

**A New Liberation: Reviving the Piano Literature of Classical-Era Women Composers through  
Online Teaching Resources**

by

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A dissertation submitted in partial fulfillment  
of the requirements for the degree of  
Doctor of Musical Arts  
(Music: Performance)  
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## **Dedication**

This dissertation is dedicated to my mother, JaNeal Freeman, who has consistently supported me in all my academic, music, and life endeavors.

## **Acknowledgements**

In my journey of learning there have been many key individuals, pointing me in directions that have eventually helped me find my voice in the world of music research. I would like to thank the person who triggered my initial curiosities about the canon and its makeup, Scott Holden, by introducing me to lesser-known, compelling solo piano repertoire. One of those pieces was by Lili Boulanger, and I quickly became intrigued by that composer's life and the realization that, until then, I had never heard a piece written by a woman. In musicology classes during my doctoral degree, Christi-Anne Castro and Charles Garrett intrigued me through explorations of the historical development of the standard western canon. While this was certainly not the topic at the forefront of either of their classes, they helped me think critically about problems and possible solutions for our field, and I am so grateful to them for this.

My pedagogy advisor John Ellis helped me connect the issues in the larger world of classical music to the specific realm of piano pedagogy, and he also urged me to conduct research through a study group to help my project have a larger impact. Paola Savvidou was also helpful in the development of my pedagogical research. I am grateful for these consultations. Matthew Bengtson was vocally supportive of this project from the beginning, and I am so grateful for his support and recommendations. He also helped me better understand the world of historical performance practice. Finally, I would like to thank Logan Skelton for encouraging me throughout my degree and helping me enhance the works of classical-era women through technical facility and creativity on the piano.

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## Abstract

Two dissertation recitals and a pedagogy workshop were given in partial fulfillment of the requirements for the degree of Doctor of Musical Arts (Music: Performance) at the University of Michigan. One of the recitals was a solo program, and the other was a lecture recital. The workshop introduced the [HerClassical](#) project and discussed the findings of the study group that was also part of this dissertation.

The first recital was a solo program consisting of two works: Frédéric Chopin's *Études*, Op. 25, and Sophia Maria Westenholz's *Sonata for Four Hands in F Major*, Op. 3. These pieces represent two different sides of my artistic development and interests. Each étude is an intense study in technique as well as poetry, and together they represent dedication to understanding the piano as an instrument. The performance of the Westenholz sonata was part of the [HerClassical](#) project. It was the debut recording of the work, and it utilized a modern edition I had created. My goal in programming it was to encourage exploration of 18th-century keyboard works by women. This recital was prerecorded in Britton Recital Hall as well as a residence in Ann Arbor and was sent to the committee on August 25, 2021.

My second recital was a lecture-recital entitled "Restoring the Works of 18<sup>th</sup>-Century Women Composers Through the Art of Variation, Improvisation, and Ornamentation." After giving some historical context, I played several pieces written by women from the classical era and discussed how they would have been enhanced through the arts of variation, improvisation, and ornamentation. The pieces included *Six Variations on Der Vogelfänger bin ich ja* by Josepha Barbara Auernhammer, *A Waltz* by Maria Hester Park, and *Sonata in E Major* by Marianne

Martinez. All were performed with my own pre-composed variations which I discussed with the audience. This recital was presented on May 22, 2022, in Stamps Auditorium.

My pedagogy workshop was entitled “||:HerClassical:|| Promoting the Keyboard Works of 18<sup>th</sup> Century Women Composers Through Online Resources.” The main goal of this workshop was to give an overview of the ||:HerClassical:|| project, how it was started, and how it can be useful to teachers. I also discussed the results of the study group that helped evaluate the effectiveness and next steps for the project. The workshop took place on July 23, 2022, in Watkins Lecture Hall.

## Recital 1: Performance Recital Program



FIRST DISSERTATION RECITAL

### ALISSA FREEMAN, PIANO

TZU-YIN HUANG, PIANO

*Prerecorded*

*Moore Building, Britton Recital Hall*

**Sonata for Four Hands in F Major, op. 3**

Allegro  
Andante grazioso  
Allegro—molto vivace

Sophia Maria Westenholz  
(1759–1838)

Tzu-Yin Huang, piano

**Etudes, op. 25**

No. 1 in A-flat Major  
No. 2 in F Minor  
No. 3 in F Major  
No. 4 in A Minor  
No. 5 in E Minor  
No. 6 in G-sharp Minor  
No. 7 in C-sharp Minor  
No. 8 in D-flat Major  
No. 9 in G-flat Major  
No. 10 in B Minor  
No. 11 in A Minor  
No. 12 in C Minor

Frederic Chopin  
(1811–1849)

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Assistant Professor Matthew Bengtson  
Associate Professor Christi-Anne Castro  
Professor Steven Whiting  
Assistant Professor Kira Thurman

## Recital 2: Lecture Recital



LECTURE RECITAL

### ALISSA FREEMAN, PIANO

*Sunday, May 22, 2022*

*Walgreen Drama Center, Stamps Auditorium*

*8:00 PM*

**Six Variations on *Der Vogelfänger bin ich ja***      Josepha Barbara Auernhammer  
(1758–1820)

**A Waltz**      Maria Hester Park  
(1760–1813)

**Sonata in E Major**      Marianne Martinez  
(1744–1812)  
Allegro  
Andante  
Allegro

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Professor Steven Whiting  
Assistant Professor Kira Thurman

## Recital 3: Pedagogy Workshop



THIRD DISSERTATION RECITAL: WORKSHOP

**ALISSA FREEMAN, PIANO**

*Saturday, July 23, 2022  
Moore Building, Watkins Lecture Hall  
11:00 AM*

||:HERCLASSICAL:||

**PROMOTING THE KEYBOARD WORKS OF 18TH-CENTURY WOMEN  
COMPOSERS THROUGH ONLINE RESOURCES**

*smtl.umich.edu @umichsmtl #umicharts #umichsmtl*



*We have implemented careful safety procedures in partnership with U of M's Environment, Health, and Safety Department to allow for unmasked performances. We are taking precautions to keep students, faculty, staff, and audiences safe.*



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## Chapter 1 Introduction

### 1.1 Historical Framework

The formation of the classical music canon—a socially constructed collection of pieces that have been deemed to have higher value than others—has happened throughout a history that favored white, male composers of European descent, resulting in the exclusion of composers holding other identities. Within the field of piano pedagogy, one of the consequences of this is that compositions written by women before the 20th century are rarely taught. Reviving the works of these women involves not only creating direct access to them, but also providing teachers with the historical, practical, and pedagogical context needed for bringing these centuries-old works to life. The contributions these women made to pedagogical literature were vast and could have significant, field-wide impacts if implemented appropriately today.

My dissertation project fosters deeper explorations of compositions by classical-era women through a new online pedagogical resource I created called [HerClassical](#). The website includes new editions, video recordings, biographies, and other resources that to create easier access to the works. Additionally, part of my dissertation was a research study that assessed the effectiveness of the website through surveys and interviews with teachers and students, providing essential guidance for the future of the project and a model for others. To understand the complexity of this issue, and why such resources are necessary, one must first understand the history of the piano and women's relations to it, from early times to the present, as well as the societal complexities women have faced when composing music.

### ***1.1.1 Women and the Piano***

The piano has, throughout much of history, been associated with women. One must look back in history to earlier times before the invention of the piano itself to understand how the association began. From the 15th through 17th centuries, European instruments were entrenched with gender stereotypes, most of which had a common thread that feminine instruments were passive, and masculine ones were active. Any instruments that required abrupt, violent motions (percussion), distorted the face (wind), or might contort or draw attention to the players' bodies (strings) were considered unladylike. Instruments with accompanying roles, such as the lute, or later the virginal, spinet, and harpsichord were deemed as being more fit for women. The virginal, named so to reference who was meant to play it, had a mild and sweet tone, making it the most popular choice. By contrast, playing the organ was not generally an option for women, as careers in the church were reserved for men.<sup>1</sup>

The piano, invented by Bartolomeo Cristofori around the year 1700, was initially quite expensive, but owning one was certainly a stamp of the upper, and especially aristocratic, classes of Europe. That changed in England in 1766, when pianos became more affordable for less affluent households due to the first ever large-scale manufacturing of pianos, initiated by Johannes Zumpe. As the widespread distribution of affordable pianos into homes in England and Europe accelerated in the late 18th century, pianos became even more associated with women as hallmarks of their social status and marriageability.<sup>2</sup> Learning the piano was thought to teach discipline, and the ownership of the instrument itself, not to mention the ability to spend time practicing and honing the skills of being a virtuoso pianist, was a stamp of a woman's class.

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<sup>1</sup> Rita Steblin, "The Gender Stereotyping of Musical Instruments in the Western Tradition," *Canadian University Music Society* 16, no. 1 (1995): 130-134. <https://doi.org/10.7202/1014420ar>.

<sup>2</sup> James Parakilas, *Piano Roles: Three hundred years of life with the piano* (New Haven: Yale University Press, 1999), 96-109.

Even the design of early pianos was thought of as having feminine attributes at the time. Some early instruments sold in England had domestic practicality: they incorporated cabinets in the piano design to hold trinkets and household items.<sup>3</sup>

While often missed in textbooks, the 18th century is full of examples of female musicians who performed publicly and were highly respected as musicians. Many 18th-century women demonstrated their technical prowess on public stages, such as Josepha Barbara Auernhammer, who frequently performed at the Burgtheater in Vienna, Sophia Maria Westenholz, who toured primarily in Germany, and Maria Theresia von Paradis, who toured throughout Europe. Haydn said of Marianne and Katerina Auenbrugger, “The approval of the Misses von Auenbrugger is most important to me, as their style of playing and their genuine insight into music equal those of the greatest masters. Both deserve to become known in all Europe through public newspapers.”<sup>4</sup> English composers Ann Valentine, Cecilia Barthelemon, and Maria Hester Park all had long subscriber lists<sup>5</sup> in their publications, indicating that their music was well supported in their day.

The popularity of pianos in the home and their associations with femininity continued well into the 19th century. One significant change, however, was that male piano virtuosos took to the stage, and laid claim to the arena of public piano performance. Franz Liszt, Frédéric Chopin, Felix Mendelssohn, and other men dominated stages of the time. A rare exception to this was Clara Schumann, who had the longest performing career of any 19th-century musician (spanning 61 years). As a result of her success, she was said to have masculine characteristics,

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<sup>3</sup> Richard Leppert, “Sexual Identity, Death, and the Family Piano,” *19th-Century Music* 16, no. 2 (1992): 114. <https://www.jstor.org/stable/746261>.

<sup>4</sup> Joseph Haydn to Artaria, June 23, 1781, quoted in Karl Geiringer and Irene Geiringer, *Haydn: A Creative Life in Music* (Berkeley: University of California Press, 1982), 88.

<sup>5</sup> Subscriber lists were used commonly in the 18th and 19th centuries as a means of guaranteeing payment to publishers for engraved works. Since these works were more complex and costly for publishers, they would seek subscribers to support the publication. In return, these subscribers would often be listed in the front matter and receive a copy (or multiple copies) of the work. Simon D.I. Fleming’s article “The Gender of Subscribers to Eighteenth-Century Music Publications” is a helpful resource for more information.

which was considered a form of praise at the time. Joachim Raff, upon admitting her as the first female teacher of the Frankfurt Conservatory, rationalized her appointment by famously writing, “As for Madame Schumann, I count her as a man.”<sup>6</sup> A few other women (including students of Chopin and Liszt) did have somewhat successful concert careers in the 19th century, but for the most part they faced significant barriers in public performance as touring was discouraged and even dangerous for women. And yet, while it was relatively uncommon in the 19th and early 20th centuries for women to perform publicly on the piano, the social importance of women playing, and teaching piano privately continued. The associations of pianos with women were clearly marketed: in the late 19th century in the United States, pianos were sold in the same shops as sewing machines.<sup>7</sup>

The beginning of the 20th century is sometimes referred to as the Golden Age of the Piano. Though public stages were still heavily male dominated in this time, several women had significant performing careers: Myra Hess, Wanda Aleksandra Landowska, and Teresa Carreño, to name a few. After about 1920, the popularity of the piano declined as phonographs and radios gradually replaced home instruments. Yet even today, gender dynamics are at play in piano studies: male pianists tend to be spotlighted on large public stages more than women, compositions by men are valued over those by women, and some of the centuries-old social ideas about women, pianos, and domesticity, remain.

### ***1.1.2 18th- and Early 19th-Century Austrian, German, and English Female Composers***

In a discussion on compositions by classical-era female composers (which for the purpose of this study will include compositions as early as 1745 and as late as 1820), one thing

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<sup>6</sup> Joachim Raff, 1879, quoted in Nancy B. Reich, *Clara Schumann: The Artist and the Woman* (Ithaca: Cornell University Press, 2001), 284-5.

<sup>7</sup> Leppert, “Sexual Identity,” 114.

that is essential to acknowledge is that women's participation in music composition and/or publishing was unusual and often met with societal disapproval. In 1758, Jean Jacques Rousseau wrote that "there are no good morals for women outside of a withdrawn and domestic life... any woman who shows herself off disgraces herself."<sup>8</sup> This quote is interesting when placed into context, since female opera singers were very active during this time. Why were they applauded for so openly demonstrating their abilities? In fact, though they were praised for their abilities, they were also viewed as scandalous and sexually promiscuous. The reason for that view may have been since women who traveled alone in this era (which was necessary for some performers) were quite vulnerable to being assaulted. The societal expectation of women to lead withdrawn, modest lives competed directly with any ambitions or acknowledgment of their work.

Because of this, women generally depended upon fortunate circumstances that opened doorways to participate in music professionally. For some, this was through family connections, such as in the case of Marianne von Martinez', whose family had a very close relationship with Pietro Metastasio. Metastasio helped Marianne obtain a well-rounded music education and championed her works to some of the leading musicians in Vienna. Thomas Park may have contributed to Maria Hester Park's prominence, especially since as an engraver he was well connected with publishing houses in London. Jane Savage was the sole heir of her father William Savage's estate since her only brother had inherited another estate from their mother,<sup>9</sup> which may have contributed to her ability to pay the publishing fees for her music. William Savage, being a highly regarded composer of anthems, also helped Jane garner connections with other

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<sup>8</sup> Jean-Jacques Rousseau, *Politics and the Arts: Letter to D'Alembert on the Theater*, 1757, transl. Allan Bloom (Ithaca: Cornell University Press, 1968), 47-49.

<sup>9</sup> Rachel E. Cowgill, "Savage, Jane," *Grove Music Online*, 2001.

musicians. Although speaking about women in relation to more famous men has often been used to minimize women's own contributions, an essential fact is that women were deeply controlled by the men in their life, whether those be husbands, spouses, or even children.<sup>10</sup> Men who supported, or even simply allowed, women to participate in music professionally prior to the mid-20th century were rare and radical, but often essential to these women's success.

In the 18th and early 19th centuries, women who were skilled pianists and vocalists, particularly those who performed publicly, were faced with a conundrum. While composing was primarily meant to be an activity pursued by men, performers were also expected to play their own compositions. These women were therefore set up either for professional disapproval if they did not compose, or societal disapproval if they did. These ideas persisted well into the 19th century; Clara Schumann once wrote, "I always comfort myself with the thought that I am a woman, and after all, women are not born to compose,"<sup>11</sup> but she frequently (if begrudgingly) performed her own works. The works women wrote for public performance tended to be virtuosic showpieces, such as the many sets of variations Josepha Barbara Auernhammer wrote and likely programmed in her performances at the Burgtheater in Vienna. In the 18th and early 19th centuries, concerts often were akin to variety shows, and displaying virtuosity was at the forefront of instrumental showcases. Looking at the young Clara Schumann's works, one can see how impressive and virtuosic her early compositions were, and the early concert programs she played in included single pieces by a variety of instrumentalists and vocalists.

Though improvising and composing were intrinsic aspects of learning to play keyboard instruments throughout much of history, publishers were generally not keen to publish music

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<sup>10</sup> Margaret R. Hunt, *Women in Eighteenth Century Europe*, "Chapter 1: Hierarchy and Difference" (Abingdon: Routledge, 2009), accessed on Kindle Books.

<sup>11</sup> Clara Schumann, *Correspondence to Robert Schumann*, March 1837.

written by women. There were some important exceptions: for example, London was altogether a more modern city in the 18th century, and many works by women were published there. Other women were fortunate to have support of powerful men in the music world who helped their works achieve publication in their time. Whether published in its time or not, the piano music women wrote in the 18th century is vast and varied. It includes everything from virtuosic concert music to music for entertainment in the home, to pedagogical literature. With exceptions, most women composed solo and four-hand piano music, accompanied sonatas, and accompanied songs. The accompanied sonatas were as complex for the pianist as any of the solo music written at this time, as the piano took on the solo role while other instruments accompanied. This was in large part because women had more time to practice piano parts than men, who would be playing the easier accompanying line on an instrument such as violin or flute. As for the songs women wrote, some were of a serious nature (common in France, Germany, and Austria), and others of a more lighthearted one (common in England) that would have mainly been played in family and social gatherings at home. A few women wrote large works including cantatas, oratorios, and symphonic works, but this was less common.

A general trend in England was that women were often writing music to be played either in their own homes or to be taught to their students. Several authors, including Jane Savage, Ann Valentine, and Maria Hester Reynolds Park, published some pieces “for the author,” meaning that they put a financial investment into printing their music. The most plausible reason for which they would have paid to publish their works was to sell them to their own students. This is validated by the pedagogical nature of the pieces they wrote. Many of them are formulaic and often exercise a couple of concepts, making them helpful to both teachers and students. In some cases, other teachers may have purchased music that was published “for the author” to teach to



their own students. This was clearly the case for Park, made clear by the extensive subscriber list on her compositions including fellow composer Jane Savage.

In Germany and Austria, women wrote music for a variety of reasons, including to teach students, to perform themselves in private and/or public settings, or to have them performed in churches or courts by colleagues. The prevailing notion in Europe through much of the 18th and 19th centuries was that women held only re-creative and not creative abilities. This made women feel well suited to playing works that were written by men, but their own compositions were often not deemed serious works worthy of publication.<sup>12</sup> As a result, publication of Austrian and German women's works in the 18th and early 19th century was very rare. Even a composer like Marianne Martinez, perhaps the most esteemed female composer of her time, did not have her works published during her life. One of the earliest examples of an Austrian woman's music being published was Marianne von Auenbrugger's Sonata in E-flat Major. In this case, the publication was likely more symbolic than meant for any financial gain--it was paid by Salieri alongside a composition of his own honoring Auenbrugger's life when she died at a young age.

Considering the apparent notoriety of many women in the 18th and early 19th centuries, one might reasonably wonder why their names have been forgotten today. What exactly happened in between then and now that led to the gradual disappearance of their works? Many factors likely contributed, one being that several publishing companies that had been selling the music of women went out of business in the early 19th century, including Longman & Broderip and Lavenu & Mitchell. Sophia Maria Westenholz had her music published in 1806 by Rudolf Werckmeister, but unfortunately his small publishing house closed only two years after the

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<sup>12</sup> Karin Pendle, *Women and Music: A History* (Bloomington: Indiana University Press, 2001), 99.

publication of her music in 1806, and since it was never republished, it faded into obscurity.<sup>13</sup>

Then, of course, a significant portion of music written by women in the 18th and 19th centuries was not published during this time, and so that music was forgotten once the composer was no longer able to promote it. One defining moment in the mid-19th century that led to even further dismissal of works by women was when the well-connected Austrian author Caroline Pichler penned the following:

There still has not been a woman who has succeeded as a composer. There are successful female artists and female poets, and even though a woman has never excelled in any art or science as greatly as man, they nevertheless have made considerable progress. Not so in music. And to be sure, one would think that this art... would be the best means in which the female spirit could express itself.<sup>14</sup>

In this quote, she acknowledges that music *should* be the art of women, and this basis was likely informed by the prominence of female opera singers and their influence on music composition. The fact that Pichler's words were influential likely had nothing to do with her knowledge on the subject (she was not an accomplished musician or music critic), but far more to do with their reflection of societal beliefs about women. This all has contributed to a general narrative throughout time that women simply did not compose, deepened throughout history by societal beliefs about men holding greater creative potential.

## **1.2 Problems in Music and Piano Pedagogy**

The history that has excluded works by women from the canon has left problems for teachers and students who wish to explore this music. These problems are often exacerbated by the age of the pieces in question. For example, some 18th century works by women appear to be

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<sup>13</sup> Annette van Dyck-Hemming (ed.), and Jan Hemming, *Beiträge zur Jahrestagung der Gesellschaft für Musikforschung in Kassel 2017* (New York City: Springer Publishing, 2019), 200-201.

<sup>14</sup> Caroline Pichler, 1844, Qtd. in Christine A. Colin, "Exceptions to the Rule: German Women in Music in the Eighteenth Century," *UCLA Historical Journal* 14, no. 0 (1994), 238.

written in a framework style that can be construed as incomplete or unsatisfying without additions. Though musicians would have supplemented such scores with improvisations and variations,<sup>15</sup> such skills are far less common in performers today. The next problem is that editions can be difficult to find, too expensive to be accessible, and targeted towards an academic audience. This problem is heightened by contrast, since much of the public domain music written by men has been published many times throughout history, in editions targeting a variety of learners, and is available to download in about twenty seconds via the vast public database, the International Score Music Library Project (IMSLP). Further, many of them are graded by difficulty in popular pedagogical compilations, making them very easy for teachers to find and teach.

While good modern editions now exist for some works by baroque and classical era women composers, these publications (Hildegard, Furore-Verlag, A-R, and Vivace Press) are scholarly, often costly editions targeted at academics. Even with these publication efforts, there remain many works that exist only in old editions or manuscripts from the 18th and early 19th centuries. These editions can be difficult to find and are unlikely to be used without modern republication. They are often laden with mistakes, difficult to read, and easy to overlook within the vast pedagogical repertoire that targets amateur learners in modern formats.

While many popular piano method book series and testing curricula do include some pieces by women, virtually all these works are limited to beginner-level repertoire from the 20th and 21st centuries. The table below demonstrates the gap in the repertoire books in the 2015

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<sup>15</sup> László Somfai, *The Keyboard Sonatas of Joseph Haydn: Instruments and Performance Practice, Genres and Styles* (Chicago: University of Chicago Press, 1995), 100-101.

syllabus of one commonly used method book, the Celebration Series, by the Royal Conservatory of Music (RCM).<sup>16</sup>

Table 1: Works included in the 2015 repertoire books from the Celebration Series, RCM, by gender

Level	Prep A	Prep B	1	2	3	4	5	6	7	8	9	10
Total Pieces	21	28	35	31	24	26	23	28	27	31	33	34
Male-Composed	11	14	22	23	18	20	21	24	26	27	30	32
Female-Composed Baroque and Classical Eras	0	0	0	0	0	0	0	0	0	0	0	0
Female-Composed Romantic Era	0	0	0	0	0	0	0	0	0	0	0	0
Female-Composed 20 <sup>th</sup> and 21 <sup>st</sup> Cent.*	13	14	12	8	6	6	2	4	1	4	3	2

\*Note that some works were co-written, such as pieces by Nancy and Randall Faber.

This method book displays a common trend in piano pedagogy: music written by women in the 20th and 21st centuries is included often, and in early levels their music is often played more than pieces by men. As the works become more difficult and studies become more serious, fewer women are included, and throughout the entire series there is not a single work by a woman from the baroque, classical, or even romantic era represented. The 2022 RCM books did not rectify the disparity, as there are only two baroque works and one classical work written by women out of the 124 pieces from these eras in the Prep A through level 10 RCM repertoire books. Other commonly used method series or supplements have similar historical gender gaps. For example, in 1999 Faber released a four-book collection entitled *The Developing Artist: Piano Literature*, which contains 55 pieces from the baroque and classical eras, but not even one written by a woman. The decision of these publications to include women from the romantic and contemporary eras rather than earlier works is not altogether surprising. Women born in the 18th century are not discussed in almost any contexts in music academia, and so musicians tend to be

<sup>16</sup> Royal Conservatory of Music, *Celebration Series*, 12 vols. (Toronto: Frederick Harris, 2015).

unaware that they exist or presume that if their music were of any value, it would have withstood the test of time.

### **1.3 Modern Efforts to Promote Works by 18th and early 19th Century Women**

While the larger classical music community may not be aware of works by classical-era women, it is essential to acknowledge the significant contributions made by various scholars and publishers to promote this music. Much of the activity began in the late 20th century and was largely led by women. One very significant contribution was made by Sylvia Glickman and Martha Furman Schleifer in the publication of *Women Composers: Music Through the Ages*. Each of the eight volumes includes 10-25 complete pieces or movements from pieces between the 9th and 20th centuries. Additionally, the books include bibliographies, list of complete works, and discographies. Another essential publication was *'Say Can You Deny Me': A Guide to Surviving Music by Women from the 16th through the 18th Centuries*, the lifetime project of Barbara Garvey Jackson, which catalogues publications by women of the 16th to 18th centuries and included essential information about the locations of printed and manuscript sources. Deborah Hayes built upon Jackson's work by building a website<sup>17</sup> with updated information about modern editions, as well as tables organizing the composers chronologically, geographically, and alphabetically. She also includes thorough biographies of several particularly significant composers, with lists of their works.

The works of these great scholars were invaluable to me in beginning a project of my own. An essential component of my dissertation has been working with publisher Just a Theory Press (JATP) to build a new project for the promotion of works by classical-era women

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<sup>17</sup>Deborah Hayes, "Classic Women Musicians," <https://spot.colorado.edu/~hayesd>.

composers in piano pedagogy. The project is called [HerClassical](#), and through it, we are promoting this music by compiling and producing recordings, editions, and other teaching resources. By highlighting these pieces and creating new, more accessible editions, the [HerClassical](#) project opens doors for pianists and teachers to explore this music. To make these resources as accessible as possible, I have organized the materials online and continue to promote them to students and teachers. So far, the project focuses principally upon women who composed in the regions of Austria, Germany, and England, and the composition or publication dates of works included so far on the project span from the 1740s to the early 1800s. The scope will continue to grow as we further develop the project.

## **Chapter 2 Methodology**

My dissertation involved two major phases. First, the creation of the *HerClassical* project, and second, the facilitation of a study group that assessed the effectiveness of that project. The methodologies are organized below in these categories (2.1 and 2.2) since they were separate timelines that influenced one another.

### **2.1 Methodology for the *HerClassical* Project Creation**

During the creation of the *HerClassical* project, I selected pieces to include on a pilot website, in part by analyzing pedagogical benefits of various pieces. I then created materials to be housed on the website, built out the website, and then visited archives to find pieces for the future of the project. This process began approximately three years ago, when I began researching the pedagogical potential for music by 18th-century women in greater depth.

#### ***2.1.1 Selection of Pieces***

The first step in the creation of the *HerClassical* project was deciding which composers and pieces to include in the project. Since my plan was for this to be a long-term project, I started by deciding which pieces would be released in the pilot form of the website. Since I would be using the pilot website for the study group research, it was important that the pieces represent a variety of levels. Additionally, I wanted to incorporate pieces that either had not been recorded or had not been edited in the past century. Further, I limited this to only solo and four-hand piano music written by women from Germany, Austria, and England between the years 1745-1820, approximately.

I consulted a variety of sources to find women composers of keyboard music and fell within the date and location parameters. Both Barbara Garvey Jackson's vast catalogue of this repertoire<sup>18</sup> and Wikipedia's complete listing of female composers on the page "List of composers by birth date" were helpful in gathering names, and then I researched each woman searching for keyboard music specifically. Many composers' works had been catalogued partially in several sources, so the most complete way of understanding any given composer's output was consulting many catalogues. This included Jackson's book, as well as Wikipedia, Grove Music Online, *Die Musik in Geschichte und Gegenwart* (MGG), The Sophie Drinker Institute, and *Répertoire International des Sources Musicales* (RISM).

Upon finding piano pieces, I listed them all in a personal database and began searching for any online editions, scans of manuscripts or early editions, and modern editions. Deborah Hayes's online catalogues were helpful during this process—one document from her website lists editions made for selected women composers. Since that website did not list individual works, I looked individual pieces up on WorldCat and RISM, both of which helped me locate existing modern and early editions. IMSLP was also immensely helpful, as they also include a listing of female composers and have put many manuscripts and early editions online. In a few cases, new editions from more popular female composers have been made and are available on IMSLP, though none I have found include performance suggestions for students. Because my plan was to publish editions and I wanted to be working from material that was as close to the source as possible, I needed to access the, often rare, 18th and early 19th century editions. I found that while many early editions were available online (generally on library websites, IMSLP, or RISM) there were still plenty that had not been digitized. I wrote to many institutions

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<sup>18</sup> Barbara Garvey Jackson, *Say Can You Deny Me?: A Guide to Surviving Music by Women from the 16th through the 18th Centuries* (Fayetteville: University of Arkansas Press, 1994).



to request scans, but only some were able to fulfill these requests and so I planned archival research for these locations (in Austria, Germany, and England) during the summer of 2020.

Unfortunately, because of the COVID-19 pandemic, I had to postpone the archival research<sup>19</sup>, and this changed the trajectory of my research considerably. While ideally, I had hoped to select only pieces that had never been published for the first phase of the [HerClassical](#) website, this was no longer possible due to the pandemic. During this critical phase of the project, much of the interlibrary loan system was out of circulation, making even many modern editions virtually impossible to access. Due to the lack of recordings of these pieces, it became nearly impossible to know the level of the music without seeing it, and so my strategy quickly turned to working with what early editions I was able to find and request online. Since it was also easy to catalogue and understand what recordings had been made via YouTube, Spotify, Naxos, and Apple Music, I began to look more earnestly for recordings and prioritize pieces that had not previously been recorded for the first phase of the [HerClassical](#) project.

Pedagogy has been at the heart of this study from the beginning, and it was a particularly important aspect of the selection process. In determining which pieces to include, I looked for ones that introduced critical concepts in clear ways. For example, I chose the Jane Savage sonatas because they simply and clearly exercise concepts that are important for intermediate-level pianists, such as scales, triads, and certain accompaniment figuration. I also worked to find pieces that were written by teachers for students and amateurs, as these are especially beneficial to pedagogues today.

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<sup>19</sup> Note that this archival research was eventually possible, discussed in 2.1.5.

### **2.1.2 Leveling**

As I selected pieces, I created a leveling guide to help teachers select appropriate pieces for their students. I aimed to find pieces that would represent a variety of levels, but I was unable to find any that were easier than early intermediate levels. In organizing the pieces by level for the website, I had to determine a system for designating them. I decided that in addition to leveling based upon existing methods, I would group pieces under the larger umbrellas of “early intermediate,” “intermediate,” “early advanced,” and “advanced.” Then, I selected a short list of commonly used method books based upon which I would estimate the levels of each piece. I estimated the levels by consulting other pieces in each of the method books and comparing them to the [HerClassical](#) pieces. Then I created a leveling guide that lists levels according to three popular method books: RCM, Faber’s Piano Adventures, and Alfred’s Basic Piano Series. This way, teachers would be able to easily find the correct level for their student and implement these pieces into their lessons. In the case of the RCM books, I also used the leveled technical skills guides to better approximate each piece’s level. Throughout the leveling process, I consulted Jane Magrath’s *The Pianist’s Guide to Standard Teaching and Performance Literature*, and Pamela Youngdahl Dees’ *A Guide to Piano Music by Women Composers* to create a leveling guide compatible with the existing literature. Finally, I compiled all of these materials and created a leveling guide that was easy to navigate via the [HerClassical](#) website (see Figure 1).

Figure 1: Website leveling guide

**MUSIC BY LEVEL**

Pieces listed by level, with pedagogical considerations, and links to videos and editions.

Abbreviations: FPA= Faber Piano Adventures; AB=Alfred Basic; RCM=Royal Conservatory of Music

NOTE: Click each category below to open or close it. Only one category can be opened at a time.

**Early Intermediate**

**Late Intermediate**

Jane Savage: Sonata No. 3 (FPA 4/5, AB 5/6, RCM 3/4) [Video](#) — [PDF Score](#)

- Pedagogical Notes:
  - Mvt. 1: Alberti bass, broken octave chords, trills
  - Mvt. 2: Double thirds (slow), various ornaments
  - Mvt. 3: Broken LH octaves, syncopation, rondo form

Jane Savage: Sonata No. 1 (FPA 5, AB 6, RCM 4) [Video](#) — [PDF Score](#)

- Pedagogical Notes:
  - Mvt. 1: Broken triads and inversions, diatonic and chromatic scales
  - Mvt. 2: 16th-note triplets, 32nd notes, lyrical playing
  - Mvt. 3: Alberti bass, double thirds, broken octave chords

**Early Advanced**

**Advanced**

Table 2 below depicts the range of pieces and levels included in the first phase of the website, including some pedagogical considerations I wrote. These considerations are not extensive, but they may clarify the potential practical usages of these pieces for teachers.

Table 2: Leveling and pedagogical considerations for *HerClassical* pieces

<b>Composer</b>	<b>Piece</b>	<b>Level</b>	<b>Considerations</b>
Gambarini, E.	Op. 7, No. 2: Tambourin	3	Constant broken LH octaves; compound and simple meter simultaneously; triads and inversions
Savage, J.	Sonata No. 1, Mvt. 1	4	Alberti bass; broken octave chords; diatonic and chromatic scalar passages; trills on double notes; varying articulation between hands
Savage, J.	Sonata No. 1, Mvt. 2	4	Slow double thirds; ornamentation (turns); intervallic leaps; lyrical playing
Savage, J.	Sonata No. 1, Mvt. 3	4	Alberti bass; double thirds; broken octave chords
Savage, J.	Sonata No. 3, Mvt. 1	3	Alberti bass; broken octave chords; trills
Savage, J.	Sonata No. 3, Mvt. 2	4	Alberti bass; two against three rhythms; lyrical playing
Savage, J.	Sonata No. 3, Mvt. 3	4	Broken LH octaves; syncopation; miniature rondo form; double thirds
Savage, J.	A Favorite Duett, Mvt. 1	6	Sound production; ornamentation; balance between ensemble
Savage, J.	A Favorite Duett, Mvt. 2	5	Lyrical playing; canonic passagework; double thirds
Savage, J.	A Favorite Duett, Mvt. 3	6	Lighthearted character; alberti bass; dynamic variety
Auenbrugger, M.	Sonata in E-flat, Mvt. 1	6	Quick scales and arpeggios; alberti bass; chord playing; sonata form
Auenbrugger, M.	Sonata in E-flat, Mvt. 2	5	32 <sup>nd</sup> notes; quintuplets; voicing; expressive touch; quick scales

Auenbrugger, M.	Sonata in E-flat, Mvt. 3	5	Quick scales and arpeggios; double notes; broken and blocked octaves
Park, M. H. R.	A Waltz	8	Advanced figuration; control between the hands; quick hand crossings; ornamentation
Park, M. H. R.	Sonata Op. 7, Mvt. 1	9	Advanced figuration; expressive touch; double thirds; quick broken octaves; juxtaposed character shifts
Park, M. H. R.	Sonata Op. 7, Mvt. 2	9	Chordal balance; lyrical playing; phrasing and slur patterns; walking bass line
Park, M. H. R.	Sonata Op. 7, Mvt. 3	10	Double thirds; shifting subdivisions; advanced figuration; dynamic control; balance between voices; chromaticism
Westenholz, S. M.	Sonata for Four Hands, Op. 3, Mvt. 1	10	Rhythmic precision; <i>galant</i> style; shifting subdivisions; advanced figurations; articulations
Westenholz, S. M.	Sonata for Four Hands, Op. 3, Mvt. 2	10	Lyrical playing; tonal control ensemble balance; advanced figuration
Westenholz, S. M.	Sonata for Four Hands, Op. 3, Mvt. 3	10	Lighthearted character; advanced figuration; balance between ensemble; character shifts

### 2.1.3 Creating Materials

A major aspect of the `HerClassical` project has been creating new editions of each of the selected works. The goal of these new editions was to be student and teacher friendly by being easily legible and including performance suggestions. The phases for creating each edition are described below:

1. *Literature review*: finding available editions, manuscripts, and other materials relating to the work.
2. *Note input*: Using funding from the Presser Graduate Award, I hired JATP to complete note input for each piece. They completed the note input using the oldest available edition and/or manuscript.
3. *Editing*: The editing phase was the most time intensive aspect of creating the editions. Once I had received the first draft from the note input phase, I compared it with the original to see if any mistakes had been made. Then, I added fingerings, dynamics, articulations, and so on. I also made careful notes of any changes or questionable markings to add them to the critical notes later. These drafts were then input electronically by JATP and returned to me for review. Finally, in some pieces I wrote optional improvisation parts, which were then notated by the engraver. There were typically between five to six drafts before a final version was ready. Figures 2 and 3 show two pieces in different stages of editing.
4. *Supplementary Material Creation*: The supplementary materials in each edition included biographical notes on the composer (see Appendix A) notes on the piece (see Appendix B) and notes about editorial decisions made during the editorial process, and their rationale (see Figure 4).
5. *Publication*: The publication itself has so far only been online. When all the editions from the first phase of the project were completed and the supplementary materials had been added, they were listed on the [HerClassical](http://HerClassical.org) website (organized both by composer and by level), with the links to download the editions from JATP. A final edition is included in Appendix C, for reference.

Figure 2: Jane Savage, Sonata No. 3 from Six Easy Lessons for the Harpsichord or Pianoforte, Op. 2

Moderato

SONATA III

The image displays a handwritten musical score for a sonata, titled "SONATA III" and "Moderato". The score is written in treble and bass clefs with a key signature of one sharp (F#). It consists of multiple systems of music. The score is heavily annotated with blue ink, including:

- Fingering:** Numerous numbers (1-5) are written above or below notes to indicate fingerings for both hands.
- Dynamics:** Markings such as *mp*, *f*, and *p* are present throughout the piece.
- Performance Directions:** Phrases like "poco a poco cresc." and "New part me" are written in blue ink.
- Articulation:** Slurs and accents are used to group notes and indicate phrasing.
- Other Annotations:** Some notes are circled in blue, and there are various other markings like "cresc." and "cresc. to beat".

The score concludes with a final cadence and the number "5 2 1 2" written at the bottom.



Figure 3: Maria Hester Park, "A Waltz"

The image displays a handwritten musical score for "A Waltz" by Maria Hester Park. The score is written in blue ink on a printed manuscript, with several red annotations. The piece is in 3/4 time, with a tempo marking of  $\text{♩} = 60$ . The key signature has two flats (B-flat and E-flat). The score is divided into several systems, each with a treble and bass clef staff. The first system shows a melodic line with a red circled note and a red annotation  $\frac{1}{2} \frac{1}{2} - 9$ . The second system includes a piano (*p*) dynamic marking and a red annotation "5 Red." below the bass staff. The third system features a forte (*f*) dynamic marking and red annotations "Simple" and "more" above the treble staff, and "accumulate" to the right. The fourth system has a mezzo-forte (*m.f.*) dynamic marking and a red annotation "exc" above the treble staff. The fifth system includes a piano (*p*) dynamic marking and a red annotation "5 Red." below the bass staff. The score concludes with a final melodic line in the treble clef. The overall style is that of a handwritten musical manuscript with extensive performance or fingering annotations.



Figure 4: Editorial Decisions and Rationales

### Appendix: Editorial Decisions and Rationales

#### Abbreviations:

P: Primo  
S: Secondo

#### Movement 1: Maestoso

m. 1; P	Edit: Included trill in the RH on beat three. Rationale: The trill appears in every other iteration of this motif throughout the piece.
m. 3; S	Edit: Changed rhythm in LH from sixteenth notes to eighth notes Rationale: The sudden textural shift appears to be a mistake. Continuous eighth notes are more probable.
m. 12; S	Edit: Changed rhythm on beats two and three by replacing tied eighth note with an eighth rest Rationale: Matching P's notation in mm. 16. Also, P interferes with S's part if the C is held on beat three.
m. 20; S	Edit: Added sixteenth notes Rationale: This created a more continuous texture. It seems to be an error in the first edition, similar to the possible error in mm. 3.
m. 26; S	Edit: Changed the first note of the measure from G to B in LH. Rationale: With the edit, this matches every other iteration of this motif so the first edition appears to have an error here.
m. 31; P	Edit: Changed C <sup>♯</sup> to C <sup>♮</sup> in beat three of the RH. Rationale: Implied by harmony (D dominant 7 chord, resolves to G Minor in next measure)
m. 33; S	Edit: Changed E <sup>♭</sup> to E <sup>♮</sup> on beat three. Rationale: Implied by harmony and lower E-flat.
m. 39; S	Edit: Changed E <sup>♭</sup> to E <sup>♮</sup> in beat three. Rationale: Implied by harmony and lower E-flat.
m. 41; P	Edit: Changed F <sup>♯</sup> to F <sup>♮</sup> on beat three. Rationale: Implied by harmony and lower F-sharp earlier in the measure.
m. 51; P	Edit: Added B <sup>♭</sup> in beat 2 of RH. Rationale: Implied by harmony
m. 53; P	Edit: Changed the last note from F <sup>♯</sup> to F <sup>♮</sup> Rationale: Implied by harmony
m. 55; P	Edit: Changed the last note B <sup>♭</sup> to B <sup>♮</sup> Rationale: Implied by harmony

#### Movement 2: Larghetto

Tempo Marking	Edit: Changed Largetto to Larghetto Rationale: Incorrect spelling
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To assist students as they learned these pieces, I created audio and video recordings of the pieces, some of which had never been recorded. I recorded the audio for the videos using two studio pairs of microphones and the video with an iPhone. The programs I used to edit the audio

and video were Adobe Premiere and Logic Pro X. I worked with an audio engineer to learn the basics of using this equipment, watched and read tutorials, and practiced on my own. Being able to self-record and produce became an important aspect of the project during 2020 and 2021 when there were limitations on occupation of recording spaces, but it also serves an important purpose of continuation for the project. I will be able to keep adding audio and video elements to the website even when funding is more limited.

Artwork was an important part of the presentation of the project, and I consulted many portfolios before selecting artists to hire for the logo design, cover art, and website imagery. Maggie Haslam painted cover and website art (see Figure 5), and her inspiration for these pieces came from visual aesthetics related to the project. Using the visual forms in the shape of the piano, the silhouettes of the female pianists, and the sophisticated marks found within the sheet music, Maggie created paintings torn from time and linked these two artistic mediums. Additionally, I hired the logo design from an artist on Fiverr who also created a video logo for the project. These were inspired by imagery of classical-era women at the piano (see Figure 6).

*Figure 5: Artwork by Maggie Haslam*



Figure 6: Logo design by Fiverr artist



#### **2.1.4 Pilot Website**

I released the pilot ||:HerClassical:|| website in November of 2021, and at the time it included 8 new editions (20 movements in total), 15 videos, and a leveling guide compatible with common method books. I edited each of the editions and worked with JATP for all engraving and publishing needs. The editions were targeted towards students and amateurs because this was an audience to which virtually none of this music had been targeted in the past. To that end, the editions include helpful historical and performance background information, fingering suggestions, optional dynamics, ornamentation guides, and so on to assist students who may be less familiar with music from this era. Beyond providing much wider access to this music, ||:HerClassical:|| also scaffolds these works with historical sketches, videos, recordings, and ideas for adding embellishments and variations that can bring these works to life.

The initial release was successful overall, though I did not market the work much at all. It garnered attention mainly from other activists who promote the works of women composers. I

am hopeful that in the future I will be able to dedicate more time towards marketing the project so that it can reach a larger audience.

### ***2.1.5 Archival Research***

Thanks to funding from the Rackham International Research Award and the Center for European Studies, I was able to travel overseas to access many materials that were otherwise inaccessible. This mainly included rare editions and manuscripts, as well as personal papers and letters of some composers. This travel was initially planned much earlier in my dissertation timeline, but it was interrupted by the pandemic. Still, it served an important purpose for the continuation of the project after the first phase had already been released publicly. During the research trip, I was able to access dozens of new works, and even found one piece that had never been catalogued by historians: a set of waltzes by Elizabeth Dickson (Dolores). For me, the most important and exciting part of this archival research was finally accessing beginner-level works that can now be incorporated in the project. While many of the pieces I found were still intermediate or advanced, I found a few collections that are targeted towards late beginners. These will be released in the next phase of the project.

## **2.2 Study Group Methodology**

In order to make the [HerClassical](#) website as helpful as possible, I created a study group to understand the user experience both for teachers and students who choose to use the materials. This study was primarily focused on understanding the effectiveness of editions themselves, but students were also pointed to the other elements of the website. The goal of this research was mainly to direct the next steps of the [HerClassical](#) project, and to accelerate the creation of future materials based upon user insights. By determining which resources were most

useful to students and teachers, my hope was to create recommendations that would serve as a model for other projects that also aim to expand the classical music canon. User experience research is not often implemented in this type of project in classical music, but in other industries, user input guides future developments. This type of research can have very real impact and implications if applied to more projects and models in the field of music. The research consisted of six phases: (1) planning, (2) recruitment, (3) pre-trial surveys, (4) trial phase, (5) post-trial surveys and interviews, and (6) interpretation of results. Once the planning phase was finished, the rest of the study (from the recruitment phase to the end of the analysis) took approximately two months to complete.

### ***2.2.1 Planning***

The planning phase involved writing survey and interview questions, consent forms, and recruitment materials. Teacher participants had different questions and forms from student participants to gain insights from both perspectives. During this phase, it was also essential to analyze potential benefits and risks to study subjects and determine a recruitment strategy and selection criteria. The potential benefits of the study included its ability to provide insight into resource development that would be valuable to piano pedagogues and students. Creating resources in piano teaching that are effective and helpful is an essential step towards creating a more diverse, and accessible canon. The main risks were potential data breaches, particularly when working with a sensitive population group by including children in the interviews. The risks were found to be low since none of the data to be collected was sensitive, and the benefits to the larger world of piano pedagogy outweighed the potential risks. At the end of the planning phase, the IRB reviewed this study and found that it qualified for exemption 1: Research, conducted in established or commonly accepted educational settings, that specifically involves

normal educational practices that are not likely to adversely impact students' opportunity to learn required educational content or the assessment of educators who provide instruction.

### ***2.2.2 Recruitment and Selection***

I recruited study subjects through my own network by asking a few teaching groups and colleagues to forward my recruitment email to their networks. I sent the email directly to some of my own past private piano instructors, the head of the Ann Arbor Area Piano Teachers Guild, the University of Michigan's Music Teachers National Association chapter, and other colleagues. All recruitment emails were blind carbon-copied to maintain the privacy of subjects. I also sent an email through the email list I had been generating from the [HerClassical](#) website, but the response rate for this was low. The specific population I was targeting was independent piano teachers, since they are generally more flexible as opposed to teachers tied to institutions that tend to control curriculum choices at some level. I recruited five teachers, and then scheduled phone calls with each of them to select the students that would be best suited for the study. The teachers then contacted the students we selected to ask if they would like to be involved. A few of the teachers had multiple students who agreed to participate. The total number of participants I recruited for the study was 17, 5 teachers and 12 students. Though I had initially hoped to recruit a larger number of students and teachers, many of them were busy with testing and end-of-year recitals and so were unable to participate in the study.

### ***2.2.3 Data Collection***

I collected data both prior to and after the trial phase, during which the students and teachers would be using the resources. All the data was collected via surveys on Google Forms and recorded Zoom calls (with cameras off in case of data breaches). The questions in the pre-

trial teacher surveys were mainly about their own experiences teaching or performing pieces by classical-era women, if/why they believe those pieces are rarely taught, and what resources they wished existed for teaching diverse repertoire. In the pre-trial student surveys, the questions were about composers the students enjoyed playing, any experiences they had had playing music from the classical era or by women, anything that made that music challenging for them, and conceptions about why compositions by men are more commonly played than those by women.

In the post-trial surveys and interviews for teachers, I asked them which resources were most helpful, whether the leveling was appropriate, and if there were any problems that made the resources difficult to use. For students, the questions were about their experience learning about these composers and their music, whether they would be interested in learning more, and what parts of the process were easy/difficult. In addition, I asked teachers to send me the scores that they worked on during the lessons if they had marked any changes so that their suggestions could be considered both in assessing the effectiveness of the current editions, and for future revisions.

#### ***2.2.4 Trial Phase***

During the trial phase, I asked teachers to work with their students on the [HerClassical](#) pieces we selected during four lessons for at least five minutes per lesson. I also asked the teachers to make any needed adjustments to the editions that they felt would help their students. I asked them to share other resources with their students including historical and performance videos, editorial notes (including biographical sketches) and a guide to improvising and writing variations. The guide to improvisation (see Figures 7 and 8) was the only item that had not yet been added to the [HerClassical](#) website, and it was offered in two versions—one that targeted younger students, and one for older ones. During the trial phase, I did not have any direct



communication with the study participants other than to make sure that they were on track to complete the study on time and to answer any questions that arose.

*Figure 7: Improvisation guide for younger students*

## Improvisation in the Classical Era



### **Did you know that improvising used to be a much more common skill for musicians?**

During the classical era, pianists were especially good at coming up with their own variations on the music they were playing on the spot! Composers expected that musicians would make the music unique in their performances.

Would you like to try adding your own unique ideas to the music? Here are some ideas that can help you get started:

1. The best time to improvise or vary the music is often on section repeats. When you go back to the beginning of a section after a repeat sign, try doing something you didn't do before!
2. There are so many ways you can change the music. Some options are listed here—if you aren't sure how to do some of them, just ask your teacher:
  - a. Adding ornaments like trills, mordents, appoggiaturas, or turns.

- b. Change the left-hand accompaniment pattern. You could try using an alberti bass, broken or blocked chords, or a walking bass line.
  - c. Flip the melody upside down.
  - d. Add thirds, sixths, or other intervals to harmonize the melody.
  - e. ... the options are endless!
3. If it feels intimidating to you, just try changing one or two things at a time. Then, the next time you play it, see if you can add one more variation.
4. Write down all your great ideas in the music so you don't forget them!

## Improvisation in the Classical Era

### **Did you know that improvising used to be a much more common skill for musicians?**

Throughout the baroque, classical, and even into the romantic era, improvisation was a far more important aspect of classical music training. Performers were expected not only to be skilled virtuosos who could play difficult written music, they were also expected to be masterful improvisers. The piano music from the classical era can be greatly enhanced by adding variations to the written music. Though improvisation may not be as common of a skill for classically-trained musicians today, there are some easy ways to begin this creative process:

1. Composers often wrote repeats with the intention that the performer would vary the repeated music, so this a great place to start.
2. Here are some potential ideas for variation:
  - a. Adding ornaments like trills, mordents, appoggiaturas, or turns.
  - b. Change the left-hand accompaniment pattern. You could try using an alberti bass, broken or blocked chords, or a walking bass line.
  - c. Invert the melody.
  - d. Add thirds, sixths, or other intervals to harmonize the melody.
  - e. Augment or diminish the rhythmic values and add neighbor tones, passing tones, and chromatic inflections.
  - f. Look for ideas from other compositions—many composers wrote variation sets that can be helpful models.
3. If it feels intimidating to you, just try changing one or two things at a time. Then, the next time you play it, see if you can add one more variation.
4. Use composition paper or make notes in your music to keep track of ideas you have. Though it's not true improvisation if you're planning things out before, it's still a great way to begin developing that skill.

### ***2.2.5 Methods of Analysis***

During the final stage of the study, I interpreted the results by compiling and analyzing the data from the pre- and post- trial surveys and interviews. The main method that I used to analyze any qualitative survey data, including interview questions, was qualitative coding. Some qualitative data was also collected to be presented without coding, exactly as it was written by the subject. This was important particularly since I was working with a relatively small study group and wanted to deliver the details offered in individual responses as much as possible. The findings are presented and discussed in the next chapter.

## **Chapter 3 Results and Discussion**

### **3.1 Findings of the Study**

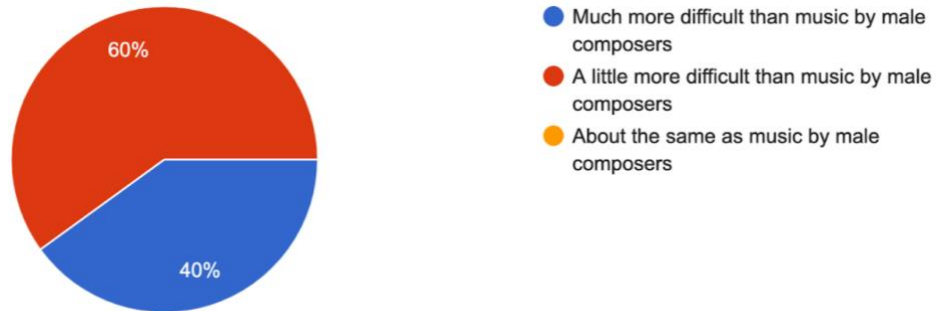
#### ***3.1.1 Demographics***

Both teachers and students were given the option to identify their gender if they wanted to, in whatever terms they chose. Of the five teachers, two identified as female, one identified as male, and two chose not to answer. Three teachers were based in Ann Arbor, MI, and two in Toronto, ON. When asked what format they planned to use to teach the lessons, four out of five said they would teach a combination of virtual and in-person lessons, and one said they would teach in person only. Of the twelve students, six identified as female, four identified as male, and two chose not to answer. I also asked the students how old they were, and there were eight students ages 11-16, three students ages 29-39, and one student aged 63.

#### ***3.1.2 Prior Conceptions***

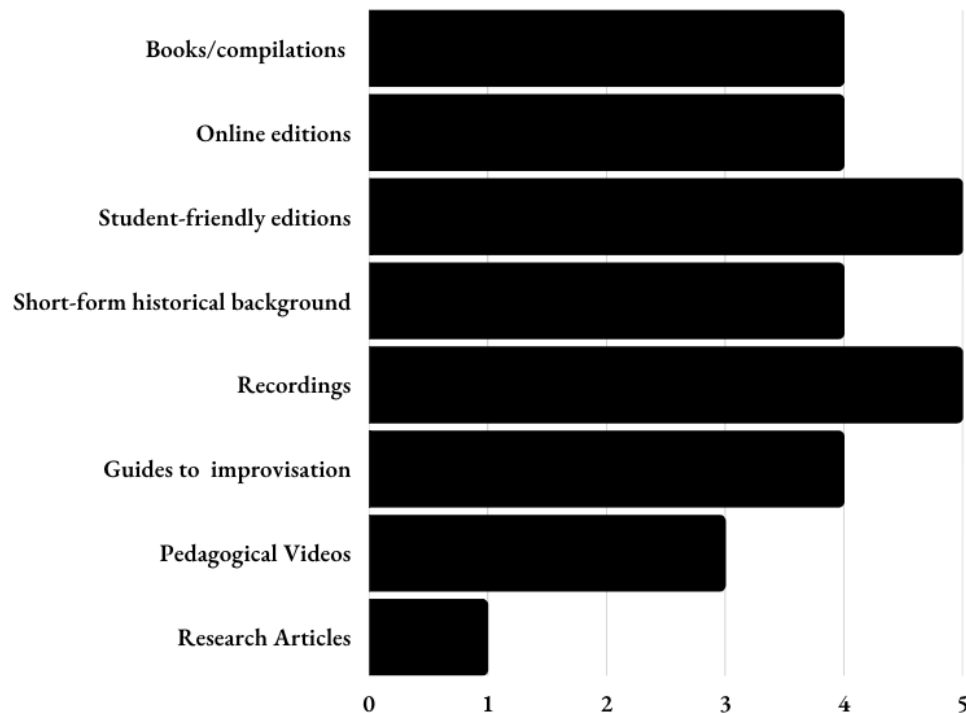
When asked whether they had had previous experiences teaching or performing works by women of the classical era, four teachers replied that they had not while one replied that they had. Another question asked how difficult teachers felt it was to incorporate music written by women before the mid 1900s in their curriculum, all the teachers agreed that it was at least a little more difficult than incorporating music written by men, as shown in Figure 9.

Figure 9: Pre-trial teacher survey—How difficult do you feel that it is to incorporate the music written by women who lived prior to the mid 1900s into your curriculum?



Another survey question asked teachers to select all resources they felt would be most helpful in diversifying their teaching curricula to include classical-era women. The answers are shown in Figure 10 below:

Figure 10: Pre-trial teacher survey—What resources would be most helpful for you in diversifying your curriculum to include more women composers from the classical era? Select all that apply:



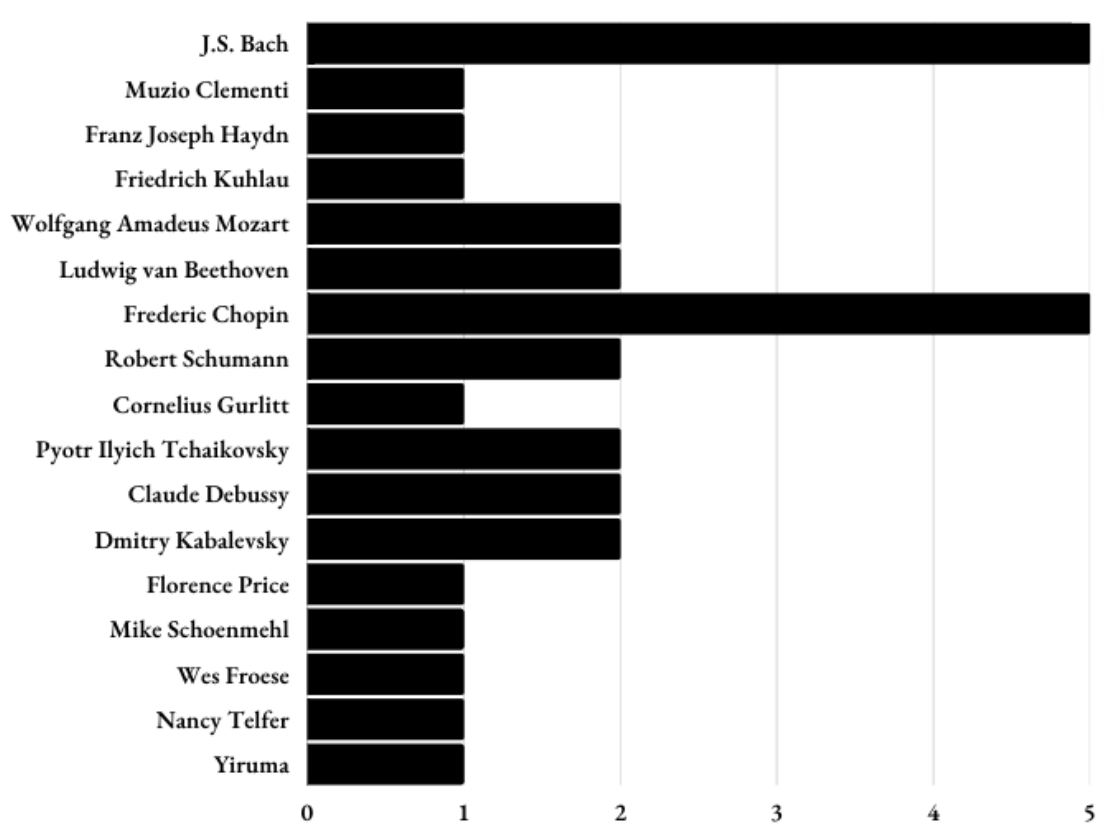
When asked whether they felt that there were adequate student-friendly editions to teach the music written by women of the classical era, 100% of the teachers answered “no.” In a

follow-up question, they were also asked whether they believe that this differs from other eras and 100% answered “yes.” One teacher added: “I think there are more pieces by women composers in the 20 and 21C. But usually they are in anthologies (Romantic anthologies) like Alfred/Palmer editions, RCM, etc.” When asked what they believed to be the “main reasons that pieces written by women from the classical era aren’t commonly taught in piano curricula,” teachers included the following ideas in their answers (with parenthesis to indicate how many respondents included the idea):

- (4) Recognition of works by men was greater than that of women, so statistically fewer works by women would be remembered
- (2) The “classics” have already been determined, so people stopped digging
- Laziness
- Classical-era music is difficult, and students can learn very few pieces in this style each year.
- Lack of modern editions

One of the questions in the pre-trial student survey asked students to identify pieces and composers that they enjoy playing. Student responses included composers from the baroque to contemporary eras, with a diverse array of answers. The responses, listed roughly by era, are in Figure 11.

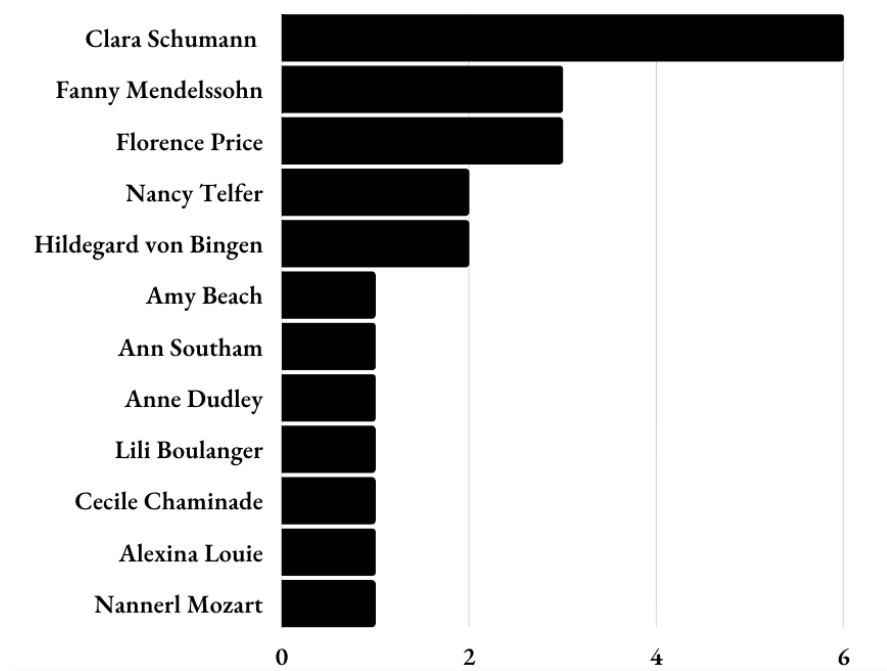
Figure 11: Pre-trial student survey–What are the names of some composers you remember enjoying playing?



When asked to list any female composers they could name, students again listed composers from a range of eras, though most were romantic and contemporary. One point in the data that is worth noting is that students ages 29-63 only listed Clara Schumann, while younger pianists had a more diverse array of women. The answers are indicated in Figure 12:



Figure 12: Pre-trial student survey—Can you name any women composers? List anyone you think of!

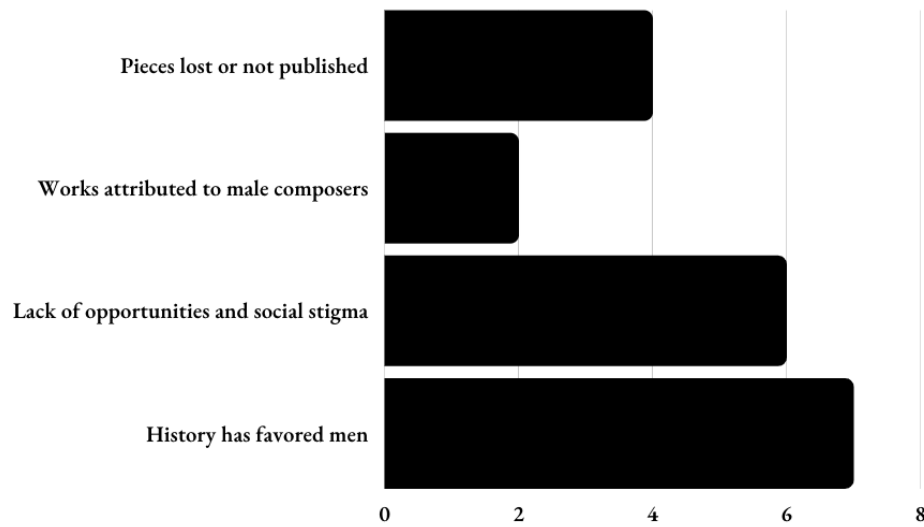


When asked why they thought that “pieces written by men are played more than pieces by women composers from the classical era,” nine out of the twelve student responses indicated uncertainty as to the exact reasons. One specific response is included below to illustrate:

This is an interesting question, and it did cross my mind a few times but [I’ve] never really researched it, but maybe I can share some thoughts that I can think of about this topic. (1) The number of male composers was more than the female composers which made the male composers’ music more dominant. (2) The culture in that era: maybe it was not very welcomed for a female to pursue this career. (3) I would think that women in that era were more to enjoy and be amused by the music (high social rank) than composing or performing to others.

Overall, there were some common themes in student answers as to why they thought that the music written by women was played less often than music written by men. These ideas are presented in Figure 13.

Figure 13: Pre-trial student survey—Why do you think pieces written by men are played more than pieces by women composers from the classical era?



### 3.1.3 Benefits of Studying the Pieces and Composers

In the pre-trial survey, teachers were asked what they hoped their students would gain through their participation in the study, and in the post-trial surveys, teachers were asked what they believed their students gained from participation. In one pre-trial survey, a teacher wrote that they hoped their student would:

Learn more historical background about the composers, understand cultural norms of the time, question why women composers are still not a part of the teaching/performing canon, become curious about what they can do to highlight works by women composers (and other under-represented minorities).

Table 3 presents the main ideas indicated in the responses from before and after the trial period.

Any ideas that were stated by multiple teachers are indicated in parenthesis.

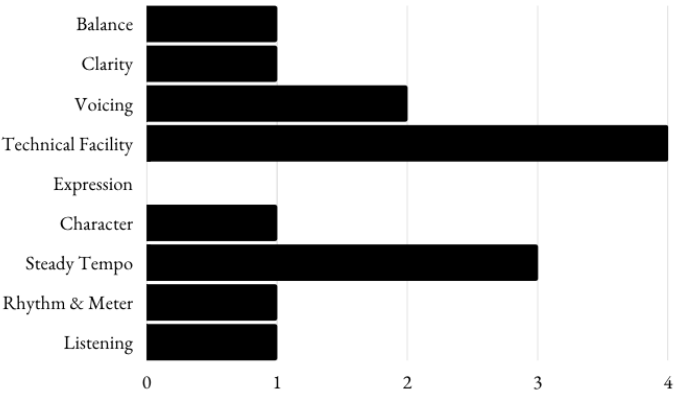
Table 3: Pre- and post-trial teacher survey—Student gains

Hoped student gains	Perceived actual student gains
(3) probe the classical music canon	(3) Exposure to the music of non-traditional composers

(2) Explore new composers' music	(2) Understanding the value of the music women wrote, but lack of credit received
Learn about the history of women and society	(2) Knowledge of history/background of the composers through written introductions
Understand that women were under-recognized due to their gender	Practice on classical-era stylistic traits in general
Understand they have the option to play music women wrote in this era	Feeling their participation to a scholarly study was important

Teachers were also asked to identify (from a list, with the option to write in answers) which concepts students improved upon while working on their pieces. The most common response was technical facility, then steady tempo, then voicing. Teachers also indicated balance, clarity, character, rhythm & meter, and listening as improved concepts. Figure 14 illustrates the findings.

Figure 14: Post-trial teacher survey—What concepts do you feel the student improved upon by working on this piece?



At the end of the study, students were asked to describe the piece of music they played and if any specific imagery came to mind. 70% of students had clear images come to mind, and 40% of them mentioned specific pieces and composers of which the music reminded them. One

young student said, “I’m reminded of a small animal scurrying and then maybe in the middle it notices a predator and tries to escape. Then eventually it’s running around again until the end.”

### ***3.1.4 Enjoyment, Difficulties, and Perceptions of Quality***

For the most part, the perceptions about the quality of the music that students and teachers expressed in the interviews and surveys were positive. In fact, when asked whether they enjoyed playing the piece they studied, all the student participants said they did, and many of them gave detailed descriptions of what they enjoyed in their interviews. Student C, who was studying Elisabetta de Gambarini’s *Tambourin*, said the following:

I thoroughly enjoyed playing this piece! It is joyful, bouncy music with a few very beautiful parts. While I was learning the piece, I purposely slowed the tempo on measures 16-19. This lovely section [could] have been a completely separate piece. My patient and wonderful teacher indulged me briefly, then gently convinced me to play a consistent tempo. Of course, he was right, but certain bars, measures move me. Sometimes I can imagine what the composer may be feeling when writing the piece. Or maybe I'm projecting how the music speaks to me about a memory or in that moment. Music narrates your life, your experiences. A song often connects you to a time, a circumstance like no other memory jogger.

There were two times when the quality of the pieces was brought up in a more negative light, or problems with the compositions were discussed. Teacher A had mentioned some specific moments in Jane Savage’s *A Favorite Duett* that she had thought felt a bit strange or uncertain, and Student A had confirmed that there were some parts of the piece that sounded strange. When asked about what the main gains were for her student, Teacher A responded that:

It’s good to have new classical pieces... I don’t know if I would program them for a professional recital, but it’s good to know they exist. For [students], they could care less whether it’s a good piece or not. They don’t really know if it’s a good piece, but I think they felt like they were doing something important.

Teacher B said about another piece by the same composer “[Student B] thought that there were a few moments that didn't sound like the end of a phrase. She mentally expected maybe one

or two extra bars for the piece to completely resolve at the cadence. It feels like maybe [the piece] goes into the next phrase too soon, like [Jane Savage] shifted to the next element by just jumping to it.” When I asked Student B if there was anything she didn’t like about the piece, she said “I don’t have anything I didn’t like. I think it’s a little different from other pieces, because there are some interesting transitions that are a little different, but I think it was a very fun piece.” Then, when asked what the piece reminded her of, Student B said “it’s a very bright piece overall—it’s very happy and has a nice melodic line. I enjoyed the vibe of this piece.”

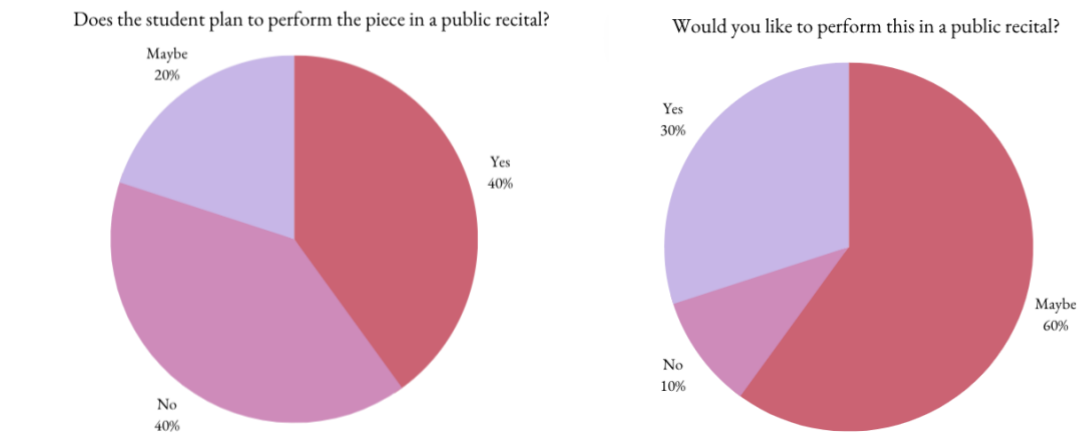
At the end of the study, the students were asked what they learned about the composers they studied, and if there was anything about the piece or composer that they wished they could have learned more about. Table 4 includes some of the most common answers:

*Table 4: Pre- and post-trial student surveys—What did they learn, and what did they want to learn more about?*

<b>Learned:</b>	<b>Wanted to learn:</b>
The difficulty of women publishing their pieces throughout history	Deeper biographical information
How many women are under rated, and how their pieces should be more mainstream	More depth on the social history
The many beautiful pieces women composed	What inspired these pieces
Specific composers’ lives, as described in the editions	Other pieces by the composer

Figure 15 offers a comparison that may provide further insight into perceptions of this music’s value from the perspective of students and teachers. When asked whether the student planned to perform their piece in a public recital, 40% of teachers said no, as opposed to the only 10% of students that said no when asked if they would like to perform their piece in a public recital.

Figure 15: Post-trial student and teacher surveys—Did the students plan or want to perform the piece in a public recital?



### 3.2 Discussion

One of the main goals of the pre-trial study was to understand both students' and teachers' prior exposures to composers both in and outside of the standard repertoire, and how they had felt about those experiences. When asked to list composers and/or pieces that they enjoyed playing, students included many different answers, but most of them were standard composers and pieces. Not surprisingly, white male composers held more space on the list, but two women were included in answers: Nancy Telfer and Florence Price, as well as two BIPOC ones: Florence Price and Yiruma. Wes Froese, a contemporary composer who incorporates a range of styles in his music, was a far lesser-known outlier on the list. When asked to name any female composers they could think of, it was interesting to see that all the students from ages 29-63 were only able to name Clara Schumann prior to the study, whereas younger students were able to list many more women. This indicates a change in general trends in including the women's compositions in pedagogy. Even mentions of earlier women were included with

Nannerl Mozart and Hildegard von Bingen, and this speaks to having more general awareness of women's participation in music throughout the eras.

The uncertainty expressed by most students (and several of the teachers) when asked what the reasons were that pieces by men are played more often than ones by women indicates that there remains a lack of education on the history of women in music. Most of the reasons that women have been excluded are clear and backed up by many accounts throughout history. Interestingly though, even without knowing with a certainty the exact reasons, many students were able to correctly posit several reasons that historical women composers were and are often excluded.

Regarding the benefits of studying the pieces, all teachers indicated general musical areas that they felt their students improved through the study of these pieces. The most common concepts teachers said they felt had improved are the same as ones that are traditionally focal points of classical-era literature: technical facility and keeping a steady tempo. Somewhat surprisingly, none of the five teachers indicated that their students improved in expression. This may have come from the common misconception that expression should be taught at the end of the time working on a piece, rather than embedded from the start. Still, student creativity was apparently still at play even in this short time span. In one of the post-trial questions, students were asked about imagery that came to mind when studying their piece, which might be thought to be one form of expression. 70% of them had clear images come to mind. If imagery is a form of expression, then perhaps more students did improve in (or at least exercise) that area than teachers had perceived. Utilizing imagery when teaching lesser-known historical pieces could be one way to make them feel less distant and abstract to students.

When searching for pieces that have traditionally been excluded, one question that often arises is whether the reason they have not been canonized is due to the quality of the music not being sufficient. I was curious about how this notion might come up in the data, and it was interesting to see that overall, it tended to be a more significant point of contention or trouble for teachers than it did for students. Teachers have spent significantly more time being exposed to the traditional western canon than students, and thus, surrounded by many of the socially constructed ideals about what defines good art. Students have fresher palettes and tend to be more open-minded. As teachers, it is important to remember the many potential reasons for exclusion of repertoire beyond the quality of the music. Besides, defining quality is difficult as our perceptions may be informed by our own implicit biases. In teaching music that has been excluded based on identity, it is best to start with openness to hearing a new language and voice, rather than trying to fit it into one narrative.

One question that came up in the results of teacher and student surveys and interviews both before and after the study is this: how students define what music is good and worthy of performance. The comparison of the 40% of teachers who responded “no” when asked whether their student would play the piece in a public recital vs. the only 10% of students who responded “no” is a helpful piece of data in understanding how teachers’ own pre-conceived notions of the quality of a piece may interfere with students’ perceptions of it. Teacher A said in her interview that “students really do not necessarily know if the piece is good or not, at younger ages especially.” By this comment, I believe she meant that students often do not have enough understanding of motivic and thematic development, advanced harmony, complex melodic content, etc., to be able to determine the quality of a piece in relation to western classical music. However, there is more to her point than that: throughout their piano studies, students formulate



their views on what good pieces are based upon their exposures to specific pieces and composers, and how they are presented. This also forms implicit biases about identity and music. The teacher plays a significant role in defining student perceptions about whether a composer is or is not worthy of study. Encouraging students to memorize and perform pieces by composers of diverse backgrounds gives these pieces and composers a sense of validity to our students and can open gates to greater inclusion and appreciation of these works.

## Chapter 4 Conclusion

### 4.1 Significance

One of the main goals of this project has been to diversify the repertoire of pedagogical keyboard music. Over the past several years, many projects have started with related missions, such as *A Seat at the Piano* which catalogues works by underrepresented composers. Leah Claiborne's *Music by Black Composers* was also an important work in expanding the canon in piano pedagogy. Melanie Spanswick recently edited a set of three sequenced books of works by women available for purchase through Schott publishing.<sup>20</sup> Many other publishing companies have initiated new publications of works by composers of diverse identities. The *HerClassical* project is novel in that it offers new, student-friendly editions of public domain works free of charge. It is also the first targeted approach to promote women from the baroque and classical eras in modern piano pedagogy. Additionally, offering a multi-faceted resource with historical videos, biographical resources, and audio/video recordings increases the value of the resource for students and teachers. Further, by offering an analysis of the project via user experience research, other new and existing projects might look to this data in directing their efforts.

Throughout history, publishers have made numerous editions of works by famous historic classical-era male composers (e.g., Mozart, Clementi, Kuhlau, etc.), and since many of these editions are already in the public domain, they are easy to access. Additionally, performers have

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<sup>20</sup> Melanie Spanswick (editor), *Women Composers: A Graded Anthology for Piano*, 3 vols. (Mainz: Schott Publishing, 2022).

released thousands of recordings of their music, most of which are available on YouTube. By creating public access to the works of 18th-century women, HerClassical has made them far easier for teachers and students to find and play. Already, they are being recorded and performed because of the promotion of the works through the HerClassical project. To offer keyboardists the same level of access to the music of classical-era women, their works need to continue to be made publicly available for free. The following works are now available or in progress on herclassical.com:

- Marianne Auenbrugger: Sonata in E-flat Major\*
- Josepha Barbara Auernhammer: *Der Vogelfänger bin ich ja* (in progress)
- *Le Départ des Hirondelles, Suite de Valses pour Piano* (The Departure of the Swallows, Suite of Waltzes for Piano) by Dolores [Elizabeth Dickson] (in progress)
- Elisabetta de Gambarini: Op. 2, No. 7: Tambourin
- Marianne Martinez: Sonata in E Major (in progress)
- Maria Hester Park: A Waltz
- Maria Hester Park: Sonata Op. 7 in C Major
- Maria Hester Park: Sonata Op. 4, No. 2 in E-flat Major (in progress)
- Jane Savage: A Favorite Duett
- Jane Savage: Six Sonatas (some completed, others in progress)
- Jane Savage: Six Rondos (in progress)
- Ann Valentine: Three Favorite Waltzes (in progress)
- Sophia Maria Westenholz: Sonata for Four Hands, Op. 3\*

\*A couple of the works involved intensive editing processes and so have a small download fee.

\*\* Several other works are not listed since they are not currently being edited, but they are planned for future release

## 4.2 Recommendations for Future Scholarship

The lives and works of 18th-century women composers are still in need of much study and scholarship. One important aspect of this will be publishing papers on specific pieces and collections, analyzing them theoretically and pedagogically. Further, articles and papers that place these women within the larger contexts of their era and region can help contextualize their contributions. Another interesting topic would be exploring female composers' relationships with one another. Given the prominence of their music and names, many of these women must have at least known of each other, and several were even within the same social circles. While some anecdotal information provides insights into their relationships, an entire study could really be devoted to this topic.

Essentially, women from these eras should not only find a place within piano pedagogy, but should also be included in other instrumental teaching, music theory and history textbooks, major orchestras' programming, classical music CDs and radio stations, and so on. Several excellent initiatives in these areas already exist, such as a website called Expanding the Music Theory Canon, which is working to incorporate more examples by women and composers of diverse identities. The promotion and incorporation of such resources will take time and efforts to spread awareness.

Future plans for the [HerClassical](#) project include creating instructional videos and practice suggestions for the pieces, adding new editions, and expanding the site to incorporate women from other eras. The tutorial videos would be immensely helpful for students who are unable to afford private lessons, as it would guide them through some of the learning process. There are many new editions already in the works to be added to the website, and this will particularly be valuable in expanding the levels of the music offered. Eventually, we hope to also

offer [HerClassical](#) books in hard copy formats at low costs to buyers. Finally, by expanding the website to include any music that is in the public domain, it will be far easier to incorporate composers of non-white identities. Unsurprisingly, there are very few examples of non-white composers prior to the mid 19th century, but by expanding the time frame it becomes far easier to include a range of identities. Much of that later music already exists in far more usable formats, but it would still be very valuable to have easily accessible, modern, pedagogical editions.

In addition to these project developments, there are significant changes to incorporate to the project as it stands, both based upon the recommendations from the study group, and other recommendations from users. For example, the editions are still in need of being revised to use an editing approach that is more succinct and conforms to standard protocols, which will make them more user friendly. There are also several mistakes that need to be remedied both in the editorial notes and the printed performance suggestions. In order to make sure editions are released with as few mistakes as possible, the [HerClassical](#) project needs an editorial team so that editions are peer reviewed several times before their release. Recent project developments have included team expansion, so this approach should be incorporated soon.

It would be very beneficial to see further studies on student and teacher perceptions of music outside of the standard canon through similar study groups. Since this study was on a rather small, local scale, it would be interesting to see how the data changes with a larger and more diverse study group. Some study subjects also expressed interest in doing a more comparative study in the future, either by studying more works by the same composer, or by comparing pieces within the same era. This could help students form connections and understand the broader context of the music from the classical era.

One problem that this project will face is securing funding, and this might very well be the reason that similar initiatives have been rare. Since the project generates almost no funding from the editions and resources, it will likely rely upon other sources of funding such as grants and donations. Including more people in the project could also help with continuation and managing workflow, but until the project generates more funding it may prove difficult to recruit volunteers without a high turnover rate. Another possibility is to explore merging with similar initiatives because this would not only expand the team, but also the reach of all projects involved. This was a key factor in the broad strides that were made by groups of women in the 20th century to promote music written by female composers: not only were there many women exploring these issues, but also, they worked together to create solutions that were highly impactful.

### **4.3 Closing Notes**

Though women have been at the forefront of piano pedagogy throughout the history of the instrument itself, their music has been neglected. The barriers towards creating a place for their music in teaching, performance, and scholarship are immensely difficult to overcome, and only through organized efforts can these pieces be acknowledged and incorporated. Though the works of classical-era women may have been forgotten throughout time, it is not yet too late for a revival of their music. The compositions women wrote in these times are significant pieces that deserve to be studied and incorporated in the fields for which they were intended, whether that be instrumental performance or pedagogy.

[HerClassical](#) is one of several effective resources that are promoting the visibility of music written by women in the classical era and make it more accessible to teachers and students. It does this with the goal of creating a specific online space where teachers and students

can easily find and utilize the music. Ultimately, the goal of classical music studies should be to integrate and incorporate the works of women, as well as composers of many diverse identities, but until that day, it is essential that they have dedicated spaces in which they are promoted and celebrated. [HerClassical](#) is one of those spaces. Much work is yet to be done, but as these resources continue to grow, multiply, and converge, we can hope to find more inclusive approaches to classical music studies.

## **Appendices**



## Appendix A: Biographical Sketches

### Elisabetta de Gambarini

Elisabetta de Gambarini (1730-65) paved the path for many English women composers by becoming the first woman in Britain to publish a collection of keyboard works in 1748, when she published her Op. 1 and Op. 2 sets for harpsichord. Gambarini's parents were nobility in Italy and immigrated to London sometime in the 1720s.<sup>21</sup> Considering the time in which she lived, she was fortunate to have access to a superior music education, which was generally only available to women either linked to nobility (such as Gambarini was) or raised in musical families. Though little is known about her exact education, her compositions and records of performances indicate that she was trained on a variety of different instruments. As a bridge composer between the late baroque and classical periods, her compositions show stylistic elements of each era.

### Jane Savage

Jane Savage (1752/3-1824) was an English keyboardist and composer who was likely born in Kent, but she lived most of her life in London. Her father, William Savage, was a well-known music instructor, vocalist, and composer of anthems. Due to her father's connections to other musicians in England, Jane Savage would have had ample access to a music education as well as many opportunities to perform.<sup>22</sup> She composed numerous pieces for piano or harpsichord, as well as vocal works. Her music was sold by Longman & Broderip, a leading publication company that had a close relationship with Artaria in Vienna, and sold music by J.C. Bach, Mozart, Haydn, and other leading composers. Savage's keyboard compositions were popular during her lifetime as drawing room pieces, meaning that they were often played by women in their homes. She was likely the first woman to compose an anthem "Whilst Shepherds Watch their Flocks at Night" for the Church of England<sup>23</sup>, which she wrote while she was appointed the organist at the Asylum, or Refuge for Female Orphans in London. Just a few years after the death of her father and at the age of 41, Savage married Robert Rolleston. After that point she seems to have stopped composing.

### Marianne Auenbrugger

Marianne Auenbrugger (1759-82) was an Austrian keyboardist and composer who was well connected to the musical society in Vienna where she lived. As a student of both Franz Joseph Haydn and Antonio Salieri, she received an excellent music education. Ill for most of her life,

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<sup>21</sup> Anthony F. Noble, "Gambarini, Elizabeth," *Oxford Dictionary of National Biography* (online ed.) (Oxford University Press, 2004), doi:10.1093/ref:odnb/61865.

<sup>22</sup> Deborah Hayes, "Jane Savage," <https://spot.colorado.edu/~hayesd/Classic%20Women/savage.html>.

<sup>23</sup> Erica Jeal, "Earliest known Church of England hymn by female composer found," *The Guardian*, December 15, 2020.

she died at the very young age of 23. Auenbrugger likely had a physical disability as well, as she was described at the time as having “a crooked physique.”<sup>24</sup>

Franz Joseph Haydn dedicated six of his sonatas (Hob. XVI: 35–39 and 20) to Marianne Auenbrugger and her sister Katerina, who was also an esteemed musician. Unfortunately all of Katerina’s compositions have been lost. In the dedication, Haydn wrote “The reputation of the Auenbrugger daughters is most important to me. Their art of playing and insight into the music equals that of the greatest masters: they deserve to be made known by public papers all over Europe.”<sup>25</sup>

### **Sophia Maria Westenholz**

Sophia Maria Westenholz (née Elenore Sophia Maria Fritscher; 1759-1838) was a German composer, teacher, singer, pianist, and glass harmonica virtuoso. Living at a time when an education in music was rarely available to women, she was fortunate to grow up in a family of professional musicians which allowed her to build a career in music. She was admitted to the court orchestra of Prince Ludwig of Mecklenburg-Schwerin in 1777, an ensemble that garnered praise as being one of the finest musical groups in Germany.<sup>26</sup> Two years later she married organist and composer Carl August Friedrich Westenholz, who was 23 years her senior and passed away only eleven years after their marriage. During that time, she had eight children with him, all apparently while having an impressive touring career as a pianist in Berlin, Rostock, Leipzig, and Stettin.<sup>27</sup> As for her compositions, Westenholz wrote mainly songs and solo piano works. She gained the praise and attention of many during her time as being one of the leading musicians of Europe.

### **Maria Hester Reynolds Park**

Maria Hester Park (née Reynolds, 1760-1813) was a renowned musician in England, active as a composer, pianist, vocalist, and music teacher. Though her prominence has since faded, her compositions remain a testament to her formidable musicianship. Her elegant, *galant* style pieces, were published in her day by leading publishing companies Longman & Broderip and Lavenu & Mitchell. The popularity of her music is apparent based upon the lengthy subscriber lists included on many of her compositions. Because subscribers were given copies of the music, it’s clear that her music was owned in many homes across the Great Britain. Of particular interest is the gender of these subscribers, a topic scholar Simon D.I. Fleming discusses at great length in an article that indexes every subscription list issued in Britain before 1820. He notes that of the 131 subscribers listed on Maria Hester Park’s Op. 3, *A Set of Glees*, 57% of them are women. Though this may seem common given that the piano was the domain of women the time, it is far higher than the overall percentage of women subscribed to glees (21%).<sup>28</sup> As a teenager, Park was the keyboardist for the orchestra at the Music Room in Oxford, performing in programs

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<sup>24</sup> Melanie Unseld, “Marianne Auenbrugger,” *Freia Hoffmann*, 2009.

<sup>25</sup> Joseph Haydn to Artaria, June 23, 1781, quoted in Karl Geiringer and Irene Geiringer, *Haydn: A Creative Life in Music*, (Berkeley: University of California Press, 1982), 88.

<sup>26</sup> Dieter Härtwig, “Schwerin,” *Grove Music Online*, ed. L. Macy, 2001.

<sup>27</sup> Dieter Härtwig, “Westenholz Family,” *Grove Music Online*, 2001.

<sup>28</sup> Simon D.I. Fleming, “The Gender of Subscribers to Eighteenth-Century Music Publications,” *Royal Musical Association Research Chronicle*, 50, No. 1, 124 (2019): 124, <https://doi.org/10.1080/14723808.2019.1570752>.

as both keyboardist and vocalist during that time.<sup>29</sup> In 1785, she moved to London where she met Thomas Park, an engraver and poet, whom she married in 1790. They had five children together.<sup>30</sup> Maria Hester Park's teaching and composing were likely a major source of income for her family. Diana Ambache, a musician who has been active in promoting Park's music, said that "Park made her living composing the sort of music performed by Jane Austen heroines."<sup>31</sup> Of the women composers from this era, her output for the keyboard is one of the largest: she composed at least ten piano sonatas, a concerto, and numerous other short pieces.

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<sup>29</sup> Deborah Hayes, "Maria Hester Reynolds Park," <https://spot.colorado.edu/~hayesd/18c%20Women/park.html>.

<sup>30</sup> William Prideaux Courtney, "Park, Thomas," In *Dictionary of National Biography* (London: Smith, Elder & Co, 1885-1900).

<sup>31</sup> Diana Ambache, "Maria Hester Park," interview by Henrietta Otley, *BBC Radio 4 Woman's Hour*, 1 April 2002.

## Appendix B: Notes on the Pieces

### Op. 2, No. 7: Tambourin n.d. [1748]

*Elisabetta de Gambarini*

The title *Tambourin* tells us about both the character and the influences in this piece. Very likely, this piece was one of many pieces throughout European classical music history that were influenced by Janissary, or Turkish music. Janissary music was rooted in Turkish military music, which began to be adopted by European armies in the early 1700s.<sup>32</sup> The music was characterized by its vibrant use of percussion instruments, including the tambourin, which many European composers attempted to mimic in their own music. In fact, the tambourin was often used as an accompaniment to keyboard instruments, such as in Clementi's *Waltzes*, Op. 38. Elisabetta de Gambarini likely had many of these sounds in mind when composing this piece. Another notable characteristic of this piece is the broken octave accompaniment in the left hand, which creates a rhythmic, drone-like effect underneath the melody.

### Sonata in E-flat Major (1782)

*Marianne Auenbrugger*

When Marianne Auenbrugger passed away, Salieri paid for the publication of her *Sonata in E-flat Major*, alongside an ode he wrote with lyrics mourning her untimely death, titled *Deh sì piacevoli*. On the title page of the publication, Salieri calls himself a “friend and admirer of her rare abilities.” The first movement of the *Sonata in E-flat Major* is in sonata form and begins with strong E-flat Major chords contrasted by soft rising 16th-note arpeggios. The harmonic content is fairly simple but the development includes exciting, modulatory sequences.

The second movement demonstrates striking maturity; written in a *galant* style, it is lyrical but highly ornamented. The harmonic and melodic chromaticism throughout bring a more romantic element to the work. The movement begins in A-flat Major, then modulates to E-flat Major, G Minor (briefly), back to E-flat Major, and then ends in A-flat Major.

The third movement is charming. As is true for the rest of the piece, Auenbrugger only uses *piano* and *forte* dynamics, often placed directly next to one another in stark contrast. Despite its overall sweet and lighthearted character, a few tumultuous measures bring a *sturm und drang* style into this movement. Auenbrugger's *Sonata in E-flat Major* is vibrant and expressive, playful and lyrical. While the publication of this piece by Salieri was likely key to its survival, it also stands on its own as a wonderful tribute to the talent of Marianne Auenbrugger.

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<sup>32</sup> Pirker, Michael, “Janissary Music,” *Grove Music Online*, doi.org/10.1093/gmo/9781561592630.article.14133.

## **Six Easy Lessons for the Harpsichord or Pianoforte, Op. 2 (1783)**

*Jane Savage*

The cover page of Jane Savage's *Six Easy Lessons for the Harpsichord or Pianoforte, Op. 2*, contains two interesting designations: first, it was "printed for the author and to be had in her house" meaning that Jane Savage had the means to pay for publication, and also likely had the demand to distribute her printed pieces to students. Second, it reads "composed by Jane Savage, Organist of the Asylum." The Asylum was a refuge for female orphans established by Sir John Fielding in 1758. While historians have been unable to find much about Savage's life, this is an interesting detail and means that she would have been receiving a modest salary from her work there. For a woman during this time in England, this type of professional employment was rare.

The *Six Easy Lessons or Studies for the Harpsichord or Pianoforte, Op. 2*, published in 1783, is a set of six "Sonatas" that were likely meant to be played by amateur musicians. No doubt, Savage must have used these pieces in her own teaching to work on applying skills like scale, arpeggio, and chord playing, balancing melody and accompaniment, and creating a lyrical sound in slow movements. Similarly, they can be used by pedagogues and students today to develop their playing. Although they are written as "lessons or studies," they also are quite enjoyable both to play and listen to, full of character and charm.

## **A Favorite Duett (1789)**

*Jane Savage*

*A Favorite Duett* was published in 1789 with the engraving on the cover, "printed for the author and sold by Longman & Broderip." This means that Jane Savage was influential enough at the time she wrote this piece that this piece (amongst others she wrote, starting from her Op. 3) was being sold to keyboardists in England.

The first movement, which is in C Major, is marked *Maestoso*. It begins with a royal, trumpet-like idea in the primo part, which is then answered in the secondo part. The character throughout this movement is brilliant, lively, and majestic. The second movement, marked *Larghetto*, is a beautiful canon in A Minor with an air of mystery. The third and final movement is titled *Rondo* and this is as much of a designation of its character as its form. The first refrain immediately has a lighthearted, playful character. After this, there is an unusually long episode before the refrain returns at the end. As a whole, the piece is exciting and full of life.

## **Sonata in C Major, Op. 7 (1796)**

*Maria Hester Reynolds Park*

Maria Hester Park's *Sonata in C Major, Op. 7* was published by Lavenu & Mitchell, one of the leading music publication companies of the early 19th century.<sup>33</sup> The piece was dedicated to Mr. William Dance, a fellow musician. The first movement is both lively and lyrical. As is common in Park's pieces, the music moves from idea to idea quickly. Still, it has the clear structural points of sonata form: an exposition including two main parts and a clear *medial caesura*, a

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<sup>33</sup> Ibid.

development that is harmonically unstable, and a recapitulation that brings the main themes back in the tonic key.

The gentle second movement begins with an opening theme that is decorated in various ways, the last of which incorporates a cello-like accompaniment in 16th notes. In a brief passage in the middle of the piece, Park breaks the texture with a florid and melismatic solo line that hearkens back to her training as a vocalist.

The third movement is an ABACA rondo. The refrain is lighthearted, with notable harmonizing of the melody in thirds. The first episode is in C Major and has a more virtuosic character with passages of rapid 16th notes appearing in both hands. The second episode is more turbulent, in a *sturm und drang* style and in the key of A Minor. This composition demonstrates Park's prowess as a composer. Her artistry creates sensitive lyrical themes in both the *galant* style as well as a more melismatic vocal style, contrasted with virtuosic, brilliant passagework and dramatic, tumultuous moments. This combination of disparate elements creates a vibrant, varied piece of music. The *Sonata in C Major, Op. 7* is clearly one of her staple works.

**A Waltz** n.d. [1805]  
*Maria Hester Reynolds Park*

A Waltz was published in 1805 by Lavenu & Mitchell, one of the leading music publication companies of the early 19th century.<sup>34</sup> The cover page states that the piece was “composed and respectfully dedicated to Lady Mary Bentinck.” Although there were several women named Lady Mary Bentinck from this time, more than likely this dedication was to Margaret Cavendish Bentinck, Duchess of Portland. She was the wealthiest woman in Great Britain at the time and was quite forward thinking about women’s rights; she was a member of Bluestockings which was a social group of women seeking intellectual opportunities for their gender. The publication was hired by the Prince of Wales, who knew Maria through her brother, John Park, who was an oboist for the prince. The grandiose introduction demonstrates an air of respect to the great Lady Mary Bentinck. This is one of the earliest examples of a keyboard piece that was designated by the composer as a waltz from this region. Park’s A Waltz was written in 1801, which was just ten years after the Waltz dance reached England in the early 1790s.<sup>35</sup>

**Sonata for Four Hands, Op. 3** (1806)  
*Sophia Maria Westenholz*

Sophia Maria Westenholz’ Sonata for Four Hands, Op. 3, was published by Rudolph Werckmesiter in 1806. In one of the only volumes that makes mention of this sonata, the author calls it a “thin four movement work (sic).”<sup>36</sup> and proceeds to say that it “has some pleasant melodies, a few chromaticisms, arresting modulations, and general stylistic consistency but is long and repetitious.” Unfortunately, this type of criticism is all too common for pieces written

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<sup>34</sup> Jones, Peter Ward. "Lavenu." Grove Music Online. 2001.

<sup>35</sup> Scholes, Percy. *The Oxford Companion to Music*. 10th edition, 1991. page 1110

<sup>36</sup> Cameron McGraw, Christopher Fisher, and Katherine Fisher, *Piano Duet Repertoire: Music Originally Written for One Piano, Four Hands* (Bloomington: Indiana University Press, 2016).

by women, which were and still are seen as being inferior regardless of their merit. Not only is this a three (not four) movement work, but also what the author dismisses as “long and repetitious” is simply exhibiting some of the most common stylistic traits of the classical era. Far from plain repetition, the work uses the same type of ingenious motivic recycling and development used by Ludwig van Beethoven.

The first movement, *Allegro*, begins with a trumpeting, triumphant introduction in parallel octaves, and this excitement continues throughout the movement. Westenholz's themes have an inherent lyricism while also conveying energy and vitality. Whether it be the rhythmic life created by triplets and eighth-notes against each other, or the virtuosity of driving sixteenth-note passagework, a sense of flight and life makes the music vibrant.

The second movement, *Adagio con espress[ione]*, is in ternary form, ABA'. The A theme is slow and luxurious, with expressive melodic chromaticism; Westenholz' background as a vocalist shines in her melismatic writing of melodies like this one. The B section begins (m. 17) with repeating, “full orchestra” triplet chords in E-flat Major contrasted by solo lines. Toward the end of the B section, the parts converse with each other in antiphonal passages (mm. 34). The return of the A theme includes more ornamentations in a vocal style.

The third movement, *Allegro*, is a lively ABACA rondo. The refrain is simple and sweet at the beginning, but becomes flashy and brilliant in its varied repetitions throughout the movement. The movement borrows motifs from the previous movements, for example, the long, slow, solo-like melodies from the first movement (mm. 171-207), and the repeated chords from the second movement (mm. 74, 76, etc.). The buoyancy and lightheartedness of this movement, with the added sweetness and occasional darker, more severe passages draw the sonata to a thrilling close.

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