

The World of Women and Beyond



Photograph taken at the MacDowell Colony, Peterborough, NH, 1914. Mabel Daniels with Henry F. Gilbert (composer) on the far left and probably William Henry Humiston (composer, conductor, and writer on music) on the far right; the other two men are currently unidentified. Both Gilbert and Humiston were students of Edward MacDowell. Courtesy of The Henry Gilbert Papers in the Irving S. Gilmore Music Library of Yale University. MSS 35, Box 72, Folder 3.¹

The life and music of Mabel Daniels (1877–1971)² are emblematic of many shifts occurring during the late nineteenth and early twentieth centuries for women in the United States, and specifically for women who composed. As Judith Tick notes, the period between 1890 and 1930 was one of:

extraordinary changes . . . in both American musical life and the socioeconomic status of American women. The growth

in institutions of classical music (such as orchestras and conservatories), combined with the movement of women out of the home and into the work force, challenged the old ideologies defining music as a feminine “accomplishment” confined to the parlor.³

As a member of the first generation of female composers of American classical music, Daniels participated in this

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Mabel Wheeler Daniels. Undated photograph. Courtesy of the A. P. Schmidt Collection, Music Division, Library of Congress. Box 213, Folder 16.

confrontation. Scholars have described Daniels as a New Woman,⁴ someone who blurred the Victorian distinction between public and private spheres, however, in her early-twentieth-century operetta, *Alice in Wonderland Continued*, one of the plot threads is that “the March Hare had formed a society to annihilate the ‘new woman.’”⁵ Although she began her musical activities associated with amateurs in domestic spaces, she moved intentionally into the realm of professional composer and music-making in public spaces. As

she came of age, these endeavors were still associated with men rather than women. Against this cultural background, I will trace elements of stylistic change in Daniels’s compositional life.

The Victorian notions of separate spheres and biological determinism were integral parts of American culture, and they influenced attitudes about so-called appropriate genres for compositions by women.⁶ Although complimentary about some of the artistic achievements of women, Rupert Hughes (a noted and prolific novelist, biog-

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rapher, screenwriter, composer, and musicologist) when writing in *Contemporary American Composers* (first published in 1900), revealed gender ideology typical of the period: “even what the women write in man-tone is often surprisingly strong, though it is wrongly aimed.”⁷ A few pages later in his evaluation of Margaret Ruthven Lang, the woman composer he held in highest esteem, he stated that her music “is devoid of meretriciousness [i.e., relating to prostitution, something tawdry, or falsely attractive] and of any suspicion of seeking after virility.”⁸ Hughes’s language belies his claim to believe that “art knows no sex.”⁹ Melissa De Graaf speculates in a recent article that:

perhaps as a reaction to the increased visibility of women in public musical life, particularly as composers, critics took up the debate over the “man-tone” in music. This “man-tone” had less to do with the actual sound of the music and more to do with a certain ideology of genre and form.¹⁰

In a 1935 interview, composer Mary Carr Moore revealed her view on this topic:

So long as a woman contents herself with writing graceful little songs about springtime and the birdies, no one resents it or thinks her presumptuous; but woe be unto her if she dares attempt the larger forms! The prejudice may die eventually, but it will be a hard and slow death.¹¹

Women composers were caught in a double bind. They could maintain their feminine identity by composing smaller, domestic works such as songs, piano pieces, chamber music, and choral octavos for amateur ensembles; or they could reach for professional recognition by composing in larger, public forms, e.g., operas, choral-orchestral works, and especially symphonies, and be characterized as “seeking after virility.”¹²

Daniels did not fit neatly or completely within the confines of any singular identity. She was a Suffragette despite her conservative temperament and Republican politics.¹³ Although she

desired to be called a “composer,” not a “woman composer,” in 1925 she was among the twenty founding members of the Society of American Women Composers, cofounded by Marion Bauer and Amy Beach.¹⁴ She stated clearly, “I am not a feminist”¹⁵ but also acknowledged discrimination against women musicians and was angered by it. For example, in 1934, Daniels wrote to her friend Elizabeth Sprague Coolidge, a major benefactor of modern music:

I find, however, when a woman undertakes to write seriously for orchestra she is looked at rather askance by conductors . . . I’m just starting to launch a piece for full orchestra and the first question I was asked was “Do you do your own orchestration?” Which made me furious!!¹⁶

Nevertheless, she harbored elements of internalized bias. Writing in 1957 for *Radcliffe Quarterly*, Daniels observed: “I do not believe women are able to compose a long list of symphonies, operas, string quartets and all kinds of concerted music, for the sole reason that they do not have the physical stamina of a man.”¹⁷ Of course, Daniels did create a number of larger works, at least partially contradicting or invalidating her statement. One of the most incongruous facets of her career was the tension between her forwarding-thinking, entrepreneurial pursuit of a professional career as a composer alongside her conservative romantic aesthetic tendencies. These two aspects of her musical world were increasingly in conflict, with the latter a hindrance to the former, and likely contributing to her declining reception and visibility during her later years and after her death.

Daniels’s choral work is located within an American context of music in the early twentieth century and situated more specifically in Boston musi-



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cal culture and practices. Daniels was able to pursue an advanced musical education comparable to prominent American male composers such as those often identified with the Second New England School: John Knowles Paine (1839–1906), Horatio Parker (1863–1919), and George Chadwick (1854–1931). She studied at Radcliffe College, including composition with Paine, whose appointment as professor of music at Harvard was one of the first in an American university, and harmony with Walter Raymond Spalding also of the Harvard music depart-

ment.¹⁸ Spalding's encouragement led Daniels to enroll in the counterpoint class and to create her three Radcliffe operettas, which were an important training ground for her as a composer, orchestrator, performer (vocal soloist), and conductor. After Harvard conferred her A.B. degree in 1900, Daniels studied orchestration with George Chadwick at the New England Conservatory. He recommended that Daniels apply to study in Munich at the Königliche Musikschule with one of his former classmates there, Ludwig Thuille. In the fall of 1902, Daniels was accepted as a composition

student of Thuille and also became the first woman in Bernhard Stavenhagen's score-reading class (*Partitur Lesen*) at the Royal Munich Conservatory. In her informative memoir-travelogue, *An American Girl in Munich* (1905), Daniels recounts a fascinating portrayal about the year she and her mother spent abroad, including often-quoted material about gender issues.¹⁹

The fabric of Daniels's early artistic support system was fundamentally the world of women. Like her slightly older colleagues—Clara Rogers (1844–1931), Helen Hopekirk (1856–1945), Amy

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Beach (1867–1944), and Margaret Ruthven Lang (1867–1972)—Daniels's musical path was heavily influenced by class and gender. Family wealth and connections provided opportunities for Daniels while her upper-middle-class status presented fewer demands on her time than experienced by upper-class women composers, e.g., Beach, Rogers, and Lang.²⁰ Daniels was also not married and lived at her parents' home, therefore did not have responsibility for maintaining a household. Both her mother and father sang with the Boston Handel and Haydn Society, but more important, her father was president of this prestigious cultural institution from 1899 until his death in 1908 and served on the Board of Directors, 1892–97.²¹ This family connection offered some important musical opportunities for Daniels. For example, the Handel and Haydn Society premiered her *Peace with a Sword* (February 17, 1918; later retitled *Peace in Liberty*) and gave the first Boston performance of *Exultate Deo* (Easter Sunday, April 5, 1931).²² Single-sex organizations, such as the middle-class women's music clubs, provided many performance opportunities for Daniels's music, and the mutual support among Boston's musical, artistic, and literary women offered an essential environment not found in interactions

with male colleagues.²³

The MacDowell Colony, a retreat for artists working in a broad spectrum of disciplines, while not exclusively women, fostered many women artists, including Daniels.²⁴ She overlapped at the Colony with some prominent women composers, e.g., Marion Bauer²⁵ and her sister Emilie Frances Bauer; Ethel Glenn Hier; and her Boston colleague, Amy Beach.²⁶ At the invitation of Marian MacDowell, Daniels conducted *The Desolate City* for baritone soloist and orchestra in Peterborough, New Hampshire, in 1913.²⁷ Subsequently, she returned as a colonist for twenty-four summers beginning in 1914.

Daniels maintained a lifelong connection with Radcliffe, a women's college, which was mutually beneficial. During her undergraduate years, she sang with the Glee Club and took leads in several popular operettas. Other activities included directing the Radcliffe Glee Club (1911–13); receiving commissions to mark special occasions at the college; serving as a trustee; and providing financial support during her lifetime and in the final bequest of her estate to Radcliffe.²⁸ On November 17, 1966, Radcliffe dedicated Daniels Hall with composer Randall Thompson giving the dedication speech.²⁹ Daniels composed three choral works for Radcliffe (see the "Selected Works List" below for more details). Daniels wrote *Exultate Deo* for the fiftieth anniversary of the founding of Radcliffe College (1929), and it premiered at the jubilee celebration with the combined Harvard Glee Club and Radcliffe Choral Society. Twenty-five years later, she provided *A Psalm of Praise* for a concert by the Radcliffe Choral Society, Harvard Glee Club, and Harvard-Radcliffe Orchestra with conductor Attilio Poto³⁰ for the diamond jubilee celebration. Members of the Radcliffe Choral Society under the direction of G. Wallace Woodworth, conduc-

tor, premiered *Canticle of Wisdom* for the Dedication of the Radcliffe Graduate Center on November 3, 1956.³¹

Choral Styles

Daniels's early compositions correspond with the genres identified for women: vocal solos and short choral works for amateur ensembles. Notably, she wrote virtually no solo piano music, another genre associated with women.³² With her larger vocal- and choral-orchestral works, such as *The Desolate City* (1913) and *The Song of Jael* (1937) along with works for orchestra, Daniels stepped well beyond the domestic sphere of what was deemed the appropriate arena for women in music. Some of Daniels's works also occupy a middle ground, which Maryann McCabe identifies with "female public sphere," i.e., outside the parlor but still within an environment limited to women.³³ For Daniels, Radcliffe was an especially important location of this type.

The two choral works by Daniels in the Library of Congress digital library, *American Choral Music*,³⁴ are typical of her early style. *The Voice of my Beloved* op. 16/2 (Boston: A. P. Schmidt, 1911) won the Brush Memorial Prize given by the National Federation of Music Clubs in 1911. Although with a later opus number, *Enchantment* op. 17/1 was published slightly earlier (Boston: A. P. Schmidt, 1908). Each work utilizes functional tonality as the organizing framework for harmonic material. Within this vocabulary, Daniels already expands the basic triadic language and hierarchy of eighteenth-century music with occasional seventh and ninth chords; modal mixture; and tertiary modulation, often using common tone modulation or stepwise motion in the bass. In later works, Daniels's musical language encompasses non-functional triadic harmony with occasional diatonic or chromatic dis-



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sonance, and melodic lines become more angular; due partly to modal shifts and unpredictable or unprepared triad shifts, what Normand Lockwood called “shift-chords” in a review of Daniels’s *A Psalm of Praise*.³⁵ Throughout her entire *oeuvre*, Daniels handled rhythm in a traditional manner and gave careful attention to text declamation.

Enchantment, op. 17/1

Scored for SATB chorus and piano, *Enchantment* sets three verses of poetry by a prominent Canadian writer, Isabel Ecclestone Mackay (1875–1928). Table 1 shows the overall form of this lively octavo. In *Enchantment*,³⁶ Daniels mirrors the unique qualities of each season in New England by setting the mention of each season in the first verse of poetry with an individual harmonic region. Daniels’s approach creates some striking shifts (see Table 2 and Facsimile 1a-c).

Because of the importance Daniels

Table 1
***Enchantment* by Mabel Daniels - overall form**

mm.	section	comments
1-8	piano intro	8-measure anacrusis
9 - 63	stanza 1	motto opening
64 - 119	stanza 2	very similar setting to stanza 1; motto harmonic changes begin in m. 116
119 - 123	piano interlude	piano - shifts to C minor from the expected C major
123-187	stanza 3	functions like a contrasting B section with much slower harmonic rhythm; centered around E ^b ; moves through chord sequence: A ^b - c ⁶ - c ⁷ - A ^b +G pedal - G ⁷ = V ⁷ /V-V to return to the overall tonic (F)
187-195	stanza 1A	motto opening; = mm. 9 -17
196 - 210	stanza 1B	stanza 1 text continues with varied material; <i>accelerando</i> (new)
217 - 227	coda	varied motto opening, marked <i>vivace</i> ; big finish

Table 2
***Enchantment* by Mabel Daniels**
structural outline and harmonic shifts, mm 1-30

season	measure	focus	events
intro	1-8	C	piano intro; dominant and embellishments
summer	9	F	1st structural downbeat on I = F major; next cadence = V = C major focus on vi = d minor
winter	23	(C)	harmonic rhythm: 1/bar; shifting: vi (d) I V ⁷ / V (G ⁷) - V - V ² (C ²) short segment; stepwise bass: G - C - B ^b - A ^b
spring	26	A ^b	common tone modulation via pitch C; A ^b = ^b III/F - stays very close to this chord for 8 bars
autumn	34	mod	another abrupt shift from C ² to D ⁷ = V/V/V; common tone modulation again via C unstable harmony; harmonic rhythm: 1 or 2/bar (mostly) D ⁷ - G ⁶ - D - C - G - - b - - B ^b - - A - - f [#] ⁶ / ₅ - d ⁶ / ₅

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Enchantment

Words by
Isabel Ecclestone Mackay

MABEL W. DANIELS
Op. 17, No. 1

Allegro brilliant (♩ = 76)
With spirit

SOPRANO

ALTO

TENOR

BASS

f

Con Pedale

Oh, Sum - - mer! Oh, the Sum - - mer!

Oh, Sum - - mer! Oh, the Sum - - mer!

Oh, Sum - - mer! Oh, Sum - - mer!

rit. *a tempo*

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Facsimile 1a. Mabel Daniels, *Enchantment*, mm. 1-13. Courtesy of the A. P. Schmidt Collection, Music Division, Library of Congress.

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2

Glow - ing, blow - ing flow'rs in the sun! Oh, the warmth and

Glow - ing, blow - ing flow'rs in the sun! Oh, the warmth and

sweet - ness, know - ing — That the win - ter's done!

That the

sweet - ness, know - ing — That the win - ter's done!

That the

meno mosso
p dolce

Spring is just be - hind us dy - ing, dy - ing,

dolce p

Spring is be - hind us dy - ing, dy - ing,

Spring is just be -

meno mosso
p legato

A.P.S. 8125-6

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Facsimile 1c. Mabel Daniels, *Enchantment*, mm. 32–43. Courtesy of the A. P. Schmidt Collection, Music Division, Library of Congress.

ascribes to text declamation, I wish to take a close look at her handling of the opening segment of text, which serves as a motto and recurs at several significant structural points. The rhythm grows out of and supports the natural meter and text declamation. Placing the second syllable of “Sum-mer” on the weak third beat reinforces its unaccented pronunciation. In the pickup to the second subphrase, “Oh the,” Daniels treats these notes as an anacrusis to the focal point or stress on the elongated repetition of “Sum-mer” (mm. 11–12).

The first statement of “Sum-mer” is with two half notes while the second iteration is an augmentation using two dotted half notes for added emphasis. Thus, the placement of “Oh” (m. 10) in an unstressed position permits it to be a springboard rising toward and reinforcing the tonic (F). Daniels’s use of accent marks on the first syllable of “Sum-mer” for both instances of this word further clarifies for the conductor and singers how she understood the declamation of this opening passage (see Facsimile 1a).

Turning Points and the Wider World

The Desolate City (1913), op. 21 for baritone soloist and orchestra (can also be accompanied by piano), marked a turning point for Daniels’s professional recognition with more visibility.³⁷ Over two decades later *The Song of Jael*, op. 37 (1937)³⁸ for soprano soloist, mixed chorus, and orchestra (also available with piano accompaniment only) marked a stylistic shift toward a more dissonant harmonic vocabulary and further

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removed from traditional functionality. In keeping with the dramatic content of the biblical story of Jael (Judges 4–5), and its adaptation in E.A. Robinson's verse narrative, *Sisera*,³⁹ this cantata is her most dissonant and modern work; however, Daniels retained aspects of this bolder compositional approach in music written after this point. A shift away from the publisher Arthur P. Schmidt, who had published almost all her early works, to other houses accompanied the change in style (see the "Selected Works List" below for more details).⁴⁰

The Song of Jael, op. 37 (see Table 3)

The genesis of *The Song of Jael* is recounted by Daniels in a tribute article, "Edwin Arlington Robinson—A Musical Memoir" first published in the *Radcliffe Quarterly* in 1962. The friendship between Daniels and Robinson, a three-time Pulitzer Prize winner for poetry, flourished over approximately twenty summers together at the MacDowell Colony from their first meeting in 1913⁴¹ until his death in 1935.

It was in the fall of 1934 that the idea came to me of setting to music some portions of "Sisera." I had always wanted to use something written by E. A., but his poems for the most part do not lend themselves readily to musical setting. There were many



Photograph taken at the MacDowell Colony, Peterborough, NH, [1913 or possibly 1914? - conflicting dates in album] left to right: [front row two seated unidentified women; middle row standing: Henry Gilbert, Mabel Daniels, unidentified man, Edward Arlington Robinson (whose poem, "Sisera," was used in *The Song of Jael*), unidentified woman; back row: Edgar Stillman Kelley?, unidentified man]. Courtesy of The Henry Gilbert Papers in the Irving S. Gilmore Music Library of Yale University. MSS 35, Box 72, Folder 3.

lines in "Sisera" which struck me as unsingable, yet the dramatic intensity and vivid color of certain sections challenged and haunted me. I kept hearing them as a cantata for soli, chorus and orchestra, but at first I was uncertain and I wondered how he would take it. I might not have had the courage to venture at all had he not attended a concert in Symphony Hall when a short work of mine for chorus and orchestra was conducted by Koussevitzky.⁴² It won his instant approval. . . .

To my delight he seemed much pleased at my "Sisera" proposal. Nervously I explained that I felt from a musical standpoint only a certain part of the poem would be suitable and that some additional material should be added as an introduction. . . . [This idea met with some initial hesitation, but Daniels countered:] "You see, E. A.," I burst forth excitedly,

"my heart is set on beginning the piece after the chant with the full orchestra leading up to that frenzied cry of Jael as she stands over the body of Sisera, 'See him, Barak. Tell Deborah [the prophet] what you saw! Don't you see what a dramatic opening this would be?' And with that I won him over completely."⁴³

In the completed score, "the frenzied cry of Jael," occurs near the beginning of the second movement as planned and is very dramatic (see figure 1 a–e).⁴⁴ After the rising orchestral buildup, Jael enters singing to Barak, the victorious General of the Israelites, as forecast and continuing: "Tell her that everything that she foretold has come to pass. Tell her that he is dead." Immediately, the orchestra confirms Sisera's death with pounding *ff* descending tritones that mirror Jael's action: killing Sisera by driving a tent

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Table 3
The Song Jael, op. 37 (1937) by Mabel Daniels – overview & voicing

Text: Daniels's adaptation of *Sisera* by Edwin Arlington Robinson plus adaptation of biblical story of Jael (Judges 4–5, KJV)
Language: English
Vocal performers: mixed chorus, soprano solo (Jael)
Orchestra: 2 fl (2nd dbl. pic), 2 ob (2nd dbl. Eng hn), 2 cl, 2 bn, 4 Fr hn, 2 tpt, 3 trb, tuba, timp, perc (bdr, sdr, cym, tamb, bells), strings, harp (optional)
Time: ca. 20'

Prologue = Movement I

SSAA (12 voices) choral recitative, "In the manner of a chant, freely" (some rhythmic details not notated)
Lightly scored orchestra
Biblical text to establish background
attaca

Movement II

Dramatic & narrative heart of the work; focus on Jael
Orchestral intro; short declamatory choral opening in octaves (S)ATB
Allegro energico – orchestral buildup to lengthy Jael solo; periodic TBB chorus, text repetitions & reinforcements
Choral voicing growths to ATB & then SATB
Exultingly – SATB closing, ecstatic, including parallel perfect 4ths & 5ths in octaves on "Ah"

Movement III

Orchestral intro derived from Prologue motive; this melodic figure persists throughout the movement
Andante pastorale – primarily SATBB chorus & smaller orchestra of strings, woodwinds (pairs, except 1 oboe, used selectively), 2 Fr hn, trb, harp, & soft bells
Quiet celebration of peace – contrasting, slower; "Ah" returns

Movement IV (Hymn of Triumph)

Maestoso – celebration of thanksgiving continues
Much alternation of chorus & solo; rhythmic energy
Short opening solo by Jael; SATBB chorus, mix of text & "Ah"
Main theme derived from Movement II
[37] Lighter, contrasting theme - SSAA & then TB
[39] SATB, but continues to function as 2 groups (♀ ♂)
[42] SATB in imitative counterpoint with periodic phrases by Jael
[45] *joyfully* – SATB contrapuntal "Ah"
[48] Variant of motives at [39], SATB; later adds Jael "Ah"
[54] Coda – both themes are sung on "Ah"; builds to a climactic finish

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stake through his temple. *Jael and Sisera* (1620) by Artemisia Gentileschi (1593 – 1654) is one of several historical paintings of this biblical scene and a fine depiction of the strong woman in the story⁴⁵ (See Illustration 1 and Figure 1a–e – score and sound).

Even when working with a friend, Daniels molded the text after her own fashion through the selection and reordering of poetic lines and the addition of biblical material (see Table 4).

Note the different focus given through the two titles. Daniels focuses on Jael, a Kenite woman, whom she presents as a hero for killing Sisera. In contrast, Robinson focuses on Sisera, the enemy army commander for the Canaanites, who had oppressed the Israelites. Daniels's dramatic treatment of the soprano solos further highlights Jael's character.



Illustration 1. *Jael and Sisera* by Artemisia Gentileschi, oil on canvas, Szépművészeti Múzeum (Museum of Fine Arts), Budapest.

20 (accel.) **Allegro energico** ♩ = 112

Cls. 1 (in B♭) 2

Bsns. 1 2

Hns. 1 2 3 4 (in F)

Tpts. 1 2 (in C)

Tuba

Timp. (ff) (accel.)

Vlins. 1 2

Vla. 1 2

Vlc. 1 2

Cb. 1 2

Figure 1a. Mabel Daniels, *The Song of Jael*, Movement II, mm. 20–27 (59).

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The image displays a page of a musical score for Mabel Daniels' *The Song of Jael*, Movement II, measures 28-33. The score is written for a large orchestra and includes parts for Oboes (Obs.), Clarinets (Cls.), Bassoons (Bsns.), Horns (Hns.), Trumpets (Tpts.), Timpani (Timp.), Violins (Vlns.), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The music is in 2/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *f* (forte) and *a2* (second attack) are present. The score is numbered 28 at the beginning of the first staff.

Figure 1b. Mabel Daniels, *The Song of Jael*, Movement II, mm. 28–33 (59).



Career Moves

The Handel Choir of Baltimore, a 52-member auditioned community-based oratorio ensemble is seeking a new artistic director and conductor. More information about this position can be found on page 102.

The Master Chorale of South Florida seeks an artistic director. This part-time position begins June 1, 2013 with prep for the 2013–2014 season. More information about this position can be found on page 74.

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8

34

Fls. 1 2

Obs. 1 2

Cls. 1 2

Bsns. 1 2

Hns. 1 2 3 4

Tpts. 1 2

Tbns. 1 2 3

Tuba

Timp.

Jael

See him, Ba - - - rak!

8

Vlins. 1 2

Vla.

Vlc.

Cb.

Figure 1c. Mabel Daniels, *The Song of Jael*, Movement II, mm. 34–40 (59).

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41

Bsns. 1 2

Jael

Tell Deb - o - rah what you saw... Tell her that ev - 'ry - thing...

Vlns. 1 2

Vla.

Vlc.

Cb.

47

Fls. 1 2

Obs. 1 2

Cls. 1 2

Bsns. 1 2

Hns. 1 2 3 4

Jael

... that she fore - told has come to pass...

9 rall.

9 rall.

Figure 1d. Mabel Daniels, *The Song of Jael*, Movement II, mm. 41–53 (59).

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54 *Slowly colla voce* *Moderato* *rit. e dim. molto*

Cls. 1 2

Bsns. 1 2

Hns. 1 2 3 4

Tbns. 1 2 3

Tuba

Timp.

Jael *triumphantly*
Tell her that he is dead.

Vlns. 1 2

Vla.

Vlc.

Cb.

Figure 1e. Mabel Daniels, *The Song of Jael*, Movement II, mm. 54–59.



The Choral Journal: An Index to Volumes 19 – 52 has been updated to include annotated and cross-referenced entries for the latest volume year (Vol.52). The current Index includes entries for 4,167 articles published in the *Choral Journal* from 1979 through the June/ July issue of 2012. It is available to anyone—ACDA member and non-member—through the ACDA Web site <www.acda.org>.

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The work contains some significant motivic links between the first and third, and the second and fourth movements, providing structural cohesion. Concepts of key or tonality are irrelevant. The music *is* triadic and most often homorhythmic. In addition to major and minor triads, the vocabulary is expanded with augmented, diminished, and augmented

Table 4

The Song Jael by Mabel Daniels – text and text sources

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NB. The biblical references in the Prologue are from Judges (King James Version). Daniels modified some verses through word changes, reordering, and truncation (indicated with *), and her usage is presented here. Passages from Robinson's *Sisera* are marked (R) with page number from the first publication, see note 39; additions by Daniels are labeled (D). Daniels often splinters and reorders Robinson's text. For movements two through four, Table 4 retains Robinson's—not necessarily Daniels's—capitalization and punctuation, and uses a solidus (/) to mark his line divisions.

Prologue = Movement I

Blessed above women shall Jael the wife of Heber the Kenite be, blessed shall she be above women in the tent. (5:24) The hosts of Sisera fled upon the edge of the sword before Barak; there was not a man left; but Sisera alighted from his chariot and fled away to the tent of Jael, for there was peace between the King and the house of Heber. (4:15–17*) And Jael went out to meet Sisera, and said unto him: Turn into me: my lord turn in and fear not. And when he had come into the tent, she covered him with her mantle, for he was weary. (4:18*+ phrase from 4:21) And thus was fulfilled the saying of Deborah, the prophetess; the Lord shall deliver the enemy into the hands of a woman, Kenite born. (D; 4:14*) The warring host shall be destroyed and Israel shall be set free. (D; 4:24*) The mother of Sisera looked out at a window and cried through the lattice, Why is his chariot so long in coming? Why tarry the wheels of his chariot? (5:28)

Movement II

"The chosen of the Lord / Are told, if they will hear; and when the Lord / Has need of them they serve him—as they must. (R, 22) And will be praised for ever . . . See him, Barak! Tell Deborah what you saw. Tell Deborah [omission] / that everything that she foretold / Has come to pass. Tell her that he is dead!" (R, 22) "He was asleep, / [omission] The Lord put him to sleep, and gave me strength / Of more than one small woman to destroy him. / So there he is. / Tell Israel to rejoice. / Tell Deborah to rejoice. [omission] / It was she who said / That Sisera was to die—and he is dead. / What is one man, or one man's way of dying, / So long as Israel has no more of him!" (R, 23) [omission] "Tell Deborah [omission] that I killed him. / Tell Deborah, who foretold it, that a woman, / A woman filled with God, killed Sisera / For love of Israel, and that you have seen him, / As he is now, with no more harm in him." (R, 24) Ah! (D) "I shall have praise of Israel, / [omission] For this that I have done / (R, 22) While Sisera slept. (R, 25) For love of Israel (R, 24) of Jehovah shall have praise and glory / For this that I have done / (R, 22) while [he] slept. (R, 25) "Say Jael and God together / Made Sisera what you see. Sing to the Lord, (/.) / Barak! And say to Deborah, 'Jael says, Sing to the Lord!'" (R, 25) [chorus adds repetitions of "For Israel" and "For love of Israel" plus extended "Ah!"] / "The Lord's will be done! (/.) / Jael has killed Sisera—sing!—sing to the Lord!" (R, 20)

Movement III

For now there shall be peace / In Israel, and a sound of women singing— (R, 25) Ah! (D) [And] children singing (R, 25) Ah! (D) and men singing (R, 25) Ah! (D) / All singing to the Lord! (R, 25) Ah! (D)

Movement IV

[Throughout this movement, Daniels uses much text repetition and interjections, especially "Sing to the Lord!" from Movement II and "Ah!"]

The Lord's will be done. (R, 20) / "Sing to the King of Israel her Thanksgiving! (R, 25) / There is no king / In Canaan who is king of Israel now! / This day is ended—and there is no King / In Israel but the Lord! Sing to the Lord! (R, 25) Ah! (D)

Let Israel see the dark of a day fading, / And sing!—praising a day that has an end. / Let Israel see the light of a day breaking, / And sing!—hailing a day that has a dawn. (R, 25) / [text repetitions] Sing to the King of Israel [your] Thanksgiving! / Sing to the King of Glory! Sing to the Lord!" (R, 25)

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sixth chords as well as through extended tertian harmonies, open fifths (less often presented as fourths), triads with added nonharmonic tones (especially major sevenths or thirteenth, heard as added

sixths), enharmonic reinterpretation, and planing or quasi planing. She also utilizes pedal points and successions of chords with one or two common tones. Major points of arrival are often

reached via strong expanding contrary motion. When prominent chromatic motion occurs, it is generally in the bass line. Figure 2 illustrates Daniels's use of choral recitative and nonfunctional jux-

The musical score is divided into two systems. The first system (measures 31-34) is marked "A tempo primo" and features vocal parts (S1, S2, A1, A2) and instrumental parts (Vlns., Vla., Vlc., Cb.). The second system (measures 35-39) is marked "Poco più mosso" and "ritard.", featuring a timpani part and the same vocal and instrumental parts. The lyrics are: "And thus has fulfilled the saying of Deborah, the prophetess; the Lord shall deliver the enemy into the hands of a woman, Ke-nite born." and "The war-ring host shall be destroyed and Is-ra-el shall be set".

Figure 2a. Mabel Daniels, *The Song of Jael*, Prologue (Movement I), mm. 31–39 (45).

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4 *Violento, ma non troppo allegro* *ritard.*

40

Fls. 1 2 *f* *a2*

Obs. 1 2 *f*

Cls. 1 2 (in Bb) *f*

Bsns. 1 2 *f* *a2*

Hns. 1 2 (in F) *fz*

3 4 *fz*

Tpts. 1 2 (in C) *f*

Tbns. 1 2 3 *f* *1., 2. a2*

Tuba *fz*

Timp. *ff* *p* *f*

S1 *ff* *free.*

S2 *ff* *free.*

A1 *ff* *free.*

A2 *ff* *free.*

4 *Violento, ma non troppo allegro* *ritard.*

Vlns. 1 2 *f* *a2*

Vla. *f* *div.* *ff*

Vlc. *f* *div.* *ff*

Cb. *f* *ff*

Figure 2b. Mabel Daniels, *The Song of Jael*, Prologue (Movement I), mm. 40–45.

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taposition of triads (see Figure 2 – score and sound).⁴⁶

Conclusion

Albert Stoessel led the premiere of *The Song of Jael* at the 1940 Worcester (Massachusetts) Festival on October 3rd with the Festival chorus and orchestra and Rose Brampton, a fine dramatic soprano.⁴⁷ Reviewing the premiere, Warren Storey Smith, a reviewer for the *Boston Post*, wrote:

Few American Composers have been so successful as Miss Daniels

in choral writing and the outstanding feature of her “Jael” is the striking and frequently highly original handling of the chorus. There are, nevertheless, many effective moments in the orchestral score, while the long soprano solo at the beginning is strong and impressive. . . .⁴⁸

In 1961, Daniels recalled one experience from the premiere:

At the close, as is customary, I was called to the stage and shook hands with the conductor and concertmaster; followed by the usual bowings, etc., etc.

During the intermission which followed, I was introduced to a nearsighted gentleman who had sat in the rear of the hall and had evidently not read his program.

“That Jael piece was tremendous,” he exclaimed. “And what a climax with the brass and drums and cymbals all going like mad while the chorus sings ‘Jael has killed Sisera!’ But tell me, what was that woman doing who came on to the stage when they applauded?”⁴⁹

Although Daniels had more—and more prestigious—performances of her works

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in addition to more publications, recognition, and positive press than most composers, the reception of her music did not lead to canonic status nor has it sustained an audience. David DeVenney has called *The Song of Jael* "Daniels's choral masterpiece."⁵⁰ I concur and hope that conductors will explore this work and other music by Daniels with an ear toward performance.

NOTES

An earlier version of this paper was presented at the National Symposium on American Choral Music, Washington, D.C., June 29, 2012.

¹ I wish to thank Suzanne Eggleston Lovejoy, Music Librarian, Irving S. Gilmore Music Library, Yale University Library for facilitating the acquisition of photographs and for her assistance with the identification of people in the photographs.

² Her date of birth is often erroneously given as 1878 or 1879; however, I confirmed the birth date of Nov 27, 1877 with her Certificate of Birth from the Commonwealth of MA and the town of Swampscott (document dated January 28, 1993) and first reported this in my article "Daniels, Mabel Wheeler," *The Norton/Grove Dictionary of Women Composers*, ed. Julie Anne Sadie and Rhian Samuel (London: Macmillan, 1994 and New York: W. W. Norton, 1995). See also J. Michele Edwards, "Daniels, Mabel Wheeler," *Grove Music Online. Oxford Music Online*, <<http://www.oxfordmusiconline.com/subscriber/article/grove/music/07177>>; idem, "Daniels, Mabel Wheeler," in *The Grove Dictionary of American Music*, 2nd ed. (forthcoming).

³ Judith Tick, "Charles Ives and Gender Ideology," in *Musicology and Difference. Gender and Sexuality in Music Scholarship*, ed. Ruth A. Solie (Berkeley: University of California Press, 1993), 90.

⁴ Maryann McCabe, *Gender and Socio-Musical Process: Mabel Wheeler Daniels (1877-1971) and the Institutionalization of American Compositional Style* (Ph.D. diss., New York University, 1999), 129, available via <www.ProQuest.com>; Laurie K. Blunsom, *Gender, Genre and Professionalism: The Songs of Clara*

Rogers, Helen Hopekirk, Amy Beach, Margaret Lang and Mabel Daniels, 1880-1925 (Ph.D. diss., Brandeis University, 1999), 63; DA9927216.

⁵ "Alice More Wonderful: Marvellous [sic] Doings 'Continued' in Benefit for Children," *New-York Daily Tribune*, April 29, 1910, 9, <<http://fultonhistory.com/Newspapers%206/New%20York%20NY%20Tribune/New%20York%20NY%20Tribune%201910%20Nov%20Grayscale/New%20York%20NY%20Tribune%201910%20Nov%20Grayscale%20-%200609.pdf>> (accessed August 24, 2012). According to the reviewer, collaborators Rebecca Lane Hooper and Mabel W. Daniels took "the Wonderland crowd where Mr. [Lewis] Carroll left off with them, and before they got through Alice had discovered the North Pole in an airship and was engaged to be married, the Duchess had bestowed her hand on the White Rabbit[,] and the March Hare had formed a society to annihilate the 'new woman.'"

⁶ For more on this topic, see Blunsom, *Gender, Genre and Professionalism*.

⁷ Rupert Hughes, *Contemporary American Composers* (Boston: L.C. Page and Company, 1900), 425, available as a digital book at <<http://hdl.handle.net/2027/mdp.39015009771653>>; republished with additional chapters by Arthur Elson as *Contemporary American Composers* (Boston: The Page Co., 1914), available as a digital book in various formats at <<http://ebooks.library.ualberta.ca/local/americancomposer00hughuoft>> and <<http://archive.org/details/americancomposer00hughuoft>>.

⁸ Hughes, *Contemporary American Composers*, 438.

⁹ Hughes, *Contemporary American Composers*, 425.

¹⁰ Melissa J. De Graaf, "'Never Call Us Lady Composers': Gendered Receptions in the New York Composers' Forum, 1935-1940," *American Music*, 26/3 (fall, 2008): 287.

¹¹ Mary Carr Moore, "Is American Citizenship a Handicap to a Composer?" *Musician* 40 (September 1935): 5, 8 (an interview by Juliet Lane), quoted in Catherine Parsons Smith and Cynthia S. Richardson, *Mary Carr Moore, American Composer* (Ann Arbor: University of Michigan Press, 1987), 173.

¹² For more on this topic, see Catherine Parsons Smith, "'A Distinguishing Virility': Feminism and Modernism in American Art Music," in *Cecilia Reclaimed: Feminist Perspectives on Gender and*

Music, ed. Susan C. Cook and Judy S. Tsou (Urbana: University of Illinois Press, 1994), 90-106.

¹³ Eugenia Kaledin, "Daniels, Mabel Wheeler," *Notable American Women: The Modern Period* (Cambridge: Belknap Press of Harvard University Press, 1980), 178. Christine Ammer, *Unsung: A History of Women in American Music*, century ed. (Portland, OR: Amadeus Press, 2001), 109, confirms a carriage ride with composer Helen Hopekirk to a suffragist demonstration in Boston in 1915. N.B., the Republican Party was closely aligned with the women's suffrage movement, but during Daniels's life was conservative on some other issues.

¹⁴ Ellie M. Hisama, *Gendering Musical Modernism. The Music of Ruth Crawford, Marion Bauer, and Miriam Gideon* (Cambridge: Cambridge University Press, 2001), 123; Adrienne Fried Block, *Amy Beach, Passionate Victorian* (New York: Oxford University Press, 1998), 246, 366 n. 23.

¹⁵ Mabel Daniels, "Music after College—As a Profession," *Radcliffe Quarterly* 41/2 (May 1957): 11, <<http://nrs.harvard.edu/urn-3:RAD.ARCH:4731683?n=9946>> (accessed June 24, 2012).

¹⁶ Mabel Daniels, letter to Elizabeth Sprague Coolidge, February 18, 1934, Coolidge Correspondence, Library of Congress, Music Division, as quoted in Blunsom, *Gender, Genre and Professionalism*, 35. The identity of the composition mentioned is unknown to me and does not correspond with anything in her catalogue. She had recently completed the reorchestration of her *Deep Forest* from chamber orchestra (1930) to full orchestra (1933) as well as *Pirates' Island* (1933) for full orchestra. *Overture for Orchestra* is an undated, uncompleted work of unknown location (McCabe, *Gender and Socio-Musical Process*, 406); however, its opus number (44) suggests a much later date, probably in the 1940s or 1950s.

¹⁷ Daniels, "Music after College—As a Profession," 11. See also de Graaf, 287. Daniels repeats a variation of this viewpoint in Mabel Daniels, "Murals of Wool—Daniels Reads through Her Scores of Memories: Dean of Women Composers Looks Back with a Smile," *Christian Science Monitor* (April 22, 1961): 6. This article compiles material written by Daniels from several earlier sources.

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- ¹⁸ Kenneth C. Roberts Jr. and John C. Schmidt, "Paine, John Knowles." In *Grove Music Online*. Oxford Music Online, <<http://www.oxfordmusiconline.com/subscriber/article/grove/music/20712>> (accessed June 23, 2012). On the importance of Radcliffe as a site of developing women's institutions, see McCabe, *Gender and Socio-Musical Process*, 67ff.
- ¹⁹ Mabel Daniels, *An American Girl in Munich: Impressions of a Music Student* (Boston: Little, Brown, & Co., 1905); available as PDF e-book <<http://hdl.handle.net/2027/uc2.ark:/13960/t16m3bt3m>>. Daniels described her first meeting with Thuille (1861–1907), an Austrian composer and teacher, who accepted her as his student after reading her letters of introduction, including one from Chadwick, pp. 18–23; and her meeting with Stavenhagen and subsequent first class meeting with the thirty men, pp. 39–44, 67–69. The two segments about the score-reading class are reprinting in Carol Neuls-Bates, ed., *Women in Music. An Anthology of Source Readings from the Middle Ages to the Present*, 2nd rev. ed. (Boston: Northeastern University Press, 1996, 1st ed. 1982), 219–22. "Musical Items," *The Etude* (October 1901): 376, announces that "Stavenhagen, a well-known pianist and composer, has been appointed to the presidency of the Royal Academy of Music in Munich." He was among Liszt's last pupils, played in the virtuoso fashion of Liszt, and was especially noted for his performances of Chopin works ("Bernhard Stavenhagen," *Encyclopædia Britannica. Encyclopædia Britannica Online, Academic Edition*, 2012, <<http://www.britannica.com/ebchecked/topic/564378/Bernhard-Stavenhagen>> [accessed June 4, 2012]).
- ²⁰ Blunsom, *Gender, Genre and Professionalism*, 67–68. Upper-class women spent considerable time managing their households, with social obligations, and involved in charity work.
- ²¹ Courtenay Guild, *History of the Handel and Haydn Society*, vol. 2 no. 3 (Boston: Anchor Linotype Printing, 1934), separately paginated back section, pp. 1–4, e-book in various formats <<http://www.archive.org/details/historyofhandelh23perk>> (accessed June 18, 2012).
- ²² Guild, *History*, 93, 150.
- ²³ For more on this topic, see Blunsom, *Gender, Genre and Professionalism*, 72–84.
- ²⁴ See Block, Amy Beach, *Passionate Victorian*, 222, for an example of the proportion of women at the MacDowell Colony in 1921: overall, twenty-three women and twenty-two men attended that year; among composers, seven of eleven were women.
- ²⁵ J. Michele Edwards, "Bauer, Marion Eugénie," in *Grove Music Online. Oxford Music Online*, <<http://www.oxfordmusiconline.com/subscriber/article/grove/music/02353>> (accessed June 25, 2012).
- ²⁶ Block, Amy Beach, *Passionate Victorian*, 222. Blunsom claims that Beach and Daniels were "close friends" (*Gender, Genre and Professionalism*, 77) while Block says: "Beach maintained a somewhat wary relationship to Daniels, whom she occasionally found prickly and combative. Nevertheless they were on cordial terms" (*ibid.*, 262).
- ²⁷ The date of this performance appears in different sources as 1912, 1913 or 1914; however, 1913 is confirmed in a notice of the new edition and its premiere in "New Music—Vocal and Instrumental," *Musical America* 20 (March 28, 1914): 30. Even Daniels gave the wrong date for this event, which included her first meeting of E. A. Robinson, in Mabel Daniels, "Edwin Arlington Robinson—A Musical Memoir," *Radcliffe Quarterly* 46 (November 1962): 5, <<http://nrs.harvard.edu/urn-3:RAD.ARCH:4731683?n=1670>> (accessed June 21, 2012); reprinted as "Edwin Arlington Robinson: A Musical Memoir," *Colby Library Quarterly*, series 6, no. 6 (June 1963): 219, <<http://digitalcommons.colby.edu/cgi/viewcontent.cgi?article=1740&context=cq>>.
- ²⁸ Ellen Schwartz Link, "A Psalm of Praise for Mabel Daniels," *Radcliffe Quarterly* 57/1 (March 1973): 32, <<http://nrs.harvard.edu/urn-3:RAD.ARCH:4731683?n=14062>> (accessed June 25, 2012).
- ²⁹ Kaledin, "Daniels, Mabel Wheeler," 179. For photographs and additional information about Daniels Hall, see *Radcliffe Quarterly* 52/1 (February–March, 1968): cover, 1–5, <<http://nrs.harvard.edu/urn-3:RAD.ARCH:4731683?n=12989ff>> (accessed June 24, 2012).
- ³⁰ Gretchen Dorp, "Social Notes," *Schenectady Gazette*, December 8, 1954, 21, <<http://news.google.com/newspapers?id=1917&date=19541208&id=HRMqAAAAIABJ&sjid=XI> EFAAAAIBA&pg=801,1295266> (accessed June 16, 2012).
- ³¹ *Official Register of Radcliffe College. Reports of Officers Issue 1956–57 Sessions*, 23/5 (December 1957): 11, <<http://pds.lib.harvard.edu/pds/viewtext/2581438?op=t&n=2551>> (accessed June 17, 2012).
- ³² Daniels's only works for solo piano were very minor: "Fairy Charm Waltz," op. 1 (unpublished manuscript dated 1891 [McCabe, *Gender and Socio-Musical*, 385] or at age 10 [Link, "A Psalm of Praise for Mabel Daniels," 32]) and one of the four versions of "On the Trail," 1918 winner of the Musical Alliance competition for an official marching song for the American Girl Scouts ("Mabel Daniels Winner of Girl Scouts' Song Contest," *Musical America* 28/21 [September 2, 1918]: 19).
- ³³ McCabe, *Gender and Socio-Musical Process*, 70–73, who borrows this phrase from Linda K. Kerber, "Separate Spheres, Female Worlds, Women's Place: The Rhetoric of Women's History," *Journal of American History* 75/1 (June 1988): 9–39, esp. 32; and also follows ideas from Estelle Freedman, "Separatism as Strategy: Female Institution Building, 1870–1930," *Feminist Studies* 5/3 (fall 1979): 512–29, esp. 513.
- ³⁴ <<http://memory.loc.gov/diglib/ihas/html/choralmusic/choralmusic-home.html>>. This online library, a collaborative project between ACDA and the Library of Congress with John Silantian as editor, offers access to notable choral works in the public domain from ca. 1870–1923 with downloadable choral scores, manuscripts, background information, and composer biographies. Multiple works by twenty-three composers are in the collection.
- ³⁵ Normand Lockwood, "[Review of] A Psalm of Praise," *Notes* 13/4 (September 1956): 702.
- ³⁶ The published score contains an error in m. 40 in the right hand of the piano part; the sharp is misplaced. The first chord should have D-natural, not D-sharp and F-sharp, not F-natural. Compare m. 40 with m. 95 (correct), which is the parallel measure in a minimally reworked stanza 2.
- ³⁷ Mabel W. Daniels, *The Desolate City* [piano-vocal score] (Boston: A. P. Schmidt, 1914); reprint ed. Huntsville, TX, 2009. Despite information to the contrary in several sources, this work does not include chorus.
- ³⁸ Mabel Daniels, *The Song of Jael* [piano-vocal score]

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(New York: J. Fischer & Bro., 1937); idem, "Hymn of Triumph" [movement 4 only from *The Song of Jael*] (New York: J. Fischer & Bro., 1937); idem, "The Song of Jael," manuscript full score, 1937, Boston Public Library, Rare Books and Manuscripts Department (Ms.f.Mus.650 (9)), <<http://archive.org/details/songofjaelopus3900dani>>. The Boston Public Library, Rare Books and Manuscripts Department also holds the orchestral parts for *The Song of Jael*, which were originally available on rental from J. Fischer & Bro., an imprint currently held by Alfred Music Publishing. Although Daniels consistently set the name of her title character as a one-syllable word (see piano-vocal score, pages 7, 19, and 23), "Jael" (or Yael) is a two-syllable word with a slight accent on the second syllable. The first vowel is pronounced "ah," and the second is closest to the French é (accent aigu) and is not a schwa. In each case, the note can be divided to accommodate the two syllables, using more or less equal duration (I wish to thank Yael Driver and Leta Miller for pronunciation assistance, emails to author, June 22, 2012 and August 17, 2012).

³⁹ Edwin Arlington Robinson, "Sisera," in *Nicodemus. A Book of Poems* (New York: Macmillan, 1932), 14–25.

⁴⁰ Arthur P. Schmidt headed the eponymous Boston-based music publishing company from 1876 until 1916 and remained active in the business until his death in 1921. Under new management, the relationship between Daniels and her publisher might have changed with or without Daniels's stylistic changes. Arthur P. Schmidt, an important advocate and publisher for American music including music by a significant number of women, maintained exclusive contracts with composers and often published the vast majority of their works, including expensive large-scale compositions. Schmidt issued almost all of Daniels's works written between 1905 and 1929. After Schmidt's death, the company was more selective and put greater focus on financial success. In particular, they were no longer willing to publish large-scale works, especially by women. See Adrienne Fried Block, "Arthur P. Schmidt, Music Publisher and Champion of American Women Composers," in *The Musical Woman. An International Perspective: Volume II 1984–*

1985, ed. Judith Lang Zaimont (Westport, CT: Greenwood Press, 1987), 145–76.

⁴¹ See note 27 for details about Daniels's confusion on the date she and Robinson first met.

⁴² The work referenced was *Exultate Deo* in a concert on April 15, 1932 by the Cecilia Chorus and Boston Symphony Orchestra with Koussevitzky conducting (Aaron Copland, "Serge Koussevitzky and the American Composer," *Musical Quarterly* 30/3 [July 1944]: 255–69, esp. 264, <<http://www.jstor.org/stable/739474>> [accessed June 23, 2012]).

⁴³ Mabel Daniels, "Edwin Arlington Robinson: A Musical Memoir" *Colby Library Quarterly*, 230–31; <<http://digitalcommons.colby.edu/cgi/viewcontent.cgi?article=1740&context=cq>> (accessed May 1, 2012). This is reprinted from "Edwin Arlington Robinson—A Musical Memoir" *Radcliffe Quarterly*, 5–11; <<http://nrs.harvard.edu/urn-3:RAD.ARCH:4731683?n=11670>> (June 21, 2012).

⁴⁴ For assistance with the creation of the sound files for Figures 1 and 2, I wish to thank Michael McGee for his assistance in the preparation of sound files for my Symposium presentation and Douglas Biggs at Tunesmith Music for his assistance in the preparation of sound files for this article. Sound files for Figures 1 and 2 can be heard on the ACDA Web site as part of the December 2012 *Choral Journal* issue at <<http://www.acda.org/cj.asp>>.

⁴⁵ Ann Sutherland Harris and Judith W. Mann, "Gentileschi, Artemisia," in *Grove Art Online. Oxford Art Online*, <<http://www.oxfordartonline.com/subscriber/article/grove/art/T031374pg2>> (accessed August 16, 2012). See also Mary D. Garrard, *Artemisia Gentileschi: The Image of the Female Hero in Italian Baroque Art* (Princeton: Princeton University Press, 1989).

⁴⁶ See note 44.

⁴⁷ Jonathan Woolf, [Review of Rose Brampton CD], <http://www.musicweb-international.com/classrev/2007/Jan07/Rose_Brampton_89675.htm> (accessed June 24, 2012).

⁴⁸ Warren Storey Smith, "[Review]," *Boston Sunday Post* (October 6, 1940), as quoted in Thurston J. Dox, *American Oratorios and Cantatas: A Catalog of Works Written in the United States from Colonial Times to 1985*, vol. I (Metuchen, NJ: Scarecrow Press, 1986),

425.

⁴⁹ Mabel Daniels, "Murals of Wool," 6.

⁵⁰ David P. DeVenney, *Varied Carols: A Survey of American Choral Literature* (Westport, CT: Greenwood Press, 1999), 118.

⁵¹ Although not listed in the printed copy, "and percussion" appears in pen on the cover of the score held at Gelman Library, George Washington University, which also contains a handwritten note from the composer to Mary Howe. This score is the reduced orchestration for piano rather than strings. I wish to thank Karen Ahlquist for providing this information.

⁵² J. Fischer published two versions of the piano-vocal score for *The Song of Jael*, each with the same date and edition number (7330). The later version carries the label "New Edition revised by the composer" on the title page and corresponds with the full score. The text for the Prologue is the only revision.

⁵³ According to Melissa Blakesly, Daniels had come to the Schlesinger Library and ripped up this score; however, an employee saved the pieces, which are at the library (telephone conversation with author, September 2, 1997).

⁵⁴ Title variants include *Alice in Wonderland*, *Continued* and *Alice in Wonderland (Continued)*.

⁵⁵ "Social Notes," *New York Times*, April 16, 1910.

⁵⁶ "School and College: Radcliffe College," *Boston Evening Transcript*, May 28, 1904, 8. The reference is most likely to Gustav Dannreuther, an American violinist and conductor, who taught and worked in and around New York City from 1884 until at least 1914 (John C. Schmidt, "Dannreuther, Gustav." In *Grove Music Online. Oxford Music Online*, <<http://www.oxfordmusiconline.com/subscriber/article/grove/music/A2085025>> [accessed August 26, 2012]).



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Selected Works List

This list includes only published choral works presented in the following format: title, opus number, date of composition (text source), voicing, instrumentation (publisher, date) additional information {approximate duration/number of pages}. Texts are in English, unless otherwise indicated. The list is organized in five sections: (1) works for all voicings with orchestra; (2–4) by voicing; and (5) musicals. Within each category, scores are ordered chronologically based on opus number, date of publication, or when the choral version of a solo song appeared. Although only a few of Daniels's choral scores are currently in print, conductors can often acquire a copy from interlibrary loan for evaluation and then pursue permission to make copies with the copyright holder. Many scores are also in the public domain. In addition to my own research in the preparation of this list, I have relied especially on information in WorldCat (an online library resource that includes many, but not all, holdings of the Library of Congress); *Women in American Music*, edited by Adrienne Fried Block and Carol Neuls-Bates; the M.M. thesis by Melissa Blakesly along with telephone conversations and private correspondence with her; and the dissertation by Maryann McCabe (please see the bibliography for details on these important sources).

NB. The abbreviation APS stands for the Boston publisher Arthur P. Schmidt.

1. Chorus with orchestra

Eastern Song, op. 16/1, 1911 (unknown), SSA, orchestra or 2 violins (or more if large chorus), piano (APS, 1911), two items in op. 16 referenced as *2 Three-Part Songs for Women's Voices* and won the Brush Memorial Prize given by the National Federation of Music Clubs (1911) {5'}

Peace in Liberty (originally: *Peace with a Sword*), op. 25 (Abbie Farwell Brown), mixed chorus (SATB), orchestra or piano (APS, 1917; APS, 1929 with revised title) {6'}

Songs of Elfland [1. Fairy Road; 2. Fairy Ring], op. 28/1–2 (Daniels), soprano solo, women's chorus, flute, harp, strings or piano, percussion?⁵¹ (APS, 1924) {7'}

The Holy Star, op. 31/1 (Nancy Byrd Turner), mixed chorus (SATB), orchestra or piano (APS, 1928), two items in op. 31 referenced as *Two Choruses for Mixed Voices*, rev. for women's chorus, 1934 {5'}

A Holiday Fantasy, op. 31/2 (Daniels), mixed chorus (SATB), orchestra or piano (APS, 1928), two items in op. 31 referenced as *Two Choruses for Mixed Voices* {5'}

Through the Dark the Dreamers Came, op. 32/1 (Earl Marlatt), SSA or SSATB, orchestra (strings and brass) or piano (see below), (APS, 1928), macaronic text in English and Latin, Christmas {4'}

Exultate Deo (Song of Rejoicing), op. 33, 1929 (Daniels, selections from Psalms), mixed chorus (SATB with minimal *divisi* in each part), orchestra or piano (APS, 1929), text in Latin or English (singing translation/adaptation by Daniels) {5'/19 p.}

The Song of Jael, op. 37, 1937 (selections from *Sisera*, E. A. Robinson, adapted by Daniels with additions from Judges), soprano solo, mixed chorus (SATB *divisi*), orchestra (see Table 3) or piano (New York: J. Fischer & Bro., 1937)⁵² {20'/91 p. (full score)}

A Psalm of Praise, op. 46, 1954 (Bible) mixed chorus (SATB with very minimal *divisi* in SAB), 3 trumpets, timpani, percussion (sdr, tri, tamb, cym), and string orchestra or organ or piano (New York: H. W. Gray, 1955), organ or piano replaces only the strings, {8'}

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2. Women's Chorus

On the Road to Mandalay, op. 3 (Rudyard Kipling), soprano solo, SSAA, piano (Boston: C. W. Thompson & Co., 1899), from *The Copper Complication* (musical), reprinted in *A Book of Radcliffe College Songs*, pp. 77–89 (Boston: Boston Music Co. / New York: G. Schirmer, 1909) {10 p.}

Click! Clack! Spanish Dance (Daniels), short soprano solo, SAA (unison-SSAA), piano (Boston: White-Smith, 1900), the opening chorus from *The Copper Complication* (musical) {8 p.}

The Same Old Way or Dear Old Seniors ([Radcliffe] Class Song, 1900) (Daniels, new text and arrangement), soprano, SSAA, piano, printed in *A Book of Radcliffe College Songs*, pp. 17–20 (Boston: Boston Music Co. / New York: G. Schirmer, 1909), original song *I Love You in the Same Old Way* by John W. Bratton (New York: M. Witmark & Sons, 1896) {4 p.}

Dear One, I Love Thee (Daniels) soprano solo, SSA, piano (Boston: White-Smith, 1901), from *The Court of Hearts* (comic opera), reprinted in *A Book of Radcliffe College Songs*, pp. 94–98 (Boston Music Co. / G. Schirmer, 1909) {5 p.}

The Fountains of Ambrosia (Rebecca L. Hooper) soprano solo, SSA, piano (Boston: White-Smith, 1901), from *The Court of Hearts* (comic opera), reprinted in *A Book of Radcliffe College Songs*, pp. 111–15 (Boston Music Co. / G. Schirmer, 1909) {5 p.}

Cupid Is Roving (Daniels), primarily 2 unison groups alternating, occasionally coming together in 2-parts (“Jacks” and “Princesses”), (Boston: White-Smith, 1901), from *The Court of Hearts* (comic opera) {2 p.}

Collinette, op. 4 (John Winwood), SSAA, piano, (APS, 1905), dedicated to the Thursday Morning Musical Club of Boston

Dream Song, op. 6/2 (Gertrude Craven), SSAA, unaccompanied (Boston: Boston Music Co. / New York: G. Schirmer, 1905), reprinted in *A Book of Radcliffe College Songs*, pp. 50–53 (Boston Music Co. / G. Schirmer, 1909) {1½ p.}

In Wonderland. Waltz Song and Chorus from the musical *Alice in Wonderland Continued* (Rebecca L. Hooper), SSA, piano (Boston: Boston Music Co. / Schirmer, 1905)

Fair Radcliffe (Katherine Fullerton), Unison voices, piano, printed in *A Book of Radcliffe College Songs*, pp. 9–10 (Boston Music Co. / G. Schirmer, 1909) {2 p.}

In Springtime [1. The Awakening; 2. Apple Blossoms; 3. The West Wind; 4. Spring Heralds], choral cycle, op. 19/1–4 (Richard Lincoln [1 & 4], Abbie Farwell Brown [2 & 3]), soprano solo, SSA, piano (New York: G. Schirmer, 1910) {27 p.}

Eastern Song, op. 16/1, 1911 (see under orchestra) {5½/15 p.}

The Voice of my Beloved, op. 16/2 (Daniels's selections from Song of Solomon), SSA, 2 violins, piano, (APS, 1911), two items in op. 16 referenced as 2 *Three-Part Songs for Women's Voices* {5½/12 p.}

Veni creator spiritus, soprano solo, SSA, piano, violin obbligato, (APS, 1912) {4¾/7 p.}

The Lady of Dreams (Richard Lincoln), SSA (APS, 1914), adapted from solo song, op. 18/1A (APS, 1909), which also appeared in the collection, *Lyric Fancies: A Selection of Songs by American Composers*, 2 vols. (APS, 1919)

June Rhapsody, op. 20/1 (Minnie L. Upton), SSA, piano, (APS, 1914), dedicated to the Tuesday Musical Club of Detroit {2¾/8 p.}

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Song of the Persian Captive, op. 24/2 (Daniels), SSA, piano, (APS, 1915), originally for solo voice (APS, 1915) {3'8 p.}

Soldier-Cap (Daniels), SSA, piano (APS, 1918), arrangement of her solo song, "The Scarlet Cap," op. 2 (Boston: White-Smith, 1897), republished without opus number as "Soldier-Cap," dedication: "To the Chorus of the Brookline Impromptu Club, Mrs. Walton L. Crocker, President"

On the Trail: The Girl Scouts' Marching Song (Abbie Farwell Brown), SSA, (Boston: Oliver Ditson, 1918), winner in Girl Scout song contest in 1918, also versions for voice and piano; piano solo; band (arr. by James M. Fulton)

Songs of Elfland, op. 28 (see under orchestra) {7'24 p.}

The Holy Star, op. 31/1 (see under orchestra) {5'}

Through the Dark the Dreamers Came, op. 32/1 (Earl Marlatt), SSA (also for SSATB), piano, (APS, 1928; Boston: E. C. Schirmer, 1961), macaronic text in English and Latin, Christmas, in print at ECS Publishing, no. 2551 {4'4 p.}

On a Japanese Fan, op. 32/3 (Daniels adapted from an old rhyme), SSA (APS, 1928), also 2-part version title "Variation on an Old Nursery Rhyme" in *The Music Hour*, 5th book (Silver Burdett Company, n.d.)

Dum Dianae vitrea [When Diana's Silver Light], op. 38/2 (12th-century Benedictbeurn MS), SSA unaccompanied (New York: J. Fischer & Bro., 1942), Latin or English; Mary Lycan, ed. (Chapel Hill, NC: Treble Clef Music, 1996), with Latin and English, dedicated to the Radcliffe Choral Society, G. Wallace Woodworth, conductor {4'11 p.}

Flower-wagon (Frances Taylor Patterson), op. 42/1, SSA, piano (New York: J. Fischer & Bro., 1945), 4', dedicated to the University Women Chorus of New York, Dr. Lowell Beveridge, conductor {4'16 p.}

Canticle of Wisdom, op. 47, 1956 (Daniels, adapted from the Apocrypha), SSA (but extensive sections for SA), piano, (New York: H. W. Gray, 1958), written for the dedication of the Radcliffe Graduate Center {2'11 p.}

Carol of a Rose, op. 48 (anonymous 15th-century Flemish poem), SSA, (New York: G. Schirmer, 1958) {5'7 p.}

3. Mixed Chorus

Midsummer, op. 10 (Flora E. Billam), SATB, piano, (APS, 1906) {4'11 p.}

Mavoureen (Daniels), op. 12/1, SATB, piano (APS, 1906), dedicated to the Singing Club, Boston, Sullivan A. Sargaent, director {2'4 p.}

Years, Years Ago in Bethlehem, op. 12/2 (Daniels), SATB, piano (APS, 1906), short carol

Enchantment, op. 17/1 (Isabel Ecclestone Mackay), SATB, piano (APS, 1908) {12 p.}

The Guests of Sleep, op. 23 (Theodosia Garrison), SATB unaccompanied, (Boston: Boston Music / New York: G. Schirmer, 1914) {15 p.}

Peace in Liberty, op. 25 (see under orchestra) {6'12 p.}

The Holy Star, op. 31/1 (see under orchestra) {5'11 p.}

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A Holiday Fantasy, op. 31/2 (see under orchestra) {5'/19 p.}

Through the Dark the Dreamers Came, op. 32/1 (Earl Marlatt), SSATB (also for SSA), piano, (APS, 1928; Boston: E. C. Schirmer, 1961), macaronic text in English and Latin, Christmas, in print at ECS Publishing, no. 2604 {4'/7 p.}

Exultate Deo (Song of Rejoicing), op. 33, 1929 (see under orchestra) {5'}

Oh God of All Our Glorious Past: Tercentenary Hymn (Amelia Ely Howe), SATB, piano, (Boston: C. C. Birchard, 1930), "The music of this hymn is adapted from the Club Song of the Women's Republican Club of Massachusetts to whom it is dedicated" (score). {2'/3 p.}

The Christ Child: A Christmas Carol, op. 32/2 (Gilbert Keith Chesterton), SATB unaccompanied (APS, 1931) {2'/4 p.}

Christmas in the Wood, op. 35/1 (Frances Frost), SATB unaccompanied (New York: J. Fischer & Bro., 1934), dedicated to the Westminster Choir, John Finley Williamson, conductor {3'/5 p.}

Christmas in the Manger, op. 35/2 (Katharine Shepard Hayden), SATB unaccompanied (New York: J. Fischer & Bro., 1934) {2'/4 p.}

The Song of Jael, op. 37 (see under orchestra) {20'/59 p.}

Festival Hymn: Salve, festa dies [Hail thee, day of gladness], op. 38/1 (Fortunatus in 6th century), SATB unaccompanied (Boston: J. Fischer, 1939; E. C. Schirmer 1965), text in Latin or English, in print at ECS Publishing, no. 2706 {3'/11 p.}

A Night in Bethlehem, op. 45 (Daniels), SATB, organ, (New York: H. W. Gray, 1953) {3'/8 p.}

A Psalm of Praise, op. 46 (see under orchestra) {8'/24 p.}

Piper, Play on! op. 49 (adapted from unknown author, ancient Greek, A.D. 130), SATB, (Boston, E. C. Schirmer 1961), in print at ECS Publishing, no. 2603 {6'/20 p.}

4. Men's Chorus

Secrets, op. 22/1 (Frederic Lawrence Knowles), TTBB, piano (APS, 1913) {4'/4 p.}

A Study in Grammar, op. 22/2 (Daniels), TTBB, unaccompanied (APS, 1913)⁵³

Glory and Endless Years, op. 27/1 (William Dean Howells), TTBB, piano (APS, 1921), also version for solo voice, dedicated to Reinald Werrenrath (APS, 1921) and with "The Waterfall," op. 27/2 (APS, 1922)

The Ride (also: *The Wild Ride*), op. 30 (Louise Imogen Guiney), TTBB, piano (2 or 4 hands), (APS, 1926), dedicated to the Harvard Glee Club, Archibald Davison, conductor, received award from National League of American Pen Women {5'/16 p.}

5. Musicals

The Copper Complication (musical, music and lyrics by Daniels, libretto by Rebecca L. Hooper), 3 soprano and 3 alto soloists, women's chorus, piano (Boston: White-Smith, 1900), 48 pages of musical selections, written for orchestra, very popular and many performances when written

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The Court of Hearts, 1900 (comic opera in 2 acts, music by Daniels, book by Rebecca L. Hooper, lyrics by Daniels and Hooper), 2 soprano and 2 alto soloists, women's chorus, piano, (Boston: White-Smith, 1901), 32-page vocal score with orchestration arranged for piano, very popular and many performances when written, originally written for presentation by the Radcliffe College class of 1900, then performed under the auspices of the Brighthelmstone Club of Brighton, Massachusetts

The Show Girl (also: *The Cup of Fortune*) (musical play, book by Robert Ayres Barnet, with lyrical collaborator David Kilburn Stevens, music by Harry Lawson Hertz and Edward Warren Corliss), Daniels and Lewis Sabin Thompson contributed additional musical numbers, 89-page vocal score with piano (Boston: White-Smith, 1902), Tams-Witmark Collection at Mills Music Library, University of Wisconsin–Madison holds 7 vocal scores in their archive

Alice in Wonderland Continued,⁵⁴ 1902–04? (operetta, music by Daniels, text and libretto by Rebecca L. Hooper), soloists, chorus, orchestra or piano, at least in a New York City performance (April 28, 1910) both men and women participated as soloists, and the chorus was “composed of society girls and men.”⁵⁵ Early performances include May 20, 1904 in Brookline, Massachusetts and May 1904 in New York when Daniels “conducted the orchestra (the Danreuther [sic?] musicians) with decided skill and ability.”⁵⁶

Baron Humbug (Hungarian musical play in 2 acts, book by Robert Ayres Barnet, lyrics by David Kilburn Stevens and Barnet), Daniels contributed additional musical numbers 126-page vocal score with piano (Boston: White-Smith, 1903), Tams-Witmark Collection at Mills Music Library, University of Wisconsin–Madison holds 9 vocal scores in their archive

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