

Shayna Stahl

## **Female Composers and Wind Chamber Music**

Purpose: (1) Create a comprehensive database that focuses on female composers and their wind chamber music. (2) Focus on those female composers who have made a significant contribution to Wind Chamber literature. These composers will have written 8 or more compositions for Wind Chamber Music. (3) Identify 5-10 composers with biographical information, awards won, and complete list of their wind chamber pieces will be researched. One piece from each composer will be identified based on a set criteria of information (instrumentation, style, etc.).

### Database Qualifications:

- Female Composer
- Written Wind Chamber music (4 or more wind instruments/majority of wind instruments)

### Stats:

- Approximately, 660 chamber wind works found
- 1930-1939 - 4 pieces found
- 1940-1949 - None
- 1950-1959 - 3 pieces found
- 1960-1969 - 7 Pieces Found
- 1970-1979 - 15 pieces found
- 1980-1989 - 54 Pieces Found
- 1990-1999 - 110 Pieces found
- 2000-2009 - 217 Pieces Found
- 2010-2018 - 250 pieces found
- 16 pieces have had revisions
- 200 pieces have identified year

### Composers with Significant contributions to Wind Chamber Music:

1. Deborah Anderson - 12 Compositions
2. Judith Bailey - 15 Compositions
3. Stacey Berk - 12 Compositions
4. Nancy Bloomer Deusser - 10 Compositions
5. Lydia Lowery Busler – 7 Compositions
6. Nicole Randall - Chamberlain - 8 Compositions
7. Valerie Coleman – 11 Compositions
8. Eleanor Cory – 7 Compositions
9. Amy Dunker - 9 Compositions
10. Adriana Isabel Figueroa Mañas - 7 Compositions
11. Jennifer Higdon – 8 Compositions
12. Jessica Hunt - 11 Compositions
13. Lynn Job - 9 Compositions
14. Liz Lane - 20 Compositions

15. Libby Larsen - 8 Compositions
16. Tania León - 8 Compositions
17. Anne McGinty - 11 Compositions
18. Catherine McMichael - 9 Compositions
19. Jocelyn Morlock – 7 Compositions
20. Laura Pettigrew - 8 Compositions
21. Nicole Piunno - 8 Compositions
22. Elizabeth Raum - 13 Compositions
23. Elizabeth Sharma - 10 Compositions
24. Marilyn Shrude - 16 Compositions
25. Stella Sung – 7 Compositions
26. Andrew Tarrodi - 8 Compositions
27. Nancy Telfer - 8 Compositions
28. August Read Thomas - 9 Compositions
29. Joan Tower - 8 Compositions
30. Louisa Trevartha – 7 Compositions
31. Gwyneth Walker - 20 Compositions

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## Resources:

Baker, V., & Biggers, C. (2018). Research-to-Resource: Programming Ensemble Literature Composed by Women. *Update: Applications of Research in Music Education*, 875512331876191.

Summary: The authors stated, “Research has indicated that a gender imbalance exists in the field of music composition” (p. 1). Ensemble directors have an ability to affect change and promote and acknowledge female composers. It is said that only 3% of the repertoire on state lists are written by female composers, with the highest number of female compositions on the Grade 1 list. Only the following 10 female composers are on state lists, “Anne McGuinty, Julie Giroux, Shelley Hanson, Carol Brittin Chambers, Elena Roussanova Lucas, Barbara Buehlman, Kathryn Fenske, Marta Keen, Joni Greene, and Joan Tower. The author suggests, that directors should either have a concert that features all female composers or they should feature at least one piece written by a female composer on each concert. The author also suggests that directors should invite female composers to work with their bands in person during the rehearsal process. The author provides resources to find female compositions online, although some are not accurate. The author feels that the issue of female composers being a minority can be resolved with the directors’ help. The more they encourage and program works by female composers, the more younger females will see that they can compose too.

Creasap, S. (1996). *American women composers of band music: A biographical dictionary and catalogue of works*. Ball State University, Muncie, Indiana.

Summary: Creasap stated, “This study compiles a dictionary of American women composer who have written for band during the period from 1865 to 1996 and a catalogue of these works” (p. i). Over 200 women are listed in this dissertation along with their biography, awards won, and their known works. A brief historical background of women in the band tradition is discussed as well. The appendixes contain a list of over 572 compositions listed for the reader in different formats. This is a great resource but does not contain wind chamber works for each composer and only contains works up to 1997. Future research should be conducted to create a catalogue of women composers and their wind chamber music.

Halstead, J. (1997). *The woman composer: Creativity and the gendered politics of musical composition*. Aldershot [England]; Brookfield USA: Ashgate.

Summary: This book is divided into three parts, (1) Psychology, (2) Education and Social History, and (3) The Gendered Politics of Music. The author states, “My research has been structured to address a broad range of issues, many lying outside mainstream musicology, which affect female composers’ creative potential, compositional output, career and place in musical life” (p. vii). History has a direct correlation to the progress of women composers. In order to study women composers, we need to conduct research alongside women in history. This book would be a resource into the history, psychology, and the attitudes of women composers.

Ježić, D. (1988). *Women composers : The lost tradition found*. New York: Feminist Press at the City University of New York : Distributed by the Talman.

Summary: This book contains information on select women composers broken down into time period: Medieval/Baroque, Classical, Romantic, 20<sup>th</sup> Century, and Six Living U.S. Composers.

The author also writes detailed information about the role that women played during that time period. Each composer discussed contains material on, biographical information, musical elements, selected lists of works, selected discography, and selected bibliography.

McVicker, M. (2011). *Women composers of classical music: 369 biographies from 1550 into the 20th century*. Jefferson, N.C.: McFarland.

**Summary:** This book contains women classical composers in chronological order. McVicker stated, “It looks at the lives and careers of the women composers in the contexts of setting and time” (p. 3). An opera timeline is used to show that a majority of operas were written by women composers. The timeline begins in Italy and as time goes on, the geographic region grows. Unfortunately, there is very little biographical information for some women composers as they are only known based on their works. The back of the book also contains a timeline of women composers’ opera music.

Sadie, J., & Samuel, Rhian. (1995). *The Norton/Grove dictionary of women composers* (1st American ed.). New York: W.W. Norton.

**Summary:** The goal of this dictionary is not to highlight the separation of the sexes but to support and to acknowledge the accomplishments of female composers. The book started with a brief history of women in music, continued with a chronology, and followed by a listing of female composers from A-Z. Each female composer has a brief biography with a selective list of works. This book will be used as a historical reference of women composers.