

2 | Amy Beach and the Women's Club Movement

MARIAN WILSON KIMBER

On the evening of June 5, 1906, women from all over the United States gathered at the Armory in St. Paul, Minnesota, a building that held 3,000 people. There they were treated to a concert of women composers performed primarily by professional musicians.¹ On the concert program, dominated by European composers, were multiple pieces by the American, Mrs. H. H. A. Beach, including several compositions she had arranged for cello and her cantata, *Sea-Fairies*, op. 59. *Sea-Fairies* had recently been commissioned by and was dedicated to Boston's Thursday Musical Club.² Many of the performers on the Minnesota program, among them soprano soloist Jessica De Wolf and two pianists, were members of St. Paul's Schubert Club, founded in 1882; Elsie Shawe, who had helped to arrange the entire event, was its past president.³ The concert took place at the eighth biennial meeting of the General Federation of Women's Clubs (GFWC), a national organization made up of over 5,000 women's groups.

That the 1906 performance of Amy Beach's recent music was made possible by multiple women's organizations is emblematic of much of the composer's career. Beach's position as America's foremost woman composer initially came about because she produced two large-scale compositions, her Mass, op. 5, and her "Gaelic" Symphony, op. 32. The success of these works, performed by leading musical ensembles, suggested that she had transcended the musical restriction of women to the domestic sphere, the space in which they were encouraged to compose only songs and piano music, and that her music would henceforth be heard in the public world dominated by men. Yet this position, achieved at the beginning of the composer's professional life, overlooks the roles of women's organizations and women musicians in her ongoing success.⁴ Beach's life paralleled the rise of women's clubs in America, and the movement played an important role in the way that her career unfolded. That a composer of her stature was

active in numerous gendered musical communities underscores the multiple ways in which such clubs served as the American infrastructure for women musicians during this period. For Beach, clubs were not only a place for her to appear as a professional pianist and to present her music, but also a source of commissions and, more broadly, they represented an audience interested in purchasing and performing her music. Some groups in which Beach was involved provided her with a community that was social as well as musical; they were made up of like-minded women, some of whom became her collaborators. Because of Beach's special cultural position, she was viewed as an important leader and a role model for other women in music. Her appearance at events organized by women validated them and legitimized their activities, and clubs took full advantage of Beach's fame and status.

Although late nineteenth and early twentieth-century women's clubs had a major role in suffrage, temperance, labor reform, and other social movements, their widespread influence on American music is frequently overlooked. Women often justified their collective entrance into public activity as "municipal housekeeping," merely extending their domestic care into the civic arena, and some music clubs' activities – organizing community singing, providing scholarships, or outreach to settlement houses – served to overshadow the opportunities they provided for musical professionals. Clubs have been discounted due to the supposed "amateur" status of their members, though the amateur/professional distinction is often artificial when it comes to women's organizational networks, which Karen Blair has described as shaping "the context in which professionals marketed their artistic wares."⁵ Women's club members generally performed music for each other without pay; despite some clubs' demanding audition requirements, their semiprivate nature and the race, gender, and class status of the participants caused them to be publicized in the society pages rather than newspapers' entertainment sections.⁶ Yet some clubs, particularly in urban areas, could be quite substantial in size, and those that had paying but nonperforming "associate" members functioned like a concert series, either through scheduled performances of members or through bringing leading professional artists to their city to appear before large audiences. That many clubs are now perceived to have been "amateur" in nature is largely due to assumptions related to the gender of their members; many clubwomen were, in fact, professionals, including music teachers or church musicians. Clubs not only provided opportunities for women musicians, some of whom were very accomplished, but also served to connect professional and amateur musicians by linking private teachers

with potential students and creating audiences before which professionals could perform.⁷ Clubs across America were sometimes named for successful female composers (including Beach herself, but most often French composer Cécile Chaminade), suggesting that not all women were content with their supposed “amateur” status.⁸ Clubs thus served as important venues for women whose access to the larger musical world was made more difficult by their gender. Not only did clubs provide opportunities locally, but also the large networks created through the meetings and publications of two federations, the General Federation of Women’s Clubs (GFWC), founded in 1890, and the National Federation of Music Clubs (NFMC), established eight years later, shaped the careers of Beach and many other women musicians; the National League of American Pen Women (NLAPW) was particularly influential for women composers. Beach recognized “the value of women’s clubs as a factor in the development of our country” early in her career; in an 1898 article in *The Etude*, she noted that “American audiences display a power of judgment in marked advance of that shown fifteen years ago” due to clubs’ “unceasing toil” in cultivating “a true appreciation of great music and musicians.”⁹

The earliest women’s clubs were literary societies and study groups for self-improvement, though they clearly had a social function as well. As a young married woman in the 1890s, Beach was a member of such clubs, and though they were not specifically related to music, many featured music in their meetings as a matter of course. Adrienne Fried Block has described Beach’s involvement in an unnamed lunch club, and in 1894 the composer became a founding member of New Hampshire’s Daughters, a fifty-member club of women who, like her, had been born in the state.¹⁰ The group combined literary, social, and charitable work, and each of its regular programs was organized by women born in the same New Hampshire county.¹¹ Both of Beach’s clubs contained more notable writers than musicians; novelists Margaret Deland and Sarah Orne Jewett were members of the lunch group, and writer Kate Sanborn served as the first president of New Hampshire’s Daughters. Although Beach’s marriage purportedly prevented her from undertaking a public career, in 1897 she could be heard performing her own songs with Mrs. Heinrich Unverhau between recitations and talks on the state’s history before 200 fellow clubwomen at the Hotel Vendome, followed by a tea.¹² That this occasion was semiprivate and perceived as less than fully professional made it socially acceptable for a musician of Beach’s gender and class. In 1900 the club hosted the New Hampshire Federation of Women’s Clubs, and Beach’s two new Browning settings, “The Year’s at the Spring” and “Ah, Love, But

a Day!," were sung by Margaret Murkland. Originally commissioned by the Boston's mixed-gender Browning Society, the two songs would become staples of women's clubs' repertoires.¹³

When she lived in Boston, Beach became well known among men's clubs, women's clubs, and clubs made up of both genders. Several clubs programmed concerts entirely of her music after the turn of the century, including the Chromatic Club, founded by Edward MacDowell, the Amphion Club (a male vocal ensemble), the College Club, and the Thursday Morning Musical Club; both the latter club and the Chromatic Club made Beach an honorary member.¹⁴ However, even before Beach began to make appearances at clubs outside of New England, her reputation preceded her. The premiere of her *Mass* with the Boston Handel and Haydn Society in 1892 was reported in pro-suffrage women's journals and was the subject of a paper at a meeting of the Women's Press Association in San Francisco in 1892.¹⁵

Beach's appearance at the Women's Musical Congress of the World's Columbian Exposition in Chicago in 1893 undoubtedly helped solidify her national reputation among women's organizations. The impetus for the NFMC, of which Beach was a member, is frequently attributed to Rose Fay Thomas' address, "The Work of Women's Amateur Musical Clubs," at that gathering. Beach's *Festival Jubilate*, op. 17, had been commissioned for the dedication of the Woman's Building, and she returned to the Chicago Congress for three performances, so she, along with over 1,000 other women, presumably heard Thomas' address.¹⁶ When the Federation was formally established five years later, the women gathered at Chicago's Steinway Hall read a letter from Beach before moving on to their musical program.¹⁷ The composer maintained close ties with the group as it grew into its national role, particularly after 1911 when her husband and mother had died and she undertook a more active professional career. The Federation's magazine, *Musical Monitor*, frequently reported on Beach's activities, including those in Europe, and published notices of her availability as a composer-pianist, citing the leading orchestras with which she had appeared. One article profiled Beach's manager, M. H. Hanson, who arranged her European appearances with soprano Marcella Craft, noting that he had taken special interest in music clubs.¹⁸ Beach seems to have used the *Monitor* deliberately to keep her name before the club members, for in 1917 it published a letter from her merely describing the landscape in New Hampshire where she was working during the summer.¹⁹

The National Federation provided Beach with numerous performing opportunities, and she sometimes presented her own music at its biennial meetings. She appeared at the 1915 NFMC meeting in Los Angeles, playing

her Piano Concerto with the Los Angeles Symphony Orchestra; her music was also heard on a choral program, and the Brahms Quintet performed her Piano Quintet.²⁰ In the teens, Beach assisted in judging NFMC competitions, and she appeared before clubs in Chicago, Milwaukee, Detroit, Pittsburgh, Philadelphia, Boston, and elsewhere. Beach was less involved with the larger GFWC than with the NFMC, though she did appear at its June 1922 meeting in Chautauqua, New York, performing her own compositions as well as music by Marion Bauer and Marion Ralston. As it was typical practice for the GFWC to mix music in with its lectures, the composer followed addresses on “woman and moral idealism” and “woman and public health.” Beach also made one of her numerous appearances promoting the MacDowell Colony, which received much financial support from women’s clubs, appearing with Marian MacDowell and performing compositions she had composed while in residence there.²¹ After attending the GFWC’s meeting, Beach was impressed enough with the organization to agree to become head of its Aid to American Musicians Committee, though she largely served as a figurehead in order to bring notice to its work.²²

Although the compositions that clubwomen most often performed were Beach’s songs and character pieces for piano, her other works were programmed by them as well. The rise of female string players resulted in violin being the third most common performance medium in clubs, behind voice and piano.²³ Many of Beach’s songs, like those of other American composers of the period, were published with violin obbligato, and although cellists were less frequently part of women’s clubs, a few featured violoncello.²⁴ Thus, Beach’s *Two Songs*, op. 100, from 1924, were scored for an ensemble of the most widely available women’s club members: soprano, violin, cello, and piano. More importantly, many clubs had women’s choruses that could perform the thirty compositions Beach produced for that ensemble as well. Some works resulted from clubs’ commissions, such as *The Rose of Avon-town*, op. 30, by the Caecilia Ladies’ Vocal Society of Brooklyn, and *The Chambered Nautilus*, op. 66, by Victor Harris, the conductor of the St. Cecilia Club of New York.²⁵ *Sea-Fairies* was probably the most performed of the larger works, and women’s clubs’ programs frequently featured the two choral arrangements Beach did of her most popular songs, “The Year’s at the Spring,” and “Ah, Love, But a Day!”

Clubs were also important as audiences for Beach’s largest works. Longtime music critic Charlotte Mulligan, who founded Buffalo’s formidable Twentieth-Century Club, reported that “through the instrumentality of a musical club of women” the “Gaelic” Symphony “was secured for presentation” by the Buffalo Orchestra in 1897 and that “at the matinee it was most interesting to see one

club, then another, come down the aisle and take reserved seats.”²⁶ Likewise, the 1901 performance of Beach's *Symphony* by the Baltimore Symphony on an all-women composers' program came about because of the organization, United Women of Maryland.²⁷ Even when Beach's musical appearances were in conjunction with larger professional ensembles, women's clubs in cities where she performed served as additional venues for recitals and as social hosts, housing her and providing receptions. For example, in 1915, when Beach appeared at the Panama–Pacific International Exposition in San Francisco to hear her *Panama Hymn*, op. 74, sung at its opening ceremonies, she was received by the wealthy Century Club, where she was treated to a play by four of its members.²⁸ In November 1928, when the Women's Symphony of Chicago programmed two movements of the “Gaelic” Symphony, Beach stayed in the home of composer Phyllis Fergus, who was a Symphony board member and president of the Musicians Club of Women. The Club's published program of Beach's ten-day residency lists a series of social and musical events (see Figure 2.1). The composer was hosted by not only the Musicians Club of Women but also the Melodist Club, the MacDowell Society and the Cordon Club, Mu Phi Epsilon, and Pro Musica.²⁹ Thus, the club network greatly enhanced Beach's opportunities. As Beach's invitations to appear with leading orchestras faded in the 1920s in the era of Modernism and jazz, she continued to appear before women's organizations.³⁰

Beach's compositions also figured heavily in the educational agendas of American women's clubs, which aspired to create a culture of American music on par with that of Europe. The advertisements of Beach's longtime publisher, Arthur P. Schmidt, marketed Beach's music and that of other American composers to clubs. Not only did Schmidt's notices in the *Musical Monitor* indicate that he had women's compositions available, but they sometimes grouped pieces by possible club program themes, such as nature or “inspirations from the poets.”³¹ Many clubs included Beach as they worked to familiarize themselves with women composers, such as the Woman's Club of Evanston, Illinois, which in 1900 heard a presentation on Beach along with reports about Clara Schumann, Fanny Hensel, Cécile Chaminade, Jessie Gaynor, and others.³² However, particularly after World War I, nationalism, more than gender, shaped clubs' study and performance agendas. Clubs regularly studied what they perceived to be America's music history and performed the music of its composers; thus, Beach's music appeared alongside that of Edward MacDowell, George Whitefield Chadwick, Ethelbert Nevin, Charles Wakefield Cadman, and many others. Beach's national identity made her the ideal figure to represent the success of both American music and women's musical efforts.

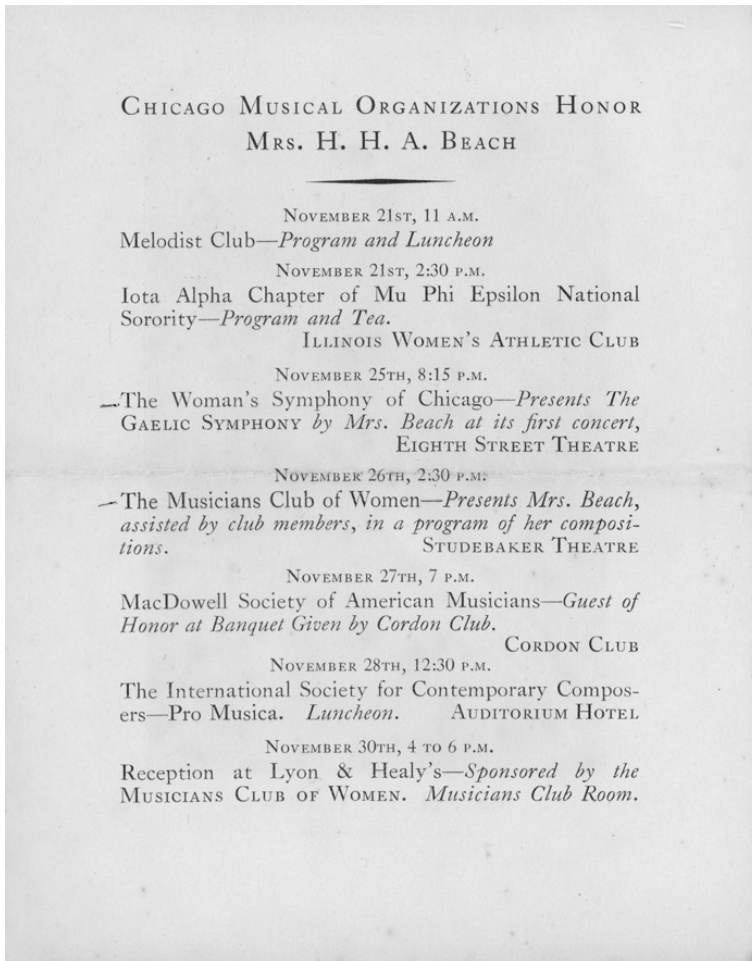


Figure 2.1 Musicians Club of Women program for Beach's 1928 Chicago appearances. Box 16, folder 27, Amy Cheney Beach (Mrs. H. H. A. Beach) Papers, 1835–1956, MC 51, Milne Special Collections and Archives, University of New Hampshire Library, Durham, NH.

When the GFWC prepared publications to assist members with their musical educations, Beach was included. In 1919 Ida Gray Scott, head of "Club Development in Music," published a suggested year-long program for clubs in the *General Federation Magazine*, the ninth program of which was devoted to Beach; the plan was circulated and republished regionally, such as in the *Illinois Club Bulletin*.³³ The same year, Mrs. William Delaney Steele of the GFWC Department of Music reported circulating 4,800 copies of a list of available materials; a tiny pamphlet providing a brief overview of Beach's

career into the 1910s found in the GFWC's archives probably dates from around this time.³⁴ Three years later the Music Department sent out 20,000 study club outlines of monthly programs, so information about Beach was able to circulate widely.³⁵ The leading figure in the General Federation's ongoing music initiatives in the 1920s was the music chair, Anne Shaw Faulkner [Oberndorfer]. Faulkner's book *What We Hear in Music*, designed to be used with Victor Recordings, presented Beach's "Ah, Love, But a Day!" and "The Year's at the Spring," both of which had been recorded, as evidence that music could be popular and also represent the classical music tradition.³⁶ The book went through a dozen editions.³⁷ Faulkner's article, "American Women in the World of Music," published in *Better Homes and Gardens* in 1925, concentrated heavily on Beach, noting that both songs were "bestsellers,"³⁸ and they also appeared on lists of compositions for the music appreciation classes sponsored by women's clubs and schools. In 1936, Beach gave scores of her compositions, including her major works for women's voices, to the General Federation's circulating music collection. The GFWC's loan program had been providing copies of Beach's pieces to clubs around the country since at least 1925; also available was a six-page typed report about the composer's achievements.³⁹ In the 1930s, Beach was the woman composer best represented in the GFWC's music brochure, which listed suggested programs containing over twenty of her compositions.⁴⁰ The frequent appearance of Beach's music on club programs, whether amid works of other Americans or on events devoted entirely to her, demonstrates the success of the two Federations' efforts. The honors and accolades from women's groups continued to the end of Beach's life. In 1941, to celebrate its half century, the General Federation named Beach on a list of fifty-three women who "represented the great strides made by women in the last fifty years."⁴¹ At its Atlantic City meeting that year, the Federation's huge National Jubilee Chorus, made up of clubwomen from among its two million members, sang "The Year's at the Spring."⁴²

Beach was also an important figure for the National League of American Pen Women (NLAPW), an organization for professional writers, artists, and composers founded in 1897 by female journalists.⁴³ Musicians were the smallest component of the group, but by 1922 when Beach began to attend the League's national meetings it had fifty composer members;⁴⁴ in the 1930s, its total membership was 2,000 women in fifty-three branches, located in almost every state.⁴⁵ During her early years with the League, Beach also served as the first president of the Society of American Women Composers, probably founded at the Pen Women's 1924 meeting, perhaps because there were limited opportunities for performance of members' works at their national

conferences. Beach had larger ambitions for the very small Society, made up of only around twenty members; she wrote that it might “come to mean much in the future of American music if we go about the work in the right way.”⁴⁶ In 1925, while Beach was both Society president and the Pen Women’s National Music Chairman, the League sponsored its “First Annual Festival of Music of the American Woman Composer” at its Washington, DC, meeting. The Society presented a series of chamber music concerts in New York before it disbanded in 1932, reportedly due to financial difficulties stemming from the Depression.⁴⁷ Although the Society is frequently cited as significant in historical accounts of women composers, there were many more concerts of music by women presented by the Pen Women after its demise.

Beach must have found the company of so many other professional female composers stimulating, though she remained the leading figure among them (see Figure 2.2). She had been the Pen Women’s honored



Figure 2.2 Composer Group of the National League of American Pen Women, 1932. Back row, left to right: Reah Jackson Irion, Margaret McClure Stitt, Pearl Adams, Phyllis Fergus, Bonita Crowe, Marianne Genet, Annabel Morris Buchanan, Helen Matthews De Lashmutt, Josephine Forsyth, Gena Branscombe, and Louise Crawford. Front row: Francesca Vallejo, Amy Beach, Grace Thompson Seton (NLAPW president), Dorothy DeMuth Watson, Mary Carr Moore, Mary Howe, and Dorothy Radde Emery. Louise Crawford Papers, Iowa Women’s Archives, University of Iowa Libraries, Iowa City.

guest as early as 1922, and she became an expected feature of their Washington meetings;⁴⁸ her 1938 plans to go to France were publicized, as if to alert members in the United States that she would *not* be attending their conference. For the 1934 meeting, music chairman Phyllis Fergus arranged six days of concerts billed as a “Golden Jubilee” in honor of Beach’s fifty years in music. Beach performed the piano parts for her compositions on an evening concert – including *Sea-Fairies* – and appeared on a radio broadcast. The high point of the week was a recital in the East Room of the White House for First Lady Eleanor Roosevelt; four hundred tickets were issued to attendees.⁴⁹ It took several letters to convince the First Lady and the White House staff, and part of Fergus’ approach was to emphasize that the League would be honoring Beach: “Mrs. Beach is no longer at our call as she has wont to be. She is older and we cherish the time she comes to us. With the Cherry Blossoms in April – it is easy to think of her great music to the ‘Year[']s at the Spring.”⁵⁰

Whether it was linking one of Beach’s best-known songs to Washington’s flowering trees that enticed Mrs. Roosevelt to grant permission for a “short entertainment” is unclear; however, Fergus obviously recognized that the senior composer was important to her request. In July 1935 Beach’s music was featured in another series of Pen Women concerts in Chautauqua, New York, a festival of six musical events “Honoring American Women Composers.”⁵¹ Fergus again arranged a Pen Women’s concert featuring Beach at the White House in April 1936, at which the composer performed her piano music and spoke about the MacDowell Colony.

Just as the NFMCC worked to create junior clubs for children in the 1920s, establishing over 2,300 of them by the final year of the decade, Beach was likewise concerned about children’s musical education and involved in musical outreach to young people.⁵² Not only did she compose piano works appropriate for younger players, but in 1922, with the help of the music club in her mother’s hometown of Hillsborough, New Hampshire, she also sponsored two “Beach clubs” for local children of different ages.⁵³ Beach was also involved with the Music Teachers National Association (MTNA), although it was not primarily a women’s group. She initially served as an advisory member to the group’s Association of Past Presidents ca. 1918–20. In the 1930s, she published three essays in their journal, including versions of presentations she gave at their national conferences in Detroit in 1931, Washington, DC, in 1932, and Philadelphia in 1935. She was elected to serve as one of the directors on the organization’s executive committee from 1933 to 1935, and her songs sometimes appeared on the Music Teachers National Association’s contest repertoire lists.⁵⁴

Beach's position as a role model for younger women lasted from her early years to the end of her life. In 1899, she was initiated as an honorary member of the women's fraternity, Alpha Chi Omega, by the Zeta chapter of the New England Conservatory. Beach "remembered" the group when she performed her Concerto with the Boston Symphony, presumably supplying tickets for the event; she also produced "A Song for Class Day" for them.⁵⁵ Beach's membership in another collegiate group, Mu Phi Epsilon, apparently came about through her visits to Chicago, as its publications indicate that she was a member of the Iota Alpha chapter of the Chicago Musical College. In 1922, she entertained young chapter members at the home of Mrs. Albert J. Ochsner, former president of the NFMCC.⁵⁶ Beach's association with Mu Phi Epsilon appears to have continued, as in 1933 she was hailed as "Aunt Amy" in an article in their publication, *The Triangle*, which described how "splendid citizenship is her constructive influence everywhere."⁵⁷ Beach was an honorary "aunt" to some of the composers she knew through organizations such as the NLAPW as well, and they viewed her as a mentor. While Beach's connections to groups such as Mu Phi Epsilon may not have been as important to her social and professional lives as those described previously, they were yet another audience who might teach and perform her music; Alpha Chi Omega subsidized the building of a studio at Beach's beloved MacDowell Colony.

Beach's memberships were not just a way for her to be part of national women's networks, but also represented local means for music-making and sources of companionship. For example, she had an ongoing relationship with the Hillsborough Music Club and performed there while living in the town. In the last decade and a half of her life, Beach's professional connections centered on a group of women who became the focus of her personal life when she settled in New York City. Then in her sixties, Beach often took a maternal role among the younger women musicians in her immediate circle, whose use of "Aunt Amy" signified their friendship and true intimacy. Of Beach's closest "nieces" or "children," the most prominent figures were the mezzo-soprano Lillian Buxbaum, the soprano Ruth Shaffner, the pianist Virginia Duffey, and the violinist Eugenie Limberg; collectively the performers represented the typical scorings that had been heard in women's music clubs for decades. Beach called this circle of young women her "kittens" and preserved hundreds of letters to and from them.⁵⁸ Shaffner, Duffey, and Limberg came to live at the American Women's Association (AWA) Clubhouse, which served as Beach's New York home. In her years in the building on West 57th St. and later when the AWA moved to 48th St., Beach was able to socialize with some of the other women residents and to concertize for them. Beach arranged for Duffey and Limberg to pay for their room and

board at the AWA (and to have access to better practice rooms) by performing short concerts there. The pair performed Beach's Violin Sonata and recruited others to assist them in presenting her larger chamber works as well.⁵⁹ In 1935, Beach became a member of P.E.O., a sorority to which Ruth Shaffner belonged, and Beach, Duffey, and Limberg frequently performed brief recitals together for the New York chapter.⁶⁰ Although P.E.O. supports women's education, it has never been formally associated with music. Nonetheless, in 1944 Beach composed a song, "Ballad of the P.E.O.," for the group, just as she had for Alpha Chi Omega decades before.

When Beach first met Ruth Shaffner, she was a soloist at St. Bartholomew's Episcopal Church where the composer was a longtime attendee, and the dramatic soprano frequently sang her sacred music there. Shaffner came to be one of Beach's closest friends and a regular partner in her concert life, performing her songs on over 200 recitals in the 1930s, including at the two White House performances.⁶¹ Beach's effusive letters to her friend reveal the deep regard she had for the singer's talents; she enthusiastically complimented Ruth's wonderful performances, heaping praise on her singing, her perfect diction, her looks and demeanor, and her "spiritual force." Shaffner also functioned as Beach's surrogate family in her declining years. The two women spent holidays and vacations together and traveled to England together in 1936. Shaffner was at Beach's bedside when she passed away in 1944.⁶²

Lillian Buxbaum was also a member of Beach's female circles during the final two decades of her life. Beach praised her friend's singing highly, and Buxbaum became one of the composer's musical collaborators in club settings in New England. Although Buxbaum's relationship with Beach was not specifically related to club activities, as a part-time singer, wife, and mother, she was the kind of female musician who frequently made up women's music clubs' memberships. Buxbaum's first appearance singing Beach's music was on a program for the Women's City Club of Haverhill, Massachusetts, in 1924. She sang on the radio with Beach in Boston in 1931 and was one of two singers who performed with the composer at a Music Guild lunch for the renowned French pedagogue Nadia Boulanger in 1937, as well as on other occasions.⁶³ However, the women's relationship was also deeply personal, with Lillian and her husband Isidore functioning as family members for Beach, assisting her with acquiring groceries and in undertaking travel, and helping to arrange for her frequent moves from New York City to Centerville, Hillsboro, and the MacDowell Colony as she aged.⁶⁴ The depth of their intimacy and Beach's regard for Buxbaum's longtime friendship is apparent from her will, which provided Lillian with her Centerville home.

Beach's singular position as the best-known American female composer of her era, whose name still regularly appears amid those of the Second New England School and other leading male figures, has made it possible to overlook the tremendous networks of women musicians who supported her throughout her life and whose countless activities contributed to her success. Though Beach made breakthroughs by composing in major genres, and her large-scale music was performed by professional male ensembles, organizations typically understood as "nonprofessional" that were founded and maintained by women, growing into national prominence during her lifetime, were equally if not more important to her career. Groups such as the GFWC, the NFMCA, and the NLAPW provided Beach with ongoing performance opportunities at which she could promote her own music. The amateur and professional female musicians of the GFWC and the NFMCA made up thousands of clubs across the country at which Beach's music was regularly studied and heard. Beach's stature made her the ideal figure around which women's clubs could shape their promotion of American composers, simultaneously emphasizing individual female creativity and casting women's music as a national good. In turn, Beach's remarkable success validated their efforts to make women central to American musical life.

Notes

1. General Federation of Women's Clubs, *Eighth Biennial Convention, Official Report* (Chicago: The Federation, 1906), 265–66.
2. Andrew Thomas Kuster, Introduction to Amy Beach, *The Sea-Fairies, Opus 59*, *Recent Researches in American Music* 32 (Madison, WI: A-R Editions, 1999), ix.
3. Sondra Wieland Howe, "Elsie Shawe, Music Supervisor in St. Paul, Minnesota (1898–1933)," *Journal of Research in Music Education* 52, no. 4 (Winter 2004): 331–32.
4. Lili Fae Tobias has made this point in "'All My Heart, in This My Singing': Amy Beach and the Women's Clubs of New England," Senior Comprehensive Paper, Swarthmore College, December 6, 2018; accessed June 2, 2021; decomposedblog.wordpress.com/blog-feed/amy-beach/.
5. Karen J. Blair, *The Torchbearers: Women and Their Amateur Arts Associations in America, 1890–1930* (Bloomington: Indiana University Press, 1994), 4–5.
6. Linda Whitesett, "'The Most Potent Force' in American Music: The Role of Women's Music Clubs in American Concert Life," in *The Musical Woman*, vol. 3, ed. Judith Lang Zaimont et al. (Westport: Greenwood Press, 1991), 667.

7. See Linda Whitesett, "Women as 'Keepers of Culture': Music Clubs, Community Concert Series, and Symphony Orchestras," in *Cultivating Music in America: Women Patrons and Activists since 1860*, ed. Ralph P. Locke and Cyrilla Barr (Berkeley: University of California Press, 1997), 65–86.
8. Adrienne Fried Block, *Amy Beach, Passionate Victorian: The Life and Work of an American Composer, 1867–1944* (New York: Oxford University Press, 1998), 164.
9. Quoted in Mrs. Charles S. Virgil, "The Woman's Club a Factor in General Music Culture," *The Etude* 16, no. 5 (May 1898): 132.
10. Block, *Amy Beach, Passionate Victorian*, 110.
11. J[ennie] C. Croly, *The History of the Woman's Club Movement in America* (New York: H.G. Allen, 1898), 645–46.
12. "Mrs. Micah Dyer Presided," *Boston Globe*, January 18, 1897.
13. "From the Granite State," *Boston Globe*, October 26, 1897.
14. Block, *Amy Beach, Passionate Victorian*, 173.
15. Alma Alden, "Women's News," *Woman's Exponent* 20, no. 20 (1892): 152.
16. "They Develop Taste," *Chicago Tribune*, July 8, 1893, does not list Beach on this event, although other reports suggest she was to perform there.
17. Lucile Parrish Ward, *A Musical Heritage of 100 Years: A History of the National Federation of Music Clubs* (Greenville, SC: A Press, 1995), 59. Some clubs did contain men, but the organization became dominated by women.
18. "Interview with M. H. Hanson," *Musical Monitor* 6, no. 8 (April 1917): 454.
19. "Letter from Mrs. H. H. A. Beach," *Musical Monitor* 6, no. 12 (August 1917): 698.
20. "The Story of the Biennial," *Musical Monitor* 4, no. 11 (July 1915): 479.
21. General Federation of Women's Clubs, *Sixteenth Biennial Convention, Official Report* (Chicago: The Federation, 1922), 355–56, 630.
22. "30 Music Libraries Available to Clubs," *General Federation News* 5, no. 7 (January 1925): 12.
23. Judith Tick, "Passed Away Is the Piano Girl: Changes in American Musical Life: 1870–1900," in *Women Making Music: The Western Art Tradition, 1150–1950*, ed. Jane Bowers and Judith Tick (Urbana: University of Illinois Press, 1986), 328.
24. Maryann McCabe notes similar scorings by Mabel Daniels, Gena Branscombe, Helen Hopekirk, and some male composers in *Mabel Daniels: An American Composer in Transition* (London: Routledge, 2018), 210.
25. Block, *Amy Beach, Passionate Victorian*, 164–65, 169.
26. Charlotte Mulligan, *Buffalo Courier*, February 5, 1897, quoted in Percy Goetschius, *Mrs. H. H. A. Beach* (Boston: A. P. Schmidt, 1906), 103.
27. "Konzert zum Besten der 'Vereinigten Frauen von Maryland' in der 'Musik-Halle,'" *Der Deutsche Correspondent*, March 15, 1901.
28. Leta Miller, "Fostering the 'Art of Forceful Speech': Music in the Century Club of California, 1888–1920," *Journal of the Society for American Music* 16, no. 3 (August 2022): 283.
29. Special Board Meeting May 28, 1928, Musicians Club of Women Minutes 1927–31, Chicago History Museum; Musicians Club of Women 1928 program,

- box 16, folder 27, Amy Cheney Beach (Mrs. H. H. A. Beach) Papers, 1835–1956, MC 51, Milne Special Collections and Archives, University of New Hampshire Library, Durham, NH.
30. Block, *Amy Beach, Passionate Victorian*, 243.
 31. See Adrienne Fried Block, “Arthur P. Schmidt, Music Publisher and Champion of American Women Composers,” in *The Musical Woman: An International Perspective*, vol. 2, 1984–1985, ed. Judith Lang Zaimont, Catherine Overhauser, and Jane Gottlieb (Westport, CT: Greenwood, 1987), 145–76.
 32. “Woman in Composition,” *Music* [Chicago] 17 (February 1900): 431.
 33. Ida Gray Scott, “A Year’s Program for a Music Club,” *General Federation Magazine* 18 (September 1919): 12; “Department of Music,” *Illinois Club Bulletin* 12, no. 3 (March 1920): 27.
 34. “Mrs. H. H. A. Beach,” Sheet Music, Box 4, Women’s History and Resource Center, General Federation of Women’s Clubs Headquarters, Washington, DC.
 35. “Report of Chairman of Music Division,” *Sixteenth Biennial Convention, Official Report*, 353.
 36. Anne Shaw Faulkner, *What We Hear in Music; a Course of Study in Music History and Appreciation*, 6th ed. (Camden, NJ: Victor Talking Machine Co., 1928), 359.
 37. Terese M. Volk, “What We Hear in Music: Anne Shaw Faulkner’s Music Appreciation Text, 1913–1943,” *The Bulletin of Historical Research in Music Education* 20, no. 3 (May 1999): 157.
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 39. “Gifts of Music from Mrs. Beach,” *The Clubwoman, GFWC* (November 1936): 26.
 40. *I am Music*, General Federation of Women’s Clubs, Music Division, 1935–38, in Program Records, Women’s History and Resource Center.
 41. “53 Women Named as Leaders of Sex,” *New York Times*, May 9, 1941.
 42. Program, The National Jubilee Chorus, May 20, 1941, Women’s History and Resource Center.
 43. See Marian Wilson Kimber, “Female Composers at the White House: The National League of American Pen Women and Phyllis Fergus’s Advocacy for Women in American Music,” *Journal of the Society for American Music* 12, no. 4 (November 2018): 489–91.
 44. Mrs. J. Harry Cunningham, “Wanted – A Policy,” *The Pen Woman* 1, no. 4 (Winter 1921): 241.
 45. Laurine Elkins-Marlow, “‘Music at Every Meeting’: Music in the National League of American Pen Women and the General Federation of Women’s Clubs, 1920–1940,” in *Politics, Gender, and the Arts: Women, the Arts, and Society* (London: Associated University Presses, 1992), 187.
 46. Beach to Fannie Charles Dillon, September 26, 1925, Dillon Collection, University of California Los Angeles Research Library Special Collections, quoted in Block, *Amy Beach, Passionate Victorian*, 246.

47. Laurine Elkins-Marlow, cited in Dorothy Indenbaum, "Mary Howe: Composer, Pianist and Music Activist" (PhD diss., New York University, 1993), 194.
48. Program, Silver Jubilee and First Biennial Convention of League of American Pen Women, April 24–29, 1922, National League of American Pen Women Archives, Pen Arts, Washington, DC.
49. The League's *Bulletin* reported that "our hostess stayed throughout the program which was surely tribute enough for anyone." Clyde Burke Millspaugh, "Here and There at the Convention," *Official Bulletin* 10, no. 9 (June 1934): 3.
50. March 19, 1934, Phyllis Fergus to Eleanor Roosevelt, box 444, 1934 A–G Eleanor Roosevelt Papers, FDR Presidential Library and Museum, Hyde Park, New York.
51. Program for *Chautauqua Music Festival Honoring American Women Composers*, July 26–29, 1935, National League of American Pen Women, Green Mountain Branch Scrapbook, University of Vermont Library Special Collections, Burlington, VT.
52. Blair, *The Torchbearers*, 52.
53. Block, *Amy Beach, Passionate Victorian*, 244.
54. "Music Teachers National Association," *Music Educators Journal* 21, no. 4 (February 1935): 14.
55. Spicie Bell South, "Zeta," *The Lyre* 5 (March 1901): 505; Nancy Nitchman Leonard, *The History of Alpha Chi Omega Fraternity: The First 25 Years* (August 14, 2019), 61; accessed June 2, 2021; issuu.com/alphachiomega/docs/alphachiomega_the1st25years-1.
56. "Iota Alpha, Chicago Musical College," *The Triangle of Mu Phi Epsilon* 16, no. 3 (May 1922): 244.
57. Phyllis Fergus, [untitled], *The Triangle of Mu Phi Epsilon* 28 (February 1933): 85, in National League of American Pen Women, Green Mountain Branch Scrapbook, [152], University of Vermont Library Special Collections, Burlington, VT.
58. The correspondence with Buxbaum and Shaffner may be found in boxes 2 and 3, Amy Beach Papers, University of New Hampshire. Numerous letters to Limberg are housed in box 27, Adrienne Fried Block Papers, University of New Hampshire. Further correspondence from all four women may be found in box 1, Walter Jenkins Papers, University of New Hampshire.
59. Block, *Amy Beach, Passionate Victorian*, 256, 262.
60. Block, *Amy Beach, Passionate Victorian*, 261.
61. Block, *Amy Beach, Passionate Victorian*, 259–60.
62. Block, *Amy Beach, Passionate Victorian*, 283, 295.
63. Block, *Amy Beach, Passionate Victorian*, 247, 259, 285.
64. Block, *Amy Beach, Passionate Victorian*, 248, 282.