

**Amy Marcy Cheney Beach (1867-1944)**  
**A Bibliography of Research**  
**Prepared by Esther Megargel**

**Introduction**

Amy Marcy Cheney Beach (Mrs. H.H.A. Beach) is considered to be the first great woman composer of America. She wrote 80 numbered compositions, both large and small, and over 150 songs. She achieved success independently of her gender and became an outspoken advocate for excellence in composing and performing. Her works were rarely performed for many years, but there has been a resurgence of interest in her music at the end of the twentieth century. This is evident in the number of scholarly dissertations written on Amy Beach in recent years, as well as recent recordings and important articles in music journals.

Amy Beach was born on 5 September 1867 in Henniker, New Hampshire. Her parents were Clara Imogene Marcy, an accomplished musician, and Charles Abbott Cheney, a well-educated businessman. Amy was an only child, who soon showed remarkable musical talents. She could sing 40 songs at the age of one. At the age of four she could play hymns with full harmony, and she learned to sight read at age five. She could mentally compose music and write it down later. At six years of age she began piano lessons with her mother, and gave her first recital when only seven years old. This included a Beethoven Sonata and a Chopin waltz. When Amy was eight, the family moved to Boston. She was enrolled in a private school, and in 1882 she received her only formal course in harmony and counterpoint from Junius W. Hill. For the next ten years she was entirely self-taught. Her method was to write out Bach fugues and Beethoven scores by memory, and to study nearly every known theory book of the time.

In 1885 Amy Beach had her first piano debut with the Boston Symphony Orchestra. She also produced her first large work for chorus and orchestra, the *Mass in E flat*, op. 5, which was premiered by the Symphony in 1892. It was their first performance of a woman's composition.

Amy's marriage to Dr. H.H.A. Beach in 1885 marked the end of her performing career. Her husband encouraged her to continue composing and to study on her own. What followed was a remarkable career of composing and promoting her works. Major works include the *Festival Jubilate* of 1892 commissioned by the World Columbian Exposition in Chicago, the *Gaelic Symphony* of 1896, and the *Piano Concerto in C sharp minor* of 1900. She also composed numerous songs, choral works, one opera *Cabildo*, and many chamber works and piano solos. After her husband died in 1910, she went on a four-year concertizing tour of Europe. Although Beach was not a teacher, she was a leader of other teachers through Music Teachers National Association and Music Educators National Conference, and did much to encourage young performers and composers. Amy Beach died in New York City on 27 December 1944 at the age of 77.

This bibliography consists of annotated citations of books, journal articles, doctoral dissertations, anthologies, discographies and other reference sources, both online and in print. All entries except one have been verified with the actual printed material, or, in the case of some dissertations, by viewing an online full text PDF file. An extensive list of Amy Beach's works is located in *The New Grove Dictionary of Music and Musicians*, 2nd edition, vol. 3, pp. 14-15. It will be noted that there are a number of articles in pedagogy based journals, such as *The Etude*, *Musical Quarterly* and *American Music Teacher*. This is perhaps because Amy Beach, being a woman, may have been stereotyped as a composer of piano teaching pieces. Also a number of citations are focused on gender issues. This is an unavoidable aspect of research on women in the

arts, at least until recently. The encouraging thing is the quantity of scholarly research that has surfaced recently, which examines Amy Beach and her compositions in a more unbiased fashion. We are indebted to Adrienne Fried Block, Judith Tick and other musicologists for their fresh perspectives on the music of Amy Beach, especially her larger works. There is much work yet to be done. Compositions for which there is insufficient or non-existent research include the *Mass in E flat*, op. 5; *Festival Jubilate*, op. 17; *Canticle of the Sun*, op. 123; the opera *Cabildo*, and other works. Perhaps research on these compositions is being undertaken at this moment. My hope is that this bibliography will be an aid to continued scholarship on the life and works of Amy Beach. – Esther Megargel

### Verified Sources

“A Favorite Composer: Mrs. H.H.A. Beach.” *The Etude* 55 (September 1937): 610.

Amy Beach was honored by *The Etude* as part of their Publisher’s Monthly Letter. She was designated as a favorite composer of piano music. Article includes short biography and a list of often performed compositions.

Adams, Mrs. Crosby. “An American Genius of World Renown: Mrs. H.H.A. Beach.” *The Etude* 46 (January 1928): 34, 61, 69.

This article presents a brief sketch of Amy Beach’s life, and gives a description of Mrs. Beach’s character and personality from a personal encounter. The author relates several stories to illustrate Beach’s “appreciation of other people’s genius,” and her kindly nature.

\_\_\_\_\_. “Musical Creative Work among Women.” *Music* 9 (January 1896): 163-72.

Adams considers Amy Beach to be the most scholarly of the women composers mentioned. This brief biography is a contemporary account of the developing composer.

Ammer, Christine. *Unsung: A History of Women in American Music*. Westport, Connecticut and London: Greenwood Press, 1980.

A history of the role played by women in American music, including composers, performers and teachers. Besides giving extensive coverage of Amy Beach, mention is made of the “Amy Beach Clubs” which sprang up in her honor in the early 20th Century.

“Among the Composers.” *The Etude* 62 (January 1944): 11-12.

Written during the war, Amy Beach states that the world needs more harmony. Singing from the head and the heart is especially important to lift people’s spirits.

Beach, Amy. “Amy Beach, Composer, on ‘Why I Chose My Profession’”. In *Music in the USA: A Documentary Companion*, edited by Judith Tick, 323-29. New York and Oxford: Oxford University Press, 2008

A reprint of a primary source document entitled “Why I Chose My Profession: The Autobiography of a Woman Composer: An Interview Written by Ednah Aiken.” *Mother’s Magazine* (February 1914): 7-8. Amy Beach’s remarks were published in a widely circulated women’s magazine of the early twentieth century. She focused on her nineteenth-century upbringing and on the influence of her mother on her musical training.

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\_\_\_\_\_. “Emotion Versus Intellect in Music.” *Music Teachers’ National Association Proceedings* 26 (1931): 17.

Beach speaks eloquently of the modern divide between emotion and intellect in music, and concludes that the greatest works must combine both elements in order to be effective.

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\_\_\_\_\_. “Twenty-Fifth Anniversary of a Vision.” *Music Teachers’ National Association Proceedings* 27 (1932): 45-48.

Beach expresses gratitude for the MacDowell Colony and pays tribute to its founder, Mrs. MacDowell. She also makes a plea for funding for the colony.

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\_\_\_\_\_. “Work Out Your Own Salvation.” *The Etude* 36 (January 1918): 11-12.

Beach gives practical advice for becoming self-sufficient as a composer or pianist. She advocates studying the great masters, especially Beethoven. She also recommends writing out fugues from memory, and listening to great orchestras.

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\_\_\_\_\_. “The World Cries Out for Harmony.” *Etude* 62 (January 1944): 11-12

Amy Beach speaks of the necessity for music in a troubled world. She stresses the importance of singing with the spirit.

Bean, Helen J. "Women in the Music House." *American Music Teacher* 6 (March-April 1957): 4-5, 23.

Covers the advancing status of women in all musical endeavors. Amy Beach is discussed as a pioneering composer, opening the door to performances of women's music by professional organizations.

Block, Adrienne Fried. *Amy Beach, Passionate Victorian: The Life and Work of an American Composer, 1867-1944*. New York and Oxford: Oxford University Press, 1998.

A detailed biography enhanced by excerpts of scores and a 22-page insert of photographs at all stages of Amy Beach's life. Includes an extensive bibliography.

\_\_\_\_\_. "Amy Beach as a Teacher." *American Music Teacher* 48 (April-May 1999): 22-25.

Though Amy Beach was not a teacher by profession, she wrote articles on pedagogy, and composed many piano teaching pieces. In this article, Block includes Beach's "Music's Ten Commandments as Given for Young Composers."

\_\_\_\_\_. "Amy Beach's Music on Native American Themes." *American Music* 8 (Summer 1990): 141-66.

Along with Dvorak, Farwell and other American composers, Amy Beach shared an interest in folk songs, which grew into a nationalist movement. Block gives a well-researched coverage of the social and historic background of this movement, beginning with the Columbian Exposition in Chicago in 1892. The article gives excerpts from Beach's Native American music, plus an analysis of her *String Quartet*, op.89.

\_\_\_\_\_. "Amy Marcy Beach (1867-1944)." In *Historical Anthology of Music by Women*. James R. Briscoe, ed., 158-210. Bloomington and Indianapolis: Indiana University Press, 1987.

After a brief biographical sketch, Block provides an analysis of three works; the song *Elle et moi*, the *Symphony in E Minor*, and the piano piece *A Hermit Thrush at Morn*. Full scores of these works are included.

\_\_\_\_\_. "Arthur P. Schmidt, Music Publisher and Champion of American Women Composers." In Vol. 2 of *The Musical Woman: An International Perspective*, 1984-85. Edited by Judith Lang Zaimont, 145-76. Westport, Connecticut and London: Greenwood Press, [1984].

Block bases her research on an examination of the Arthur P. Schmitt collection in the Library of Congress, which is an unfinished project. Her goal is to examine Schmidt's role in the development of American women composers of art music, of which Amy Beach figures prominently.

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. "A 'Veritable Autobiography?': Amy Beach's Piano Concerto in C-Sharp Minor, op.45". *Musical Quarterly* 78 (Summer 1994): 394-416.

Block provides evidence that the "subject of the concerto is the reciprocal relationship between Beach's life and work". The music provides clues to her repressed desire to be both a public performer and a composer.

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. "Communications: on Beach's *Variations on Balkan Themes*, op.60." *American Music* 11 (Fall 1993): 368-71.

A response to Bomberger's article cited later in this bibliography. Block disagrees that Beach revised this work solely for financial gain. Block argues that Beach's revisions were for musical reasons, and supports this with tables of thematic elements.

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. "Dvorak, Beach and American Music." In *A Celebration of American Music: Words and Music in Honor of H. Wiley Hitchcock*, Edited by Richard Crawford, R. Allen Lott and Carol J. Oja, 256-80. Ann Arbor: University of Michigan Press, 1990.

Discusses the influence of Dvorak on American composers by his advocacy of the use of American folk idioms. Beach responded with the *Gaelic Symphony*, using Anglo-American folk tunes.

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. Introduction to *Amy Beach Piano Music*. Mineola, New York and Toronto: Dover Publications, Inc., 2001.

A new compilation of works originally published by Theodore Presser and Arthur P. Schmidt between 1892 and 1922. Following a short biography, Block discusses and analyzes each piano work in this collection, which covers a period from 1892 to 1922, and stylistically, from the late Romantic to the Expressionist period.

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. Introduction to Amy Beach's *Quartet on Inuit Themes: Toward a Modernist Style*." Vol. 3 of *Music of the United States of America*. Madison, Wisconsin: A-R Editions, Inc., [1994].

Amy Beach's *Quartet* is the culmination of her interest in folk melodies and the high point of her progressive harmonic idiom. Block discusses "Beach's Style Before the Quartet for Strings," "The Influence of Folk Music on Beach's Style," and "Style and Structure in the Quartet for Strings." This edition includes a facsimile of the 1921 score.

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. Introduction to *Mrs. H.H.A. Beach's Quintet in F-Sharp Minor, for Piano and Strings, Opus 67*. New York: Da Capo Press, 1979. [An unabridged republication of the edition published in Boston, Leipzig, and New York in 1909, supplemented with a new introduction by Adrienne Fried Block. Reprinted with the permission of A.P. Schmidt Co. Copyright 1909 A.P. Schmidt Co., Evanston, Illinois].

After a brief biography of Amy Beach, Block gives a short history of the reception of the *Quintet*. This work was among Beach's most popular instrumental works and had many performances. Block gives a technical description of the *Quintet* and places it in the style of Beach's middle period.

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\_\_\_\_\_. "The Child is Mother of the Woman: Amy Beach's New England Upbringing." In *Cecelia Reclaimed: Feminist Perspectives on Gender and Music*, edited by Susan C. Cook and July S. Tsou, 107-33. Urbana and Chicago: University of Illinois Press, 1994.

Block presents an updated view of Amy Beach's childhood and her relationship with her mother, her first teacher. She bases her argument on a newly discovered autobiographical sketch from Beach, which revealed some conflicts with her mother.

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\_\_\_\_\_. "Why Amy Beach Succeeded as a Composer: The Early Years." *Current Musicology*, no. 36 (1983): 41-59.

Block set forth a number of reasons for Amy Beach's success: birth into a family of artists, wealth, a male sponsor, and unbounded energy. The article expounds upon these ideas and includes excerpts from some early compositions and facsimiles of programs.

Block, Adrienne Fried, compiler. "Amy Beach: Discography." H. Wiley Hitchcock Institute for Studies in American Music, Conservatory of Music at Brooklyn College, New York. <http://dephome.brooklyn.cuny.edu/isam/beadis.html> (accessed October 12, 2010)

This is an exhaustive online list of recordings, including historic recordings and piano rolls; modern recordings of orchestral music, opera, chamber music, piano and organ music, choral music and songs.

Block, Adrienne Fried, and Carol Neuls-Bates. *Women in American Music: A Bibliography of Music and Literature*. Westport, Connecticut and London: The Greenwood Press, 1979.

Adrienne Block, an authority on Amy Beach, includes a number of citations about Beach. Notable is the list of Beach's works, which includes information about instrumentation, dates, publishers, recordings and other pertinent data.

Blunsom, Laurie K. "Gender, Genre and Professionalism: The Songs of Clara Rogers, Helen Hopekirk, Amy Beach, Margaret Lang and Mabel Daniels, 1880-1925." PhD.diss., Brandeis University, 1999.

Blunsom examines the musical and social roles of the above listed composers during the late 19th century. The study then examines the songs themselves, and focuses on the style and typology of each work.

Bomberger, Douglas. "Motivic Development in Amy Beach's *Variations on Balkan Themes*, Op. 60." *American Music* 10 (Fall 1992): 326-47.

The *Variations* is Beach's longest and most difficult composition for solo piano. There are four separate versions. Bomberger proposes that the original 1906 version is the most satisfactory. He presents an argument based on historical and stylistic evidence.

Brooks, Benjamin. "The 'How' of Creative Composition: A Conference with Mrs. H.H.A. Beach." *The Etude* 61 (March 1943): 151, 208-09.

Beach states that the process of musical composition is similar to the creation of poetry. An emotional impulse is followed by thought and a translation of feelings into musical form. It requires an extensive background of technical knowledge.

Brown, Jeanell Wise. *Amy Beach and Her Chamber Music: Biography, Documents, Style*. Composers of North America 16, edited by John Beckwith, et al. Metuchen, New Jersey and London: The Scarecrow Press, Inc., 1994.

Part I consists of a biography filled with letters and photographs. Part II focuses on her chamber works, with musical examples and analyses. Includes an index of score excerpts.

Browne, C.A. "Girlhood of Famous Women in Music." *The Etude* (July 1909): 488-89.

This article appears in "Department for Children's Work" edited by C.A. Browne. Amy Beach wrote her first composition at age four, and the rest of this tribute is meant to inspire young composers and performers.

Buchanan, Elizabeth Moore. "The Anthems and Service Music of Amy Beach Published by the Arthur P. Schmidt Company." Master's thesis, The American University, 1996.

An examination of Amy Beach's sacred choral music based on two collections of source materials: the Arthur P. Schmidt Publishing Company Collection in the Library of Congress and the Amy Beach Collection in the University of New Hampshire Library.

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\_\_\_\_\_. "Connection: A Medieval Text and Twentieth-Century Expressionism in the *Canticle of the Sun*, by Amy Beach." *Choral Journal* 41 (May 2001): 9-19.

In addition to analyzing the music, Buchanan proposes some reasons why Amy Beach chose this particular Medieval text for her song. The author also discusses Beach's expressionistic style.

Burnaman, Stephen Paul. "The Solo Piano Music of Edward MacDowell and Mrs. H.H.A. Beach: A Historical Analysis." PhD diss., University of Texas at Austin, 1997.



Assesses the similarities and differences of the two composers based on their compositional styles, and examines their works within the context of Romantic era art music in the United States. Includes lists of solo piano works by each composer.

Cadman, Charles Wakefield. "The 'Idealization' of Indian Music." *Musical Quarterly* 1 (1915): 387-96.

Gives a perspective on the way Indian themes were used by both Americans and Europeans. Amy Beach was a composer who idealized this music. (See the reference to Block. "Amy Beach's Quartet on Inuit Themes" in this bibliography.)

Carman, Judith E., William K. Gaeddert and Rita M. Resch. *Art-song in the United States, 1801-1976: An Annotated Bibliography*, 21-22. A Publication of the National Association of Teachers of Singing [The University of Iowa Printing Services] 1976.

Complete details are provided on nine of Amy Beach's songs. This includes key, length, mood, character and uses. Indicates Beach's compositional style in her vocal music.

Cipolla, Wilma Reid. "Arthur P. Schmidt: The Publisher and His American Composers." *Vistas of American Music: Essays and Compositions in Honor of William K. Kearns*, 267-81. Edited by Susan L. Porter and John Graziano. Warren, Michigan: Harmonie Park Press, 1999.

The publisher Schmidt was the main supporter of the Boston Group, and the first one to publish both large orchestral scores and chamber works by Americans. This article gives a brief history of the company, and of his correspondence with his composers. Amy Beach gave high praise to the quality of the publications of her music.

Clark, Donna Elizabeth Congleton. "Pedagogical Analysis and Sequencing of Selected Intermediate-Level Solo Piano Compositions of Amy Beach." PhD diss., University of South Carolina, 1996.

Clark narrows her area of research to Beach's intermediate level piano pieces. She has chosen those most representative of her pianistic style. Nine of the compositions are chosen for in-depth pedagogical analysis.

Clarke, Helen A. "The Nature of Music and Its Relation to the Question of Women in Music." *Music* 7 (March 1895): 453-61.

Helen Clark argues that women, given the proper training and musical environment, can become good composers. They must overcome prejudices and trust in themselves.

Cohen, Aaron I. ed. *International Discography of Women Composers*. Discographies 10. Westport, Connecticut and London: Greenwood Press, [1984].

This discography is outdated, but useful if one needs to find LPs of recordings of Amy Beach's music.

Eden, Myrna Garvey. "Anna Hyatt Huntington, Sculptor, and Mrs. H.H.A. Beach, Composer: A Comparative Study of Two Women Representatives of The American Cultivated Tradition in the Arts." PhD diss., Syracuse University, 1977.

A study of the contributions of Huntington and Beach to the cultivated tradition, which was characterized by the use of artistic craftsmanship to express the highest ideals. Because interest in the works of these two women was in decline until the 1970s, one of the author's goals is to bring new attention to both Huntington and Beach. Includes catalogs of works, a discography of Beach's compositions, and an extensive bibliography.

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. *Energy and Individuality in the Art of Anna Huntington, Sculptor and Amy Beach, Composer*. Composers of North America 2. Metuchen, New Jersey and London: The Scarecrow Press, Inc., 1987.

Myrna Eden's purpose is to establish the importance of both women in the arts. As in her dissertation written ten years earlier, Eden demonstrates how Huntington and Beach exemplify the "cultivated tradition." The photographs of sculpture and musical scores are an important addition to this study.

Elder, Dean. "Where Was Amy Beach All These Years? An Interview with Mary Louise Boehm." *Clavier* 15 (December 1976): 14-17.

Dean Elder describes the revival of music of Amy Beach after years of neglect. He feels that the pianist, Boehm, is largely responsible for this renewal of interest. She has recorded the Beach Piano Quintet. Article includes a list of piano compositions.

Elson, Arthur, and Everett E. Truette. *Woman's Work in Music*. Boston: L.C. Page and Company, [1931].

In consideration of the year of publication, this book offers "an estimate of their (women's) rank in comparison with those of men." Amy Beach is discussed as the only female composer of note in America.

Feldman, Ann E. "Being Heard: Women Composers and Patrons at the 1893 World's Columbian Exposition." *Notes: The Quarterly Journal of the Music Library Association* 47 (September 1990): 7-20.

Amy Beach's large orchestral work *Festival Jubilate* was commissioned for this Exhibition, which also programmed works by four other women composers. This article also deals with issues of gender aesthetics and politics.

Flatt, Rose Marie Chisolm. "Analytical Approaches to Chromaticism in Amy Beach's *Piano Quintet in F# Minor*." *Indiana Theory Review* 4 (Spring 1981): 41-58.

Flatt first examines the features of late nineteenth century chromaticism. Then she discusses Beach's application of these principles in her *Piano Quintet*. Analytical charts and an excerpt of the second movement of the work are included.

Freed, Richard. "The Piano Works of Mrs. H.H.A. Beach: Demonstrating the Irrelevance of Gender." *Stereo Review* 35 (December 1975): 82-83.

The author states that Mrs. Beach's works are entitled to an honored position among New England composers, and that they deserve to be more widely known. He provides brief descriptions of some of her pieces and compares them favorably with those of her male counterparts.

Gbur, Bruce. Preface to *Two Pieces for Flute, Cello and Piano, op. 90 by Amy Cheney Beach*. Durham, New Hampshire: Prairie Dawg Press, 2009.

Bruce Gbur, the editor, states that Amy Beach was in residence at the MacDowell Colony at the time of this composition. This is the first publication of these pieces. Gbur discusses the various versions in their holograph forms.

Gerk, Sarah. "A Critical Reception History of Amy Beach's *Gaelic Symphony*." Master's thesis. California State University, Long Beach, 2006.

Beach's *Gaelic Symphony* was premiered in 1896. Gerk examines its reception by the public from the first performance to Beach's death in 1944. She uses a collection of performance reviews to examine the changing attitudes towards the work.

Glickman, Sylvia. Introduction to *American Women Composers: Piano Music from 1865-1915*. Bryn Mawr, Pennsylvania: Theodore Presser, 1990.

Glickman provides a brief sketch of the works of Amy Beach, and a commentary on *Sous les Etoiles*. Beach's piano music was very popular, and led to the formation of "Mrs. Beach" clubs.

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\_\_\_\_\_. Introduction to *Amy Beach Piano Music*. Women Composers Series 10. [Republication of the first editions published in America between 1889 and 1932 by A.P. Schmidt, J. Church, O. Ditson, and T. Presser] New York: Da Capo Press, 1982.

A short biography is followed by general comments about Beach's compositional style. A brief analysis is given of each of the pieces in this volume of piano music. Only the virtuoso compositions are included and discussed.

Howe, Mark Anthony DeWolfe. *The Boston Symphony Orchestra: 1881-1931*. 2nd ed. Revised and extended in collaboration with John N. Burk. Cambridge, Massachusetts: The Riverside Press, 1931.

Amy Beach was the first woman composer to have works performed by the Boston Symphony. This volume includes a record of performances of her *Piano Concerto* and *Gaelic Symphony*, both of which received two performances.

Hung, Yu-Hsien Judy. "The Violin Sonata of Amy Beach." PhD diss., Louisiana State University and Agricultural & Mechanical College, 2005.

A historical and analytical study of the *Sonata for Violin and Piano in A Minor, Op. 34* (1896), considered by the author to be the most representative chamber work of Amy Beach. Includes information on other chamber music, and a brief biography.

Jenkins, Walter S. *The Remarkable Mrs. Beach, American Composer: A Biographical Account Based on Her Diaries, Letters, Newspaper Clippings, and Personal Reminiscences*. Edited by John H. Baron. Detroit Monographs in Musicology: Studies in Music 13. Warren, Michigan: Harmonie Park Press, 1994.

Jenkins, a personal acquaintance of Mrs. Beach, died before completion of this book. The editor completed the task four years later. Includes an analysis of the *Gaelic Symphony* by the composer.

Jezic, Diane Peacock. "Amy Marcy Cheney Beach (1867-1944)". In *Women Composers: The Lost Tradition Found*. New York: The Feminist Press, 1988.

Contains a biographical summary of Amy Beach, with a time line, a selected list of works, a short discography and a bibliography.

Kelton, Mary Katherine. "Mrs. H.H.A. Beach and Her Songs for Solo Voice." *Journal of Singing* 52 (January-February 1996): 3-23.

Beach's songs are being revived and many of them have been reprinted. Analysis and musical excerpts are provided for a selected few. A list of songs in print as of June 1995 is given.

\_\_\_\_\_. "The Songs of Mrs. H.H.A. Beach." PhD diss., University of Texas at Austin, 1992.

The author located nearly all of Amy Beach's 117 songs and related correspondence through the Schmidt Collection in the Library of Congress, the

Beach Collection in the University of New Hampshire Library, the MacDowell Colony Collection and others. She notes subtle changes in her compositional style and identifies three style periods.

Krueger, Karl. *The Musical Heritage of the United States: The Unknown Portion*. New York: Society for the Preservation of the American Musical Heritage, Inc., 1973.

This publication is concerned with the revival and recognition of the works of early American composers. It includes a biography of Amy Beach and a description of her *Gaelic Symphony* along with other works.

Livingston, Carolyn. "Characteristics of American Women Composers: Implications for Music Education." *Update: Applications of Research in Music Education* 10 (Fall-Winter 1991): 15-18.

The author looks at the careers of selected American women composers, including Amy Beach, , and shows how they can become role models to inspire young women to develop their own creativity. The article includes tables of the composers' musical characteristics.

Llewellyn, Sharon. "Amy Beach and Judith Lang Zaimont: A Comparative Study of Their Lives and Songs." PhD diss., Arizona State University, 2008.

Beach and Zaimont are from different generations. This study draws a comparison between the two composers and between their respective periods. Selected songs are then examined for their musical value.

MacDonald, Claudia. "Critical Perception and the Woman Composer: The Early Reception of Piano Concertos by Clara Wieck Schumann and Amy Beach." *Current Musicology*, no. 55 (1993): 24-55.

Although each composer was from a different generation, the performance of each of these works by their respective composers was received with favor by the audience and disfavor by the critics. The critics viewed them only as performers, not as composers.

Merrill, E. Lindsey. "Mrs. H.H.A. Beach: Her Life and Music." PhD diss., The University of Rochester, Eastman School of Music, 1963.

The author's objective is to subject the music to a close scrutiny to determine if her style is partly the product of her era and sex. Includes charts of musical analyses, and separate evaluations by two psychologists.

\_\_\_\_\_. "Cabildo's Composer." *American Music Teacher* 31 (January 1982): 42.

This is Beach's only opera. It was performed on March 24, 1982 at the University of Missouri in a special performance for Music Teachers National Association. Merrill provides a brief analysis of the opera, noting some departures from Beach's normal vocal style.

Miles, Marmaduke Sidney. "The Solo Piano Works of Mrs. H.H.A. Beach." PhD diss., Peabody Institute of the Johns Hopkins University, 1985.

Sources include the Beach piano works, including those out of print, all available at the Library of Congress, and the articles concerning these works published during Amy Beach's lifetime. The author discusses Mrs. Beach's pianistic career, then traces all aspects of her compositional style for piano from her first to the final published work. Includes a list of musical examples and a bibliography of primary and secondary sources.

Miller, Carla Anita. "A Pedagogical Perspective on Selected Piano Music of Amy Beach." Master's thesis, Western Carolina University, 1996.

This thesis, which is accompanied by an audio recording, examines the pedagogical aspects of Beach's *Children's Carnival*, Op. 25, 1-6. After an introductory biography of the composer, Miller analyses each piece and discusses the technical challenges associated with it.

"Mrs. Beach, Leading American Woman Composer, Dies at 77." *Musical America*, 10 January 1945, 24.

Beach died on December 27, 1944 at her home in New York. This article goes beyond an obituary by giving a synopsis of Amy Beach's life and a summary of her important works.

Neuls-Bates, Carol. "A Corollary to the Question: Sexual Aesthetics in Music Criticism." In *Women in Music: An Anthology of Source Readings From the Middle Ages to the Present*, edited by Carol Neuls-Bates, 223-27. New York: Harper and Row Publishers, [1982].

Neuls-Bates, using a reception history methodology, discusses the attitudes of the time, which are reflected in several reviews of Beach's *Gaelic Symphony*, which was performed by the Boston Symphony in 1898.

Pendle, Karin, and Melinda Boyd. *Women in Music: A Research and Information Guide*. Second Edition. Routledge Music Bibliographies. New York and London: Routledge Taylor and Francis Group, [2010].

This is an annotated bibliography of scholarly sources, including books, academic journals and doctoral dissertations. A substantial number of citations concern Amy Beach.

Petteys, Leslie. "Cabildo by Amy Marcy Beach." *Opera Journal* 22 (March 1989): 10-19.

*Cabildo* was completed in 1932, but the premier was not given until 1945. Petteys outlines the circumstances surrounding the opera's composition, and gives a concise analysis with excerpts from the main motives.

Piscitelli, Felicia Ann. "The Chamber Music of Mrs. H.H.A. Beach (1867-1944)." PhD diss., University of New Mexico, 1983.

Some of Amy Beach's best instrumental output can be found in her chamber works. Although she was a late Romanticist, as her style matured she demonstrated more modern elements. Includes tables of musical examples, a bibliography and a discography.

Reigles, Barbara Jean. "The Choral Music of Amy Beach." PhD diss., Texas Tech University, 1996.

This is a study of Amy Beach's large output of choral works, with detailed analyses of selected compositions for the purpose of showing her style development. There is also a pedagogical purpose, to show suitability of the works for various levels of performers. Contains a listing of works, with publisher information, and a discography.

Rushing, Katrina Carlson. "Amy Beach's Concerto for Piano and Orchestra in C-sharp Minor, Op. 45: A Historical, Stylistic, and Analytical Study." PhD diss., Louisiana State University, 2000.

Rushing examines the historical importance and critical reception of this concerto. She then provides a complete analysis of the work. She also discusses the influences of other late-Romantic romantic composers, such as Brahms and MacDowell, on Amy Beach.

Russell, Rebecca Straney." A Study of Representative Musical Settings of the Poetry of Sara Teasdale by Josephine McGill, Fay Foster, Alice Barnett, Mabel Wood Hill, and Amy Beach." PhD diss., Indiana University, Bloomington, 1999.

The purpose of this study is to examine the vocal musical settings of Sara Teasdale's poetry by the five composers under consideration, all of whom were contemporaries. Of the five, Amy Beach was the most prolific. This study focuses upon the quality of the relationship between music and text for each composer, through an examination of word painting, phrasing, rhythm and other factors.

Sablosky, Irving. *What They Heard: Music in America, 1852-1881*. Baton Rouge and London: Louisiana State University Press, [1986].

A selection of articles in *Dwight's Journal of Music: A Paper of Art and Music*, which first appeared in 1852. The commentaries focus on music history from the audience's perspective. Provides a background of the Boston society in which Amy Beach flourished.

Salter, Sumner. "Early Encouragements to American Composers." *Musical Quarterly* 18 (January 1932): 76-105.

One of the first organizations to promote American composers was the Music Teachers National Association with its programs devoted exclusively to compositions by Americans. The Manuscript Society and other organizations soon followed. (For Mrs. Beach's long association with MTNA see other articles by Beach cited in this bibliography.)

Schultz, GERALYN. "Influences of Cultural Ideals of Womanhood on the Musical Career of Mrs. H.H.A. Beach." Master's thesis., University of Wyoming, 1994.

The author discusses two cultural ideals for women of the time. They are traditional womanhood versus career orientation, or the concept of the 'New Woman.' She shows that Amy Beach successfully combined both ideals, and avoided outspoken feminist causes. Includes a list of works and bibliography.

Sears, Elizabeth Ann. "The Art Song in Boston, 1880-1914." PhD diss., The Catholic University of America, 1993.

Sears' examination focuses primarily on the songs of the Second New England School, with a study of style and national influences. Chapter IV deals specifically with the songs of Foote, Beach and MacDowell. This study includes many musical examples.

Skowronski, JoAnn. *Women in American Music: A Bibliography*. Metuchen, New Jersey and London: The Scarecrow Press, Inc., 1978.

A bibliography of the literature on women musicians in America. Thirteen of the annotated citations are on Amy Beach.

Smith, Gail, ed. Introduction to *The Life and Music of Amy Beach: "The First Woman Composer of America."* Presented by Creative Keyboard Publications. Pacific, Missouri: Mel Bay Publications, 1992.



Smith begins this edited collection of Amy Beach's piano music with a well written biography of Beach's life, covering some little known facts about Beach. Photographs are included. Smith also reveals the origins of some hitherto unpublished early pieces.

Song, Chang-Jin. "Pianism in Selected Partsong Accompaniments and Chamber Music of the Second New England School (Amy Beach, Arthur Foote, George Whitefield Chadwick, and Horatio Parker), 1880-1930." PhD diss., Ball State University, 2005.

This is a study on the compositional techniques of the four composers under consideration, with a focus on the piano accompaniments to their partsongs. The purpose is to bring this music to the public's attention and to help prepare pianists for the technical demands of performance.

Sonneck, Oscar G. "American Composers and the American Music Publisher." *Musical Quarterly* 9 (January 1923): 122-44.

This paper was read before the Music Teachers National Association on December 28, 1922. Sonneck addresses the problem of publishers' preferences for European composers. He says that composers of the calibre of Mrs. Beach, Chadwick, Foote and others compare favorably with the Europeans. He advocates formation of a Society for the Publication of American Music. (Amy Beach was fortunate to have Arthur P. Schmidt as publisher. See citation under Block.)

Stern, Susan. *Women Composers: A Handbook*. Metuchen, New Jersey and London: The Scarecrow Press, Inc, 1978.

This reference is primarily concerned with women who have written music for the concert stage, and for publication or award. The entry for Amy Beach contains a number of citations.

Tawa, Nicholas E. *The Coming of Age of American Art Music: New England's Classical Romanticists*. New York, Westport, Connecticut, and London: Greenwood Press, [1991].

Among New England's composers of the period, the author treats Amy Beach as one of the most important. He discusses the cultural milieu, family background and training of Amy Beach and others. He then provides an updated opinion of these composers.

"The Etude Historical Musical Portrait Series." *The Etude* 50 (March 1932): 160.

Amy Beach is included among 'The World's Best Known Musicians.' Her portrait is given, as well as emphasis upon her compositions in larger forms.

Tick, Judith. *American Women Composers before 1870*. Ann Arbor, Michigan: UMI Research Press, 1983.

Judith Tick's book is a first in the study of American women composers before 1870, which is a hitherto unknown area. She defines issues and attitudes as traced in etiquette books, and discusses the music training of women. The biography, compositions and style of Amy Beach are covered.

Treybig, Carolyn Marie. "Amy Beach: An Investigation and Analysis of the *Theme and Variations for Flute and String Quartet*, Op. 80." PhD diss., University of Texas at Austin, 1999.

This is a study on the compositional style of the *Theme and Variations*, with a view to reintroducing the work into current repertoire. Includes a history of Beach's chamber works and a complete analysis of this work.

Tuthill, Burnett Corwin. "Fifty Years of Chamber Music in the United States." *Music Teachers National Association Proceedings* (1928): 163-75.

Mrs. H.H.A. Beach is associated with George Chadwick and Arthur Foote for pioneering work in the field of American chamber music. Tuthill asserts that Beach's *Piano Quintet*, *Violin Sonata* and her *Variations for Flute and String Quartet* deserve more frequent performances.

\_\_\_\_\_. "Mrs. H.H.A. Beach." *Musical Quarterly* 26 (July 1940): 297-310.

This article on Amy Beach was written four years before her death. Tuthill attempts to provide a 20th century evaluation of Beach's 19th century style from the perspective of the late Victorian era. He also shows how she bridges the gap between romantic and modern styles with her *String Quartet*.

Upton, William Treat. "Some Recent Representative American Song Composers." *Musical Quarterly* 11 (July 1925): 383-417.

Upton celebrates American song from about 1875-1925 through a survey of the most prominent song composers. He refers to Amy Beach's *Ah, Love, but a Day* as "a truly distinctive song in its sincerity and depth of feeling."

Verissimo, Laurel Keddie. "Amy Beach: Her Life, Times and Music." Master's thesis. San Jose State University, 1993.

The reasons for Beach's successful career as a performer and composer are discussed. The author then focuses on an analysis of the *Theme and Variations*, Op. 80, which, at the time of this thesis, was an unpublished work.

Vernazza, Marcelle. "Amy Beach and Her Music for Children." *American Music Teacher* 30(June-July 1981): 20-21.

Two sets of piano pieces are discussed: *Children's Album*, Op. 36, and *Children's Carnival*, Op. 25. The music from these sets and other pieces shows Beach's ability to use harmonic richness while tailoring the pieces to small hands.

Walker, Tammie Leigh. "*The Quintet for Piano and Strings*, op. 67 by Amy Beach: An Historical and Analytical Investigation." PhD diss., University of Illinois at Urbana-Champaign, 2001.

The *Quintet*, written in 1907, was Beach's largest chamber work. Walker discusses Beach's place as a composer in the New England School, and compares the *Quintet* to others of this genre in the late romantic period. She then gives a detailed analysis of the composition, and makes recommendations for further research.

Whitesitt, Linda. "'The Most Potent Force' in American Music: The Role of Women's Music Clubs in American Concert Life." In *The Musical Women: An International Perspective*, edited by Judith Lang Zaimont 3. 663-81. New York, Westport, Connecticut and London: Greenwood Press, 1991.

Whitesitt quotes Amy Beach: "I can not express too strongly my belief in the value of women's clubs as a factor in the development of our country. "Talks about women's support of music making through their private philanthropy, and volunteer efforts.

Wilson, Arthur. "Mrs. H.H.A. Beach: A Conversation on Musical Conditions in America." *The Musician* 27 (January 1912): 9-10.

Beach talks about the virtues of receiving a music education here in America, rather than abroad. She also states that music teachers are of greater importance than performing musicians. The interview concludes with Beach discussing her own favorite compositions.

Wood, Lorraine Wanlass. "Musical Keys to Success: A Historical-Philosophical Study of the Life and Work of Amy Beach, American Composer." Master's thesis, Brigham Young University, 1995.

Wood's thesis, from BYU's Department of Humanities, Classics, and Comparative Literature, focuses on Amy Beach as a product of societal and cultural changes of the late nineteenth and early twentieth century. Wood gives reasons for Beach's remarkable success as a composer, and discusses the personal values which contributed to her success. The *Festival Jubilate*, op. 7 is used as an example of Beach's ability to communicate her values.

Yang, Ching-Lan. "An Analytical Study of the Piano Concerto in C-sharp Minor, Op. 45, by Amy Beach." PhD diss., University of Northern Colorado, 1999.

Yang's purpose in this study is to acquaint the musical public to Beach's *Piano Concerto*. She provides a brief biography of Beach, with emphasis on her compositional background. She then subjects the *Piano Concerto* to a thorough analysis.

Zaimont, Judith Lang, ed. *The Musical Woman: An International Perspective*, 3 vols.. New York, Westport, Connecticut and London: Greenwood Press, [1987].

This is a valuable resource on Amy Beach and other women in music. It includes lists of performances, publications, and new books by and about the composers.

Zerkle, Paula Ring. "A Study of Amy Beach's *Grand Mass in E flat Major*, Op. 5." PhD diss., Indiana University, 1998.

The *Mass in E flat Major* was the first major work by an American woman to be publicly performed. Zerkle describes the historical context of the *Mass*, then gives an overview, followed by an in-depth analysis of each movement. Performance considerations are given as a resource for conductors and performers.

### **Unverified Source**

Radell, Judith. "Sphere of Influence: Clara Kathleen Rogers and Amy Beach." In *Essays on Music and Culture in Honor of Herbert Kellman*, edited by Barbara Hagg, 503-17. Paris: Minerva, 2001.

This essay is based on newly discovered letters from Beach to Rogers. Beach praises Rogers violin sonata, a work which influenced her own later violin sonata. (Adapted from RILM Abstracts)