected Bibliography of Music for Clarinet and One Other Instrument by Women Composers" (Doctor of Musical Arts document, The Ohio State University, 1993).

<sup>59</sup> Jean-Marie Paul, "Female Clarinetists in France," *The Clarinet* 38, no. 1 (December 2010): 48-49.

early women clarinet soloists were historically neglected and lack comprehensive information, even though their achievements and contributions deserve a place in our history. The following information provides biographies of first-wave women clarinet soloists born before 1930, and is arranged chronologically.

**Josepha Schleicher, née Straßburger** (Date of birth: unknown)

From the Swiss town of Mammenbach, Caspar Straßburger was a musician and a father of five children. Josepha Straßburger was the oldest daughter. She was trained to sing and play the clarinet and violin. Her birthdate and location are unknown. She married bassoonist Franz Josef Schleicher (? -1819). Josepha Schleicher continued her musical career by singing together with her husband. They moved to Stuttgart on Lake Constance and had thirteen children. Josepha gave her children musical training. The oldest daughter, Cordula Schleicher later became a clarinetist, basset player and violinist. The second oldest daughter was Caroline Schleicher who later became a successful clarinetist, pianist and violinist. Josepha's husband and her these two daughters formed a trio. In 1805, Josepha and her family started to accompany the Schleicher trio on their tours to Southern Germany and Switzerland. In 1809, Cordula got married, and Sophie Schleicher, the younger daughter, filled in her sister's position. Josepha's husband died in 1819. Her own date of death is unknown.<sup>60</sup>

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<sup>60</sup> Sophie Drinker Institute is a research institute specialized in musicological and gender studies in Denmark. Its website, in German language, contains numerous entries of biographies of European women instrumentalists from the 18<sup>th</sup> and 19<sup>th</sup> centuries. The translated information from this website has been consulted with Dr. Arved Ashby. See Freia Hoffmann, "Josepha Schleicher," *Sophie Drinker Institute*, last modified 2009, accessed February 20, 2017, <http://www.sophie-drinker-institut.de/cms/index.php/schleicher-josepha>.

### **Cordula Metzger Ostiggenberg, née Schleicher (1788-1821)**

Cordula Schleicher, Swiss, was the oldest child of the bassoonist Franz Josef Schleicher (? -1819) and the clarinetist and violinist Josepha Schleicher (née Straßburger). Cordula's first instrument was the flute, but she preferred the clarinet, which she secretly practiced the clarinet before receiving lessons from her mom. Trained by her mother, Cordula played the clarinet, basset horn, and violin. Successfully, she gained great acclaim in concertos on the clarinet and the violin. Later, she and her family moved to Stuttgart. She began her career in 1805 in a family wind Trio, father on the bassoon and sister on second clarinet. They performed and toured together in Southern Germany, Tyrol, St. Moritz, and Switzerland. In 1809, Cordula got married and changed her last name to Metzger. Cordula appeared as an orchestral musician in 1806 and from 1812 to 1814 in the orchestra of the Zurich General Music Society.<sup>61</sup> She was the first woman who was appointed as a salaried principal clarinetist in 1812. Her solo performance repertoire included: Crusell's *Concerto No. 1*, Goepfert's *Concerto*, Beethoven's *Wind Octet*, Danzi's *Concertante, op. 47*, and Mozart's "*Parto! Parto!*"<sup>62</sup>

After divorcing her first husband, she remarried a violinist of the General Music Society, Friedrich Christian Ostiggenberg. The couple had a son around 1812 and moved to Pforzheim. On February 22, 1814, she accompanied Alosia Lange on the basset horn in the aria "Non più di fiori" from Mozart's *La Clemenza di Tito K621*. Cordula's father died in 1819 of an illness. Ostiggenberg then took over her father's position. After

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<sup>61</sup> Freia Hoffmann, "Cordula Schleicher," *Sophie Drinker Institute*, last modified 2014, accessed February 20, 2017, <http://www.sophie-drinker-institut.de/cms/index.php/schleicher-cordula>.

<sup>62</sup> Pamela Weston, "Out of Purdah: Three Early 19th-Century Female Virtuosi," *The Clarinet* 31, no. 1 (December 2003): 90-92.

Cordula's death in 1821, her husband moved back to Zurich and was employed in the orchestra of the General Music Society, leaving their son to Cordula's sister, Caroline Schleicher.<sup>63</sup>

**Margaret (Margreta) Knittel (Knidel, Knitel) (1788-unknown)**

Margaret Knittel of Switzerland is the first woman clarinetist on record to appear in America and the world's first woman basset hornist. Before moving to America, Knittel had appeared in a concert in Kassel, Germany in 1816. She received a review from the *Allgemeine Musikalische Zeitung*, stating that "her deliver[y] is cold, her skill trifling, but she received some applause for the unusualness of seeing the instrument played by a lady." Knittel was also believed that she might have been a sister of Caroline Schleicher.<sup>64</sup>

During 1816-1820's, she traveled and performed in Philadelphia, New York, Baltimore, and Charleston. Her performance on the basset horn in an 1817 concert in Philadelphia became the first documented performance on that instrument in America. Jane Ellsworth's research on *The Clarinet in Early America* has traced some primary sources and provided us with some information about Knittel's musical activities as follows.<sup>65</sup>

Born in Zurich, Margaret Knittel arrived in America on November 4, 1816, with her husband Anton on the ship *Amphitrite*. Anton, a musical instrument maker was 33

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<sup>63</sup> Hoffmann, "Cordula Schleicher."

<sup>64</sup> Weston, *More Clarinet Virtuosi*, 141-142.

<sup>65</sup> Jane Ellsworth, "The Clarinet in Early America, 1758-1820" (Electronic PhD Diss. Ohio State University, 2004), 257-265, accessed January 27, 2016, <https://etd.ohiolink.edu/>.

and Knittel was 28 when they both arrived in Philadelphia. On November 19, 1816, Knittel gave a concert at the Masonic Hall in Philadelphia. For this concert she performed Crusell's *Clarinet Concerto*, F. Haffner's *Clarinet Quintet*, and Francis Buhler's *Variations for Clarionet*. On November 26, Knittel was scheduled to perform Hoffman's *Clarinet Quartet* at Mrs. Bastian's concert. However, due to a financial disagreement between the performers, the concert was cancelled. Two days later, Knittel performed Baer's *Concerto*, Tauber's *Variation Clarinetto*, Hoffman's *Clarinet Quartet*, and another variation for clarinet, composer unspecified. Another performance was given with no information on the composers; Knittel played a *Clarinet Quintet* and "The favorite Tyrolean Air, with variations, (by desire)" at Mr. Hupfield's annual concert.<sup>66</sup>

While in Baltimore, Knittel's name was well advertised in the *Federal Gazette* and *Baltimore Daily Advertiser*. On December 18, the newspaper announced that her concert was postponed and advertised, "this Lady's unusual skill and unrivalled Fame on the Clarionett must render her Concert an object of Curiosity, and interest to the lovers of music."<sup>67</sup> On December 20, the advertisement wrote:

Mrs. KNITEL

We have for some time past heard of the performance of this celebrated lady, and we understand that the praise of the Philadelphia amateurs is not beyond her merits, but that she richly deserves all that might be said of Gautier, or any other professor of the first rank on the Clarionett. Her concert here has been announced for this evening at Mr. Bulet's Room, and we must confess that we are anxious to see how this lady will acquit herself—to say the least, it is a novel appearance among us, who have always been led to think that the musical skill, at all events the pretensions of the ladies were confined to the Forte-Piano alone—and in this

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<sup>66</sup> Poulson's *American Daily Advertiser*, December 2, 1816.

<sup>67</sup> *Federal Gazette and Baltimore Daily Advertiser*, December 18, 1816.



instance, we are not led to expect the bare attempt; but as our authority is good, we may promise the realization of all the richness and melody of which that instrument is so capable, combined with a variety and modulation of tone peculiarly her own. This Lady is represented as an accomplished musician, and from her peculiar situation entitled to all the attention which she has received in other cities and, where so much pleasure and novelty is proffered through an innocent and delightful exhibition, we hope but few will be backward in accepting the invitation.<sup>68</sup>

On that evening, Knittel performed Crusell's *Concerto*, Kuffner's *Quintet*, and Hoermann's *Variations*, (*Tyrolese air, merrily*). Knittel had announced another concert in Baltimore for January 3, 1817. However, there was no documented evidence of the performance.

In New York, Knittel's advertisement announced, "Independently of the assistance of gentlemen, first in the profession on music, she will herself perform several solos on the clarinet."<sup>69</sup> Her New York debut occurred on March 11. In this concert she performed Lefèvre's *Concerto*, Küffner's *Quartet*, and Buhler's *The favorite Tyrolese Air, with variations for the Clarionet*. She gave a second concert in New York on April 21. On that concert she performed Crusell's *Concerto*, Sacchini's *Grand Quintetto for clarinet*, and Buhler's *The Tyrolese Air, with variations for the Clarionet*.

Returning to Philadelphia, Knittel gave a concert of the *Tyrolean Air with variations* on May 5, however the program was listed as by Muller.<sup>70</sup> On May 20, Knittel gave another concert at the Masonic Hall. The program included Lefèvre's *Concerto*, *Le Rans de Vaches* (Swiss tune for the clarinet), and *Air, with variations for the Viola, which*

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<sup>68</sup> *Federal Gazette and Baltimore Daily Advertiser*, December 20, 1816.

<sup>69</sup> *New York Evening Post*, March 6, 1817.

<sup>70</sup> *Poulson's American Daily Advertiser*, May 1, 1817.

she played on the basset horn. The composers for the last two pieces were unspecified. In the summer of that year, Knittel appeared and performed at Philadelphia's Vauxhall Gardens. On October 9, she returned to Baltimore and gave a concert at Mr. Bulet's room. Her program included Lefèvre's *Concerto* and *Quartet*, and Buhler's *Variations on the Tyrolesian Air*. In 1818, Knittel announced her last concert in Baltimore scheduled for March 10. As advertised in the newspaper, Knittel gave the performance at Mr. DeClairacq's Assembly Room, where she performed Crusell's *Concerto* and Küffner's *Variations on the Clarinet*.

In 1820, Knittel was in Charleston. She made her debut there on October 23 at Sollee's Concert Hall. In this concert, she performed Crusell's *Concerto*, Küffner's *Quintet* and a set of *Variations*, as well as *Tyrolese Waltz, with Variations* listed as being written by Mozart. The concert was well received. The newspaper *Charleston Courier* wrote the following praise:

The Clarionet is well known to be one of the most difficult instruments in present use; but when in the hands of an able performer, one of the sweetest.—MRS. KNITTEL'S performance on this instrument, has never been equaled by any performer in Charleston, and is, perhaps, equal to any in the United States.—Without pretensions to superiority, her merit shines still more strikingly, and exhibits itself in a more glaring light.

The amateur that listens to her *sweet warbling* on that *harsh instrument*, is delighted; the connoisseur is astonished, and finds her faultless.

With no other recommendation than her merit, she places herself before the public for their encouragement, and it is to be hoped she will receive a share of it.

The rarity of the sight must attract their curiosity, and the superiority of her music, will deserve their liberality.

Several select musicians have offered their services on the occasion, to add to the harmony of the night, and a Ball at the conclusion, will attract the lovers of music and dancing.

PHILO-MERITAS.<sup>71</sup>

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<sup>71</sup> *Charleston Courier*, October 21, 1820.

Thanking her audiences for their kind patronage, she announced in Charleston newspaper a second concert for November 2. However, the concert was postponed to November 6.

This concert was advertised in the newspaper:

Many of the fair sex at this period, are celebrated for their attainments in Music, both vocal and instrumental. The lovers of Music in this city, have lately received a rich feast from the astonishing powers of a female performer\* [footnote: \*Mrs. KNITTEL] on the Clarionet. Her performance on that difficult instrument, at her Concert, imparted satisfaction to the whole audience, who evinced their admiration, likewise, for her soft and sweet manner, in repeated and unbounded applause. I trust while this admired female performer remains among us, that a share of that patronage, which is the characteristic of our citizens towards strangers, will be bestowed.<sup>72</sup>

On this concert, she performed Lefèvre's *Concerto*, Solère's a set of *Variations*, and her own composition entitled "*Tryolcae*." She also played the Fageolette in Hayden's *Hope Told a Flattering Tale*.<sup>73</sup> On November 28, Knittel performed in a benefit concert for Mrs. Chapuis.

In 1821, January 30, Knittel performed Hoffman's *Quartet* and Crusell's *Concerto* for the Union Harmonic Society. On February 12, she performed Duvernoy's *Concerto*, Hoffman's *Quartet*, an air *Hope Told with Variations* which was listed as being by Mozart, and a Swiss air *Rans des Vaches*. She also played her own composition, an air with variations, on the flageolet.<sup>74</sup> On March 3, she played Hoffman's *Quartet*. On August 7, she gave a performance at Mr. Fayolle's Room on Sullivan's Island. Her

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<sup>72</sup> *Charleston Courier*, November 1, 1820.

<sup>73</sup> *Charleston Courier*, November 4, 1820.

<sup>74</sup> Jeremy Montagu defines this instrument as "A duct flute. Simple versions, often known today as tin whistles or penny whistles." See Montagu, Jeremy. "flageolet." *The Oxford Companion to Music. Oxford Music Online*. Oxford University Press, accessed April 11, 2017, <http://www.oxfordmusiconline.com.proxy.lib.ohio-state.edu/subscriber/article/opr/t114/e2567>.

program included works for clarinet: Duvernoy's *Concerto*, Burger's *Air with Variations*, and Crusell's *Quartet*. Works for clarinet and violin duet performed were Kuffner's *Polonaise Duett for Clarionet and Violin* and several national airs. She also played other instrument in this concert. On the flageolet, she played Buhler's *Variations on the Tyrolesian Air*. On the guitar, she performed Zimmerman's *Air with variations*.

In 1824, Knittel performed in Philadelphia. She was believed to live and work there for some years.<sup>75</sup> However, more research needs to be done on the remaining years of Knittel's life.

### **Caroline Krähmer, née Schleicher (1794-c.1873)**

Caroline Schleicher was one of the first female wind players to be documented by historians. See Figure 1 for a portrait of Caroline Schleicher Krähmer. She was a clarinetist, violinist, pianist, guitarist, teacher, and composer. Her grandfather, Casper Straßburger had been a well-to-do peasant who had one son and four daughters. Her parents were professional musicians, Franz Josef Schleicher, a bassoonist, and Josepha Schleicher née Straßburger, a violinist, singer, and clarinetist. Caroline Schleicher was born on December 17, 1794 in Stockach at Lake Constance. She was the second oldest of thirteen siblings - seven brothers and six sisters. They spent time in a foster home due to their mother's lack of time as an active musician. Like her siblings, Caroline returned home at the age of five and started studying music with her parents. She received early instrumental lessons from her mother as well as piano lessons from the choirmaster at Ellwangen.

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<sup>75</sup> Robert A. Gerson, *Music in Philadelphia*, 392.

After her father secured a position in the court orchestra, the family moved to Stuttgart where Caroline and her older sister Cordula received violin lessons from the court violinist Baumiller. Caroline began learning the clarinet from her father at the age of nine. After a few months of lessons on the clarinet, Caroline was able to perform the second part in a trio for two clarinets and bassoon.<sup>76</sup> Together with her sister Cordula on first clarinet and her father on the bassoon, they formed a successful family Trio. Accompanied by the entire family, their first tour started in 1805 to Hechingen, Tyrol and Switzerland. They lived and performed regularly in Zurich for many years. Caroline took violin lessons with Karl Friedrich Orchneral. The Trio also toured during the summer months and praised as the only trio of its kind. When her sister, Cordula, married, Caroline took the first position and her younger sister Sophie filled in the second position. In 1809, the family moved to Baden. There, the Trio performed in the church and town theater. In the Baden Orchestra, Caroline played all solos for clarinet as well as the first violin. She also occasionally conducted and rehearsed the choir. During 1810-11, the family moved again to Aarau. While staying in Aarau during the winter, she gave lessons on the piano and the guitar. There, she also took violin lessons with Zanaboni, the director of the Aarau Orchestra. In 1811, the Trio and their family toured through Bavaria. On a concert at Biberach, the composer Justin Knecht was present and praised Caroline for her charming performance. From 1812 to 1814 the family lived at the court of the Prince of Hohenzollern-Sigmaringen. Between 1814 to 1815, they performed in Freiburg before the Allied Monarchs, as well as in Berne, Karlsruhe and Baden-Baden. In

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<sup>76</sup> Weston, *Clarinet Virtuosi of the Past*, 176.

Munich, she performed a concertino by Goepfert, a clarinetist at the Meiningen court. However, the concert did not receive much praise for it was the home of the great Heinrich Baermann. The *Allgemeine musikalische Zeitung* wrote about her playing that it was too soft.

The family settled in Pforzheim, where her father assumed a position as a municipal musician. As her father's health declined, he was less able to fulfill his duties. Caroline substituted for him until his death in 1819. Caroline played the violin in the Karlsruhe Orchestra, a position offered by the Duke of Baden. There, she had violin lessons with the leader Friedrich Fesca. She also studied figured bass and composition lessons with Franz Danzi, the music director at the time. In Karlsruhe, she performed in museum concerts and gave piano lessons.

In 1821, Cordula died and her son moved in with Caroline. At the age of twenty-eight, Caroline decided to extend her tour while taking care of her sister's son. Caroline "showed great courage and self-reliance for these were not the days for a lady to travel unchaperoned."<sup>77</sup> Together with her nephew, she traveled through Germany (Speier, Landau, Zweibrücken, Mannheim, Worms, Mainz, Biebrich, Darmstadt, Augsburg, Munich) and further to Landshut, Ratisbon, Passau, Linz, and Vienna where she performed before Emperor Franz I in several court concerts. Franz Danzi had given her a recommendation addressed to Ignaz Franz Xaver Ritter von Seyfried with a request for assistance with her concert activities in Vienna.

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<sup>77</sup> Ibid., 178.

At her first appearance performing during the intermission of a Chinese ballet, she played a potpourri for clarinet by Danzi at the Theater an der Wien on February 14. The audiences were astonished by Caroline's grace and virtuosity on the clarinet, an instrument usually played by men. On February 27, 1822, she gave a private concert in the Saale des Musikvereins. There, she performed Weber's *Concertino* and some variations of her own compositions. She was praised for her lovely, graceful, and delicate performance on the clarinet, especially of her abilities to decrescendo and play pianissimo. On the violin, she performed Danzi's *Potpourri*, on which she received compliments on her pure intonation, and good bow-technique. On March 4, she played a concerto by Goepfert, variations for clarinet by herself, and "Parto! Parto!" from Mozart's *Titus*, at the Kärnthnertheater. Here she met the first oboe Ernst Krähmer, whom she later married.

On September 19, 1822, Caroline Schleicher married Johann Ernst Krähmer (1795-1837) in St. Stephen's Cathedral in Vienna. According to Beethoven's conversational notebooks, Beethoven attended the Krähmer couple's performances on a couple of occasions. These concerts were on October 27, 1822, March 7, 1824, and again in December 1824. In 1825, the couple performed in Prague, Karlovy Vary, Teplice and Dresden. They performed before Weber's patrons, the Queen and the King of Saxony in Pillnitz, as well as two concerts in Karlsbad with singer Henriette Sontag. In 1825, she composed *Sonatine pour Piano avec Clarinette ou Violon oblige*, published by Sauer and Leidesdorf. Unfortunately, many of her arranged works for violin and clarinet are now lost. Ernst Krähmer composed *Duo Concertante for Oboe and Clarinet* for himself and his wife in 1835.

Ernst and Caroline Krähmer had ten children, five of whom survived. The oldest son Karl (ca. 1824) played violin and piano. During 1834 to 1835, the family went on concert tours to Salzburg, Munich, Switzerland, and the Rheinghenden. On January 16, 1837, her husband died. Caroline worked as an instrumental teacher in Vienna. In 1837, Caroline and her son Karl performed in Vienna. She performed with her two sons Karl and Ernst (ca. 1827) and played a trio for clarinet, piano, and cello, in Vienna in 1839, and Augsburg in 1840. Leopold Jansa, a Viennese composer dedicated his *Concerto for Clarinet and Cello* to Krähmer and her son, Ernst. She gave the last concert in 1847, with her son Ernst, who had studied at the Conservatory and was now a cellist at the Grazer Theater. In 1856, when she was 62 years old, a report claimed that Caroline intended to make a major tour. However, further proof is missing. Her repertoire for the clarinet included works by Jansa, Kreutzer, Tausch, Göpfert, Krommer, Beethoven, Danzi, Weber, Meyerbeer, Franz Pechatscheck. Caroline is thought to have died in Vienna in April 1873.<sup>78</sup>

**Sophie Schleicher** (Date of birth: unknown)

Sophie Schleicher was a daughter of the bassoonist Franz Josef Schleicher (? - 1819) and the clarinetist and violinist Josepha Schleicher née Straßburger. Sophie was the younger sister of clarinetists Cordula and Caroline. Sophie also became a clarinetist. When the older sister Cordula got married, Sophie joined the family Trio. Caroline moved to Cordula's first position, and Sophie filled the second position. With their father

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<sup>78</sup> Freia Hoffmann, "Caroline Krähmer," *Sophie Drinker Institute*, last modified 2009, accessed February 25, 2017, <http://www.sophie-drinker-institut.de/cms/index.php/kraehmer-caroline>.



on the bassoon, the Trio took part in the church and theater music in Baden in 1809.<sup>79</sup>

The information regarding her dates of birth and death is still unknown and research needs to be done.

### **Frances Thomas (after 1843-1925)**

Freia Hoffman has provided Frances Thomas information as follows.<sup>80</sup> Frances Thomas was born in England. Her birth information is still unclear. Her birth year was estimated to be after 1843. Thomas was a daughter of the Anglican clergyman named John Thomas. She had two sisters. Frances' older sister, Florence Ashton Marshall (née Thomas) (1843-?) was a musician and a writer. Bertha Thomas (1845-1918) was a writer. Like her sister, Florence Ashton Thomas, Frances Thomas graduated from the Royal Academy of Music in London and became a successful British clarinetist and pianist.

At the Royal Academy of Music (RAM), Thomas studied the clarinet with Henry Lazarus (1815-1895). During her studies, she participated in the university orchestra, an activity that Lazarus thought "was still something different," not exactly the picture of encouragement.<sup>81</sup> On June 18, 1874, she performed in a students' concert in the Hanover Square Rooms with the pianist Mrs. Marshall (Freia Hoffman suggests that Mrs. Marshall was possibly Frances' sister), and the cellist Pettit. They performed Beethoven's *Trio B major Op. 11*. In July 1875, Thomas received a bronze medal for her performances in the clarinet department.

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<sup>79</sup> Ibid.

<sup>80</sup> Annkartrín Babbe, "Frances Thomas," *Sophie Drinker Institute*, last modified 2012, accessed February 22, 2017, <http://www.sophie-drinker-institut.de/cms/index.php/kraehmer-caroline>. <http://www.sophie-drinker-institut.de/cms/index.php/thomas-frances>.

<sup>81</sup> Weston, *More Clarinet Virtuosi of the Past*, 256.

On May 31, 1876, Thomas performed on her clarinet in a concert of Mr. Greenhill's at the London Langham Hall. In the same year, she received a silver medal for piano from the university. In September 1877, Thomas played her clarinet in a concert with the singer Louise Liebhart. In this year, she was awarded Certificates of Merit.

Since 1878, Thomas gave many performances on her clarinet. She received a positive review from the *Musical Times* saying she had "a fast-paced way for a clarinet player."<sup>82</sup> On February 21, 1878, she performed Niels Gade's *Fantasiestücke Op. 43*. In March and July she performed in concerts at the Royal Academy of Music. On July 4, she appeared in a concert of the violinist Gabrielle Vaillant. Early in her career, Thomas received much praise. The *Era* wrote: "A lady clarionet player is a novelty, and in this instance we are able to speak of Miss Thomas in the most complimentary terms...she brought out the tone admirably, and played with remarkable ease and finish of style."<sup>83</sup> In that year, she also received another award for piano.

On February 25, 1879, Frances Thomas was accompanied by her sister Florence Ashton Marshall in a chamber music concert at London's Vestry Hall. Together they performed Carl Maria von Weber's *Concertino in E flat major*. In 1879, she performed second beside her teacher Lazarus in the Crystal Palace Orchestra, even though her teacher thought it was "unbecoming." Thomas was also a member of the English Ladies Orchestra.<sup>84</sup>

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<sup>82</sup> *Musical Times* 1878, 451.

<sup>83</sup> *The Era*, July 1878.

<sup>84</sup> Weston, *Clarinet Virtuosi of the Past*, 258.

On February 24, 1881, she performed in a concert with soprano Melville in Birmingham. Thomas performed as a soloist in a concert of the Dundee Ladies' Orchestra, in Dundee, Scotland, on December 19. In December 1884, Thomas was in a concert of Emily Lawrence's Choral Society in Rugby. Thomas gave a performance of Schumann's *Märchenerzählungen* trio for piano, clarinet, and viola, at Steinway Hall in July 1887. Despite the "extreme heat," the concert was reported to be pleasing, and the program was "one of unusual interest."<sup>85</sup> In that year, the *Musical World* wrote a review, "her tone and execution is alike worthy of all commendation."<sup>86</sup> In 1888, *The Era* wrote, "she produces a good tone, and her execution is brilliant."<sup>87</sup> On October 1, 1890, Thomas performed Weber's *Concerto* with a women orchestra conducted by John Shephard Liddle in Newbury.

Thomas performed several times with the English Ladies' Orchestral Society. These performance dates included November 21, 1893, in Chelmsford; May 19, 1894, in Oxford; and February 5, 1897, in Wales. On March 28, 1896, the *Musical News* reported that Frances Thomas and A.V. Mukle gave an afternoon chamber concert in the Queen's Small Hall. The program included: Rubinstein's *Quintet in F Op. 55 for flute, clarinet, bassoon, horn, and pianoforte*, Brahms' *Sonata No. 2 in E flat Op. 120*, and Lalo's "*Aubade*" for nine instruments (2 violins, viola, cello, double bass, oboe, flute, clarinet, bassoon, horn)<sup>88</sup> From 1898 – 1901, Frances Thomas performed chamber music regularly

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<sup>85</sup> *The Musical World* 65, no. 29, July 16 1887, 559.

<sup>86</sup> *Ibid.*

<sup>87</sup> *The Era*, December 8, 1888,

<sup>88</sup> *Musical News*, 1896, 295.

in a blind school in Hampstead with Amabel and Frances Marshall, two daughters of Florence Ashton Marshall. On October 14, 1912, Thomas gave a concert with Ethel Nettleship (cello), Augusta Chetham Strobe (piano), Rhoda Thomas (violin), and Bards (singer). Thomas performed Cécile S. Hartog's work for clarinet and piano, with the composer on the piano.

Thomas worked with composers of her time such as Edouard Lalo, Vincent d'Indy, Cecile Hartog and Arthur C. Haden. Her notable colleagues include the oboist Leila Bull, and cellist May Mukel.<sup>89</sup> Frances Thomas' repertoire mostly consisted of works by nineteenth-century composers. Her programs included Weber's *Concertino* and *Concerto No. 1*; Schumann's *Märchenerzählungen* trio for piano, clarinet, and viola; Brahms' *Sonata No. 2 in E flat Op. 120*; Niels Gade's *Fantasiestücke Op. 43*; Beethoven's *Trio*; as well as compositions by Johann Carl Eschmann, Friedrich Wilhelm Kücken, Edmund Reyloff, Michael Bergson, Cécile Hartog, and her sister Florence Ashton Marshall.

It was rare at the time to see women clarinetists. Frances Thomas said, "I do not know the exact number of lady players of these instruments, but I should think there are at least ten clarionets."<sup>90</sup> Frances Thomas died on November 7, 1925.

### **Pauline Juler (1914-2003)**

Pauline Juler was born in London on April 8<sup>th</sup>, 1914. See Figure 2 for a portrait of Juler. She began to study the clarinet with Charles Draper when she was eleven.<sup>91</sup> She

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<sup>89</sup> Silke Wenzel, "Frances Thomas," last modified August 23, 2013, accessed March 21, 2017, [http://mugi.hfmt-hamburg.de/old/A\\_lexartikel/lexartikel.php?id=thom1850](http://mugi.hfmt-hamburg.de/old/A_lexartikel/lexartikel.php?id=thom1850).

<sup>90</sup> *Musical Herald*, 1897, 255.

also studied at the Trinity College of Music for orchestral experience, where she became the professor of clarinet in (now Trinity Laban's Faculty of Music).

In 1932, she made her debut at a Patron's Fund concert, in part of the Mozart *Concerto* with Sir Malcolm Sargent conducting. She was principal clarinet in the New London Orchestra and performed concertos with the London Symphony Orchestra. Her work was "regularly broadcast to further confirm her position as a leading exponent of her instrument in Great Britain."<sup>92</sup> Thea King praised Juler for her "completely confident technique, beautiful intonation and musicality."<sup>93</sup>

At Wigmore Hall on 12 October 1937, Juler gave the première with Howard Ferguson, the composer, of the *Four Short Pieces Op. 6*.<sup>94</sup> Juler appeared on a BBC Radio Programme on April 22, 1938, playing Herbert Howells' *Rhapsody Quintet for clarinet and strings, Op. 31* (in one movement). In October of the same year, she was mentioned in the *Women in Music* newsletter, Vol. IV, No.3, edited by Frederique Petride. In the newsletter, Juler informed the readers that English women were employed by important orchestras such as the British Broadcasting Company.<sup>95</sup>

Many composers dedicated their compositions to Juler. In 1938, *Sonata* for clarinet (1938) was written for her by English composer Mary Lucas née Anderson, who retired temporarily after her marriage in 1903. Charles O'Brien sent his *Clarinet Sonata*

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<sup>91</sup> Russell Palmer, *British Music* (Great Britain: Knapp, Drewett & Sons Ltd., 1948), 141.

<sup>92</sup> Ibid.

<sup>93</sup> Thea King, "A Tribute to Pauline Juler," *Clarinet & Saxophone*, Winter 2003: 22.

<sup>94</sup> Howard Ferguson and Robert Matthew-Walker, *English Music for Clarinet*, CD Booklet Notes, 1997.

<sup>95</sup> Frédérique Petrides, *Women in Music* (October 1938). Quoted in Jan Bell Groh, *Evening the Score: Women in Music and the Legacy of Frédérique Petrides* (Fayetteville, AR: The University of Arkansas Press, 1991), 102.

(1939) to Juler for recommendations. She then made major revisions in the final movement, which became the final, published version.

On the wartime National Gallery Concert, Juler performed Brahms' *Sonata* with Ferguson on the piano. She also was principal clarinet with the London Wind Players. With Harry Blech conducting, they performed Mozart's *Gran Partita*, K. 361 on August 19, 1942.

Gerald Finzi, who was a great friend of Howard Ferguson, wrote Juler the famous *Five Bagatelles* in 1942, published in 1944.<sup>96</sup> Pauline Juler gave the première at one of the wartime National Gallery Concerts with Howard Ferguson on the piano. Later, Finzi dedicated his *Clarinet Concerto* to her in 1949. However, Juler announced that she was to be married, which according to Thea King, usually meant the end of a career for a woman in those days. The *Concerto* was offered to Frederick Thurston, with whom Juler had a few lessons. York Bowen dedicated his *Clarinet Sonata* to Juler in 1943.

On April 7, 1943, Juler recorded Ferguson's *Octet in D minor for clarinet, bassoon, horn, and string quartet* for Decca Label, where she collaborated with the Griller Quartet and horn player Dennis Brain. The CD was remastered in 1995. Unfortunately, her career ended after marriage in 1948. Her last name then changed to Richards. Her husband, Bernard, was principal cello in the London Mozart Players.

*Musical Times* noted, she was undoubtedly a good clarinetist 'without any apologies for her sex.' Even though her career lasted only 16 years, she was a successful clarinetist who significantly contributed to the clarinet community. She paved the path

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<sup>96</sup> Albert Rice, *Notes for Clarinetists: A Guide to the Repertoire* (New York: Oxford University Press, 2017), 65.

for women clarinetists of younger generations to be taken seriously in the music profession. Thea King's *Tribute to Pauline Juler* article noted "it was the sheer quality of her playing and artistry that attracted attention from some of the finest musicians in the 1930's and 40's and nothing to do with novelty – or gimmickry, as would now call it."<sup>97</sup> Pauline Juler died on August 13, 2003.

### **Thea King (1925-2007)**

Thea King was a clarinet soloist, chamber musician, orchestral player, recording artist, teacher, and music editor, as well as a pianist. See Figure 3 for a portrait of Thea King. Thea King was born on December 26, 1925 in Hitchin, Hertfordshire, England. She received early piano lessons from her mother at the age of four. While studying at a boarding school for girls in Bedford, she learned to play the recorder. She began to study clarinet with Ralph Clarke, the second clarinetist of the BBC Symphony Orchestra. The orchestra gave many concerts in Bedford during the WWII. At these concerts, King had the opportunity to hear the clarinet as a featured instrument and had an encounter Frederick Thurston. She studied the clarinet with Frederick Thurston, to whom she later married in 1953. With a scholarship, she studied the piano and clarinet at the Royal College of Music (1943-1947). Her primary instrument was piano, and secondary was clarinet. Her piano teacher was Arthur Alexander. King's original intention was to become an accompanist. She played for clarinet students and accompanied Thurston on some of his recitals occasionally. During her last year of study, King made clarinet an equal first-study with piano.

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<sup>97</sup> King, "A Tribute to Pauline Juler," 22.

Due to WWII, many men were in the service, and several orchestral positions became available in England. Women had the opportunity to gain orchestral experience. However, there were still fewer female musicians in the wind sections. King held many orchestral positions throughout her life. According to Andrea Cheeseman's interview with Thea King, King was "encouraged by Thurston to not compete for a top position within the clarinet section" because men needed these positions in order to support their families.<sup>98</sup> Thus, she sometimes felt guilty that she was depriving men of jobs. She performed with the Royal Philharmonic, the London Philharmonic, and the London Symphony Orchestra. King shared the principal clarinet position with Eileen Tranmer in the Sadlers Wells Opera and Ballet Orchestra until her marriage with Thurston in 1952.<sup>99</sup> After her marriage, King intended to end her career in keeping with the tradition for women to stop working after marriage. However, King was still assisting her husband by occasionally substituting for him in orchestras and accompanying his students on the piano because his health was declining due to lung cancer.

After Thurston's death in 1953, she resumed her musical career. She joined the Portia Wind Ensemble from 1955-1973. The group secured and promoted works for many women. King was active playing in chamber orchestras with colleagues from the Royal College, such as Colin Davis and Gervase de Peyer. King was the principal of the London Mozart Players from 1956 to 1984. She also performed with the English

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<sup>98</sup> Andrea Cheeseman, "Thea King and Pamela Weston: The English Clarinet Playing Tradition of the Twentieth Century" (Doctor of Musical Arts document, Michigan State University, 2001), 25.

<sup>99</sup> Ibid., 28.



Chamber Orchestra from 1957-1999 in Europe, Japan, South America, Russia, Taiwan, Hong Kong, Australia, and the United States.

As a soloist, she performed with chamber orchestras throughout England. Her repertoire often consisted of concerti by Finzi and Mozart. King collaborated with many great English composers. She performed operas of Britten at the Aldeburgh Festival, with the composer conducting. With Britten on piano and soprano Heather Harper, she also recorded Schubert's *Der Hirt Auf dem Felsen*, D.965.

Collaborating with violinist Yehudi Menuhin, King performed Bartók's *Contrasts*, Brahms' and Mozart's quintets, Beethoven's *Septet in E flat major Op. 20*, Schubert's *Octet in F major D.803*, and Stravinsky's *A Soldier's Tale Trio*. As a chamber musician, she was a member of several ensembles. She played with the Vesuvius Ensemble from 1965 to 1976. The group gave many premières of new works and largely performed contemporary music such of Schoenberg and Webern. King also performed with the Robles Ensemble, consisted of flute, clarinet, string quartet, and harp. In 1974, King joined the Melos Ensemble, consisting of strings, winds, piano, and harp, after Gervase de Payer moved to the United States.

As a recording artist, she was involved in and influenced by hundreds of radio broadcasts. King gained interest in recording lesser-known works while performing for the BBC. She wished to promote music of English composers. Her recordings included clarinet and piano works, chamber music, and concerti. Her recordings of concerti include works by Stanford, Finzi, as well as Spohr, Mozart, and Tausch. King also recorded works for clarinet by Crusell: three concerti and the *Introduction and Variations on a Swedish Air Op. 12* with the London Symphony Orchestra, and his quartets with the

Allegri String Quartet. In the clarinet and string quartet medium, she recorded clarinet quintets by Brahms, Mozart, as well as Robert Simpson, Andreas Romberg, Robert Fuchs, Herbert Howells, Arnold Cooke, Elizabeth Maconchy, Benjamin Frankel, and Joseph Holbrooke. Many of King's recordings had not been recorded previously. These recordings include: Elizabeth Maconchy's *Concertino No. 1* and *No.2*, Howard Ferguson's *Four Short Pieces*, William Hurlstone's *Four Characteristic Pieces*, and Franz Reizenstein's *Arabesques Op. 47*. According to Cheeseman, King and Georgina Dobrée on the basset horn, produced the première recordings of orchestral arrangements of the Mendelssohn *Concertpieces Op. 113* and *114*.<sup>100</sup> Additionally, King also recorded works written for Thurston, such as John Ireland's *Fantasy Sonata*, Howell's *Sonata for Clarinet and Piano*, Alan Rawsthorne's *Concerto for Clarinet and String Orchestra*, Elizabeth Maconchy's two concertinos, Malcom Arnold's *Clarinet Concerto No. 1 Op. 20*, and Gordon Jacob's *Quintet for Clarinet and Strings*.

Works dedicated to King include: Benjamin Frankel's *Quintet Op.28* (1956) Arnold Cooke's *Sonata* (1959);<sup>101</sup> Richard Bennett's *Crosstalk for two basset horns* (1966); and Gordon Jacob's *Mini-Concerto* (1980). King's commissioned works include Howard Blake's *Concerto* (premiered in 1985), and Elizabeth Maconchy's *Fantasia* (1980). She also gave a première of many works such as William Alwyn's *Sonata*; Arnold Cooke's *Sonata*; John Ireland's *Sextet for Clarinet, Horn, and String Quartet*;

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<sup>100</sup> Ibid., 36.

<sup>101</sup> Weston, "Players and Composers," 102.

Elisabeth Lutyens' *Five Little Pieces*; Humphry Searle's *Suite for Clarinet and Piano*; and Priaulx Rainier's *Concertante for Oboe, Clarinet and Orchestra*.<sup>102</sup>

In 1985, Queen Elizabeth II made Thea King the Officer of the Order of the British (OBE). King became a Dame Commander for her services to music. She was awarded a Fellow of the Royal College of Music and a Fellow of the Guildhall School of Music and honored by the Royal Academy of Music.

### **Georgina Dobrée (1930-2008)**

See Figure 4 for a portrait of Georgina Dobrée. Dobrée was born on January 8, 1930, in London. She studied at the Royal Academy of Music (RAM) from 1946 to 1949 with Reginald Kell. She also studied in Paris for a year with Gaston Hamelin, supported by a scholarship from the French government. She played the clarinet and basset horn, and specialized in music for the basset horn, in repertoire from Mozart to the contemporary. In 1953, she was awarded the first prize for performance of contemporary music at the Darmstadt Festival. She was a professor at the RAM (1967-1986). She performed and gave lecture recitals and master classes in Great Britain, America, and Canada.

Her research was in the performance practices of the mid-1700s, especially the manuscripts of the Molter concerti. She recorded Molter concerti for His Master's Voice Baroque Library Series in 1968. In 1975, she formed her own recording company, Chantry Recordings, specializing in ancient and modern music for clarinet. Significant commissioned works include Elisabeth Lutyen's *Valediction Op. 28 for clarinet and*

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<sup>102</sup> Pamela Weston, *Clarinet Virtuosi of Today*, 156–62.

*piano* written in 1954, and *This Green Tide Op. 103 for basset horn and piano* written in 1975. She also commissioned John Mayer's *Dance Suite*, which was premièred in 1980 in Denver.<sup>103</sup> Many new works have been written for her, which she played in the Czech Republic, the U.S., Belgium. She gave the première of these works in London, at Wigmore Hall. Morris Pert wrote for Dobrée, *Luminos Op. 16a for basset horn and piano* (1972) and *Eoastrion Op. 30 for E flat clarinet and tape* (1976). She was awarded a First Fellowship at the Royal Academy in 1982. In 1988, she established Chantry Publications, through which she edited books such as *19<sup>th</sup> Century Music for Clarinet and/or Basset Horn*. Additionally, she was an editor for Oxford University Press and other publishers.<sup>104</sup>

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<sup>103</sup> Georgina Dobrée, *This Green Tide* CD Booklet, 1995.

<sup>104</sup> Anne Gray, *The World of Women in Classical Music* (La Jolla, CA: WordWorld, 2007), 576.

## CHAPTER 4: WOMEN CLARINETISTS IN ORCHESTRAS AND BANDS

*“Our Watchword: Advancement.” – The Fadettes Women’s Orchestra of Boston*<sup>105</sup>

This chapter catalogues the role of women as clarinetists in orchestras and bands during the nineteenth and early twentieth centuries. First, it briefly reviews the development of women’s roles in orchestras. Then, the chapter examines the origins, development, and decline of the all-women ensembles as a phenomenon. This chapter is divided into two main sections. The first section, Orchestras, presents information about women clarinetists involved in the all-women and mix-gendered orchestras. The second section, Bands, presents information about women clarinetists involved in the bands including jazz bands (big bands).

By the late 1800s, women have been playing wind instruments for centuries. Peasant women of all cultures had always made and played pipes and flutes. During the Renaissance, most courtly ladies were allowed to play flutes, along with violins and lutes. Italian singer, conductor, and composer, Tarquinia Molza (1542-1617) conducted her own women’s orchestra at the Italian court of Ferrara. During the eighteenth century, all-women orchestras in Venice were made up of musically trained orphans from the conservatories. These orchestras mostly consisted of string and keyboard players.<sup>106</sup> As

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<sup>105</sup> The Fadettes Womans Orchestra of Boston brochure, ca.1910.

<sup>106</sup> Ammer, *Unsung*, 119.

more music conservatories emerged during the nineteenth century, more women started to study wind instruments. However, they were excluded from participating in academic and professional orchestras. Besides other sex-based prejudices, another main reason for such exclusion was economic, meaning that “any post given to a woman meant one less opening for a man.”<sup>107</sup> In response to the sex discrimination and other prejudices against women playing in the orchestras, women musicians began to form their own ensembles.

## **Orchestras**

### ***All-women Orchestras***

Orchestras consisting entirely of women performers, referred to as ladies’ orchestras or all-women orchestras, began forming around the middle of the nineteenth century. All-women orchestras first originated in German-speaking countries of central Europe and then spread to England and America. These orchestras were generally accepted as category of entertainment orchestra. The height of their phenomenon’s popularity was in the early twentieth century. According to Myers, there were even more women’s orchestras than men’s in Europe during that time. Sources identify around two hundred all-women orchestras during the 1890s, and three hundred during the first decade of the twentieth century. These orchestras, along with music teaching, were regarded as a major source of employment for thousands of women instrumentalists. The decline of the phenomenon began after the World War I. Economic factors decreased the numbers entertainment orchestras significantly, including women’s orchestras. In

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<sup>107</sup> Ammer, *Unsung*, 118.

addition, new technology (gramophone, radio, and sound films) reduced the demand of live music, including orchestras and bands.<sup>108</sup>

A few British women clarinetists whom were documented playing with all-women orchestras include Frances Thomas and Miss Pamphion. In the English Ladies Orchestra, Frances Thomas was first clarinet and Miss Pamphion was second.<sup>109</sup> Thomas performed several times with the English Ladies' Orchestral Society. These performances included November 21, 1893, in Chelmsford; May 19, 1894, in Oxford; and February 5, 1897, in Wales. For more details about Thomas, please see Chapter 3. There is no further documentation regarding Miss Pamphion at the time of this writing.

Meanwhile, in the United States, according to Judith Tick, there were seventeen women's orchestras in New York and Boston. From the 1870s through the 1890s these orchestras played in theaters and beer gardens and toured.<sup>110</sup> There were two types of women orchestras in America: professional (paid performers) and amateur (unpaid performers, even though highly trained). Their repertoire was often programed with waltzes, popular songs as well as selections from opera, and sometimes serious music. Their appearances were often in conjunction with other kinds of popular entertainment, principally vaudeville, and their appeal was based on the novelty; audiences were curious about women playing "unfeminine" instruments such as double bass, brass and

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<sup>108</sup> Margaret Myers, "Searching for Data about European Ladies' Orchestras, 1870-1950," in *Music and Gender*, ed. Pirkko Moisala and Beverley Diamond (Chicago, IL: University of Illinois Press, 2000), 189-190.

<sup>109</sup> Weston, *Clarinet Virtuosi of the Past*, 258.

<sup>110</sup> Dempf, "All-women Orchestras in the United States and the Story of the Woman's Symphony Orchestra of Chicago," 14-15.

percussion.<sup>111</sup> The all-women orchestra phenomenon came to an end during World War II, as more orchestral positions became available due to men's departure for military service.

The first all-women orchestras that appeared in America was the Vienna Ladies Orchestra. This orchestra served as a role model to American all-women orchestras. It first toured America in September 1871 and performed at Steinway Hall in New York. It consisted of only strings, a flute, a piccolo, a harp, a parlor organ, and three drums. There were no clarinets, oboes, bassoons, trumpets, horns, or trombones. Since the Vienna Ladies Orchestra's America tour, many American all-women's orchestras emerged. Notable all-women orchestras in America are presented in Table 3.

One of the most prominent and longest-lived professional orchestra in America was the Fadettes Women's Orchestra of Boston. They performed 2,025 concerts in parks and summer resorts and 3,050 concerts in vaudeville theaters. The group was founded and conducted by violinist Caroline B. Nichols. The name is derived from the heroine, Fanchon Fadette, of George Sand's novel *La Patite Fadette*. Caroline Nichols often found herself at the same podium as such highly respected conductors including John Philip Sousa, Walter Damrosch, and Victor Herbert.<sup>112</sup>

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<sup>111</sup> Ammer, *Unsung*, 123.

<sup>112</sup> Ammer, *Unsung*, 125.



Table 3. Notable All-Women Orchestras in the United States<sup>113</sup>

<i><b>Name of Orchestra</b></i>	<i><b>Dates</b></i>
Boston Fadettes Women's Orchestra	(1888-1920)
Los Angeles Women's Orchestra	(1893-1961)
Philadelphia Women's Symphony Orchestra	(1921-1952)
Woman's Symphony Orchestra of Chicago	(1924-1947)
Long Beach Women's Symphony Orchestra	(1925-1947)
Boston Woman's Symphony	(1926-1930)
Orchestrette Classique of New York	(1932-1943)
Portland Women's Symphony Orchestra	(1934-c.1955)
New York Women's Symphony Orchestra	(1934-1938)
Cleveland Women's Symphony Orchestra	(1935-Present)
Pittsburgh Women's Symphony Orchestra	(1935-1938)
St. Louis Women's Symphony Orchestra	(1937-1941)
Women's Chamber Orchestra of New York	(1937-1945)
Women's Symphony of Mason City (Iowa)	(1937-1945)
Commonwealth Women's Symphony Orchestra WPA	(1937-1943)
Boston Women's Symphony Orchestra	(1938-1942)
Montreal Women's Symphony Orchestra	(1940-1965)
Detroit Women's Symphony Orchestra	(1947-1971)

Viola Millicent Dunn, Edythe Hoffman, Anna B. White, Louise Adams, and Mara Schute were clarinetists of the Fadettes Women's Orchestra of Boston.<sup>114</sup> Brief biographies of each of these players are presented in the following paragraphs.

**Viola Millicent Dunn** was principal clarinet of the Fadettes Women's Orchestra of Boston. See Figure 5 for a portrait of Viola Dunn.<sup>115</sup> Dunn was documented in Williar's book, *Occupations for Women* as followed:

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<sup>113</sup> Carol Neuls-Bates, "Women's Orchestras in the United States, 1925-45," in *Women Making Music: The Western Art Tradition, 1150-1950*, ed. Jane Bowers and Judith Tick (Urbana: University of Illinois Press, 1987), 351-353.

<sup>114</sup> *The Pittsburgh Press*, January 17, 1909, 43.

<sup>115</sup> *Harper's Bazaar* 30, no. 22 (May 29, 1897): 447.

Miss Viola M. Dunn, the clarionet soloist, came of fine Maine stock, where her ancestors were among the early settlers. From her childhood she showed a pronounced taste for music, and began her devotion to the clarionet at the age of fourteen. She has been a pupil and is now assistant to Eustach Strasser, the noted clarionetist, who points to her with pardonable pride as his first female scholar. She has had many honors conferred upon her, and holds the office of clerk, treasurer and the leader's assistant in the Fadettes.<sup>116</sup>

**Anna B. White** was first clarinet of the Fadettes Women's Orchestra of Boston. One Pittsburgh newspaper reported:

She was a descendant of that Mary Green White who was on the Mayflower when it landed the Pilgrims at Plymouth Rock. It was Mary Green White's sweet voice which comforted the hardy Pilgrims on the perilous journey across the Atlantic. Anna B. White is regarded as the handsomest girl in the Fadette's Orchestra. She is a perfect type of Gibson girl, and while some may dispute her the right to first honors as a feminine beauty, none will gainsay her personal attractiveness and superlative talents. She is one of the best cornetists in the world.<sup>117</sup>

**Edythe Hoffman** and **Mara Schute** were clarinetists of the Fadettes Women's Orchestra of Boston. See Figure 6 for a portrait of Edythe Hoffmann. More information about them remains undiscovered at the time of this writing. **Louise Adams** was the Fadettes Women's Orchestra of Boston's tubist. Her primary instrument was the clarinet, but she played the tuba for the orchestra. More information about Adams remains undiscovered at the time of this writing.<sup>118</sup> **Edith Gerhardt** was listed as second clarinet of the Fadettes Women's Orchestra of Boston in the *Palm Beach Post*, Tuesday January 15,

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<sup>116</sup> Frances Willard, *Occupations for women* (New York: The Success Company, 1897), 236.

<sup>117</sup> *The Pittsburgh Press*, January 17, 1909, 43.

<sup>118</sup> Ibid.

1918.<sup>119</sup> **Bunnie Meade** was reported to be in a performance with the Fadettes Women's Orchestra of Boston in the *St. Louis Star and Times* on June 2, 1913.<sup>120</sup>

While white women struggled to make a niche for themselves by forming all-women orchestras, they systematically rejected black women players from joining their organizations. So, in addition to white all-women orchestras, there were also several black all-women and coed orchestras. **Emma Thompson** was a black clarinetist. She played in Marie Lucas's Colonial Theater Orchestra in Baltimore in 1916.<sup>121</sup> Two black clarinetists of Madam Corilla Rochon's Ladies Symphony Orchestra, active in 1915 in Houston, were **Virgie S. Cornish** and **R.O. Smith**.<sup>122</sup> See Figure 7 for a photograph of Cornish and Smith in their orchestra.

**Lillian Juanita Poenisch** was a pioneer in women's orchestral playing both for playing in orchestras as well as for her involvement in organizations. She was principal clarinet of many orchestras, including the Bush Conservatory Orchestra, Women's Symphony Orchestra of Chicago, Grant Park Symphony, and Dasch's Little Symphony Orchestra. She was also active as a theater musician around Chicago, and she is thought to have performed with the Chicago Symphony. Poenisch and two other women founded the Woman's Symphony Orchestra of Chicago in 1925. See a photograph of Poenisch and the Woman's Symphony Orchestra of Chicago in Figure 9. Poenisch was listed in *Who's Who In Music* (1941). She was involved in many organizations. She founded and

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<sup>119</sup> *The Palm Beach Post*, January 15, 1918, 8.

<sup>120</sup> *The Louis Star and Times*, June 2, 1913, 5.

<sup>121</sup> D. Antoinette Handy, *Black Women in American Bands & Orchestras* (New Jersey: The Scarecrow Press, Inc., 1981), 123.

<sup>122</sup> *Ibid.*, 127.

organized Women Musicians. She was the founder and conductor of the Chicago Women's Concert Band, as well as the chairwoman to Illinois Federation of Music Clubs. She taught at the American Conservatory of Music in the 1950s.<sup>123</sup>

Poenisch was born in Kansas (Date of birth: unknown) and went on to study the clarinet and conducting in Chicago. Mr. Czerwonky, who established the Bush Conservatory, praised Poenisch as "a girl of exceptional talent."<sup>124</sup> Poenisch had a background in theater and vaudeville playing. Accompanied by her mother and brother, nine-year-old Poenisch joined a vaudeville company and toured Arkansas. She states:

The women musicians of yesterday were hardly more or less than "show people," with café playing and vaudeville heading the list of their activities. Their education consisted of little more than grade school, if that, probably never continuing through a school semester consistently. They were taught by their parents, and to avoid trouble with the child labor authorities they were always 'sixteen.'<sup>125</sup>

As a teenager, Poenisch began playing on the Chautauqua circuit, and became a company manager by the age of eighteen. Later, she moved to Chicago and played in a mixed-gender theater orchestra, where she met Eleana Moneak and Lois Bichl. She comments:

Thus you can see that this orchestra was above the ordinary in musicianship, making me feel very inferior. So, to repair the damage of seven years on the road, I studied and practiced feverishly for five hours a day besides the four hours of theater work.<sup>126</sup>

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<sup>123</sup> Tracey Lynn Paddock, "A Biographical Dictionary of Twentieth-Century American Clarinetists" (PhD Dissertation, Florida State University, 2011), 259-260.

<sup>124</sup> Amy Keith Carroll, "Can Conductors Swear Before Women Players? Czerwonky Offers New Solution to Problem," *Musical Courier* 86, March 29, 1923, 18.

<sup>125</sup> Lillian Poenisch, "Just How Green Was Our Valley?" *Music Notes*, Chicago Historical Society.

<sup>126</sup> Ibid.

The union declared a new rule that all theaters must use union orchestras, and pay a scale of \$52 per week. Poenisch recalled the movie theater managers informing her and other women in the orchestra that the theater would rather “use men and have good orchestras,” than paying women for the same price.<sup>127</sup> Poenisch responded:<sup>128</sup>

In the face of injustice one is often spurred to action. Thus, Lois Colburn, Adeline Schmidt (a former theatre flutist) and I formed the Woman’s Symphony Orchestra. No longer content to accept the meager musical possibilities offered to women at that time, we put all we had into that orchestra. It is true that we had no encouragement from clubs and very little from individuals for a while, for had we not come from the wrong side of the tracks in the musical and social world? ... With the help of wonderful women the orchestra has become truly a woman’s orchestra – every woman’s.<sup>129</sup>

She also stated:

I hope the Woman’s Orchestra will be an incentive to young women musicians everywhere to study the more unusual orchestra instruments. There is always a demand for players of my own instrument – the clarinet, also the flute, the French horn, trombone, the trumpet, especially the oboe. More women are taking up the tympani than formerly ... There is many a mediocre player of the violin who may have a wonderful embouchure [sic] – that indispensable poise and control of tone at the lip that makes a brilliant player of wood-wind or brass.<sup>130</sup>

The Woman’s Symphony Orchestra of Chicago was founded by three musicians: Lillian Poenisch, along with Adeline Schmidt (flute), and Lois Bichl (cello). The orchestra’s major objectives were to train women musicians for a career in orchestral performance and to program American compositions and works by women composers. In addition to new works, they also programmed standard symphonies from the classic repertoire.

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<sup>127</sup> Ibid.

<sup>128</sup> Dempf, “All-women Orchestras in the United States and the Story of the Woman’s Symphony Orchestra of Chicago,” 70.

<sup>129</sup> Poenisch, “Just How Green Was Our Valley?.”

<sup>130</sup> “Chicago Women Musicians Win Success with Own Symphony,” *Musical Courier* 92, December 2, 1926, 27.

**Josephine La Prade** was a clarinetist of another significant all-women orchestras, the Orchestrette Classique of New York. She was listed as playing a solo part on November 4, 1935, at Aeolian Hall.<sup>131</sup> **Beatrice Merlau** was also a clarinetist of the Orchestrette Classique of New York.<sup>132</sup> She performed with a woodwind quintet, trained by Mr. Georges Barrere. The group gave its first concert in the Beethoven Association's Clubhouse on Sunday, January 31, 1937.<sup>133</sup> She was recorded as playing the "solo parts of a Prokofieff piece on the program" on January 10, 1938, at the Carnegie Chamber Hall.<sup>134</sup> On May 1, 1939, Merlou was listed as one of the other soloists performing with the Orchestrette Classique at the Carnegie Chamber Hall.<sup>135</sup>

Orchestrette Classique of New York was founded by a violinist and an outspoken feminist named Frederique Joanne Petrides. Petrides also published the monthly newsletter *Women in Music* from 1935-1940, which publicized the achievements of women musicians, past to present. The Orchestrette was a leading women's ensemble. The group was a pioneer in several areas. Contrasting to then using 100-piece symphony orchestras, the Orchestrette performed baroque music with a true chamber orchestra, for which such music had originally been composed. The group also performed a considerable amount of contemporary music, including works by women composers, and gave premières of numerous compositions.

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<sup>131</sup> Petrides, *Women in Music* (November, 1935). Quoted in Groh, *Evening the Score*, 37.

<sup>132</sup> Ibid., 27.

<sup>133</sup> Ibid., 71.

<sup>134</sup> Ibid., 87.

<sup>135</sup> Ibid., 107.

**Jeannette Scheerer** was an American clarinetist and conductor. She was born in 1905, in Cedar Falls, Iowa. Scheerer was the first woman to hold a position of principal clarinetist in a major, meaning mostly male, American symphony orchestra. She first appeared as a soloist with the Cedar Falls concert band, but she was not allowed to join the band because of her sex. She moved to Chicago in the fall of 1918.<sup>136</sup> She studied at the American Conservatory of Music and Hochschule fur Musik-Berlin. One of her clarinet teachers was Joseph Schreurs. As a clarinetist, she was principal at the Civic Orchestra of Chicago, Dasch's Little Symphony, New York Civic Symphony Orchestra, New York Woman's Symphony Orchestra, New Jersey Symphony, and New Orleans Symphony. She was also active as a chamber musician, performing with the Musical Art Quartet and Durieux Chamber Ensemble. She was listed in *Who's Who in Music* (1941). She founded and conducted the Women's Chamber Orchestra of New York.<sup>137</sup>

The story of Scheerer's career was documented in Neuls-Bates's book, *Women in Music: An Anthology of Source Readings from the Middle Ages to the Present*, published in 1982. Scheerer recalled the conductor at the Civic Orchestra, which she played with during her training, saying that it was difficult for him to find positions for all his women students to move on to. She also recalled her mentor writing to the newspapers saying: "all orchestras should be opened to women," and if they did not, it would be "such a waste of fine talent and training." Scheerer recalled her career as a soloist, with the support of Mr. Edgar Leventritt', a music lover and great patron. Scheerer also helped a

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<sup>136</sup> Neuls-Bates, *Women in Music*, 265-72.

<sup>137</sup> Paddock, "A Biographical Dictionary of Twentieth-Century American Clarinetists," 288.

women conductor, Antonia Brico, organize the New York Women's Symphony Orchestra. Later in 1937, she started and conducted her own orchestra called the New York Women's Chamber Orchestra. In 1941, Scheerer joined the New Orleans Symphony Orchestra as principal. Before moving to Germany in 1953, she also performed with the New Jersey Symphony and the Kansas City Symphony Orchestra.<sup>138</sup>

### ***Mix-gendered Orchestras***

The following is information about European and American women clarinetists in mix-gendered orchestras from the earliest ones found to the early twentieth century.

Swiss clarinetist, **Cordula Schleicher Metzger Ostiggenberg** (1788-1821) appeared as an orchestral musician in 1806, and from 1812 to 1814 she played in the orchestra of the Zurich General Music Society.<sup>139</sup> She was the first woman appointed to be salaried principal position in 1812. For more details about Cordula Ostiggenberg, see Chapter 3.

A few British women played the clarinet in mix-gendered orchestras. **Frances Thomas** (after 1843-1925) studied the clarinet with Henry Lazarus at the Royal Academy of Music. During her studies, she participated in the university orchestra, the activity that Lazarus thought "was still something different."<sup>140</sup> In 1879, she performed second beside her teacher Lazarus in the Crystal Palace Orchestra, even though her teacher thought it was "unbecoming." Thomas was also a member of the English Ladies Orchestra.<sup>141</sup> Thomas performed several times with the English Ladies' Orchestral Society. These

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<sup>138</sup> Neuls-Bates, *Women in Music*, 265-72.

<sup>139</sup> Hoffmann, "Cordula Schleicher."

<sup>140</sup> Weston, *Yesterday's Clarinetists*, 256.

<sup>141</sup> Weston, *Clarinet Virtuosi of the Past*, 258.



performances included November 21, 1893, in Chelmsford; May 19, 1894, in Oxford; and February 5, 1897, in Wales. For more details about Thomas, please see Chapter 3.

Another British clarinetist, **Eileen Betsy Tranmer** (1910-1983) was born on May 5, 1910 in Scarborough, UK. On March 25, 1940, she performed Mozart's *Concerto* at Usher Hall, Edinburgh, with the Scottish Orchestra conducted by Aylmer Buesst, and she was promoted by the Edinburgh Concert Society Limited.<sup>142</sup> She was the principal clarinet, alongside Thea King, in the Sadlers Wells Opera and Ballet Orchestra in c.1950s. Tranmer's performance on the clarinet was reported in the *Hendon & Finchley Times* on April 29, 1932. *The Musical Times* reported that in May 1933 that the performance of Schubert's *The Shepherd on the Rock* was sung by Mahry Dawes with clarinet obbligato by Eileen Tranmer.<sup>143</sup> She also performed with the Bournemouth Municipal Orchestra, Scarborough Opera Season, and the Covent Garden Opera Company. In spite of her activities as a clarinetist, however, she was best known as a professional British chess player. Tranmer died on September 26, 1983. See a portrait of Tranmer in Figure 10.

British clarinetist, **Pauline Juler** (1914-2003) was principal clarinet in the New London Orchestra. For more details about Juler, please see Chapter 3. **Thea King** (1925-2007) was principal clarinet of the London Mozart Players from 1956 to 1984. She also performed with the English Chamber Orchestra from 1957-1999 in Europe, Japan, South

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<sup>142</sup> *The Musical Times* 81, no. 1167 (May 1940): 231, accessed March 4, 2017, <http://www.jstor.org/stable/922922>.

<sup>143</sup> *The Musical Times* 74, no. 1083 (May 1933): 455, accessed March 4, 2017, <http://www.jstor.org/stable/918012>.

America, Russia, Taiwan, Hong Kong, Australia, and the United States. See more details in Chapter 3.

Documented in a history of the First Congregational Church of Los Angeles, Royal Davis reported about the music at the church. One woman clarinetist was found performing with a church orchestra in Los Angeles in 1906. **Mrs. Chas. F. Witzel** performed on the clarinet beside Jennie L. Jones in the First Congregational Orchestra, directed by Mr. William Mead.<sup>144</sup> See Figure 8 for a photograph of Witzel in the First Congregational Orchestra.

American clarinetist, **Jeannette Scheerer** (1905-unknown) joined the New Orleans Symphony Orchestra as principal in 1941. Before moving to Germany in 1953, she also performed with the New Jersey Symphony and the Kansas City Symphony Orchestra (See also **Jeannette Scheerer** under *All-women Orchestras*) Another American clarinetist, **Emily Wolf** was a Chicago-based clarinetist/bass clarinetist of the early- to mid-20 century. She performed, formerly on bass, with the Chicago Lyric Opera. According to Paddock's research, Wolf was praised by a Russian conductor as "the premiere bass clarinet[ist] in the world."<sup>145</sup> Her dates are unknown.

## **Bands**

This section presents women clarinetists in bands, including jazz big bands. In the United States, the popularity of the wind band movement started to increase in the second half of the nineteenth century. According to Dempf's research, most American bands

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<sup>144</sup> Royal Davis, *Light on the Gothic Tower* (Los Angeles: First Congregational Church of Los Angeles Publisher, 1967), 105.

<sup>145</sup> Paddock, "A Biographical Dictionary of Twentieth-Century American Clarinetists," 356.

were made up either completely of men or completely of women. It was very rare to see mixed-gender bands.<sup>146</sup>

In 1924, Mrs. Winifred Cronk Ziebell founded and conducted the Brainerd Ladies' Band from Minnesota. The clarinetists included **Alma Brown, Dixie Thompson, Minnie Larson, Gladys Rardin** and **Shirley Peterson**. See a photograph of these clarinetists in their band in Figure 11.<sup>147</sup>

Frédérique Petrides' newsletter, *Women in Music*, reported that the Chicago Women's Concert Band was founded and conducted by **Lillian Poenisch**, principal clarinetist and one of the founders of the Woman's Symphony of Chicago, (See also **Lilian Poenisch** under *All-women Orchestras*). **Miss Kaine** was listed as lead clarinet performing with the Boston Ladies' Military Band at Monroe Avenue Church.<sup>148</sup> The Tonic Triad Band was a marching band and concert band in New Orleans during the 1920s; its women clarinetists were **Geneva Moret** and **Bea Acheson**, both of whom were black.<sup>149</sup>

Other women clarinetists were performing in jazz bands. Most of them were doubling on the clarinet, saxophone, and sometimes flute. The majority of jazz musicians during that time were black. **(Cassandra) Gladys O' Farrell (Bell/Anderson) Seals** was born in New York City. She studied the violin, piano, saxophone, and clarinet. Her

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<sup>146</sup> Dempf, "All-women Orchestras in the United States and the Story of the Woman's Symphony Orchestra of Chicago," 8-9.

<sup>147</sup> Ann M. Nelson, "Members of Band," *Crow Wing County Historical Society*, February 16, 2017, accessed March 27, 2017, [http://www.crowwinghistory.org/brainerd\\_bands.html](http://www.crowwinghistory.org/brainerd_bands.html).

<sup>148</sup> *Democrat and Chronicle*, December 1, 1899, 10.

<sup>149</sup> Handy, *Black Women in American Bands and Orchestras*, 123.

teachers included her father (violin) and Johann Rudolph. She was the only female member of the New York City's Prince Hall Marching and Symphonic Bands. She also performed with the Negro Women's Orchestral and Civic Association during the early 1930s. She also played with the Symphonette.<sup>150</sup> **Evelyn Marie Young** was born on March 24, 1928. She played the clarinet, saxophones, and piano. She performed with B.B. King's band, the Rhythm Bombers, the Club Paradise Orchestra, and the Rufus Thomas Bearcats. She died on October 2, 1990.<sup>151</sup> **Ivy Benson** was an English clarinetists/ saxophonist and bandleader. See photographs of Benson in Figure 12 and Figure 13. Benson was born in Yorkshire, England in 1913. She began playing piano when she was five. Her father was a musician in the Leeds Symphony Orchestra. He taught her several instruments though she favored clarinet and saxophone. She was inspired by Benny Goodman. At the age of nine, she played on the BBC program, *Children's Hour*. Around 1929, she joined Edna Croudson's Rhythm Girls, with whom she played until 1935. In 1939, she formed her own all-women swing band called Ivy Benson and Her All Girls Band. She died in 1993.

In addition to women clarinetists who have been documented and mentioned by other resources, this chapter has newly rediscovered other women clarinetists in orchestras and bands, some of whom have not yet been recognized in clarinet history. Some of them have more information documented than others. Moreover, there are also other orchestras and bands that had records of having the clarinet in the groups. However,

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<sup>150</sup> Ibid., 133.

<sup>151</sup> Ibid., 137.

further information regarding those women clarinetists' identity and backgrounds is still unknown. Some of these orchestras include the Stockham's Grecian Orchestra (see Figure 14 and Figure 15); St. Anne's Pier Orchestra (Figure 16); Women's Philharmonic Society of New York (1899-1916)<sup>152</sup>; Women's Symphony of Long Beach (California) (1925-1948); Los Angeles Women's Symphony (1893-1961); Beacon Orchestra Club of Boston<sup>153</sup>; Cleveland Women's Orchestra (1935-Present); Talma Ladies Military Band and Orchestra (1899-1911)<sup>154</sup>; and Women's Concert Ensemble.<sup>155</sup>

Reasons for women clarinetists to be excluded from clarinet history were perhaps because of the perception of these orchestras. They were thought to be the same level as vaudeville. All-women orchestras and bands were known for their "novelty" and gimmickry. However, this phenomenon is crucial to the development of women orchestral and band musicians. These musicians paved the path for later generations of women to pursue the profession. They served as role models by showing that women are physically, mentally, intellectually, and emotionally capable of playing in orchestras and bands. Therefore, women clarinetists of these orchestras and bands deserve to be recognized for their place in the clarinet history. For the time being, the findings of this chapter are limited to sources available at the time of this writing. Further research on the undiscovered women clarinetists in other remaining all-women orchestras and bands around the world is advised.

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<sup>152</sup> Ammer, *Unsung*, 126.

<sup>153</sup> Ibid., 123.

<sup>154</sup> Dempf, "All-women Orchestras in the United States and the Story of the Woman's Symphony Orchestra of Chicago," 9.

<sup>155</sup> Petrides, *Women in Music* (July, 1938). Quoted in Groh, *Evening the Score*, 97.

## CHAPTER 5: WOMEN CLARINET PEDAGOGUES

*“Life is denied by lack of attention, whether it be to cleaning windows or trying to write a masterpiece.” – Nadia Boulanger*

In the past, one of the more acceptable roles in the music profession for women was as teacher. As a result of the openings of the new conservatories in the nineteenth century, teaching opportunities for professional women musicians increased. However, most women teachers were not respected, nor ranked as well as their male counterparts. Among other restrictions, women teachers were restricted to teach only female students and earned a smaller salary for doing work equivalent to men.<sup>156</sup> During the eighteenth and nineteenth centuries, most women in America taught music privately in their homes or their students' homes.<sup>157</sup> Since then women have taught music, churches, public and private music schools, and conservatories. Some have directed ensembles, published books, taught college courses, led organizations, and conducted significant research. However, their experiences are missing from the historical narrative. Hardly any has been discussed about the role of women as teachers in clarinet history, especially of the early ones. It is essential to look at the past and see how women clarinet pedagogues have developed their performing and teaching careers, as they evolved the teaching and

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<sup>156</sup> Reich, “European Composers and Musicians, ca. 1800-1890,” 150-151.

<sup>157</sup> Ammer, *Unsung*, 282.

learning climate in clarinet history.

Almost all of the great clarinetists taught. It is difficult to categorize one as either performer or educator. For example, Dr. Elsa Ludewig-Verdehr is best known for her legacy of teaching in the US but also very significant as a chamber music performer because of her clarinet trio medium. Dr. Caroline Hartig is currently the Professor of Clarinet at The Ohio State University and also an acclaimed clarinet soloist and recording artist. Dr. Hartig's CD recordings are a great source to many for pleasure and study. Today, there are several significant clarinet educators and scholars. Many have published books and articles, regarding from the clarinet history to performer's guides and method books. The role of clarinet educator is important because these teacher help shape the next generations of clarinetists.

This chapter presents the distinguished women clarinet pedagogues of the nineteenth and early twentieth centuries, who had contributed to the history of clarinet education. Their information is presented in the following section. Unfortunately there was only one evidence of a woman clarinet educator exists during the nineteenth century. Jane Ellsworth's research mentions Margaret Knittel's teaching in the early 19<sup>th</sup> century. Interestingly, however, the advertisement on her teaching was primarily on the piano and secondary on the clarinet. As late as the 1950s, documentation of women clarinet educators appeared in *The Clarinet* journal; these women teachers include Lillian Poenisch of the American Conservatory of Music, Rosemary Lang of the Butler University and Jordan College of Music, Doris Hardine of the Illinois State Normal University.

### **Margaret Knittel (1788-unknown)**

The advertisement regarding Knittel's teaching was found in the newspaper, *Charleston Courier*. On November 14, 1820, Knittel advertised her teaching as follow:

Mrs. Knittel MOST respectfully informs the public, that she intends teaching the PIANO FORTE, after the new invented *Logerian System*, with the help of the Chiropleat, which is now gaining great progress throughout Great-Britain. A number of pupils may be taught at once, and attain the taste and knowledge of Musical education, much sooner than heretofore. Lessons will be divided, part in theory and part in practice on this instrument. Likewise, the Spanish Guitar, double and single Flageolet, Clarionet, Flute, and Violin, on terms very moderate. Mrs. Knittel hopes that by her continued assiduity, the proficiency of her scholars will gain her a portion of the patronage of this city. For particulars, enquire at MR. SIEGLING'S MUSIC STORE, nearly opposite the Court- House, Broad-street, where applications will be promptly and thankfully attended to.<sup>158</sup>

Jane Ellsworth commented that "it is interesting to note that although in public performance she most often played the clarinet, as a teacher she seems to have identified herself primarily with the piano, and only secondarily with the clarinet."<sup>159</sup> For more details about Knittel, please see Chapter 3.

### **Pauline Juler (1914-2003)**

Juler was the professor of clarinet at the Trinity College of Music (now Trinity Laban's Faculty of Music), along with a few other women faculty. She continued to teach, even after her marriage in 1948, until the 1960s.<sup>160</sup> For more details about Juler, please see Chapter 3.

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<sup>158</sup> *Charleston Courier*, November 14, 1820.

<sup>159</sup> Ellsworth, "The clarinet in early America, 1758-1820," 263-264.

<sup>160</sup> Emma Greenwood, "Without Any Apologies for Their Sex: A Celebration of Women at Trinity Laban's Faculty of Music," *Jerwood Library of the Performing Arts*, January 15, 2016, accessed March 14, 2017,



**Lillian Juanita Poenisch** (Date of birth: unknown)

Poenisch was born in Kansas.<sup>161</sup> She studied with Joseph Schreurs, Carl Meyer, and Robert Lindemann. In addition to actively performing as a Chicago theater musician, she was principal clarinet at the Bush Conservatory Orchestra, Women's Symphony Orchestra of Chicago, Grant Park Symphony, and Dasch's Little Symphony Orchestra. According to Paddock, she may also have performed with the Chicago Symphony. In 1941, she was honored in *Who is Who in Music*. She taught at the American Conservatory of Music during the 1950s. One of her students was Stephen Pasztor. She was a founder many organizations such as the Women Musicians, Chicago Women's Concert Band, Women's Symphony Orchestra of Chicago. She was also a chairwoman of the Federation of Music Clubs in Illinois. Poenisch was a conductor of Chicago Women's Concert Band and Chicago's West Side Symphony Orchestra, which had performed in the Gold Dome Building of Garfield Park in 1951. Lillian Poenisch was a pioneer in women's orchestral playing.<sup>162</sup> For more information about Poenisch, please see Chapter 4.

**Rosemary Rita Lang** (1920 -1985)

Lang was a versatile American musician and also a woodwind repair expert. She was a clarinetist, cor anglais player, oboist, saxophonist, woodwind player, arranger, teacher, and composer. She was born on April 19, 1920, in Weisburg, Indiana. She

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<https://jerwoodlibrary.wordpress.com/2016/01/15/new-exhibition-celebrating-the-history-of-women-at-the-faculty-of-music>.

<sup>161</sup> Petrides, *Women in Music* (December 1937). Quoted in Groh, *Evening the Score*, 80.

<sup>162</sup> Paddock, "A Biographical Dictionary of Twentieth-Century American Clarinetists," 259-260.

earned her Bachelor of Music degree from the Jordan College of Music, and Master of Music from Butler University in Indiana. With the Indianapolis Symphony and other orchestras, she played the clarinet, bass clarinet, alto saxophone, cor anglais, oboe, and other woodwind instruments. She taught woodwind instruments and directed woodwind ensembles at the Jordan College of Music.<sup>163</sup> One of her pupils includes Gary Gray, a current professor of clarinet at University of California in Los Angeles (since 1993). Newspaper Terre Haute Tribute Star reported in 1976; Lang was the head of the woodwind department at Butler University. The only female member of the group, she performed in the Butler University faculty woodwind quintet. See a photograph of the ensemble in Figure 17.<sup>164</sup> She was the author of many woodwind study books. For the clarinet, she wrote *Clarinet, Shortcuts to Virtuoso Technique* (2 editions, 1978). Her *Saxophone: Beginning Studies in the Altissimo Register* (4 editions, 1971 and 1978) was her most famous and wildly used; it was translated and published in 3 languages. The book was edited again in 2009 by Gail Beth Levinsky; it is now called *Beginning Studies in the Altissimo Register for Saxophone: for Saxophone*. Another book for saxophone was *Principles of the Saxophone* (2 editions, 1974 and 1981). She also wrote a method book for woodwinds called *Woodwind Class Method* (1975). She established her music publishing company called Lang Music Publications in 1978. More of Lang's original compositions and arrangements are presented in Chapter 6. Lang's teaching and

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<sup>163</sup> Aaron Cohen, *International Encyclopedia of Women Composers*, 2nd ed. (New York: Books and Music Inc., 1987), 397.

<sup>164</sup> *Terre Haute Tribune Star*, January 29, 1967, 31.

contributions are distinguished; Butler University named an honor award after her: the Rosemary Lang Honor Award.

**Doris Hardine** (c. 1920s - 2001)

Hardine was listed as a “Prominent Clarinet Teacher” in *The Clarinet*.<sup>165</sup> Hardine was an assistant professor of music and a recitalist at Illinois State Normal University from 1947 to around 1954. At ISNU, she was also a sponsor for Delta Omicron International Music Fraternity, a professional fraternity in the field of music with collegiate chapters established throughout the United States and abroad. She was principal clarinetist with the Bloomington-Normal Symphony since 1954.<sup>166</sup> She received a bachelor's degree from Cornell College in Mount Vernon, Iowa. In 1946, she earned a master's degree in Music Literature from the Eastman School of Music in Rochester. Her dissertation at the University of Rochester was “The Technical Treatment of the Clarinet in Modern Solo and Chamber Music.” Additionally, she had done graduate work at Claremont College, California, as well as at the University of Illinois.

As a recitalist, she performed at the Westhoff Theatre in November, 1963. Her program included Spohr’s *Sechs Deutsche Lieder Op. 103*; Schubert’s *Der Hit auf dem Felsen Op. 129*; Milhaud’s *Duo Concertant*; Ferguson’s *Four Short Pieces*; and Szalowski’s *Sonatina*.<sup>167</sup> In November 1966, she gave another recital in ISU’s Capen

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<sup>165</sup> *The Clarinet* 17 (Winter 1954-55): 9.

<sup>166</sup> Paddock, “A Biographical Dictionary of Twentieth Century American Clarinetists,” 138.

<sup>167</sup> *The Pantagraph*, November 10, 1963, 44.

Auditorium. The program included Brahms' *Sonata for Clarinet and Piano Op. 120, No. 1*; Stamitz's *Concerto No. 3*; and Hindemith's *Clarinet Concerto*.<sup>168</sup>

### **Pamela Weston (1921-2009)**

Weston was born in London, on October 17, 1921. Her father was a doctor, and her mother was an amateur violinist.<sup>169</sup> She began her musical life as a pianist. She was inspired by the radio broadcast of Mozart *Concerto* performed by Frederick Thurston, with whom she studied privately. She studied at the Royal Academy of Music and the Guildhall School of Music. During her fifteen-year solo career, Weston performed at the Royal Festival Hall, for BBC broadcasts, and for the prime minister Clement Attlee. She was a member of the Klarion Trio, along with a soprano, and pianist, the group for which Arnold Cook has dedicated his *Three Songs of Innocence*.<sup>170</sup>

Weston was appointed as faculty at the Guildhall in 1951, where she taught for seventeen years and established herself as a distinguished world-class pedagogue. See a portrait of Weston in Figure 18. She gave lectures and masterclasses in Australia, Italy, Germany, Russia, New Zealand, the U.S.A., Iceland, and Japan. After resigning from the Guildhall in 1969, she moved to Putney, southwest of London, where she did most of her research. She is one of the most prominent scholars in the area of clarinet literature and players of the past. Her prolific research, providing the most comprehensive and reliable sources of early clarinetists, has appeared in all of the leading clarinet and woodwind

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<sup>168</sup> *The Pantagraph*, November 6 1966, 41.

<sup>169</sup> June Emerson, "Pamela Weston Obituary," *The Guardian*, October 8, 2009, accessed March 12, 201, <https://www.theguardian.com/music/2009/oct/08/pamela-weston-obituary>.

<sup>170</sup> *Ibid.*

periodicals as well as many entries in the last two editions of the *New Grove Dictionary of Music*.<sup>171</sup> Her arrangements of music by composers such as Bach, Bizet, Handel, Liszt, Massenet, Rimsky-Korsakov, and Wagner, became idiomatic pedagogical literature for younger clarinet players. She published *50 Classical Studies* (1976) and *50 Melodious Studies* (1990). She also published editions for basset clarinet of Mozart's *Concerto* and *Quintet*; Crusell's *Concertos Op. 1, 5, 11* and *From Ganges Beauteous Strands for soprano, clarinet in A, and Piano*; Hook's *Three songs for soprano, clarinet, and piano*; Vanhal's *Trio Op. 20 for clarinet, violin, and piano*; and the urtext edition of Weber's complete works for clarinet with his original markings. As a researcher and biographer, she published renowned books such as *Clarinet Virtuosi of the Past* (1971), *The Clarinet Teacher's Companion* (1976), *More Clarinet Virtuosi of the Past* (1977), *Clarinet Virtuosi of Today* (1989) and *Yesterday's Clarinetists: A Sequel* (2002), *Heroes and Heroines of Clarinetistry* (2008). Her books are some of the most celebrated and pertinent resources for many clarinet enthusiasts.

In addition to playing and publishing, she also was involved in and significantly contributed to numerous clarinet organizations, such as the International Clarinet Society Congress in London, International Clarinet Association, Clarinet and Saxophone Society, and was awarded honorary member of Moscow's Clarinet Club.<sup>172</sup> Diagnosed with

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<sup>171</sup> Ingrid Elizabeth Person, "Thea King and Pamela Weston: A Tribute, Part I," *The Clarinet* 28, no. 4 (September 2001): 48-52.

<sup>172</sup> Ingrid Elizabeth Person, "Thea King and Pamela Weston: A Tribute, Part II," *The Clarinet* 29, no. 1 (December 2001): 66-69.

Myalgic Encephalomyelitis (ME) Weston died on September 9, 2009. She decided to end her life at the age of 87 in Zurich, Switzerland.<sup>173</sup>

### **Thea King (1925-2007)**

In 1961, King became a professor at the Royal College of Music.<sup>174</sup> Her tenure was at the RCM from 1961-1987. From 1988, she taught at the Guildhall School of Music, where she received a Fellowship in 1992.<sup>175</sup> To introduce young students to music of well-known composers, King arranged standard classical music repertoire for clarinet and piano. Published by Chester Music, the two volumes *Clarinet Solos* include arrangements of works by Mozart, Schubert, Bizet, Crusell, and Weber. King and publisher Alan Frank published *Schumann for the Clarinet* (arrangements of songs by Schumann) and *Mendelssohn for the Clarinet* (arrangements of the “Song Without Words”) as well as arrangements of works by Tchaikovsky. King also arranged duets for clarinets by J.S. Bach. For more details about King, please see Chapter 3.

Unfortunately at the time of this writing, no evidence of prominent clarinet educator exists during the nineteenth century. This lack of evidence could be attributed to the fact that during that time, women teachers mostly taught in their own homes. Thus, there were no women clarinet teachers known to teach at any public institutions during the nineteenth century. More research needs to be done on women clarinet teachers from the advertisements in newspaper and journals.

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<sup>173</sup> Emerson, “Pamela Weston Obituary.”

<sup>174</sup> Cheeseman, “Thea King and Pamela Weston: The English Clarinet Playing Tradition of the Twentieth Century,” 39.

<sup>175</sup> Gray, *The World of Women in Classical Music*, 575.

In 1998, Cheryl Jackson suggested, "If equity is to be realized in higher education music departments, male and female students, faculty, and administration must be aware of gender."<sup>176</sup> Fortunately, the climate of clarinet education is changing today. There are more women clarinet pedagogues than ever, many of whom are leading organizations, directing ensembles, researching and publishing in addition to teaching the clarinet. The role of teacher is essential for training young clarinetists. Women clarinet pedagogues serve as role models, especially for female students, by demonstrating that women can be competent as pedagogues as well as artists. This change creates more diverse and inclusive learning environments than before, thanks to the men and women of the past who fought for, and allowed this evolution.

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<sup>176</sup> Cheryl Jackson, "Women as Leader of Collegiate Bands, 1850-1980)", *College Music Symposium* 38, (1998): 119.

## CHAPTER 6: WOMEN CLARINETIST-COMPOSERS

*“There is no sex in art. How you play the violin, paint, or compose is what matters.” –  
Ethel Smyth (1858-1944), British opera composer, suffragette, and writer.<sup>177</sup>*

This chapter presents women composers who have been identified as having clarinet as one of their instruments. Prior to the list of composers’ names and compositions is a brief history of notable women composers of the past. The following section provides the list of women clarinetist-composers from the nineteenth to the early twentieth centuries, in chronological order.

From the Middle Ages era, Abbess Hildegard of Bingen (1098-1179) was the first notable woman composer. She composed sacred music exclusively. Her collection of seventy-seven chants are addressed to two women: Saint Ursula and the Virgin Mary.<sup>178</sup> From the seventeenth century, Isabella Leonarda of Italy was documented as the most prolific woman composer. Francesca Caccini (1587-by 1645) was a leading singer and active composer who published her *Primo libro delle musiche a una e due voci* (a collection of seventeen secular pieces and nineteen works on sacred themes) in 1618. Barbara Strozzi (1617-after 1664) was a renowned Venetian singer known as the

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<sup>177</sup> Ethel Smyth, *Streaks of Life*, 242.

<sup>178</sup> Neuls-Bates, *Women in Music*, 14.



“virtuosissima cantatrice,” and also a composer.<sup>179</sup> From the Classical period, the most prolific Viennese woman composer, Marianna von Martines (1744-1812), wrote masses and other Catholic service music, as well as concertos for piano and orchestra, sonatas, and a symphony. The prominent early nineteenth-century women composers include Clara Schumann (1819-1896), Fanny Mendelssohn Hansel (1805-1847), Josephine Lang (1815-1880), and Luise Adolpha Le Beau (1850-1927).<sup>180</sup> In the late nineteenth century, noteworthy women composers in Europe were Augusta Holmès (1847-1903), Cécile Chaminade (1857-1944), Agathe Backer-Grøndahl (1847-1907), and Germaine Tailleferre (1892-1983).<sup>181</sup> Meanwhile, in the United States, women composers include Clara Kathleen Rogers (1844-1931), Helen Hopekirk (1856-1945), Margaret Ruthven Lang (1867-1971), and Amy Beach (1867-1944).<sup>182</sup>

Camilla de Rossi (unknown-1707) was the first Italian woman composer who composed for clarinet. Her composition Aria, “Abramo’s Dream” from the oratorio *Il sacrificio di Abramo for tenor, two chalameaux, and strings* (1708) was one of the very first ever written for the chalameaux (a precursor of the clarinet) by a woman composer. As the clarinet gained popularity in the musical world, composers began to provide more variety of clarinet music and to showcase the instrument to its full potential. Some clarinetists composed music to perform themselves. The advantages of clarinetist-

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<sup>179</sup> Jackson, “Musical Women of the Seventeenth and Eighteenth Centuries,” 99-137.

<sup>180</sup> Reich, “European Composers and Musicians, ca. 1800-1890,” 148-164.

<sup>181</sup> Marcia J. Citron, “European Composers and Musicians, 1880-1918,” in *Women & Music: A History*, ed. Karin Pendle (Bloomington, IN: Indiana University Press, 2001), 175-191.

<sup>182</sup> Adrienne Fried Block, “Women in American Music, 1800-191,” in *Women & Music: A History*, ed. Karin Pendle (Bloomington, IN: Indiana University Press, 2001), 192-222.

composers are that these composers know the clarinet very well; they know the strengths and weaknesses of the instrument as well as its capability and required techniques. Music for the clarinet by clarinetists could be best represented to display the clarinet's characteristics and facilitates the artistry of its players. According to Weston, she reported, "of the clarinettist-composers, [Bernhard Henrik] Crusell is by far the most popular, with Heinrich Baermann and Iwan Müller coming second, Franz Tausch third."<sup>183</sup> Other prominent clarinetist-composers were Jean Xavier Lefèvre, Carl Baermann, Cyrille Rose, Hyacinthe Klose, Ernesto Cavallini, Louis Cahuzac. However, only two women clarinetist-composers from the eighteenth and nineteenth century are known: Caroline Schleicher Krähmer (1794-c.1850) and Augusta Holmès (1847-1903).<sup>184</sup> Presented below are notable women composers of the nineteenth and twentieth centuries, who also played the clarinet as one of their instruments.

### **Caroline Schleicher Krähmer (1794-c.1873)**

According to Weston, Krähmer composed six lieder for voice and piano, published at Carlsruhe, under the name Karol Krähmer.<sup>185</sup> Her works for the clarinet include *Compositions for clarinet, cello, and piano* (Vienna: Diabelli); *Sonatina for clarinet and piano* (Vienna: Liedesdorf).<sup>186</sup>

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<sup>183</sup> Weston, *More Clarinet Virtuosi of the Past*, 17.

<sup>184</sup> Richards, "A Selected Bibliography of Music for Clarinet and One Other Instrument by Women Composers," 5.

<sup>185</sup> Weston, "Out of Purdah: Three Early 19th-Century Female Virtuosi." *The Clarinet* 31, no. 1 (December 2003): 90-92.

<sup>186</sup> Cohen, *International Encyclopedia of Women Composers*, 383.

### **Augusta Holmes (1847-1903)**

Another significant woman clarinetist-composer was Augusta Holmès. According to Richards' research (1993), Augusta Holmès' pen name was Herman Zenta. French clarinetist Holmès had only encouragement only from one of her parents, who were not musically inclined, to pursue music. Holmès received her education on clarinet and instrumentation from a prominent French clarinet teacher, Hyacinthe Klosé, at the Paris Conservatory. Holmès became more well-known as a composer than a clarinetist. There was very limited information about her as a clarinetist, though Weston reported that Holmès did achieve "some virtuosity on the clarinet."<sup>187</sup> Her compositions were mostly large-scale works. Among a few small-scale works, she composed *Fantaisie for clarinet and piano*, dedicated to Cyrille Rose, who was another great French clarinetist and teacher. This composition became significant to the history of the clarinet when in 1900 Holmès' *Fantaisia* was selected as a competition piece at the Paris Conservatoire; the main institution for developing solo literature for the clarinet. She also composed a corresponding sight-reading piece *Molto Lento*.<sup>188</sup> See a portrait of Holmès in Figure 19.

### **Rosemary Rita Lang (1920 -1985)**

Rosemary Lang was an American clarinetist, cor anglais player, oboist, saxophonist, woodwind player, arranger, teacher, and composer. She was born on April 19, 1920, in Weisburg, Indiana. She earned her Bachelor of Music from the Jordan College of Music, and Master of Music from Butler University in Indiana. More details

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<sup>187</sup> Weston, *More Clarinet Virtuosi of the Past*, 131.

<sup>188</sup> Ibid.

about her are presented in Chapter 5. Her arrangements include Bach's *Fuga XVI from the Well-Tempered Clavier Book 1 for clarinet choir* (1968)<sup>189</sup>; Mendelssohn's *Capriccio No. 2 Op.16 for four B-flat clarinets* (1968)<sup>190</sup>; Spohr's *Concerto No. 3 First Movement for clarinet and band* (1969)<sup>191</sup>; Haydn's *Gipsy Rondo for four B-flat clarinets* (1968)<sup>192</sup>; Her original compositions for clarinet include *Opus in Ebony for clarinet choir* (1968); *Grenadilla Rhapsody for clarinet choir* (1969); *Four Pieces for Woodwind Quintet* (1974); *Humoreske for four B-flat clarinets* (1969); *Nocturne for four B-flat clarinets* (1968); *Tarantelle for four B-flat clarinets* (1968); and *Concert Piece for bass clarinet* (1972)<sup>193</sup>; *Concert Duo for clarinet and harpsichord*.

#### **Nora Harris Arquit (1923-2014)**

Nora Harris Arquit was an American clarinetist, conductor, and composer. Arquit was born on June 30, 1923, in Brushton, New York. She studied at Harvard and Rutgers, among other universities in the United States. She was the first woman guest conductor of the USAF Band in Washington, DC. She died on August 6, 2014. Her works include symphonic marches and pieces for an instrumental trio.<sup>194</sup>

#### **Marian McLaughlin (Mrs. Thomas R. Ostrom) (b.1923)**

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<sup>189</sup> Catalog of Copyright Entries: Third Series Volume 23, Part 5, Number 1, Section 1 "Music Current and Renewal Registrations January-June 1969: 194. Copyright Office, the Library of Congress Washington 1970.

<sup>190</sup> Ibid., 79.

<sup>191</sup> Ibid., 109.

<sup>192</sup> Ibid., 202.

<sup>193</sup> Cohen, *International Encyclopedia of Women Composers*, 397.

<sup>194</sup> Ibid., 31.

Marian McLaughlin was an American clarinetist. McLaughlin was born on November 26, 1923, in Evanston, Illinois. She studied the clarinet under Robert Lindeman of the Chicago Symphony Orchestra, and received her Bachelor of Music Education from Northwestern University and Master of Music in composition from New England Conservatory, Boston. Her composition teachers include Dr. Albert Noelte, Carl McKinley, Frances Judd Cooke, and Walter Piston. She became a teacher of theory and woodwind instruments at Evansville College, Indiana. She also played first clarinet in the Evansville Philharmonic Orchestra. During 1947-1948, she held a teaching fellowship in theoretical subjects at the New England Conservatory. In addition to her career as a teacher and clarinetist, she was also active as a composer. Among her prolific compositions, her works for clarinet include *Six Fragments for Woodwind Quintet* (1963); *Theme and Variations for violin, flute, clarinet, and cello* (1948); *Excursions for flute, clarinet, and bassoon* (1955); *Trio for clarinet, cello, and piano* (1955); *Trio for violin, clarinet, and piano* (1953); *At Night for B-flat clarinet and piano* (1945); *Sonatina for clarinet and piano* (1947); *Second Sonatina for clarinet and piano* (1955); *Third Sonatina for clarinet and piano* (1948); *Three Pieces for clarinet and piano* (1948); and *Three Etudes for solo clarinet* (1960).<sup>195</sup>

#### **Shirley M. Mackie (1929-2015)**

Shirley Mackie was an American clarinetist, born on October 25, 1929, in Rockdale, Texas. She was on a clarinet scholarship to play with the University Symphony Orchestra at the Louisiana State University (LSU), where she received a

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<sup>195</sup> Ibid., 467.

Bachelor of Music in 1949 and Master of Music in 1950. She studied composition under Helen Gunderson at LSU, Darius Milhaud in Colorado, and Nadia Boulanger in France. She was the founder and conductor of Chamber Orchestra of Waco and band conductor for Riesel High School. She was an assistant professor of woodwinds and theory at Mary Hardin-Baylor College, Belton, Texas.<sup>196</sup> She received many awards for her compositions. She died on August 15, 2015. Her works for clarinet include *Concertino for clarinet and band* (1968); *Preludio, cancion y baile for woodwind quintet* (1962); *Three Latin Dances for five clarinets* (1964); *Four Trifles for two flutes, clarinet, and piano* (1964); *Fugue for oboe, clarinet, and bassoon* (1950); *Introduction and Allegro for clarinet, cello, and piano* (1953); *Five Dialogues for clarinet and piano* (1949); *Inventions for clarinet and piano* (1950); *Sonatine for clarinet and piano* (1952); *Three Movements for solo clarinet* (1968); *Aria Concertata Nos 1 and 2 for soprano, clarinet, and piano* (1957); *From the Shore for soprano and clarinet* (1968); *Goodbye for soprano and clarinet* (1968); *The Ironwood Tree for soprano and piano* (1968); *Questions for Americans for soprano, clarinet, and piano* (1960); and *There is No Time* (1960).<sup>197</sup>

### **Doreen Grimes (b.1932)**

Doreen Grimes was an American accordionist, clarinetist, guitarist, organist, pianist, teacher and composer. She was born on February 1, 1932, in Weatherford, Texas. She earned her Bachelor of Music and Master of Music in piano from the Southern

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<sup>196</sup> Shirley Mackie, "Coming of Age," *The Clarinet*, no. 21 (Winter 1955-56): 11.

<sup>197</sup> Cohen, *International Encyclopedia of Women Composers*, 438.

Methodist University and Ph.D. from North Texas State University. She established her own music school called, Grimes School of Music, of which she was a director. She was also the head of the department of theory at Eastern New Mexico University. Although she did not compose any works for clarinet specifically, Grimes composed seventeen orchestral works and twenty-three chamber works.<sup>198</sup>

**Bonnee L. Hoy (1936-1983)**

Bonnee Hoy was born on August 27, 1936, in Jenkintown, Pennsylvania. She studied the flute, clarinet, cello, piano, and organ privately from 1951 to 1965. She studied at the Philadelphia Musical Academy and the Fontainebleau Conservatory under Nadia Boulanger. Hoy obtained her Bachelor of Music and worked on her graduate studies at the Temple University. She taught piano and composition privately and at the Philadelphia Musical Academy, St. Basil's Academy and the Settlement Music School. Her compositions include works for orchestra, chamber groups, piano, and voice, and included genre such as sacred music as well as works for ballet.<sup>199</sup> Hoy died on November 6, 1983.

**Barbara Kolb (b.1939)**

American clarinetist, Kolb was born on February 10, 1939, in Hartford, Connecticut. Her father was a pianist, organist, and composer. She began studying the clarinet at the age of eleven, under William Goldstein. From 1957 to 1964, Kolb studied at the Hartt College of Music at the University of Hartford. Her clarinet teacher was

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<sup>198</sup> Ibid., 288.

<sup>199</sup> Ibid., 333.

Louis Speyer. Kolb studied composition under Arnold Franchetti in 1964. She received a Bachelor of Music cum laude in 1961 and a Master of Music in Composition in 1964. Kolb was awarded a fellowship to Tanglewood in 1960, 1964, and 1968 as well as another fellowship from the McDowell Colony. She studied the clarinet privately under Leon Russianoff during 1964-1966. Kolb was a clarinetist with the Hartford Symphony Orchestra from 1960-1965. She taught at Brooklyn College and Wellesley College. As a composer, Kolb was the first American woman to win the Prix de Rome from 1969 to 1971. She was awarded a Fulbright scholarship, an American Academy National Institute of Arts and Letters Award, a Martha Baird Rockefeller grant, and a Ford Foundation grant. Her works for clarinet include *Double Woodwind Quintet*; *Crosswinds for alto saxophone and winds* (1968-69); and *Rebuttal for two D-flat clarinets* (1965).<sup>200</sup>

**Mary Susan Snyder Smeltzer (b.1941)**

American clarinetist, Smeltzer was born in Sapulpa, Oklahoma on September 13, 1941. She studied clarinet under George Brite from 1951 to 1959. During these years, Smeltzer won many honors for the clarinet throughout the Midwest. At Tulsa University from 1954-1959, she studied clarinet under Dwight Daily, principal clarinetist of the Tulsa Philharmonic Orchestra from 1958 to 1959. During the summers of 1956 -1958, Smeltzer studied clarinet under Dr. Revelli and Ferde Grofe at the Summer Music Festival at Western State College in Gunnison, Colorado, where she also studied violin and viola. Smeltzer graduated from Oklahoma City University in 1963 with a Bachelor of Music, studied with Dr. Clarence Burg, Robert Laughlin, and Ernestine Scott. In 1964,

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<sup>200</sup> Ibid., 380.



Smeltzer continued her study in chamber music at the University of Southern California and Mt. St. Mary's College, Los Angeles. Smeltzer was also active as a pianist, harpsichordist, organist, teacher, violinist, violist, and composer. Her compositions largely consist of works for piano, harpsichord, and organ. Her works for clarinet include the arrangement of *Battle Hymn of the Republic* for clarinet quartet.<sup>201</sup>

**Margaret Susan Brandman (b.1951)**

Margaret Susan Brandman is an Australian accordionist, clarinetist, drummer, guitarist, pianist, teacher, writer, and composer. She was born in Sydney on September 19, 1951. Brandman studied the piano, clarinet, theory, harmony and composition at the Sydney Conservatorium, where she received the diploma of music. Brandman studied composition under Peter Sculthorpe and earned Bachelor of Music from Sydney University. Her compositions for the clarinet include *Trio for two clarinets and bassoon* (1969); *Trio for two clarinets and cello* (1971); *Clarinet Miniature for clarinet and piano* (1969); *Permutation for clarinet and piano* (1977)<sup>202</sup>

**Bunita Marcus (b.1952)**

Bunita Marcus is an American clarinetist, pianist, conductor, teacher, and composer. Marcus was born on May 5, 1952, in Madison, Wisconsin. She received her Bachelor of Music in music theory from the University of Wisconsin in 1976. Her teachers include Franz Loschnigg and Morton Feldman. In 1981, Marcus earned a Ph.D. in composition from the State University of New York at Buffalo. She taught

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<sup>201</sup> Ibid., 649-650.

<sup>202</sup> Ibid., 105.

composition at Brooklyn University. Her works for clarinet include *Parent Terrain for clarinet, bass clarinet, violin, double bass and two percussions* (1977); *Oboe, Clarinet, Bass Clarinet, Trumpet, Trombone* (1978); *Quintet for clarinet, bass clarinet, and three percussions* (1976); *1975 for Arp 2500, alto saxophone, bass clarinet, guitar, and steel drum* (1975); *Music for Japan for flute, clarinet, harp, piano, and percussion* (1983); and *Apogee Three for solo clarinet* (1977).<sup>203</sup>

### **Elma Miller (b.1954)**

Canadian clarinetist, Miller was born on August 6, 1954, in Toronto, Canada. She completed her undergraduate and Master's degrees in music from the University of Toronto in 1977. Miller studied the clarinet under R. Chandler, and the piano privately under Dr. Elaine Keillor. Her composition teachers include Lothar Klein, Walter Buczynski, John Beckwith, and John Weinzwieg. Miller also studied electronic music under Gustav Ciamaga and computer music under William Buxton. Throughout the years, Miller won many awards and scholarships. At Toronto University, she taught the clarinet, theory, counterpoint, orchestration and 20<sup>th</sup>-century analysis from 1976-1978, and was a librarian technician. In 1978-1979, Miller lectured in acoustics at the University of Toronto. Miller was active as clarinetist, electronic instrumentalist, pianist, lecturer, librarian, writer, and composer. Her works for clarinet include *Duo for clarinet and double bass* (1975); *Duo for clarinet and piano* (1976); *Vinderdi Vaenderdi for*

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<sup>203</sup> Ibid., 448.

*clarinet and French horn* (1975); *Kalur for clarinet solo* (1976, rev 1979); and *Le Melange for flute, clarinet, trombone, and vibes* (1978).<sup>204</sup>

**Marlyce Rae Polk Reed** (b.1972)

Reed was born on January 14, 1955. In 1972, she became principal clarinetist for the American Youth in Concert Ensemble. Reed won the Honors Concert competition at the University of Wisconsin in 1976. She received her Bachelor of Music from the University of Wisconsin in 1977, and Master of Music from the Northwestern University in 1979. Her teachers include Gloria Coates, Edward Brunner, and Alan Stout. Reed was also active as a conductor, teacher, and composer. Her compositions for clarinet include *Woodwind Quintet No. 1* (1982); *Three Short Dialogues for three clarinets* (Shawnee Press, 1977); *Clarinet Rhapsody No. 1* (1982); and *Rhapsody No. 1 for clarinet* (1981).<sup>205</sup>

**Sanders, Larkin** (b.1987)

Larkin is a native of Branson, Missouri, U.S.A. She is a clarinetist of the Kansas City Reed Quintet, Taneycomo Winds, and the Midwest Chamber Ensemble. She is a founder, executive-artistic director, and a clarinetist of the Taneycomo Festival Orchestra. Her compositions for clarinet include *Greyday for low voice, clarinet, cello, guitar, and double bass* (2014); *Larkin and the Magnificent Color-Blocked Party Helmet for oboe, clarinet/bass clarinet, and drum set* (2013); Arrangement of Ravel's *Pavane pour une infant defunte for clarinet choir*; *Spin Cycle for clarinet and 4 double basses* (2011); *Daily Scale Method (3 volumes)*; *Love Song of J. Alfred Prufrock Operetta or*

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<sup>204</sup> Ibid., 480.

<sup>205</sup> Ibid., 575-576.

*Song Cycle for baritone voice, clarinet, viola, and bass; Impressions on Jane Eyre for clarinet, cello, and piano or clarinet and string quartet* (2011); *Diary Entries of a Young Musician for clarinet and viola* (2011); *Hommage a Stravinsky For Flute, English Horn, Clarinet, and Horn* (2009).

The past clarinetist-composers who made their living as clarinetists were mostly men. There were significantly fewer women clarinetist-composers during the nineteenth century because there were fewer women who played the clarinet in general. In addition to inadequate musical education and training, women were also discouraged from becoming composers. Even if they were composing music, their works were more likely to be rejected for performances and publication because their works seemed less valuable and desirable because they were composed by women. In the twentieth century, more professional composers wrote music for the clarinet, although the professions of composers and clarinetists became more specialized and separated from one another. However, a few notable clarinetist-composers of the present still exist (e.g., Bela Kovacs, Eric Mandat, Jörg Widmann, and Michael Lowenstern). Interestingly, women clarinetist-composers discussed above appear to have described themselves as professional composers rather than clarinetists. Only a few women clarinetist-composers exist today, (e.g., Lori Freeman, Anat Cohen, Margot Leverett); none of them are in the classical idiom. The musical world needs more clarinetist-composers, of males and females alike, to continue to refine clarinetistry and take it beyond what non-clarinetist composers would write.

## CHAPTER 7: CONCLUSION

*“By knowing the past we can increase our awareness of its impact on the present.” –  
Julia Eklund Koza, the founder of the Consortium for Research on Equity in Music  
Education*<sup>206</sup>

Corresponding with *first-wave feminism*, *first-wave women clarinetists* refers to the trailblazing women of the nineteenth and early twentieth centuries, specifically born before 1930, who made clarinet playing acceptable politically, socially, and economically for later generations of women. The research that has been presented in this document is a historical and retrospective study of women clarinetists who had an impact on improving gender equality in and made contributions to the clarinet community and to society at large. Many of these trailblazers have been discounted or forgotten, or even entirely unrecognized. Despite the barriers impeding their successes, these women were accomplished musicians and served as role models as soloists, orchestral players, pedagogues, and composers.

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<sup>206</sup> Julia Eklund Koza, “Music and the Feminine Sphere: Images of Women as Musicians in Godey’s Lady’s Book, 1830-1877,” *Musical Quarterly* 75 (Summer 1991): 103.

## Summary

### *Soloists*

The notable women clarinet soloists of the past are as follows. Caroline Schleicher Krähmer (1794-c.1873) was the very first woman clarinetist who ever to have been documented by historians. She deserves special attention and praise for her remarkable gifts as a soloist, chamber musician, composer, as well as a wife and mother, at a time when no other woman had succeeded. Believed to be Caroline Schleicher's sister, Margaret Knittel (1788-unknown) was the first woman clarinetist to appear in the U.S. in 1816. Frances Thomas (after 1843-1925) was the earliest woman clarinetist of England. She was a pupil of Henry Lazarus, who was a prominent English clarinet teacher. Pauline Juler (1914-2003) was the dedicatee of the celebrated Gerald Finzi's *Five Bagatelles* and *Clarinet Concerto*; though the latter was premièred by Frederick Thurston due to Juler's retirement after marriage. Thea King (1925-2007) was an internationally acclaimed recording artist, who specialized in clarinet music by English composers; many of whom dedicated their works to her.

### *Clarinetists in Orchestras and Bands*

The role of women clarinetists in orchestras and bands of the past opened the door for the participation of women today. They fought for positions among their male peers and, if none were allowed, made opportunities for themselves and women of later generations. Orchestras and bands that were once all-male appear to have a noticeable gender gap in the clarinet section, even today. Notable hidden figures during this time are as follows. Cordula Schleicher Metzger Ostiggenberg (1788-1821) was the first woman

to be appointed salaried principal clarinetist with the orchestra of the Zurich General Music Society in 1812. In the United States, Viola Millicent Dunn was principal clarinet of the Fadettes Women's Orchestra of Boston, one of the oldest and longest-lived all-women orchestras in the U.S. from 1888 to 1920. Virgie S. Cornish and R.O. Smith were some of the very few black clarinetists during that time; they performed with Madam Corilla Rochon's Ladies Symphony Orchestra, active in 1915 in Houston, Texas. Lillian Juanita Poenisch was a pioneer in women's orchestral playing. In addition to playing as principal clarinet of many orchestras including the Bush Conservatory Orchestra, Women's Symphony Orchestra of Chicago, Grant Park Symphony, and Dasch's Little Symphony Orchestra, Poenisch was a founder of the Woman's Symphony Orchestra of Chicago in 1925. In 1941, Jeannette Scheerer joined the New Orleans Symphony Orchestra as principal, making her the first woman to hold such a position in a major mix-gendered American symphony orchestra.

### ***Pedagogues***

Interestingly, compared to other areas such as performers, there is less documentation of the role of women as clarinet teachers during the nineteenth and early twentieth centuries. The prominent women teachers and scholars of the clarinet are as follows. Rosemary Rita Lang (1920 -1985) was an American clarinetist who taught woodwind instruments and directed woodwind ensembles at the Jordan College of Music and Butler University. One of her pupils includes Gary Gray. *The Clarinet* reported Lang was one of a few women clarinet teachers with a Master's degree. She wrote method books and published her own music. The most accomplished and celebrated clarinet

scholar is Pamela Weston (1921-2009). She taught for seventeen years at the Guildhall School before authoring many valuable books on clarinetists of the past, which became comprehensive resources for many clarinet researchers.

### ***Composers***

The last role discussed in this research is women composers who played the clarinet as one of their instruments. It is important to note that their careers were as professional composers and not as clarinetists. However, their compositions for clarinet contribute greatly to the clarinet repertoire. The notable women clarinetist-composers are as follows. Augusta Holmes (1847-1903) studied the clarinet and composition with Klosé at the Paris Conservatoire. Upon graduation, she composed *Fantasia for clarinet and piano*, dedicated to Cyrille Rose; the piece was selected as the competition solo piece in 1900. Rosemary Rita Lang established her own publishing company, under which she composed and arranged many works for clarinet solo and ensembles.

### **Implications, Limitations and Recommendations for Future Research**

While there are many women clarinetists today, the underrepresentation of women in clarinet history, especially before the twentieth century, is significant due to the sociocultural restrictions during that time. The history of women clarinetists is still lacking today because their stories were meagerly documented. According to the existing history, the first women clarinetists seemed to appear in the early 19<sup>th</sup> century, one entire century after the instrument was invented in ca. 1700. There was also a large gap in time between the first women clarinetists, the Schleichers, and the next clarinetist, Frances Thomas who was active in the late 19<sup>th</sup> century. According to Thomas, there were more



women clarinetists, for whom there is no further documentation. The documentation and participation of women clarinetists was seen more in the twentieth century. These women's activities and accomplishments are crucial to the clarinet community, and worthy of attention.

The history of clarinet needs to include the stories of women who are historical role models for today's clarinetists. The documentation of their lives and activities helps us to understand how the role of women evolved in the clarinet community. For more thorough studies, more research needs to be done on other women clarinetists of the past who have been forgotten or unrecognized. An additional interesting study would be to ascertain whether a gender gap in the clarinet community exist today. That means there needs to be studies on the percentages of women clarinetists in a myriad of roles including grade schools, colleges, conservatories, collegiate professorships, organizational administrations, orchestral auditions, professional orchestras, recordings, and solo careers. Today women clarinetists are much less hindered by their gender, and have far more opportunities to contribute to the music world. So we can look forward to seeing what musical contributions women clarinetists have to offer the community.

In order to continue promoting the contributions of women clarinetists, it is the responsibility of composers, performers, educators and audiences to acknowledge and honor their achievements of today as well as of the past. It is not enough to produce and encourage women's work today; we must also document the histories of their lives and careers. It is hoped that this research has raised awareness of gender issues in clarinet history, and has promoted diversity, inclusion and equality in the clarinet community and the musical world at large.

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## APPENDIX A: WOMEN CLARINETISTS COMPENDIUM

This compendium is a compilation of selected women clarinetists from the earliest documented to present, and their achievements. Each entry includes, where applicable, first name, maiden name, married name, published name or pseudonyms, dates, regions, and contributions such as compositions, commissions, dedications, publications, and discographies. Most of the information of living clarinetists is collected from their personal websites and/or the websites of the institutions, at which they teach. The list is in alphabetical order by last names.

**Arden, Laura** U.S.A. Positioned at the Atlanta Symphony Orchestra.

**Barger, Diane** U.S.A. Principal clarinet of Lincoln's Symphony Orchestra. Professor of Clarinet and Chair of the Wind Area at the University of Nebraska-Lincoln.

**Bartley, Linda** U.S.A. Principal clarinet of the Madison Symphony. Professor of Clarinet at the University of Wisconsin-Madison (since 1992). Dedicatee of works by Tina Davidson, William Wallace, James Niblock, Scott Gendel, and Paul Schoenfield.

**Bish, Deborah** U.S.A. Associate Professor of Clarinet at Florida State University (since 2001). Dedicatee of Gregory Wanamaker's *Clarikinetics* and *Sonata*.

**Brandman, Margaret Susan** (b. September 19, 1951) Sydney, Australia. Composed Trio for two clarinets and bassoon (1969); Trio for two clarinets and cello (1971); Clarinet Miniature for clarinet and piano (1969); Permutation for clarinet and piano (1977).

**Brill, Shirley** Berlin. Performed as a soloist with the Israel Philharmonic Orchestra conducted by Zubin Mehta. Professor at the Academy of Music "Hanns Eisler" (2012) Professor at the Barenboim-Said Akademie (since 2016).

- Caquet (Giot), Edwige** Paris. First woman to win a prize at the Paris Conservatoire (1974). Studied with Ulysse Delecluse.
- Carl, Jane** U.S.A. Professor of Clarinet/Chair of Instrumental Studies at the University of Missouri-Kansas City Conservatory of Music and Dance, has performed regularly with the St. Louis Symphony Orchestra.
- Carmichael, Laura** Amsterdam. Dedicatee of Cindy Cox's *The Shape of the Shell*. Composed her own works.
- Cohen, Anat** Israel. Jazz clarinetist.
- Corley, Paula** Texas, U.S.A. Professor at Texas Lutheran University in Seguin. Artist clinician for Vandoren and for The Buffet Group. Premiered Michael Markowski's work for clarinet and wind band (2013).
- Dees, Margaret "Peggy"** U.S.A. Commissioned and premiered *Desert Roads: Four Songs for Clarinet and Wind Ensemble* (2005).
- DeRoche, Julie** U.S.A. Professor of Clarinet and Chair of the Department of Music Performance, has served on the faculty of the DePaul University School of Music since 1984. Served as president of International Clarinet Association.
- Dobrée, Georgina** England. Dedicatee of Lutyens' *Fantasie Trio Opus 55*, Gordon Jacob's *Miniature Suite for clarinet and viola*. Professor of clarinet at the Royal Academy (1967) Founder of Chantry Records and Chantry Publications.
- Down, Daphne** England. Member of the London Clarinet Consort was formed in 1971 with Thea King and Georgina Dobrée.
- Drucker, Naomi Frances Lewis** (b. October 13, 1932) New York, U.S.A. Positioned at North Carolina Symphony Orchestra (1954); Nassau Symphony (since 1982); New York Virtuosi (since 1982). Co-founder of the American Chamber Ensemble (1962). Co-founder of Drucker Trio (1977). Teacher at the Hofstra University (since 1969). With her husband, dedicatees of Joseph Alexander's *Threesome*; Vally Weigl's *Counterpoint*; Jacob Weiberg's *Dance & Song for two clarinets*; Alfred Prinz's *Discussion for two clarinets*; Max Lifshitz's *Yellow Ribbons trio for two clarinets and piano*; Marga Richter's *Sonora*; Elie Siegmeister's *Prelude, Blues & Finale*; Meyer Kupferman's *Infinites*.
- Druhan, Mary Alice** Texas, U.S.A. Professor of Clarinet at Texas A&M University Commerce. Founder of the Texas Clarinet Colloquium. Artist with Backun Musical Services.
- Ellis, Hanako Ozawa** Japan/ Boston. Member of the Flumus Ladies Orchestra.

**Ellis, Kim** Illinois, U.S.A. Artist clinician for Buffet Crampon Clarinets and D'Addario and Company Rico International. Professor at Lamar University. Premiered works by Thomas McKinley, Dr. Harry Bulow, Dr. Frank Felice, Dr. Nick Rissman and Dr. Joe Alexander. Released CD with Richard Stoltzman album *New American Works for Clarinet* and Copland: *Clarinet Concerto* - McKinley: *Clarinet Duets* and *Concerto for 2 Clarinets*.

**Ellsworth, Jane** Washington, U.S.A. Author of *Dictionaries for the Modern Musician* (2015).

**Farrall, Joy** England. Principal clarinet of the Britten Sinfonia. Founder of the Haffner Wind Ensemble. Dedicatee of Simon Bainbridge's *Double Concerto* and *Clarinet Quintet*, Oliver Knussen's and John McCabe's clarinet works, and Edward Cowie's *Elysium*. Professor at the Guildhall School of Music & Drama.

**Flax, Laura** (July 27, 1952-March 12, 2017) U.S.A. Dedicatee of Joan Tower's *Wings* (1981). Premiered works by Joan Tower, Philip Glass, Elliott Carter, and Shulamit Ran. Principal clarinet at City Opera and of the part-time American Symphony Orchestra from 1994 to her death. Her recording of Joan Tower's *Wings* is available on the CRI label and music of Shulamit Ran on Bridge records. Taught at the Bard Conservatory and Juilliard Pre-College.

**Freedman, Lori** (b. 1958) Montreal, Canada. Contrabass soloist. Dedicatee to Manganensi, Giorgio's teatro dell'udito III. Released her first album called *Action / Réaction*. As a composer, she received commissions to write music for ensembles such as Orkestra Futura, Arraymusic Ensemble, Ensemble Transmission, Continuum Contemporary Music Ensemble, Ensemble SuperMusique, Ensemble Paramirabo, Upstream Orchestra, Queen Mab Trio, Crowbar Trio, Lott Dance, Oberlander Films, Foresite Theatre, Cooke Productions and Autumn Leaf Productions.

**Gallagher, Alice** California, U.S.A. Guest Soloist, Boston Pops Orchestra, as first place winner of the Boston Symphony Orchestra Concerto Competition (1998).

**Gingras, Michele** Ohio, U.S.A. Distinguished Professor of Clarinet at Miami University. Published *Clarinet Secrets—52 Performance Strategies for the Advanced* (2004) and *More Clarinet Secrets—100 Quick Tips for the Advanced Clarinetist* (2011).

**Grofmeier, Sabine** Germany. Solo performances with the Junge Deutsche Philharmonie, Philharmonia of the Nations, and the Orchestra Academy of Bayerischer Rundfunk under the direction of Hans Zender, Justus Frantz, Semyon Bychkov, and Dimitri Kitajenko. Founder and artistic director of the International Musicfestival Capdepera in Mallorca, Spain (since 2007).

**Hagen, Myroslava** U.S.A. Commissioned and première David Maslanka's *Solo Clarinet and Wind Ensemble* (2014)

**Hartig, Caroline** (b. June 21, 1961) U.S.A. Commissioned Libby Larsen's *Dancing Solo* (1994). Discography: *Dancing Solo* (Innova 512), *Clarinet Brillante* (Centauro), *Clarinet Brillante II* (Centauro), *CaraClarina* (Bremen Radiohall Records). Professor of Clarinet at The Ohio State University since 2013. President of International Clarinet Association (2016).

**Hashimoto, Anna** (b. June 1989) Japan/Britain. Guest principal with the BBC Symphony Orchestra, English Chamber Orchestra, City of Birmingham Symphony Orchestra. Tutor at Birmingham Conservatoire.

**Haskell, Diana** St. Louis, U.S.A. Associate Principal clarinetist of St. Louis Symphony (1991)

**Hilton, Janet** London. Teacher at RCM, Dedicatee of concertos by Alun Hoddinott John McCabe, Edward Harper and Dame Elizabeth Maconchy.

**Hofmeister, Chastine** Dallas-Fort Worth, U.S.A. Second Clarinetist of the Monroe Symphony, LA (2009).

**Holmes, Augusta** (pseudonym **Hermann Zenta**) (1847-1903) Paris. Studied clarinet and composition with Klosé, Composed for Solo de Concours *Fantasia for clarinet and piano* (1900)

**Hue, Sylvia** Paris. First woman soloist in an orchestra at the Garde republicaine (1988).

**Johnson, Emma** (b.1966) Britain. Dedicatee of Dankworth's *Suite for Emma*, Proctor's *Witz*, Berkeley's *Flighting*, and Reade's *The Victorian Kitchen Garden*.

**Jones, Kathleen** U.S.A./Puerto Rico. Principal Clarinet at the Orquesta Sinfónica de Puerto Rico (1975). Professor at the Conservatorio de Música de Puerto Rico. Commissioned Roberto Sierra's *Cinco Bocetos*.

**Juler, Pauline** (1914-2003) England. Studied with Charles Druper. Dedicatee of Finzi's *Five Bagatelles* and *Clarinet Concerto*.

**Kam, Sharon** (b. 1971) Israel/ Germany. Premiered Krzysztof Penderecki's *Clarinet Concerto* and *Clarinet Quartet*, Herbert Willi's *Clarinet Concerto*, and works by Iván Erőd and Peter Ruzicka.

**Ketchens, Doreen** New Orleans, U.S.A. Leader of the Doreen's Jazz band. Has been called "Queen Clarinet," "The female Louis Armstrong," and "Lady Louie."

**King, Thea** (1925-2007) England. Dedicatee of Benjamin Frankel's *Quintet Op.28* (1956) Arnold Cooke's *Sonata* (1959), Richard Bennett's *Crosstalk for two basset horns* (1966), Gordon Jacob's *Mini-Concerto* (1980). Commissioned Howard Blake's *Concerto* (premièred in 1985), and Elizabeth Maconchy's *Fantasia* (1980).



- Knittel, Margaret** (1788-unknown) Switzerland/ U.S.A. The first female clarinetist to appear in America 1816.
- Lambert, Alison** England. Principal bass clarinet in the Jerusalem Symphony Orchestra, Israel. Teacher at the Royal Welsh College of Music and Drama (since September 2003).
- Lamneck, Esther** New York, U.S.A. Professor of Music and Music Education and Program Director of Woodwind Studies at New York University. Released CD *Diverse Settings - New Works For Clarinet / Esther Lamneck* CD (1998)
- Lang, Rosemary Rita** U.S.A. Faculty member of Butler University and Jordan College of Music.
- Leverett, Margot** U.S.A. Klezmer clarinetist. Founder of the Klezmatics (1985). Co-founder of Mikrev, all-women band. Founder of Margot Leverett and the Klezmer Mountain Boys. Guest soloist with the Philadelphia Orchestra.
- Lignitz-Hahn, Kellie** Texas, U.S.A. Co-author of *Clarinet Cache*. Assistant professor of clarinet at Texas A&M University-Kingsville. Principal clarinetist of the Laredo Philharmonic Orchestra. Clarinetist in the Victoria Symphony Orchestra, the Corpus Christi Symphony Orchestra, and the Corpus Christi Ballet.
- Linda, Merrick** Britain. Commissioned and premiered Edwin Roxburgh's *Wordsworth Miniatures*.
- Ludewig-Verdehr, Elsa** (b.1936) U.S.A. Founder of the Verdehr Trio (1972). Distinguished Professor at Michigan State University. Released 30 CDs and DVDs, for Grenadilla and Mark labels.
- Malsbury, Angela** England London Mozart Players
- McCandless, Amanda** U.S.A. Assistant Professor at University of Northern Iowa (2008). Discography: *Unaccompanied Clarinet Works by Woman Composers*, Mark Records B0092PQ0SK, 2012, CD.
- McLaughlin, Laura** U.S.A. Professor at the University of Wisconsin-Oshkosh and Carroll University. D'Addario Reserve Method Artist. Co-founder of the Chicago-based Pierrot ensemble, Lakeshore Rush. Lakeshore Rush. They premiered *Cheguamegan: Morgan Falls* by Joshua Hintze.
- Meyer, Sabine** (b.1959) Germany. One of the first female members of the Berlin Philharmonic (1982). Founder of the Trio di Clarone. dedicatee of Genzmer's *Concerto of 2 clarinets* and *4 Duos for 2 clarinets*, Heider's *Ritorno for 3 bassethorns*, Wüsthoff's *Concerto*, and Zimmermann's *Trio for violin, clarinet and piano*.

**Miller, Elma** (b. August 6, 1954) Toronto, Canada. Composed Duo for clarinet and double bass (1975); Duo for clarinet and piano (1976); Vinderdi Vaenderdi for clarinet and French horn (1975); Kalur for clarinet solo (1976, rev 1979); and Le Melange for flute, clarinet, trombone, and vibes (1978).

**Ninomiya, Kazuko** Japan. Clarinet teacher at the Toho Gakuen School of Music (since 1969).

**Ostiggenberg, Cordula (née Schleicher) Metzger** (1788-1821) Zurich. The first and only woman appointed salaried principal with the Allgemeine Musikgesellschaft Zürich in 1812.

**Parker, Natalie** San Francisco, U.S.A. Founder of the Farallon Quintet, specializes in and commissions clarinet quintet works 2012.

**Peterková, Ludmila** Prague. Professor at the Prague Conservatory (1994)

**Phillips, Jessica** New York, U.S.A. Positioned Second and E-flat Clarinet of the Metropolitan Opera Orchestra (2001). Faculty at Rutgers University Mason Gross School for the Arts, at Columbia University and at The Juilliard School specializing in E-Flat Clarinet.

**Richard, Melanie** (b. December 19, 1964) Ohio, U.S.A. Commissioned Sheung-Ping Lai's *Different Times for clarinet and piano* (1993).

**Rischin, Rebecca** Ohio, U.S.A. Author of *For the End of Time: The Story of the Messiaen Quartet* (2003). Professor at Ohio University.

**Ross, Marie** Arkansas, U.S.A. Founder and artistic director of The Royal Windplayers, a historical wind octet. Associate Principal with the French orchestra, Ensemble Matheus. Arranger. Founder of the podcast Fidelio.

**Sanders, Larkin** (b.1987) Missouri, U.S.A. Clarinetist-composer. Clarinetist with the Kansas City Reed Quintet, Taneycomo Winds, and the Midwest Chamber Ensemble. Founder, executive-artistic director, and a clarinetist of the Taneycomo Festival Orchestra. Compositions for clarinet: *Greyday for low voice, clarinet, cello, guitar, and double bass* (2014); *Larkin and the Magnificent Color-Blocked Party Helmet for oboe, clarinet/bass clarinet, and drum set* (2013); Arrangement of Ravel's *Pavane pour une infant defunte for clarinet choir*; *Spin Cycle for clarinet and 4 double basses* (2011).

**Scheerer, Jeannette** (1905-unknown) Iowa/ Chicago U.S.A. First woman to hold the position of principal clarinetist in a major American symphony orchestra. Founder and conductor of the Women's Chamber Orchestra of New York.<sup>207</sup>

**Schleicher, Caroline** (married name **Krähmer**; pseudonym **Karol Krähmer**) (1794-c.1873) Switzerland/ Vienna. First woman clarinetist ever documented. Co-founder of the Schleichers Trio (1805). Composed *Sonatine pour Piano avec Clarinette ou Violon oblige* (1825)

**Smeltzer, Mary Susan** (married name **Snyder**) (b. September 13, 1941) Oklahoma, U.S.A. Principal at the Tulsa Philharmonic Orchestra (1958-1959). Composer.

**Soames, Victoria** (b. June 8, 1959) England. Dedicatee of Thea Musgrave's *Autumn Sonata* (1993).

**Sperrazza, Rose** Chicago. Founder of the Chicago Clarinet Ensemble (2007), which commissioned 8 new works from composer such Leo Schwartz.

**Harger, Stefanie** (married name **Gardner**) Arizona, U.S.A. First prize winner at the International Clarinet Association Research Competition, "An Investigation of Finger Motion and Hand Posture during Clarinet Performance" (2012).

**Stephens, Suzanne** (b.1946) U.S.A./Germany. Dedicatee of Stockhausen's clarinet works.

**Thomas, Frances** (after 1843-1925) England. Played second clarinet beside Henry Lazarus (1879).

**Tunnicliff, Theresa** Positioned at the San Diego Symphony Orchestra (1998). Faculty at the State University of New York and the University of San Diego

**Turriff, Alison** Scotland. Given the UK première of Aleksander Tansman's *Clarinet Concerto*.

**Tzuying, Huang** Taiwan/ St. Louis, U.S.A. Bass clarinetist at the St. Louis Symphony (2015).

**Ward, Tina** St. Louis, U.S.A. Positioned at St. Louis Symphony (1970), Former principal in the Santa Fe Opera Orchestra. Faculty at the Webster University, University of Missouri-St. Louis, and Washington University.

**Warren, Tasha** U.S.A. Discography: *The Naked Clarinet*, Crystal Records 47352726, 2009, CD.

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<sup>207</sup> Paddock, "A Biographical Dictionary of Twentieth-Century American Clarinetists," 288.

**Weston, Pamela** (1921-2009) London, England. Author of *Clarinet Virtuosi of the Past* (1971), *More Clarinet Virtuosi of the Past* (1977), *Clarinet Virtuosi of Today* (1989), *Yesterday's Clarinetists: A Sequel* (2002), and *Heroes and Heroines of Clarinetistry* (2008).

**Yoder, Rachel** Seattle, U.S.A. Editor of *The Clarinet*. Co-founder of the Madera Wind Quintet (2008). Specialist in interactive computer music. Co-author of “Clarinet Cache” column in *The Clarinet* (1008-2015). Dedicatee of Chapman Welch's *Moiré* (2008)

**Zoloto, Amy** Chicago, U.S.A. Bass clarinet (June 2016) and substitute (2009-2014) of the New York Philharmonic. Bass clarinet/utility clarinet of the Toronto Symphony Orchestra (2014–2016). Conducted master classes at the Manhattan School of Music. Coached the New York Youth Symphony. Adjunct professor at University of Florida.

**Zukovsky, Michelle** Los Angeles, U.S.A. Principal at the L. A. Philharmonic (1961). Premiered of John Williams' *Clarinet Concerto* with the Boston Pops. Faculty at the University of Southern California, Thornton School of Music, and the Pasadena Conservatory of Music. Discography: *Intermezzo: Works of Martinů*, Summit Records DCD 246, 1999, CD.

## APPENDIX B: ALL-INCLUSIVE CHRONOLOGY<sup>208</sup>

This chronology is intended to provide a more enriching and inclusive view of the clarinet history. It contains a timeline of the clarinet history, which includes men as well as the women discussed in this research.

1600s: Female students at Venetian conservatories play the violin, flute, organ, oboe, bassoon, cello, double basses, French horn, and harpsichord.

1700: Denner invents clarinet

1704: M.A. Ziani's "Caio Pompilio" uses the chalameau.

1700s: Women play piano, harp, and guitar for domestic entertainment.

1713: The clarinet is mentioned by Mattheson in his "Newly Organized Orchestra."

1720: The chalameau is used in J. A. J. Faber's Mass "Maria Assumpta."

1721: By this date the instrument is already known in Italy as "Clarone"

1728: A concerto for chalameau is played in Paris.

1738: J.T. Eisel in the "Musicus Autodidactus" states that the speaker key gives Bb instead of B, as before.

1740: Handel's *Overture in D* for two clarinets and horn.

1740s: Molter's clarinet concertos

1742: Mr. Charles, "the Hungarian," plays a clarinet concerto in Dublin. (He was one of the first traveling clarinet soloists.)

1749: Rameau's "Zoroastre" uses clarinets

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<sup>208</sup> Developed from the original text in George Toenes, "Important Dates in Clarinet History," *The Clarinet*, no. 21 (Winter 1955-56): 22-23.

- 1750: Clarinets now begin to make real progress in the orchestra. The clarinet uses barrels of different lengths. Approximate date of the Stamitz's *Clarinet Concerto*.
- 1751: Rameau's "Acante and Cephis" uses clarinets. Haydn's first used of the clarinet in his "First Mass."
- 1762: Jean Jacques Rousseau's *Emile* on education – underlined the importance of women to be entirely subordinate and dependent on their husbands.
- 1762: Thomas Arne's *Artaxerxes* uses clarinets. J.C. Bach's *Orione* uses D and Bb clarinets
- 1764: Gluck's *Orfeo* uses clarinets. Mozart makes a copy of Abel's *Symphony Op. 8, No. 6*, in which clarinets replace the more usual oboes.
- 1767: Diderot and Alembert's "Enclopedie" shows a two-piece chalameau with eight finger holes, a detachable mouthpiece, and a single reed.
- 1769: Gluck's *Alceste* uses clarinets.
- 1770: Five-key clarinet.
- 1772: Joseph Beer plays a clarinet concerto by Stamitz in Paris. The bass clarinet is invented by Giles Lot in Paris.
- 1776: Diderot and Alembert's "Encyclopedie" describes a six-key clarinet.
- 1776-8: Clarinets are used by Haydn in the Estherhazy orchestra.
- 1777: Mozart hears the clarinet in Mannheim.
- 1778: Mozart's *Sinfonia Concertante*.
- 1779: Gluck's *Iphegenie en Tauride* uses clarinets.
- 1781: Mozart's *Serenade for Thirteen Wind Instruments*.
- 1782: Mozart's *Serenade for Winds in C Minor*.
- 1783: Mozart's *Five Divertimenti for Two Clarinets and Bassoon*.
- 1784: Mozart's *Quintet for Oboe, Clarinet, Horn, Bassoon, and Piano*.
- 1786: Mozart's *Trio for Clarinet, Viola, and Piano in Eb*. Theodore Lotz invented the basset-clarinet for Anton Stadler in Vienna.
- 1789: Mozart's *Quintet in A Major for Clarinet and Sting Quartet*.

- 1790: Jean-Jacques Baumann developed six-key clarinet with Lefèvre in Paris.
- 1791: Mozart's *Concerto for Clarinet in A Major* (begun in 1789 and completed in 1791).
- 1797: Beethoven's *Quintet in Eb for Piano, Oboe, Clarinet, Horn, and Bassoon, op. 16*.  
Beethoven's *Trio for Clarinet, Piano, and Cello, op. 11*.
- 1800-10: Ivan Müller introduces in metal ligature for the clarinet.
- 1800: Six-key clarinet now fairly common, although the five-key clarinet is more popular.
- 1805: The Schleichers Trio, family trio with the father on bassoon and two daughters on clarinets, tours Germany and Switzerland.
- 1807: Milan Conservatory is founded
- 1808: Rev. Frederick Nolan of Colchester introduces ring keys. Dumas invents the contrabass. J. H. G. Streitwolf developed his eleven-key clarinet in Göttingen for Hermstedt, for whom Spohr wrote his clarinet concertos.
- 1809: Iwan Müller invented Müller system clarinet in Paris. A. Reicha's clarinetist, Boufil used Müller-system clarinet. Hermstedt uses a gold mouthpiece with a silver lay, a silver facing. Rossini's *Introduction, Theme and Variation*.
- 1810: Beethoven's *Sextet in Eb for two clarinets, two horns, and two bassoons, op. 71*. In Berlin, Griessling & Scholott sold his ten-key clarinet to Heinrich Baermann, for whom Weber wrote his *Concertino* and *Concerto No. 1 & 2*.
- 1811: Weber's *Concertino in Eb, op. 26*, Weber's *Concerto No. 1, op. 73* & *No. 2, op. 74*. Heinrich Grenser developed his eleven-key clarinet for Crusell in Dresden.
- 1817: Vienna Conservatory is founded
- 1812: In France the reed is being played on the bottom instead of the top of the mouthpiece. Ivan Mueller appears in Paris with a thirteen-keyed clarinet. Cordula Ostiggenberg (née Schleicher) is the first woman appointed as salaried principal clarinetist.
- 1814: Spohr's *Octet Op. 32*.
- 1815: Beethoven's *Three Duos for Clarinet and Bassoon*. Weber's *Introduction, Theme, and Variations, Op. 33*. Weber's *Quintet for clarinet and strings Op. 34*.

- 1816: Weber's *Grand Duo Concertante for clarinet and piano. Op. 48*. Woman clarinetist, Margaret Knittel appeared in a concert in Germany; she is also the first woman clarinetist to appear in the US.
- 1818: First report of a metal clarinet (made in brass).
- 1821: Donizetti's *Studio Primo* for solo clarinet.
- 1823: The Royal Academy of Music in London is founded. Rollers for the left-hand little finger developed by C. Janssen.
- 1824: Schubert's *Octet in F Major*.
- 1825: Caroline Krähmer (née Schleicher)'s *Sonatine pour Piano avec Clarinette ou Violon Oblige*. Now the clarinet has eleven keys. German silver begins to replace brass for the key and metal work on the clarinet.
- 1828: G. Streitwolf of Goettingen invents the basset horn. Schubert's *The Shepherd on the Rock* for soprano, clarinet, and piano.
- 1832: Brussels Conservatory is founded
- 1833: R. Wagner's *Adagio for Clarinet*.
- 1834: Beethoven's *Octet for two oboes, two clarinets, two horns, and two bassoons, Op. 103*.
- 1835: Ernst Krähmer's *Duo Concertant for Oboe and Clarinet*, for him and his wife. *Les Huguenots* by Meyerbeer with the famous bass clarinet solo.
- 1837: Buffet introduces steel needle springs for flute. Later used on the clarinet.
- 1838: Rod axles invented by Buffet, Jr.
- 1839: Caroline Krähmer and her sons performed a trio for clarinet, cello, and piano in Vienna.
- 1840: Cupped keys in general use.
- 1842: Ernesto Cavallini performed his own *Fantasia* in Paris, using six-key clarinet. Cavallini inspired composer such as Rossini and Verdi.
- 1843: Louis-Auguste Buffet jeune and Hyacinth Klosé developed Boehm-system clarinet in Paris.
- 1843: Leipzig Conservatory is founded



- 1844: Boehm clarinet is patented.
- 1848: Eugène Albert invented Albert-system clarinet in Belgium. English clarinetist Henry Lazarus used Albert-system clarinet.
- 1849: Schumann's *Fantasy Pieces*.
- 1850: Cologne Conservatory is founded
- 1850: Georg Ottensteiner and Carl Baermann developed Baermann-system clarinet in Munich. This clarinet was used by Richard Mühlfeld, for whom Brahms composed his works for clarinet at the end of his life.
- 1853: Ebonite is used for some mouthpiece.
- 1856: Dresden Conservatory is founded
- 1857: Bern Conservatory, Chicago Conservatory, Peabody Institute of Music are founded.
- 1864: Carl Baermann published *Volleständige Clarinett-Schule* in Offenbach.
- 1865: Oberlin Conservatory is founded
- 1867: New England Conservatory, Cincinnati Conservatory are founded.
- 1869: Berlin Conservatory is founded.
- 1869: Reeds are being made by machine.
- 1875: G. Berthold of Speyer makes two ivory clarinets for the virtuoso Heinrich Graeff.
- 1877: Rimsky-Korsakoff's *Clarinet Concerto with band accompaniment*.
- 1878: Frances Thomas performs second clarinet beside Lazarus in the Crystal Palace Orchestra. Frankfurt Conservatory is founded.
- 1881: Frances Thomas is a soloist in a concert of the Dundee Ladies Orchestra in England. R. Strauss' *Serenade for Thirteen Wind Instruments*.
- 1887: Oskar Oehler invented oehler-system clarinet in Berlin. Today's clarinetists Sabine Meyer and Karl Leister use this system.
- 1889: Evette and Schaffer's Boehm clarinet wins the Grand Prize at the Universal Exhibit at Paris over the Albert Clarinet.
- 1890: Mouthpiece caps are made of metal.

- 1891: Brahms' *Trio in A Minor for Clarinet, Cello, and Piano*. Brahms' *Quintet in B Minor for Clarinet and Strings*.
- 1894: Brahms' *Sonata No. 1 & 2, op. 120*.
- 1898: Widor's *Introduction et Rondo Op. 72*.
- 1899: A. Messager's *Solo de Concours*.
- 1900: Max Reger's *Two Sonatas for Clarinet and Piano Op. 49*. Augusta Holmès' *Fantasia for clarinet and piano*.
- 1903: Hahn's *Sarabanne et Theme Varie*.
- 1905: Juilliard is founded
- 1906: Ravel's *Introduction and Allegro for Harp, String Quartet, Clarinet, and Flute*.
- 1908: Reger's *Sonata for Clarinet and Piano, op. 107*. Reger's *Quintet in A for Clarinet and Strings, op. 107*.
- 1909: Debussy's *Premiere Rhapsody for clarinet and piano* (orchestrated 1910-11)
- 1911: R. Strauss' *Suite for Winds*.
- 1914-1918: World War I
- 1916: Daniel Bonade was appointed the principal of Philadelphia Orchestra, using Boehm-system clarinet.
- 1918: Busoni's *Concertino Op. 48*. The Civic Orchestra of Chicago founded.
- 1919: D. G. Mason's *Sonata for Clarinet and Piano*. Stravinsky's *Three Pieces for solo clarinet*.
- 1921: Simeon Bellison joined New York Philharmonic, using Oehler-system clarinet
- 1923: Hindemith' *Quintet Op. 30*
- 1927: D. Milhaud's *Sonatine for clarinet*.
- 1928: Neisen's *Concerto Op. 57*.
- 1932: Pauline Juler makes her debute on the Mozart's *Clarinet Concerto*. Hindemith's *Ploener Musiktag*.
- 1933: E. Bozza's *Fantasie Italienne*.

- 1937: Pauline Juler premières Howard Ferguson's *Four Short Pieces Op. 6*.
- 1938: Mary Lucas (née Anderson)'s *Sonata for clarinet*, dedicates to Pauline Juler.
- 1939-1945: World War II
- 1939: Hindemith's *Sonata for Clarinet*.
- 1941: L. Bernstein's *Sonata for Clarinet and Piano*.
- 1942: Milhaud's *Clarinet Sonata*; L. Sowerby's *Clarinet Sonata*.
- 1943: Pauline Juler recorded Ferguson's *Octet in D minor of clarinet, bassoon, horn, string quartet*.
- 1944: Finzi's *Five Bagatelles*, dedicates to Pauline Juler.
- 1945: Stravinsky's *Ebony Concerto*.
- 1947: Marian McLaughlin's *Sonatina for clarinet and piano*.
- 1948: Ulysse Delécluse was appointed professor at the Paris Conservatoire, for whom Milhaud wrote *Duo Concertant Op. 351*. Delécluse used Boehm-system clarinet.
- 1949: Finzi's *Clarinet Concerto*, dedicates to Pauline Juler who is retiring from performing career due to marriage; the concerto is première by Frederick Thurston. Copland's *Clarinet Concerto* and Hindemith's *Clarinet Concerto* were commissioned by American Benny Goodman, using Boehm-system clarinet, brand Selmer. Shirley M. Mackie's *Five Dialogues for clarinet and piano*
- 1950: Shirley M. Mackie's *Inventions for clarinet and piano*.
- 1952: Shirley M. Mackie's *Sonatine for clarinet and piano*.
- 1953: Robert Marcellus was appointed the principal of Cleveland Orchestra, using Boehm-system clarinet.
- 1954: Georgina Dobrée commissions Elisabeth Lutyen's *Valediction Op. 28 for clarinet and piano*.
- 1955: Thea King joins Portia Wind Ensemble.
- 1956: Thea King is principal clarinet of the London Mozart Players until 1984.
- 1957: Shirley M. Mackie's *Aria Concertata Nos 1 and 2 for soprano, clarinet, and piano*.

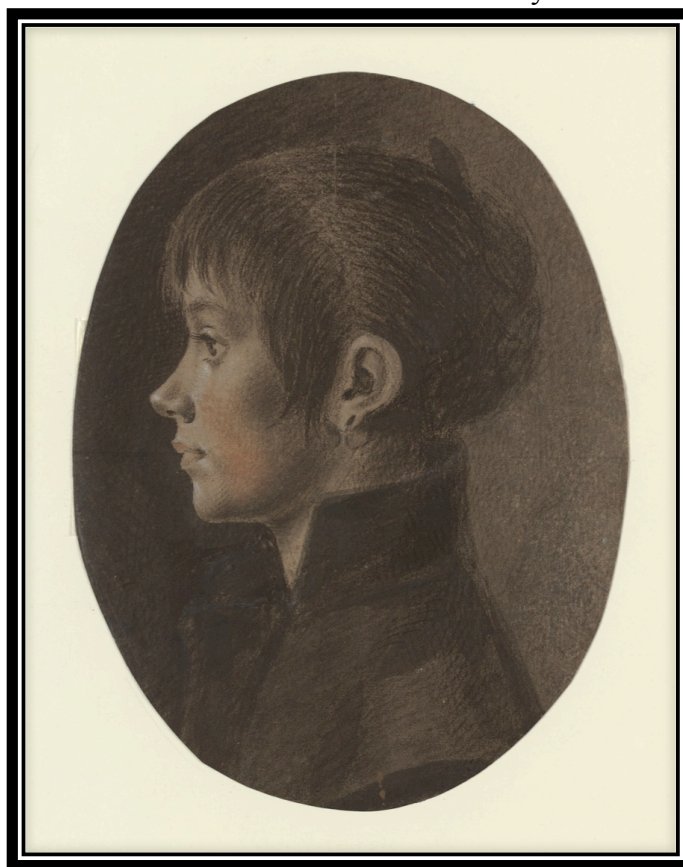
- 1959: German clarinetist Karl Leister joined the Berlin Philharmonic Orchestra under the baton of Herbert von Karajan.
- 1960: Shirley M. Mackie's *Questions for Americans for soprano, clarinet, and piano*.
- 1961: Michelle Zukovsky joins Los Angeles Philharmonic as principal in the US.
- 1964: Shirley M. Mackie's *Three Latin Dances for five clarinets* and *Four Trifles for two flutes, clarinet, and piano*.
- 1965: Barbara Kolb's *Rebuttal for two D-flat clarinets*.
- 1966: Bennett's *Crosstalk for two basset horns*, dedicates to Thea King.
- 1967: Georgina Dobrée becomes professor at the Royal Academy of Music until 1986.
- 1968: Shirley M. Mackie's *Concertino for clarinet and band*; *Three Movements for solo clarinet*; *From the Shore for soprano and clarinet*; *Goodbye for soprano and clarinet*; *The Ironwood Tree for soprano and piano*.
- 1969: Margaret Susan Brandman's *Clarinet Miniature for clarinet and piano*, *Trio for two clarinets and bassoon*.
- 1971: Margaret Susan Brandman's *Trio for two clarinets and cello*.
- 1972: Elsa Ludewig-Verdehr forms the Verdehr Trio. Moris Pert's *Luminos Op. 16a for a basset horn and piano*, dedicates to Georgina Dobrée.
- 1974: Thea King joins the Melos Ensemble.
- 1975: Georgina Dobrée forms a record company Chantry Recording, and commissions Elisabeth Lutyen's *This Green Tide Op. 103 for basset horn and piano*. Elma Miller's *Duo for clarinet and double bass*, *Vinderdi Vaenderdi for clarinet and French horn*.
- 1976: Morris Pert's *Eoastrion Op. 30 for E flat clarinet and tape*. dedicates to Georgina Dobrée. Bunita Marcus' *Quintet for clarinet, bass clarinet, and three percussions*. Elma Miller's *Duo for clarinet and piano*.
- 1977: Margaret Susan Brandman's *Permutation for clarinet and piano*. Bunita Marcus' *Apogee Three for solo clarinet*. Marlyce Rae Polk Reed's *Three Short Dialogues for three clarinets*.
- 1979: Elma Miller's *Kalur for clarinet solo*

- 1980: Thea King commissions Elizabeth Maconchy's *Fantasia*. Gordon Jacob's *Mini-Concerto*, dedicates to Thea King. Georgina Dobrée commissions John Mayer's *Dance Suite*.
- 1982: Marlyce Rae Polk Reed's *Clarinet Rhapsody No. 1*
- 1983: Sabine Meyer is hired by the Berlin Philharmonic conductor Karajan, but got voted out by orchestra members.
- 1985: Thea King commissions and premières Howard Blake's *Concerto*. Steve Reich's *New York Counterpoint*, dedicates to American clarinetist Richard Stoltzman.
- 1989: Louis Cahuzac wins the First Prize Paris Conservatoire, for whom Milhaud wrote *Sonatine*.
- 1994: Caroline Hartig commissions and premières Libby Larsen's *Dancing Solo* at the Carnegie Hall with Boehm-system clarinet.
- 1997: Vienna Philharmonic admits its first woman (harpist).
- 2002: English clarinetist Julian Bliss performs at Queen Elizabeth II's Golden Jubilee (during the Prom at the Palace)
- 2011: Israeli clarinetist Sharon Kam released her Mozart CD.
- 2016: Swedish Martin Fröst released his new CD "Root."

## APPENDIX C: WOMEN CLARINETISTS PORTRAITS

The following is a collection that contains portraits and photographs of some of the women clarinetists discussed in this document, in order of appearances.

Figure 1. Caroline Schleicher Krähmer ca. 1815 by Diethelm Lavater<sup>209</sup>



Source: *Zentralbibliothek Zürich, Graphische Sammlung und Fotoarchiv*

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<sup>209</sup> Nicola Färber, “Caroline Schleicher-Krähmer. Eine Spurensuche”, in *Frauen hör- und sichtbar machen. 20 Jahre “Frau und Musik“ at the Universität für Musik und darstellende Kunst Wien*, ed. by Sarah Chaker and Ann-Kathrin Erdélyi, Vienna 2010: 179–193.

Figure 2. Pauline Juler



Source: *Clarinet & Saxophone*, Winter 2003

Figure 3. Thea King



Source: *The Clarinet* 28, September 2001

Figure 4. Georgina Dobrée with basset horn



Source: Music Associates of America

Figure 5. Viola Millicent Dunn, The Boston Fadettes Clarinetist



Source: Clipping from *Pittsburgh Post-Gazette* February 23, 1908, accessed March 23, 2017, [www.Newspapers.com](http://www.Newspapers.com).



Figure 6. Edythe Hoffman, The Boston Fadettes Clarinetist



Source: *The Pittsburgh Press*, January 17, 1909.

Figure 7. Virgie S. Cornish and R.O. Smith with their Clarinets



*Madam Corilla Rochon (seated fourth from left) and her Ladies Symphony Orchestra, Houston, 1915. Courtesy, Jessie Covington Dent (seated first on left).*

Source: D. Antoinette Handy, *Black Women in American Bands & Orchestras* (New Jersey: The Scarecrow Press, Inc., 1981)

Figure 8. Jennie L. Jones and Mrs. Chas. F. Witzel, Clarinetists of the First Congregational Orchestra, 1906

WARD MEMORIAL HALL  
SOLDIERS' HOME, CALIFORNIA

Eleventh Season

## CONCERT

—BY THE—



**First Congregational  
Orchestra**

Organized December 14, 1895  
MR. WILLIAM H. MEAD, DIRECTOR

OVER  
FORTY  
MEMBERS

ASSISTED BY  
MRS. CATHERINE COLLETTE, SOPRANO  
MISS MABELLE YOUNG, ACCOMPANIST

**Thursday Evening, June 14, 1906**  
AT 7 O'CLOCK

### THE ORCHESTRA OFFICERS

R. B. SUMNER, President  
Mrs. M. MENARDI, Vice-President  
Miss FLORENCE STRATTON, Secretary  
HARRY H. PARKER, Treasurer  
C. LEROY LOWMAN, Property Man

DIRECTOR  
WM. H. MEAD  
CONCERT MASTER  
PAUL C. BROWN  
ACTING CONCERT MISTRESS  
Mrs. MENARDI

*Violin*  
PAUL C. BROWN  
Mrs. MENARDI  
PAUL KIEFER  
FLORENCE STRATTON  
JOHN COCKE  
EDITH McDONALD  
GRACE DERING  
MARIE MASON  
BYRON GAY  
MABEL BROWN  
H. G. ELLIOTT  
CARRIE E. LINGSTROM  
DR. A. R. TURNER  
LOUISE HENEE  
EDITH L. HORNBECK  
EVALYN STONE  
HORACE BARTON

Source: Royal Davis, *Light on the Gothic Tower* (Los Angeles: First Congregational Church of Los Angeles Publisher, 1967)



Figure 9. Lillian Poenisch and Members of the Woman's Symphony Orchestra of Chicago, ca. 1942



Source: Chicago Historical Society

Figure 10. Eileen Betsy Tranmer, Clarinetist and Professional Chess Player



Source: Central Press Photos

Figure 11. Clarinetists in the Brainerd Ladies Band



Source: *Crow Wing County Historical Society*



Figure 12. Ivy Benson with her clarinet, leading the band in 1954



Source: Express Newspapers

Figure 13. Ivy Benson, Solo at BBC



Source: BBC

Figure 14. Stockham's Grecian Orchestra 1911



Source: Royal Academy of Music: Academy Institutional Archives, McCann Collection

Figure 15. Stockham's Grecian Orchestra 1913



Source: Royal Academy of Music: Academy Institutional Archives, McCann Collection

Figure 16. St. Anne's Pier Orchestra 1921



Source: Royal Academy of Music: Academy Institutional Archives, McCann Collection

Figure 17. Rosemary Rita Lang in faculty woodwind quintet from Butler University



Source: *Terre Haute Tribune Star*, January 29, 1967.

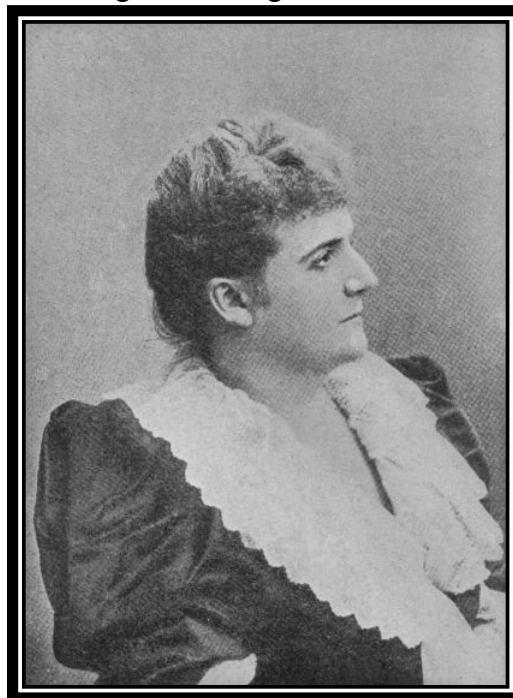


Figure 18. Pamela Weston, 1951



Source: *The Clarinet* 28, September 2001.

Figure 19. Augusta Holmés



Source: Project Gutenberg ebook of *Woman's Work in Music* by Arthur Elson