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by

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Operas by Women in Twentieth Century America

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Operas by Women in Twentieth Century America

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While hundreds of operas were composed by American women during the twentieth century, very few people, even seasoned operatic performers and audiences, know of their existence. Most of these operas have not been performed beyond their regional or private premieres, and little is written about them in sources addressing the topics of women composers, twentieth century opera, or American opera. Therefore, those responsible for programming them in educational and professional opera companies have had limited exposure to these works. My focus is on ten composers and a total of nineteen of their operas, providing short biographies about these women (Joyce Barthelson, Mary E. Caldwell, Vivian Fine, Eleanor Everest Freer, Miriam Gideon, Libby Larsen, Mary Carr Moore, Julia Smith, Faye-Ellen Silverman, and Nancy Van de Vate) and entries for each of their featured works. These listings detail the resources required for programming the operas, such as the types of voices and instruments needed, as well as musical styles and salient features within the work. In addition to addressing the components of the operas as a whole, six arias extracted from the nineteen works are

examined closely, illuminating common themes that unite these operas. Prejudices and stereotypes concerning the perceived inferiority of the creations of women composers have helped to keep these works unknown, but by making these operas more accessible, by analyzing their possible performance difficulties and by simply bringing these works into the light, it is hoped that they may have a greater chance of being performed and studied in the future.

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An Introduction of Purpose and Methodology

Rarely do people miss what they do not know exists. This was always the case for operas by women in twentieth century America in my life. As a woman born in twentieth century America, I had no idea that there were those just like me who were creating hundreds of works for the operatic stage.

I started performing and attending operas more than fifteen years ago. Of all the operas that I have seen and performed, only one of these operas was by a woman, and a Scottish woman at that. I sat in the audience for Virginia Opera's world premiere of Thea Musgrave's opera *Simon Bolivar*, wondering if this was the only work of its kind: a large scale opera created by a woman. Years later, as an undergraduate music student, I was the assistant to the president of the International Alliance for Women in Music, and my eyes were opened to the many women who were composing all over the world in every possible genre. I began to study them, specifically the opera composers and the fruits of their labor, and yearned to expose them to anyone who would listen. My doctoral treatise grew with each discovery I made of each composer or opera long forgotten or never known.

It is my goal to make their discoveries somewhat easier and more accessible to those who would study, program, or perform these works. Currently, none of the major professional opera houses in our country have any works by women included into their current or upcoming season. If no one knows that these operas exist, there can be no hope of incorporating them into the repertoire of our nation's professional and educational opera programs.

I was faced with the question of how to best present these works so that they would be more accessible to those responsible for programming their repertoire. I chose to focus on specific components of each of these operas that would show what resources are required for performing them. The initial decision as to which operas I would include was made largely by which scores were available to be loaned from libraries all over the country. After all, if the actual score was not available to me, there is no guarantee that they would be available to an opera director. I chose to focus on works that could be classified as traditional operas, not operetta or musical theatre, narrowing the field to nineteen operas by ten American composers from the beginning to the end of the twentieth century.

The twelve components I chose to examine for each of the operas address the questions one would need ask before they were programmed into an upcoming performance season. These components (Number of Voices; Voice Types Included; Required Instrumentation; Length; Subject Matter and/or Themes; Librettist; Musical Styles/Salient Features; Potential Difficulties for Performance; Library Availability; Miscellaneous Score Information; Available Premier Information; Score Sample) are meant to provide enough information so that a musical or dramatic director could be sure that they possess all of the required resources necessary to produce that work. Most of these characteristics are straight forward, such as number and types of voices and library availability. Some of the others, like styles, salient features, or potential difficulties for performance, are more subjective. Still, it is important to point out these features so that the presence of an enormous chorus or completely atonal score can be known by a

director who may not have immediate access to the right performers or performance arena for that particular opera. I also felt it was important to include miscellaneous score information as well as a score sample to facilitate familiarity with the notational style of that edition, since it is most likely that those reading about the opera have never seen the score.

While these operas make up the body of this treatise, I offer supporting information in order to put them into proper context. I have included a literary review of sources found when researching the sub-topics of women composers, twentieth century opera, and American opera. This serves as a guide to helpful resources in both content and form. I also include a chapter dedicated to the biographical information for each of the ten composers, in order to more fully understand the creational environment of each of these operas. Lastly, I chose to include a detailed study of three pairs of arias extracted from six of the nineteen operas. Taking an in depth look at these individual songs serves to show how they convey some overall themes found within several of these operas, telling stories that see history through the eyes of these main female characters.

By examining this topic, I hope to create an interest in operas that may have never had the benefit of wide audiences because of the gender of their composer. Even if the knowledge of these works does not increase their rate of public performance, exposure to them can only broaden and enrich the world of opera and the consciousness of those who count this medium as either a passion or a profession.

Chapter One: Literature Review

When researching the treatise of “Operas by Women in Twentieth Century America,” I discovered no sources that were devoted to that specific topic. Therefore, I chose its subcomponents, twentieth century opera, American opera, and women composers, as my research criteria. The results of these searches provided valuable information, both in content and form, leading me to my own methodology to present my findings.

Twentieth Century Opera

George Martin’s *Twentieth Century Opera: A Guide*¹ lists the synopses of ninety-one operas, prefaced by six introductory essays focusing on certain prolific composers such as Puccini and Stravinsky. The synopses themselves are arranged in alphabetical order in both the table of contents and the body of the book, though they are listed chronologically by composer between the essays and synopses. In addition to the characters, settings, and plots of each opera, Martin lists information about its premieres, librettists, and sources. He also makes this text accessible to more readers by providing a compendium and glossary to explain pertinent terms and to give limited information about some of the composers mentioned in the book. This is a very helpful source for a wide variety of works from many countries and in many styles. Though quite lengthy (over seven hundred pages), it only addresses works by thirty composers, none of whom are women.

¹ George Martin, Twentieth Century Opera: A Guide (New York: Limelight Editions, 1979).

William Schoell offers another in depth look in *The Opera of the Twentieth Century: A Passionate Art in Transition*.² Within its sixteen chapters, Schoell divides the century in half, examining the operas of different nationalities and styles from before 1950 and after. He also dedicates entire chapters to some composers he considers prolific such as Puccini, Mascagni, and Strauss. After these chapters, Schoell includes what he calls “20th Century Arias, Duets, Intermezzos of Note,” which at merely one page, begs the question of what criteria were required to be deemed “of note” by our author. The discography that follows is much longer. It offers many suggested recordings of operas discussed in the book, including short reviews of the performances in which he labels some of the voices “horrible,” “acceptable,” or “top-notch.” This source, like Martin’s, focuses on the well known and does not mention any women who have composed operas in the twentieth century.

The Cambridge Companion to Twentieth-Century Opera,³ edited by Mervyn Cooke, takes a different approach. Comprised of essays by nineteen contributors, it addresses four main topics within twentieth century opera: legacies, trends, topographies, and directions. There are a variety of viewpoints addressed in these essays within each of the four parts since each contributor addresses very specific topics within these subgenres such as “Puccini and the dissolution of the Italian tradition” and “France and the Mediterranean.” Because some of the essays tend to focus on lesser known or innovative works, several women composers are mentioned, though none in depth. These essays are

² William Schoell, *The Opera of the Twentieth Century: A Passionate Art in Transition* (North Carolina and London: McFarland & Company, Inc., Publishers, 2006)

³ Mervyn Cooke, editor. *The Cambridge Companion to Twentieth-Century Opera* (Cambridge: Cambridge University Press, 2005).

prefaced by a selective chronology of opera premieres (listing date, location, opera, and composer) from around the world throughout the twentieth century. The source concludes with both a general index and an index of operas mentioned within the text. The result is an informative and detailed text, aimed solely at opera scholars for academic purposes, as opposed to a cursory text for novices or resource for opera performers or audiences.

Like George Martin's book, Rebecca Hodel Kornick's *Recent American Opera: A Production Guide*⁴ addresses many works in list form. She focuses on 180 American operas composed in the latter half of the twentieth century, and she does so for the purposes of producing these works, as opposed to academic study. The information is highly accessible because the operas are not only listed alphabetically by composer, but also by title, duration, and publishers in the indices. Each opera's entry includes an introductory paragraph classifying the genre, form, length, and unique orchestral and vocal requirements and a second paragraph stating author and libretto information as well as information on the premier, other performances, recordings, and commissions, if any. Next, Kornick summarizes the plot and setting. The production requirements with the types of roles and their voice types and ranges are then listed, as well as orchestral requirements. Lastly, Kornick includes the score forms available from the publisher and selected reviews of previous productions of the opera. Because of the thoroughness of each opera's entry, this source would be very helpful for programming American operas written in the twentieth century, whether one is searching by publisher, title, or duration. There is no listing by composer, though, so one must flip through the guide to see if

⁴ Rebecca Hodel Kornick, *Recent American Opera: A Production Guide* (New York: Columbia University Press, 1991).

certain composers are included. There are also several women composers included in the guide, such as Vivian Fine and Julia Smith. Surprisingly, Thea Musgrave's opera *Mary Queen of Scots* is included, though the composer was born and raised in Scotland.

Kornick's main contribution may be bringing some unknown works into the hands of those who might program them. Since more operas by men are in existence than those by women, the percentage of operas by women in this source is very small. It is a concise introduction to those works and others, though, and incredibly useful for obtaining an overview of the American works composed during this time.

Ethan Mordden's book, *Opera in the Twentieth Century: Sacred, Profane, Godot*,⁵ is the hardest source in to classify. It seems neither aimed at scholars nor performers, but instead at opera goers interested in gaining perspective and context about the contemporary operas in existence. In its preface, Mordden admits its "arbitrary" nature, aiming to study twentieth century opera, yet written before a quarter of the century has happened. He calls it "panorama, images and events." Mordden does not write in chronological order, but topically. In one chapter he writes about Peking Opera, and then moves onto the end of Romantic opera in parts of Europe. Then he connects the development of Jazz, Fugue, and Tone Row to that of contemporary opera. While this book does not actually include any works by women, it is Mordden's focus on operas that he deems "less traveled" that makes this such an informative and enjoyable source. Its aim is inspiring: to bring overlooked works to the eyes of those that love and enjoy opera, if not for the purpose of being performed than at least for the beneficial outcome of gaining a context for works that are yet to come.

⁵Ethan Mordden, *Opera in the Twentieth Century: Sacred, Profane, Godot* (New York and Oxford University Press, 1978).

Of these sources focusing on twentieth century opera, *Kornick's Recent American Operas: A Production Guide* gave me the most guidance in creating a format for my own treatise. It was easy to navigate and the information was given in a straightforward manner presenting the necessary components that one must know to program an opera. Kornick avoids any blatant partiality, unlike Schoell in *The Opera of the Twentieth Century: A Passionate Art in Transition*, who uses words such as "horrible" when annotating his discography. Also, she includes a proportional amount of women composers' operas in the guide. I chose to build upon her form by including score samples with each opera in my treatise, so that the reader will have more of an idea of how the opera score edition looks. The essay form of Cooke and Mordden's books led me to include a lengthy prose chapter comparing certain arias in the operas that I examined. Lastly, Martin's *Twentieth Century Opera: A Guide* inspired me to add a chapter of short biographies to my treatise, as those in his added to the understanding of the operas that he included.

American Opera

A concise general guide to all things related to American Opera can be found in Ken Wlaschin's *Encyclopedia of American Opera*.⁶ At nearly five hundred pages, most of which are without pictures of any sort, Wlaschin includes not only operas and authors, but also sub-genres of opera, recordings, arias, opera companies, singers, and special subjects. In addition to the alphabetically listed encyclopedic entries, there is an index at the end of the book. Because this book focuses on many special subjects, several rare and unknown composers and works are highlighted. Among them is an entry on "women opera composers" listing over fifty American women that have composed opera as far back as 1793. This entry, as well as most of the others in this source, is short, but filled with information that serves as a starting point for further study. The bibliography aids that study by categorizing the sources for this encyclopedia by topic.

In contrast to the contemporariness of Wlaschin's encyclopedia, Edward Ellsworth Hipsher's *American Opera and its Composers*⁷ reflects a viewpoint now eighty years in the past. This book gives a detailed account of American operas and their composers from the eighteenth century through the writing of the book in 1927. The first chapters explore the operas of the eighteenth and nineteenth centuries in general, but the bulk of the book goes into great detail by composer in mostly chronological order. Hipsher provides biographical information on each composer, including information on his or her family history, education, and compositional styles. For each opera, he

⁶Ken Wlaschin, Encyclopedia of American Opera (Jefferson, North Carolina and London: McFarland & Company, Inc., Publishers, 2006).

⁷Edward Ellsworth Hipsher, American Opera and its Composers (Philadelphia: Theodore Presser Co., 1927).

includes the circumstances of their creation as well as their first performances and reviews. The concluding chapters of the book address ballet and masque as well as the “current” (1926) state of opera in America and what Hipsher believes lies ahead for the genre. The information is obviously dated, but it offers an insight into some lesser known and even forgotten works from the turn of the century. One of the women composers addressed at length is Eleanor Everest Freer, who is given an entire chapter. This is a helpful source for in depth information on many American composers, but lacks ease of use with its cluttered table of contents: Most chapters are labeled as arbitrary lists of composers with no clue as to why they are organized in that particular group. The table of contents lists many of the composers addressed in the book, but not all of them. Luckily, the index is detailed and fills in the gaps. A newer edition chronicling composers after 1926 would be a great resource for further study.

*Twentieth Century Opera in England and the United States*⁸ by Cameron Northouse is a much more easily navigated source that also includes a number of operas by American women. The works from England and the United States are mixed together, though, making research more difficult. The book is divided into three sections; first performances of English and American operas 1900-1974; additional operas lacking complete performance information; and a two-part appendix focusing on operas based on literary works and published operas. There is also an index that includes composers, librettists, opera titles, literary titles and literary authors, which is vast enough to make up a quarter of the total length. The first section lists chronologically by premiere date and includes the composer, title, city and educational institution of premiere (if applicable),

⁸ Cameron Northouse, Twentieth Century Opera in England and the United States (Boston: G.K. Hall & Co., 1976)

date, and librettist name. The second section lists other operas alphabetically by composer but includes available information in the same style as the first section. These first two sections combined have a total of two thousand five hundred and fifty three entries. The first half of the appendix, the third section, has four hundred entries, in alphabetical order by the opera title. The latter half of the appendix is a bibliography of the five hundred and forty operas listed in this book that have been published. This book offers a limited scope of information on these operas, but is incredibly comprehensive within that scope. It offers details on the premieres of hundreds of works that are nearly impossible to find in other sources. By listing information on over twenty five hundred premieres, nearly a hundred of those of works by women composers, it offers direction to those researching these works in searching for reviews and other publications concerning their performance histories.

The twenty-four essays within *Opera and the Golden West: The Past, Present, and Future of Opera in the U.S.A.*⁹ offer analytical and in-depth discussion of a variety of topics within American opera. The essays, each written by a different contributor and edited by John L. DiGaetani and Josef P. Sirefman, are organized into eight parts separated by chronology, geography, influence, and style. This is not introductory reading by any means, as the contributors do not take time to explain terms or provide an introduction to American opera in general. Instead, it is written for seasoned musical scholars prepared to ingest a variety of well-written essays that focus on specific sub-topics within these eight aspects of American opera. The editors offer information on each contributor at the book's end, as well as an index that aids the reader if they are

⁹ John L. DiGaetani and Josef P. Sirefman, eds. Opera and the Golden West: The Past, Present, and Future of Opera in the U.S.A. (London and Toronto: Associated University Presses, Inc., 1994).

searching for details on a specific work or composer. There is only one passing mention of a specific woman opera composer within these essays, so its informative essays do little for the study of women opera composers. Edith Borroff's essay, the first in the book, says that within her list of 1500 American operas that she recommends for study, 173 of these are by women composers, but does not go into detail. While not all of these essays include helpful information for my research, the bibliography for each of the essays offers the readers direction for further study if that specific contributors work spurs them on to learn more about their topic. Therefore, this book, while not immensely helpful as a general overview of any sort, is a catalyst for more in depth research under the heading of American opera.

Elise K. Kirk's approach to the topic, simply titled *American Opera*,¹⁰ is detailed and organized in an accessible manner. Her book is divided into three parts that chronologically examine eras in American opera ranging from 1730 to the end of the twentieth century. Each of these time periods, *The Voyage*, *The Signposts*, and *The Discoveries*, respectively, has six chapters within them examining specific developments within those years. In addition to the body of the book, Kirk includes an appendix of "Milestones in American Operas" listed by year from 1730 to 2000. This is a subjective list of events and works that Kirk feels are significant. Subjectivity is not necessarily a negative thing, though, as Kirk includes dozens of operas by women in this book, as well as sections on women conductors, librettists, instrumentalists, and feminism, which is rarely found in such volume in sources of this type. Obviously, though, Kirk includes more work by men in this book because proportionally, they have been and remain in the

¹⁰Elise K Kirk, *American Opera* (Urbana and Chicago: University of Illinois Press, 2001).

majority of opera composition. This book is important and helpful for its inclusion of so many operas by American women within the context of a book that examines the operas written by Americans, both male and female, over a two hundred and seventy year span.

Twentieth Century Opera in England and the United States, by Cameron Northouse, is by far the most easily navigated of this group of resources. It only offers information on their premieres, but the fact that this book includes 2500 different works, a fair number of them by women, is a model of thoroughness. Both *Encyclopedia of American Opera* and *Opera and the Golden West* offered highly organized and lengthy bibliographies, leading to further searches. The real gem of this group, though, is also the oldest one included. That is Hipsher's *American Operas and its Composers*. The book is over eighty years old, but offers information on a wide variety of works that include those by women and other authors that are not included in most other sources covering the same genre. He offers detailed and complete information including biographic and stylistic information on the composers and the background and stories surrounding each opera. This source helped me in seeing some of the important information that needed to be included about each opera as well as each composer. Those interested in the last eighty years of American opera would benefit highly from an updated version of Hipsher's book.

Women Composers

The New Historical Anthology of Music by Women,¹¹ with a foreword by Susan McClary, is an updated version of *The Historical Anthology of Music by Women*, both compiled by James R. Brisco. This new edition includes the music of fifty-four pieces by forty-three women composers, listed chronologically from Sappho, born ca. 621 B.C. to Augusta Read, born in 1964. Prior to each composer's example(s), there is a short biography as well as an overview of their body of work. The specific piece(s) included in the anthology are examined more closely, and any non-English text is translated. The contributor for that composer, of which there are several in the anthology, concludes with a selected list of sources for further reading. Aside from the variety that such a grand span of time would impose, are the multiple genres included in the anthology. The vocal selections begin with chants and troubadour songs, and progress to madrigals, opera arias and scenes, cantatas and concertos with instruments, and art song. Instrumental works include ballets, chamber music, preludes, and orchestral pieces. Each movement is included in its entirety. This source is a helpful academic resource, providing a broad overview of works by women of various time periods, styles, and nationalities. This includes pieces from operas, compositions by American women, and twentieth century works, but no operas by women in twentieth century America. Therefore, this source acts as an excellent starting point for stylistic and biographical information, providing suggestions for further reading to continue researching any specific sub-genres.

¹¹James R. Briscoe, editor. The New Historical Anthology of Music by Women (Bloomington and Indianapolis: Indiana University Press, 2004).

Covering the wide large time period, but with text instead of musical examples, is *From Convent to Concert Hall: A Guide to Women Composers*,¹² edited by Sylvia Glickman and Martha Furman Schleifer. In addition to an introduction by Glickman, there are six chapters, Middle Ages and Renaissance to The Twentieth Century, each by different authors. Each of these chapters chronologically details the different compositional contributions by women from all over the world and ends with a timeline that includes history/politics, science/education, the arts/literature, and music. In addition to these highly detailed timelines, each chapter has its own lengthy bibliographies, discographies, and selected list of works-modern editions, all of which are sub-divided by topics in the preceding chapter. After these six chapters, there are three appendixes; a chronological list of women composers, a geographical list of women composers, and a suggested syllabus for a semester long class based on the book. For further clarification of the information within the book, Glickman and Schleifer also include a Glossary of terms before the general bibliography and index. This four hundred page book covers a wide variety of information in incredible detail but is written so that it can be accessible to those with even a cursory knowledge of classical music. Though it does not offer any musical examples, it includes images to enhance the dense text. The timelines help put the information in perspective, as well. Because this book is a survey of women composers through hundreds of years and many countries, it does not include all of the women opera composers of the twentieth century, but many of them. Those not found in this text are sure to be found in the hundreds of sources in the bibliographies throughout the book. While offering comprehensive biographies or surveys of each genre within the

¹² Sylvia Glickman and Martha Furman Schleifer, eds., From Convent to Concert Hall: A Guide to Women Composers (Connecticut and London: Greenwood Press, 2003).

compositional output of all women in music history, it is an amazing achievement and resource.

Jane Weiner Lepage's *Women Composers, Conductors and Musicians of the Twentieth Century: Selected Biographies*¹³ offers more personal information on these composers, but only covers a fraction of the women. Because Lepage looks at women in music beyond composers and in only the twentieth century, her scope is too wide. In addition to those parameters, she is focusing on the twentieth century yet the last fifth of the century was yet to happen when this published. Still, she gives great attention to the few women she addresses in the book. Of them, only one, Nancy Van de Vate, was a prolific opera composer of her time. Lepage devotes twenty pages to her life and works and includes a partial list of her compositions, including their years, genres, composers and instrumentation or voice types required for each of these works. She concludes with recordings of the composer's work in existence at the time the book was written. Clearly, this source is not meant as a comprehensive overview, but for those wishing to learn more than the basic details of certain women in music in the twentieth century, this book is a valuable resource. The index and the bibliography offer help for further study beyond the selected list of women addressed in this book.

From the same publisher as Lepage's collection of biographies is Gene Claghorn's *Women Composers and Songwriters: A Concise Biographical Dictionary*.¹⁴ Claghorn focuses only on composers and songwriters, although he does not limit himself

¹³Jane Weiner LePage, Women Composers, Conductors, and Musicians of the Twentieth Century: Selected Biographies (Metuchen and London: The Scarecrow Press, Inc., 1980).

¹⁴Gene Claghorn, Women Composers and Songwriters: A Concise Biographical Dictionary (Lanham and London: The Scarecrow Press, Inc., 1996).

to the twentieth century. His biographies are organized alphabetically by composer and songwriter and are much shorter than those of Lepage. They range from a quarter to a full page in length. Even though the book includes songwriters from popular culture, many women opera composers are listed in the book. Though their entries are often only a few lines, they are comprised of basic biographical information as well as some of the works of that composer in each genre in which they wrote. The index does help for finding specific information within the book, but the entries do not have their own bibliographies, so it is difficult to know which sources will help the reader in further research on certain composers or songwriters. In general, the book is only marginally helpful in finding basic information about these women.

Aaron I. Cohen offers a succinct and easily used encyclopedia solely dedicated to the study of women composers from around the world in his 1981 publication, *International Encyclopedia of Women Composers*.¹⁵ Cohen provides short biographies and composition lists divided by genre for hundreds of women in this nearly six hundred page source. These composers are listed alphabetically and can also be found in the index along with a variety of other information. The entry for each composer concludes with a list of numbers that tell the reader which sources in the bibliography were used for that specific entry. Therefore, it is easy for the reader to conduct further study on that composer. The composition lists are also helpful because they have both the publisher and date of publication where applicable. Cohen includes even the most obscure and unknown women composers, some of which are rarely found in any other book addressing the same or similar topics. The information about these women and their

¹⁵ Aaron I Cohen, International Encyclopedia of Women Composers (New York and London: R.R. Bowker Company, 1981).

works is very general, but it is a strong foundation for further study. An updated edition of this encyclopedia would be very enlightening in the study of the women that have had compositional success in the last fifth of the twentieth century.

The very general but inspiring source, *The New Historical Anthology of Music by Women*, spurred my inclusion of musical incipits in my treatise. Jane Weiner Lepage's *Women Composers, Conductors and Musicians of the Twentieth Century: Selected Biographies* was also helpful as a source of information, as was *Women Composers and Songwriters: A Concise Biographical Dictionary*, which included more women composers and was in a clearer alphabetical organization. The book *From Convent to Concert Hall: A Guide to Women Composers*, created as a textbook for a potential class on the subject, was also highly valuable, providing timelines and stylistic and biographical information. In addition, examples of their work are included in this text. Obviously the scope of this source is wider than my own research, but it was helpful in seeing the type of information that could be included in a succinct manner. Aaron Cohen's *International Encyclopedia of Women Composers* was equally helpful, but would benefit from an updated version. It is over twenty-five years old, but includes hundreds of women that cannot be found in many other sources. For each woman, Cohen included information on their lives and style of writing, as well as a selected works list and a helpful bibliography. Though not the form I chose for my own writing, this source was an example of valuable information presented clearly.

All of these fifteen sources aided my search for creating the right format for presenting my work, as each exemplified ways that were more or less efficient in conveying the information from my research. They showed me the best way to introduce

these composers and operas to readers who most likely had no familiarity with them previously. Above all else, they showed me the lack of sources that address this specific topic, “Operas by Women in Twentieth Century America,” which is why I chose to pursue this topic for my treatise.

Chapter Two: Selected Operas and their Components

Barthelson, Joyce. *The Devil's Disciple: An Opera in Two Acts, Three Scenes.* New York: A.S.C.A.P., 1975.

Number of Voices: Thirteen singers, one speaking role, chorus

Cast with Voice Types:

Judith	Spinto Soprano
Tony, Reverend Anderson	Bass-Baritone
Mrs. Annie Dudgeon	Mezzo-Soprano
Essie Dudgeon	Lyric Soprano
Christy Dudgeon	Tenor
Uncle Titus	Baritone
Uncle William	Tenor
Lawyer Hawkins	Bass
Mrs. Titus	Soprano
Mrs. William	Mezzo-Soprano
Richard Dudgeon	High Baritone
Sergeant	A Speaking Part
Major Swindon	Bass
General Burgoyne	Tenor
Soldiers, Townspeople	Chorus

Required Instrumentation for this edition: Piano

Length: Piano/Vocal Score in 116 pages.

Subject Matter and/or Themes:

Rebellion in a small New England town during the American Revolution

Librettist:

Joyce Barthelson, adapted from Bernard Shaw's Melodrama "The Devil's Disciples."

Musical Styles/Salient Features:

While *The Devil's Disciple* is technically tonal, modulating throughout in traditionally prepared ways or with jarring suddenness, it is full of chromaticism and difficult melodic lines for the singer. Most dissonant to the ear are the times when there are dueling tonalities between orchestral (or piano) lines. In these cases, the singer is faced with singing one key above an instrumental line in other key. There are also frequent tempo and time signature changes. Rhythmically, the text is set with careful consideration to conversational and syllabic emphasis, which often results in complex rhythmic figures. There are several dramatic devices used in the vocal lines like mixing spoken words with pitched ones or long slurs in the melody spanning large intervals. The accompaniment is diverse in texture, from one sustained chord for several measures to driving block chords. There are several noteworthy arias that highlight the dramatic intensity of the plot. The first occurs in the first scene when Judith sings of her constant worry over Tony's safety.

Another important aria is Richard's monologue to Essie concerning his allegiance to the devil. Essie also has a very simple aria stating her maturity and readiness to choose her own fate. There are also several skillfully crafted ensembles, like the trio between Essie, Judith, and Mrs. Dudgeon about the death of rebels that they have known.

Potential Difficulties for Performance:

This opera requires a spinto soprano, and in an academic setting it will be difficult to find true spinto voice type. It may also be hard to find a baritone to play Richard Dungeon who is capable of sustaining the high tessitura. The intensely complicated rhythms paired with such dissonant and difficult vocal lines and modulations require skilled musicians comfortable with these styles. The score is for piano, with some notes throughout as to where certain orchestral instruments would play, but an orchestral score is unavailable for academic retrieval.

Library Availability:

Indiana University Library

Miscellaneous Score Information:

The permission for the setting of this work was granted to Barthelson by The Society of Authors for stage performance in the U.S. only. Score estimates the running time as 2 hours and 15 minutes.

Available Premiere Information: None

Score Sample: Character of Judith, from Act I

Judith

slip from our bed ___ Voic-es, Voic-es ___ Whis-per-ing, whis-per-ing in the

Caldwell, Mary E. *A Gift of Song: A Family Christmas Opera in Three Scenes with Interludes.* New York: Boosey & Hawkes, 1963.

Number of Voices: Eight soloists, Chorus of 6-18 boys

Cast with Voice Types:

Karl Franz Felix, 12-year-old son of the composer of “Silent Night”	Soprano
Annalisa, his older sister	Soprano
Papa Gruber, in his middle sixties	Baritone
Mama Gruber	Mezzo-Sop
Chormeister Wilhelm, choir director at St. Peter’s Monastery	Tenor
Herr Chormeister Doktor Geheimrat Professor von Schmallplatz	Baritone
Rudi, choirboy at St. Peter’s	Soprano
Page	Spoken
Choirboys at St. Peter’s and Villagers	6-18

Required Instrumentation for this edition:

Flute (doubling piccolo)

Oboe

Clarinets I-II

Bassoon

Horns I-II

Trumpet

Timpani

Percussion

Harp

Piano

Strings

Length: Piano/Vocal score in 147 pages.

Subject Matter and/or Themes:

The opera, set at Christmas, centers around the family of “Papa Gruber,” the composer of “Silent Night,” and his son who is away at school singing as a choirboy.

Librettist: Mary E. Caldwell

Musical Styles/Salient Features

This opera borrows heavily from the true story of Franz Gruber, the composer of the Christmas Hymn “Silent Night,” which appears in both German and English in lush harmony and with a soaring descant. The opera is tonal but includes a fair amount of chromaticism and dissonance that is both supported by the accompaniment and left to stand alone. The key changes are often very abrupt. The meter stays very stable, though, and the rhythms are simple and fitting to the text setting. The soprano who plays Karl, the lead character, possesses numerous arias and ensemble moments for that singer to shine. Annalisa and Wilhelm have perhaps the most poignant moments of the opera, in their love duet in the third scene. A musical highlight of the opera is in the ensemble

embodying the chaos during choir rehearsal at St. Peter's where the pudding is being passed around. There are some spoken lines interspersed in the opera, but most of the conversational text is set as recitative with little or no accompaniment.

Potential Difficulties for Performance:

The use of a choir of boys in the opera may prove problematic for some opera ensembles. The Christmas setting and plot limits the time period when the opera can be programmed during the year. It also may be hard to find a soprano who can play a twelve-year-old boy for the lead role.

Library Availability:

Southwestern Baptist Theology Seminary, Southern Baptist Theology Seminary, Baylor University, Dallas Public Library, Houston Baptist University Library, Houston Public Library, Texas State University San Marcos, Texas Wesleyan University, Wayland Baptist College, University of North Alabama, Southern Arkansas University, Northern Arizona University, California Institute of the Arts, California State Polytechnic, Pomona, California State University Fresno, El Camino College Library, Pasadena Public Library, University of California Irvine, University of California Los Angeles, Colorado State University, University of Colorado at Boulder, University of Northern Colorado, University of Hartford, George Washington University, University of Florida, Shorter College Livingston Library, University of Georgia, University of Hawaii at Manoa, Blackburn College, Illinois State University, Northern Illinois University, Roosevelt University, University of Illinois, Indiana University, Indiana University Music Library,

Emporia State University, Asbury College, Southern Baptist Theology Seminary,
Mcneese State University, New Orleans Public Library, University of Louisiana at
Lafayette, Harvard University Loeb Music Library, Longy School of Music Bakalar
Music Library, Frostburg State University, University of Maryland College Park,
Bowdoin College, Detroit Public Library, Michigan State University, Northern Michigan
University, Oakland University, University of Michigan Library, University of Minnesota
Minneapolis, William Jewell College Curry Lib, University of Mississippi, Appalachian
State University, University of North Carolina Greensboro. Lincoln City Library,
Nebraska Wesleyan University, Westminster Choir College of Rider University, Eastman
School of Music, Manhattan School of Music, New York Public Library, SUNY College
at Fredonia, Kent State University, Malone College, Oberlin College Library, Ohio State
University, Oklahoma Baptist University, Oklahoma Christian University, University of
Oklahoma, Western Oregon University, Carnegie Library of Pittsburgh, Free Library of
Philadelphia, Indiana University of Pennsylvania, Kutztown University, Moravian
College, West Chester University, Westminster College, Bob Jones University Library,
Austin Peay State University, Brigham Young University Library, Liberty University,
Richmond Public Library, University of Virginia, University of Washington Library,
Link (South Central Lib Systems), University of Saskatchewan Library, Kunitachi
College of Music Library

Miscellaneous Score Information:

The score includes historical facts concerning the plot, pictures from productions, sets and lighting instructions, props, and costume suggestions. The orchestral score is available from the composer for rental. The orchestration is by Lauris Jones.

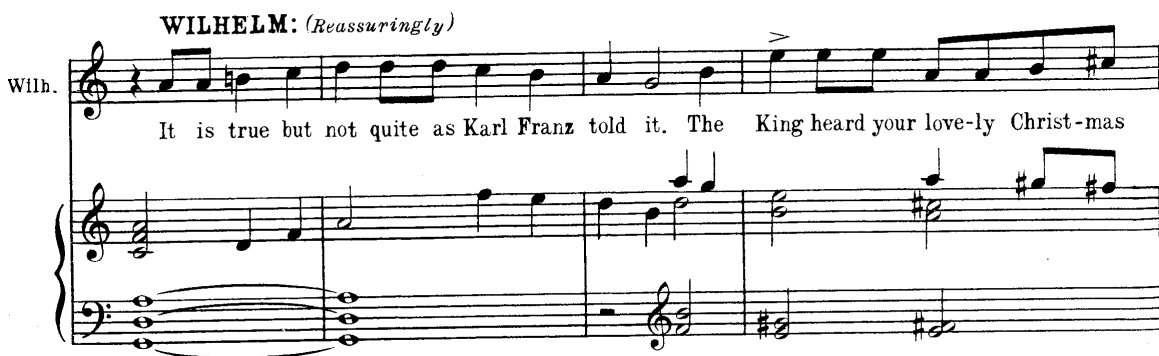
Available Premiere Information: Conducted by the Composer, December 3, 1961 in Pasadena California. The score estimates the running time as approximately 65 minutes.

Available Premiere Information: None

Score Sample: Character of Wilhelm, from Scene III

WILHELM: (*Reassuringly*)

Wilh. It is true but not quite as Karl Franz told it. The King heard your love-ly Christ-mas



Caldwell, Mary E. *The Night of the Star: An Opera in Once Act for the Christmas Season.* Pennsylvania: Theodore Presser Company, Bryn Mawr, 1969.

Number of Voices: Seven singers, one speaking role, one silent role, Chorus of women

Cast with Voice Types:

Jonathan, a young shepherd boy	Soprano
Benjamin, Jonathan's older brother/ a shepherd	Tenor
Jacob, another shepherd	Baritone
Nathan, the oldest Shepherd	Bass-Baritone
The Little Angel, same age as Jonathan	Soprano
Roman Soldier, big and burly	Baritone
Slave Girl, young adult	Mezzo-Soprano
Two Slave Children, boy and girl	Silent Roles
The Angel Gabriel	Speaking Role
Invisible Angel Chorus	S.S.A.A.

Required Instrumentation for this edition:

Instrumentation (Full):	Instrumentation (Reduced):
Flute (doubling piccolo)	Piano
2 Oboes (2 nd doubles English Horn)	Organ
2 Bb Clarinets	Harp
Bassoon	Celeste

2 Horns in F

Timpani

Trumpet

Percussion

Timpani

Percussion

Harp

Celeste

Strings

Length: Piano/Vocal score in 128 pages.

Subject Matter and/or Themes:

The opera, set at the time of Christ's birth, tells the story of an angel with a broken wing on the way to view baby Jesus being led by the star and being helped by a young shepherd boy.

Librettist: Mary E. Caldwell

Musical Styles/Salient Features:

The Night of the Star is a highly accessible opera, written tonally but including borrowed chords and moderate chromaticism throughout. Each of the shepherds is given solo music and the three brothers sing together in intricate harmonies during trio sections. There are very few spoken lines inserted into the opera, but there are secco recitative sections introducing small solos. The Heavenly Choir writing is a highlight to the opera,

along with duet between Jonathan and the little angel when they interact before the angel goes off to see the Christ Child.

Potential Difficulties for Performance:

The opera is based on the biblical Christmas story, so the time of year it can be performed is limited.

Library Availability:

Houston Public Library, Saint Mary's University, University of Texas at San Antonio, Auburn University, Arkansas State Library, Arizona State Library Arch & Public Records, California State University Fresno, Stanford University Library, University of California Irvine, University of California San Diego, University of Colorado at Denver Auraria Library, George Washington University, Northwestern University, Indiana State Library, Indiana University, Indiana University Music Library, Indiana University School of Law Library, Indiana University Southeast, Baker University, Friends University, Southern Baptist Theology Seminary, University of Kentucky Library, Northwestern State University of Louisiana, Boston Public Library, Harvard University Loeb Music Library, Longy School of Music Bakalar Music Library, Wheaton College, Peabody Conservatory, Detroit Public Library, Michigan State University, Oakland University, Wayne State University, Western Michigan University, Minnesota State University Mankato, University of Missouri Kansas City, University of Mississippi, University of Southern Mississippi, University of North Carolina Greensboro, Buffalo & Erie County Public Library, Eastman School of Music, New York Pub Library Branch Library, State

University of New York Binghamton Library, Cleveland Public Library, Ohio Wesleyan University, Carnegie Library of Pittsburgh, Curtis Institute of Music,. Free Library of Philadelphia, University of the Arts, Union University, Weber State University, Kunitachi College of Music Library

Miscellaneous Score Information:

The score includes pictures from a previous production, production notes, props, and costume suggestions. The orchestral score is available on rental only from the publisher with orchestration done by Lauris Jones. The score estimates the running time as approximately one hour.

Available Premiere Information: Conducted by the composer, December 5, 1965 in Pasadena, Ca.

Score Sample: Character of Angel from Scene II

In tempo as before

Ang.

Noth - ing to bring to the ho - ly child. I had a lit-tle snow white

Caldwell, Mary Elizabeth. *Pepito's Golden Flower: Youth Opera in One Act.* Pennsylvania: Shawnee Press, Inc., 1954.

Number of Voices: Five soloists, dancing and singing choruses

Cast with Voice Types:

Pepito, Mission Indian Boy	Mezzo-Soprano
Rosita, Spanish Girl	Soprano
The Padre, Middle-aged and plump	Baritone
Manuel, Mission Indian	Sings in Chorus
Captain Alvarro, Spanish Sea Captain/Rosita's Father	Baritone
Mission Indian Children	6-10 girls and boys (treble voices)
Mission Indian Adults	12-24 Chorus Adults (S.A.T.B.)
Fiesta Dancers	2-8
Indian Ceremonial Dancers	2-8
Four Tulare Indians	Tall and thin, no singing and may double as Mission Indians

Required Instrumentation for this edition:

Flute (Piccolo)

Clarinet

Oboe

Bassoon

Horn

Trumpet

Percussion

Harp

Strings

Length: Piano/Vocal score in 63 pages.

Subject Matter and/or Themes:

The opera takes place at the old Mission Santa Inez in California right after the earthquake of 1812 that left the Mission without a belfry tower or bells, as the precocious boy Pepito yearns for a treasure to provide for new bells.

Librettist: Mary E. Caldwell

Musical Styles/Salient Features:

This opera is apt for a group of young singers as the music is tonal and accessible to a diverse audience. Though tonal, the music does have some chromaticism in the melodies, although it is usually doubled or preceded by the accompaniment. The character of the music is very lively and syllabic for the most part, and the text is set conversationally. The rhythms throughout the opera are very simple in both the vocal and instrumental lines, with interesting contrast provided with various expressive markings. The majority of the opera is in recitative style, with short solo

sections inserted for dramatic effect. One special moment in the opera is the duet between Rosita and Pepito as they sing of the joy and happiness of the bells.

Potential Difficulties for Performance:

The score calls for several small choruses, including dancers, which may be difficult for some smaller opera ensembles. Also, the use of “Indians” in the score is dated and not the current politically correct terminology for Native Americans.

Library Availability:

Southwester Baptist Theology Seminary, University of Texas at San Antonio, Arizona State University, California State University East Bay, California State University, Fresno, El Camino College Library, Pasadena Public Library, University of California Irvine, University of California Los Angeles, Mesa State College Tomlinson Library, George Washington University, Chicago Public Library, Northern Illinois University, Minneapolis Public Library, Rowan University, Manhattan School of Music, SUNY College at Fredonia, Western Oregon University, Old Dominion University, University of Saskatchewan Library, Kunitachi College of Music Library

Miscellaneous Score Information:

Choral parts are also available on rental from the publisher. The score includes a synopsis as well as drawings of the stage views and detailed costume instructions. The score refers to an orchestral score available for rent by the publisher. The score estimates the running time as 53 minutes without intermission.

Available Premiere Information: Conducted by the composer on March 13, 1955 in Pasadena, CA

Score Sample: Character of Pepito from Scene II

(686) PEPITO: (*frantically*)

Pa - dre comes! O bad Pe - pi - to! Now he will feel the whip for sure!

Fine, Vivian. *The Women in the Garden.* Vermont: Catamount Facsimile Edition, 1970.

Number of Voices: Five

Cast with Voice Types:

Isadora Duncan	Dramatic Soprano
Virginia Woolf	Lyric Soprano
Emily Dickinson	Mezzo Soprano
Gertrude Stein	Contralto or Dark Mezzo
Tenor	

Required Instrumentation for this edition:

Flute

Bb clarinet (interchangeable with bass clarinet)

Bassoon

Piano

Viola

Cello

Double Bass

Percussion (2 players): snare drum, triangle, suspended cymbal, wood block, field drum, gong, castanets, temple blocks (3), sleigh bells, wind chimes, vibraphone, marimba, chimes, glockenspiel, timpani(medium and low) and tuned tom-toms

Length: Orchestra/Voice Score in 136 pages.

Subject Matter and/or Themes:

This opera consists of four literary figures singing their own words, alone and with the other characters, in a garden setting. Their writings are traditionally feminist in nature and expound upon the plight of being a woman.

Librettist: Virginia Fine after the writings of the characters

Musical Styles/Salient Features:

The accompaniment is very sparse but contains some difficult flute passages due to some complex rhythms. Only at times of extreme emotions in the text does the accompaniment become denser. The accompaniment also includes some rhythmic ostinato between the instruments. The atonal melodies are comprised of disjunct intervals, making them difficult to sing. The vocal lines are also interspersed with rhythmic spoken passages. These opera roles are most definitely not for beginning singers, but they do offer some wonderful moments as the writers' words are brought out with skilled text settings. The ensembles are especially complex, with polyphonic textures among the voices and with the accompaniment instruments. The opera offers each of the four female leads several arias and is suited for a chamber concert setting.

Potential Difficulties for Performance:

The difficulty of the chamber orchestra and singing roles as well as the lack of continuous story make performance difficult.

Library Availability:

University of Illinois, New York Public Library Research Libraries, Ohio State

University, University of Vermont Bailey Library, University of Wisconsin Milwaukee

Miscellaneous Score Information:

Orchestral/Vocal Score in handwritten attached leaves. Score estimates running time as 60 minutes

Available Premiere Information:

Conducted by Alan Balter on February 12, 1978 in San Francisco, CA. Performed by the Port Costa Players: Anna Carol Dudley, Vicky Van Derwark, Susan Rode Morris, Barbara Baker, and John Duykers, with chamber ensemble.

Score Sample: Character of Virginia Woolf from Scene III

525

V.W. *Sum-mer or win-ter, May or No-ven-ber. Sleep I sing,*

Fl.

Bass cl.

Bsh.

Vib.

Cast.

p

Freer, Eleanor Everest. *The Brownings go to Italy or, A Love Story.* Chicago, IL: The Music Library of Chicago, 1936.

Number of Voices: Four

Cast with Voice Types:

Elizabeth Barrett-Browning	Mezzo-Soprano
Robert Browning	Baritone
Wilson (lady's maid)	Soprano
Pietro (man servant)	Tenor

Required Instrumentation for this edition:

Piano

Length: Piano/Vocal Score in 64 pages.

Subject Matter and/or Themes:

The opera revolves around the love story of Robert and Elizabeth Barrett-Browning, including her writings as part of the libretto. The love between Wilson and Pietro is a secondary plot.

Librettist: Compiled and arranged by G.A. Hawkins-Ambler

Musical Styles/Salient Features:

The structure of the opera is that of arias alternating between the leads. There are very few times when they sing together, so each time they do it is for dramatic importance. Examples are when Elizabeth and Robert join together to make a decision for their shared future, or when Pietro and Wilson sing together when they decide not to share their lives at all. The most important and substantial duet is between Elizabeth and Robert as they sing her most famous sonnet, “How Do I Love Thee.” The four characters have ample solo singing time because the majority of the opera is made up of arias. The style of this opera, fitting to its setting, is Italian Bel Canto, with simple accompaniment in tone and rhythms. The opera is tonal, but does have some sections of heavy chromaticism both with and without borrowed chord function. The accompaniment doubles or prepares the non-diatonic tones, though. The melodies are lovely and memorable and fitting to the libretto taken largely from Barrett-Browning’s writings.

Potential Difficulties for Performance:

Much of the accompaniment in the piano reduction is sparse, providing only minimal tonal support to the singer, which can be a problem in places with heavy chromaticism (common throughout the opera, though still very much tonal). There are only four characters in this short opera, one for each major voice type.

Library Availability:

Stanford University Library, University of North Carolina Chapel Hill, Public Library of Cincinnati/Hamilton County Library, Baylor University, Newberry Library, Library of Michigan

Miscellaneous Score Information:

The score provides detailed stage directions and expressive markings.

Available Premiere Information: May 11, 1939 in Chicago, IL.

Score Sample: Character of Elizabeth from Scene I

ELIZABETH

Oh, Rob-ert, dear, lis-ten, lis-ten, to me! Hear of It-a-ly's strug-gle!

rall

Freer, Eleanor Everest. *The Chilkoot Maiden.* Milwaukee, Wisconsin: William A. Kaun Music Company, 1926.

Number of Voices: Five singers, several large choruses

Cast with Voice Types:

Skugway, A Chilkoot Maiden	Mezzo-Contralto
Chule, A Chilkoot Hunter	Baritone
Dugek, The Mystery Woman	Mezzo-Soprano
Ralph, An English Surveyor	Tenor
Mabel, An American Waitress	Soprano

A group of English and American surveyors (7)

A group of American Waitress (7)

A group of Chilkoot Indians (8)

A young American pianist

Required Instrumentation for this edition:

Piano

Length: Piano/Vocal Score in 43 pages.

Subject Matter and/or Themes:

Because a Chilkoot Maiden saves a colony of settlers from murder by her tribe, her tribe's anger forces her to move on to other lands from the "white man".

Librettist: Eleanor Everest Freer

Musical Styles/ Salient Features:

The Chilkoot Maiden begins with a brief introduction before setting the scene with a short choral section by the Chilkoots. This opera contains no recitative but instead strings short arias and duets together separated by interludes where dramatic events are pantomimed. The style is romantic with doubling between the voices and the treble accompaniment. It is fully tonal with traditionally prepared modulations and few dissonances. Any chromaticism exists to prepare for these modulations or in the context of borrowed chords. The vocal rhythms accommodate the text well without proving too difficult to perform, as there are few changes in meter or cases of syncopation or other tricky rhythmic figures. Each lead character receives an aria, and the couple of Ralph and Skugway have a tender duet section. There are some short choral moments when the Waitresses, and later the Indians, sing together. These small choruses are used to reiterate the sentiments of the lead characters.

Potential Difficulties for Performance:

The music is easily accessible, but the subject matter may prove daunting in its datedness. The portrayal of the "Indians" in this opera is not really politically correct for current audiences.

Library Availability:

University of Colorado at Boulder, Newberry Library, Saint Olaf College, Buffalo & Erie County Public Library, Eastman School of Music, Cleveland Public Library, Seattle Public Library

Available Premiere Information: None

Miscellaneous Score Information:

The score provides detailed stage direction throughout the opera.

Score Sample: Character of Mabel from Scene I.

MABEL

What a dance, Oh was it not jol - ly?

The image shows a musical score for a character named Mabel. The score is written on a grand staff with a vocal line and piano accompaniment. The vocal line is in treble clef and the piano accompaniment is in bass clef. The key signature has one flat (B-flat). The lyrics are: "What a dance, Oh was it not jol - ly?". The music is in a 4/4 time signature. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

**Freer, Eleanor Everest. *Joan of Arc: Opera in One Act (Three Scenes).* Milwaukee,
Wisconsin: William A. Kaun Music Company, 1929.**

Number of Voices: Thirteen and a large chorus

Cast with Voice Types:

Charles the Seventh, Dauphin of France	Tenor
Dunois, Earl of Orleans	Baritone
Bertrand, French Officer	Baritone
Duchatel, French Officer	Tenor
Archbishop of Rheims	Bass
Raoul, A Lotharingian Knight	Tenor
Thibaut Darc	Baritone
Joan of Arc, Daughter of Thibant Darc	Mezzo-Soprano
Margot, Sisters of Joan	Soprano
Louison, Sisters of Joan	Contralto
Raimond, Suitor of Joan	Tenor
Etienne, Suitor of Margot	Tenor
Claude, Suitor of Louison	Baritone
Judges, Councillors of Orleans, Courtiers, Officers and Soldiers of the Crown, Bishops, an English Herald, Townspeople (of Rheims) etc.	

Required Instrumentation for this edition:

Piano

Length: Piano/Vocal Score in 86 pages.

Subject Matter and/or Themes:

This opera tells the historic tale of Joan of Arc being told by God to lead the French army and then being put to death for doing so.

Librettist: none listed

Musical Styles/ Salient Features:

Unlike most of Freer's other operas, *Joan of Arc* has a lengthy prelude. Usually her operas begin right with the action. Also uncharacteristic, are the long strings of non-diatonic harmonies in this prelude. There is less chromaticism throughout the opera, however, especially in the vocal lines, though there remain frequent modulations that are sometimes not prepared harmonically. Most of the vocal chromaticism is prepared or doubled in the accompaniment. A pastoral duet between Etienne and Claude begins the first scene, which is an anomaly because normally Freer's operas begin only with a short aria. This duet, as with most of the duets that appear in her operas, is homophonic in texture. Rhythmically, most of the difficult figures or syncopation is found in the accompaniment, though the vocal line proves difficult when there are hemiola effects. The style and texture of the accompaniment varies greatly, from sustained chords to driving eighth and sixteenth note block chords. There are many fewer arias in this opera, giving the ones that do

occur more importance. An example of this is Joan's initial meeting with the Dauphin, telling of her visions and mission. There are extended conversational ensembles between lesser characters, like the sisters and suitors, to move the action along in lieu of recitative. There are several interludes where actions are to be taking place off stage or elaborate entrances are being made. They serve the purpose of implying things that would be too hard to stage or too violent to be witnessed at the time, like battles or Joan's execution.

Potential Difficulties for Performance:

There are frequent and abrupt changes in time and key signature but limited use of dissonance. There do not appear to be many vocal obstacles, as the singers' lines are very accessible. Many of the extreme notes, either high or low, are given melodic options by the composer. Ensembles are uncomplicated and usually homophonic with simple harmonies. The fact that much of the action takes place off stage may provide problems for the audiences to understand the plot. Also, the large size of the cast and need of a large chorus may be a deterrent in programming this opera.

Library Availability:

Eastman School of Music, Cleveland Public Library

Miscellaneous Score Information:

The score includes fairly detailed stage direction throughout the opera.

Available Premiere Information: None Available

Score Sample: Character of Joan from Scene III aria

The image shows a musical score for a character named Joan. The score is written for voice and piano. The voice part is on a single staff with a treble clef. The lyrics are: "How can you hold me guilt-y of such sin?". The piano accompaniment consists of two staves, a right hand with a treble clef and a left hand with a bass clef. The right hand plays a continuous eighth-note pattern, while the left hand plays a simpler accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The score is divided into measures by vertical bar lines.

JOAN

How can you hold me guilt-y of such sin?

Freer, Eleanor Everest. *The Legend of the Piper: Opera in One Act.* New York: C.C. Birchard & Company, 1922.

Number of Voices: Twenty soloists, chorus

Cast with Voice Types:

The Piper	Tenor
Michael-The-Sword-Eater	Tenor
Cheat-The-Devil	Bass
Jacobus The Burgomeister	Baritone
Kurt the Syndic	Tenor
Peter the Cobbler	Baritone
Hans the Butcher	Baritone
Axel the Smith	Tenor
Martin the Watch	Baritone
Peter the Sacristan	Tenor
Anselm, A Young Priest	Baritone
Old Claus, A Miser	Tenor
Town Crier	Tenor
Jan, Hansel, Ilse, Trude, Rudi – The Children	Sopranos
Veronika, Wife of Kurt	Mezzo-Soprano
Barbara, Daughter of Jacobus	Soprano
Wife of Hans the Butcher	Mezzo-Soprano

Wife of Axel the Smith

Mezzo-Soprano

Wife of Martin the Watch

Mezzo-Soprano

Old Ursula

Soprano

Burghers, Nuns, Priests and Children

Required Instrumentation for this edition:

Piano

Length: Piano/Vocal Score in 78 pages.

Subject Matter and/or Themes:

In 1248 after Reynard the Piper rids the town of Hamelin on the Weser of rats and is denied his fee by the townspeople. He then leads their children out of town away from them in revenge.

Librettist: Josephine Preston Peabody

Musical Styles/ Salient Features:

This entire opera is an argument between the town and the Piper over his wages for driving away the rats. While it is a familiar story to most people, it is incredibly confusing because of the numerous characters that come in and out of the argument. There is no real story arc and therefore the opera feels like it ends mid-sentence. None of the characters in the opera receive a true aria and the only ensembles are some short choral sections where the children sing to the Piper. The opera is tonal with limited prepared and orchestral doubled dissonances, mostly

uncomplicated rhythms in both the vocal and piano lines. There are some exceptions to the rhythmic simplicities, such as the vocal line is in duples or triplets while the accompaniment is playing septuplets. There are frequent changes in tempo and dynamics, mostly romantic in style, with long crescendos and rubato. There are no long instrumental sections, with only an eight measure introduction to the opera.

Potential Difficulties for Performance:

The cast of this opera is quite large and includes a chorus, which may limit the programming of this opera to a sizeable ensemble.

Library Availability:

Baylor University, Claremont College, University of Colorado at Boulder, Newberry Library, Harvard University Houghton Library, Interlochen Center for the Arts, Minneapolis Public Library, Eastman School of Music, Seattle Public Library, Brown University, Claremont College, Carnegie Library of Pittsburgh, University of North Carolina Chapel Hill

Miscellaneous Score Information: None

Available Premiere Information: February 28, 1924 in South Bend, Indiana

Score Sample: Character of The Piper from Scene I

PIPER

Shall I pipe them back a - gain?

poco rit.

poco rit.

Freer, Eleanor Everest. *The Masque of Pandora: Opera in One Act (Two Scenes).*

Milwaukee, Wisconsin: William A. Kaun Music Company, 1930.

Number of Voices: Twelve plus nine chorus members

Cast with Voice Types:

Pandora	Soprano
Prometheus	Baritone
Hephaestus	Tenor
Epimetheus	Tenor
Hermes	Baritone
Zeus	Baritone-Bass
Aglaia	Soprano
Euphrosyne	Mezzo-Soprano
Thalia	Contralto
Clio	Soprano
Lachesis	Mezzo-Soprano
Atropos	Contralto

Other groups of three Oreades (Mountain Nymphs), Dryades (Wood Nymphs) and Eumenides (Furies).

Required Instrumentation for this edition:

Piano

Length: Piano/Vocal Score in 88 pages.

Subject Matter and/or Themes:

Zeus creates Pandora, the first woman according to Greek Mythology, but she is spurned by Prometheus and then opens a forbidden jar and scatters evils all over the world, narrowly saving hope from escaping.

Librettist: None listed; text taken from the words of Henry Wadsworth Longfellow

Musical Styles/Salient Features:

This opera, like the “verismo” operas at the turn of the twentieth century, does not spend time in lengthy overtures or interludes but instead jumps right into the vocal action. Still very much a tonal piece, it dabbles in chromatic vocal lines and many altered harmonies within a diatonic framework. The vocal lines are melodic but challenging and interesting to the ear of the audience and the performer. Unlike some of Freer’s earlier operas, there are more key changes and with less preparation for the modulation. The vocal rhythms are often very simple with the accompaniment contributing rhythmic intensity and variety. There are few meter changes within the ensembles and arias. Most of the dialogue is set in ensemble form with short choral sections interpolated for the characters that appear in groups like the Oreades, Dryades and Eumenides. Both Epimetheus and Pandora are given short emotional arias to highlight their most intense feelings during the story. These ariosos are interrupted by bursts of commentary from the Fates

and the Graces. The most notable of these is Pandora's heart wrenching plea for death near the end of the opera after she foolishly unleashes misery on all of mankind.

Potential Difficulties for Performance:

Some difficulties for performance could be an abundance of complicated rhythms for the soloists as well as very densely stacked harmonies under arias or solo sections where the singer is in middle or lower register. The accompaniment is driven throughout the opera by fast moving block chords of this sort. For the Graces and the Fates, a performance problem may be creating an individual character, as they only sing in homophonic ensembles, a sort of collective conscience.

Library Availability:

Claremont College, Cleveland Public Library, University of California Berkeley,
Eastman School of Music

Miscellaneous Score Information:

The score provides detailed stage directions as well as dramatic explanations of the various short instrumental interludes.

Available Premiere Information: None Available

Score Sample: Character of Pandora from Scene II aria

PANDORA

Left to my-self I wan-der as I will and as my fan - cy

p

V

V

V

The musical score is for a vocal piece by Pandora. It consists of a vocal line and a piano accompaniment. The vocal line is in G major (one sharp) and 4/4 time. It begins with a triplet of eighth notes (G4, A4, B4) followed by a series of eighth and quarter notes. The lyrics are: "Left to my-self I wan-der as I will and as my fan - cy". The piano accompaniment is in G major and 4/4 time. It features a steady eighth-note pattern in the right hand and a bass line in the left hand with occasional accents. The score is marked with a piano (*p*) dynamic and includes a crescendo hairpin. There are three 'V' marks above the piano accompaniment, likely indicating vibrato or breath marks.

Freer, Eleanor Everest. *Massimilliano the Court Jester or The Love of a Caliban: Romantic Opera in One Act (Two Scenes)*. Milwaukee, Wisconsin: William A. Kaun Music Company, 1925.

Number of Voices: Seven and a Chorus

Cast with Voice Types:

The Lord Pietro, Doge of Venice	Baritone-Bass
Lord Ascanio, Suitor to Lucrecia	Tenor
Massimilliano, Jester to Pietro	Tenor
The Lady Lucrezia, Daughter of Pietro	Mezzo-Soprano
The Lady Marguerita, Companion to Lucrezia	Soprano
A Gondolier, First Voice	Tenor
A Gondolier, Second Voice	Baritone
Courtiers and Flower-Maidens	

Required Instrumentation for this edition:

Piano

Length: Piano/Vocal Score in 43 pages.

Subject Matter and/or Themes:

The grotesque court jester, Massimiliano, serenades the Lady Lucrezia with his love songs to win her heart, but her disgust at his declaration drives him to suicide.

Librettist: Elia W. Peattie.

Musical Styles/Salient Features:

As with most of the operas of Freer, this work is highly Puccini-esque. There is no time wasted on preludes or interludes, but instead the opera is action focused. Immediately the audience is confronted with a duet of Gondoliers. Lucrezia and Massimiliano are given powerful arias declaring their own passionate reaction to each others' charms: her beauty and his hidden voice. They even have a duet together, singing in unison but completely unaware of the presence of the other. There are no ensembles between the principle characters, but the opera's grandiose romantic notions are served well through largely tonal and simple, heartfelt musical gestures. The tonality of the opera includes the use of chromaticism and dissonance through borrowed harmonies and other musical conventions, while still allowing the music to be accessible to both the performers and the audiences. Rhythmically, the text is set simply and supported by many repeated patterns in the accompaniment. The story is straightforward and the action takes place on stage, so it is easily followed. It is a brief opera, so it is not taxing on any of the performers.

Potential Difficulties for Performance:

There is a small chorus required of courtiers and flower maidens, and a suggested ballet, which may be difficult for some opera ensembles to provide.

Library Availability:

Eastman School of Music

Miscellaneous Score Information:

The score not only provides detailed stage directions throughout, but also a specific explanation on the realization of Massimiliano's character on stage.

Available Premiere Information: Conducted by Elia W. Peattie on January 19, 1926 in Lincoln, Nebraska.

Score Sample: Character of Massimiliano from Scene II aria

The image shows a musical score for a vocal solo. The title "MASSIMILLIANO" is centered above the first staff. The vocal line is written on a single staff with a treble clef and a key signature of one flat (B-flat). The lyrics "I'm but a voice to thee! I'm but a" are written below the vocal line. The piano accompaniment is written on two staves (treble and bass clef) with a key signature of one flat. The piano part features a rhythmic pattern of eighth and sixteenth notes in the right hand and sustained chords in the left hand.

Gideon, Miriam. *Fortunato: A Chamber Opera in Three Scenes.* New York: American Composers Alliance, 1965.

Number of Voices: 10 voices (all may be doubled, reducing to 5 soloists)

Cast with Voice Types:

Don Victorio, a pan-handler	Tenor
Cripple	Baritone
Alberto, a young architect	Baritone
Blind beggar	Baritone
Fortunato, a clerk, down on his luck	Baritone
Constanza, wife of Alberto	Soprano
Conchita, a child, helper of Blind Man	Soprano
Inez, assistant to Amaranta	Soprano
Stenographer	Soprano
Amaranta, a champion sharpshooter	Contralto or Mezzo

Chorus parts have alternate arrangements for soloists.

Required Instrumentation for this edition:

Piano

Length: Piano/Vocal Score in 93 pages.

Subject Matter and/or Themes:

In Madrid in the early twentieth century, the impoverished Fortunato tries to support his family by thievery, begging, and eventually sacrificing himself as a human target for the amusement of the privileged in his town.

Librettist: none listed: based on the tragic farce by Serafin and Joaquin Alvarez Quintero

Musical Styles/Salient Features:

Fortunato is an atonal opera that not only explores adventurous harmonies but also constant variance of time signatures and registers. The vocal lines are equally demanding to the accompaniment as they contain difficult intervals and complicated rhythms. There are no real extractable arias, but instead Gideon opts for extended recitative style passages of conversation between the characters. There are no ensembles where the leads sing together but there are a few choruses, such as the final chorus after the circus audience has been captivated by the sharpshooter. Most of the leads have short arioso sections, but as the title would suggest, Fortunato receives the most solo music. This opera can be performed with as little as five singers for the ten characters, as the score notates that several of the parts can be doubled or even quadrupled, and the choral parts have alternate arrangements for “soloists only” performance.

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Potential Difficulties for Performance:

The hand written score is incredibly hard to read, which may be a stumbling block to programming this work, as it is the only score available. The difficulty level of the music is also very high, both rhythmically and harmonically, and requires a mastery of atonal music.

Library Availability:

Baylor University, Illinois State University, Wheaton College, SUNY at Buffalo, New York Public Library Research Library

Miscellaneous Score Information:

Score is handwritten and oversized.

Available Premiere Information: None Available

Score Sample: Character of Fortunato from Scene III

The image shows a handwritten musical score for a character named Fortunato. The score is written on three staves. The top staff is for the vocal line, starting with a treble clef and a key signature of one sharp (F#). The lyrics "Is there an answer to the question? Hear me!" are written below the notes. The middle staff is for the piano accompaniment, starting with a treble clef and a key signature of one sharp. The bottom staff is for the piano accompaniment, starting with a bass clef and a key signature of one sharp. The score includes dynamic markings such as *molto cresc.* and *f*. There are also markings for *8va* (octave up) and *8va* (octave down). The handwriting is in ink on aged paper.

**Larsen, Libby. *Barnum's Bird: The Story of P.T. Barnum and Jenny Lind.* New York:
Oxford University Press, 2004.**

Number of Voices: Four soloists, eight stage chorus members, pit chorus (16-32 singers)

Cast with Voice Types:

Jenny Lind	Soprano
P.T. Barnum	Tenor
Belletti	Baritone
Tom Thumb	Mezzo-Soprano

Singing/movement singers: 2 sopranos, 2 Altos, 2 Tenors, 2 Basses

Required Instrumentation for this edition:

Flute

Percussion

Piano

Violin

Viola

Cello

Length: Orchestra/Voice Score in 320 pages.

Subject Matter and/or Themes:

P.T. Barnum brings Jenny Lind to America under the false pretense of singing for children in need, but turns her into another circus attraction and drives her to return home to Europe.

Librettist: Libby Larsen and Bridget Carpenter.

Musical Styles/ Salient Features:

While *Barnum's Bird* is an atonal opera, it uses tonal sections for its period performances from the mid-nineteenth century when Jenny Lind was a famous opera singer. The voices are well supported by the accompaniment and there is much use of original percussion in the orchestra. The rhythms can be very complicated, especially since the meter changes quite often. The character of Barnum has a great deal of spoken dialogue delivered in the style of a circus barker. Jenny Lind sings in the style of nineteenth century Italian Bel Canto opera when she is performing, which is used in stark juxtaposition to the rest of the opera. When Barnum sings to himself, it is an aria in the style of the opera written in the twenty-first century. His is the closest to an original extractable aria, as Jenny Lind's only true aria is Bellini's "Casta Diva" from *Norma* appearing unchanged in its entirety at her debut in the opera. This aria appears later as a descant above the chatter of the chorus, singing in a close harmony and homophonic texture. Otherwise, her song "Oh World! Oh Life! Oh Time," taken from the words of Percy Shelley, is her only extended solo moment. The opera is full of ensembles and choruses both seen and unseen, as the chorus is usually the voice of truth.

Potential Difficulties for Performance:

There are several complicated ensembles involving the chorus and ensemble, some of which are only sung syllables instead of intelligible text. In addition to a large pit chorus, there is a call for singers to dance on stage, which may not be available in every opera company/academic group. The part of Jenny Lind is vocally taxing, requiring both stamina and incredible range.

Library Availability:

Baylor University, Rice University Fondren Library, Southern Methodist University Central Library, Texas Tech University, University of Houston, University of North Texas, Claremont College, University of California Berkeley, University of California Davis – Shields Library, University of California Irvine, University of California Los Angeles, University of Colorado at Boulder, Library of Congress, University of Georgia, University of Iowa Library, Illinois Wesleyan University, Northwestern University, University of Chicago, Butler University, University of Kentucky Library, Louisiana State University, Harvard University, Loeb Music Library, Massachusetts Institute of Technology, Duke University Library, University of North Carolina Chapel Hill, Rutgers University, Westminster Choir College of Rider University, University of Nevada Las Vegas, Brooklyn College Library, Eastman School of Music, Ithaca College, New York University, Vassar College, Bowling Green State University, Kent State University, Ohio State University, University of Cincinnati, University of Oklahoma, University of Oregon Library, Pennsylvania State University, University of the South, University of Virginia, University of Washington Library, University of Wisconsin Madison General Library,

University of Western Ontario, Otto Harrassowitz,. Chinese University of Hong Kong,
University of Oxford

Miscellaneous Score Information:

Commissioned by The Library of Congress, Washington, D.C. and the Odyssey Commissioning
Program of the Plymouth Music Series, in honor of the Library's Bicentennial. The score
estimates the running time as 90 minutes.

Available Premiere Information: None Available

Score Sample: Ensemble with Belletti, Jenny Lind, and Chorus from Act II

286 JENNY LIND *floating softly but audibly above the texture*

Hng

B. Jen - ny Lind is an an - gel with a voice that's not of this

S. A Jen - ny Lind tea - ket - tle, A Jen - ny Lind tea - ket - tle,

A. A Jen - ny Lind tea - ket - tle, A Jen - ny Lind tea - ket - tle,

T. A Jen - ny Lind tea - ket - tle, A Jen - ny Lind tea - ket - tle,

B. A Jen - ny Lind tea - ket - tle, A Jen - ny Lind tea - ket - tle,

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Larsen, Libby. *Frankenstein, The Modern Prometheus: A Musical Drama by Libby Larsen.*

Boston, MA: E.C. Schirmer Music Company, 1969.

Number of Voices: Seven soloists, two choruses, one speaking role

Cast with Voice Types:

Victor Frankenstein, 20 years old/young student	Tenor
Elizabeth, 18 years old, Frankenstein's fiancé	Lyric Soprano
Captain Robert Walton, about 25 years old	Baritone
Ship Victor, a wizened, older Frankenstein	Tenor
William, Frankenstein's younger brother	Boy Soprano
Justine, 18 years old, Elizabeth's friend	Mezzo Sop
Clerval, Frankenstein's friend	Baritone
The Monster	Acting Role
Chorus (8 Men) sailors, backstage and Victor doubles	
Offstage chorus: 8 women	

Required Instrumentation for this edition:

Flute (doubles piccolo)

Oboe (doubles English Horn)

Clarinet (doubles Bass Clarinet)

Bassoon (doubles Contrabassoon)

Horn

1 Trumpet

2 Percussion

Timpani

1 Keyboard (Piano, DX7 Synthesizer)

String Quintet

Length: Orchestra/Vocal Score in 199 pages.

Subject Matter and/or Themes:

In 1817 Geneva, the opera tells the story of Dr. Frankenstein's obsession in creating a living monster from the dead and the repercussions for his friends and loved ones.

Librettist: Libby Larsen based on Mary Wollstonecraft Shelley's Frankenstein, or the Modern Prometheus

Musical Styles/Salient Features:

This opera requires performers not only familiar with atonal and avante garde musical styles, but also ease with the use of videos and electronic amplification. It is scored sparsely for the orchestra, but provides challenges with rhythmic complexity throughout the opera. The vocal lines are also full of difficult rhythmic figures as well as consistently chromatic melodies. Most of the opera is written in a recitative style for the singers, with a few arias used as emotional

stopping points in the story. Two highlights written in this manner are Clerval's lullaby in scene thirteen and Elizabeth's aria recounting William's death in scene six.

Potential Difficulties for Performance:

The largest obstacle in programming this opera is the various electronics needed to complete its performances, such as video and slide projection systems as well as body microphones. The score is very specific about how the seven settings are to be achieved, including the tableau settings, each with very detailed requirements. The large cast requirements, including choruses, could also be a problem.

Library Availability:

University of California Los Angeles, Library of Congress, University of Nevada Las Vegas, Gettysburg College, Westminster Choir College of Rider University, SUNY College at Potsdam, Bowling Green State University

Miscellaneous Score Information:

The Score provides detailed instructions on the sets and what each setting represents in the story. Video and slide projection system needed, as well as sound system needed to project the backstage chorus and to mix the orchestral sound.

Available Premiere Information: None

Score Sample: Character of Victor Frankenstein from Scene VII

meno mosso 70 ritard. — — — — — 60

STAGE VICTOR

with growing wonder and elation

VICTOR

Is it life? Yes! No... what did I do?

meno mosso 70 ritard. — — — — — 60

perc.

fff

mf

(ob.)

3

Larsen, Libby. *The Silver Fox: An Opera for Young People*. New York: E.C. Schirmer Music Company, 1981.

Number of Voices: Six

Cast with Voice Types:

Titine, a young woman	Coloratura Soprano
T-Boy, a young man	Tenor
Squire, fifty-ish	Bass-Baritone
Carrie Mae, a young woman	Soprano
La Fourche	Tenor-buffo
Tante Marie, a timeless woman	Mezzo-Soprano

Required Instrumentation for this edition:

3 Players

1. Flute; Sweet potato, piccolo, suspended cymbal (wire brushes) wind chimes (tin whistle)
2. Violin; Water gong, chimed; wood block
3. Piano, Celeste, Harpsichord (electric)

Length: Orchestra/Vocal Score in 133 pages.

Subject Matter and/or Themes:

In a town in the backwoods of Louisiana, the magical silver fox roams the wood and causes four people to dream of the young woman Titine, who only wants to be left alone to explore her own destiny.

Librettist: John Olive

Musical Styles/ Salient Features:

This opera includes the audience in its performance, calling upon them to chant the name Titine every time there is a transformation. It contains very few moments of spoken dialogue and the rest is singing on and off stage. While most of the opera is in English, the prologue has an offstage chorus in French as Tante Marie speaks, setting up the story. The piece is atonal but still melodic and accessible for both the singers and the audiences, especially for its intended young audience. Titine displays her skillful coloratura in several arias. The most intriguing of which is her first, when she describes her dream. Most of the singing is in recitative style between the characters with sparse accompaniment. Some intricate duets and ensembles do occur, though. One such is between La Fourche and the Squire as they barter for Titine's hand. Another is the duet between Tante Maria and Titine as the true nature of the Silver Fox is revealed. The rhythms throughout the opera, for both the orchestra and vocalists, provide some difficulty with syncopation, hemiolas, and other complex figures.

Potential Difficulties for Performance:

Some possible difficulties for performance are the general difficulties in the rhythm and melodies, as well as specific effects the composer has included for both the orchestra and vocalists. The subject matter may also be a deterrent for programming this opera, as it requires an audience willing to participate and comprised mostly of children.

Library Availability:

New York Public Library Research Library, University of Minnesota Minneapolis, Westminster Choir College of Rider University

Miscellaneous Score Information:

The score contains a drawing of the proposed orchestral layout.

Available Premiere Information: None Available

Score Sample: Character of Titine from Scene I

Handwritten musical score for Titine from Scene I. The score is written on four staves. The top staff is for the vocal line, labeled 'Ti'. The second staff is for a harmonic instrument, labeled 'Hb' and '(Harmonica or tin whistle)'. The third staff is for a flute, labeled 'Fl.'. The bottom staff is for a horn, labeled 'Hn'. The music is in 2/4 time and features a melody with various rhythmic patterns. The lyrics 'If you want to make all of your dreams come true, it is eas-y if once you kno' are written below the vocal line. The dynamic marking 'mf' is present. The score is marked with a circled '30' at the beginning of each staff.

**Moore, Mary Carr. *David Rizzio: A Grand Opera in Two Acts.* New York: Da Capo Press,
1981**

Number of Voices: Ten singers, four speaking parts, chorus

Cast with Voice Types:

Lord Murray, Chief inquisitor of the court	Baritone
Lady Argyle, Sister of Mary Stuart	Mezzo-Soprano
Lord Darnley, Royal consort of Mary Stewart	Tenor
Douglas, Messenger for the Banished Lords	Bass
David Rizzio, Secretary of Mary Stuart	Tenor
Mary Stuart, Queen of Scotland	Soprano
A Priest	Baritone
Lord Ruthven, Leader of the banished Lords	Bass
Arthur Erskine, Page of Mary Stuart	Tenor

Lennox, Morton, Andrew Ker, Patrick Bellendon; non-singing parts,

Chorus of men/ladies of the court, soldiers, retainers of Ruthven and attendants of Mary Stuart

Required Instrumentation for this edition:

Piano

Length: Piano/Vocal Score in 157 pages.

Subject Matter and/or Themes:

The Queen's sister, Lady Argyle, is convinced by Lord Murray, the chief inquisitor of the court to sign a treaty allowing banished Lords to return to the court, but the Queen worries that the ambitious Lennox will return and take her throne from her. Rizzio, her protector, is caught between the Queen and the vengeance of the banished Lords, and dies at their hands.

Librettist: Emmanuel Browne

Musical Styles/ Salient Features:

Moore adapts the grand story of *David Rizzio* in similar style to that of the historical operas of Verdi. The accompaniment, even written in piano reduction, is dense and orchestral in style and texture. The opera requires a large chorus and grand setting to fully do justice to the music created by Moore. It is filled with ensembles and choruses and has very few moments that can be called traditional arias. The character of Rizzio has the most substantial solo music as he is given a dramatic aria right before his death in the end of the opera. *David Rizzio* is tonal and romantic in style, using chromaticism in the context of borrowed chords, to prepare for modulation, or sparingly for harmonic color. The rhythm used in the vocal line is simple enough to allow the melodies full focus while still providing skilled text setting.

Potential Difficulties for Performance:

The opera calls for a large chorus and a large and elaborate stage for its setting, which could be beyond the scope of some opera ensembles. The style of the vocal writing would

require strong and sizeable voice types if this opera were to be programmed with the orchestral accompaniment for which it was intended.

Library Availability:

Stanford University Library, University of Iowa Library, Stony Brook University, Temple University, University of Calgary Library, Los Angeles Public Library, Occidental College Library, University of California Riverside, University of Nebraska at Lincoln, New York Public Library, Multnomah County Library, University of Pittsburgh, University of Texas at Austin, Angelo State University Library, Baylor University, Dallas Public Library, Houston Baptist University Library, Southern Methodist University Central Library, Texas State University San Marcos, Trinity University –Coates Library, University of Houston, University of North Texas, University of Arkansas Fayetteville, University of Central Arkansas, Arizona State University, California State University East Bay, California State University Fresno, California State University Fullerton, California State University Northridge, Claremont College, Glendale Public Library, Los Angeles Public Library, Oakland Public Library, San Diego State University Library, San Francisco Public Library, San Francisco State University Library, San Jose State University, Sonoma State University, Stanford University Library, University of California Berkeley, University of California Davis-Shields Library, University of California Irvine, University of California Los Angeles, University of California San Diego, University of California Santa Barbara, University of California Santa Cruz, University of Southern California, University of Colorado at Boulder, University of Colorado at Denver- Auraria Lib, University of Denver-Penrose Library, Yale University

Library, Yale University Music Library, District of Columbia Public Library, Florida State University, University of Georgia, Grinnell College, University of Iowa Lib, University of Idaho Library, Bradley University, Chicago State University, Eastern Illinois University, Illinois State University, Illinois Wesleyan University, University of Illinois, Ball State Library, Indian University, Indiana University Fort Wayne, Indianapolis-Marion County Public Library, Kansas State University, University of Kansas, Wichita State University, Eastern Kentucky University, Southern Baptist Theological Seminary, University of Louisville School of Music Library, Louisiana State University, Tulane University, Amherst College, Boston University, Brandeis University Library, Harvard University, Harvard College Library, Massachusetts Institute of Technology, New England Conservatory of Music, Smith College, Tufts University, University of Massachusetts Lowell South Campus, Wellesley College Margaret Clapp Library, Westfield State College, Williams College, Peabody Conservatory, Towson University, University of Maryland Baltimore County, University of Maryland College Park, Bates College, Bowdoin College, Colby College, Andrews University, Eastern Michigan University, Michigan State University, College of Saint Benedict, Gustavus Adolphus College, Minnesota State University Moorhead, Minnesota State University Mankato, Saint Louis Public Library, University of Central Missouri Library, Washington University, Duke University Library, East Carolina University, North Carolina Central University, North Carolina State University, University of North Carolina Chapel Hill, University of North Carolina Greensboro, Wake Forest University, Lincoln City Library, University of Nebraska at Lincoln, Dartmouth College, Princeton University, Rutgers University, University of Nevada Reno, Buffalo & Erie County

Public Library, Columbia University, Cornell University, CUNY Grad School, Hofstra University, Hunter College, Ithaca College, New School University Library, New York Public Library Branch Library, New York University, State University of New York Binghamton Library, Stony Brook University, SUNY at Buffalo, SUNY College at Fredonia, SUNY College at Geneseo, SUNY College at Oswego, Syracuse University, Vassar College, Wells College Louis Jefferson Long Library, Baker & Taylor, Bowling Green State University, Cleveland State University Library, College of Wooster Denison University, Oberlin College Library, Ohio State University, Ohio University, University of Cincinnati, University of Oregon Library, Bryn Mawr College, Carnegie Library of Pittsburgh, Slippery Rock University of Pennsylvania, Temple University, University of Pennsylvania, Brown University, Columbia College Library, University of South Carolina, Belmont University, Memphis Public Library & Information Center, Brigham Young University Library, Hollins University, Sweet Briar College Library, University of Virginia, Middlebury College, University of Vermont, Bailey Library, Cornish College of the Arts, Evergreen State College Library, University of Washington Library, Washington State University, University of Wisconsin Green Bay, University of Wisconsin Madison General Library System, University of Wisconsin Milwaukee, University of Wyoming Library, Australian National University, University of Manitoba, Toronto Public Library, University of Ottawa, University of Western Ontario, McGill University, Bayerische Staatsbibliothek, Kunitachi College of Music Library.

Introduction by Catherine P. Smith. Opera written in 1927. Written in Italian with English translation. Score also provides information on the opera's world premiere as well as a list of selected compositions and a short biography of the composer.

Score Sample: Character of David Rizzio from Act II

82

Moore, Mary Carr. *Narcissa*. New York: M. Witmark and Sons, 1912.

Number of Voices: Ten major characters, five minor, large chorus

Cast with Voice Types:

Dr. Marcus Whitman	Dramatic Tenor
Henry Spalding, missionary	Lyric Tenor
Elijah, son of Pio-pio-mox-mox	Lyric Tenor
Pio-pio-mox-mox (Yellow Serpent)	Baritone
Delaware Tom, a renegade “half breed”	Baritone
Reverend Hull	Bass
Narcissa Pretise, later Whitman	Dramatic Soprano
Waskema, Indian Princess	Mezzo-Soprano
Eliza Spalding, Henry’s Wife	Contralto
Siskadee, Indian Princess	Soprano

Chorus with Minor Characters included:

Mrs. Whitman, mother of Marcus

Eloise McLaughlin Rae, daughter of Dr. McLaughlin

Madame McLaughlin, wife of Dr. McLaughlin

William Glen Rae, son-in-law to Dr. McLaughlin

Tom McKay, stepson to Dr. McLaughlin

Chorus of church congregation, people of old Fort Vancouver, and Indians

Required Instrumentation for this edition:

Piano

Length: Piano/Vocal Score in 267 pages.

Subject Matter and/or Themes:

Whitman and his wife Narcissa are welcomed as missionaries by the Chief of the Allied Tribes, but as years passed, settlers' invasion of their lands has made the tribes resentful. After many of their returning braves are killed, some of the tribe is convinced to massacre Whitman, Narcissa, and all of the missionaries and settlers with them.

Librettist: Sarah Pratt Carr

Musical Styles/Salient Features:

Narcissa is a historical opera driven by the themes of missionary passion and American patriotism. Carr aims to follow history closely and is set in the early 1800s when missionaries were moving west to spread Christian Gospel to Native Americans (referred to as Indians in this score) as well as immigrants to build cities on the west coast. The opera tries to give sympathetic treatment to the Native Americans in their defrauded and misunderstood treatment and even in their eventual martyrdom of the Whitman family. This is a piano vocal score but the opera was written for orchestra and voice and this edition does include some drum instructions. The Romantic style provides mostly

traditional tonalities, diatonic with prepared modulations and secondary dominants and borrowed chords resolved as expected in this style. There are numerous recitatives, arias, duets, choruses, ensembles and short piano preludes to each act. There is much use of the small chorus as the congregation, immigrants and the Native Americans, often beginning or ending the acts. Moore also used exoticism in the chants and music of the Native Americans, including a repeated descending chromatic scale figure on the word “Woe” used by Waskema in her prophecies and the Native American Chorus. Each character has solo material in the opera and the title character, Narcissa, has five arias. There are several highlights, among which is the Act III opening aria where Narcissa sings a weary lullaby to an orphaned Native American child and the Finale of Act I with the large ensemble wishing the missionaries luck on their journey. There is a lack of a true overture in favor of a short introduction leading directly to the action. The opera ends as abruptly, just a few measures after the unifying cry of “woe.”

Potential Difficulties for Performance:

Not only is there a very large cast with the chorus, but also the lead role is incredibly long and taxing with near constant singing including numerous arias. The voice type of a true Dramatic Soprano is rare, and therefore it may be hard to cast the role of Narcissa. Also, the term of “Indian” in reference to the Native American characters is archaic and not politically correct for modern times.

Library Availability:

Arizona State University, Mills College, Oakland Public Library, San Francisco Public Library, Stanford University Library, Indian University, Purdue University Fort Wayne, Eastern Washington University, Seattle Public Library, University of Washington Library, Washington State University, Western Washington University, Whitman College Penrose Memorial Library, University of Oxford, Newberry Library, University of Wisconsin Madison General Library, Stanford University Library, University of Washington Library, University of North Carolina Chapel Hill, University of Texas at Austin

Miscellaneous Score Information:

None

Available Premiere Information: Conducted by the composer's mother, Sarah Pratt Carr on April 22, 1912 in Seattle, Washington.

Score Sample: Character of Narcissa from Act I aria



Silverman, Faye-Ellen. *The Miracle of Nemirov. An opera in one act (eight scenes)*

based on a story by I.L. Peretz. New York: Seesaw Music Corporation, 1975.

Number of Voices: Nine

Cast with Voice Types:

Litvak, an intelligent, cynical Jew from Lithuania	Tenor
Rabbi, the spiritual leader of Nemirov	Baritone
Malkan, an impoverished sick Jewess	Mezzo-Soprano
Rivka, mother of Seryll	Alto
Seryll	Soprano
Beryll, husband of Rivka	Bass
Chaim, husband of Seryll	Tenor
Yoshe, Canter of Nemirov	Tenor
Beggar	Tenor

Required Instrumentation for this edition:

- 1 Flute/Piccolo
- 1 Oboe
- 1 Clarinet (Bb)/Bass Clarinet
- 1 Bassoon
- 3 French Horns
- 1 Percussionist (temple blocks, wood blocks, xylophone)

2 Violins

1 Viola

1 Violoncello

1 Double Bass

Electric Tape

Length: Orchestra/Voice Score in 150 pages.

Subject Matter and/or Themes:

The people of Nemirov talk together about where the Rabbi goes every while wondering why God allows suffering and evil to exist on Earth. In the end, they find out that the Rabbi is busy doing the work of God, helping any he can, and praying for them all.

Librettist: Faye-Ellen Silverman.

Musical Styles/Salient Features:

The opera begins with an unaccompanied Hassidic prayer sung in a call and response style. It has nothing to do with the plot, but acts as a vocal introduction to the opera. The opera is atonal, alternating between dissonant chromaticism and melody driven sections. There are some sections of spoken dialogue, like Litvak's monologue concerning the Rabbi's location. The meter changes frequently throughout the opera, sometimes every measure. These metric changes combined with often complex rhythms result in difficult lines for the vocalist. Except during the short ensembles, the accompaniment is very

sparse, usually consisting of some very short figures being passed between instruments.

Litvak has a long aria that is unaccompanied and alternates with a pre-recorded tape.

Potential Difficulties for Performance:

The need for a pre-recorded tape part may be a deterrent in performing this opera. Also, the use of a Yiddish prayer may prove problematic, as Yiddish is not a traditionally common language used in opera.

Library Availability:

Southern Baptist Theological Seminary, Harvard University Loeb Music Library,
University of Nebraska at Lincoln, Columbia University

Miscellaneous Score Information:

Score estimates running time as 30 minutes.

Available Premiere Information: None Available

Score Sample: Character of Rabbi from Scene III

Handwritten musical score for a piece titled "Character of Rabbi from Scene III". The score is written on multiple staves, including a vocal line and several piano accompaniment staves. The key signature is one sharp (F#), and the time signature is 3/4. The tempo and mood are indicated as "pleadingly" and "mp" (mezzo-piano). The lyrics are: "God, send bet-ter times. Send an eas-i-er liv-ing." The score includes various musical notations such as triplets, sixteenth notes, and dynamic markings like "dim" (diminuendo) and "cresc." (crescendo). The piano part features complex textures with many beamed sixteenth notes and rests.

(pleadingly) mp
God, send bet-ter times. Send an eas-i-er liv-ing.

dim . . . mf
dim . . . mf
(f) > mf
mp
cresc. . . . mf
cresc. . . . mf
dim . . . mp

Smith, Julia. *Daisy.* New York: Mowbray Music Publishers. 1977.

Number of Voices: Eleven singers, two speaking roles, large chorus

Cast with Voice Types:

Bella McDonald, Scottish maid	Mezzo-Soprano
Tom Liney, gardener-footman	Baritone
Lady Warwick, neighbor of the Lows	Mezzo or Contralto
Juliette Gordon Low, “Daisy”	Soprano
William Low, Esq., “Billow”, husband of Daisy	Tenor
Mrs. Bateman, friend of Billow	Soprano
Edward, Prince of Wales (Later to be Edward VII)	Non-Singing
Sir Robert Baden-Powell, founder of the Boy Scouts	Baritone
Mosianna, servant in the Low household	Mezzo or Contralto
Nina Pape, friend of Daisy	Non-Singing
Edith D. Johnston, first Girl Scout Secretary	Mezzo-Soprano
Smallest Girl Scout	Child Soprano
Jane Rippin, Girl Scout National Director in 1925	Soprano
Chorus of Guests of the Party, Royal Escorts, Patrons at Covent Garden Opera, Young Girls from Glen Lyon Valley, Scotland, Servants, Photographer, Girl Scouts and Leaders:	
SATB and SSAA	

Required Instrumentation for this edition:

1 Flute (piccolo)

1 Oboe (English Horn)

2 Clarinets in Bb (Bass Clarinet)

1 Bassoon

2 Horns in F

2 Trumpets in Bb

1 Trombone (with extension key)

Timpani

Percussion (Two Players)

Snare Drum, Bass Drum, Tambourine, Suspended Cymbal, Crash Cymbals, Tam-
tam, Triangle, Glockenspiel, Xylophone, Wood Block (high), Drum Set, Maracas,
Claves

Harp, and/or Piano

Celesta

Strings, 4-4-3-2-2 (minimum)

Length: Piano/Vocal Score in 170 pages.

Subject Matter and/or Themes:

After Juliette Gordon Low, also known as Daisy, is left by her husband, she is inspired to create the Girl Scouts of America after spending time with the founder of the Boy Scouts in England.

Though she later contracts a fatal illness, she is content in knowing she has helped so many young girls throughout the United States.

Librettist: Bertita Harding

Musical Styles/Salient Features:

The opera is balanced nicely with instrumental interludes, arias, duets, ensembles and choruses. It begins with a lively and lengthy overture. The opera is tonal and uses borrowed harmonies and chromaticism sparingly. Rhythmically, the figures are easy to play and perform, but the frequent time signature changes, nearly every measure at some points, add to the difficulty of the work. The accompaniment is mostly chordal with whole sections of silence when the voices stand alone, only becoming more densely textured to highlight emotional sections. The instrumental interest is therefore solely in the interludes between scenes. While written in the 1970s, many themes are included based on tunes from the time period setting of the opera, especially in the instrumental overture. There are several instances in the opera when the style sounds more aimed at the popular music ear than that of a traditional opera sound, such as Daisy's aria "When Love is Gone." There is some interplay between speaking and singing throughout the opera, in addition to a few purely speaking roles.

Potential Difficulties for Performance:

Some of the instrumental interludes call for choreographed dances, which may not be the forte of some opera programs or ensembles. There are also several choruses included in

the opera, increasing the number of singers needed dramatically. The percussion section required for the orchestral version of the opera is also significant in size.

Library Availability:

Trinity University Coates Library, University of North Texas, University of Arizona, California State University Fresno, California State University Long Beach, California State University Northridge, San Francisco State University Library, University of California Los Angeles, University of California Santa Barbara, Florida State University, Stetson University, University of Georgia, Chicago Public Library, Illinois State University, Northwestern University, University of Illinois, University of Kentucky Library, Louisiana State University, New England Conservatory of Music, Smith College, University of Mass Lowell South Campus, University of Minnesota Minneapolis, University of North Carolina Chapel Hill, University of New Mexico, Buffalo & Erie County Public Library, New York Public Library Research Library, New York Public Library, SUNY at Buffalo, Vassar College, College of Wooster, Oberlin College Library, Carnegie Library of Pittsburgh, Duquesne University Library, Free Library of Philadelphia, Indiana University of Pennsylvania, University of Pennsylvania, Eastern Washington University, Alverno College Library, University of Western Ontario, Kunitachi College of Music Library, Texas Woman's University Library, University of North Texas, California State University Fresno, University of Denver Penrose Library, University of Maryland College Park, University of Michigan Library, Saint Olaf College, University of Mississippi, Union University, Brigham Young University

Library, University of North Texas Allen County Public Library, University of Michigan Library, King County Library System

Miscellaneous Score Information:

Based on the life of Juliette Gordon Low, founder of the Girl Scouts of America.

Commissioned by The Opera Guild of Greater Miami, The Girl Scout Council of Tropical Florida and Authorized by the Girl Scouts of the United States of America in celebration of the Sixtieth Anniversary of its Founding by Juliette Gordon Low in 1912.

Available Premiere Information: Conducted by Bertita Harding on November 3, 1973 in Miami, FL.

Score Sample: Character of Daisy from Act II

DAISY *ff* *Allargando* $\text{♩} = 50$

If we don't have it next year — I fear it will be too late;

Van de Vate, Nancy. *All Quiet on the Western Front.* Vienna, Austria: Vienna

Masterworks, 1999.

Number of Voices: Fifteen, one speaking and one silent role

Cast with Voice Types:

Paul	Tenor
Kantorek	Tenor
School boys	Spoken
Boettcher	Silent
Kropp	Baritone
Kemmerich	Baritone
Leer	Baritone
Doctor	Baritone
Orderly	Baritone
Brunette	Soprano
Blonde	Soprano
Third Woman	Mezzo-Soprano
Erna	Soprano
Mother	Mezzo-Soprano
Major	Tenor
Mittelstaedt	Baritone
Kat	Baritone

Required Instrumentation for this edition:

2 Flutes (Flute 2 also Piccolo)

2 Oboes (Oboe 2 also Cor Anglais)

2 Clarinets in Bb (Clarinet 2 also Bass Clarinet in Bb)

2 Bassoons (Bassoon 2 also Contrabassoon)

2 Horns in F

2 Trumpets in Bb

2 Trombones (Trombone 2 in Bass Trombone)

Percussion (3 players)

Timpani, Side Drum, Tenor Drum, Bass Drum 4 Tom-toms, Tambourine, Crash

Cymbal, Medium Suspended Cymbal, Large Suspended Cymbal, Large Tam,

Low Bell, 5 Temple Blocks, 3 Wood Blocks, Vibraslap, Flexatone, Whip,

Cabasa (Afuche) Glockenspiel, Xylophone, Chimes

Harp

Piano

Strings

Length: Orchestra/Vocal Score in 293 pages.

Subject Matter and/or Themes:

The opera, from the novel by the same name, follows the soldier, Paul, and his friends as they fight through World War I, going back and forth from their past to present and showing the horrors of war and the effects on them and their loved ones.

Librettist: Nancy Van de Vate, taken from the book of the same name by Erich Maria Remarque.

Musical Styles/ Salient Features:

This opera contains lively and substantial orchestral introductions to each scene as well as interludes that have pantomimed activity occurring. There is often sparse accompaniment while the singers' lines contain complex rhythms and many spoken lines in rhythm. These vocal lines are often disjunct in their melodies and atonal. For the most part the structure is continuous singing with few exceptions. One is Paul's aria to a dying friend in the first scene. Another is the large ensemble in the second with the women singing in French and the men in English. The most powerful moment is Paul's anguished Act II, Scene II aria to the French soldier he has just killed with his bare hands. The score is filled with onomatopoeia as the orchestra simulates the sounds of Paul's world: from heavy battle to even geese. The effects are doubled by recorded battle sounds. There is a poignant duet between Kat and Paul as they wonder why they are fighting the French soldiers who are just as they are. No one in the opera is given anything close to an aria except Paul, as he is the central character throughout.

Potential Difficulties for Performance:

The accompaniment is very sparse and mostly unpitched percussion so it is hard for the singer to find their pitches, especially in light of the lack of conventional tonality. In addition to the harmonic and melodic difficulties, the rhythmic patterns are also very complex. The pantomiming in the interludes conveys a large part of the drama and it may be hard for the audience to follow the action. The only substantial part is that of Paul, a tenor, and it is very vocally taxing. The cast is large, though most of the characters only have short parts. There is also an electronic component to the opera, as it requires recorded battle sounds.

Library Availability:

Stanford University Library, University of California Berkeley, Library of Congress, University of Louisville School of Music Library, Harvard University Loeb Music Library, Wellesley College Margaret Clapp Library, Columbia University, California Music Library, Bayerische Staatsbibliothek, New York University, University of Cincinnati, University of Toronto Library

Miscellaneous Score Information:

The score is notated in the key of C.

Available Premiere Information: None Available

Score Sample: Character of Paul from Act II

Paul stands up and walks away from his mother's bed.

A

42

Cl. 2 *fp*

Bn. 1

Bn. 2 *mf* *mp*

Hr. 2 *mf* *mp*

Paul *f* *mp* *mf*
I am at home. But a sense of strange-ness will not leave me. Here is my mother.

Vn. 1 *mf* *fp* *div.*

Vn. 2 *mf* *fp* *div.*

Va. *mf* *fp* *div.*

Vc. *mf* *fp* *div.*

DB

Chapter Three: Three Pairs of Arias

In addition to highlighting these nineteen works, and their respective ten composers, it is also important to take an in depth look at some of the arias within the operas. These six arias offer examples of how these composers dealt with women of history within their operas, as well as themes common throughout the ages that all women-kind must share. Each of the three pairs of arias is connected by a theme or device, both treated in a variety of ways by their six composers.

In both Libby Larsen's *Barnum's Bird* and Vivian Fine's *Women in the Garden*, pre-existing literary text is borrowed by the composer in an aria for a major character. In both cases, the composer is also the librettist, and this block of text is transferred almost verbatim into the opera as the text for important solo moments. Below is the side-by-side comparison of the source of Jenny Lind's first aria text in *Barnum's Bird* and the original poem, *A Lament*, by Percy Shelley.

Aria Text- Opera published 2004	Original Poem- <i>A Lament</i> Published 1824
Oh World! Oh Life! Oh Time! On whose steps I stand trembling at where I stood before, when will your glory return, no more, Oh never more.	O world! O life! O time! On whose last steps I climb, Trembling at that where I had stood before; When will return the glory of your prime? No more- oh, never more!
out, out of the day and night out of the day and night a joy has taken flight	Out of the day and night A joy has taken flight; Fresh spring, and summer, and winter hoar, Move my faint heart with grief, but with delight
Fresh spring and summer, cold winter, cold winter, Move my faint heart with grief, but with delight no more. Oh never more.	No more- oh, never more!

The aria “Oh World! Oh Life! Oh Time!” is from Act I Scene 3 of *Barnum’s Bird* by Libby Larsen, published in 2004. The Character of Jenny Lind is seated at the piano in her Salon accompanying herself and singing the words of Percy Shelley, adapted by the composer. This opera is based on the true story of the famous soprano, Jenny Lind, the “Swedish Nightingale,” who went on an American tour for the famed circus leader P.T. Barnum in 1850. In the opera, P.T. Barnum promises Jenny that she will be doing charity on this tour, sharing her talents with anyone who wants to hear her. In reality, instead, she is subjected to an unbearably rigorous schedule and only permitted to sing for the people who can pay Barnum’s outrageous fees. At this early point in the act, however, Jenny is dejected for a different reason. She has been considering leaving the “wicked” opera stage in order to devote her talents to God. This aria comes just before she is approached by Barnum and tricked into coming to America as one of his attractions with his empty promises of goodwill.

The accompaniment is sparse for most of the aria as she is supposedly playing for herself on the piano in her salon. The keyboard drops out under the tensest part of the text: “On whose steps I stand trembling at where I stood before.” (Score Example 1) She is overcome with emotion and cannot keep playing. Yet why is she depicted as “standing”, instead of “climbing” as in the original poem? This can be linked to the stagnancy of her current situation. She is famous and adored, but deeply unhappy. She is trembling at her current state, but this is only temporary. Larsen also omits the word “last” in the phrase because it is not Jenny’s last step; she has a long trip to America on the horizon.

Score Example 1:

J. L.

steps I stand tremb-ling at where I stood be-fore, when— will your glo-ry re-turn, no

freely a tempo

700

Pno.

There is a change in mood between the stanzas of the poem reflected in the aria. The accompaniment builds, becoming denser, favoring B-flat in the bass repeatedly and then the voice enters, accelerating, on B-natural. This dissonance is the same type that began the very first measure, as F-sharp sounded against F-natural in the piano's right hand. There is conflict between what Jenny is doing and what she wants to be doing. The tonality is never clear because her current mental state and her future are not clear.

Then, the accompaniment begins to thin out again as she repeats "out of the day and night." (Score Example 2) The rhythm is the same, but the melody repeats up a third, showing that she is again becoming more emotional. There is a return to the original tempo after this phrase, suggesting that just for just a moment, Jenny is calm and composed. As she repeats "cold winter," though, the pitch rises again. Why does Larsen use winter as opposed to "hoar," meaning ice crystals or showing one's age by being gray haired? Is it the obvious homonym of "whore?" Perhaps Larsen prefers the dual meaning of cold as a winter weather condition as well as an emotional state.

Score Example 2:
poco a poco accel.

J. L. 710 poco a poco accel. 3 out, out of the day and night, out of the day and night a joy has tak-en

Pno. 710 poco a poco accel. 3

Jenny Lind ends her aria singing the words “oh, never more,” with the melody going up in pitch, asking a question, instead of descending in pitch to mark a statement. There is hope for her because she is unsure as to whether there is “delight no more” in her future. In this adapted pre-existing literary work, the subtle word changes use of repetition and role of the accompaniment help to transform the words of Percy Shelly into a personal lament by Jenny Lind.

In *The Women in the Garden*, Vivian Fine introduces the character of Isadora Duncan with an aria that uses Duncan’s own words from her autobiography, *My Life*. The lyrics are taken from the first chapter of the book that was published in the year of Duncan’s tragic death.

Aria Text from <i>The Women in the Garden</i> pub 1970	Original Text, from chapter 1 of Isadora Duncan’s autobiography <i>My Life</i> , 1927
<p>I was born by the sea And I have noticed that all the great events of my life have taken place by the sea.</p> <p>I was born under the star of Aphrodite. Aphrodite, also born of the sea and when her star is in the ascendant events are always propitious to me</p>	<p>I was born by the sea, and I have noticed that all the great events of my life have taken place by the sea. My first idea of movement, of the dance, certainly came from the rhythm of the waves. I was born under the star of Aphrodite, Aphrodite who was also born on the sea, and when her star is in the ascendant, events are always propitious to me. At these epochs life flows lightly and I am able to create. I have also</p>

<p>but when the star disappears there is disaster for me. My first idea of movement of the dance came from the rhythm of the sea. My life and art were born of the sea.</p>	<p>noticed that the disappearance of this star is usually followed by disaster for me. The science of astrology has not perhaps the importance to-day that it had in the time of the ancient Egyptians of the Chaldeans, but it is certain that our psychic life is under the influence of the planets, and if parents understood this they would study the stars in the creation of more beautiful children.</p> <p>I believe, too, that it must make a great difference to a child's life when it is born by the sea or in the mountains. The sea has always drawn me to it, whereas in the mountains I have a vague feeling of discomfort and a desire to fly. They always give me an impression of being a prisoner to the earth. Looking up at their tops, I do not feel the admiration of the general tourist, but only a desire to leap over them and escape. My life and my art were born of the sea.</p>
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This opera concerns the meeting and interaction of famous women who challenged the notion of their gender's roles in the arts and in the world in general. These women, Isadora Duncan, Gertrude Stein, Virginia Woolf, and Emily Dickinson, were active in different time periods, so their relations onstage are not meant to be literal. Instead, Fine uses the writings of these women to tell their stories, and imbues these words with further meaning using her editing of their text and by their characterization. There is also a male character, simply called "the tenor," standing for male-kind as a whole. He is nameless, and therefore malleable, in order to stand for different men in the four women's lives and psyches.

This aria occurs in the first of four scenes in this one act opera at Duncan's entrance. In life, Isadora was known as the mother of modern American dance, shunning traditional forms like ballet for barefoot primitivist improvisation inspired by classical Greek myths.

She was as unorthodox in her personal life, as well. She had two children out of wedlock after her much younger Russian husband had a breakdown and killed himself. She was openly bisexual, which was uncommon at that time, bared her breast on stage, and constantly wore scarves so long she could wrap them around herself several times over. In fact, it was this scarf habit that led to her death. In France in 1927, one night her silk scarf became tangled in the spoke of the car in which she was riding. She was choked and killed while being dragged behind the vehicle.

The character of Isadora Duncan is a dramatic soprano, which is fitting to the dramatic nature of the real Isadora Duncan. The music in this aria is larger than life as well. The lack of a tonal center or any discernable pattern in rhythm or melody represents freedom, just like her dancing style. The atmospheric accompaniment consists mostly of a single string on a bass being rubbed or some sustained chords in the piano that highlight certain words. At other times, the accompaniment fills in the silences between phrases. The shape of the vocal line is that of a rough sea of waves, with large disjunct leaps. These are not tranquil waters. The water imagery is jarring, because though water is where Duncan considers the birthplace of both her life and art, it is also a place of pain for her. When Duncan sings of “disaster for me,” Fine foreshadows Duncan’s aria in Scene IV where she tells of the death by drowning of her children.

The original text from Duncan’s autobiography is manipulated by omission and changes in order. Why is the line “my first idea of movement, of the dance, certainly came from the rhythm of the waves” removed from its place and stated near the end of the aria? Instead of those words, the aria goes into the flowing phrase “I was born under the star of Aphrodite.” (Score Example 3) The musical “waves” pick up here and the

tempo accelerates to 52 beats per minute from 40. The melismas become longer and more disjunct, especially under the words “I,” “born,” and “star,” referring to the star of Aphrodite. These are the important words to her, as Duncan was always inspired by Greek mythology in her dancing, and indeed in her life. Most pictures of her performances find her in Grecian style tunics and she speaks frequently throughout her autobiography of Aphrodite and other mythological forces that have influenced her life. Fine leaves out an entire passage in the middle of the text that explains how important Duncan feels the stars are in our lives. Instead, the composer shows this importance with her musical setting. She gives the first real pitches to be played on the keyboard (the dissonant combination of B-flat and C-flat), rather than simply brushed strings, under “born.” Then, under “of,” a seemingly arbitrary place, she has the stacked cluster of dissonance of E, E flat, F flat. This is in preparation for the really important word “Aphrodite,” the Greek goddess that was born of the sea, just as Duncan considers herself and her art. Later, her greatest tragedy, the drowning of her children, also comes from the sea.

Score Example 3:

Handwritten musical score for two systems, labeled 130 and 135. The first system (130) features a vocal line with a melisma of eighth notes and a piano accompaniment with a 'una corda' marking. The second system (135) continues the vocal line with lyrics and the piano accompaniment. The score is written in a handwritten style with various musical notations and annotations.

More dissonant chords appear yet again under “and when her,” speaking of Aphrodite. There are three “chords,” comprised of minor and major seconds, no real tertian harmony, creating dissonant tension under this phrase. They help to slow time after the string of eighth note melismas and bring our attention to the text at this point. This prepares us to see that events are “propitious” or positive for Duncan when Aphrodite’s star is on the rise. When her star is not, though, there is disaster for Duncan. Three more dissonant “chords” lead us to Duncan’s words about disaster, separating them from the previous statement of positivism. There is more held dissonance under “disaster for me” and under the final “sea” to reinforce this dreary point. (Score Example 4) The half step juxtaposition of these chord-like clusters is the juxtaposition of the life and death of the sea in Duncan’s life. The passages about the mountains are left out, unimportant to the aria, because the aria is about this duality of water in her life.

Score Example 4:

In this way, it is what is left out, what otherwise random words are kept and highlighted, that show the real focus of using only these meticulously crafted words, sifted from Duncan's autobiography. It is Aphrodite who irrevocably links Duncan to her domain, the sea, and Duncan is a slave to the movement of the waves in her art, her life, and in the death of her children, all because of the star under which she was born.

The next pair of arias is linked by the characters consumption by the ideas of love. One character is concerned with the anticipation of love and one is distraught over its loss. The following texts are of the arias themselves, not the libretto, therefore show the repetitions the composers chose to use.

"All for my Love" from <i>The Gift of Song</i> by Mary Caldwell- 1963	"When Love is Gone" from <i>Daisy</i> by Julia Smith- 1973
<p>Stars in my hair for a lovely crown, ribbons of silver, a scarlet gown, Smile so entrancing, gay feet for dancing, All for my love, all for my love, all for my love!</p> <p>Music of laughter, a garland of song, These are my gifts to him all the night long Joy I am bringing, dancing and singing all for my love, all for my love, All for my love! Ah, ah, ah, ah, ah, All for my love, All for my live, All for my love!</p>	<p>What can remain when love is gone? Is anything ever the same? What is to be with you and me Since you've stopped whisp'ring my name? When dreams long dreamed have ended And waking brings bitter tears When love is gone the light has dimmed That brightened all my years.</p> <p>What shall I do to pass the time away? Where, and with whom shall I be? What can fill the emptiness in my heart? What's to become now of me? For some new dreams are beginning,</p>

	<p>For them new dawns loom ahead,</p> <p>But when love is gone the light has dimmed, The heart is dead!</p> <p>But when love is gone the light has dimmed, The heart is dead!</p>
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In Mary Caldwell's opera, *The Gift of Song*, the teenage Annalisa sings "All for my Love" as she daydreams about all she will do for her "love" when she finally meets him. This opera is based on the story surrounding the Christmas carol, *Silent Night*. Annalisa is the daughter of Franz Gruber, the composer, and the big sister of Karl, who shares his father's carol with his choirmaster at St. Peter's Monastery in Salzburg where Karl is studying. Wilhelm, the choirmaster, turns out to be the love that Annalisa sings of in this aria, as they meet when he comes to their family's home for a copy of the carol.

A large portion of Annalisa's text is the phrase "all for my love." She is preparing her hair and clothes for him, as well as preparing to smile, dance, and to offer him gifts of music and laughter. The aria begins after she is singing a Christmas carol to herself while setting the table. The carol in D-flat major is simple and traditionally tonal, and this is also how the aria begins. Both are waltzes, but there is a shift in the accompaniment that makes the transition to the aria. The left hand drops out entirely for seven measures of introduction comprised of a soft and completely diatonic melody, signifying her sweet and naïve musings on her anticipated love.

As she begins, though, accidentals start to appear, and the music seems to be moving farther away from the key of the carol, D-flat major. (Score Example 5) At first it is just the inclusion of the next flat in the order, C-flat, then the alternation of G-natural and G-flat, but the real change comes at "All for my Love." At this point there is a slow

chromatic ascent in the vocal line as she repeats this phrase three times. With this ascent comes more acceleration of the tempo and increase in dynamic. Also, there is an expansion of the rhythm as “All” is drawn out over four beats. Annalisa becomes frenzied as she repeats “all for my love.” She ends on a dramatic leap from A-flat up an octave, which she holds for three measures. It feels like a final cadence, as if the aria could stop there. Then, the music resets, back to the original sweet waltz. Annalisa has more preparations for her love and for the moment, her teenage love tizzy is abated.

Score Example 5:

ANNALISA: (*Lilting and waltz-like but a little dreamily at first*)

mp

Anna. Stars in my hair for a love - ly

p a tempo

The music for the three “all for my love” phrases is exactly the same until the chord under the final “love.” The note is the same, but spelled differently (G-sharp) to incorporate the string of tonally unstable harmonies underneath, leading to the syllabic section of the song. (Score Example 6) Annalisa is now so excited she cannot make words! Ascending chromatic melismas come one after the other, culminating in long high notes, up to a B-flat before the familiar “all for my love” sequence returns. Then there is an actual final cadence that is truly final! In its race to this cadence the accompaniment is also frenzied, with thickly stacked chords incorporating nine notes at times, increased dynamics, accents, and tempi. There is even a sweeping set of sextuplet sixteenth notes

that are meant to signify that this time, the cadence is actually ending the song. After an exhaustive repeat of emotional high notes, Annalisa is asked to hold her final “love,” an A-flat above the staff, for four long measures.

Score Example 6:

The image shows a musical score for a vocal piece. The vocal line is on a single staff, starting with a treble clef and a key signature of two flats (B-flat and E-flat). The tempo is marked 'a tempo' and the dynamics are 'sempre forte'. The lyrics 'love' and 'Ah' are written under the vocal line. The piano accompaniment is on two staves, with a bass clef and a key signature of two flats. The piano part features complex chordal textures and arpeggiated figures. There are some markings like 'ina.' and '1299' at the beginning of the vocal line, and a '*' symbol at the end of the piano part.

Do all of these high notes mean true love for Annalisa? Surely to a teenager, the urgency, the ever-rising fervor, and the uncertainty of key under the many “all for my love” repeats, may look and feel like love. This aria exhausts the performer and the listener alike in its simple but overwhelmingly intense anticipation of love.

Daisy’s aria is the opposite side of the coin, the aftermath of the reality of love. In Julia Smith’s opera, *Daisy*, the title character sings “When Love is Gone” after her husband leaves her. This opera is based on the life of Juliette Gordon Low, the founder of the Girl Scouts of America, and the circumstances that spur her on to change her life and the lives of girls all across America with her organization.

This aria is a series of questions. Each ends with a descending line, though, so these questions are more rhetorical rather than asking to be truly answered. There is no one to ask: she is alone and musing to herself. This is Daisy’s low point in the opera, but also her impetus for change. The aria begins with uncertainty. The five measure introduction

is a string of sixteenth-note chromatic melismas that are searching for a key. (Score Example 7) Not until the chord right before the voice enters it clear that the aria is firmly in the key of D major. It appears that Daisy only thinks that she is lost. The following is a tender, yet melodramatic aria that sounds more like a torch song from the 1900s than an operatic aria from the 1970s.

Score Example 7:

Handwritten musical score for "WHEN LOVE IS GONE" by Daisy. The score is written on three staves. The top staff is for the voice, the middle for piano, and the bottom for cello/contrabass. The tempo is marked "Andante" with a quarter note equal to 72. The key signature has two sharps (D major). The score includes various performance markings such as "espr.", "pp", "movendo", "rit.", and "dim.". A circled number "94" is next to a "MUSIC CUE" box. The title "WHEN LOVE IS GONE" is written in all caps, with "Aria - Daisy" written below it. The score ends with a "rit. - - -" marking.

In real life, Daisy (this was her actual nickname) was not left by her husband, but widowed. He did leave everything to his mistress, though, so the actual Daisy had to contend with his infidelity, but his death and her resulting death, as well. It is possible that Smith changed this fact to take away from the severity of the situation, as it is not the real point of the opera, but the turning point for Daisy.

When hearing this aria, the word "schmaltz" may come to mind. It is ripe with rubato and other expressive manipulation at each "heart-breaking" question that Daisy asks herself. Both the singer and the accompanist have ample opportunity to be indulgent in executing these pervasive expressive markings. The final repeated phrase "but when love is gone the light has dimmed, the (my) heart is dead!" sounds like the pinnacle of

overreaction, of cheesy distraught sentiment over love lost. (Score Example 8) It is treated with fermati and arpeggiated leaps up to the high note at the end of the song.

Score Example 8:

espr *f*
But when love is gone the light has dimmed, My
heart is dead!
espr. rit. a tempo (Daisy stands pensively, pressing her hands together, and fighting back tears.)
espr. rit. a tempo
f *p morendo* *pp*
mf *a tempo*
pp *curtain*

Note: For scene and costume change for Sc. 4, repeat from rehearsal #35, piano solo

Is it too much? Is Smith serious with all of this drama or is it meant to be ironic?

There are cases for both interpretations. If Smith is being serious, perhaps it is to transport the listener to the time of Daisy's heartache. The music takes the listener back to 1905, when being left by your husband was a less common and far more devastating occurrence than the time when Smith was writing this opera around 1970. Therefore, Smith leads to this other era with a change in musical style, slowly transforming from the modern tonalities and rhythms of most of the rest of the opera to this aria that sounds antiquated, like the music popular during Daisy's actual lifetime. That slow five measure introduction to the aria is acting as a bridge to this style, to ready the listener for the sentiments that Daisy expresses that may sound so overblown to a modern ear.

If Smith is being ironic, she is poking fun at Daisy's loss because, though no one dies in the opera, the music is incredibly over-the-top. After all, though love is gone and the heart is dead, Daisy is capable of moving on with her life. Smith sets Daisy up for a heroic climb to become the savior of all girl-kind because she is at her lowest possible point in this aria. At first, it may make a modern woman physically ill to sing this song with a straight face. After all, what self-respecting woman thinks her heart is dead just because her husband leaves her? Maybe these overwrought questions are supposed to sound ridiculous and Smith wants to make the pathetic nature of thinking such things abundantly clear. It is a reflection of weakness, and the starting point for Daisy's liberation from her place as the wronged woman and her becoming of a model of female strength.

This is still the same starting point if Smith is being straightforward with her setting of Daisy's plight, though. It forces the listener to identify with this woman processing her fate in a reality that is a century removed from their own. It is possible that this interpretation makes Daisy even stronger for what grows out of her darkest moment. She built something from nothing in a time when women's roles were far less commanding in society than when Smith was composing this opera.

The last pair of arias are sung by women who are both devout followers of God. Though they take different routes to following His will but still meet the same grave fate. Again, these texts below are of the arias themselves, not the libretto, in order to show the textual repetitions.

"How Can You Hold Me Guilty of Such Sin?" from <i>Joan of Arc</i> by Eleanor Everest Freer, 1929	"Ah, Another Weary Day" from <i>Narcissa</i> by Mary Carr Moore, 1912
How can you hold me guilty of such sin?	Ah! Another weary day,

<p>When God did send me to safe-guard your King!</p> <p>In woman's garb it were not safe to roam, Among the soldiers and their camps, alone. In man's attire, I was safe from attack. For this, must I, then, torture on the rack? Through flames, in public, burn at the stake! Ah! My soul will mount to God, as day doth break;</p> <p>And tho the ages pass, the day will come when Joan will be proclaim'd the Prophet and the Saint, who won full justice in heaven and earth, with her work well done!</p> <p>Joan of Arc, with thoughts of victory fir'd, Sav'd King of France, and was from Heaven inspir'd!</p>	<p>That but repeats the weary yesterdays; Knows God how hard the toil to win these children of the plains. Eyes! Eyes! Everywhere they are! No hour of day or night may we escape them, Save in darkness, sleep. And yet no fear must daunt me, That is doubting God, And hind'ring Marcus too.</p> <p>Oh God above, we thank Thee, For the night's sweet rest, The dawn so fair, For safety, food, and home. Oh prosper us in work, in work for Thee. Bless us, Nerve our hearts, our hands, in thine employ. The Lord my Shepherd is, I shall not want.</p> <p>Sleep on, Sleep on, poor little one sleep, Sleep. Thy mother's not here, Long sleep unbroken and deep Is hers on prairies dear. Sleep on, Sleep on, Dear little one sleep, Sleep. My childless arms shall guard, My lost one's love thou shalt reap, Nor know 'tis hard. Sleep on, Sleep on, Sleep, Sleep on.</p>
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The Joan of Arc story is well known and has been retold in art, theatre, film, literature, and previous operas. As a French teenager in the fifteenth century, Joan claimed to hear the voice of God telling her to protect the King of France while disguised as a man. She was executed and burnt at the stake at the age of nineteen after a corrupt trial. Not until 1920 was she declared a saint by the Catholic Church. In this opera, as in history, Joan is a devout believer in God and will do His will even to the point of her own martyrdom. This aria is her reaction to her death sentence, sung seconds before she is to die. Her faith is one of action and leads her to active combat, a role that is out of the scope of women in her time, and, some would argue, in our time as well.

Joan's final aria, like the opera itself, is written much like its immediate Romantic predecessors. It is clearly tonal, and the rhythms are accessible and fitting with text declamation. There is dramatic use of chromaticism and changes in tempi and dynamics. A slow rising, arpeggio in the accompaniment prepares us for Joan's lament, but once the aria begins, it is a constant drive of sixteenth note figures, unstoppable, like Joan's fate. Her hesitancy is seen at the places that the driving patterns of scales and arpeggios Freer uses in the accompaniment stop or change in some way.

After Joan asks how she can be found guilty after she protected the king, the pattern starts to break down and the chromaticism increases, showing her intensifying emotional state. Just when it looks like the music is moving far away from the original key and the constant rhythm patterns, Freer provides a fermata for a chance to return to the original music. (Score Example 9) Joan begins to explain, calmly, why she dressed as a man. Her rationality corresponds with the steady accompaniment, but is short lived. Suddenly there are syncopated block chords supporting Joan's fear over being tortured and publicly burned alive. The vocal line leaps up to its highest note, an A, as she speaks of the rack that doles out her torture.

Score Example 9:

The image displays a musical score for a vocal and piano ensemble. The vocal line is written on a single staff with a treble clef. The piano accompaniment is written on two staves, with a grand staff (treble and bass clefs). The key signature is one sharp (F#), and the time signature is 4/4. The vocal line begins with a fermata, followed by the lyrics "In wom-an's". The piano accompaniment features a driving, chromatic arpeggiated pattern in the right hand and a more rhythmic, block-chord-like pattern in the left hand. The score is labeled "Score Example 9:" above it.

After Joan becomes more emotional, her vocal line starts to accelerate and the chromaticism increases; with intensity, she declares that her soul will mount to God and that in the future she will be proclaimed a prophet and a saint. The accompaniment seems repetitive, but tension is created with half step alternating motion in the thirty-second notes supporting her vocal line. Everything starts to slow to a stop as Joan imagines she will receive justice, both in heaven and earth, “with work well done.” (Score Example 10) Again, Freer uses a fermata to reset the mood, and Joan seems calm again, in acceptance of her fate. The familiar arpeggiated sixteenth note figures returns, as does the purely diatonic major melody, almost exactly the same as the opening measures of the aria. Even though she is to die, her final measures seem almost joyous. She is elated, “inspired by Heaven,” as she sings a slow buildup of triplets that culminate in a sustained G, the dominant of the key. Joan truly is a saint, because after aggressively following the will of God, she is content to know that her justice is not of this world, at least not for almost five hundred years, but in the next. She has worked through her uncertainty, both in the chromaticism and increased fervor of the setting of her words and in her thoughts, represented by the accompaniment.

Score Example 10:

The image shows a musical score for a vocal and piano piece. The vocal line is written in treble clef and includes the lyrics: "who won full jus-tice in Heav-en and earth, with her work well done!". The piano accompaniment is written in bass clef and features a repetitive pattern of half-step alternating motion in the thirty-second notes. The tempo markings "a tempo" and "poco rall." are visible in the piano part. The score is labeled "Score Example 10:".

Narcissa is a different type of religious martyr. In the opera bearing her name, Mary Carr Moore sets the libretto by her mother, Sarah Pratt Carr, about a group of missionaries that journey out to the west to minister to an allied group of Native Americans. The character of Narcissa is betrothed to the missionary leader, Marcus. The missionaries are there, far from home, in the unsettled American west, for years. Narcissa dutifully supports her Marcus' work and therefore the work of God. This aria, arriving at the start of Act III, grows out of Narcissa's weariness and angst over the plight of the "children of the plains" that she is there to help.

This, of course, is a dated view of the work of white men who moved west to "help" Native Americans. The story perpetuates the ethnocentric viewpoint that God wants Christians to save the uncultured masses. The opera treats the Native Americans sympathetically, though, highlighting their mistreatment by other white settlers and their resulting desperation.

Stylistically, this opera is early in Moore's body of work and is mostly traditionally Romantic. There are clues to her coming evolution, such as unprepared modulations and extensive use of chromaticism, but there is always a clear tonal center. As this aria opens the act, there is an extensive introduction, beginning with long sustained chords, slowly transforming harmonies over several measures. It gives a sense of expectancy, of time standing still. When Narcissa begins singing in with a sighing, pianissimo "Ah!" it is clear that she is weary before she even utters a word. As this recitative continues, the long sustained chords of the accompaniment begin to change, signally Narcissa's emotional change. She is hounded by the eyes of the sad people she is there to help--the eyes she cannot escape. (Score Example 11) Her music is high, loud, and frantic. The

accompaniment below her is still sparse, though, filling in the silence with meandering figures that circle the chord tones with passing and neighbor notes. Narcissa gains composure quickly though, shaming herself for doubting God's will and possibly hindering Marcus' mission. This is her role: supportive and submissive not only to God, but to Marcus.

Score Example 11:

The image shows a musical score for a vocal and piano piece. The vocal line is written in treble clef with a key signature of one flat (B-flat). The piano accompaniment is written in grand staff (treble and bass clefs). The music features a key change from A-minor to F-major. The vocal line includes lyrics: "Eyes! ev'-ry-where they are! No hour of day or night May we es-". The piano accompaniment includes dynamic markings like "ff" and "mf", and articulation marks like "v" and "p".

Here, the abrupt key change occurs and the aria begins. The tonal center moves from A-minor to F-major as Narcissa begins her prayer to God, thanking Him for rest, for the dawn, for food, for work, etc. (Score Example 12) She then asks for strength of heart and hands to do His will. Throughout this section of the aria, the accompaniment is steadily arpeggiating the harmonies on eighth notes in parallel motion. This entire section is even and measured throughout. Then, all harmonic and rhythmic motion stops. Narcissa declares that the Lord is her Shepherd and she shall not want. It is such a definitive statement that it becomes unclear if this is a prayer to God or Narcissa trying to reassure herself of her mission.

Score Example 12:

The musical score for Score Example 12 is written for voice and piano. The vocal line is in 6/8 time, with a key signature of one flat (B-flat). It begins with a rest, followed by the lyrics "Oh God a - bove, we thank Thee,". The piano accompaniment is also in 6/8 time, featuring a melodic line in the right hand and a bass line in the left hand. The piano part includes a 5-measure rest in the right hand and a 3-measure rest in the left hand. The tempo is marked *p a tempo*.

Narcissa then launches into a lullaby to calm her motherless charges. Again, she is ignoring her own fears and worries and is set to the business of taking care of others because of what God wants her to do. The lullaby is in 6/8, a change from the common time of the previous sections. The accompaniment is still in patterns of scales and arpeggios, though the rhythm is slightly different. This lullaby is sweet and simple, but the words are not. “Thy mothers not here...long sleep unbroken” is very flowery way of saying that their mothers are dead. (Score Example 13) This is not the kind of sentiment that feels at home in a lullaby. When Narcissa speaks of her “childless arms” it is a reminder that she has lost a child and is now barren. All the while, the lilting major melody continues on, lulling the listener into a sleep that ignores the actual hardships put upon Narcissa and the other missionaries. The aria ends beautifully with an ascending line that slows in tempo and softens in dynamic, as Narcissa tells both the child in her arms, and her own fears and sadness, to “sleep, sleep on.”

Score Example 13:



In the next and final act of the opera, Narcissa, Marcus, and their fellow missionaries are killed by the Native Americans they are there to help because of the horrible treatment other white settlers have been inflicting on their tribes. Just as Joan was, Narcissa is a martyr. This story of her and her husband Marcus is told through her eyes, with her as the central figure of the story, which shows her importance in their work and sacrifice. But, her sacrifice is a gentler one, one of her womb and happiness in care of the children of the tribes, as opposed of the militant combat that Joan leads. Their paths to do what God wants from them are so different, yet their fates are the same. Both go through stages of emotional stress and acceptance of their current situation in these arias, though obviously Joan's is more intense as it is just seconds before her death. Still Narcissa is shown wrestling with her duty to God and her own feelings and reactions to her situation. Both characters show dignity and strength in their coping with the injustice and pain that is dealt them, all for doing what they believe they must for the Lord.

Do these characters ring truer because their music was written by women? Is it impossible for a woman to truly identify with a character existing in such a removed environment and era from her own? Would these arias sound any differently if a man had been the composer? These questions are largely unanswerable. What is apparent in these

arias, though, are examples of women looking back on their own gender's history and conveying the lives they find there musically. Even their interpretations of historical events are colored by their own identities as women.

In *Barnum's Bird*, Larsen sets a libretto she co-wrote with Bridget Carpenter, which paints P.T. Barnum as a manipulating showman who takes advantage of a sweet and innocent Jenny Lind. This is only one historical viewpoint of this chapter in Jenny's life, but it is the one that Larsen and Carpenter chose to adopt. Why would a successful twentieth century musician such as Larsen choose to paint Jenny in this light? It is arguable that it was Larsen's duty to color Jenny's nineteenth century existence with twentieth century feminine strength, but perhaps she is purposely showing a snapshot of a time when women could be so easily taken advantage of as a reminder of how far women have come in the past one hundred and fifty years. Does the fifty year distance from Isadora Duncan's life help Vivian Fine see her unconventional behavior differently than Duncan's peers would have seen her? Fine's music for Duncan's words is dramatic and exciting, because she viewed Isadora's words and life, as dramatic and exciting.

The fact that some of these stories are even adapted into operas is a testament to women composers' desire to tell the stories of those that came before her. Obviously, Joan of Arc is a story told many times over, but Daisy, Jenny Lind, and Isadora Duncan do not appear in any other operas to date. Because Mary Carr Moore focuses the tragic story of the slain missionaries on Narcissa, the wife of the minister, instead of Marcus, their leader, the tone of the opera changes entirely. We see her weariness and loneliness as she supports her husband, her unfulfilled life, and her sacrifice for him and the people to whom he ministers. Even the inclusion of Annalisa as a major character in *A Gift of*

Song is significant, as the story of her father's carol and her brother's singing ability is the central focus. She is the beating heart of the Gruber family, a caretaker who also has dreams for her own budding future. These operas offer up alternate views of history, whether the audience agrees with the composers' viewpoints and musical realizations or not. They remain largely unknown, growing dusty on library shelves, waiting to be performed or analyzed, loved or hated. Discovering these unknown works can only enrich and broaden our understanding of the wealth of talent that exists and has existed for over a century of opera composition by women in the United States.

Chapter Four: Composer Biographies

Joyce Barthelson was a pianist, conductor, and composer throughout her long musical career. She was born in Yakima, Washington on May 18, 1908. Barthelson studied at the University of California at Berkeley and later worked as the ensemble coach and pianist for the Arian Trio with the National Broadcasting Company. Barthelson traveled the country on a concert and lecture tour, as well, visiting universities in Columbia, Indiana, Illinois, Stanford, Pennsylvania, Alfred, and West Virginia, among others. She was the assistant conductor for the New York Women's Symphony Orchestra from 1935-1940, composer in residence at Western Maryland College from 1942-1944, and then she was a choral conductor in New York City and Westchester County until 1960. It was during this last time period that she co-founded the Barthelson Music School in Scarsdale, NY in 1944. Barthelson wrote five operas, one of which, *Chanticleer*, won her first prize in 1967 from ASCAP and the National Federation of Music. In addition to her operas, she composed works for orchestra, large-scale vocal works, and sacred works before she died in 1986.

Mary Elizabeth Caldwell was born in Tacoma, WA on August 1, 1909 and earned a Bachelor's of Arts degree in Music from The University of California at Berkeley. She wrote three operas (*The Gift of Song*, *The Night of the Star* and *Pepito's Golden Flower*), as well as many sacred works. She studied composition under Richard Schrey in Munich and Bernard Wagenaar in New York. In San Francisco, she studied piano and organ with

Benjamin Moore. Caldwell died in 2003 and spent the last seventy years of her life as a church organist and choir director.

Vivian Fine was born Sept 28, 1913 in Chicago, IL. She was known for performances of and lectures on contemporary piano music as well as her extensive private teaching. Fine was on the faculties of NYU (1945-48), State University of New York at Potsdam (1951), Connecticut College School of Dance (1963-1964), and Bennington College (1964-1988). Fine studied music from the age of five, at both the Chicago Musical College and the American Conservatory. She then went to New York in 1931 to study piano with Abby Whiteside and composition with Roger Sessions. In 1935, Fine was married to Benjamin Karp. During this period, she was writing ballet and other dance music for all of the leading dance companies in the country. Some of these works for ballet were tonal in nature, but most of her compositions were atonal, especially after 1945. She used humor in her song settings, making serious texts funny with musical devices. She also used serialized pitch and dissonant counterpoint in her compositions. Fine was prolific in songs, chamber works, choral and orchestral pieces, until her death in 2000. She believed that teaching and composing were inseparably linked.

Eleanor Everest Freer was a singer, teacher, and composer born on May 14, 1864 in Philadelphia, PA. She died in Chicago, IL on December 13, 1942. Her father was Cornelius Everest, a teacher, conductor, and musician and her mother, Ellen Amelia Clark Everest, was a singer. By the time she was seven, Freer was receiving regular musical instruction from her father and at fourteen she sang Josephine in a

semiprofessional performance of *HMS Pinafore*. Freer was a voice student of Mathilda Marchesi in Paris when she was eighteen, along with famous opera singers Nellie Melba, Emma Eames, and Emma Calvé. After she returned to Philadelphia, she went to teach at the National Conservatory of Music in 1889-1891, as the first certified American teacher of Marchesi's vocal method. Freer sang for Verdi, Gerster, and Liszt while studying in Leipzig for seven years and then came back to Chicago in 1902 to study under Bernhard Ziehn for five years. She composed full time from 1902 until her death, except during the First World War when she did volunteer work. She founded the American Opera Society of Chicago and received her doctorate in music in 1934 from the Buguslawski College of Music. She set the poetry of seventy-three American and English poets in her numerous songs and was a champion of setting the English language. She also wrote chamber pieces, piano pieces, sacred choral pieces and eleven operas.

Miriam Gideon was a composer of orchestral, piano, vocal, and choral works from Greeley, CO, born on October 23, 1906. Originally, Gideon wanted to be a concert pianist, but her uncle, Henry Gideon, a choral conductor and music director, nurtured her talents and she began composing. In 1926 Gideon received her B.A. from the College of Liberal Arts at Boston University and then an M.A. in musicology from Columbia University in 1946. Between these degrees, she studied composition privately in New York with Lazare Saminsky and then Roger Sessions. Gideon received a doctorate of sacred music in composition in 1970 from the Jewish Theological Seminary of America, where she was a professor beginning in 1955. She was also a professor of music at City College of City University of New York. She received the Bloch prize for choral work in

1948 and the National Federation of Music Clubs and ASCAP award for contribution to symphonic music in 1969. The National Endowment of the Arts awarded Gideon a grant for an orchestral work with voice in 1974. She was elected to the Collegium of Distinguished Alumni of Boston University and is on the board of governors of the American Music Center, the American Composers Alliance, the League of Composers, and the International society for Contemporary Music. Gideon's compositions have been performed all over the United States, Europe, and South America. She is known for composing works influenced by her faith, using texts from Psalms and Proverbs and prayer modes, chants, and instruments used in Jewish music. Miriam Gideon died in 1996.

Libby Larsen was born on December 24, 1950 in Wilmington, DE. She studied with Paul Fetter, Dominick Argento, and Eric Stokes and received her Bachelor of Arts in 1971 and Master of Arts in 1974 from the University of Minnesota. At the University of Minnesota, she was commissioned to compose a work for the First Unitarian Society of Minneapolis. She co-founded and worked with the non-profit composer's advocacy group, Minnesota Composers Forum, later renamed the American Composers Forum, for eleven years. In addition to her operas, she has composed chamber, guitar, vocal, and sacred works. She is one of the few active composers who succeeds without being attached to a university, as she has worked strictly by commission since the 1980s. Her music is incredibly versatile because she incorporates American genres of jazz, gospel, and rock and roll into her classical style. Larsen's work is also known for its lyricism and use of word painting.

Mary Carr Moore, a composer, singer, teacher, and conductor, was born in Memphis, TN, on August 6, 1873. She began piano lessons when she was seven, the year her family moved to California, and started singing and learning music theory at twelve from her uncle, John Harraden Pratt. When she was seventeen she wrote the libretto and music for her first opera, *The Oracle*, and also sang the lead in its 1894 San Francisco production. She sang in concerts, choirs, and her own operas as well as conducted orchestras on the West Coast. She conducted some of her own music at the San Francisco Exposition of 1915 where she was the only woman to lead the orchestra of eighty men. In 1930, she received the David Bispham Medal, and she also received an honorary Doctorate of Music from Chapman College. Besides composing seven operas and four operettas, she also composed for orchestra, chamber groups, piano, and solo song literature. Moore died in Ingleside, CA, on January 11, 1957.

Faye-Ellen Silverman was a pianist and composer born in New York on October 2, 1947. She studied at the Dalcroze School of Music; in the Preparatory Division of the Manhattan School of Music; at Mannes College under William Sydeman; and under Otto Luening at Barnard College where she earned her Bachelors of Arts in 1968. She received her Master's of Art at Harvard University, where she studied with Leon Kirchner and Lukas Foss. At Columbia University, she received her Doctorate in Composition in 1974, having studied with Jack Beeson and Vladamir Ussachevsky. She taught both privately and at various schools from 1968 to 1972, settling at Columbia University in 1972 as a teaching assistant and associate editor of *Current Musicology*.

She has been honored as the winner of the Stokowski Composition contest in 1961 and as the awardee of a Regents Scholarship. Her many compositions, for orchestra, chamber, electronic, voice, and one opera, have been performed on both radio and television.

Julia Frances Smith was born in Denton, TX, on January 25, 1911. She studied at North Texas State University and then graduated from Juilliard School in New York in 1939. She remained in New York, receiving masters and doctoral degrees from New York University where, inspired after seeing the New York premier of Copland's ballet *Billy the Kid*, she wrote her doctoral dissertation on Aaron Copland. It has become one of the standard reference works on him. Smith played piano for the Orchestrette Classique, an all-women's ensemble, where she was introduced to her husband Oscar A. Vielehr, who later copied her music for her. She performed solo recitals with orchestras for more than thirty years while composing works for orchestra, piano, and voice. Smith was often influenced by her Texan upbringing by including musical idioms from songs of rodeos, hoedowns, the range, desert themes, and Spanish-American music. Six of her works were operas, the first being the two-act *Cynthia Parker*, partially produced in 1939 in Denton, with its first complete production at the University of Texas at Austin for the 1986 Texas Centennial. Written later that year was *Liza Jane*, which has been widely performed in the United States and abroad. The Hartt College of Music Opera Workshop commissioned and performed her opera *The Gooseherd and the Goblin* (1945-1946) and her Christmas one-act opera, *The Shepherdess and the Chimneysweep*, has been performed numerous times since its 1968 premiere. Smith compiled a "Directory of American Women composers" for the National Federation of Music Clubs, which was

published in 1970. Then in November of 1976, she helped organize a program devoted to works by women at Columbia University and sponsored by the National Federation of Music Clubs. Smith passed away in 1989 while preparing for a trip to Ft. Worth for a performance of her 1953 one-act opera, *Cockcrow*.

Nancy Van de Vate was born in Plainfield N.J on December 30, 1930. She received a piano degree in 1949 from the Eastman School of Music and her Bachelor of Arts in 1952 from Wellesley College. After studying composition and piano at Yale University, she received her Masters of Arts in 1958 at the University of Mississippi and ten years later, her Doctorate at Florida State University. In 1972 she continued her study at the Electronic Music Institute at Dartmouth College and the University of New Hampshire. She taught privately while in school at the University of Mississippi, Memphis State University, University of Tennessee, Knoxville College, Maryville College, and the University of Hawaii. In 1975, Van de Vate founded the League of Women Composers (renamed the International League of Women Composers in 1979) in order to open up areas that have been insufficiently accessible to women, especially orchestral performances, competitions, and recordings. Van de Vate has received numerous commissions for her works and has been honored by many schools and associations, including the Rochester Prize Scholarship, the George Eastman Scholarship, Knoxville Music Teachers Association, the French Government, Wellesley College, the ASCAP Awards and the Stowe Composition. Starting in 1975 taught at the University of Hawaii, and then moved to Vienna, Austria in 1985, where she founded Vienna Modern Masters

in 1990. Van de Vate's compositions include those for orchestra, chamber group, piano, solo voice, opera, and electronic composition.

Epilogue: Why has it been so hard for these works to be heard?

Why has the majority of our country not heard of most, if any, of these composers or their works? Even those that have made the study or performance of opera their lives work may have never been exposed to these or any other examples of operas by American women, in the twentieth century or prior. This dearth of exposure is largely due to long-standing prejudices against the compositional skills of women.

The inferiority of women as composer has been championed by many writers. In his book *Women in Music*, published in 1880, George Upton outlined his theories as to why women would never be great composers.¹⁶ This was one of many critics, reactions to the perceived “feminization of music,” as more women were beginning to compose at this time.¹⁷ He believed that their compositional role was as muse, not composer, because prior to that time they had never written anything of quality as a gender. He stated that women are too highly emotional by temperament and therefore unable to project these emotions outward well enough to produce music, the highest expression of emotion in nature. Only a man, in Upton’s opinion, can see the results of emotions and reproduce them into musical notation. He goes on to say that beyond a lack of ability, women cannot be composers because they lack the strength to endure the hardships that a composer might face.

There have, of course, been rebuttals to such opinions regarding the compositional skills of women. In an article in *Music* published in March of 1895,

¹⁶ Carol Neuls-Bates, editor, Women in Music (Harper & Row Publishers, New York. 1982). pp 206-210

¹⁷ Ibid. p. 206

Helen J. Clarke suggests alternative reasons that women had not yet produced widely praised musical works¹⁸. At that time, fifteen years after Upton's book, there were still many schools and teachers who would not teach basic musical concepts like form and harmony to a budding female composer. Therefore, she argues, because of the lack of educational opportunities, not lack of intellect or emotion, women had been stunted in their compositional careers. Another reason, brought forth by Amy Fay in another article in *Music*, published in October of 1900, was women's predilection for supporting the creativity of men in their lives instead of focusing on their own artistic endeavors.¹⁹

In performance reviews, operas by women have suffered critiques related to gender, not quality, as well. In 1900, when composer Ethel Smyth premiered her opera *Der Wald* at the Metropolitan Opera, the reviewer praised the work by labeling it masculine in style, not well composed.²⁰ Nearly a hundred years later, Jill Halstead expands upon the gendered criticism of the compositions of women.²¹ In her book, *The Woman Composer*, Halstead suggests that critics review the works of women as if they are only trying to confirm or deny their femininity. If the music is at all delicate or refined, than the composer is surrendering to her natural temperament, and if it is dramatic or large-scale, she is trying too hard to be like a man.

Halstead offers further explanations: even when women are mentioned in musicology books, their music is often qualified by statements proclaiming its

¹⁸ Ibid pp 211-213

¹⁹ Ibid pp. 217-218

²⁰ Ibid pp 224.

²¹ Jill Halstead, *The Woman Composer: Creativity and the Gendered Politics of Musical Composition* (Brookfield: Ashgate Publishing Company, 1997). Pp 142.

“inferior status,” and are therefore composers but not “great” ones.²² In reviews, their work could be judged as good, but that usually meant good “for a woman.”²³ This type of criticism traps any woman composer no matter what the type or quality of her work. If she writes strongly, she wants to be a man and if she writes delicately she is too feminine. If she writes well, it is still only as well as possible by a woman.

Is it any wonder most of these nineteen works have not permeated the common opera repertoire? Highly sexist stereotypes about the compositional potential of women dominated opinion prior to the twentieth century, and backhanded compliments and gendered criticisms of their works squashed future performance opportunities. It is hoped, now in the twenty-first century, we have moved beyond such prejudiced rhetoric. As more articles and books in musicology are including works by women composers, specifically operas, there is an opportunity for more people to hear and see them performed. These compositions may now emerge from obscurity as the purveyors and consumers of opera open their minds and ears to these unexplored works.

²² Ibid pp 143

²³ Ibid pp 147

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Vita

Holly Schwartz was born in Boston, Massachusetts and received her Bachelor of Music at Abilene Christian University and her Master of Music in Vocal Performance from the University of Texas at Austin. She has been performing and studying classical voice and opera since attending the Governor's School for the Arts in Norfolk, Virginia for high school. Ms. Schwartz has continued performing as part of UT's Butler Opera Center while pursuing her M.M. and D.M.A. in Austin, Texas, as well as being a soloist for scholastic, religious, and private events. She has enjoyed teaching private voice lessons through UT's School of Music and their Informal Classes program, as well as general music to children ages one through seven. Ms. Schwartz is interested in expanding the topic of her doctoral treatise, "Operas by Women in Twentieth Century America," in order to bring more of the unknown musical works of women to the attention of performers and audiences alike.

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This treatise was typed by the author.