

**The New York Chamber Music Society, 1915-1937: A Contribution
to Wind Chamber Music and a Reflection of Concert Life in New
York City in the Early 20th Century**

by

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A dissertation submitted to the Graduate Faculty in Music in partial fulfillment of the requirements for the degree of Doctor of Musical Arts, The City University of New York

2013

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This manuscript has been read and accepted for the Graduate Faculty in Music in satisfaction of the dissertation requirement for the degree of Doctor of Musical Arts.

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Abstract

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The New York Chamber Music Society, founded in 1915, was one of New York City's prominent cultural institutions in the early twentieth century. A vital piece of the classical music landscape, the Society played an important role in the city's development as one of the major artistic capitals of the world. The contributions that the organization made to wind chamber music repertoire and its mission to further the performance of chamber music in New York City are remarkable. The legacy of the New York Chamber Music Society is the works that were premiered or played for the first time in New York, especially those of leading New York City and American composers.

The concerts of the New York Chamber Music Society show founder Carolyn Beebe's visionary, innovative and forward-looking approach to programming as demonstrated by the wide variety of music performed during the Society's existence. Time and again, the remarkable accounts of the lives of the musicians and their virtuosity prove that she was able to assemble the finest instrumentalists available in New York City at the time. She was able to present new and unusual repertoire tailored to New York audiences, first in the renowned Aeolian Hall for nine seasons and then, switching to more informal salon concerts, in the Grand Ballroom at the Hotel Plaza for twelve seasons. Beebe believed passionately that chamber music was, alongside other

fine arts, an important and essential part of a civilized and cultured society. To this end, she made a concerted effort to establish a permanent place for chamber music in the United States and her blueprint for success is still relevant today. Classical musicians of this and future generations can read her story, discover the hidden gems she uncovered, and realize the possibilities of this rich and enduring musical legacy.

Dedication

To my parents, Joseph and Patricia Kozenko, who always believed.

Acknowledgements

It is not possible to undertake a massive project such as this without the help, love and support of teachers, friends, colleagues, and, in some cases, perfect strangers. I was extremely lucky to have, arguably, the greatest adviser one can hope for. Richard Burke, whose unerring patience and guidance kept me on the path to sanity and salvation. He kept me on track when things seemed to be “going off the rails.” For this, there are not enough words – especially relevant words – to express my gratitude. The same can be said for my good friend and colleague Sylvia Kahan, who encouraged me to keep going even when all seemed lost. I have known Sylvia for many years, as a pianist, teacher and writer, and I am eternally grateful to have had this special person in my musical and personal life. Also, I would be remiss if I didn’t mention Jeff Taylor, also on the faculty of CUNY, who was instrumental in helping me receive an Baisley Powell Elebash Fund Award during the initial phase of my research, for which I shall be ever grateful. I want to thank Norman Carey for his support and encouragement when I first entered the program. His guidance was invaluable.

Over the years I have valued my friendship with the indefatigable Dennis D. Rooney, who listened to my ramblings about what I was learning about classical music in New York City from 1915-1937 and commented and corrected, where appropriate. He is an irreplaceable source of knowledge.

This dissertation could not have been completed without the research assistance of David Foil and proofreader and editor, Elizabeth Wright. I was fortunate to know such competent and professional individuals such as these who afforded me the level of respect and comfort that it took to make it through.

Other individuals I met along the way were vital to my research. I would like to thank Katherine Lucktenburg, the granddaughter of Ottokar Čadek, first violinist of the New York String Quartet. She provided me with information about her grandfather that could not have found elsewhere. I was fortunate to have found one of the last surviving relatives of Carolyn Beebe, Catherine Tift Porter, who talked with me several times about her recollections of Carolyn Beebe and gave me great insight and context from which to work further. I have to thank James Kopp, whose new book, *The Bassoon*, was just published last year, and who went out of his way to track down information on an obscure bassoonist named Ugo Savolini. Every

little fact gets us steps closer to putting the last piece of the puzzle together, so I thank you, James, and perhaps Ugo Savolini does too.

Many archives and libraries opened the doors to let me scour the collections and papers that were relevant to my research, including Richard Boursy at the Sterling Memorial Library at Yale University, the New York Philharmonic Archives, and the keepers of the Philip James Collection at Stony Brook University.

I also need to thank Joel Lester, whose early conversations helped me put into perspective valuable parts of the process I was missing.

I also must thank Sherry Sylar. In the end, the point of this exercise was to become a better oboist, teacher and person. Sherry has been the most wonderful person to have in my life during my time at CUNY.

Of course, none of this could have been done without the love, patience and support of my husband, Warren Wernick, who stood by me and was there for me through the dark days of winter and the dog days of summer.

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CHAPTER 1

A Reflection of Concert Life in New York City

Introduction: December 17, 1915

Friday, December 17, 1915, was not a particularly unusual day in New York City. The news headlines on that day were mostly stories about the Great War in Europe, which had started the previous year. The *New York Tribune* headline was “Austria is defiant; Wilson Will Stand Firm,” while the *New York Times* led with “Vienna Finds Fault with our Note but offers to discuss Ancona case; Wilson Disposed to Reply Just Once.” President Wilson was granted a license to wed Edith Bolling Galt.¹ Locally, there were reports of the usual corruption and crime on a typical day in New York City. In sports, the big news was of warring baseball clubs and “peace meetings” to be held at the Waldorf-Astoria. There was college football news, stock updates, society news, obituaries, and other things generally covered on any particular day in the city. Many advertisements in the papers were geared towards the Christmas shopper. On the next day, December 18, the Society pages in the *New York Tribune* summed up December 17th’s important social and cultural events in the city as follows: “Yesterday’s most noteworthy dramatic announcement was that Gladys Hanson of ‘The Ware Case’ sold a James Montgomery Flagg drawing for \$500 dollars at St. Marks Bazaar.”² For the history of chamber music, however, there was one event that was particularly important.

On the evening of December 17 at 8:30 p.m. in Aeolian Hall, pianist Carolyn Beebe, clarinetist Gustave Langenus, and a group of the finest string and wind players in New York City, billed as the New York Chamber Music Society, presented the first concert of what was to be a twenty-two year run. The other musicians joining them that evening were violinists Bonarios Grimson and Herbert Corduan; Samuel Lifschey, viola; Jacques Renard, cello; Ludwig Manoly, bass; William Kincaid, flute; Henri de Busscher, oboe; Ugo Savolini, bassoon, and Josef Franzl, horn. The program included three works: Mozart’s Quintet in E-flat major for winds and piano, K. 452; Brahms’s Clarinet Quintet in B minor, op. 115, and a relatively new

¹ Woodrow Wilson was one of three presidents to become a widower while serving in office. His first wife Ellen Louise Axson died in 1914 and in 1915 he married Edith Galt.

² “News of Plays and Players – James K. Hackett Plans to Play Falstaff for the First Time,” *New York Tribune*, December 18, 1915.

work composed fourteen years earlier, Wolf-Ferrari's *Kammersinfonie* in B-flat major, op. 8 (1901) for wind quintet, piano, string quartet and bass. The *New York Times*, *New York Tribune*, and *Musical Courier* reviews were positive. "In each number the society performed exceptionally well. Miss Beebe and Mr. Langenus, especially, covered themselves with glory. The clarinetist played superbly in the Brahms work. Organizations of this type, and especially of this caliber, are heartily welcome. The New York Chamber Music Society will undoubtedly flourish. Its hearers, at this concert, showed that they wished it well in most unmistakable fashion."³

If you were in New York, there were other classical music events to choose from that night. A survey of advertisements for concerts in the *New York Times* and the *Herald Tribune* reveals an 11 a.m. concert at the Biltmore Hotel, the Fourth Biltmore Morning Musicale featured Dame Nellie Melba, soprano; Rosa Olitzka, contralto; Leopold Godowsky, piano, and Louis Siegel, violin. In the afternoon, at Aeolian Hall, the matinee performance featured Pablo Casals as soloist with the New York Symphony, Walter Damrosch conducting, in works of Lalo and Schubert.⁴ The Carnegie Hall concert that afternoon at 2:30 featured Fritz Kriesler playing the Brahms Violin Concerto in D major. The New York Philharmonic also included works by Smetana and Wagner conducted by Josef Stransky. The evening concert at Carnegie Hall presented the tenor Gugliano Romani accompanied by a Symphony Orchestra conducted by Walter L. Rosemont. The opera offering at the Metropolitan Opera that evening was Friedrich von Flotow's *Marta*, starring Enrico Caruso, Frieda Hempel, Margarete Ober, and Giuseppe De Luca, with Gaetano Bavagnoli conducting.

On Broadway, which was in the middle of its 1915–1916 season, some of the productions running that evening were *Peter Pan* with Maude Adams at the Empire Theatre; Arthur Hammerstein's Lyric Theatre production of *Katrinka* with music by Rudolf Friml and lyrics by Otto Hauerbach; Grace George in George Bernard Shaw's *Major Barbara* at the Playhouse; and Emily Stevens in *The Unchastened Woman* at the 39th Street Theatre. At the Cort on West 46th Street was the Victor Herbert musical hit *The Princess Pat* with Eleanor Painter. The Théâtre-Française on West 44th Street was giving performances of *Mon Ami Teddy* and *Son Homme*. The

³ B.R. "New Ensemble Has Its Initial Hearing," *The Musical Courier*, December 25, 1915.

⁴ Probably some of the wind players in the New York Chamber Music Society took a break after the afternoon concert, and then played the evening concert at the same location with the New York Chamber Music Society.

play *The Weavers* of Gerhart Hauptmann produced by the German actor Emanuel Reicher was being performed at the Garden Theatre on 27th Street.

There was cabaret with the French chanteuse Yvette Guilbert at the Lyceum Theatre, 45th Street near Broadway, with 3 p.m. and 8 p.m. performances. Many theaters were showing silent movies. The Strand Theatre on 47th and Broadway featured Fannie Ward, an American actress of stage and screen known for comedic roles in *The Cheat*, a sexually-charged 1915 silent film directed by Cecil B. DeMille. During the era of silent films, many were accompanied by a live symphony orchestra, as advertised in the *New York Times* for *The Cheat*. An event described as a “spectacular” was at the Hippodrome, which had daily matinees that featured an extravagant production called *Hip Hip Hooray!*, with Sousa and his Sensational Band accompanying the Ice Ballet among other acts of varied musical styles.⁵

The *New York Times* published reviews of two of the prior evening concerts. Wagner’s *Die Walküre* had its first performance of the season at the Metropolitan Opera House. There was also a review of Julia Kulp, the Dutch lieder singer, who, in her first performance of the season, gave a recital of songs by Schubert, Wolf and Mahler at Carnegie Hall.

The Broad Picture – Classical Music in New York City: Public Perception and Criticism

Classical music, specifically orchestral, wind ensemble, and string chamber music took firm hold in the city starting in 1915. Prior to that, Boston, not New York, was the center of classical music and high culture in the late 1800s and early 1900s. It was in Boston where local models of orchestral, wind ensemble, and string chamber music in the United States were being developed. Joseph Horowitz espoused that

. . . even though [Boston] and [New York] were physically and demographically distinct, Boston was the American seat of learning, social reform, and public-spirited philanthropy.⁶

⁵ “. . . When Sousa moved to New York in 1892 to form his own band, he found a ready supply of competent professionals to choose from. The first Sousa band contained forty-six members, including some who left Gilmore’s band when the leader died. By the 1920s, Sousa’s band numbered about seventy, with some forty reed players, twenty-five brass, and five percussionists.” Richard Crawford, *America’s Musical Life: A History* (New York: Norton, 2000), 457-458.

⁶ Joseph Horowitz, *Classical Music in America: A History of Its Rise and Fall* (New York: W.W. Norton, 2005), 10.

From 1876-1907 a slew of fine cultural institutions flourished and created an enviable “Cultural Mile.” Conversely, New York was the nation’s city of finance, commerce, and show business, but not completely without a cultural center. Union Square was the neighborhood in which the Academy of Music, the National Conservatory, and Steinway Hall were located.

The wasp-tongued Hans von Bülow, touring the United States in 1876, told the *Chicago Times*:

There are two types of musical cultivation: for want of better terminology, I might call them in-bred and in-depth. In the latter respect, I would consider Boston the most cultivated, but the people are narrow and too pretentious for the measure of their knowledge. . .

New England composer, Horatio Parker, observed that “the serious musician” in New York was “treated as a mere entertainer.” That in New York, musicians enjoyed less prestige and audiences were less consolidated in education and edification, New Yorkers could only agree. Boston, in New York eyes, was inflicted with a priggish insularity, but also blessed with a wondrous aesthetic sensitivity.

The magnitude and intensity of this cultural rivalry was understandable: issues of national identity were at stake. In the history of American classical music Boston and New York are twin points of origin.⁷

For instrumental music, and the quality of wind players, Boston also paved the way, as there was no local tradition of classical woodwind playing at the turn of the century.

This was an era during which German musicians formed the greater part of the personnel of most American symphony orchestras. Germans were also patrons and supporters of the major American musical institutions. However, in the area of woodwind playing the French school was gaining worldwide renown. Paris Conservatoire graduates and experienced French and Belgian wind players were in high demand.

Boston had a special relationship with Paris at the beginning of the 20th Century more so than any other city as far as classical music is concerned. There was a direct line from Paris to Boston by American music figures in the city, which actively sought to introduce the music and musicians of France to America. As far as the best musicians were concerned, Paris was known for its Conservatoire-trained woodwind players.⁸

⁷ Ibid., 10.

⁸ Ellen Knight, “Boston’s ‘French Connection’ At the Turn of the Twentieth Century,” ed. Michael Saffle in *Perspectives on American Music, 1900–1950* (New York: Garland, 2001), 1.

When the Boston Symphony Orchestra was founded in 1881, banker Henry Lee Higginson, with the help of conductors like Wilhelm Gericke and other Boston Symphony Orchestra members, looked to Paris for its musicians. Thus, any research into the establishment of instrumental music in New York would find that Walter Damrosch, among others, followed the same tradition of looking to France (and Belgium) for the finest players.

The French-born oboist and conductor Georges Longy arrived in the United States from France in 1898. He became principal oboist with the Boston Symphony Orchestra. In 1900, shortly after his arrival, he founded The Longy Club, an ensemble for double wind quintet and piano, and continued the same tradition he had started in Paris. He modeled his group on the Société de Musique de Chambre pour Instruments à Vent, of which he was a member in France in 1895. Most of the group comprised French musicians from the Boston Symphony Orchestra. Not only was it a first-class ensemble, but Longy also went out of his way to program new music, mostly United States premieres, of French composers. The Longy Club gave its first concert in 1900 and was to continue until 1917. In 1913, Longy tried to initiate a regular concert series in New York City. The group was called The Longy New York Modern Chamber Music Society but gave only two out of three of the advertised concerts. There was little explanation as to why it was discontinued.

By the beginning of World War I, classical music in New York City had taken on a greater role and became intertwined with the expanding cultural life of the city. Barbara L. Tischler writes in *An American Music* about classical music in the United States during the second decade of the twentieth century:

New York was a vital center of musical activity and opinion in the United States. If that city's musical institutions did not provide precise models for the rest of the country, and indeed, the very position of New York as a major cosmopolitan center rendered that city's musical activities different from those of the rest of the country, the city's orchestras, chamber ensembles and opera companies did set standards of activity and excellence that other municipalities could hope to emulate.⁹

As early as 1905, classical music in New York City was gaining a larger audience. As Richard Aldrich wrote for the *New York Times*,

⁹ Barbara L. Tischler, *An American Music: The Search for an American Musical Identity* (New York: Oxford University Press, 1986), 73.

As the musical public of New York looks toward the opening of the musical season, which begins this week it may descry signs of tremendous energy and activity. The plans already perfected and put forward for the coming season assure more orchestral music, more choral music, more chamber music, more performances by visiting and local virtuosos, and, in all probability, more opera than ever before. The purveyors of all this music have, of course, made their plans in the expectation that New York will be able to absorb, if not assimilate, it all. Perhaps some of them will be disappointed: but at any rate it seems clear that in the estimation of those best qualified to judge the New York public for music is increasing continually year by year.¹⁰

Regardless, New York audiences could not be counted on to sit through long and arduous programs. This is illustrated perfectly in this article from the *New York Times* from December 17, 1905, called “Cut the Schubert Out.”

In his first concert at Carnegie Hall, Alfred Reisenauer¹¹ displayed courage by playing Schubert’s Sonata, opus 53, on a programme that already provided a filling Beethoven number, and was applauded for so doing by music lovers.

It was remarked by those responsible for his tour, however, then that the fare had seemed a little heavy for the audience, and Herr Reisenauer was asked to provide lighter programmes. He insisted that the culture of America ought to rise to such an offering. He had frequently provided such programmes in German concerts, and did not see why they should not be taken here. He once took his manager out onto Broadway and showed him a big building, and said that a people who could conceive such structures could not be so limited in their appreciation of art.

Finally, after a long argument, he gave in, and the Schubert sonata has not been on his programmes since.”¹²

Chamber Music in New York City Before 1915

The New Grove Dictionary of American Music entry gives a brief overview of chamber music in New York City prior to 1915:

Few concerts devoted to chamber music were given publicly in New York before 1850. In 1851 Theodor Eisfeld initiated a series of quartet concerts including works by Haydn, Beethoven and Mendelssohn; the renowned Mason and Thomas Chamber Music Soirées, which continued until 1868, succeeded these in 1855. Their fine programmes included music by Schubert, Schumann and Bach. On 27 November 1855 William Mason,

¹⁰ Richard Aldrich, “New York’s Musical Public Increasing Rapidly: That Impresarios and Concert Managers Realize the Growing Demand for More Musical Entertainments is Shown by the Swelling List of the Coming Seasons Announcements,” *New York Times*, October 29, 1905.

¹¹ Alfred Reisenauer (1863–1907), German pianist, composer, and music educator.

¹² “Coerne And His New Opera,” *New York Times*, December 17, 1905.

Theodore Thomas and Carl Bergmann gave the first performance of Brahms's Trio, op. 8. The New York Trio, founded about 1867 by Bernardus Boekelman, was active until 1888. The Kneisel Quartet (1885–1917) and the Flonzaley Quartet (1903–1929), founded by the New Yorker Edward J. de Coppet, played frequently in private homes and at public concerts. The People's Symphony Concerts, a series of public chamber music concerts, were inaugurated in 1902. In 1914 the pianist Carolyn Beebe founded the New York Chamber Music Society, a group of about 12 musicians who gave regular concerts at the Hotel Plaza and elsewhere for about 25 years.¹³

Speaking of the last part of the nineteenth century, Edwin T. Rice noted that

. . . musical New York was slowly but steadily extending its activities in every field, except that of chamber music . . . Distinguished virtuosi appeared in ever increasing numbers in the recital field, but of important public chamber-music, there was a singular dearth.¹⁴

Chamber music is one of the more demanding forms of classical music for an audience. Its intimate and transparent nature provides for a unique listening experience. Before the First World War, opera and symphony orchestra concerts held greater appeal for New Yorkers. Attendance at chamber music events was not nearly as high as customarily seen at more popular forms of serious musical entertainment. After 1915 interest in chamber music increased noticeably, in conjunction with the development of a greater sensitivity to music on the part of the American people, due in large part, to efforts of organizations like the New York Chamber Music Society, which was about to present its first formal concert program.

Establishment of Chamber Music in New York City, 1915-1937

In his book *The Art of Music*, Daniel Gregory Mason gives an overview of the reception of chamber music, first, in Boston, and then, more importantly to this dissertation, in New York City.

It might not perhaps be extreme to say that a real appreciation of chamber music is the identifying mark of true musical cultivation and the ever increasing public which patronizes the concerts of chamber music organizations in this country is one of the most encouraging signs patriotic American music lovers could wish to see.¹⁵

¹³ H. Wiley Hitchcock and Stanley Sadie, *The New Grove Dictionary of American Music* (New York: Grove's Dictionaries of Music, 1986), 359.

¹⁴ Edwin T. Rice, *Musical Reminiscences* (New York: Friebele Press, 1943), 73.

¹⁵ Daniel Gregory Mason, *The Art of Music: A Comprehensive Library of Information for Music Lovers and Musicians* (New York: National Society of Music, 1915), 201.

Mason discusses the earliest chamber music organizations in Boston, the Mendelssohn Quintet Club, the Harvard Musical Society, and the Beethoven Quintet Club, which was formed in 1873. He then goes on to point out the important relationship between orchestral and chamber musicians in Boston:

Then came the era of what we might call the Boston Symphony graduates *viz* the Kneisel Quartet, the Hoffman Quartet, the Adamowski Quartet, and the Longy Club (wind instruments) – all offshoots of the same great orchestra. Of these perhaps the most notable is the Kneisel Quartet founded in 1884, which has won a deservedly high reputation as well for its splendid interpretations of standard compositions as for its frequent presentation of interesting novelties. Since 1905 the Kneisel Quartet has made New York its headquarters and like the Flonzaleys and other organizations tours the entire country every season. The Longy Club (wind instruments founded in 1899) is also a noteworthy organization and does work of the highest artistic excellence in a field.¹⁶

New York City was still developing an appreciation for chamber music and Mason saw room for growth:

New York is not quite so well favored in this respect but it possesses several chamber music organizations of some distinction. Chief of them is the Flonzaley Quartet, which in point of individuality has probably no peer in America. The Barrère Ensemble of woodwinds headed by George Barrère first flutist of the New York Symphony Society is also an organization of exceptional excellence though it does not possess the perfect balance and all round finish of the Longy Club.¹⁷

Much later, Mason wrote another assessment of chamber music. In *Tune In America* he describes the period from 1920–1925 as a

. . . severer, possibly purer type of music even than the orchestral is chamber music for small ensembles, of which the string quartet is the norm. Naturally, string quartets prosper best under the shelter either of orchestras or of large music schools. Here again the period 1900-25 witnesses a great expansion. In 1903, however, the enthusiasm and intelligence of a New York banker, Ed J. de Coppet, a man with the spirit of a true artist created the Flonzaley Quartet, which with Kneisel must always hold in the history of chamber music in America the same fundamental place that in the orchestral field is held by the New York Philharmonic, Chicago, and Boston orchestras. The influence of such organizations is literally endless; it is like the proverbial wave started by the pebble thrown into the ocean, it goes round the world and comes back again.¹⁸

¹⁶ Ibid.

¹⁷ Ibid.

¹⁸ Daniel Gregory Mason, *Tune in, America, A Study of Our Coming Musical Independence* (New York: A. A. Knopf, 1931), 6.

Mason goes on to mention a number of New York groups popular at the time: The Musical Art Quartet at the Institute of Musical Art and the Stradivarius Quartet at the Mannes School. Mason continues to say that

[i]mpressive by-products of the interest in chamber music are the Society for the Publication for American Music, founded by Burnet C. Tuthill in 1919, and the large amount of space given to American organizations and composers in the Cyclopedic Survey of Chamber Music, edited in two large volumes recently (1929) by W. W. Cobbett of London. Writing in this work, Edwin Rice of New York mentions the clubs of lovers of ensemble music now forming in many of our cities instancing the Chamber Music Association of Philadelphia, and remarks: "These may be regarded as typical of the efforts which are made to provide assured audiences for ensemble players touring the country. The tendencies of the various quartets would in all probability be very burdensome but for the support so given."¹⁹

The increase of chamber music rooting itself in New York City concert life was noted in *Musical America* in 1919. The fact that the author of the article used the New York Chamber Music Society, entering its fifth season at Aeolian Hall, as an example for this improvement is of no small importance.

The increase of chamber music activities in New York is not one of the least astounding developments of recent years. Moreover, the term no longer connotes; as it seems long to have once, a complete predominance of string quartet, piano trio and sonata functions. It has ramified handsomely and includes even wind instrument aggregations and harp ensembles. For these the enterprise of sterling artists like Carolyn Beebe, George Barrère and Carlos Salzedo must be thanked.

Lovers of variety in chamber music have been indebted for four years to that enterprising artist, Carolyn Beebe, director of the New York Chamber Music Society, for the enjoyment of exceptionally interesting music, seldom presented for the want of necessary interpreters. Entrenched today in an artistically unassailable position, the Society enters its fifth season. Masterworks long neglected because of the want of an organization to perform them, will figure [on the] programs.²⁰

Many of these groups were responsible for the rise of chamber music composition and performance in America, not only in New York City. The New York Chamber Music Society and other chamber groups in New York City changed the focal point of this history not only

¹⁹ Ibid., 8.

²⁰ "Colossal Volume of Concerts on New York's Calendar Heralds Epoch Making Post War Season," *Musical America*, November 25, 1919.

from a British and European development but from a global perspective as well. “By the end of the 19th century chamber music was already approaching that breakthrough which would lead in the 20th Century to a revolutionary situation.”²¹

Salon musicales were an active part of nineteenth-century music-making. The idea of salon concerts and musicales (sometimes known as drawing-room concerts) was still very much in vogue at the turn of the century. Chamber music, in its purest form, can be defined as music written for small instrumental ensembles, with one player to a part. It was intended for performance either in private, in a domestic environment with or without listeners, or in public in a small concert hall before an audience of limited size. In essence, the term implies intimate, carefully constructed music, and even though many groups were trying to expand the definition and make chamber music accessible to a wider audience and play in larger venues, much chamber music was performed in private homes, mainly those of wealthy individuals. Because it was such a portable medium, it was perfect for soliciting much needed funding by patrons and subscribers. The New York Chamber Music Society performed many Morning Musicales, as these events were common activities among chamber music groups, often presenting performing opportunities (and income) for musicians that would not otherwise have existed. In 1925, when the New York Chamber Music Society moved their series from Aeolian Hall to the Hotel Plaza they patterned their concerts after European-style Salon Concerts of earlier decades.

Contemporary Music vs. Modern Music in New York City, 1915-1937 and the Effects of “Sacralization”

In the history of classical music in New York City at the turn of the century, two trends were occurring simultaneously. New York City, despite all its cultural advances, was musically a very conservative city. Most American composers of the time – Henry Hadley, Charles T. Griffes, Daniel Gregory Mason, and Deems Taylor, among others – were writing in a distinctly romantic or impressionistic style. New Yorkers, however, seemed amenable to hearing classical music that was considered modern²² and there were a number of performers devoted to introducing a newer, eclectic and esoteric style into concert life in New York during this period.

²¹ John H. Baron, *Intimate Music: A History of the Idea of Chamber Music* (Stuyvesant, NY: Pendragon Press, 1998), 373.

²² Modern music, for the purposes of this study, is defined as music that was composed in 1912 or later and that, in the words of Carol Oja, “stood for one basic principle: iconoclastic, irreverent innovation, sometimes

In his article about the 1914 American premiere of Schoenberg's String Quartet in D minor, Walter Bailey gives insight into the audience perception of new chamber music works in New York.

When New York music lovers compared what they read [in the press] about Schoenberg with their own musical experience, they had some limited aural points of reference – and even reference to some local critical opinions – gleaned from the concert life of their own city. Although, they had heard some modernist works, audiences in New York City were probably most familiar with works by German Romantic composers . . . Concert programs were “serious” in the sense that they were dominated by European masterworks, and they were appreciated by their audiences as edifying and nearly sacred events.²³

By mentioning Schoenberg, a name that to this day strikes fear in the hearts of many classical music lovers, a tug of war was taking place between composers of contemporary music written in a distinctly conventional style (in 1900 Brahms had only been dead for three years) and composers of modern music that was considered to be dissonant, uncomfortable and, to some, incomprehensible. For the latter, there were many organizations in the city devoted to promoting this new direction: Pro-Musica Society (1925),²⁴ American Music Guild (1921), International Composer's Guild (1922), League of Composers (1922), Copland–Sessions Concerts (1928), and the Pan American Association (1928-1934). In *Making Music Modern*, Carol J. Oja writes:

Given the plurality and mobility of American culture, New York was ideally suited to host the kaleidoscope of musical styles identified as modernist – or as “new music” or “ultra-modernist.” The beauty of modernism was that it encompassed no dominating center or clear line of authority. Modernism was impossible to pin down. It embraced many styles. It did not even have a stable home. Yet it stood for one basic principle: iconoclastic, irreverent innovation, sometimes irreconcilable with the historic traditions that preceded it. It was an ideal to which composers and visual artists aspired, as much as fashion designers and machine manufacturers. As a term, modernism has since become problematic for its imprecision. Yet I use the word without apology here. Not only was it ubiquitous at the time, but also it conveys the abundant “chaos,” as contemporary commentators repeatedly put it, of the period's multiple modes of creative expression. As

irreconcilable with the historic traditions that preceded it.” Carol J. Oja, *Making Music Modern: New York in the 1920s* (New York: Oxford University Press, 2000), 4.

²³ Walter B. Bailey, “Will Schoenberg Be a New York Fad? The 1914 American Premiere of Schoenberg's String Quartet in D Minor,” *American Music* 26, no. 1 (2008): 42.

²⁴ First known as the Franco-American Music Society, which was established in the early 1920s.

one cultural historian has observed, the word modernism, in spite of “all its vagueness, continues to convey a unique, almost spiritual authority.”²⁵

These “edifying and sacred events” spoken of by Walter Bailey, “spiritual authority” of which Carol Oja writes and “transcendence” talked about by Richard Crawford all point to a serious and underlying current that was prevalent in New York City – about what many music scholars have labeled the “sacralization” of classical music in America. Joseph Horowitz asserts that,

America’s musical high culture has at all times (alas) been less about music composed by Americans than about American concerts of music composed by Europeans. Preponderantly, peculiarly, it is a culture of performance. And here the theme of “sacralization” – of the pious content and moral power of art – has rung vividly. More than Europeans, Americans have worshiped musical masterpieces and defied their exponents.”²⁶

In New York, like in the rest of the country, most concerts featured the standard classical fare. The effect that Richard Wagner’s music had on the American musical landscape was powerful and influential. While written for the stage, Wagner’s operas were also full of sections that were ideally suited for concert performance. As Wagnerian excerpts were introduced into the repertory, audiences could experience the power and range of a symphony orchestra. Wagner’s emotional musical language and development enraptured audiences. His influence convinced some concertgoers that music as an art form was evolving toward a bigger range, heightened expression, and an all-encompassing social experience that included everyone. The composer’s cult status was a financial boon for the industry and concertgoers bought tickets by the droves. Those in attendance bowed and worshipped at the altar of this perceived musical genius.

Crawford writes about transcendence in the sphere of classical music at the beginning of the 20th century:

. . . the classical sphere enjoyed high prestige in America but not much economic security. Nevertheless, its champions had brought their enterprise to a promising state. Belief in the music’s universality was the cornerstone on which the classical sphere built

²⁵ Carol J. Oja, *Making Music Modern: New York in the 1920s* (New York: Oxford University Press, 2000), 4.

²⁶ Joseph Horowitz, *Classical Music in America: A History of Its Rise and Fall* (New York: W.W. Norton, 2005), 25.

its edifice. So important to humankind was the experience classical music offered, it was thought that citizens should not be denied the chance to hear it performed, even though the performances could not pay for themselves.

With subsidies won by appeals to civic pride and the ideal of transcendence, symphony orchestras were formed in major American cities. New York's Carnegie Hall, designed for classical performances, was built in 1891 . . . Metropolitan newspapers employed well-informed critics to discuss such serious musical issues as the place of American composers and performers in American musical life, the advent of musical modernists . . . the sophisticated level of musical discussion in newspapers shows the respect in which the turn-of-the-century American held classical music.²⁷

Classical music organizations in New York, including the New York Chamber Music Society, did their best to introduce new works by American composers and rarely-heard pieces by others, but this “culture of performance” made it difficult to permanently establish even some of the best-crafted, highly competent works into the repertoire.

The New York Chamber Music Society was a relatively conservative organization at the time. They did not program classical chamber music (for example, Schoenberg, Varèse, Ives, etc.) that was a particularly challenging listening experience, except in very rare instances. Perhaps these were economic and economical decisions,²⁸ but more to the point, anything other than the mainstream would most probably have alienated New York audiences, patrons, and even the music critics.

In her 1975 dissertation, “Music Criticism in New York,” Barbara Mueser writes of the period between 1900 and the start of World War I:

Most of the works [performed] were German. Performances of new French, Italian, or American music were rare. New York opera and concert programs were far more conservative than those of leading European centers and even lagged behind those of such American cities as Boston. With few exceptions, they were “safe and sane,” as the *New York Times* critic often put it.²⁹ When the war, which had at first seemed remote, finally enforced the artistic isolation of the city's concert life in 1917, it prolonged a turn-of-the-century atmosphere.

²⁷ Richard Crawford, *The American Musical Landscape: The Business of Musicianship from Billings to Gershwin* (Berkeley: University of California Press, 2000), 489.

²⁸ Economical in the sense that to play chamber music the number of musicians needed can vary from two to eleven, in this case, which makes for practical as well as financial sense.

²⁹ Richard Aldrich, writing for the *New York Times* used these exact words “safe and sane” in his review of the NYCMS performance of Elgar's Piano Quintet in A minor, op. 84 on a concert of December 15, 1922. [Richard Aldrich, “Music - New York Chamber Music Society,” *New York Times*, December 16, 1922.]

There was a motley parade of unfamiliar European compositions during the decade, by Casella and Szymanowski, Prokofiev and Hindemith, Vaughan Williams, Sibelius, Milhaud, Honegger and Bartók; the show of new European musical fashion was remarkable. Added to these were ever-increasing amounts of new American music. Considering the amount of musical innovation from the decades between 1900 and 1920, which was visited upon New York in a brief period, it is no wonder that both the audiences and the critics were confused. But the critical confusion soon turned to rejection and apathy.³⁰

In a 1920 article headed “The Concert Situation in New York,” Leonard Liebbling backs up what Mueser has said, “Conservatives desire classics; radicals cry for novelties; composers are eager to have their works produced; patriotic one-hundred-per-centers demand “American” music. Of course, the critics, insatiable crew, pick flaws in any and every sort of repertoire, interpretation, and performance.”³¹

Many American composers of this period seemed either unwilling or unable to come up with a style that defined either their times or American music, for that matter. If they were trying to develop an “American sound,” they seemed lacking not in vision but in approach. Some were still so restricted by imitation and romantic ideals that they could not yet imagine their own language.

The changes that occurred were gradual and, as a result, the composers risked the possibility that their works would be separated from the cultural mainstream. Nicholas E. Tawa observes:

Among the conservationists were older composers, born in the 1870s and 1880s, who were still composing in the era following World War I – Henry Hadley, Arthur Farwell, Daniel Gregory Mason, John Alden Carpenter, Charles Wakefield Cadman, John Powell, and Deems Taylor. These were composers under constant attack from ultra-modernists. Wherever the latter had control over performances, they excluded works that followed traditional practices. Charles Wakefield Cadman and other conservationists complained about the gradual disappearance of their music from concerts. Adherents of “the extreme modern movement,” writes Cadman, “were completely intolerant, unable to compromise, and hostile to every composer not revolutionary!” (The modernists, on the other hand, would have voiced the same complaint – that they were discriminated against when it came to performances.)

³⁰ Barbara Mueser, “The Criticism of New Music in New York: 1919-1929,” Ph.D. diss., City University of New York, 1975, 5.

³¹ Leonard Liebbling, “The Concert Situation in New York,” in *Who’s Who in Music* (Chicago: Berghahn Publishers, 1929), 32-3.

But, ultra-modernists had their problems, too. Edgard Varèse, who certainly wrote difficult modern music, put much of the blame for this lack of acceptance, hostility, and ambivalence on the musicians themselves. He was blistering in his criticism that performers were interested in only

. . . judging new music than understanding it. Not finding in it any trace of the conventions to which [they are] accustomed, he wrote, “they might refuse to perform new music, denouncing it as incoherent and unintelligible.” Even when mainstream groups programmed new compositions, such works were “Carefully chosen from the most timid and anemic contemporary productions, leaving absolutely unheard the composers who represent the true spirit of our times.”³²

Meredith Willson, then flutist with the New York Philharmonic and a frequent performer with the New York Chamber Music Society, gives us the performers’ viewpoint,

For some reason or another a “modern” trend raised its ugly, cacophonous schnozola along about this time and nurtured a considerable number of noisy neurotics who were particularly active in chamber music. The sounds that are now to be heard in a certain classy ten-cent store on forty-second Street, between Fifth and Sixth avenues, are much more musical than some of the Sunday night orgies that went on at that same location in the twenties, which was not a ten-cent store in those days but a sedate stained-glass-and-blond-wood little affair known as Aeolian Hall.

Certain of those chamber-music concerts from 1924 to 1929 would curl your hair, curdle your blood, and convince you, once and for all, that music with no melody and no beauty of harmony is just ugly, smart-alecky, contrived noise that should have no place in our solar system at all, let alone in posterity’s affectionate bosom. And I hope the oblivion that has swallowed up the nerve-racking, junky, mathematical monkey business we had to perform in those days will forever remind some of the great composers who were guilty of that garbage never to confuse trigonometric orgasms with music again.

Any of you misguided survivors of those sandy, uninspired, sawdust, barren days – any of you who are within sound of my voice – look back, please, on those miserably involved, cackling, cracking, bloodless monstrosities. Dig them out of their lonely sarcophagi just long enough to compare their termite-filled pages with some of the Respighi and Stravinsky and Gershwin miracles wrought in those same years, and then let your souls fill with remorse that you could have done so much countless frittering.³³

Composers of tonal music such as Henry Holden Huss and Daniel Gregory Mason expressed intense loathing and condemnation of what they perceived as the “ugliness” of “steam-

³² Richard Crawford, *America’s Musical Life: A History* (New York: Norton, 2001), 570.

³³ Meredith Willson, *And There I Stood with My Piccolo* (Westport, CT.: Greenwood Press, 1975), 89-90.

shovel music.”³⁴ Huss, whose *Four Intermezzi* was programmed by the New York Chamber Music Society on their second season in 1917, described himself as a “good modernist,” adding

The “good modernists” believe in beautifying works and bringing the sun to shine through the clouds in this bad life. The “bad modernists” are not able to write melodiously and do not indulge in any beauty, and they will be forgotten – and I hope they will be! . . . The man who does not believe in the major triad does not believe in mother-love, does not believe in sunshine, does not believe in God, does not believe in fidelity, does not believe in truth. He should then stop writing.³⁵

These problems and misunderstandings were partly a result of the cultural climate in America at the time, for the influences and cross-currents were many, and the search for cultural identity resulted in chaos in some circles, order in others, and lack of communication between the two. These ideological disagreements about which direction classical music was heading were much-written-about topics in the press.³⁶

On a Sunday salon concert of November 20, 1927 at the Hotel Plaza, the New York Chamber Music Society gave the first American performance of Hindemith’s *Kleine Kammermusik* for wind quintet, op. 24, no. 2 (1923). The reaction of the *New York Times* critic is a good illustration of the confusion about modern music that was taking place in New York City during the era. He wrote:

And then came the most excruciating novelty of the evening, a quintet for wind instruments by the young German composer Paul Hindemith, played for the first time in New York. Would it be tolerant to say that these sounds and squeaks issuing from flute, oboe, bassoon and French horn were an experiment in cacophony? The fact that the musicians were all [New York] Philharmonic Orchestra artists was hardly a consolation, and could not deaden the pain. The audience at least was forbearing and listened politely.³⁷

By contrast, ten years later, when the New York Chamber Music Society played the same work in their final season, in the January 17, 1937 concert, the review was sedate, almost dismissive, with the Hindemith barely mentioned at all:

³⁴ Henry Holden Huss, as quoted in Melissa de Graaf, “Documenting Music in the New Deal: The New York Composers’ Forum Concerts, 1935-1940,” Ph.D. diss., Brandeis University, 2005, 74.

³⁵ *Ibid.*, 74.

³⁶ Leonard Lieblich, “The Concert Situation in New York,” in *Who’s Who in Music* (Chicago: Berghahn Publishers, 1929), 32-3.

³⁷ “Unique Program of Chamber Music,” *New York Times*, November 21, 1927.

Last night's program was illustrative of the range of the societies' chamber music programs, made possible by the expert ensemble of strings, woodwind, brasses and piano. The audience of last night was of good size and applauded the interpreters warmly.³⁸

Living in New York: The Musician in New York City, 1915-1937

Contemporary accounts of the personal stories, trials and tribulations of the everyday concert musician between 1915-1937 are hard to come by. Perhaps, these musicians were working so hard at their craft they rarely had time to put pen to paper to detail their experiences or even tell them to others who, in turn, documented their lives.

In the article, "The Concert Situation in New York," an assessment of the classical music scene in the city provides us with an overview of musical life between the end of The Great War and the stock market crash in 1929,

New York chamber music necessarily offers less field for novelty but shows no lack of excellent organizations. Of late, their patronage has been growing steadily, even for ensembles of comparatively youthful players.

Recitals by soloists draw well only when attached to luminous names and the highest order of artistic achievement merit. The lesser known and unproved artists have a herculean task. No price appears too high for recognized performers to ask and receive. The others find it practically impossible to dispose of their services at any price. To such strugglers radio often offers an outlet, although "stars" also pull down the real financial plums of the air concerts. . .

The older New York musicians continue to rest their belief and trust upon the long-established masters; the younger tonal set cannot make up their minds whether to abide discreetly with the elders or press forward daringly with the leaders of emancipation.

Personality, effective programmes, and an inductive approach toward audiences, are the other chief factors that make for success in New York as everywhere else.³⁹

The biography of Meredith Willson (1902-1984) provides a good example of what it was like to be a musician in New York City:

After Meredith Willson returned from touring with John Philip Sousa, he resumed his studies and weekend engagements as a musician. The routine for a student at the New

³⁸ "Concert Devoted to Chamber Music," *New York Times*, January 18, 1937.

³⁹ Leonard Lieblich, "The Concert Situation in New York," *Who's Who in Music* (Chicago: Berghahn Publishers, 1929), 32-3.

York Institute of Musical Art included classes during the day and performances in the evening.⁴⁰

Willson worked for a short time in the Rialto Theatre, conducted by Hugo Reisenfeld in the winter of 1923-1924.

During his time in the Rialto... Meredith Willson also made his first important composition, *Parade Fantastique*, a song which, to put it mildly, was not enthusiastically embraced by critics. When he appeared at the publisher to collect his royalties on the song, he was given pocket change and ushered unceremoniously to the door. Intended to be the combination of a traditional march with macabre musical images reminiscent of the Halloween season, the number enjoyed a prestigious premiere performance by the [New York Philharmonic]. Willson joined this august organization later that year when he made an impressive career change and became their first chair flautist, a seat he also held in the New York Chamber Music Society. Throughout the decade, Meredith Willson continued learning from both resident and guest conductors. He never received a formal music degree from the New York Institute of Music, rather he learned from those who were in the American musical Mecca of the 1920's, New York City.⁴¹

One account concerning trumpet player Max Schlossberg (1872-1936), who played in concerts with the New York Chamber Music Society at several performances, gives further detail of life as a musician in New York City. Schlossberg was a member of the New York Philharmonic, which he joined in 1911.

Although a position with the Philharmonic was somewhat prestigious, it was not a high paying job. In 1909 the directors of the orchestra stipulated that no performer would be paid less than \$35.00 per week. Later, during the Depression [when they were paid \$100.00 a week], the orchestra's men agreed to take a 10% pay cut, so that the orchestra could continue, bringing their salary to \$90.00 a week. However, the Philharmonic had only a thirty-two week season, as was the case with most major orchestras of the day.

As a result, Schlossberg, like many musicians, supplemented his income by performing in various chamber orchestras, theatres and bands, and taught students privately. His daughter recalls him playing at the Yiddish theatre in New York City as well as several park bands. He was appointed to the faculty of the Institute of Musical Art in 1923, an appointment he held until his death in 1936.⁴²

The fact that there were two major symphony orchestras in New York City that were often at war with each other trying to lure audiences and patrons to their side made for a healthy

⁴⁰ Bill Oates, *Meredith Willson, America's Music Man: The Whole Broadway-Symphonic-Radio-Motion Picture Story* (Bloomington: AuthorHouse, 2005), 35.

⁴¹ *Ibid.*, 36.

⁴² Sam Miller, "Max Schlossberg," Master's thesis, The Juilliard School, 1993, 8.

competitive atmosphere and was good for classical music in the city. Yet, at times, it seemed like one orchestra would swallow the other. This may have been good for the audiences but it must have made the wind and brass players very nervous about their careers because there could only be one man on a part.

In 1919, Gustave Langenus and five other players from the New York Symphony resigned their positions to take on permanent positions with the New York Chamber Music Society.⁴³ Perhaps these musicians saw the proverbial writing on the wall: In 1928 the New York Symphony merged with the New York Philharmonic.

David Ross gives a glimpse via his article on Gustave Langenus on what it was like to be a musician in New York City at the turn of the century.

[Langenus] was, first of all, solo clarinet for one of the country's leading orchestras, the New York Symphony, and on top of this he added quite substantial teaching, chamber playing, publishing and commercial activities. His first contract with Damrosch and the New York Symphony survived, and it certainly gives us a clue as to why Langenus and many of the other best instrumentalists of the day involved themselves in so many additional enterprises beyond orchestral playing. His contract, dated December 22, 1910, paid him a weekly salary of \$45.00; a performance in New York City with the orchestra was reimbursed at \$9.00 per concert! This was as a principal player in one of the better orchestras in the country; and while a dollar certainly went a lot farther in 1910 than it does today, it is little wonder that oftentimes outstanding players left even the best orchestras in search of more lucrative positions in the music world – teaching, playing in theater or radio orchestras, or developing commercial interests. In the New York Symphony, Langenus was part of one of the great woodwind sections of the day, with woodwind colleagues including his Belgian friend oboist Henri de Busscher, the great French flutist Georges Barrère, and the Italian bassoonist Ugo Savolini. Even in this company Langenus stood out, and Damrosch invited Langenus to be soloist with the orchestra on several occasions, a rare feat for a clarinet player in those days. For instance, in March of 1913 Langenus played with the strings of the orchestra the Weber Quintet (sharing the program with the great Irish tenor John McCormack), and in February of 1918 he played the Mozart Concerto with the orchestra.⁴⁴

Being a musician is not an easy profession in any era. When the Great Depression occurred in 1929 it hit musical performers as hard as it did in other areas of employment. Even before the stock market crash, the competition from radio, recordings, jukeboxes and movies confronted anyone attempting to pursue a career in music.

⁴³ “Join Chamber Music Society,” *New York Times*, June 15, 1919.

⁴⁴ David Ross, “A Belgian in America: The Life and Career of Gustave Langenus,” *The Clarinet* 27, no. 4 (2000): 40-49.

Thousands lost their jobs when symphonies and opera companies canceled seasons, hotels and restaurants eliminated musical entertainment, music students dropped classes, and school boards either slashed or completely cut funds for music programs and activities.⁴⁵

Bill Oates sums up the years after the depression that ultimately saw the decrease of chamber music groups like the New York Chamber Music Society:

The prosperity that followed the end of the First World War, coupled with, ironically, The Jazz Age and the desire for its devotees to be entertained and be seen at gala social events, helped increase interest in all arts during the 1920's. Likewise, the purchase of recorded symphonic music grew with the nation's post-War prosperity, and better quality disks became available when electronic transcriptions replaced inferior acoustic recordings. If listeners could not get to a live concert, either a recording or a concert via radio, the newest entertainment medium of the decade, might placate the music lover until he or she could be found seated in one of the many new performance halls. Unfortunately, a number of the gains that symphonies made during these years were reversed when the New York Stock Market suffered its worst crash in 1929 and audiences reconsidered spending money on live entertainment.⁴⁶

Important individuals, institutions and organizations

It is impossible to give a full account of every individual, institution, and organization that helped shape classical music in New York City in the early part of the last century. There were some, however, who without their contributions, in some form, the New York Chamber Music Society would not have existed.

Leopold Damrosch (1832-1885)

Leopold Damrosch was a Hungarian violinist, conductor, and composer. Damrosch came to New York in 1871 and conducted many choral groups that were in vogue at the time, notably the Arion Men's Chorus (Arion Männergesangverein), a post he held until 1883. His energy, strong musical temperament, and organizing ability soon brought him influence in the musical life of New York. After a financially unsuccessful season as conductor of the Philharmonic Society (1876–1877) he formed his own orchestra and which, in 1878, was organized as the New

⁴⁵ William H. Young and Nancy K. Young, *The Great Depression in America: A Cultural Encyclopedia*. Vol. 1. (Westport, CT: Greenwood, 2007), 164.

⁴⁶ Bill Oates, *Meredith Willson, America's Music Man: The Whole Broadway-Symphonic-Radio-Motion Picture Story*, 38.

York Symphony Society. He served as conductor of the Oratorio and Symphony Societies until his death.⁴⁷ Edwin Rice tells us, in *Musical Reminiscences*, that

[a]s solo violinist, I heard [Mr. Damrosch] on several occasions and was deeply impressed by his virtuosity. As chamber musician, he made upon me a deep impression by his beauty of tone and phrasing. As conductor, he was a vivid figure, charged with fervent emotion and entirely absorbed in the work he was presenting. He introduced New York to the highest standards of European culture and musicianship, and during his all too brief American career kept a record of distinguished achievement in every field of music activity. I can recall no greater shock than that which the announcement of his premature death brought to countless friends. His unfinished work was taken up by his sons Frank and Walter, and for seventy years these musicians – fathers and sons – have immeasurably enriched the music life of the city and the nation.⁴⁸

In his 1972 dissertation, “Walter Damrosch, A Cultural Biography,” Frederick Theodore Himmelein sums up why Leopold Damrosch was so important to artistic life in New York. His presence and professional attitude would help to establish a blueprint for all other orchestral and chamber ensembles. According to Himmelein, Leopold Damrosch was one of the first who realized that

. . . he would have no career if he relied on just box office and an occasional generous gesture; as a result, he planned carefully and worked doggedly at the uncongenial task of finding more solid support. The support he found – increasingly in the hearts and wallets of professional people, lawyers, doctors, and managers who shared Leopold’s point of view – pushed the cult of the balance sheet into Leopold’s artistic life, but it also brought needed order and stability in place of the chaos of orchestral life.

Leopold had learned in New York that he needed strong backing to care for and feed an instrument of quality. Leopold unearthed the support, and it enabled him to build his quality instrument, the New York Symphony Orchestra.

The New York Symphony Orchestra . . . far from being a perfect ensemble . . . was remarkable for its time and place. Leopold concentrated on the orchestra’s technical performance, and he polished it with his own sound musicianship.⁴⁹

⁴⁷ Henry E. Krehbiel, Richard A. Aldrich, H. C. Colles, and R. Allen Lott. “Damrosch: Family of Musicians,” *The New Grove Dictionary of American Music*. Ed. Stanley Hitchcock and Edward Sadie. Vol. 1. London: Macmillan Limited, 1986. 564-65.

⁴⁸ Edwin T. Rice, *Musical Reminiscences*, 41-42.

⁴⁹ Frederick Himmelein, “Walter Damrosch, A Cultural Biography,” Ph.D. diss., University of Virginia, 1972, 109.

Walter Damrosch (1862-1950)

Walter Damrosch, conductor, music educator, and composer (son of Leopold) is best remembered today as the long-time director of the New York Symphony Orchestra (1878-1928). Without Damrosch, many of the musicians [who] would eventually end up as permanent members or assisting artists in the New York Chamber Music Society would not have materialized in New York.

[Walter Damrosch] presented the American premières of Tchaikovsky's Fourth and Sixth symphonies, and those of works by Wagner, Mahler, and Elgar. He also championed conservative American composers such as Carpenter, Loeffler, Daniel Gregory Mason, and Deems Taylor; he commissioned Gershwin's piano concerto and conducted the première of his *An American in Paris*. In 1894 he organized the Damrosch Opera Company with German singers, giving performances in New York and throughout the country for five years. He was conductor of the German operas at the Metropolitan from 1900 to 1902 and of the New York Philharmonic Society in the 1902-1903 seasons.⁵⁰

As previously noted, Damrosch was one of the few people who realized that the only way to find the best orchestral players for New York was to look to Europe. Most likely taking a page out of the Boston playbook, he recruited many of the best wind and string players who were available, most notably Georges Barrère.

To Walter, and to many others, the French and Belgian woodwind players were the world's best . . . particularly the Paris Conservatoire, produced the best players, whose tone was sweeter, purer and more precise. Boston had several Paris-trained woodwind players, but in New York, where the local union's roster was almost entirely German, none was available. Walter, as he had done in the past when importing [violinist] Adolph Brodsky and [cellist] Anton Hegner, decided to ignore the union's residence rule, went to Paris early in 1905 and returned with contracts for five outstanding players, of which the greatest, ultimately, was Georges Barrère, a flutist. He played with the New York Symphony until 1928, when it merged with the Philharmonic, and by his example and pupils set the standard for flutists in the United States for the next forty years."⁵¹

David Ross, in a 2000 article about Gustave Langenus in *The Clarinet*, explains that Damrosch spent many of his holidays in Europe partly in search of players to improve his New

⁵⁰ Henry E. Krehbiel, Richard A. Aldrich, H. C. Colles, and R. Allen Lott. "Damrosch: Family of Musicians," *The New Grove Dictionary of American Music*. Ed. Stanley Hitchcock and Edward Sadie. Vol. 1. London: Macmillan Limited, 1986. 565-66..

⁵¹ George Whitney Martin, *The Damrosch Dynasty: America's First Family of Music* (Boston: Houghton Mifflin, 1983), 190.

York Symphony, and also because of his, Damrosch's, high opinion of Franco-Belgian woodwind players. In his autobiography, Damrosch writes: "the best woodwind players at that time . . . were French or Belgian. This attitude was widespread among many conductors in the early part of this century, and, in particular, woodwind graduates of the Paris and Brussels Conservatories were eagerly sought."⁵²

Frank Damrosch (1859-1937) and the Institute of Musical Art

From the onset, most of the musicians who played with the New York Chamber Music Society were teachers at the Institute of Musical Art, founded by Frank Damrosch in 1905. He was its director until 1926, when it merged with the Juilliard Graduate School to form the Juilliard School of Music; he then served as dean until 1933.⁵³

In a 1939 posthumous tribute to Frank Damrosch, Edwin T. Rice wrote:

A faculty of unprecedented distinction and ability was assembled. The Kneisel Quartet had become, in the twenty years of its existence, not only the leading chamber-music organization of the nation; but one of the foremost quartets in the entire musical world. When it was announced that the members of the quartet had been brought from Boston to New York to become the heads of the string department, the Institute instantly became famous. The piano faculty, headed by Sigismond Stojowski; the voice faculty, led by Etelka Gerster and Georg Henschel; the departments of orchestral instruments, headed by Georges Barrère, of theory, by Percy Goetschius, and of organ, by Gaston Dethier; and lectures by Walter Damrosch and Henry E. Krehbiel, also brought wide celebrity to the Institute. Not only were these artists to teach; many of them were to give recitals for the students.⁵⁴

The Institute of Musical Art was where Beebe met and formed friendships, with many of the musicians who would later become members of the NYCMS. Outside of the commercial

⁵² David Ross, "A Belgian in American - the Life and Career of Gustave Langenus," *The Clarinet* 27, no. 4: September 2000, 42.

⁵³ Frank Damrosch was chorus master at the Metropolitan Opera, where he remained until 1892. In that year he organized the People's Singing Classes in New York and the People's Choral Union, with a mainly working-class membership of 500. In 1893 he founded the Musical Art Society of New York, a small chorus of professional-class singers devoted to the performance of a cappella choral works and modern choral music, and conducted it until it disbanded in 1920. He served as conductor of the Oratorio Society (1898–1912), succeeding his brother Walter, and presented a series of symphony concerts for young people Henry E. Krehbiel, Richard A. Aldrich, H. C. Colles, and R. Allen Lott. "Damrosch: Family of Musicians." Ed. Edward Sadie. *The New Grove Dictionary of American Music*. Ed. Stanley Hitchcock. Vol. 1. London: Macmillan Limited, 1986. 565..

⁵⁴ Edwin T. Rice, *Musical Reminiscences*, (New York: Friebele Press: 1943), 106-07.

concert music events in New York City, the Institute was a hot bed of musical activity. It was another place where chamber music flourished both in pedagogy and performance.

Georges Barrère (1876-1944)

Although he never played with the New York Chamber Music Society, the existence of the group was directly owed to the extraordinary flutist Georges Barrère, one of Walter Damrosch's Belgian recruits who came to New York City in 1905. The most important of Georges Barrère's many accomplishments was his teaching at the Institute of Musical Art; there he initiated a rigorous Paris-Conservatoire-like tradition of wind playing, laying the groundwork for a century of American woodwind performance practice. He was a tireless advocate of American music and all of the programs of his regular ensembles included at least one American work.

Barrère's lengthy relationship with conductor Walter Damrosch put him at the head of the growing classical music community in the United States: the formation of permanent orchestras (he served as first flutist of the New York Symphony from 1905 until the orchestra's union with the New York Philharmonic in 1928); the development of a network of local concert presenters and the community-based cooperative concerts model throughout the nation; the expansion of chamber music and the summer festival circuit; the development of a generation of individual patrons; and the rising influence of radio.

As Nancy Toff writes in the introduction to her book *Monarch Of The Flute: The Life of Georges Barrère*,

Barrère lived in Paris when it was the undisputed musical capital of the world; he left for New York as the balance of creativity was shifting west to a new metropolis. As the most prominent early exemplar of the Paris Conservatoire tradition in the United States, he set a new standard for American woodwind performance. Barrère remained a Frenchman at heart and as such had a profound influence on music in his adopted land; at the same time he was much involved in the effort to create new and distinctively American musical traditions. His dual advocacy of French and American music is his enduring legacy.⁵⁵

⁵⁵ Nancy Toff, *Monarch of the Flute: The Life of Georges Barrère* (Oxford: New York: Oxford University Press, 2005), 5.

Edward J. de Coppet (1855-1916)

Another important person in the development of chamber music in New York City was the New York banker Edward J. de Coppet, described by Edwin T. Rice as “one of the most enlightened music-lovers of his generation,”⁵⁶ The music-room in his New York City apartment was a hub of activity for chamber music lovers both amateurs and professionals. The concerts that were performed there were significant to the establishment of chamber music in America

For the New York Chamber Music Society, de Coppet was important because he established the Flonzaley Quartet, which was a major organization in classical music from 1903 until it disbanded in 1927. The group did gain worldwide fame, but its home base was New York and it is thought of as a New York institution. There was very little overlap by the New York Chamber Music Society and the Flonzaleys. However, Albert Pochon, who was second violinist of the Flonzaleys and Iwan d’Archambeau, the cellist, played in the final two concerts that the New York Chamber Music Society gave on January 17 and February 14, 1937, under the name The Stradivarius Quartet. The Stradivarius Quartet replaced the New York String Quartet for what turned out to be the final two concerts of the New York Chamber Music Society.

Conclusion

Carolyn Beebe and the musicians with whom she collaborated had found an important niche with the New York Chamber Music Society. They established themselves alongside more traditional chamber music ensembles such as string quartets, and competed in a market that was jam-packed with opera, orchestra concerts, and all the other forms of entertainment that New York City had to offer.

Once established, the trajectory of the New York Chamber Music Society mirrored many of the trends that were taking place in New York City. To this end, the group stuck to a conservative script and rarely stepped outside of the box, as to not alienate their patrons.

On the whole, the New York Chamber Music Society programmed an extraordinary amount of new music. As we shall see in the coming chapters, the group’s mix of international repertoire along with American music was one of their trademark features. With a home base of

⁵⁶ Edwin T. Rice, *Musical Reminiscences*, (New York: Friebele Press: 1943), 74.

New York City, they had the finest musicians available and exploited that asset at every opportunity.

CHAPTER 2

Carolyn Beebe

Preface

An exhaustive biography of Carolyn Beebe has yet to be written. Much of the information about her and her contemporaries has been lost or forgotten. What does survive, however, helps create a picture of a remarkable person. She was one of a tireless army of forward thinking musicians (many of them women) who served to light the flame for classical music during America's "teenage" years.

Beebe came of age in the pre-World War I era, arguably one of the most fascinating times in broad cultural terms for the United States. There has been much written about how composers, musicians, artists, poets and others flocked to Paris in the 1920s and returned with the aim of integrating what they learned there into a uniquely American viewpoint. For the most part, these artists rejected older cultural forms and philosophies and came back with a confidence that most definitely reshaped art, literature and music in the United States. Beebe was one of these daring individuals.

It wasn't just a sightseeing tour that took Carolyn Beebe and others like her across the ocean to Paris and other European capitals. Creative artists made the pilgrimage both for purely cultural as well as business reasons. In Beebe's case, she went there to hone her talents, and to study and find the new and unusual repertoire that later would become the hallmark of her New York Chamber Music Society programs.

Early Life (1873-1905)

Carolyn Harding Beebe was born in Westfield, New Jersey in 1873, the daughter of Silas Edwin Beebe and Helen Louise (Tift) Beebe.¹ She showed musical curiosity early on and was able to read music by the age of three, taking strong interest in the piano in her formative years.

¹ Silas Edwin Beebe was a provisions dealer and member of the New York Produce Exchange. Helen Louise (Tift) Beebe was a direct descendant of prominent colonial families that included Elder Brewster of the Mayflower and Col. Solomon Tift of the American Revolutionary Army.

Her earliest instruction in piano was with her aunt, Charlotte Beebe,² a well-known piano teacher in New Jersey. Later she began piano studies with Joseph Mosenthal,³ who showed interest in her talent from the very beginning. She remained under his tutelage until his death, when she continued her studies with Paul Tidden.⁴ As a young student, Carolyn Beebe was warmly received and created favorable impressions wherever she made an appearance.⁵ For example, on March 8, 1900, Beebe performed at Mendelssohn Hall in New York as assisting pianist with the Kaltenborn Quartet, playing Schumann's Piano Quintet in E-flat major, op. 44, which was greeted warmly by the critics.

In 1903 Beebe traveled to Europe. There she continued her studies with Moritz Moszkowski,⁶ probably in Paris, and later she made a successful recital debut at the Singakademie in Berlin. She also appeared in concerts in Paris and Hamburg. In Hamburg she performed with the then well-known Baudler String Quartet, garnering critical acclaim from the local press.

In a *Musical Courier* article from July 9, 1913, Carolyn Beebe discussed her early musical life:

“I never knew how I did it,” said she, “as I never had been taught. One day, when I was about three years old, I was standing at the organ pumping with one foot and reading ‘Fabian,’ a piece in five flats, when my father came in and asked me how I did it. I was just about to cry, as I supposed I had done something naughty, when he reassured me and I kept on playing. My musical instruction began several years later, at the age of twelve, with my aunt.”⁷

² Charlotte Beebe studied with Samuel Prowse Warren (1841-1915), organist, choirmaster, editor, composer and teacher (Raudsepp, Karl J. “Samuel Prowse Warren.” *The Canadian Encyclopedia*. Accessed August 25, 2012. <http://www.thecanadianencyclopedia.com/articles/emc/samuel-prowse-warren>.)

³ Joseph Mosenthal (1834-1896) was a German-American musician, born at Kassel. In 1853 he came to America. He was a noted violinist and composer. In New York City, he was organist at Calvary Church (1860-1887) and conducted the Mendelssohn Glee Club (1867-1896). He played in the New York Philharmonic and was second violinist in the Mason and Thomas Quartet.

⁴ Paul Tidden (1861-1938) studied music in the United States and in Germany before becoming chorus master of the Brooklyn Philharmonic Orchestra in 1883. In 1886, he gave his Manhattan concert debut as soloist with the Brooklyn Philharmonic. He appeared on the concert stage for many years, toured Germany, and taught the piano in New York.

⁵ “Interesting Chamber Music,” *Musical Courier*, December 12, 1909.

⁶ Moritz Moszkowski (1854-1925) was a pianist, teacher, conductor, and composer. His students included Frank Damrosch, Joaquín Nin, Ernest Schelling and Joaquín Turina. After a successful career as a concert pianist and conductor, he settled in Paris in 1897. By 1908 he had become a recluse. He stopped taking composition pupils because “they wanted to write like artistic madmen such as Scriabin, Schoenberg, Debussy, and Satie.”

⁷ “Caroline Harding Beebe, Pianist,” *Musical Courier*, July 9, 1913.

The Beginnings of a Career (1905-1919): Faculty at the Institute of Musical Art

Shortly upon her return to the United States in 1905, Carolyn Beebe became a member of the piano faculty of the Institute of Musical Art (later The Juilliard School) founded by Frank Damrosch. It was there that she turned her attention to chamber music.⁸ She performed chamber music concerts with the Kneisel Quartet in 1908⁹ and the Olive Mead Quartet in 1912.¹⁰ She also performed violin and piano works with Édouard Dethier in 1906 and 1907.¹¹

Beebe concertized extensively in Europe, the United States, and Canada, where she played as a soloist in more than 300 cities. In the 1905-1906 season she was heard as a concert soloist with the Mendelssohn Glee Club conducted by Walter Damrosch.

Many of her New York solo recitals were given at “musicales,” mostly in the homes of patrons and other socialites.¹² One of the earliest recital programs dates from March of 1906. Carolyn Beebe performed along with Miss Mary Porter Mitchell, another recent piano faculty appointment at The Institute of Musical Art. At the home of Mrs. Edward Scholl in New York City, Beebe played “a group of Brahms selections; Rubinstein’s Barcarolle in A minor and Moszkowski’s Etude, op. 2. “Miss Beebe astonished her hearers by her fluency and amplitude of expression, warmth of tone and brilliant color.”¹³

In November of 1908, Carolyn Beebe performed at a lecture that Frank Damrosch gave about the dissemination of musical knowledge in New York City and the United States, a

⁸ It was at the Institute of Musical Art that Carolyn Beebe became familiar with many of the musicians who would later become members of the New York Chamber Music Society. Among them were the bassist Ludwig Manoly, hornist Joseph Franzl, and, by 1910, clarinetist Gustave Langenus, oboist Bruno Labate, and bassoonist Ugo Savolini. Daniel Gregory Mason was listed on the faculty of theory and composition in 1905. Probably the most important association to be noted is with clarinetist Gustave Langenus as he was credited as co-founder of the New York Chamber Music Society when it began in 1915.

⁹ Fifth Recital of the Kneisel Quartet, May 5, 1908, Dvořák Piano Quintet in A major, op. 81, Concert Program, Institute of Musical Art.

¹⁰ Olive Mead Quartet, Chamber Music Recital, February 10, 1912, Amy Beach Quintet in F-Sharp minor, op. 67, Concert Program, Institute of Musical Art.

¹¹ Faculty Recital, May 22, 1906, Brahms Violin Sonata in A major, op. 100; Artist Recital, February 19, 1907 (complete program); February 22, 1908, Bach Sonata for Violin and Piano in E minor; Schumann Sonata for Violin and Piano in A minor, and the Bernard Suite for Violin and Piano, op. 34, Concert Program, Institute of Musical Art.

¹² There is little documentation about these recitals as they were not covered extensively in the press, nor is there much information forthcoming in the extant material found in the Carolyn Beebe holdings at the New York Public library.

¹³ *Town and Country Life*, March 17, 1906, 20.

movement that was started to foster “the love of good music among the people.”¹⁴ The event included some instrumental works “contributed by Édouard Dethier, Miss Carolyn Beebe, and Forrest J. Cressman of the Institute of Musical Art.”¹⁵

Beebe-Dethier Recitals (1908-1912)

Early in her career Carolyn Beebe worked extensively with Belgian violinist Édouard Dethier.¹⁶ They were active as a piano and violin duo in New York and toured throughout the country from 1908 to 1912. The concerts were billed as “The Beebe-Dethier Recitals.” *Musical America* reported that their concerts became “a feature of metropolitan musical life.”¹⁷

Their concerts were unusual. String quartets or string trios dominated the chamber music scene at that time and the Kneisel and Flonzaley Quartets were firmly established as the premier chamber music ensembles in the city. It was inconceivable that a violin and piano duo would succeed in this arena. By 1910, they had performed successfully across the United States, in Boston, Chicago, Detroit, Brooklyn, Columbus, Topeka, Emporia, Sewickley, Amherst, and Pelham Manor, “meeting with marked approval at their every appearance.”¹⁸

Beebe and Dethier were forward-looking and programmed contemporary repertoire along with the standard fare. Their musical collaboration influenced Beebe’s approach to programming and helped to define her career, especially in the area of finding and presenting new repertoire. Among the newer works they performed were sonatas by Gabriel Fauré, Bernard Fevrier, Wilhelm Berger, Sigismond Stojowski, Daniel Gregory Mason, Wilhelm Berger, and “a new *Suite*, op. 9 by the ‘ultra-modern’ Max Reger.”¹⁹

One critic wrote, “Their interpretations compel appreciation of the beauties of style and form, the purity of outline and the inspiration of the old masters. Passing to the modern school, they readily grasp its peculiarities and unfold a wealth of charm. Their repertoire is most

¹⁴ “People’s Choral Meeting - Dr. Damrosch to Enlist Interest in the Movement at Cooper Union,” *New York Times*, November 8, 1908.

¹⁵ *Ibid.*

¹⁶ M. Dethier’s career as a violinist began with his admission to the Liège Conservatory, when at the age of ten he was one of the few successful aspirants. Upon graduation he went to the Conservatory of Brussels, where after eight months’ tuition he won the first prize with greatest distinction. He toured Belgium, France and Germany, and then came to this country, appearing with such important organizations as the New York Philharmonic Orchestra and the Kneisel Quartet, as well as touring the country in recital.

¹⁷ “Interesting Chamber Music,” *Musical Courier*, December 12, 1909.

¹⁸ *Ibid.*

¹⁹ “Success of the Beebe-Dethier Recitals,” *Musical America*, March 25, 1911.

complete, and their programs invariably reveal a freshness and a well considered interest that make their recitals uniquely pleasurable.”²⁰ In fact, most critics that attended their concerts found their work “praiseworthy in all details . . . glowing in terms of the excellence of the ensemble, and commenting on Mr. Dethier’s splendid tone and Miss Beebe’s finished interpretative powers.”²¹

Music lovers have much to be thankful for to these artists, for prior to their advent to the musical world, many persons interested in these works for violin and piano, a goodly number of them capable amateurs themselves, had no means of hearing artistic performances of the works in question, for the sonata recital was something which did not exist, and the beauties of these modern works were unknown, except through the performances which they themselves participated in. And so, the Beebe-Dethier Recitals have, in a comparatively short time, come to be regarded with interest, equal to that displayed by the public at the performances of quartet organizations, the only kind of chamber music concerts which this city knew for many years.²²

On April 30, 1910, Beebe and Dethier performed the Émile Bernard Sonata in E-flat minor, op. 48 at the Bohemian Club in New York City for a “Ladies’ Evening with Music.” Founded in 1907, the Bohemian Musicians’ Club was an important fixture in New York City’s classical music life in the in the early part of the twentieth century and it was an honor to perform there in front of some of the most famous and influential musicians of the time.²³

In a 1911 article published in *Musical America*, Beebe was asked for her views as to the state of chamber music in the United States. Using Germany and England as a comparison, she commented upon chamber music and “its importance in the cultivation of a genuinely musical people.” The interview gives valuable insight into her philosophy. It also shows a keen awareness of chamber music in the United States at that time. Beebe told that interviewer that America,

“ . . . being far from the Beethoven home land, has been backward in its musical development, but this is no reflection on our undoubted fondness of music as a people.

²⁰ “Beebe-Dethier Recitals Unique to the World,” *Musical America*, September 24, 1910.

²¹ Ibid.

²² Ibid.

²³ Carolyn Beebe played at the Bohemian Club on two other occasions, the first time at the Reception and Supper, Ladies’ Evening, to Fritz Kriesler with The Longy New York Modern Chamber Music Society on December 6, 1913 and again on a Monthly Musicale on February 7, 1916, this time with the New York Chamber Music Society.

Personally, I have met few who do not confess to a love for music. . . . No, our people are naturally a music -loving folk and conditions happily are favoring our rapid musical advancement.²⁴

Beebe then offered a brief outline of the history of chamber music in the United States:

The credit for the first impetus to the cultivation of chamber music in this country should, I believe, be given to William Mason and Theodore Thomas in New York and to The Mendelssohn Quintet Club in Boston. The “Mason and Thomas Quartet” (Theodore Thomas, first violin; Joseph Mosenthal, second violin; George Matzka, viola, and Carl Bergmann, cello [replaced by Frederick Bergner]) was established in 1855 and was in active service many years, although with some changes in the personnel, as Mr. Thomas soon developed into a noted orchestral conductor. William Mason and these gentlemen made the first serious effort to arouse appreciation of ensemble playing and a demand for it. The influence of the concerts they gave was far-reaching. I trace my first fondness for chamber music back to my childhood when I had the privilege of playing often with Mr. Mosenthal, an able artist who made many concerts to ensemble music. But especially prominent in the evolution of ensemble music in this country is Mr. Kneisel, who, with his String Quartet, organized twenty-seven years ago, had done more to further the cause than any one.²⁵

Beebe then talked about how interested in the string quartet led to an exploration of other kinds of chamber ensembles:

From coast to coast and from North to South, the public has been given the opportunity of hearing the many forms of ensemble art and the response has been growing with astonishing rapidity. I believe there can be no more convincing evidence of a rapid advancement in American musical culture. To my thinking it should be a pleasure as well as a duty for every earnest musician to do all in his power to promote the cultivation of ensemble musical forms to the end of establishing appreciation for the classics in every home.”²⁶

In June of 1912, at the age of 38, Beebe returned to Europe to expand her repertoire by coaching pianist Harold Bauer at his summer home near Lake Geneva in Vevey. She was in a stimulating musical atmosphere: also in attendance were pianists Ignacy Paderewski, Josef Hofmann, Rudolph Ganz, and Ernest Schelling, soprano Marcella Sembrich, and members of the Flonzaley Quartet (Adolfo Betti, first violin; Alfred Pochon, second violin; Ugo Ara, viola; and

²⁴ “Ensemble Music in the Home – Its Importance in the Cultivation of a Genuinely Musical People – How It Has Helped Germany and England – Its Growing Popularity Here, as Carolyn Beebe Has Observed It,” *Musical America*, September 23, 1911.

²⁵ Ibid.

²⁶ Ibid.

Iwan d'Archambeau, cello). Many of these musicians would remain associated with Carolyn Beebe throughout her career as colleagues, collaborators and supporters.

In September, Beebe returned to New York and “began filling the many engagements that her manager, Loudon Charlton, has booked for her.”²⁷ Loudon Charlton was one of the premier concert and business managers in New York City. Not only did he manage the Flonzaley Quartet, but he also promoted sopranos Marcella Sembrich and Johanna Gadski, the baritone David Scull Bispham, the pianist Ossip Gabrilowitsch, and the flutist Georges Barrère. In 1910 Charlton was put in charge of business affairs of the New York Philharmonic and later became the manager of the orchestra.

Promotional material prepared by Charlton promoted her as,

. . . an executant of brilliancy and charm, as several years of successful solo and ensemble work have attested. A pupil of Harold Bauer, her career has been advanced in every way by that distinguished master, who has expressed himself as to her attainments in no uncertain terms; Miss Beebe's art is of the highest order. Her technique is finished, her tone-coloring remarkably fine, and her fluency, warmth and vigor worthy of the highest commendation. Much of the favor she has won has come from her frequent appearances with the Kneisels, the Olive Mead Quartet and similar organizations. Several leading orchestras have already secured her services.²⁸

Advertisements and announcements appeared in many newspapers around the country. For example, in 1912, after Beebe's return from Switzerland, the *Toledo Blade* reported that she was in preparation for a forthcoming tour to be managed by Loudon Charlton. There were additional orchestral appearances and recitals in New York, Chicago, and intervening cities scheduled.

Although there is not much information in local or national newspapers or her own personal files about her orchestral appearances, some of Carolyn Beebe's solo recitals were reviewed, often favorably. A performance at the home of Mrs. George M. Pynchon in 1912 – described by *The Musical Courier* as “eminently successful” – consisted of works by Chopin, Camille Saint-Saëns, Bach, Schumann, Liszt, and Rachmaninoff. The *Courier* continued: “Her

²⁷ “Noted Pianist Will Spend Summer in Switzerland Preparing Repertoire,” *Musical America*, June 8, 1912.

²⁸ Carolyn Beebe et al., *New York Chamber Music Society Scores [in the Music Division, New York Public Library]* (1914-1937), unknown clipping, September 1912.

work is always of a very high grade and quality, which makes her performance one of pleasure and enlightenment.”²⁹

Miss Beebe collaborated with the finest string quartets in New York City at the time. On February 8, 1912 she performed with the Chicago String Quartet playing Brahms’s Piano Quartet in G minor, op. 25, and the Dvořák Piano Quintet in A major, op. 81, at the home of Mrs. Edwin T. Rice. On March 16 of that year she appeared with the Olive Meade Quartet, at the famous de Coppet home. Here she again played Amy Beach’s Quintet in F-sharp major, a work she had played with them in the same year at the Institute of Musical Art. That concert began with Schumann’s Quintet in E-flat major, op. 44. Finally, on December 18, 1912 she played the Brahms Piano Quartet in C minor, op. 60, with the Kneisel Quartet in an “All Brahms Program.”

Beebe made ten reproducing piano rolls for the Aeolian Company’s Duo-Art series³⁰, a technology that was introduced into America in 1914. From 1918 through 1928 she made a number of piano rolls for the company. Her first recording was of Cyril Scott’s “Lento” from *Two Pierrot Pieces*, op. 35, the last was Elgar’s *Salut d’Amour* in 1928. There were also piano-rolls of Schubert (1925), Mendelssohn (1922), Chopin (1926), Schumann (1919), MacDowell (1919), and the piano part accompaniment only to Dvořák’s Quintet for Piano and Strings, op. 81, recording her interpretation with the Flonzaley Quartet who played along during a session in March of 1925. The Duo-Art recordings came to an end in 1930.

In 1913, Beebe was heard in two concerts with The Longy New York Modern Chamber Music Society, an extension of The Longy Club in Boston that was founded by Georges Longy, principal oboist of the Boston Symphony Orchestra. The *Musical Courier* wrote,

. . . one of the most important music announcements of the season is that of the concerts to be given by the Longy New York Modern Chamber Music Society . . . and for which Carolyn Beebe pianist, has been engaged as associate artist. The founding of these new concerts was due to the apparent need in New York City for chamber music of a class and style not heretofore provided for. As is well known, there exists in all branches of modern chamber music a large number of works that have never been heard because of the peculiar combinations of instruments called for, and have little chance of being heard because the existing organizations are not equipped to give them. In addition to this, the

²⁹ “Last Carolyn Beebe Concerts,” *Musical Courier*, 1912.

³⁰ The roster of artists from the Duo-Art Catalog also included Harold Bauer, Rudolph Ganz, Ethel Leginska, Percy Grainger, Clarence Adler, Ernest Schelling, Josef Holbrooke, Ernest Hutcheson, Aurelio Giorni, Eugenio Pirani, Ignacy Jan Paderewski, Charles T. Griffes, Alfredo Casella, Camille Saint-Saëns, and Henry Hadley.

difficulty of assembling artists capable of executing such music amounts almost to an impossibility.

As some of the works call for an assisting pianist, Carolyn Beebe, the well known American artist, has been engaged, and whose artistic ability and experience will enable her to perform her duties in a manner that will prove worthy of the confidence placed therein by the management.³¹

At the first concert of The Longy New York Modern Chamber Music Society on November 8, 1913, Carolyn Beebe was the pianist for the Juon *Kammersinfonie* in B-flat major for piano, string quartet and winds, op. 27. She later programmed this work with the New York Chamber Music Society. In the second concert, December 6, 1913, she accompanied Boston Symphony Orchestra cellist Josef Keller in Henry Woollett's Cello Sonata in C-sharp and also Jean Huré's *Pastorale* for winds and piano. The reviews for both concerts were generally favorable, but by the end of 1913, Longy and his associates decided not to continue performing in New York.

Equally important was her association with Georges Barrère and the Barrère Ensemble of Wind Instruments. Not only did it introduce her to some interesting wind repertoire, but Gustave Langenus, clarinet, Bruno Labate, oboe, Ugo Savolini, bassoon, and Josef Franzl, horn were also members of the ensemble. Two years later, all of them (with the exception of Labate, who came later) would make up the core wind players of the New York Chamber Music Society. On December 15, 1913, Carolyn Beebe played a concert with The Barrère Ensemble at the Belasco Theatre in New York City. The program consisted of works by Beethoven, Grainger, Kriens, a flute and piano sonata by Haydn and Roussel's *Divertissement* for piano and wind quintet, Op. 6. The *New York Times* wrote that Carolyn Beebe, "... played with a true understanding of chamber music, and the sonata by Haydn with much grace and style."³²

The Founding of The New York Chamber Music Society (1915-1937)

In 1915 Carolyn Beebe founded and undertook the business direction of the New York Chamber Music Society with the belief that there was an opportunity for her and her artistic associates, leading instrumentalists, to establish a new kind of chamber music group in New

³¹ "Carolyn Beebe for Longy Concerts," *Musical Courier*, November 15, 1913.

³² "The Barrère Ensemble: A Concert of Diverting Pieces for Wind Instruments," *New York Times*, December 16, 1913.

York City. As she was already well known for her ensemble playing with other chamber music groups and as a solo pianist, it was out of her love for chamber music that she turned her attention to creating a unique ensemble for woodwinds, supplemented by strings and piano.

Beebe engaged members of the New York Symphony Orchestra (many of them also on the faculty at The Institute of Musical Art), including Gustave Langenus,³³ to form a permanent ensemble. Its purpose was to bring attention to chamber music by placing emphasis on the programming of unusual and infrequently heard works. The core group consisted of eleven players consisting of a string quartet, bass, woodwind quintet, and piano. Winds were featured in more than half of the programmed works. This was quite unusual for a period where chamber music was dominated by the string quartet.

By 1916, *Musical America* reported that Carolyn Beebe had

. . . joined forces with Gustave Langenus, then clarinetist of the Barrère Ensemble and of the New York Symphony Orchestra, adding a string quintet which for several seasons has met with the sort of success which has led to the establishment of this organization as a permanent feature of the musical life of New York.³⁴

Whenever possible Beebe programmed works that employed the forces of the entire organization. But the ensemble was set up to,

. . . meet a demand for any sort of combination [of instruments] from sonata recitals for violin and piano, trio for piano, violin and cello, piano with string quartet, piano with wind quintet to appearances for the entire body of twelve players. [Beebe owned] a remarkable library of ensemble music. A number of excellent composers of this country have expressed the desire to write for such a combination of instruments as she presents [and] she made her plans with the idea of making permanent this form of chamber music. She has engaged Aeolian Hall not only for her series of concerts for next season, but also she has already made her engagements of Aeolian Hall for several seasons ahead. She is at present at Mystic, Conn., where she is working out all the details of the business end of her work. She is gratified in the fact that she has already booked on excellent guaranteed engagements for the entire organization for parts of the ensemble with and without piano, and for herself as soloist.”³⁵

³³ Gustave Langenus was also listed as a founder of the group. Carolyn Beebe played with Langenus at the Institute of Musical Art and with the Barrère Ensemble. His role as a founding member is unclear, as it seems he may have been used primarily to gather and manage the wind players. His name was removed as founder after the group went to the Hotel Plaza in 1926.

³⁴ “Miss Beebe to Manage Ensemble – Pianist Assumes Direction of New York Chamber Music Society,” *Musical America*, August 12, 1916.

³⁵ *Ibid.*

In March of 1916 Beebe performed at the White House at the invitation of President and Mrs. Edith Wilson, who hosted an event that included over 300 guests. The three musicians played works of Mozart and Beethoven as part of a series of musicales Mrs. Wilson had set up for the Lenten season. The artists were Louis Graveure, baritone; Miss Carolyn Beebe, piano; Gustave Langenus, clarinet; and Jacques Renard, cello.³⁶

In April of 1919, Carolyn Beebe was among a select group of people who became founding members of the Society for the Publication of American Music (SPAM).³⁷ SPAM was established by Burnet C. Tuthill, for the purpose of publishing American chamber music and providing amateur chamber musicians with compositions each year in return for their membership in the Society. The Society aided in developing a market for the American chamber music composer. The music was meant to be playable by the amateur musician, yet challenging as sight-reading material for the professional musician.³⁸

In 1919, Carolyn Beebe left her position at the Institute of Musical Art and founded the Beebe Music Studios near Carnegie Hall. An advertisement printed during the 1922-1923 season (the eighth season of the New York Chamber Music Society) gave details about the studios: Mrs. H.D. Insgalsbe (Ardelle Harrington)³⁹ was the Associate Teacher of Piano and Helen Beebe, Carolyn Beebe's sister, was Teacher of Voice. "Theory and ensemble routine given [to] all students of piano and voice" was also offered.⁴⁰

³⁶ "Wilsons Give a Musicale," *New York Times*, March 15, 1916. Miss Margaret Woodrow Wilson, the daughter of President Woodrow Wilson, was on the Advisory Board of the New York Chamber Music Society in 1913.

³⁷ Tuthill was a huge supporter of Carolyn Beebe's efforts on behalf of chamber music. In part two of his article, "Fifty Years of Chamber Music in the United States," published in the *Musical Courier* in 1929, he noted that she was a "very enterprising [and] ambitious lady who [has] valiantly struggled forward with her New York Chamber Music Society . . . stimulating not a few composers to write some very fine things." *Musical Courier*, August 4, 1929.

³⁸ William Merkel Holman, "A Comprehensive Performance Project in Clarinet Literature With a History of The Society for the Publication of American Music 1919-1969," D.M.A., Thesis. Graduate College, University of Iowa, 1977, 3.

³⁹ Founder of the Insgalsbe School of Music, which she established in Glens Falls in 1910 and which grew to more than fifty branches in northern New York, Mrs. Insgalsbe brought music education to the children of several thousand families and 200 teachers. She was also well known as a composer, poet and pianist. She studied with Godowsky in Berlin and gave recitals in Washington, New London and New York and she composed fifty-six original musical compositions. – *New York Times*, Obituary, August 17, 1946.

⁴⁰ Little is known about her students at the Institute of Musical Art (except their names) and nothing at all about her private students or whom she taught at the Beebe Music Studios. We know, however, that a fourteen-year-old Lois Phelps listed as her teacher, Carolyn Beebe. This appeared in a review of her Town Hall recital in a *New York Times* review in 1935. "As an American artist of sensitive musicianship, Miss Phelps earned applause by the dignity and modesty of her approach to a professional career." W.B.C., "Lois Phelps in Recital," *New York Times*, March 9, 1935.

In 1923 the New York Chamber Music Society left Aeolian Hall. There followed a period of a year in which they gave no concerts in New York City. In 1925, it was announced that the 1926 season concerts of the New York Chamber Music Society, now billed as Salon Concerts, would be continued on Sunday evenings at the Grand Ballroom of the Hotel Plaza, performing five concerts per season instead of four.

In May of 1926, Beebe went back to Europe to search for more music.⁴¹ She also hired William J. Henderson, a music critic and scholar, to speak on the subject of chamber music and the compositions to be performed during the upcoming season.

The year 1926 also marked the establishment of the \$1,000 Carolyn Beebe Prize, offered by C. C. Birchard; the announcement of the prize, to be awarded on April 1, 1926, was made at the biennial of the National Federation of Music Clubs, held in Chicago. The New York Chamber Music Society would perform the winning piece the following season. The prize was awarded to Ernest Bloch, whose *Four Episodes* for piano, strings and winds (1926) was premiered on March 20, 1927, at the Hotel Plaza Salon Concerts.

In January 1928, Beebe was part of a committee that fostered a nation-wide movement for the promotion of chamber music. Plans were outlined to enlist the support of leading musicians, patrons, and others in the formation of new chamber music groups around the country and in garnering recognition for young composers and instrumentalists. The *New York Times* reported a resolution written by the committee:

At a recent committee meeting last week the following resolution was adopted: Resolved, that we pledge ourselves to do everything in our power to secure [the] permanency for the New York Chamber Music Society, with the aim in view of bringing about a nation-wide chamber music movement of which this organization shall be the head, giving much needed service to chamber-music composers and artists throughout the country.⁴²

In February of 1928, the New York Chamber Music Society was heard on the radio for the first time. Initially Carolyn Beebe was resistant to the idea of broadcasting and declined all invitations that the society would go on the air. Eventually she had a change of heart. The *New York Times* reported that she had decided that “broadcasting has made a very definite contribution to music, and as a leading exponent of chamber music has consented to join with the

⁴¹ *New York Times*, May 2, 1926.

⁴² “Music Here and There: Chamber Music,” *New York Times*, January 22, 1928.

microphone.”⁴³

“Chamber music,” says Miss Beebe, “is the highest form of musical art, but people seem to think because of that fact that they cannot enjoy anything apparently so abstruse. Such a feeling is without foundation, and I believe chamber music is enjoyed by the most untutored listeners because the most simple means are used to attain its effects. I venture to say that no form of music has the capacity to make a stronger appeal than beautiful compositions for small instrumental groups that are now practically unknown to the vast majority of music lovers. Therefore, I believe this initial broadcast of the New York Chamber Music Society will awaken a desire to hear more and establish such broadcasting as a regular event in the future.”⁴⁴

By March 1930, Carolyn Beebe felt that chamber music was starting to take hold in the United States. She was quoted as saying,

“America is growing up” as a musical nation. “We are,” said Miss Beebe, “at last developing a true leisure, with the cultivated tastes that enjoy the highest forms of art expression.” All this she believed a reaction from the so-called “jazz age.” The past season, the fifteenth of our society and the fifth since we began the Winter salon concerts at the Plaza,” Miss Beebe added, “has indicated in a gratifying manner that there is a growing appreciation of chamber music among the younger generation of today.”⁴⁵

In November of 1930, the National Federation of Music Clubs Convention was held at the Barbizon-Plaza for an all-week session of their board of directors. Among the events that the delegates could take part in was the season’s first concerts of the Manhattan Symphony Orchestra, conducted by Henry Hadley, at Carnegie Hall, and the New York Chamber Music Society, led by Carolyn Beebe at the Hotel Plaza.⁴⁶ Also, in 1930 she became a board member of the National Orchestral Association.⁴⁷

On July 9, 1932, Carolyn Beebe married Dr. Henry Howard Whitehouse, a prominent dermatologist and former president of the medical board of the New York Skin and Cancer Hospital. Mr. Whitehouse died in 1938 at the age of 75.

⁴³ “The Microphone Will Present - Chamber Music Society in First Broadcast,” *New York Times*, February 12, 1928.

⁴⁴ Ibid.

⁴⁵ “Music Notes Afield,” *New York Times*, March 16, 1930.

⁴⁶ “Music Club’s Convention - National Federation’s Delegates Arrive for a Busy Week,” *New York Times*, November 17, 1930.

⁴⁷ The National Orchestral Association’s mission was to train musicians in orchestral techniques and repertoire, providing them with the necessary experience and level of expertise to enter professional orchestra careers.

In 1933 she was named to the board of directors of the National Association of American Composers and Conductors, founded by Henry Hadley.⁴⁸

Final Years (1937-1950)

On February 14, 1937 Carolyn Beebe and the New York Chamber Music Society gave their last concert. Although she gradually retired from the music business, Beebe remained active with the National Federation of Music Clubs. As late as April 25, 1942 she reported on chamber music at a board meeting of the convention of the New York Federation of Music Clubs at the Ten Eyck Hotel in Albany. There she gave an optimistic view on the state of chamber music in the United States, “. . . which has gained greatly in favor by the public at large, also activities of the various chamber music groups of artists have increased.”⁴⁹

In 1944, Carolyn Beebe made one final attempt to revive the New York Chamber Music Society. Philip James, then head of the music department at New York University approached her with the idea of utilizing her and her expertise as the founder of NYCMS as the ensemble-in-residence of a newly formed chamber music curriculum at that school. In the end, lack of funding prevented this from happening.

In November 1945, Carolyn Beebe was honored by the National Federation of Music Clubs at the Henry Hudson Hotel, where she received the State Gold Medal honoring special and life members for her work with the New York Chamber Music Society. Theodore Steinway presented the medal. Beebe was 71. She retired as an active concert musician and died in Mystic on September 24, 1950. Her short obituary from the *New York Times* sums up her life thusly:

Mrs. Carolyn Beebe Whitehouse of 205 West Fifty-seventh Street, New York, founder of the New York Chamber Music Society and later active in the work of the Marine Museum here, died here early this morning. She had suffered a heart attack here several days ago while making a tour with members of the Mystic Garden Club.

Mrs. Whitehouse, the widow of Dr. Henry H. Whitehouse, had been widely known in music circles for many years as Carolyn Beebe. After studying piano in this country she

⁴⁸ Henry Hadley was a composer whose works were played by the NYCMS. He founded the San Francisco Symphony in 1911 and held important posts with the New York Philharmonic (1920–1927) and the Manhattan Symphony Orchestra (1929–1932), an orchestra that promoted the works of American composers. Hadley was a fierce advocate of American music.

⁴⁹ Carpenter, Mrs. A. Stuart. “The History of The New York Federation of Music Clubs,” *New York Federation of Music Clubs*, <http://nyfmc.org/Pages/AboutNYFMC.html>.

made her musical debut in Berlin in 1903. Subsequently, she toured the United States repeatedly and appeared in many ensembles.

In 1914 she founded the New York Chamber Music Society, of which she was the director and pianist. She also taught at The Institute of Musical Art in New York from 1905 to 1919. Mrs. Whitehouse retired from active participation in music circles about twenty years ago and later became intensely interested in the Marine Museum here and in the restoration of the town as an old whaling community.⁵⁰

Conclusion

In her 1940 book *I Played their Accompaniments*, Elizabeth Harbison David reminisced about her friendship with Carolyn Beebe,

In our little apartment-house there was a very congenial coterie of women – all artists in one way or another – among them my old friend and fellow student, Carolyn Beebe.

She was a niece of my only teacher, Charlotte Beebe, and we played piano duets and quartettes [sic] as children with her cousin Bess Evans, and my sister Anna. But Carolyn went abroad and studied with Moszkowski and had an extended concert tour. Then she returned and worked with Harold Bauer, and was a brilliant pianiste [sic]. Her sonata recitals with Edward [sic] Dethier, the young Belgian violinist, were outstanding successes and placed her in the front ranks as an ensemble artist.

This devotion to what is known as “chamber music” resulted in the organization of her New York Chamber Music Society – a small orchestra of carefully selected musicians whose performances were unequalled. With Carolyn’s masterly piano coordination, the Society soon attained for the Sunday Salons at the Plaza the reputation of being one of New York’s artistic and social events.⁵¹

This steadfast commitment was apparent in every facet of Carolyn Beebe’s musical life. She was one of the greatest advocates for chamber music and for American composers in the early part of the twentieth century.

⁵⁰ “Carolyn Whitehouse, Concert Pianist, Dies,” *New York Times*, September 24, 1950.

⁵¹ Elizabeth Harbison David, *I Played Their Accompaniments*, (New York: D. Appleton-Century, 1940), 108-9.

CHAPTER 3

The Musicians of the New York Chamber Music Society

Overview

As early as 1920, The New York Chamber Music Society (hereafter NYCMS) was important enough an institution to be mentioned in the American Supplement of *The Grove Dictionary of Music and Musicians*. The entry says that the Society was

... formed in 1914 by Carolyn Beebe and Gustave Langenus. At first they shared the direction, but soon Miss Beebe became sole conductor. The aim has been to assemble a strong body of expert players of both string and wood-instruments, to develop an ensemble like that of a string quartet, and to build up a large and significant repertoire. The Society has had much success. In 1919 it was incorporated, and now controls the exclusive services of its players. All the members are American-born or naturalized citizens.¹

As New York City became the center of the music world, it also turned into a place to find work as a musician. It had already established itself as one of the great entertainment capitals of the world and was home to numerous theaters, cabarets, and silent movie houses, all of which employed many musicians. There was also a renewed fervor to establish great classical orchestras and chamber ensembles as the city grew richer and found more patrons to give support to these organizations. Music came to be viewed by the public as more of a profession than an avocation, and the need to establish training schools and conservatories also grew, thus giving musicians more opportunities to make a living.

In 1905 the Institute of Musical Art of which Carolyn Beebe was a faculty member was founded. Like Beebe, many musicians started their teaching careers here and went on to train the first generation of professionals in the United States. The original members of the NYCMS were, for the most part, her colleagues at the Institute of Musical Art: first and foremost, clarinetist Gustave Langenus, who founded the NYCMS with her, and then violinist Samuel Bonarios Grimson, oboist Henri de Busscher, bassoonist Ugo Savolini, and hornist Josef Franzl. Some,

¹ George Grove, *Grove's Dictionary of Music and Musicians: American Supplement Being the Sixth Volume of the Complete Work*, Edited by Waldo Selden Pratt. Vol. 6. (New York: The Macmillan Company, 1920), 310.

like flutists Meredith Willson and William Kincaid, came to New York at first to study with and later collaborate with the best teachers of their time. Kincaid, for example, would later play next to his teacher, Georges Barrère, in the flute section of the New York Symphony.

Winds and Brass

A perusal of the winds and brass roster of the NYCMS gives an indication of the quality of players who were available in New York City at the time. The mix of players reflected the mixture of nationalities that made up the rosters of the finest orchestras in the city.

The first wind players in the NYCMS, specifically those who performed at the first concert on December 15, 1915, were, as mentioned in Chapters 1 and 2, well-established artists in Belgium (and France) and came to the United States as a direct result of Walter Damrosch's well-documented recruitment of these players into the New York Symphony Orchestra. Georges Barrère was the most notable example of Damrosch's efforts in this regard. Even though Barrère never played a note with the NYCMS, his influence on the players who did cannot be overstated. It is quite possible that Gustave Langenus and Henri de Busscher would not have come to New York if Barrère had not arrived here first. As noted, Barrère injected the French conservatory method of pedagogy and performance into America, where similar schools of clarinet and oboe performance began to develop.

At the first concert of the NYCMS, Barrère's authority as a teacher could be heard in the artistry of William Kincaid, an American flutist, who went on to become one of the most successful teachers and orchestral musicians of his time. The hornist Josef Franzl came to America from Czechoslovakia and represented the Eastern European (and Germanic) style of French horn playing that was prevalent in New York City. Franzl must have been a sensitive chamber musician whose sound blended well with the newer French-American style. Ugo Savolini, a bassoonist of Italian birth, was Damrosch recruit by way of England. All of these players had performed with The Barrère Ensemble of Woodwinds (some had performed with The Longy Club in Boston) and all of them were first deskmen in the New York Symphony Orchestra (hereafter NYSO) under Damrosch. The latter was often mentioned in reviews by the critics as a reason that the repertoire was so expertly played and, therefore, a reason to attend NYCMS events. Carl Heinrich, the first trumpeter to perform with the NYCMS on its second concert in 1915 who had also played with The Barrère Ensemble when they programmed

chamber music with trumpet, was on the faculty at the Institute of Musical Art and a member of the NYSO. Both Langenus and Savolini had previously been members of the Sousa Band, as were some of the other instrumentalists who were to play with the NYCMS in future concerts.

Langenus, listed as co-director of the NYCMS, may have played a role as personnel manager either hiring the musicians or advising Beebe on what wind and brass players she should engage. The last page of a letter from Georges Barrère to Langenus from the mid-1910s lists the names, addresses, and phone numbers of seven musicians: oboists Bruno Labate and Irving Cohn; hornists Josef Franzl and Frederick Dultgen; bassoonists Ugo Savolini and Emil Barbot; and one other name which is undecipherable (perhaps a clarinetist).² All of the people mentioned were members of The Barrère Ensemble. It shows the interconnectivity these players had with each other during this period.

In the summer of 1919, both the *New York Tribune* and the *New York Times* announced that Gustave Langenus, Henri de Busscher, Ugo Savolini and Joseph Franzl had resigned their positions with the New York Symphony Orchestra to become members of the New York Chamber Music Society.³ They wasted no time in getting to work giving concerts and raising money now that they were in it for themselves. As the *New York Times* reported,

What is so rare as a day in June, if not the practice on such a day of serious and intimate forms of art, that of chamber music, for example? In season and out, the New York Chamber Music Society, whose members have quit the safe harbor of established orchestras have “walked the plank” that separate them from modest annual salary – now must find unexplored areas and make landing afield, like the first airmen over the Atlantic. These artists, however, were never at “at sea” in the making of plans, and it is good news that Miss Beebe and the ten men, former symphony players, who risked all on a new venture, have so early “sighted land.”

It is in Connecticut, in their New York patrons suburban and country homes, that the Chamber Music Society is giving concerts at a time of year when such concerts are unknown in town, playing in private homes where often are great music rooms, with fine audiences to fill them, and often a built in organ to enrich the instrumental ensemble. The leader and her associates have held two subscription series weekly during June. On a Monday at New Canaan, Miss Beebe and Messrs. Langenus, Kefér, Guidi, and Franzl gave a quintet by Fibich and trios by Beethoven and Brahms.

² Georges Barrère. Letter to Gustave Langenus, c.1910. MS. Sterling Memorial Library, Yale University, New Haven, CT.

³ “Members of the New York Symphony Join Chamber Music Society,” *New York Tribune*, June 8, 1919.

A more ambitious series at Greenwich on Friday afternoons in June began with Miss Beebe and Mr. Guidi in sonatas for pianoforte and violin by Handel and Grieg, while more recently a half dozen or the players, among them Mr. Kincaid, flute, and Henri de Busscher, oboe, as well as Ugo Savolini, bassoon, performed Thuille's sextet, Op. 6: Saint-Saëns caprice, Op. 70, and a "Divertimento," by Paul Juon.

It is planned to continue similar concerts in private homes on the north shore of Long Island and on the Hudson next fall.⁴

Within two years of their resignation, Henri de Busscher left to become principal oboist with the Los Angeles Philharmonic. Oboist René Corne, about whom there is little information, took the place of de Busscher for a number of concerts. By the end of the sixth season of the NYCMS at Aeolian Hall, William Kincaid was about to become principal flutist of The Philadelphia Orchestra, and Ugo Savolini was very soon to take a position with Metropolitan Opera orchestra. Josef Franzl did not appear again with the NYCMS, for reasons that are unclear.

Other than Langenus, who played with the NYCMS for every season of its existence, the wind personnel would change over time. On the first concert of the Society's seventh season, which took place in Aeolian Hall in November of 1921, the players consisted of Lamar Stringfield, flute, Bruno Labate, oboe, Benjamin Kohon, bassoon and Maurice van Praag, horn. All of these men were members of the New York Philharmonic. The similarities between these wind players and the NYSO wind players are notable because it shows Beebe's philosophy of having stylistically like-minded instrumentalists as the core members of the NYCMS. They played and rehearsed together on a daily basis giving them an advantage and making them a logical choice for the NYCMS. This same group would go on to play the first NYCMS concert at the Hotel Plaza salon concerts in 1925. With the exception of Stringfield, who was a student of Barrère, all of the others were on the faculty of the Institute of Musical Art (hereafter IMA). After Carl Heinrich, Max Schlossberg, was the next trumpeter to perform a work with the NYCMS. He was, also, principal trumpet of the New York Philharmonic and, like the others, taught at the IMA.

There would be further changes and substitutions as the years went on. Regardless of who was sitting in the chair or whether they were playing the standard piano and wind quintets of Mozart or Beethoven or more challenging repertoire by Hindemith, Caplet, Casella, Bloch, or Deems Taylor, the performers' excellence and virtuosity is borne out by the adulation of the

⁴ "Notes And News In The World Of Music – Chamber Music Afield", *New York Times*, June 29, 1929

press. These musicians were some of the most important performers of their time. (See Appendix A for a complete list of musicians and their short biographies.)

Strings

In the world of chamber music the string quartet was always and continues to be the touchstone that all other chamber ensembles are measured. Even during the first quarter of the twentieth century, the available string quartet repertoire was massive, with a repertoire spanning from Haydn to Schoenberg.⁵ A number of great quartet ensembles made their home in New York City. Certainly by the time the NYCMS gave their first concert in 1915 the number of string quartet concerts had doubled. In some instances, the string quartet medium was coalescing into a serious and sometimes profitable business. The most famous of the American string quartets was arguably the Kneisel Quartet, formed in 1885 in Boston by Franz Kneisel, then concertmaster of the Boston Symphony Orchestra). When the Kneisel Quartet disbanded, the Flonzaley Quartet – and later, the New York String Quartet – took its place on the concert stages of New York. Yet, it was rare that a string player could survive in New York playing in a string quartet as a sole source of income. Still, other fledgling chamber music organizations could use the string quartet model as a blueprint for their own endeavors.

For Beebe, to have a core group of like-minded string players who had intimate knowledge of the repertoire and each other was essential to the success of the performances. For inspiration, Beebe could look at other ground-breaking chamber music ensembles. Notably, the Kneisel Quartet and the Flonzaley Quartet were the dominating forces in chamber music during this time and the NYCMS programs could be modeled after them.

The first string players hired by Beebe in 1915 were Samuel Bonarios Grimson, first violin; Herbert Corduan, second violin; Samuel Lifschey, viola; Jacques Renard, cello and Ludwig Manoly, bass. There is little biographical data on the first violinists who played with the NYCMS in the early years. In fact, Grimson only played for the first season (1915-1916). Grimson, who was listed as being on the faculty of the IMA from 1915-1917, was, as the *New York Times* reported, “a violinist of note until injuries on the Italian front during the World War

⁵ One only need to look at Walter William Cobbett’s historic two-volume *Cyclopedic Survey of Chamber Music*, first published in 1929, to get an idea of the volume of string quartet repertoire available.

forced him to relinquish that profession.”⁶ In the second season (1917-1918), Grimson was succeeded by the French violinist André Tourret. There are no surviving programs from the third season (1918-1919), but we believe that the first violin was played by the Belgian violinist Édouard Deru, who was known (or, perhaps promoted) as once being “violinist to the King and Queen of Belgium.”⁷ After 1919, Pierre Henrotte, another Belgian, took over the first violin chair for three seasons (1920-1922).

Other than Grimson (who was English), there was a strong French and Belgian connection among these players. Except for Pierre Henrotte, who was concertmaster of the Metropolitan Opera from 1923-1936, none of them had affiliations with the NYSO or the New York Philharmonic. All of the others were accomplished chamber musicians or soloists by the time they joined the NYCMS.

Not much is known about second violinist Herbert Corduan except that he was a steady member of the NYCMS. In the 1920 and 1921 seasons Jacques Gordon, a Russian violinist (despite the French sounding name), played second violin. Jacques Gordon’s experience with the Society is a good example of the trajectory of the successful career of a typical musician who joined the NYCMS. Gordon was schooled in New York at the IMA, where he was a student of Franz Kneisel. Like many other musicians of the time, he most likely gained valuable experience as a musician in New York City. Orchestral opportunities abounded (Gordon played with the NYSO and the Russian Symphony Orchestra) as did chamber music opportunities. In Gordon’s case, after he left the NYCMS he went on to become concertmaster of the Chicago Symphony Orchestra (1921-1930), started his own string quartet, the Gordon String Quartet, and eventually taught at the Eastman School of Music, passing on his knowledge to the next generation of string players in America.

As for violists, American-born Samuel Lifschey played with the NYCMS from its inception until at least the end of the 1919 season. Then, he was replaced by Paul Lemay, who was a member of the Maverick String Quartet and later became a member of the Minneapolis Symphony Orchestra. Lifschey played with the NYSO from 1914-1919, and went on to play with the Cleveland Orchestra for two years and then The Philadelphia Orchestra for the remainder of his career.

⁶ “Malvina C. Hoffman Gets a Reno Divorce: Sculptress With World-Wide Fame Wins Decree from Samuel Bonarios Grimson,” *New York Times*, June 9, 1936.

⁷ *Berkeley Daily Gazette*, April 15, 1924.

Much like the first violinists, the first six or seven seasons of the NYCMS included four different cellists. The Dutch cellist Jacques Renard played for the first season only and he was a member of the NYSO from 1913-1916. Another Dutchman, Engelbert Rontgen, who was also a member of the NYSO when he played with the NYCMS, followed him. He played for only one season before he joined the army in 1917. There is no documentation of who played in the 1918 season. Perhaps it was the French cellist Paul Kefér, who played with NYCMS for one concert, November 15, 1918, in the 1919 season. Kefér was principal cellist with the NYSO from 1903-1913 and a member of Trio Lutèce. The Dutch-born cellist Michele Penha played the rest of the 1919 season. Finally, the French born cellist Georges Miquelle replaced him for the 1920 and 1921 seasons. Miquelle had no orchestral affiliations in New York but had played with the Boston Symphony Orchestra somewhere between 1918 and 1919. Miquelle came to New York in 1920 to devote himself to chamber ensemble performance.

As for double bassists, there were four. The Hungarian-born Ludwig Manoly played with the NYCMS from their first concert until the middle of the 1919 season. Manoly taught at the IMA from 1905-1923, and played in both the NYSO and the New York Philharmonic. As a composer, Manoly is credited in his biography as having written a flute concerto for Georges Barrère (although we can find no record of this work having been performed or played). Also, in 1910, when Gustav Mahler was conducting the New York Philharmonic, Leonardo De Lorenzo writes:

At one time Mahler lost his temper with the double bass section calling them nasty names and unworthy of being in the symphony. However, in the intermission we saw him shaking the hand of one of the players affectionately. He was L. Manoly, an old schoolmate of his from whom he felt the warmest friendship.⁸

This anecdote is included not only because it is a good story, but also to illustrate the point that all the musicians of the NYCMS had access to some of the greatest figures and musical minds during the first quarter of the twentieth century: Manoly had personally known Brahms, Liszt, Wagner, Saint-Saëns, Tchaikovsky, Rubinstein, Bruckner, Richard Strauss, Bruch, Goldmark, Verdi, Offenbach, and Johann Strauss.

⁸ Leonardo De Lorenzo, *My Complete Story of the Flute: The Instrument, The Performer, The Music* (Lubbock, Tex.: Texas Tech University Press, 1992), 467.

Documentation is sketchy, but we believe the next bass players to appear with the NYCMS were Gaston Brohan and Emil Mix, the latter once a tuba player in the Sousa Band. Again, when the shift from NYSO players to New York Philharmonic players took place in 1921, the principal bassist from that orchestra, the French-born Anselme Fortier took over. Fortier, who had come to America in 1921, and ostensibly played his whole career with the New York Philharmonic from 1921 until his retirement in 1951, played with the NYCMS for the rest of their Aeolian and Hotel Plaza salon concerts which ended in 1937 (except for one concert in March of 1935, when Robert Brennand, another New York Philharmonic bassist, was listed in the program.) Other than Langenus, it is safe to say, he was the only string musician who played consistently with the NYCMS.

In 1921, at the same time the NYCMS saw a switch from NYSO wind players to members of the New York Philharmonic, a similar change occurred in the strings. Scipione Guidi, first violin, Arthur Lichstein, second violin, Joseph Kovarik, viola, and Cornelius van Vliet, cello became the core members of the string section for the remainder of the seasons at Aeolian Hall (excluding the 1925 final concert where the NYSQ played for the first time). Both Guidi and Lichstein were members of the NYSO before joining the New York Philharmonic. In 1923, the *New York Times* announced “a new string quartet has been formed headed by Scipione Guidi, concert master of the [New York] Philharmonic. The other members will be A. Lichtstein, second violin, L. Barzin, viola and O. Mazzuchi, cello.”⁹

This overview of the string players of the NYCMS highlights the diverse backgrounds and nationalities (French, Belgian, Russian, Dutch, and American)¹⁰ of these men. Making connections between European schools and American schools of string playing is not as cut and dried as, for example, the influence of the Paris Conservatoire style that Barrère exemplified and shared with the next generation American flute players.

Even though all of these string players were expert chamber musicians, their careers were centered in the orchestra. The constant personnel changes in the strings must have been frustrating for Beebe. This, coupled with a lack of cohesion in the overall ensemble, pointed out the advantage of having an established string quartet that could be the nucleus of the NYCMS

⁹ “Music Notes Afield,” *New York Times*, May 13, 1923.

¹⁰ It is interesting to note that there were hardly any German string players in the NYCMS. Whether or not this was an intentional decision because of the negative attitude towards Germans in reaction to World War I cannot be fully determined in the case of the NYCMS.

strings. It seemed like a logical choice – if not one Beebe had striven for since the inception of the group.

Beebe found the core string quartet she was looking for in the New York String Quartet (hereafter NYSQ), a well-known string quartet whose players were of Bohemian descent. The original group – Ottokar Čadek, first violin; Jaroslav Siskovsky, second violin; Ludvik Schwab, viola and Bedrich Vaška, cello – was founded in 1919 with funding by Joseph Pulitzer. The quartet performed its first concert with the NYCMS in 1925 and would continue as the core string ensemble from 1925-1936. The personnel of this group remained the same from 1925-1930, after which American cellist Milton Prinz replaced Bedrich Vaška. In 1933, first violinist Ottokar Čadek left and was replaced by American William Kroll. The NYSQ remained an entity within the NYCMS, but made some changes of personnel, especially in 1933. The NYSQ quartet disbanded in 1936. The NYSQ was replaced by the Stradivarius Quartet (1929-1950) for the last season of the NYCMS.

As with the Jacques Gordon example above, the fact is that by the time the NYCMS played its last concert in 1937, many of the former string players went on to become some of the most famous and well-respected musicians of their time in their respective fields. Many of them became principals of the major symphony orchestras in the United States and others decided to commit themselves to other chamber music ensembles, both in New York City and throughout the United States and Europe. The experience of being part of the NYCMS in New York City was not only a prestigious performing opportunity, but also made chamber music an integral part of their careers. Many of these artists contributed to the New York chamber music scene by playing in such ensembles as the New York Trio, the Elshuco Trio, the Maverick String Quartet, the Gordon String Quartet, and the Kroll Quartet. Still others were members of string quartets around the country like the Lenox String Quartet, South Mountain String Quartet, Barrère-Britt Concertino, and at the Composers Conference in Vermont. Former members of the NYCMS who had moved outside of New York City played chamber music in the Cleveland Quartet, the Louisville String Quartet, and the Čadek String Quartet and on the west coast in the San Francisco Abas String Quartet, California String Quartet, and Roussel Trio in Los Angeles. They found supporters and a following as more groups were formed and flourished in New York and throughout the United States.

Prior to the twentieth-century, in the United States, wind and brass quintet ensembles as we know them today were virtually non-existent.¹¹ Almost the entire tradition of wind and brass playing in America was in the realm of the wind band or military band, two famous examples being Gilmore's Band, organized by Patrick Gilmore in 1858, and John Philip Sousa's Band, which flourished between 1892 and 1931. It wasn't until oboist Georges Longy arrived in the United States and founded The Longy Club (1900-1917) in Boston, continuing the more serious tradition of French wind ensemble performance established by Paul Taffanel and his Société de Musique de Chambre pour Instruments à Vent in the later part of the nineteenth century, that the idea of the wind quintet (flute, oboe, clarinet, bassoon and horn) as a viable performing ensemble, began to take hold.

As a result many American composers were inspired when they heard the extraordinary possibilities that winds (and brass) in a chamber music setting offered. New music was written; older masterpieces by Danzi and Reicha were being re-discovered and more importantly, an audience that appreciated wind chamber music, however limited, was being developed. The fact that the NYCMS had premiered Hindemith's *Kleine Kammermusik*, op. 24, no. 2, for New York audiences was a landmark in the history of wind quintets in the United States. As Langenus wrote in the *Woodwind News* in 1926, "The repertoire for woodwind quintets is pathetically small, and as soon as concerted action is possible it will be necessary to offer inducements to composers to write music for this combination."¹²

Many of the wind players in the NYCMS did much to further both the performers' and composers' cause to add repertoire to the wind literature. In 1926, for example, oboist Bruno Labate published his *Intermezzo and Scherzo* for wind quintet. By the end of World War II, composers Samuel Barber, Carl Nielsen, Elliott Carter and John Cage, to name but a few, had added woodwind quintets to the repertoire. New ensembles were formed. The Philadelphia Woodwind Quintet (1950) was made up of principal players of The Philadelphia Orchestra (including flutist William Kincaid) and independent ensembles like the New York Woodwind Quintet (1952) and the Dorian Quintet (1961) followed.

¹¹ For more information about the history of wind ensembles in the United States the reader is advised to consult Richard K. Hansen's *The American Wind Band: A Cultural History*. Chicago, Ill: GIA Publications, 2005.

¹² Gustave Langenus, "Get Ready Woodwind Ensembles," *Woodwind News: A Quarterly Review*. 1, no. 1 (1926): 11.

By bringing these musicians together, both wind and strings with piano, Beebe contributed to the development of chamber music on many levels, to the repertoire and to the development of future generations of chamber music players, and to both American-born musicians and composers. The NYCMS, through its grass roots beginnings, had a dramatic effect on the growth and future of chamber music ensembles in New York and throughout the United States.

Of the wind and string players, five deserve further scrutiny because of their importance to the group. They are Gustave Langenus and the original members of the New York String Quartet.

Gustave Langenus (1883-1957)

Carolyn Beebe met Gustave Langenus in 1910 at the IMA. The exact details of their first meeting or when they first played together are unknown, but Langenus was listed as co-founder for a number of seasons. He was the only wind player who remained with the group from its inception in 1915 until its final concert in 1937.¹³ Perhaps his primary role was also to act as a personnel manager for the wind players, making sure that the finest musicians were hired for each season. Lack of documentation does not indicate his specific role in founding the group. He played in the NYSO from 1910-1919, when he resigned to become a permanent member of the NYCMS. Records show he played in the New York Philharmonic at least until 1923.

Langenus was considered by many to have been one of the finest clarinetists of his time. He was known for the “Belgian Sound” described as “a dark bright sound with a penetrating resonance that maintained its core throughout the total dynamic range.”¹⁴ Pamela Weston, a British clarinetist, teacher, and writer, noted that Langenus played with “a light quality tone, almost like an oboe, and [he] used a pronounced vibrato which he himself called a glow.”¹⁵ After enjoying a successful career in Belgium and England Langenus went to New York where he soon became principal clarinet with the New York Symphony Orchestra until the orchestra merged with the New York Philharmonic

¹³ Except for the second concert of season six on January 11, 1921, at Aeolian Hall when Georges Grisez played.

¹⁴ Tracey Paddock, “A Biographical Dictionary of Twentieth-Century American Clarinetists,” D.M.A. diss., The Florida State University, 2011, 186.

¹⁵ *Ibid.*, 186.

David Ross, who is the foremost scholar on Langenus's life and career, writes that Langenus resigned his post due to issues that arose when the National Orchestra of New York and the New York Philharmonic merged in 1921. Further, Ross suggests Langenus may have left the Philharmonic to devote more energy to chamber music performance and to teaching, writing, and publishing. Langenus had been engaged in these activities prior to leaving the orchestra, but the diversification of his musical career gained intensity following his departure.¹⁶

Langenus made a lasting impact on the American clarinet tradition through the generations of successful students he taught and their students as well. In addition, Langenus wrote dozens of clarinet and woodwind-related articles, published and edited a woodwind journal, and produced a highly respected collection of clarinet studies (still widely used today). He was also a prodigious composer and wrote many original works and transcriptions for clarinet.

David Ross sums up his playing as experienced by the few audio recordings that survive:¹⁷

[T]aken as a whole these performances document a highly lyrical and warm musical sensitivity along with a confident and assured technique; these are combined with a fairly light and flexible sound with perhaps more coloring than would be popular today. Above all, I at least have a sense of his musical maturity and warmth, born out of a lifelong love of the clarinet and these works, most of which by this point he had been playing for nearly half a century.¹⁸

Ross quotes a 1956 *New Yorker* magazine article in which Langenus's most famous student, Benny Goodman, describes Langenus: "Gus knows more about the clarinet than any man alive. A terrific teacher, and he's written all the best books on the subject. Gus seems to know what life is about. He likes what he's done and he likes what he's doing. He just feels good about the whole damn thing."¹⁹

¹⁶ David Ross. "A Belgian in American - the Life and Career of Gustave Langenus." *The Clarinet* 27, no. September, 2000: 40-49 as cited in Tracey Paddock, "A Biographical Dictionary of Twentieth-Century American Clarinetists," The Florida State University D.M.A. diss., The Florida State University, 2011, 186.

¹⁷ John Gibbs, at the University of Washington, transferred a 1926 78rpm recording of Gustave Langenus (*Celesta, catalog # 101*) playing an excerpt from Georges Guilhaud's (b.1851) *Premiere Concertino*. The performance is a testament to Langenus's unique style and virtuosity and proves that he was quite possibly among the best clarinetists – if not the best clarinetist – of his time.

¹⁸ David Ross, "A Belgian in American - the Life and Career of Gustave Langenus," *The Clarinet*, 27, no. 2, September 2000: 48.

¹⁹ *Ibid*, 47.

Reviews of Langenus in the New York papers (other than those commenting on his performances with the NYCMS) are hard to come by, but two of note show how impressed the critics were with his playing. In a *New York Sun* review of Langenus's performance of Mozart's Clarinet Concerto with Damrosch and the New York Philharmonic in 1918, the critic wrote:

Mr. Langenus is not only a master of his instrument but he is a musician of high intelligence, fastidious taste and quick sympathies. He proved himself to be an admirable exponent of the purity of Mozart's style and roused the audience to demonstrative approval.²⁰

Olin Downes, in a review of Langenus's performance of one of the Brahms Clarinet Sonatas with Aurelio Giorni at the piano in 1925 wrote that "Mr. Langenus' tone is at once brilliant and mellow and his musicianship showed in whatever he did."²¹

A 1922 interview in *The Wireless Age* documents the passion that Langenus had for chamber music.

"Many musicians, " [Langenus] said, "are compelled to make a living by playing a lot of music that is distasteful to them. This state of affairs is very regrettable because all musicians worthy of the name long to play good music. Until we have a symphony orchestra in every city, the next best thing for the man to do who loves music for art's sake is to get together a few players and form a chamber music club from three to eleven members according to the instrumentalists available.

Chamber music in my opinion is the very highest type of music bar none. I cannot be too emphatic.²²

The career of Gustave Langenus, as Ross points out, "was unusual in several respects, and among these perhaps the most distinctive feature was the choice, made relatively early in his career, to concentrate on chamber music, rather than the more usual role of orchestral playing followed by most of the other important clarinetists of the day."²³ It was certainly a fortuitous decision for New York audiences and the NYCMS. His passion and artistry was heard in every performance.

²⁰ *The Sun*, February 18, 1918.

²¹ Olin Downes, *New York Times*, January 31, 1925.

²² H.N. Lee, "Clarinet Transmits Perfectly," *The Wireless Age* 10, no. 1 (1922): 37.

²³ David Ross, "A Belgian in American - the Life and Career of Gustave Langenus," *The Clarinet*, 27, no. 2, September 2000: 48.

The New York String Quartet

As mentioned above, the New York String Quartet became the first “named” core string group of the NYCMS in 1925. Up until 1919, only a few professional string quartets existed in the United States and most of them toured only in Eastern cities such as Boston, New York, and Philadelphia and only a few American born string players were being trained for professional careers.

The most noted American string quartet was the Kneisel String Quartet, founded in 1885 by Franz Kneisel, and the Flonzaley String Quartet, founded by Edward de Coppet in 1902. In both of these groups all members were foreign-born and their repertoire predominately featured the music of European composers, most notably Beethoven and Brahms – although they did perform many new works and premieres, including some by American composers.

As the century progressed and America tried to find its own musical traditions, the need for a uniquely “American” string quartet was coming to the attention of the musical elite. It was at this point that music patrons Ralph and Frederica Pulitzer founded the New York String Quartet. The Pulitzers had been interested in a string quartet that was unified by a cultural identity that they believed would ensure sympathetic interpretations of the music and cohesion of ensemble. The idea to use four men of Bohemian heritage was proposed and the Pulitzers turned to their friend violist Ludvik Schwab to suggest the names of three other like-minded string players to form a new string quartet²⁴. Schwab recommended that the Pulitzers retain the services of Bohemian-born cellist Bedrich Vaška and Cleveland-born violinist Jaroslav Siskovsky, also of Bohemian descent, as the second violinist. Schwab also suggested they hire a young musician from Chattanooga, Tennessee (also of Bohemian heritage), Ottokar Čadek, as the first violinist for the group. Čadek, who at age twenty-two would then be the youngest member. He, along with Siskovsky, was the first American-born musician to play in a professional string quartet assembled for the sole purposes of creating chamber music. From 1919-1933, the NYSQ concertized throughout the United States “bringing chamber music to countless Americans, many of whom never had the opportunity to hear music of this type or quality before.”²⁵

²⁴ Caroline Cepin Benser, “Bohemia in America - Ottokar Čadek and the New York String Quartet,” *Alabama Heritage* no. 14 (1989): 9.

²⁵ Ibid.

The Quartet did not give public concerts until three years after its founding. In order to enable the quartet members to fine-tune and perfect their playing, the Pulitzers supported them financially and the only performances that they were allowed to play were private ones to be performed in the Pulitzers' two homes in New York City and on Manhasset, Long Island. During this time, they rehearsed daily from nine o'clock to one o'clock every day except Sunday at the Pulitzer family's townhouse in New York City.

The quartet made its debut with three concerts in New York City in 1922 and 1923. The first subscription concert was presented at Aeolian Hall, October 26, 1922, and featured Haydn's Quartet in C major, op. 54 no. 2, and Beethoven's Quartet in E minor, op. 59 no. 2, "Razumovsky." The program also included a work by Vítězslav Novák (1870-1949) one of the most well-respected Czech composers of his time. Novák was a student of Dvořák. More importantly, he was a good friend of Jaroslav Siskovsky, Ludvik Schwab, and Bedrich Vaška, the former being a colleague of his at the Prague Conservatory.

Of that concert, *The Evening World* wrote:

[The] New York String Quartet, founded in 1919 by Mr. and Mrs. Ralph Pulitzer, gave its first subscription concert at Aeolian Hall. This new organization is characterized principally by the fact that its ensemble is as nearly perfect as one can find. Although every member . . . is an accomplished soloist the individual tone of each blends completely with that of every one of the others. Added to this is a fine precision in attack, which is coupled with a sensitive response by all to the composer's intent and to each other's purpose. A breadth of tone playing.²⁶

The appearance of Novák's quartet on the NYSQ's programs was important because it signaled the start of a trend that would continue until the ensemble disbanded: that of programming and performing a contemporary work on every concert when possible. By playing the music of contemporary composers, the NYSQ was instrumental in introducing important compositions unknown to American audiences. For example, they performed Vítězslav Novák's Piano Quintet with Beebe on a NYCMS concert in 1925.

As the group's success grew, it was able to go on without the assistance of the Pulitzers and sought out the services of a manager. It was a bold move because,

. . . in the 1920s the management of a string quartet was considered risky business because the American public, as many disbanded string quartets had learned, were not

²⁶ Frank H. Warren, *The Evening Herald*, October 22, 1922.

connoisseurs of chamber music. Soon however, the ensemble was accepted as a client by Arthur Judson who managed the New York Philharmonic and the Philadelphia orchestras. The immediate success of the Quartet's appearance during their first season led to nearly a dozen concerts in the New York area.²⁷

In January of 1923 the NYSQ traveled to Palm Beach, Florida. Here they became the favorites of the elite social circles that vacationed and lived in this trendy community in the mid-twenties. The quartet played in the luxurious homes, such as that of a Mr. Reiter. His house had a music parlor that sat up to three hundred audience members. They played Schumann's Piano Quintet, op. 47, with the pianist Ossip Gabrilowitsch for the Palm Beach Music Club.

At a reception after the concert, the NYSQ met Clara Clemens, wife of Ossip Gabrilowitsch and the daughter of Mark Twain. She was one of America's foremost mezzo-sopranos in the 1920s. It was Clemens's suggestion that she collaborate with the Quartet for performances during the next season, and, subsequently she was heard with the NYSQ on at least ten concerts in New York and other cities around the country.

In 1923, the NYSQ gained another important patron, the real estate developer Paris Singer, brother of Winnaretta Singer, Princesse de Polignac and heir to the Singer Sewing Machine fortune. Paris Singer was an ardent supporter of chamber music. He was an amateur cellist and a passionate lover of classical music and was so enthusiastic about the NYSQ that he asked the group to come back to Palm Beach the following year as his guests, agreeing to pay them the same fee they made from their regular concerts.

Paris Singer had built an acoustically engineered music room next to his apartment at the Everglades Club in Palm Beach. When he showed it to his sister, Winnaretta Singer, she was so impressed with the new gallery – one hundred feet long, seventy feet wide, and sixty feet high – that she told her brother that classical music recitals were needed there “to provide the facility with an air of pure 16th [*arrondissement*] – that is, upper class chic.”²⁸ Subsequently, the NYSQ presented twenty-five recitals there, remarkably, without repeating a work, “. . . quite a programming feat, but a necessary one as Singer himself inspected and approved each of their programs prior to the performance.”²⁹

²⁷ Caroline Cepin Benser, “Bohemia in America - Ottokar Čadek and the New York String Quartet,” *Alabama Heritage* no. 14 (1989): 10.

²⁸ Sylvia Kahan, *Music's Modern Muse: A Life of Winnaretta Singer, Princesse de Polignac* (Rochester, NY: University of Rochester Press, 2003), 254.

²⁹ *Ibid.*

As Siskovsky described it,

Casually and comfortably seated were some fifty of the most prominent people in America. Light came from the real candles in the candelabra; on our music stands had electric bulbs cleverly concealed. We played our best for an hour, but the applause was light and hesitant due to the fact that, we later learned, that nobody was sure of what Mr. Singer's wishes would be in this regard. Before the month was over, they were applauding heartily; and we got to know some of them so well that they were inviting us to their homes for dinner.³⁰

Almost immediately the elite of Palm Beach society were enamored with the NYSQ. Invitations for them to perform at concerts and other events doubled. The quartet did in fact accept several invitations to perform elsewhere in Palm Beach after they had fulfilled their contractual obligations with Paris Singer, but as the violinist Siskovsky pointed out in his biography, the support and attention of the newer patrons and their audience never amounted to the same level of support that Singer and his circle had given them.³¹ The NYSQ played two more seasons in Palm Beach before they became disillusioned and decided not to continue there. Ultimately, Singer suffered financial ruin in the real estate bust of 1927 and went bankrupt. The classical music world lost the generosity of one of its greatest supporters, especially of chamber music, in the 1920s.

By the mid-twenties, the NYSQ had established itself and gained enough fame that it could continue on its own. In between its residencies in Palm Beach the Quartet embarked on its first American concert tour. The group performed in thirty cities on the West Coast for two months in the fall of 1923. The quartet was heard frequently on radio broadcasts for NBC, ABC, CBS, and WOR, in New York City. On May 2, 1925, the NYSQ made a historic recording for Brunswick Records (New York) of two movements of Debussy's Quartet in G minor, op. 10.³²

³⁰ Jaroslav Siskovsky, *Fiddler on the Hoof: The Odyssey of a Concert Violinist* (Philadelphia: Dorrance, 1975), 131.

³¹ *Ibid.* 146-47.

³² Sound recording was in its infancy in the 1920s and the existence of an extant audio document of the New York String Quartet from this period is remarkable. Contemporary reviews and biographies, which were often praiseworthy can only do so much in order to fill-in an aural picture. The proof, however, is contained in transfers of the above referenced 78rpm recording (*Brunswick 20043* and *20056*). Here we find a performance of beauty, precision and virtuosity. Their interpretation is not notably *effete*, but has a more aggressive Eastern European quality, which is understandable given the background and sensibilities of these men. Even through the pops and scratches inherent in reviewing recordings of this vintage, their artistry leaps across the decades to reveal a special ensemble.

During its career, the NYSQ collaborated with Ethel Leginska, the English-born composer and pianist, and Percy Grainger with whom they escorted on a west coast tour in 1923. Throughout the 1920s, in fact, the NYSQ worked steadily, giving many different types of concerts in various locations throughout the country. In 1926 they performed at Wanamaker's department store in Philadelphia, reportedly before an audience of ten thousand people. On December 15, 1927, they played at the White House at a concert organized by Thaddeus Rich, formerly concertmaster and assistant conductor of The Philadelphia Orchestra, who was now curator of the music collection of Rodman Wanamaker. American audiences were eager to listen to a refined ensemble in performances of the quality that they never before had the opportunity to hear. Local reviews of the quartet's concerts were glowing. In Pittsburgh, for example, Harvey Gaul, wrote in the *Pittsburgh Post*,

You always may trust the Art Society to close well. One can't remember a season when this organization finished poorly, and last night at Carnegie Hall the Society closed its year, as it began, in a truly notable fashion. It was our finest evening of chamber music, chamber music that wasn't so formidable that it was disagreeable, but a list of compositions that was most attractive. The New York String Quartet we have heard before, but never to better advantage. What is it that makes a string quartet? Tone? Phrasing? Unanimity? If those are the attributes, then the New York String Quartet has them to a superlative degree.

Here one found *musique en camera* with the utmost minutiae, with the most polished phrasings, with a unanimity that knew not legato alone, but staccato and spiccato, and all timed like a single voice. It was a remarkable exposition, and, for those who enjoy ensemble playing, it was a sheer delight. It was as perfect an evening of chamber music as we ever expect to hear, and the only regret is that it had to end.³³

From that point onward, the NYSQ became sought-after and renowned on a national level. According to Siskovsky, returning to New York City after a successful tour, where the quartet received the adoration of their audiences and local critics, was often a letdown:

We had had two months of being important people whose autographs were sought after, whose opinions were prized by reporters; whose playing was applauded by thousands; who had received rare praise from critics; and who were wined, and dined, and idolized by the musical gentry in the different cities.³⁴

³³ Jaroslav Siskovsky, *Fiddler on the Hoof: The Odyssey of a Concert Violinist* (Philadelphia: Dorrance, 1975), 134-35.

³⁴ *Ibid.*, 131.

New York Times critics like Olin Downes and Henry Hadley expected more from this New York-centered group than did their out-of-town counterparts. It was one thing to be loved in Pittsburgh but another to be admired in New York. In a concert of Dvořák and Smetana Quartets given at Aeolian Hall on November 24, 1925, Downes wrote, “The New York String Quartet had prepared this music carefully – a little too carefully. More swing, more abandon bonhomie would have been in place. The performance of Smetana’s composition was earnest on the whole well balanced and phrased, though the tone of the quartet would gain by more smoothness, texture and nicer intonation.”³⁵

Henry Hadley, in a review of one of the group’s late 1932 concerts, wrote,

The New York String Quartet gave one of the most satisfactory chamber music concerts of the season last night in the Town Hall, both from the viewpoint of program and performance. The program began with Smetana’s quartet. The ensemble read it con amore, with a nicety of balance and a care for outline that never forgot plasticity of treatment. Their exposition of the Haydn Quartet in D major, Op. 76, which followed, was equally sensitive, and particularly during the largo, wherein Haydn’s genius creates a miracle of lyric tenderness with such simple means, the beauty of the individual tone and the delicacy of the ensemble was extremely fine. One has rarely heard this pellucid and lovely music more authentically projected. The last number was the Sibelius quartet, “Voces Intimae,” in D minor, played for the first time in New York. The quartet read it very well, save that the last movement demanded larger outlines and a harsher tonality than they presented. The large audience was exceptionally enthusiastic in its reception of program and players, as it may well have been³⁶.

But, sometimes, the New York critics could give the quartet the same high praise as their counterparts in other parts of the United States. After a December 1928 concert, for example, Henry Hadley wrote in the *New York Times*:

The program of chamber music given last night by the New York String Quartet was interesting both by reason of the varied types of music presented and of the technical and interpretative excellence of its performance. The group of musicians, including Ottokar Čadek and Jaroslav Siskovsky, violins, Ludvik Schwab, viola, and Bedrich Vaška, cello, played with their customary suavity of tone and refinement of style to the delight of a large audience. Dvořák’s Quartet in A flat, Op. 105, which opened the program, offered rich opportunity for the display of the color and sensuous tone quality, which characterize the playing of the musicians.³⁷

³⁵ Olin Downes, “Music: New York String Quartet,” *New York Times*, November 25, 1925.

³⁶ Henry Hadley, “Music in Review: New York String Quartet Heard,” *New York Times* April 4, 1932.

³⁷ “Chamber Music Concert: New York String Quartet Gives a Finished Performance,” *New York Times*, December 19, 1928.

Certainly, it was in New York and for New York audiences that the quartet programmed and performed its most challenging, contemporary programs, often presenting works by young composers whose names were not yet known. For example, on December 10, 1924, the NYSQ gave the premiere of Paul Hindemith's String Quartet No. 3 in C major, op. 22 (1920) at Aeolian Hall.³⁸ The Ravel and Debussy String Quartets, relatively new works at the time, were featured on the NYSQ programs for many seasons. Along with works by Dvořák and Smetana, they championed newer music by Czech composers, for example Erwin Schulhoff's *Five Pieces for String Quartet* (1923), which the NYSQ premiered at an Aeolian Hall recital on November 24, 1925.

In his biography, Siskovsky summed up the NYSQ's many New York concerts being proud to have ". . . introduced works by such musical giants as Sibelius, Hindemith, Bloch, and many others to New York audiences." He mentioned, in particular, the quartet's concert with harpist Carlos Salzedo in Carnegie Hall and talks about the NYSQ's days of working with the NYCMS.

Using our quartet as a nucleus, [Beebe] added up to ten first-chair men from the New York Philharmonic Orchestra, according to instrumentation of the compositions played. Thus, we were able to present a rich repertoire of music seldom played for the public.

Six concerts a year were given in the ballroom of the Hotel Plaza to a select audience, which paid \$15 a person (\$197 in 2013) for a fine dinner and a concert. Since these were always on Sunday nights and only once a month, they did not interfere with our own quartet work: indeed we were glad for the opportunity to become acquainted with this repertoire and to have that added variety. You can see we were able to spend little time at home.³⁹

When Ottokar Čadek resigned from the New York String Quartet in late 1933, the group disbanded. Čadek decided it was time to move on and find a more financially stable situation for his family. And although the Quartet went on for a number of years in name only, changing personnel frequently as shown in the programs with the New York Chamber Music Society, it disbanded for good in 1936. One of the Quartet's last performances with Ottokar Čadek took

³⁸ "New York String Quartet – Gives Hindemith's Composition Here for The First Time," *New York Times*, December 10, 1924.

³⁹ Jaroslav Siskovsky, *Fiddler on the Hoof: The Odyssey of a Concert Violinist* (Philadelphia: Dorrance, 1975), 134.

place in Birmingham, Alabama on January 17, 1933, where the ensemble “won many converts to the beauty of chamber music,” according to the Birmingham News.⁴⁰

Conclusion

The short biographies of each of the musicians and assisting artists that played with the NYCMS gives a sense of their importance to the New York City musical landscape in the early twentieth century. If one wanted to listen to classical music, it had to be either at a live event or, after 1920, on the radio (recordings, for the most part, were still in their infancy). By looking at the impressive list of credentials of these musicians, many now long forgotten, we know that these men and women were most definitely committed to presenting classical music in the best possible manner and that every work performed, no matter what its stature, was played in the most professional way possible. Carolyn Beebe must have been aware of the tremendous pool of talent available to her before she founded the New York Chamber Music Society and perhaps this led her to establish the group. There is not one person on the list who was not considered the finest instrumentalist, collaborator, and teacher. More importantly, they were all sensitive to the style and special requirements needed to perform chamber music successfully. These musicians contributed to New York City culture and, throughout their careers, the future of classical music and specifically chamber music in the United States.

⁴⁰ Caroline Cepin Benser, “Bohemia in America - Ottokar Čadek and the New York String Quartet,” *Alabama Heritage* no. 14 (1989): 13.

CHAPTER 4

Venues and Programming

The Venues

Aeolian Hall, New York City, 1912-1927: “A building without precedent”

From 1915 to 1925 the New York Chamber Music Society presented their concerts at Aeolian Hall, a recently-built venue and a premiere performing space in New York City. The formal, yet intimate, atmosphere provided an ideal opportunity for Carolyn Beebe to present her NYCMS programs and cater to the tastes of her audiences.

In October of 1912, a few weeks before the “formal” opening of Aeolian Hall, the *New York Times* announced:

New York’s newest music hall [Aeolian Hall], which is to harbor the concerts of the Symphony Society, the Kneisel and Flonzaley Quartets, and several other organizations, as well as a great number of recitals, will be opened this week. Aeolian Hall is on West Forty-third Street, between Fifth and Sixth Avenues. The builders of the new concert hall have had in mind not only the establishment of a place where concerts could be heard to the greatest advantage, but also a temple of music. . . The stage is large enough to comfortably seat the largest symphony orchestra, yet so cleverly have the plans been laid that a single soloist can stand there alone without the large vacant space being apparent.¹

From all contemporary accounts, Aeolian Hall was an ideal choice for chamber music recitals. The acoustics were better suited to small ensembles, than, say, Carnegie Hall. Because it was situated in a prime New York City location,² it was accessible by all available subway and bus lines, and close to restaurants, clubs, theaters and other entertainment.³

In 1912, the rather bold and grandiose advertisement that appeared in newspapers and in Aeolian Hall concert programs announced:

¹ “New York’s Newest Music Hall,” *New York Times*, October 27, 1912.

² Aeolian Hall was accessible from both 42nd and 43rd Streets, between Fifth and Sixth Avenues.

³ As an interesting side note, “IRT service expanded to the Bronx in 1905, to Brooklyn in 1908, and to Queens in 1915. The Brooklyn Rapid Transit Company (BRT) began subway service between Brooklyn and Manhattan in 1915. The Brooklyn-Manhattan Transit Corporation (BMT) took over the BRT a few years later.” — “New York City Transit - History and Chronology,” *Mta.info*. Web, 20 Sept. 2012. <<http://www.mta.info/nyct/facts/ffhist.htm>>.

This building is without precedent. Giving space under one roof to a magnificently appointed concert hall, a floor of model studios, and a Sales-Exposition which will eventually comprise practically every known form of musical merchandise, this structure is the first really complete musical center the world has seen. It embodies a true and logical union between musical art and musical commerce,⁴ providing for every possible need of the artist, the teacher, the student, and the public. Here one may listen to a concert or recital under conditions as ideal as modern architecture can make them. Here teachers will receive their pupils in studios whose proportions and acoustic properties are beyond criticism. And here one may select for one's home any type of instrument desired with the assured knowledge that in no other place in the world can be had such range of choice and price and terms of payment, with unvarying adherence to ideals of quality and a liberality of service that never falls through all the after-years of ownership.

In the last analysis this immense structure typifies, in the magnitude of its proportions, the world-wide appreciation of Aeolian-built instruments and Aeolian merchandising methods. For the visible growth of any business is merely the tangible evidence of public approval.⁵

Regardless of the claim by the Aeolian's underwriters and builders that some aspects of the new building were "beyond criticism,"⁶ it helped to have the New York critics put their stamp of approval on the space. The first concert to receive a review was a piano recital by Gottfried Galston (1879-1950), a German pianist.

The new Aeolian Hall, which must hereafter fill the place formerly occupied by Mendelssohn Hall, was opened yesterday afternoon [with a piano recital]. The new hall is larger than Mendelssohn Hall.⁷ The old place seated 1,200, the new one seats 1,800. It is happily smaller than Carnegie Hall, which is much too large for ordinary recitals. It is not essential to the welfare of the city that the color scheme and decoration of the new Hall should be discussed in this place. It is enough to say that there is very much of both. The acoustics of the auditorium cannot be said to have had a satisfying test yesterday, for a

⁴ David Suisman in his book "Selling Sounds: The Commercial Revolution in American Music" writes, "Meanwhile on Forty-second Street in New York, the company built Aeolian Hall, modeled on the old Steinway Hall, which had ceased to present public concerts in 1890 but which had been an important element in building Steinway & Sons' reputation in the nineteenth century. An imposing eighteen-story structure, Aeolian Hall joined Carnegie Hall as the leading venue in the city for symphonic and choral music as well as piano [and chamber music] concerts." – David Suisman, *Selling Sounds: The Commercial Revolution in American Music*. (Cambridge, MA: Harvard University Press, 2009). 98.

⁵ "The New Aeolian Building," Advertisement, *Aeolian Hall Program*, 1912.

⁶ Ibid.

⁷ Built in 1891, Mendelssohn Hall was the foremost chamber music concert hall in New York City. The Kneisel Quartet played their subscription concerts there from 1901, until "The building was sold in 1911 to Philip Lewisohn, who then leased it to the Kinemacolor Theater, a company that planned to show motion pictures in color at '\$1 for the best seats.' However, that enterprise failed and the structure was torn down in 1912 to make room for a loft building." – "Mendelssohn Hall - New York City." The New York Chapter of the American Guild of Organists. Accessed September 20, 2012. <http://www.nycago.org/Organs/NYC/html/MendelssohnHall.html>.

piano recital cannot furnish one. We shall have to hear the voice, chamber music and an orchestra before we shall be sure of the acoustics. But it was evident yesterday that there was no unpleasant reverberation and it seems likely that sounds will be distinct in the Aeolian. The relentless thumping of an engine somewhere in the building did much to mar the pleasure of the hearers at the concert.⁸

And the *New York Times* critic wrote:

The new hall, so far as could be discovered from this recital, possesses acoustic properties of the most excellent. The tone carried freely and fully in all ranges of dynamics, and there appeared to be a rich and ample resonance. Further experience soon to be gained will test its capacity for the voice, the string quartet, and the orchestra. Its promise is of the best. It seems at first sight smaller than its stated capacity of 1,800. The ceiling looks low and the gallery and boxes small. It has a suggestion of intimacy that many have hoped for and will welcome. Some may not think that the new hall meets the most exacting architectural taste in its proportions and decorations, which latter show a strange mixture of styles and colors.⁹

The next major classical music event was five days later, on November 8, 1912, the first time the New York Symphony Orchestra played there. As we have noted, all of the wind players and some of the string players were members of Damrosch's orchestra and subsequently were engaged by Beebe for the NYCMS. The players therefore were already accustomed to the acoustics of the relatively new space by the time they performed with the NYCMS.

The critic for the *New York Times* wrote of the concert:

At last the New York Symphony Orchestra will have a chance to sound and be heard. After its two seasons of handicap at the Century theatre and The New Theatre, a place that was not intended for orchestral music on the stage, and that was exceedingly unkind to it when produced there, the Symphony Orchestra will now give its concerts in Aeolian Hall. The first one took place yesterday afternoon and will be repeated tomorrow afternoon. There was a large audience that made the hall look full.

The new hall seemed well adapted to orchestral music, even played by an orchestra of the size of Mr. Damrosch's. The tone of the orchestra seemed, of course, powerful in an audience room of such a size. It had a big and round quality that was of itself satisfying. In forte passages there seemed some lack of continuing vibrating resonance that gave the tone a slight quality of dryness, but there is little cause for complaint in this hall of tonal quality that is produced as good tonal quality originally. The various instrumental voices, while they fuse sufficiently, are clearly distinguishable. The whole effect of this will be

⁸ "Pianist of Intelligence: He Combines Breadth of Style With Thoughtfulness and Sentiment," *The Sun*, November 3, 1912.

⁹ "Gottfried Galston in Aeolian Hall: First Appearance of a New Pianist Opening the New Concert Room - Both Make Good Impression," *New York Times*, November 3, 1912.

merciless toward any weakness or misfortune in the way of scraping or harshness. Nothing of this sort will be mellowed or concealed.¹⁰

More importantly for chamber music, four days later, the Kneisel Quartet gave its first in a series of subscription concerts at Aeolian Hall. This was the first recital of chamber music in that venue. Sylvester Rawling, writing for *The Evening World* described the event:

The Kneisel Quartet gave its first concert of the season last evening in its new home, the Aeolian Hall, before a typical Kneisel audience of serious and fashionable music lovers. The precaution had been taken to place behind the players, who sat well to the front of the stage, a big screen. Whether this served to enhance the already proved acoustic qualities of the auditorium is not certain. At any rate the universal opinion seemed to be that an adequate substitute for Mendelssohn Hall had been found in the new audience chamber for the exploitation of chamber music of which this organization is the most famous exemplar. The intimacy between the performers and the listeners that is essential for the proper understanding of music of this sort was maintained, while the larger floor space permitted the seating of many eager-to-be subscribers who for years vainly had sought for places.¹¹

One year later Carolyn Beebe's first appearance in Aeolian Hall on November 8, 1913 was apparently a performance of Juon's *Kammersinfonie*, op. 27 played with oboist Georges Longy. His short-lived Longy New York Modern Chamber Music Society, was a precursor to the NYCMS. Furthermore, Carolyn Beebe modeled and built upon the repertoire that had appeared on The Longy Club concerts and seemed to have had used The Longy Club as a blueprint for the programming of the NYCMS. Some of the works that were heard by The Longy Club in Boston were now being heard for the first time in New York (refer to Appendix D).

Two years later the NYCMS gave the first of twenty-four programs that they would perform at Aeolian Hall for nine seasons until 1925. Their Aeolian Hall concerts took place on Tuesday (and Friday) evenings starting, as the program states, at 8:15 pm, tickets started at \$2.50 per seat (\$57.00 in 2013). The venue was not often commented upon in NYCMS reviews except for once, on the third concert of the first season on February 16, 1916, just a few months after the hall opened. The program included a flute Sonata by Bach, Beethoven's Septet, op. 20, for winds

¹⁰ "New York Symphony in New Aeolian Hall - Walter Damrosch's orchestra Begins Season of Concerts Before Large Audience Maggie Teyte, The Soloist - Ludwig van Beethoven's Third "Leonore" Overture and Eighth Symphony and a Suite by Maurice Ravel Played," *New York Times*, November 9, 1912.

¹¹ Sylvester Rawling, "Kneisel Quartet In First Concert At Aeolian Hall," *Evening World*, November 13, 1912.

and strings, Brahms's Clarinet Trio, op. 114, and Saint-Saëns Septet, op. 65, for piano, trumpet, string quartet and double bass. The critic for *The Sun* wrote that the program offered

. . . variety in the styles of the composers as well as in the combinations of instruments. Chamber music, however, continues to suffer from the unfavorable conditions in which it is presented. Works such as those heard last evening should be played in a small room to a small audience, in order that the desired intimacy should be secured. But the question of expense always arises. An audience larger than chamber works ought to confront is required to pay the cost. The New York Chamber Music Society is fortunate in being able to present some compositions, which can better endure the strain of a spacious audience room than string quartets can. The Bach sonata was not as happy in this particular as the septet. The audience was very attentive and seemed to enjoy the entertainment.¹²

The NYCMS gave its last concert at Aeolian Hall in February of 1925, which was ostensibly their tenth season. By November of 1925 they had moved to the salon concert format at the Hotel Plaza. Perhaps, the fact that the Aeolian Company sold the building to Schulte Cigar Stores in the summer of 1924 precipitated their move. Or could it have been that in 1924 the International Composers' Guild, an organization that was known for programming more challenging modern music moved their concerts to Aeolian Hall? The NYCMS and the Composers' Guild programs shared many of the same composers, Sir Eugene Goossens, Alfredo Casella, Vittorio Rieti, and A. Walter Kramer, to name a few. The Guild had larger ensembles and performed orchestral works but also played chamber music for smaller groups. As R. Allen Lott wrote in his article, "New Music for New Ears: The International Composers' Guild:"

The [International Composers' Guild's] audiences grew, and during the last three seasons the concerts . . . were held in the larger and more prestigious Aeolian Hall. Symbolically, the Guild had finally arrived as an integral part of the New York musical scene. Gilman could state unequivocally: "It is no longer possible to doubt that there is a public – large, alert, inquisitive – for the significant new music of our time." Reviews consistently refer to the "packed houses" in a hall that seated almost fifteen hundred people, a huge increase over the fewer than three hundred who attended the first concerts. [in 1922]¹³

Aeolian Hall remained a major concert hall at least until 1927, when it ceased operation for good.

¹² "Chamber Music Concert - New Society Heard in Interesting Second Concert," *The New York Sun*, February 4, 1916.

¹³ R. Allen Lott, "New Music for New Ears: The International Composers' Guild," *Journal of the American Musicological Society* 36, no. 2 (1983): 266-86.

In April 1927, the *New York Times* wrote, “Today will see the closing of the doors of New York’s Aeolian Hall, which in fifteen years has been host to over five million people. According to the old hall’s director, H.B. Schaad, there is “probably no place of public entertainment of its size that has held as many notables among its audiences. Since that time there have been over four thousand five hundred events and over five thousand artists have made their appearance there.”

Paderewski made his reappearance at an Aeolian recital, after an absence of five years, in November 1913. Igor Stravinsky presented his own works in his only evening of chamber music and George Gershwin’s *Rhapsody in Blue*, played by the composer with Paul Whiteman had its premiere at Aeolian Hall.¹⁴ This Hall that hosted the first nine seasons of NYCMS concerts was gone. A five-and-dime store now occupied the building’s ground floor.

“Significant Occasions”: The NYCMS’s Hotel Plaza, Grand Ballroom, and Sunday Salon Concerts

On November 15, 1925, the NYCMS played its first Sunday Salon concert, one of fifty-three over the next twelve years that the Society would perform in the Grand Ballroom of the Hotel Plaza. The ballroom seated several hundred people and was acoustically acceptable. Whereas the Society’s Aeolian Hall concerts presented three subscription programs per season (with some exceptions), now, at the Plaza, there would be five. The NYCMS also moved the day and time from weekday evenings at 8:15 to Sunday evenings at 9:00. Tickets were six dollars, including a buffet supper after the program.

The exact reasons for the change of venue are unknown. However a note in the program from the 1929-1930 season states that the NYCMS “moved to the Plaza, giving a more appropriate and agreeable background for its musical atmosphere and for the distinguished patronage it enjoys. The Sunday Salons are now an outstanding feature in the musical season in New York, presenting diversified programs made possible by the varied combination of instruments employed and not heard elsewhere.”¹⁵

However, upon further scrutiny, there did seem to be practical as well as commercial advantages to this move. For example, the New York Philharmonic performed on Sunday

¹⁴ “Aeolian Hall Closes,” *New York Times*, May 1, 1927.

¹⁵ Program, “*New York Chamber Music Society, Carolyn Beebe, founder*,” 1929.

afternoons. Therefore the salon concerts did not conflict with the schedules of the musicians – particularly of the winds – who were all members of the New York Philharmonic. Also Sunday evenings did not seem to be as crowded with other classical music events that took place during the same time in New York City.

The Concept of the Salon Concert

The Salon concerts given by the NYCMS were based on European models of private concerts, which functioned in parallel to commercial performances in public venues.

Salon concerts, at that time, were exactly that – given in the (often fairly spacious) drawing-rooms or halls of the nobility or other “friends of art” such as music publishers or instrument manufacturers. (The Salles Pleyel and Érard in Paris, for example, could each seat several hundred people). Performers would sometimes be given a fee for salon concerts, but the audience generally comprised invited guests rather than paying auditors. It was understood that if a player gave his services gratis in an aristocratic salon, he was entitled to expect support for his own subsequent public concerts from the family concerned.¹⁶

Comparisons between these NYCMS salon programs and the salon concerts that were common during the nineteenth century in Europe, most notably Paris, can be made. Three Paris chamber music ensembles in particular may have served as models for the NYCMS: the Société de Musique de Chambre pour Instruments à Vent, formed in 1879 by Paul Taffanel (1844-1908), an illustrious flutist and opera conductor whose salon performances took place in addition to regular concerts in Paris at the Salle Pleyel for fourteen years; the Société de Musique de Chambre pour Instruments à Vent et cordes, which performed in the Salle Érard and had very strong ties with Georges Longy and Georges Barrère; and the Société Moderne pour Instruments à Vent, also organized by Barrère. Certainly, Beebe, in her earlier travels, must have attended some of these events or must have been inspired by hearing about salon concerts from musicians who had played in those aforementioned groups. Earlier in her career she had organized or had been a part of many salon-style concerts and “Morning Musicales.” These concerts, many in private homes and estates throughout New York, New Jersey, and Connecticut, also helped find wealthy patrons and donors who were interested in supporting chamber music.

¹⁶ Kenneth Hamilton, *After the Golden Age: Romantic Pianism and Modern Performance*. New York: Oxford University Press, 2008. 37.

Perhaps Carolyn Beebe was trying to emulate, in some small way, Winnaretta Singer, Princesse Edmond de Polignac, the notable American patroness, who, in 1894, along with her husband, established a salon in Paris in the music room of their mansion. First performances of new compositions by Chabrier, d'Indy, Debussy, Fauré, and Ravel took place in the Polignac salon.¹⁷ Similarly, Beebe's efforts on behalf of American composers could be looked at in comparison; even though the names of those composers promoted by Beebe – Philip James, Aurielo Giorni, Nicolai Berezowsky and others – have fallen, for the most part, into oblivion. The NYCMS performances of these works showed her diligent commitment to new American chamber music and a possibility to revive this repertoire in the early twenty-first century.

Ballroom Events in New York City

As for the venue itself, the Grand Ballroom of the Hotel Plaza was quite different from the more formal Carnegie or Aeolian Halls. Yet ballrooms, like those at the Hotels Astor and Biltmore, were often used for classical music concerts: many musicales and other events were performed in these locations before and after the NYCMS started the salon concerts at the Hotel Plaza. Curtis Gathje, historian of the Hotel Plaza, writes:

Society first patronized hotel ballrooms for parties and benefits following the Civil War, and by the turn of the century no hotel of any consequence was without one. By the time The Plaza opened in 1907, amateur theatricals and tableaux vivants had become popular amusements among the upper classes, and so ballroom stages were also *de rigueur*. The Plaza's stage was a mechanical marvel, a forty-five-by-eight-foot structure manufactured by the Otis Elevator Company that could be transformed by the press of a button into a balcony when not in use.

The Ballroom was witness to many gala events, beginning with the first formal dinner held there, a fifteen-dollar-a-plate, ten-course affair thrown by the Pilgrims of America in honor of the Lord Bishop of London.

This original Ballroom was situated on the northwest corner of the building, just above the Oak Room, and soon proved to be too small for the burgeoning social scene. When The Plaza expanded in 1921, a larger version was constructed as part of the Fifty-eighth Street addition. The original model was eventually subdivided into two separate floors,

¹⁷ Sylvia Kahan, *Music's Modern Muse: A Life of Winnaretta Singer, Princesse De Polignac*. Rochester, NY: University of Rochester Press, 2003.

(which today [in 2000] house the Baroque Room and, above it, the general manager's office.)¹⁸

The upper-class atmosphere of the salon concerts may have added to the appeal of the presentation. From the very first salon concert, the *Musical America* critic provided a description of how the NYCMS "salon style," now out of the concert hall and into a more relaxed setting, was presented.

In an endeavor to revive the atmosphere of the old salons, the big stage was shut off from the ballroom, the musicians playing from a small raised platform close to their audience. The monotonous rows of gilt-backed chairs had been broken, set in more intimate groups, armchairs and davenports interspersed.¹⁹

The *Herald Tribune* also described the concert set-up and its surroundings:

The [NYCMS], which in seasons past played in the usual manner at Aeolian Hall played last night's . . . "Sunday Salons" in the ballroom of the Plaza, with an audience grouped in armchairs and sofas on three sides of the players. This is to provide a more informal intimate atmosphere than that of a usual concert.²⁰

It was the custom for a supper to follow the concert;²¹ as Siskovsky noted in his autobiography, "six [sic] concerts a year were given at the ballroom of the Hotel Plaza to a select audience that paid \$15 [sic] a person for a fine dinner and concert."²² The "buffet supper" that followed the concerts gave the audience a chance to socialize and perhaps to converse amongst themselves about the music and the performers.

As reported in the press, the NYCMS drew large audiences for many of these concerts. For example, on the first concert of the NYCMS's fourth season, November 18, 1928, when Henry Hadley's *Theme and Variations* from his Suite in B-flat major, op. 111 was premiered, the *New York Times* mentioned that three hundred people were present at the buffet supper that followed.²³ The audiences were expanding and these concerts were becoming a place to "see and

¹⁸ Curtis Gathje, *At the Plaza: An Illustrated History of The World's Most Famous Hotel*, New York: St. Martin's Press, 2000, 20.

¹⁹ E.A., "New York Chamber Music Society," *Musical America*, November 21, 1925.

²⁰ "Hear Chamber Music Lounging in Arm Chair - Intimate and Informal Atmosphere Attained at Beebe Sunday Salon at the Plaza," *New York Herald Tribune*, December 21, 1925.

²¹ Ibid.

²² Jaroslav Siskovsky, *Fiddler on the Hoof: The Odyssey of a Concert Violinist* (Philadelphia: Dorrance, 1975), 134.

²³ "Holds First Sunday Salon: New York Chamber Music Society's Ensemble Plays New Hadley Work," *New York Times*, November 19, 1928.

be seen” as the critic for *Musical Courier* closed his review of the January 20, 1929 concert by writing, “An audience of distinctly recherché quality listened and applauded with deep interest, the usual buffet supper following.”²⁴

Similar remarks could be found from reviews of the February 17, 1929 concert. *Musical America* said that the music was “superbly performed” concert and noted that the program “caused the spontaneous appreciation of a very large audience composed of the most prominent artistic New Yorkers.”²⁵ The *Musical Courier* concurred, noting that a “distinctly aristocratic audience, including also many musical people listened to [the program with] close attention [and] . . . its entire absorption in the music.”²⁶

These Sunday Salon concerts, as the *New York Times* noted in its review of the November 17, 1929 concert, were attended by a “. . . fashionable audience, which filled the intimate ballroom [and] recalled the performers many times at the end of the concert.”²⁷ Likewise, *Musical America* noted “the players were applauded throughout the evening by an audience comprising many prominent musicians and music patrons.”²⁸

The *Musical Courier* critic added that “[a]ny notice of the NYCMS [programs] . . . must perform allude to their high artistic quality; the absorbed audience, so attentive that there was absolute stillness, to the novelty and to the buffet supper, all of which make these affairs most enjoyable.” He also mentioned the presence at the concert of “leading musical lights in New York,” a long list of names including composer Philip James, composer Henry Holden Huss his wife, soprano Hildegard Hoffman Huss, and conductor T. Tertius Noble, to name a few who are relevant to this research.²⁹ The *Musical Courier* was quick to point out “the usual collation followed, leading to many pleasant contacts.”³⁰

Pre-Concert Lectures, Meet and Greet

There were certain instances in which Carolyn Beebe was interested in giving her audiences greater insight into the chamber music that was being performed in her home and in

²⁴ “N.Y. Chamber Music Society,” *Musical Courier*, January 24, 1929.

²⁵ Ibid.

²⁶ “N.Y. Chamber Music Society,” *Musical Courier*, February 21, 1929.

²⁷ “Chamber Music Heard: Society Gives Bach, d’Indy and Deems Taylor in Opening Recital,” *New York Times*, November 18, 1929.

²⁸ “New York Chamber Music Society,” *Musical America*, November 25, 1929.

²⁹ “New York Chamber Music Society,” *Musical Courier*, November 23, 1929.

³⁰ Ibid.

the homes of other high-society music-lovers. She accomplished this task by organizing pre-concert lectures or talks that were given at the homes of patrons and donors usually several weeks before the concert. In one case, before a salon concert at the Hotel Plaza, November 21, 1926, on a program that featured the works of Bach, Beethoven, Saint-Saëns, Honegger, and the premiere performance of Nikolai Berezowsky's *Poème*, the *New York Times* reported, "Miss Carolyn Beebe and the Executive Committee of the Sunday Salons of The New York Chamber Music Society will hold a reception tomorrow afternoon at the home of Mrs. Charles E. Greenough, 993 Fifth Avenue, at which William J. Henderson³¹ will speak on 'Chamber Music'."³² There may have been more of these talks throughout the seasons at the Sunday Salon concerts at the Hotel Plaza, but no specific documentation points to these events.

Beebe seemed willing to make herself and her musicians accessible to their audiences. In fact, the salon concert at the Hotel Plaza, February 14, 1932, the printed program stated "Miss Beebe and the artists of the society will be happy to greet their friends at the platform while the tables were being arranged for supper." This was a good way to garner additional support like attracting wealthy patrons and lovers of chamber music. Giving NYCMS patrons and audiences a chance to comment, ask questions or generally become familiar with them would lend a nice personal touch to the proceedings. And it was almost always noted that, as the *New York Times* critic described, a "large and appreciative audience responded warmly to the various items on the program."³³ The programs of next two salon concerts also invited audience members to meet the musicians at the stage for conversation before supper was served. And for a brief time, as far as the printed program was concerned, it seemed as if this interaction might be a regular feature of the salon concerts, that, after the musical portion of the evening, audience members and friends were invited to join the musicians near the stage for informal discussion before supper was served. But by the first salon concert of the ninth season, December 10, 1933, they stopped printing the invitation for friends and audience members to greet them.

³¹ William J. Henderson (1855-1937) was a critic for *The New York Times* and *The New York Sun*. He wrote perceptive press reviews of the performances of the Metropolitan Opera's star singers that remain valuable for today's scholars. Henderson's perspicacity as a musical reviewer and evaluator was recognized when he was appointed lecturer on musical history in the New York College of Music. He was also elected a member of the National Institute of Arts and Letters in 1914. Three days after the death of his longtime friend and fellow newspaper music critic, Richard Aldrich, he committed suicide with a .38-calibre revolver in a West-Side Manhattan hotel room. "W. J. Henderson, 81, Killed By Bullet: Music Critic, Ill of Influenza is Found Dying with Pistol Beside Him," *New York Times* June 6, 1937.

³² "Miss Carolyn Beebe to Be Hostess," *New York Times*, November 9, 1926.

³³ "Chamber Music Concert," *New York Times*, March 14, 1932.

Even a Chorus

As mentioned elsewhere, the move to the Hotel Plaza gave Carolyn Beebe flexibility in the type of repertoire she was able to program. She had already added more vocal music to the NYCMS programs. The salon concert at the Hotel Plaza March 11, 1934, included choral works. In addition to Beebe and the members of the NYCMS (the New York String Quartet; Gustave Langenus, clarinet; Arthur Lora, flute; Bruno Labate, oboe, Bruno Jaenicke, horn; Benjamin Kohon, bassoon and Anselme Fortier, double-bass) the printed program lists as “assisting artists” Dr. T. Tertius Noble and thirty-six members of the Choir of St. Thomas Church including Robert Betts, tenor; Robert Crawford, bass; Dorothy Dummer Tarr, soprano; and Catherine Wright, contralto. The program opened with two a cappella choral works by Sir Charles Villiers Stanford, “Diaphenia” and “Corydon, Arise!” and Sir Henry Walford Davies’s *Six Pastorales*. The program also included Mozart’s “Kegelstatt” Trio, K. 498, and Franck’s Piano Quintet.

As with the Aeolian Hall concerts, there were no intermissions and these concerts were lengthy. A 1934 performance of Sir Henry Walford Davies’s *Six Pastorales* (1904) was not reviewed because, according to the *New York Times* critic, the program didn’t begin until 9 p.m., the critic added, “In as much as this new work was given last on a program beginning at 9 o’clock, it unfortunately could not be heard owing to the lateness of the hour.”³⁴

Eight years later, the NYCMS’s salon concerts were still popular with concert audiences. On the occasion of the first concert of the Society’s tenth season, The *New York Herald Tribune* described a “large and appreciative audience”³⁵ that, as in previous seasons, “occupied armchairs, sofas and seats of other types placed not in formal array, but at irregular intervals so as to avoid the sometime forbidding formality which is not infrequently associated with concert going.” The *New York Times* concurred, writing that the program “amply sustained a reputation for catholicity of taste and quality of performance. A friendly audience, comfortably disposed about the ballroom, applauded the players after each of the four compositions played.”³⁶

³⁴ “Chamber Music Concert: Carolyn Beebe’s Group Appears in Hotel Plaza Ballroom,” *New York Times*, March 12, 1934.

³⁵ “New York Chamber Music Society,” *Musical America*, December 24, 1934.

³⁶ “Chamber Music Concert: Carolyn Beebe’s Group Appears in Hotel Plaza Ballroom,” *New York Times*, March 12, 1934.

Programming: an art in itself

A 1902 *New York Times* article discussed the importance of programming and its effects on New York audiences. This commentary, though, does show a blueprint that was usable thirteen years later when the NYCMS gave its first concerts:

But the problem of programme making is a difficult and delicate one . . . what pieces are suitable to be heard together on the same evening? What must be the effect of contrast and harmony in spirit and mood and style? And, especially, what must be the order in which they shall be placed, so that one shall not kill the effect of what is to come after, by overpowering or being overpowered by it, or by showing unfavorably the contrast of a brilliant modern style with a soberer and more old-fashioned one, or a profound musical thought against a merely diverting and pleasing composition? How shall the pieces be selected and arranged so that they shall complement and intensify each other's effects and create the impression of an artistically balanced and satisfying whole. How often have concerts that should have stimulated and refreshed left an impression of weariness and dissatisfaction because the color was too grey or too garish unrelieved and unchanged, or else because there was a mixture of things that would not mix! A good programme maker instinctively avoids such things.

The task is one of the subtlest and most delicate that confronts any artist; and it is constantly borne in upon the frequenters of concerts that only a kind of intuition and innate sensibility can bring real success in. There is no theorem that can be formulated for it.

A proper length is one of the obvious requirements of a good programme, and it is curious to note how greatly public taste has changed, suffering less exaction to be made upon its time and strength of attention. Modern life as grown more intense and people have neither the time nor endurance they had a hundred years ago [in 1802!]. Modern music, too, has grown more strenuous in its demands upon the listener than much that formed the staple of those days. The task of the programme maker has become by some much more responsible, exacting and delicate.³⁷

This “intuition and innate sensibility” talked about by the *New York Times* writer is borne out by the programs of the NYCMS. Carolyn Beebe took all of the factors mentioned above into consideration. Beebe was probably aware of the challenges of making good programs when she toured with Édouard Dethier. In looking at all the seasons as a whole, careful thought was given to the repertoire choices. As Leonard Lieblich observed in 1929:

³⁷ “The Making of Programmes: A Suggestion as to the Place for the Symphony – A Difficult and Delicate Art, *New York Times*, November 23, 1902.

Programme-building, an art in itself, is learned successfully only through experience. In New York, concert audiences desire only the best music, new or old, in interesting variety and order, and in easy duration and quantity.³⁸

The quality and the length of the programs were often discussed by the New York critics who attended the NYCMS concerts. In a 1916 *Musical America* article, announcing the formation of the NYCMS and its inaugural season the critic wrote,

While the repertory will consist largely of works for the entire organization, Miss Beebe has arranged her affairs so that she can meet a demand for any sort of combination from sonata recitals for violin and piano, trio for piano, violin for cello, piano with string quartet or with woodwind quintet to appearances for the entire body of twelve players.

An important asset of the New York Chamber Music Society is Miss Beebe's remarkable library of ensemble music. A number of excellent composers of this country have expressed the desire to write for such a combination of instruments as she presents.³⁹

Of their first season in 1916, the *New York Times* wrote that the NYCMS has "continued its self-appointed task of performing little-known works of chamber music for unusual combinations of instruments."⁴⁰ The association of the NYCMS with new and rarely-heard music continued through to the Society's last season, twenty-one years later: in January 1937, the *New York Times* observed: "Last night's program was illustrative of the range of the society's chamber music programs, made possible by the expert ensemble of strings, woodwinds, brasses and piano."⁴¹

Between the years 1915 and 1937, the NYCMS performed seventy-eight subscription concerts. Twenty-five of these programs were performed during the first ten seasons⁴² in Aeolian Hall and fifty-three at the twelve seasons at Hotel Plaza in New York City over a period of

³⁸ Leonard Liebling, "The Concert Situation in New York," in *Who's Who in Music*. (Chicago: Berghahn Publishers, 1929), 32-3

³⁹ "Miss Beebe to Manage Ensemble - Pianists Assumes Direction of New York Chamber Music Society," *Musical America*, n.d, 1916.

⁴⁰ "Chamber Music Concert - Works by Bach, Beethoven, Brahms and Saint-Saëns Heard," *The New York Times*, February 4, 1916.

⁴¹ "Concert Devoted to Chamber Music: New York Society, Founded by Miss Carolyn Beebe, Begins Its Twelfth Season," *New York Times*, January 18, 1937.

⁴² Except during Season 9, 1923-1924, when they played in different locations throughout the New York metropolitan area.

twenty-two years.⁴³ Fifty of the seventy-eight concerts included ninety-one works that were indicated as first performances (including world premieres). In total, the New York Chamber Music Society had programmed the works of thirty-two Americans, one Antillean, eight Austrians, two Belgians, three Czechs, eleven English, nineteen French, twenty-one Germans, three Hungarians, four Italians, one Norwegian, six Russians, and one Spaniard.⁴⁴ Of the eighty-nine new works, forty-three were by American composers, compared to forty-six composers of other nationalities (excluding those pieces written by Europeans before 1900).

An in-depth discussion of the composers and repertoire that Carolyn Beebe and the NYCMS performed will be undertaken in Chapter Five. Beebe's programming choices mirrored other musical organizations that were active in New York City from 1915 to 1937. Beebe was keenly aware of what the New York Symphony Orchestra and New York Philharmonic were performing on their subscription concerts and almost all of the members of the NYCMS were associated with these orchestras. Here too, by watching the constant stream of symphonic and operatic concerts Beebe was also aware of which classical music artists were trending and which of them could be considered as assisting artists on NYCMS programs – baritone Fraser Gange and sopranos Cobina Wright and Maria Kurenko, to name a few.

Beebe's programs were devised so she could use any combination of mixed strings and piano. In fact her group was marketed in such a way that a promoter or manager could choose from a variety of combinations and repertoire. The new and unusual repertoire demonstrated a catholicity of taste that appealed to her audiences at both Aeolian Hall and the Hotel Plaza. Even more so, when Beebe moved to the Sunday Salon concert format, the programming choices became tailored to her patrons and upscale audiences. It was their requests to hear music, much of which attested to their refined tastes that were echoed in her programs.

If there was a formulaic approach to her programs, it seems the main considerations were contrast, in other words, making programs that mixed varied styles. The programs usually consisted of a work from the baroque, classical, or romantic era — for example Bach, Beethoven

⁴³ This dissertation specifically focuses on the concerts at Aeolian Hall and the Hotel Plaza. It would be impossible to include information about every concert the NYCMS played in other venues in New York City or its environs let alone the numerous programs it presented on its tours around the United States and Canada.

⁴⁴ For the sake of consistency, *Grove Music Online* was used to confirm or identify the nationalities of these composers wherever possible. There are examples, however, where the nationality of a composer is not clearly defined. Groves identifies Percy Grainger as an Australian American composer and Paul Juon as a German composer of Russian birth and Swiss and German descent. In these cases the most expedient example was chosen, therefore, Grainger is listed as an American composer and Juon as a German composer.

or Brahms. Some of this chamber music by better-known composers featured winds and were not well known at the time. Alongside the standard repertoire, Beebe presented contemporary works, many written after 1901 – Deems Taylor’s *Through the Looking Glass Suite*, Bloch’s *Four Episodes*, and Griffes’s *Three Tone-Pictures*, for example, became popular with the NYCMS audiences. Sometimes the works could be broken down into nationalities or styles that contrasted with each other nicely.

A good example was an Aeolian Hall concert, November 16, 1920, that featured Englishman Sir Donald Tovey’s *Variations on a Theme of Gluck* for flute and string quartet, op. 28, Australian Percy Grainger’s *Children’s March “Over the Hills and Far Away”* for two pianos, string quartet, bass and woodwind quintet (1916–1918), the Italian composer Giacomo Orefice’s (1865-1922) *Riflessi ed ombre da un tema* for piano and strings (1916) and the French composer Henry Woollett’s *Quintet in E major* for flute, oboe, clarinet, bassoon and horn “sur des thèmes en forme populaire.” The concert ended with the American composer Charles Tomlinson Griffes’s *Three Tone-Pictures* (1915).

Most of the reviews pointed out the international flavor of the concert. *Musical America* saying that “The interest of the program was as various as the nationalities of the composers, represented, Scotch, American, French, Italian and Australian” and Krehbiel noting that “the list of composers had an international cast.”⁴⁵

Henry Krehbiel writing in the *New York Tribune* commented that the Griffes “were studies in the manner of Debussy, but their delineative effect rested quite as much on the melodic phrase as on the harmonic and instrumental intrigment.”⁴⁶ Of the Tovey, Richard Aldrich of the *New York Times* wrote that “the variations are serious and not without their reminder of Brahms; there is much and various technical skill in their development and a plaintive beauty.”⁴⁷ As for the Woollett, Aldrich wrote that his “themes in popular form may not be French folk tunes, but are evidently modeled upon them.”⁴⁸

⁴⁵ JAH, “Chamber Music Society Plays Striking Variations,” *Musical America*, November 27, 1920.

⁴⁶ Henry Edward Krehbiel, “Chamber Music Society Gives Unique Concert - Percy Grainger’s March Is the Only Familiar Score on a Program Abounding in Novel Compositions an International Cast - Composers of Many Nations Represented at Festival Provided by Miss Beebe,” *New-York Tribune*, November 17, 1920.

⁴⁷ Richard Aldrich, “Music: Joan Manen’s Violin Recital. New York Chamber Music Society,” *New York Times*, November 17, 1920.

⁴⁸ *Ibid.*

Krehbiel thought that the Orefice “stood for Italy in a theme with seven variations of a delineative order. [Orefice], we fear, is looked down upon as a reactionary by his countrymen, the Casellas and Malipieros, who seek to storm heaven with Big Berthas,”⁴⁹ and humorously noted,

At the end came the Australian [Grainger] . . . with an arrangement of his march made for the society and employing all of its instruments . . . Last night’s production, we suppose was an “elevensome.”⁵⁰

Beebe’s innovative programs were designed to foster a steady appreciation for the art of chamber music and develop a loyal following. At the onset, Beebe was performing concerts for an audience that could only hear chamber music professionally played in a live concert setting. Recordings and radio were still in their infancy. She also realized that new works like Bloch’s *Four Episodes* or Stoessel’s *Suite Antique* needed multiple hearings in order to take hold in the minds of the public and the patrons, also for these compositions to find a place in the chamber music repertoire. For example, the Bloch, which won the Carolyn Beebe prize, was programmed five times and the Stoessel four times. Eventually pieces like the Stoessel were indicated as being programmed on a particular concert “by general request.” For the same reason, new American works, like Griffes’s *Three Tone-Pictures*, Deems Taylor’s *Portrait of a Lady*, or his *The Looking Glass Suite*, had multiple performances.

Throughout the twenty-two seasons of the NYCMS, Carolyn Beebe created a viable chamber music ensemble and the reason for this, perhaps, had to do with the fact that she employed a group of core musicians and assisting artists who were loyal, trustworthy, and consistent. Audiences and patrons had the rare opportunity to hear this type of chamber music performed by first-desk men of the New York Symphony Orchestra, the New York Philharmonic, the New York String Quartet, and others of their kind. Beebe was able to build stronger programs just by the fact that the talent she had available to her made it a possibility. As a result, Beebe was able to attract the finest assisting artists, singers, and instrumentalists.

The programs, indirectly or directly, also helped to encourage publishers to publish and take on the distribution of these works. Still, a large amount of classical chamber music was

⁴⁹ Henry Edward Krehbiel, “Chamber Music Society Gives Unique Concert - Percy Grainger’s March Is the Only Familiar Score on a Program Abounding in Novel Compositions an International Cast - Composers of Many Nations Represented at Festival Provided by Miss Beebe,” *New-York Tribune*, November 17, 1920.

⁵⁰ Ibid.

played in the home, by amateur musicians or clubs. In some cases, it could be to the publisher's advantage to take on some of these works. As discussed elsewhere, the Society for the Publication of American Music was created in order to help the problem that new American composers of chamber music faced in order to have their music published and disseminated to discerning chamber musicians.

CHAPTER 5

The Repertory

Introduction

From 1900 to 1913 in New York City, there were few organizations that referred to themselves as “chamber orchestras.” This would change in 1914, when Barrère “assembled many of the first-desk players from the New York Symphony into a group he called the New York Little Symphony . . . soon to be renamed the Barrère’s Little Symphony which lasted for twenty-eight seasons.”¹

According to John Spitzer and Neal Zaslaw in *Grove Music Online*, about the time that the NYCMS started giving concerts,

. . . [a] minor rebellion against the tradition of the orchestra as it was inherited from the 19th century occurred after World War I with the idea of the ‘chamber orchestra’, a considerably smaller ensemble, with only a few strings on each part and only selected woodwind and brass. Chamber orchestras represented in part a response to the cost of large orchestras, in part a modernist reaction to what had come to be seen in some circles as the overblown rhetoric of the late Romantic repertory.²

Carolyn Beebe was careful to insure that the NYCMS not be referred to as an orchestra. The NYCMS was promoted as an ensemble of twelve players and “assisting artists of prominence [who] were included on the program when required to meet the character of the work.”³ In keeping to a limited number of players, in unique configurations, she was able to set apart the NYCMS from other organizations and present repertoire with unusual instrumentation featuring rarely heard works for winds, strings and piano.

¹ Nancy Toff, *Monarch of the Flute: The Life of Georges Barrère* (New York: Oxford University Press, 2005), 129.

² John Spitzer and Neal Zaslaw. “Orchestra.” *Grove Music Online*. *Oxford Music Online*. Oxford University Press, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/20402>.

³ Sunday Salon Concert Program, February 14, 1937.

The New York Chamber Music Society and Classical Repertoire

The Baroque Era: Johann Sebastian Bach and others

The NYCMS programmed twenty compositions by Baroque composers on its New York City programs. Most of the works were by Johann Sebastian Bach, who was the most popular composer of Baroque instrumental music in the early part of the twentieth century in New York City. Conductors, pianists, harpsichordists, and organists frequently programmed his works. Bach's works, especially his fugues, were studied in theory classes taught at New York's conservatories and universities. There is no doubt that New York audiences were familiar with Bach's works above all others. But Baroque chamber music was rarely found on concert programs. A good deal of the Baroque music that is known today was still in the process of being discovered or rediscovered. One would be hard pressed to find the instrumental music of Antonio Vivaldi, for example, on a New York concert program.⁴

On the NYCMS programs where Baroque music was heard, it would seem that these works often provided the necessary contrast to balance out the heavier romantic and contemporary repertoire heard as well. The Baroque music often featured a solo instrument or instruments – the flute or trumpet, for example – that had not been heard on other pieces on the program. Beebe and the NYCMS programmed only three Baroque works during their nine seasons at Aeolian Hall. Perhaps the hall was not acoustically suitable for the lighter textures of Baroque music.

The second concert of the first season on February 3, 1916, included Bach's Sonata in G major for flute, violin and piano, BWV 1036,⁵ along with Beethoven's Septet, Op. 20 for winds and piano, Brahms's Clarinet Trio, op. 114 and Saint-Saëns's Septet for trumpet, strings, bass and piano, op. 65. The Bach was included to showcase the talents of flutist William Kincaid and violinist Bonarios Grimson. Also, it was the only work on the program that utilized the flute.

⁴ For a detailed account of the state of Baroque music in the early twentieth century Harry Haskell's *The Early Music Revival: A History* (New York, NY: Thames and Hudson, 1988) gives the most complete background on this topic.

⁵ It should be noted most of the Bach works that the NYCMS programmed featured the flute. Almost all the flutists in the NYCMS were students of Georges Barrère. Barrère performed many of the works of Bach, therefore, his students must have had an affinity for Bach's music.

The next Baroque work programmed, Loeillet's Sonata in D major for two violins and piano, op. 2, was featured in Aeolian Hall on February 9, 1923. The music of the unknown Belgian Loeillet fit with Beebe's intentions of programming new and unusual repertoire for various combinations of string and wind instruments. A quick scan of the New York papers from 1900-1915 (spelling errors or other vagaries aside) finds that if Loeillet's music had been performed at a public concert nobody had taken note of it. It seemed to have made a harmless concert opener, as both the *Herald Tribune* and *Musical America* were happy to hear "the beautiful sonata of Loeillet,"⁶ which balanced the other works on the program. "Scipione Guidi, Arthur Lichstein, and Carolyn Beebe, gave a delightful performance . . . [the Loeillet] was played with the delicacy and finesse that the work demands."⁷

On the next concert, at Aeolian Hall on March 2, 1923, the NYCMS performed Loeillet's Sonata in C minor for flute, oboe and piano, op. 2, no. 6 in place of Beethoven's Trio in G Major (probably op. 1, no. 2), which had been scheduled originally.

The year 1926 saw something of a revival and renewed interest in Bach's works in New York City and Carolyn Beebe followed suit. Beebe followed this trend, programming a work by J. S. Bach in the NYCMS's concerts in February, March, November and December of 1926. As Nancy Toff explains in *Monarch of the Flute*,

[i]n January of 1926, Barrère . . . teamed up with harpsichordist Lewis Richards . . . for a three-concert series in the new Steinway Hall on 57th Street, featuring the Bach flute sonatas, the first time the complete cycle had been performed in New York. Each program had two Bach sonatas at its core, and the critics appreciated their rarity and what they perceived as his authentic performance. The recitals were part of what Richard Aldrich termed "Bach Mania." In the year of grace 1926 the music of Bach seems in a fair way to become really popular," with the public flocking to harpsichord recitals by Landowska, piano recitals by Harold Samuel, Myra Hess's traversal of the preludes and fugues, and Lynwood Farnam's organ recitals – not to mention the overblown but popular transcriptions of organ works for piano and for orchestra. Even in that time, Aldrich recognized the outsized and inappropriate nature of those transcriptions and applauded the public's appreciation for Bach's genuine harpsichord music.⁸

⁶ "Chamber Music Concert: André Caplet's Quintet Feature of Program," *New York Herald*, February 10, 1923.

⁷ S.D., "Chamber Music Society, Feb. 9," *Musical America*, February 17, 1923.

⁸ Nancy Toff, *Monarch of the Flute: The Life of Georges Barrère* (New York: Oxford University Press, 2005), 222

The first Baroque works heard at the salon concerts at the Hotel Plaza, February 21, 1926 started where the NYCMS left off at Aeolian Hall with a work by Loeillet, the Sonate a quatre in B minor for piano, violin, viola and cello and J. S. Bach's Concerto in C minor for two pianos, two violins, viola, cello and bass, BWV 1060 with Percy Grainger playing the second piano part.

Beebe seemed to relish collaboration and would feature other pianists on a continuing basis. Concertos for multiple pianists were good vehicles to showcase the other pianists' talents as well as her own. The J. S. Bach double- and triple- piano concertos were adaptable to chamber music proportions. In the NYCMS fifth season, Carolyn Beebe also programmed Mozart's Concerto in E-flat major, K. 365, for two pianos and strings, with Aurielo Giorni playing the other piano part⁹. In most cases, the second – and, sometimes, third – pianist was also heard in another work on the program; for example, both Rosina Lhévinne and Lois Phelps collaborated on Camille Saint-Saëns's *Carnival of the Animals*. Percy Grainger was usually guest pianist in programs in which his works were played.

Bach's Double Concerto, BWV 1060, was the most popular of the two-piano concertos that Beebe programmed over the years. The first performance of this Concerto took place at a salon concert at the Hotel Plaza, February 21, 1926. The work was heard again on December 19, 1926, with Nadia Reisenberg. *Musical America* commented that it was "given a smooth, well-considered performance."¹⁰ This concerto was also the opening number on the program the salon concert at the Hotel Plaza on January 14, 1934, where Beebe performed it alongside Rosina Lhévinne. The *New York Times* described the performance as "romantic and buoyant from the opening allegro, whose first phrase concludes with such surprisingly modern color, to the gay final movement. The society gave it a crisp and elastic reading . . . The audience gave the concert and soloists a warm response."¹¹ The final time Beebe played it was on March 10, 1935, with her former student, Lois Phelps. *The New York Times* wrote that the "spirited" reading of the concerto

. . . gave reason to doubt whether the use of two modern instruments, with their far greater sonority than the cembali of Bach's time, permits violins, viola and double bass to assert the same voice in the ensemble that was theirs in whatever performances this work

⁹ Performed at the fifth salon concert of the fifth season. March 16, 1930, Hotel Plaza.

¹⁰ J.D., *Musical America*, December 25, 1926.

¹¹ "Beebe Group Heard in Chamber Music: Assisting Artists Appear in a Well Played Program at the Hotel Plaza," *New York Times*, January 15, 1934.

may have had at Coethen or elsewhere with Bach as a participant or auditor, but the issue is not one to bring back obsolete instruments.¹²

Bach's Concerto in C major for two pianos and strings, BWV 1061 ended the salon concert at the Hotel Plaza, April 8, 1934. This was the fifth Bach double concerto Carolyn Beebe programmed at the salon concerts. Hortense Monath was the other soloist. *Musical America* wrote that Miss Monath and Miss Beebe were "long applauded for their sterling performance of the Bach . . ."

From a historical standpoint, the most notable performance of Bach's music by the NYCMS took place at the fifth salon concert of the first season at the Hotel Plaza, March 21, 1926 where the Society performed Bach's Cantata for soprano, contralto, two flutes, oboe, cello and piano, "Vernügte Pleissenstadt" BWV 216 (Wedding Cantata). The *New York Times* believed that this was its first American performance and wrote,

The present edition has been prepared by Mr. George Schumann, who added to the recovered vocal parts a free accompaniment throughout with parts for two flutes, oboe and cello, using Bach's figuration as a basis. It is written in Bach's mature style. The difficult vocal parts were excellently sung by Mmes. Chase and Pilzer. The cantata was greatly applauded.¹³

The *New York Tribune* added,

The vocal parts of the cantata, which was brought to the attention of Carolyn Beebe . . . had been owned by Bach's son Emmanuel, and passed through the possession of two later owners, to that of Sigismund Thalberg¹⁴ [sic], after whose death they were sold in London in 1872 and disappeared from sight for a generation. The cantata was written for the wedding of a Leipzig citizen with a girl from Gittau in 1728, and characters are the rivers of those two cities, the Neiss, soprano and the Pleiss, contralto, represented last night respectively by Cora Chase, formerly of the Metropolitan, and Dorothea Pilzer.

The cantata is distinctly Bachian and has much sprightly, tuneful and ingratiating music, but two of its four numbers seem long and repetitious before their eventual end. The work smacks somewhat of the "piece d'occasion," but yet had interest and justified last night's production by the [NYCMS]. Cora Chase sang with a clear, flowing tone of notable

¹² O.T., "Ensemble Is Heard in Varied Program: The New York Chamber Music Society Plays Classics and Work by Juon," *New York Times*, March 11, 1935.

¹³ "Chamber Music Recital: Miss Beebe's Society Gives Bach Cantata-a First Performance," *New York Times*, March 22, 1926.

¹⁴ Sigismund Thalberg (1812–1871) flourished as one of the most famous piano soloists in the mid-nineteenth century.

volume, with a little hardness, but generally very pleasing. Miss Pilzer's voice had volume enough, but some corrugation of its surface.¹⁵

Bach's Brandenburg Concerto No. 2 in F major for flute, oboe, violin, trumpet, strings and piano, BWV 1047 was performed on a salon concert at the Hotel Plaza, November 21, 1926. The *Musical America* critic noted the Bach was "exceedingly well played."¹⁶ The trumpeter on this program, Harry Glantz, was also featured in the Camille Saint-Saëns Septet.

Bach's Brandenburg Concerto No. 5 in D major for flute, violin, keyboard and strings, BWV 1050 was programmed on a salon concert at the Hotel Plaza, March 5, 1928. *Musical America* wrote that the work was "given a performance of great finish and remarkable clarity. Miss Beebe, as soloist, played with the fluidity that is necessary for an accurate performance of this concerto."¹⁷

The NYCMS played the Fifth Brandenburg Concerto at a salon concert at the Hotel Plaza, December 13, 1931. Henry Hadley of the *New York Times* noted that, "while its general outlines were satisfactorily drawn, and its performance was rhythmically spirited, it suffered from roughness of detail and from a tone not always happily at one with the composer's intent."¹⁸ The *Musical Courier* critic reported that the "technically expert reading of the Bach Brandenburg Concerto . . . received an authoritative performance, which the audience enjoyed."¹⁹

Beebe's fondness for programming Baroque pieces that featured the flute could be heard on a salon concert at the Hotel Plaza, November 17. This concert featured Bach's Suite No. 2 in B minor for flute, strings and basso continuo, BWV 1067. Its popular *Badinerie* movement is a flute showcase. *Musical America* commented that Arthur Lora was "to be praised for his admirable flute playing in the Bach Suite."²⁰ The NYCMS would play the Suite in B minor for the second time, on a salon concert at the Hotel Plaza, February 14, 1932.

Another Baroque work that featured the flute, Bach's Concerto in A minor for piano, flute, violin, with strings and continuo, BWV 1044, was heard the Hotel Plaza, January 8, 1933, on a program that included Vaughan Williams's *The Lark Ascending*, romance for solo violin

¹⁵ "Chamber Music Society Features Cantata by Bach - Cora Chase and Dorothea Pilzer Add Laurels in Final 'Sunday Salon': Little Symphony Orchestra Pleases," *New York Herald Tribune*, March 22, 1926.

¹⁶ "Carolyn Beebe's Salon," *Musical America*, November 27, 1926.

¹⁷ H. J., "Chamber Salons Conclude," *Musical America*, March 31, 1928.

¹⁸ Henry Hadley, "Music: Rappaport Plays Admirably, Christmas Song Festival, Chamber Music Society," *New York Times*, December 14, 1931.

¹⁹ "New York Chamber Music Society," *Musical Courier*, December 19, 1931.

²⁰ H.J., "Chamber Music Society," *Musical America*, March 25, 1929.

and orchestra. Ruth Breton, one of the few woman instrumentalists to be a featured artist, was the solo violinist on the Bach and Vaughan Williams. *Musical America* noted that she was “heard with marked favor”²¹ in both of these pieces.

Bach’s Concerto in D minor for three pianos and strings, BWV 1063 was performed at the Hotel Plaza, December 14, 1930. The soloists were Carolyn Beebe, Percy Grainger, and Merle Robertson. Grainger’s paraphrase (or “Free Ramble” as the composer liked to call it) on Bach’s aria “Sheep May Safely Graze.” was also performed that evening. Both Grainger and Robertson were needed later on the program for the Grainger “ramble.” The *New York Times* wrote that Grainger was “twice a protagonist” on the program, saying that “he was warmly greeted”²² before and after he played one of the three pianos in the Bach concerto; of the same concert, *Musical America* noted that the “ensemble [playing] was notable.”²³

Beebe played the Bach “Triple” Concerto for the final time at the Hotel Plaza, January 12, 1936 with Guy Maier and Lee Pattison.²⁴ *Musical America* noted that the concerto was given a “well-integrated performance.”²⁵

The Classical Era: Wolfgang Amadeus Mozart, Ludwig van Beethoven, and Franz Schubert

Sometimes the NYCMS concerts opened with a work from the Classical era. Mozart, Beethoven and Schubert²⁶ were among composers from that period whose works were programmed on a regular basis. Of course, the works of this triumvirate of composers were well known to audiences in New York City. The string quartets of Haydn, Beethoven and Mozart were performed on concert programs throughout the city, and, on any given day, a New Yorker could probably attend a performance of one of Mozart operas or a recital or a symphony concert that included the works of Schubert or Beethoven. Yet, chamber music for winds, strings and piano in varying combinations from the classical period was not as commonly heard. The first

²¹ “Chamber Music Society,” *Musical America*, January 25, 1933.

²² “Grainger Hailed in Recital: He and His Wife Appear with Chamber Music Society at Plaza,” *New York Times*, December 15, 1930.

²³ “New York Chamber Music Society,” *Musical America*, December 25, 1932.

²⁴ Maier and Pattison, or “The Piano Twins” as they were sometimes known were an actual piano duo. They toured and performed together from roughly 1918 until 1931 when they split up. Both men were appointed regional directors of WPA’s Federal Music Project in October of 1935.

²⁵ P., “Second Sunday Salon Program,” *Musical America*, January 25, 1936.

²⁶ Although Schubert is considered by many to be of the Romantic Era, for the sake of argument, Schubert, for this research, is noted a classical composer.

time the NYCMS programmed the Schubert Octet on March 9, 1916, the critic for the *New York Times* pointed out that “[t]here are, for instance, probably ten persons who have read of Schubert’s octet to one who has heard it.”²⁷ This comment would apply to many of the “novelties” from the classical era composers that were heard on the NYCMS programs. Although the composers featured were well-known, the combination of instruments was unusual.

One of the better examples of “unusual” repertoire programmed by the NYCMS is Wolfgang Amadeus Mozart’s Quintet in E-flat major for oboe, clarinet, horn, bassoon and piano, K. 452. This (now) standard repertoire piece of wind chamber music could not have been heard by New York audiences more than two or three times from 1900-1915 before the NYCMS programmed it. It wasn’t the most popular of the classical era works that Beebe programmed; even so, it was heard seven times in their twenty-two years.²⁸

Subsequently, the first notes anyone heard at a subscription concert of the NYCMS at Aeolian Hall were from the opening measures of Mozart’s piano and wind quintet. It was the first Classical era piece the NYCMS played when it changed venues to the Hotel Plaza in 1925. Both times the Mozart quintet shared the program with Wolf-Ferrari’s *Kammersinfonie*, op. 8, along with Brahms’s Clarinet Quintet, op. 115 and other works. The quintet hardly ever elicited great reviews from the critics. At the first Aeolian Hall concert, which opened with the Mozart quintet, the critic for the *Musical Courier* wrote that

. . . combinations of this type are interesting, although no amount of persuasion will convince intent listeners that homogeneousness of timbre can be achieved, excepting at rare moments. The [performance was] adequate and satisfactory, most of the work devolving on the pianist, Carolyn Beebe, whose clean cut phrasing and admirably neat and limpid passages were the salvation of an insipid composition. This fluent and contented score is the product of an uncritical age when composers dashed off quintets before breakfast, symphonies in an afternoon, and operatic finales before bedtime. It has about as much musical value as the letters of great poets have when compared with the poets best verses.²⁹

The last time the NYCMS programmed the Mozart Quintet was on a salon concert on March 10, 1935. The *New York Times* wrote that it was “of close kinship to much of the

²⁷ “Chamber Music Concert - New York Society Plays Schubert’s Octet in Aeolian Hall,” *New York Times*, March 10, 1916.

²⁸ This work was heard a number of times in Boston with The Longy Club between 1901 and 1917. Longy even programmed the work on one of his New York run-out concerts on March 8, 1904 at the Mendelssohn Club.]

²⁹ “New York Chamber Music Society Makes Successful Initial Bow,” *Musical Courier*, December 23, 1915.

woodwind writing in ‘Marriage of Figaro’ and ‘Cosi fan Tutte.’”³⁰ In contrast *Musical America* opined that the work “was agreeable thematically but the instrumental combination is not a particularly happy one.”³¹ In addition to the Mozart, Beebe programmed the similarly orchestrated Beethoven Quintet in E-flat major for oboe, clarinet, horn, bassoon and piano, op. 16, a work the NYCMS played eight times.

The other twenty pieces from the classical era that Beebe programmed included lesser-known works like Ludwig Spohr’s Quintet, op. 52, and Nonet, op. 31, and Ferdinand Ries’s Octet, op. 128, and rarities of this genre by Beethoven and Mozart. For example, the second salon concert of the fourth season included a performance of Beethoven’s Sextet in E-flat Major for two horns and string quartet, op. 81b, a work that is known for its fiendishly difficult, almost impossible, horn writing. The *New York Times* wrote that it . . . was performed with ingratiating warmth of tone and fine adjustment of the various instrumental voices.”³²

Many of the classical works were standard repertoire for their individual instruments and tended to favor soloists like Gustave Langenus, who was featured on Mozart’s Clarinet Quintet, K. 581, a work that was programmed five times in the course of their twenty-two seasons. Of its performance at Aeolian Hall, January 2, 1917, the *Musical America* critic wrote, “Mozart’s quintet proved to be the real treat of the early part of the evening, particularly the first two movements, which Messrs. Langenus, Tourret, Corduan, Lifschey and Roentgen played in a way to emphasize their quasi-orchestral richness.” Both Henri de Busscher and Bruno Labate played the Mozart Oboe Quartet, K. 370, the former at Aeolian Hall on the first concert of the fourth season, November 12, 1918, where the *Musical America* critic observed that it “was played with superb clarity and charming gracefulness.”³³ Among the few the classical-era compositions that were programmed that included flute, Louis Spohr’s Quintet in C major for flute, clarinet, horn, bassoon and piano, op. 52, programmed in 1916 and Mozart’s Concerto in C major for flute, harp and strings, K. 299 (297c), programmed in 1937, may be particularly noted.

Sometimes, the NYCMS performed works that were known better in their orchestral versions. For example, on the third salon concert of their ninth season at the Hotel Plaza,

³⁰ O.T., “Ensemble Is Heard in Varied Program: The New York Chamber Music Society Plays Classics and Work by Juon,” *New York Times*, March 11, 1935.

³¹ D., “New York Chamber Music Society Gives Final Concert,” *Musical America*, March 25, 1935.

³² “Chamber Music Concert: Society Founded by Carolyn Beebe Gives a Varied Program,” *New York Times*, December 17, 1928.

³³ O.P.J., “Beebe Ensemble Offers Novelties,” *Musical America*, November 23, 1918.

February 11, 1934, the Society performed Mozart's *Eine Kleine Nachtmusik*, K. 525. As the *New York Times* critic noted of their second performance, "in accordance with the society's custom of presenting works wherever possible in the original form, it began its program with Mozart's 'Eine Kleine Nachtmusik' [in its string quintet version]." ³⁴ Mozart's Divertimento No. 11 in D major for strings, oboe and two horns, K. 251 which Beebe programmed at Aeolian Hall, November 3, 1919 was also played one to a part. The *New York Times* wrote,

Had they played only their rare Beethoven and dainty Mozart classics, both with leading voices of vernal oboe and mellow French horn, with Messrs. De Busscher [sic] and Franzl, the performance would have merited a pleasant paragraph of record, for music and performance were of the best. ³⁵

The Romantic Era

Among Romantic Era composers, Beebe programmed the music of Brahms, Schumann, Dvořák and their contemporaries on almost every one of the NYCMS concerts at Aeolian Hall and the Hotel Plaza over the course of their twenty-one years.

At the time the NYCMS played its first concert in 1915, Brahms, who had died eighteen years earlier, was already familiar to concert audiences. Leopold Damrosch had introduced Brahms's First Symphony in New York in 1873 and his music was in constant performance. Although figures are hard to come by, it could be safe to say that after Wagner, Brahms was the second or third most popular composer from the Romantic era programmed in New York City. The opposite view of Brahms appeared to be in force in Boston. As David Whitwell suggests, "It is difficult for readers today to understand why, but both the critics and the public of the early twentieth century did not yet fully appreciate Brahms." ³⁶ Audiences in New York must have felt at home with the lush harmonic language of Brahms; the same seemed to be true of Schumann and Dvořák.

³⁴ "Chamber Music Heard: Carolyn Beebe Directs Group in Concert at the Plaza," *New York Times*, February 12, 1934.

³⁵ "Chamber Music Society - Carolyn Beebe Gives Works of Classic And "Cubist" Composers," *New York Times*, November 4, 1919.

³⁶ David Whitwell, *The Longy Club: A Professional Wind Ensemble in Boston (1900-1917)* (Northridge, Calif.: Winds, 1988), 189.

Johannes Brahms (1833-1897)

The NYCMS programmed Brahms's Clarinet Quintet, op. 115 at Aeolian Hall on December 17, 1915 and the Piano Quintet, Op. 34 on the last salon concert at the Hotel Plaza on February 14, 1937. The first three concerts NYCMS played in Aeolian Hall all had works by Brahms that featured the clarinet: the Trio, op 114 on February, 3 1916 and the Clarinet Sonata No. 2, Op. 120, No. 2 on March 9, 1916. Since Beebe had, arguably, one of the finest clarinetists of his time in Gustave Langenus, it was assured that Brahms's chamber works that featured the clarinet had ample attention on the programs. The Clarinet Quintet, op. 115, was performed five times, the Horn Trio, op. 40, six times³⁷ and the Piano Quintet, op. 34, was also performed six times by NYCMS between 1915 and 1937. Earlier in her career, Beebe performed the Piano Quintet on many concerts with the Flonzaley and the Kneisel quartets. She also knew that the competent string players of the NYCMS would be excellent collaborators and would complement the wind soloists in the performances of the chamber works that called for winds.

The first time Beebe performed the Brahms Clarinet Quintet, op. 115, was at Aeolian Hall, December 17, 1915. The *Musical Courier* noted that it was

. . . a splendidly written work . . . [It was] excellently performed by Gustave Langenus, Bonarios Grimson, Herbert Corduan, Samuel Lifschey, and Jacques Renard. The brilliant and remarkably smooth playing of Gustave Langenus in the difficult and exacting passages for the clarinet was the outstanding feature of this performance.³⁸

Gustave Langenus and the NYCMS performed the Clarinet Quintet, op. 115, a salon concert at the Hotel Plaza, November 18, 1928. The *Musical America* critic singled out Langenus's performance, saying the clarinetist, "always an integral member of the group . . . displayed particular skill and artistry in his interpretation of a difficult part."³⁹

The Brahms Trio in E-flat major for horn, violin and piano, op. 40 was first performed by the NYCMS at Aeolian Hall, November 12, 1918. The *New York Times* wrote that the "lovely horn trio . . . was not a plastic performance in the first and third movements, lacking a sense of

³⁷ No doubt, Carolyn Beebe was confident in the virtuosity of instrument Joseph Franzl of the NYSO, instrument Maurice van Praag, and instrument Bruno Jaenicke of the NYPO in order to program this demanding work.

³⁸ "New York Chamber Music Society Makes Successful Initial Bow," *Musical Courier*, December 23, 1915.

³⁹ "Chamber Music Society," *Musical America*, December 1, 1928.

continuity, but the final allegro went with much spirit.”⁴⁰ Similarly, the *New York Tribune* said that the Brahms was “full of spirit and highlights in the scherzo and allegro.”⁴¹

Musical America gave this account: “The splendid Brahms trio . . . with all its wealth of interesting harmonic inflections and of musical expression, was but indifferently interpreted. The accord between the violin and the horn was not always as intimate as it might have been.”⁴²

The Brahms Horn Trio, op. 40 seemed to be ubiquitous on concert programs of other ensembles in town. A fact not unnoticed by the critics who attended the NYCMS program at Aeolian Hall, March 20, 1922. The *New York Times*, the *New York Tribune*, the *New York Herald*, the *Musical Courier* and *Musical America* pointed out that the Brahms Horn Trio had been performed a week earlier by the Beethoven Association, although not as successfully.⁴³ Mr. Warren in *The Evening World* said,

. . . the lively Brahms trio played only a week ago . . . showed what a more thorough preparation will do for a composition, inasmuch as last evening’s interpretation was far more satisfying in its fluency, nuance and ensemble. Mssrs. Guidi, violin; Van Praag, horn, and Carolyn Beebe, pianist were the artists who get the credit for this fine exhibition.⁴⁴

Mr. Aldrich was especially impressed with the Brahms and remarked, “[Mr.] van Praag’s playing of the horn . . . was delightful in beauty of tone, phrasing and his sense of proportion.” The *Musical Courier* critic wrote, “The three players gave it an interpretation which was eminently pleasing and called forth appreciative applause.”⁴⁵

The work was heard again on the third salon concert at the Hotel Plaza, January 15, 1928. This time Bruno Jaenicke’s performance “was spoken of as another praiseworthy feature of the

⁴⁰ “Recitals of a Day - Julia Henry, Leo Ornstein, and Chamber Music Society Heard,” *New York Times*, November 13, 1918.

⁴¹ “Chamber Music Society Plays Works New Here,” *New York Tribune*, November 13, 1918.

⁴² O.P.J., “Beebe Ensemble Offers Novelties,” *Musical America*, November 23, 1918.

⁴³ This refers to a concert given on March 13, 1922 by Alexander Schmuller, violin, Wilhelm Backhaus piano, and Xavier Reiter, horn. Apparently this reading of the Horn Trio by Brahms left something to be desired. Krehbiel wrote about the concert in the *New York Tribune* “that Mr. Reiter used to play at Mr. Kneisel’s concerts but that was long ago when he was more certain of his embouchure than he seemed to be last night. The effect was as if Mr. Schmuller was feeling his way through the composition and Mr. Reiter playing it with willing and intelligent spirit but weak flesh.” - Henry Edward Krehbiel, “Six Artists Play in Beethoven Society Concert - Performance of Brahms Trio Disappoints in Spite of Fine Work of Backhaus at the Piano,” *New York Tribune*, March 14, 1922.

⁴⁴ Frank Warren, “New Composition by Henry Hadley Has First Hearing,” *The Evening World*, March 21, 1922.

⁴⁵ “New York Chamber Music Society,” *Musical Courier*, March 30, 1922.

concert.”⁴⁶ The Horn Trio would be heard three more times at the Hotel Plaza between in 1930, 1933 (when it was played in commemoration of the 100th Anniversary of Brahms’s birth) and finally, on January 12, 1936. The *New York Herald Tribune* wrote that, “a welcome[d] item in the program was [Brahms’s] not often [heard] trio . . . played by Bruno Jaenicke, first horn of the Philharmonic-Symphony, who produced tones of notable mellowness.”⁴⁷

The performance of Brahms’s Clarinet Sonata No. 2, op. 120, no. 2 at Aeolian Hall, March 9, 1916, provided a rare moment for the audience to hear the founders of the NYCMS in duo-sonata collaboration. The Clarinet Sonata, “played by Miss Beebe and Gustave Langenus, clarinetist, was given such an interpretation as might be expected from two such excellent and sympathetic artists. Both were effusively applauded.”⁴⁸

The only NYCMS performance in which Gustave Langenus did not play took place at Aeolian Hall, January 11, 1921. On that occasion, the clarinetist for the Brahms Clarinet Trio was Georges Grisez, joined by Carolyn Beebe, piano, and Georges Miquelle, cello. Grisez, like Langenus, was one of the finest clarinetists of his time. He was an original member of The Longy Ensemble in Boston, also principal clarinet of the Boston Symphony from 1904-1914. He played this one concert with the NYCMS before joining The Philadelphia Orchestra in 1922, a position he held for one season.

Camille Saint-Saëns (1835-1921): Septet, op. 65 and Caprice sur des airs danois et russes, op. 79

Camille Saint-Saëns was familiar to New York audiences by the time the NYCMS gave its first concert. Saint-Saëns had visited America in 1906. On November 15 of that year he was heard in a concert with the NYSO playing his Piano Concerto in G minor and the *Organ* Symphony No. 3 in C minor at Carnegie Hall. The critic for the *New York Times* wrote

It is a significant fact, and one that we hope Dr. Saint-Saëns did not overlook, that everything on the programme making weight in his reputation as a composer has long been familiar to New York concert-goers. New York has not had to wait for the distinguished Frenchman’s coming to become well versed in his music. And the greeting to him in person has been none the less heartily given because he comes as the composer

⁴⁶ Ibid.

⁴⁷ “Second ‘Sunday Salon’ Heard,” *New York Herald Tribune*, January 13, 1936.

⁴⁸ B.R., “Loeffler Rhapsodie on Chamber Music Program - Recital of New York Society Gives Interesting Example of Modern Composition,” *Musical America*, March 18, 1916.

of what has been so long known here and not as one making a new propaganda for his art. It was heartily given him yesterday by an audience of rather small numbers, which, no doubt, the abominable weather kept from being larger.⁴⁹

On February 3, 1916 at Aeolian Hall, the NYCMS played one of the few works that included trumpet in chamber ensemble literature. Saint-Saëns Septet in E-flat major for piano, trumpet, two violins, viola, cello and double bass, op. 65, which they would go on to play three more times in their history. It is curious that Carolyn Beebe programmed chamber works that included the trumpet. There was certainly enough unusual and obscure chamber music without including the rare works that did include trumpet. To her credit, not only did this fit the criteria of programming music for different instrumental combinations it also added great contrast to the rest of the works on the program.

The first New York performance of the work, at least from 1900-1915, was on November 21, 1905 with the Kneisel Quartet, assisted by Harold Randolph, piano, Adolphe Dubois, trumpet and Ludwig Manoly, double bass (Manoly would later become a member of the NYCMS).

Richard Aldrich wrote,

The combination of instruments in Saint-Saëns brief and melodious Septet in E-flat is most unusual – and his choice of it is referable to the object for which the work was originally written in 1881. There was a club of amateurs in Paris called, “The Trumpet,” in which Saint-Saëns played the piano; in order to provide them a work in which their favorite instrument should appear and in which he himself should take part, he wrote this septet.⁵⁰

Henry Krehbiel, the *New York Tribune* critic, reviewed the work.

For the septet Messrs. Kneisel, Theodrowicz, Svečenski and Schroeder were reinforced by Mr. Harold Randolph of Baltimore (pianoforte), Mr. Adolphe Dubois, of the New York Symphony Orchestra (trumpet), and Mr. L. E. Manoly, of the same organization (double bass). The composition is a product of the ingenuous, music-making mood, which Saint-Saëns used to indulge in his younger years, an echo of the olden time, but not so profound an echo as that which sounds in the introduction to the G minor pianoforte concerto and the setting of the Eighteenth Psalm. Pianoforte and strings play in careless dalliance with the companion so seldom admitted into their company, and rejoice in his unaccustomed speech. The old forms are reverted to for his sake, minuet and gavotte come back with their old rhythms. It is not music of a large mould or deeply significant spirit, but music, which rejoices in its own vivacity and sturdy prettiness.

⁴⁹ “Dr. Saint-Saëns Again Appears in Concert – Plays the Piano and Organ – His G Minor Concerto the Most Interesting Number – Audience Reduced by Weather,” *New York Times*, November 16, 1906.

⁵⁰ Richard Aldrich, “News and Gossip of Musicians,” *New York Times*, November 19, 1905.

After the concert the memory of it . . . seemed somewhat dissonant, but it provided a bracing and cheerful moment while it lasted. [It was given with splendid verve, all its rhythms crisply, its full spirit unflaggingly maintained and though Mr. Dubois made the almost inevitable slips, his tone was nicely modulated and his execution admirable. Dash, precision and lucidity marked the playing of Mr. Randolph. The music called for little else.]⁵¹

When the NYCMS first performed the Septet with trumpeter Carl Heinrich, who was a member of the NYSO from 1909-1928, the critics, some of whom were introduced to the work in 1905, rarely commented. When they did it was usually positive, as the *Musical Courier* critic noted of the performance at Aeolian Hall, February 3, 1916, that it was a “particularly splendid interpretation of the Saint-Saëns . . . the strings and trumpet blending in unusually lovely harmony.”⁵²

The second time the NYCMS programmed the Septet, at Aeolian Hall, January 9, 1922, it may have been overshadowed by a controversial premiere of Ethel Leginska’s *Fantasy “From a Life.”*⁵³ However the *Musical Courier* wrote that Beebe “assisted the men of her organization [on the Saint-Saëns] in a splendid performance.”⁵⁴ It should be noted that the Septet was programmed here in memory of Saint-Saëns, who had died the following year.

The third time Beebe programmed the Septet at the Hotel Plaza, November 21, 1926 on a program that included Bach’s Brandenburg Concerto No. 2 in F major, BWV 1047.⁵⁵ Beethoven’s Quintet for winds and piano, Arthur Honegger’s *Pastorale d’été* (1920) and the premier Nikolai Berezowsky’s *Poème* for piano, strings and winds, op. 8. The programming of the Septet on the same concert as Bach’s Brandenburg Concerto No. 2, another tour-de-force baroque work featuring trumpet, is a testament to the virtuosity of Harry Glantz, principal trumpet of the New York Philharmonic, who played on both. As *Musical America* said, the Saint-Saëns Septet “offered Mr. Glantz much opportunity to display his uncommon virtuosity on

⁵¹ Henry E. Krehbiel, “Music: The Kneisel Quartet,” *New York Tribune*, November, 22, 1905.

⁵² “Second Concert of New York Chamber Music Society – Organization Heard in Unusually Interesting,” *Musical Courier*, October 24, 1916.

⁵³ The premiere of the Leginska work will be discussed fully in Chapter Five.

⁵⁴ “New York Chamber Music Society; Ethel Leginska, Soloist,” *Musical Courier*, January 19, 1922.

⁵⁵ The trumpet part in Brandenburg Concerto is exceptionally difficult. It is hard to imagine that trumpet players of that time were able to play the piece in the octave that it was written. In 1936, when Harry Glantz, the principal trumpet in the NBC Symphony was asked by Arturo Toscanini to play the Brandenburg Concerto No. 2, he declined giving the excuse that he was “too old.” Toscanini supposedly used a soprano saxophone or B-flat clarinet instead.

the trumpet.”⁵⁶ The Septet was heard one more time on the third salon concert of the ninth season at the Hotel Plaza, February 11, 1934.

Saint-Saëns’s *Caprice sur des airs danois et russes* in B-flat major for piano, flute, oboe, clarinet, op. 79, is out of the ordinary because of its instrumentation, possibly inspired by the wind-and-piano quintets of Beethoven and Mozart. Barrère and Longy included the *Caprice* as a staple in their repertoire for their wind ensembles. The Longy Club had played it in March 31, 1902 in Chickering Hall, Boston. Barrère had played it as part of a NYSO summer concert in New York on May 20, 1905 at the New York Theater Roof Garden; the *New York Times* announcement indicated that it was “new . . . first time,”⁵⁷ perhaps in New York. The pianist was Walter Damrosch.

The *Caprice* never garnered much critical acclaim, even though it was programmed four times on the subscription concerts of the NYCMS in Aeolian Hall and the Hotel Plaza. The first time it was played at Aeolian Hall, March 2, 1920, both the *Tribune* and *Musical America* wrote that the *Caprice* “did not carry any strong appeal even though it was charmingly played.”⁵⁸

However, it did afford Beebe and the NYCMS wind players a chance to show off their abilities as the *Musical Courier* review for the January 15, 1929 salon concert at the Hotel Plaza said the *Caprice* was “a lighthearted work, full of variety . . . the brilliant piano part conduced much to its success, oboist Labate and clarinetist Langenus doing their part.”⁵⁹ Overall, Saint-Saëns’s music was heard ten times. Beebe programmed the chamber version of *Carnival of the Animals* twice on the salon concerts on January 14, 1934 and February 9, 1936.

The Contemporaries

Vincent d’Indy (1851-1931)

The Kneisel Quartet played the first New York performance of d’Indy’s String Quartet, op. 45, in Mendelssohn Hall in 1902, and his orchestral works were programmed quite frequently between 1900 and 1915, especially in Boston. The Boston Symphony Orchestra was introducing d’Indy’s music at a rapid pace to Boston audiences. The Boston Symphony also

⁵⁶ “Carolyn Beebe’s Salon,” *Musical America*, November 27, 1926.

⁵⁷ “Walter Damrosch’s Concerts,” *New York Times*, May 20, 1905

⁵⁸ A.H., “Chamber Music Impresses - Carolyn Beebe’s Splendid Ensemble Presents Some Novelties,” *Musical America*, March 30, 1920.

⁵⁹ “New York Chamber Music Society,” *Musical Courier*, December 21, 1929.

would come to New York for their Carnegie Hall concerts and offer the first New York performances of some of d'Indy's works. For example, his *La forêt enchantée*, op. 8, was programmed in 1903. In 1905, d'Indy was invited by the Boston Symphony to come to America and conduct the United States premiere of his Symphony No. 2 in B-flat, op. 57, in Boston; it was repeated, with d'Indy conducting, at Carnegie Hall on December 9, 1905. He stayed in New York to take part in performances of his Piano Quartet, op. 7, on December 16, 1905, with the Kneisels in Mendelssohn Hall. His most popular orchestral work, *Symphonie sur un chant montagnard français* for piano and orchestra had its U.S. premiere at a concert of the New York Symphony with Walter Damrosch conducting and Raoul Pugno playing the solo piano part at Carnegie Hall on December 18, 1905.

The program of the first concert of the second season at Aeolian Hall, October 24, 1916, was the second time Vincent d'Indy's *Suite dans le style ancien* in D major for trumpet, two flutes, string quartet and bass, op. 24, was performed in New York. Like the Camille Saint-Saëns, it is another unusually scored chamber work that includes trumpet.

The NYCMS programmed a number of works in the following years that were "in the ancient style" and Vincent d'Indy's *Suite* could qualify as one of the finest examples in this category. Jann Pasler explains, "When d'Indy was a young composer studying in Paris, excerpts from operas by both Rameau and Gluck were in many pianists' repertoires and in manuals in elementary schools both public and religious, throughout the country. During the 1880s and 1890s, scores of *la musique ancienne* and new music written *dans le style ancien* (Such as Debussy's *Sarabande*, Fauré's *Pavane* and Ravel's *Pavane*) were included in a great variety of publications destined for use by workers as well as elites. One could hear instrumental and vocal excerpts from such works in many orchestra concerts of the time"⁶⁰ This use of the "Ancient style" of composition continued into the early part of the early part of the twentieth century.⁶¹

One of the first times the *Suite* was heard in New York was with The Musical Art Society who performed it on a concert on December 19, 1907 at Carnegie Hall. As the *New York Tribune* put it,

⁶⁰ Jann Pasler. *Writing through Music: A Collection of Essays on Music and Culture*. New York: Oxford University Press, 2008. 133-4.

⁶¹ Many composers incorporated Renaissance and Baroque forms, like the Bourée, to inform their new compositions, in most cases writing pieces that were neither derivative, nor easy, but combined their own voices as seen through the lens of an earlier time. Some orchestral examples of this type would be Respighi's *Ancient Aires and Dances* (1917) and Stravinsky's *Pulcinella* (1919-20). Henry Hadley wrote a *Suite ancienne* in F major in 1919.

The music by d'Indy was new in harmonic spirit but old in form, and, played by a small orchestra it fitted marvelously well into the scheme, while the performance of M. de Rockère, trumpet and MM. Barrère and Roodenburg flutes, aided by a capable string band, made it as perfect an intermezzo as one could wish for."⁶²

On the other hand the critic for the New York *Sun* was not impressed,

Between the two parts the audience was permitted to listen to a suite in the old style by Vincent d'Indy for flute, trumpet and strings into the realm of the archaic. A simple and unoffending assertion, Mr. d'Indy's suite could by no possibility have taxed the comprehension of the listener. We do not recall having heard this solemn trifle before and shall probably not be obliged hereafter to recall having heard it last evening. "Come like shadows, so depart." Said the witch to Macbeth's ghost collection. This suite will in all likelihood do just that."⁶³

In reviewing the NYCMS society concert at Aeolian Hall, October 24, 1916, the critic for Musical America referred to the Musical Art Society concert in his reviews writing that,

Some members of the Damrosch Orchestra played [the Suite] here about nine years ago. A full orchestral investment would unquestionably have suited it to better purpose, but, though the "ancient style" can be traced in the forms employed, the spirit is thoroughly of the latter day. Brimful of ingenious conceits the five movements have, none-the-less, the somewhat bitter rind, the astringent flavor characteristic of d'Indy."⁶⁴

The *New York Times* critic wrote that the *Suite* "has for the most part only the outward form of ancientry, for much of the spirit of the music is of the modern French. There might have been a little more rhythmic incisiveness in certain of the movements, but the performance was otherwise excellent."⁶⁵

The next work by d'Indy that the NYCMS performed was the Trio in B-flat Major for piano, clarinet and cello, Op. 29, at Aeolian Hall, November 13, 1917. It was not unfamiliar territory to chamber music aficionados.⁶⁶ *Musical America* thought the Trio was "splendidly handled by Miss Beebe, Mr. Langenus and Mr. Roentgen" but "is an instance of d'Indy in his

⁶² "Music: The Musical Art Society," *New York Tribune*, December 20, 1907.

⁶³ "The Musical Art Society: First Concert of Its Fifteenth Season," *The Sun*, December 20, 1907.

⁶⁴ "Chamber Music of Excellent Quality - Carolyn Beebe Directs a Delightful Program and a Large Audience Applauds," *Musical America*, November 4, 1916.

⁶⁵ "A Chamber Concert - Miss Carolyn Beebe's Organization Appears in Aeolian Hall," *The New York Times*, October 25, 1916.

⁶⁶ The Longy Club in Boston had played the work in 1905, but this was the first time it was played in New York City.

most tiresome and musically unsympathetic vein – all save a few Franck-like passages of the first movement and pages of the third, a “Chant élégiaque,” of a certain nobility.⁶⁷

After that, Beebe did not perform another d’Indy work for seven years until a salon concert at the Hotel Plaza, November 17, 1929, on which occasion d’Indy’s *Chanson et Danses*, *divertissement* for flute, oboe, two clarinets, horn and two bassoons, op. 50 was heard.⁶⁸ The *New York Times* noted that the NYCMS had the requisite personnel and wind instruments to perform the d’Indy and *Musical America* wrote, “The woodwind players were heard to advantage in [the *Chanson et Danses*], music of persuasive beauty and unusual coloring.”⁶⁹

Nicolai Berezowsky (1900-1953)

Carolyn Beebe strove to give New York concertgoers an alternative to the symphony orchestra concerts that pervaded the city. In an August 1926 correspondence with the violinist and composer Nicolai Berezowsky, whose *Poème* for woodwind quintet, piano, string quartet and bass was to be programmed the coming November at a salon concert, Beebe made her feelings known,

By the way – we never call our Society “Orchestra” – but “ensemble” since it *is* the latter. We do not play “works for small orchestra” as do the little symphonies. We never play under baton. Would you since the work is competing for our prize be willing to change the word orchestra for ensemble in your title?⁷⁰

In fact, the manuscript score of Berezowsky’s work does not contain any further instrumental description other than the title “Poème” and, even more fascinating, when the NYCMS premiered the work in November of 1926, Berezowsky conducted. Apparently, Berezowsky had wanted to submit the *Poème* as one of the entries for the Carolyn Beebe prize in October of 1926. However, Berezowsky was not an American citizen and thus was disqualified from having his work considered. Beebe tried to intervene on the composer’s behalf, writing to him:

⁶⁷ “Beebe Players Open Series Excellently - Two Scores by Dubois the High Light of Program – Artists Earn Esteem,” *Musical America*, November 24, 1917.

⁶⁸ The *Chanson et Danses* had first been performed in the United States in 1901 with The Longy Club in Boston. Later in 1910, the Barrère Ensemble played the first New York performance.

⁶⁹ W., “New York Chamber Music Society,” *Musical America*, November 25, 1929.

⁷⁰ Carolyn Beebe, Letter to Nicolai Berezowsky. August 29, 1926. MS. Nicolai Berezowsky Papers, Columbia University, New York City, New York.

Your letter was held for me at the above address for a few days and I hasten to reply. As the works are supposed to be in by October 1st I advise you to send it immediately. I shall do everything in my power to make others agree with me that since your papers are to be in hand this fall – before the prize is given – you should be accepted as an American citizen. I am sure that your [illegible word], score and parts are to be mailed to Mrs. Charles Cooper c/o Mr. Charles Cooper, Peabody Institute, Baltimore Md.

Will you kindly write me – at the Mystic address the date on which your final papers are to be delivered.⁷¹

However, by September Berezowsky had not yet been granted American citizenship and Beebe could not accept his submission to the contest.

I am so disappointed to read in your letter that you will not be an American citizen until four months after the giving of the prize as Mrs. Kelly wrote “if you are sure the man will have his last papers before April 16th let him in and no mention need be made of this matter before April 16th. Our definite ruling is American citizens.”

Is there nothing you can do to hurry the matter of “final papers?” At any rate will you show your work to me after my return? I expect to be in N.Y. after Oct 1st. As you know my N.Y. address is Steinway Hall 601. My telephone is Circle 0156

Very sincerely,

(Miss) Carolyn Beebe⁷²

In fact, Beebe must have been impressed with the *Poème* because she programmed it on the first salon concert of the second season at the Hotel Plaza, November 21, 1926. The *Poème* was programmed along with Bach’s Brandenburg Concerto No. 2, and Beethoven’s Quintet, along with Saint-Saëns’s Septet and Honegger’s *Pastorale d’été*. *Musical America* said that the Berezowsky *Poème* was an interesting novelty and noted that the NYCMS “departed from custom and gave way to a conductor, Mr. Berezowsky having the honor of being the first to play this role. The composer has incorporated a number of styles in his *Poème*, ranging from a Rimsky-Korsakoffian theme to semblances of atonality. Its diffuseness prevents any very

⁷¹Carolyn Beebe, Letter to Nicolai Berezowsky. August 29, 1926, MS. Nicolai Berezowsky Papers, Columbia University, New York City, New York.

⁷²Carolyn Beebe, Letter to Nicolai Berezowsky. September 7, 1926, MS. Nicolai Berezowsky Papers, Columbia University, New York City, New York

definite musical effect, though it is well written.”⁷³ After he became an American citizen in 1928, Berezowsky’s music was heard frequently in New York City.

Bernhard Sekles (1872-1934)

For the most part Sekles is of interest to those music scholars exploring the field of jazz pedagogy. Far ahead of his time, his establishment of a jazz curriculum at Dr. Hoch’s Konservatorium - Musikakademie, right before the Nazis took power in 1933, is remarkable. Since jazz was largely eschewed in classical music circles, it is surprising that a conservative organization like the NYCMS would program the work of such an innovator like Sekles. (The *Serenade* itself is not revolutionary by any – not even for its time – and fit very nicely on the two concerts that the NYCMS programmed it. Also, it may be that Beebe was not aware of Sekles teachings in Jazz).

Maria Dietrich and Jürgens Heinrichs explain in the introduction of their book *From Black to Schwarz* that,

When in late 1927, Bernhard Sekles, announced the creation of a program in jazz, a *Jazzklasse*, a scandal erupted around this small institution. Sekles’ statement ignited still smoldering debates in Germany on the relationship between music and race, on national identity and modernity, and on the division between high and low culture. From the point of view of the opponents of the *Jazzklasse*, the incursion of jazz into a German conservatory signaled the “degeneration” of German music. Both American and African jazz symbolized to them the absolutely worst the modern musical world had to offer. On the other hand, supporters of the *Jazzklasse* viewed such a program as an opportunity to adjust musical education to the realities of a modern and internationalizing world.⁷⁴

As this excerpt from Jonathan Wipplinger’s article shows, Sekles was, often on he defensive,

Does a seriously conducted conservatory have the right to erect a program in jazz? Not only the right, but even the duty, assuming that the head of this program is not any slick jazz drummer, but has studied jazz there and then, i.e. in America. More than this, he [sic] must possess a most thorough general education and above all have at his disposal a masterful compositional technique as well as possessing the pedagogical ability to systematize the material in a progressive way. More than one half of all musicians are today forced to regularly or occasionally play in a jazz ensemble, without having ever

⁷³ “Carolyn Beebe’s Salon,” *Musical America*, November 27, 1926.

⁷⁴ Maria Diedrich and Jürgen Heinrichs, *From Black to Schwarz: Cultural Crossovers between African America and Germany*, (East Lansing: Michigan State University Press, 2011), 19.

learned it. Thus jazz naturally appears in a distorted image that greatly explains many people's aversion to it. Of course there are nasty excesses in jazz, and Siegmund von Hausegger is correct, when he publicly protests that among these even the motifs of our great symphonic masters are being "Jazzed." He is incorrect, however, to judge an aesthetic branch against its degenerations. Not only for opportunistic reasons, but also for pedagogical ones can a cultivated (gepflegt) jazz be of use to the youth.⁷⁵

Even the *New York Times* took note of the controversy brewing due to Sekles' decisions. In a 1928 article, Albert Einstein reported,

Finally, the German papers and music periodicals are filled with a peculiar and, for America, a very interesting incident. Bernhard Sekles, director of the Städtisches Konservatorium in Frankfurt, has opened a class for jazz music in his Institution and as a consequence is suffering a flood of national invective which is being poured upon him in buckets. Especially in Munich the waves of horror are high. In Nuremberg and Berlin, too, the keepers of the Grail are sitting in judgment. But the root of the trouble is that Sekles has used unskillful propaganda. He should have said simply, "Since jazz is played in Germany, in all cafes, cabarets and dance halls, it would be better that jazz should be played well rather than poorly, and that it should, therefore, be learned." Against such an attitude there would be no objection.⁷⁶

Paul Hindemith, whose wind quintet was played by the NYCMS, was among one of Sekles's well-known students. Stuttman again notes that, The notes and subsequent recollections of his students yield a picture of Sekles as someone who knew how to express himself precisely, and who demanded precision, above all in technical matters, from his students as well; behind a somewhat ironic façade he was also, however, a helpful and concerned mentor, decidedly open to the progressive tendencies of his time. One of music history's small ironies is that the young Hindemith, spoiled by the indulgent attitude and "just compose" pedagogical style of his former composition teacher Arnold Mendelssohn (1855-1933), complained about the technical strictness of his new teacher — only to become, once he himself was a teacher, famous and notorious for his own strictness.⁷⁷

The first mention of Sekles's name in connection with New York occurs in NYCMS

⁷⁵ Jonathan Wipplinger, "Bridging the Great Divides: Cultural Difference and Transnationalism at Frankfurt's *Jazzklasse*," In *From Black to Schwarz: Cultural Crossovers between African America and Germany*, edited by Maria I. Deidrich and Jürgen Heinrichs, (East Lansing: Michigan State University Press, 2011), 123

⁷⁶ Alfred Einstein, "The Critic of Modern Art: Reception of New Works – Value of Conservative Versus Radical Viewpoints – Composers Who Copy Europe," *New York Times*, February 19, 1928.

⁷⁷ Stephen Luttmann, "Bernhard Sekles - Serenade für 11 Soloinstrumente, Op. 14 (1907)," Musikproduktion Jürgen Höflich. 2007. Accessed September 11, 2012. http://www.musikmph.de/musical_scores/vorworte/712.html.

programs. The first time the NYCMS and Beebe performed the Sekles Serenade was at Aeolian Hall, December 11, 1917. It was the first New York performance. Stephen Luttmann's introduction to the newly published score in 2007 gives the most complete picture of the Serenade.

[The Serenade] has a somewhat Janus-like presence among Sekles' works. On the one hand it is [Sekles] first work for a larger ensemble; up to this point he had limited himself almost exclusively to piano works and songs. It was also his first great success, and probably the greatest success of his compositional career. On the other hand the work stands very much in the shadows of the conservatism of the successors of Brahms. Even its use of the instruments, although entirely effective and with parts written to lie naturally for the players, displays little of the inventive sonic imagination that so strongly characterizes his later works. Peter Cahn, in his history of the Hoch Conservatory (published in 1979), identifies the "stylised folk-like character" of this work as an "aesthetic constant" in all of Sekles' works. The former term actually originates with the composer himself in the following commentary on the work, which he provided in 1907, the year of its publication and first performance: "I can dispense with an exhaustive formal analysis of my Serenade. The disposition of the individual movements is of such a clarity that the musically trained listener will be able to orient himself without difficulty. All of the themes, as well as that which develops out of them symphonically, possess the kind of moderation of expression demanded by the serenade style — a moderation that I could not give up at any time, however differentiated the emotional content, if I did not want to be styleless. "Joy never rises to the level of Dionysian jubilation, and sadness never concentrates itself to the point of all-consuming grief or brooding melancholy. Limits are set for all sentiments expressed in the work that people naïvely consider 'being happy or sad'. Thus my Serenade exudes a folk-like character, albeit a stylised one, which, if I may generalise, is the characteristic feature of the serenade style altogether."⁷⁸

The critic for *Musical America* was the only one to give mention to the "unknown composer," Sekles, commenting that, "if it had originality and distinction in the degree it has good workmanship and pleasant, though imitative ideas, its significance could not be called to account. Together with the rest of the program, it was played with the skill characteristic of the society."⁷⁹

The second time the Sekles was heard (or portions of it – as NYCMS did not play the entire piece) was on a salon concert at the Hotel Plaza, February 17, 1929, the *Musical Courier*

⁷⁸ Stephen Luttmann, "Bernhard Sekles - Serenade für 11 soloinstrumente, Op. 14 (1907)," Musikproduktion Jürgen Höflich. 2007. Accessed September 11, 2012. http://www.musikmph.de/musical_scores/vorworte/712.html.

⁷⁹ H.R.P., "Beebe Ensemble Brings Forward Three Novelties - Scores by Tovey, Holbrooke and Bernard Sekles Heard at Society's Second Concert of Season," *Musical America*, December 22, 1917.

critic commented that, “The [Serenade] was interesting, with unusual effects of daintiness and climax, Miss Beebe doing her share with taste and authority.”⁸⁰

Paul Hindemith (1895-1963): *Kleine Kammermusik*, op. 24, no. 2 (1923)

There has been much written about Paul Hindemith and his *Kleine Kammermusik* for woodwind quintet, op. 24, no. 2, that need not be repeated here. Hindemith is arguably one of the major composers of the twentieth century. However, in 1927, when the NYCMS premiered the *Kleine Kammermusik*, he was still in the process of making a name for himself in the United States. The story of the work as it applies to the NYCMS is fascinating, as it illustrates the changing tastes and trends in New York City of that period.

The aura that surrounded Hindemith’s music because of his German background aligned him with Arnold Schoenberg and others of the second Viennese school. This association may have accounted for the negative reaction to Hindemith’s music. For example, Richard Aldrich of the *New York Times* was at the first American performance of Hindemith’s String Quartet No. 2 in F minor, Op. 10 (1918) in September 1923. It was one of the first of Hindemith’s chamber works played in America,

The first session of the Berkshire Chamber Music Festival today was devoted to new music. There was a quartet by Paul Hindemith, his op. 10 . . . played for the first time in America. . . Hindemith is a young German composer whose music is practically unknown in this country. In his native Germany he is regarded as one of the hopes of the musical future . . .

His quartet may have surprised and bewildered some whose teeth were set ready for the worst that modern composers can do. For here is a modern composer who thinks in terms of intelligible and appealing themes and agreeable harmonies, who has a sense for form and musical logic as it has been understood in the past and who yet is clearly one who looks forward rather than backward.⁸¹

And some of the reviews of Hindemith’s music performed in New York City, leading up to the NYCMS concert where the wind quintet was programmed are enlightening. For example, Olin Downes of the *New York Times* attended the International Composers Guild program where the American premiere of Hindemith’s *Kammermusik No. 3* for cello and orchestra, op. 36, no. 2

⁸⁰ “N.Y. Chamber Music Society,” *Musical Courier*, February 21, 1929.

⁸¹ Richard Aldrich, “New Music Heard As Festival Ends: Quartet by Hindemith,” *New York Times*, September 30, 1923.

(1925), with Cornelius Van Vliet as soloist, was performed. Downes wrote that, “the program had the merit of brevity, “ but Downes goes on to accuse Hindemith of virtual fraud.

The impression of the piece is forcibly remindful of the remark Strauss is said to have made to Hindemith, “But why do you write atonally, when you have talent?” This music is actually diatonic, not atonal or polytonal either, and wholly conventional in its fabric. It cannot escape this conventionality however it tries to do so. What is calculated to deceive unsuspecting persons is the veneer of dissonance thrown about the most bourgeois German tunes and ditties in the world, the thought is utterly commonplace. There is, it is true, a certain liveliness which might conduce to popularity, other things being equal, actually the score rattles, and its devices of cacophony would be funny if they were not so obvious. In this piece, at least, Hindemith is cursed with a fatal facility and is shameless in passing a shoddy product to the public.⁸²

Carolyn Beebe realized that Hindemith’s pieces might be problematic, but instead had the courage to program them. As the first performance of the wind quintet by the NYCMS in November 1927 approached, more works of the young Hindemith were being programmed. In February of 1927, Otto Klemperer programmed his *Konzertmusik für Bläserorchester*, op. 41 (1926).

The next piece of Hindemith that was heard by New York audiences was the *Kleine Kammermusik* for wind quintet, op. 24, no. 2, performed by the NYCMS on a salon concert of at the Hotel Plaza, November 20, 1927. Of all the pieces that the NYCMS programmed, this is one of the most fascinating and, perhaps, controversial, at least from the critics’ standpoint. This may have been the first performance of the wind quintet in the United States⁸³ and caused quite a reaction from the *New York Times* critic (see Chapter One). Not since the premiere of Ethel Leginska’s *From My Life* in 1922 had the NYCMS been so strongly criticized for programming music that was not in step with the conservative tastes of the critics and audiences. It seemed as though New York audience (via the press) was not quite ready for this “excruciating and painful music.”⁸⁴

The *New York Herald Tribune* was more comfortable with the work but not terribly enthusiastic writing that the “work gave a sense of cleverness, of humor in spots, but of relatively

⁸² Olin Downes, “Music” *New York Times*, December 28, 1925.

⁸³ Nancy Toff in *Monarch of the Flute* reports that the Barrère Ensemble played the Hindemith on February 21, 1926 but it was not officially on the program, and reserved until “After the Concert,” technically making the NYCMS the first programmed performance.

⁸⁴ “Unique Program of Chamber Music: Society Founded by Carolyn Beebe Begins Another Season of Concerts - Sunday Salons at Plaza - Exquisite Tonal Pieces Are Offered to Audience Grouped About Casually,” *New York Times*, November 21, 1927.

little substance. At one point in the waltz which forms the second movement it appeared that Hindemith had borrowed from the third movement of “Scheherazade,” while giving the tune harmonies far other than Rimsky-Korsakoff’s.”⁸⁵

Musical Courier reacted in much the same way as the *New York Times* did,

It is well that such works should be heard to form an opinion of them; and the Chamber Music Society deserves great credit for doing this service. It was evident that nobody present would ever pay a nickel to hear this absurdity again. The excellent musicians who played it must at times have found it difficult to remain serious. The audience seemed, at any rate, to be amused at this cacophonous attempt at music.⁸⁶

Yet, the critic for *Musical America* had a completely different take on the Hindemith, writing that,

Hindemith with his “Kleine Kammermusik,” gave the fashionable throng in the Plaza’s big ball room many surprises, some real laughs and, at the end of his “Ruhig und einfach, Achtel”; the largest applause of the evening, to which the musicians had to rise.

Hindemith is so clever that a tonic major ending to one of his pieces sounds like a startling “effect.” He makes horn, bassoon, clarinet, flute and oboe blend, at times, with the sonority of more closely allied instruments. Again, all five dance off on swirling fancies, each in its own key, apparently only to come back to a common center and chatter together amicably. Hindemith’s invention, as always, seems inexhaustible but – as the advertisements say – his music must really be heard to be appreciated. The players, who made a real musical treat out of this music, are Bruno Jaenicke, French horn; Benjamin Kohon, bassoon; Bruno Labate, oboe; Meredith Willson, flute and Gustave Langenus, clarinet.⁸⁷

The *New York Times* took a philosophical view, writing that despite “such occasional ‘music’ on its programs [there was] no reason for feeling discouraged over the NYCMS, or for failing to appreciate the genuine service it is doing each year in the spreading of true chamber music.”⁸⁸ The NYCMS would go on to program the wind quintet two more times, both in 1937 on back-to-back concerts at the Hotel Plaza. The last time they performed it, on February 14,

⁸⁵ “Music Society Begins Third Season of ‘Sunday Salons’: Carolyn Beebe and Regular Personnel Join in Program,” *New York Herald Tribune*, November 21, 1927.

⁸⁶ “New York Chamber Music Society,” *Musical Courier*, November 24, 1927.

⁸⁷ H.J. “Chamber Music Society,” *Musical America*, December 3, 1927.

⁸⁸ “Unique Program of Chamber Music: Society Founded by Carolyn Beebe Begins Another Season of Concerts - Sunday Salons at Plaza - Exquisite Tonal Pieces Are Offered to Audience Grouped About Casually,” *New York Times*, November 21, 1927.

1937, was the last concert that the NYCMS performed. They had never repeated the same work on consecutive season concerts.

Ethel Leginska (1886-1970) “Boy, page a modernist . . .”

At the end of Henry Krehbiel’s *New York Times* review of the NYCMS performance of Ethel Leginska’s *Fantasy “From a Life”* he implored, “Why was dishonor done to the memory of Beethoven, Debussy and Saint-Saëns? What opinion has Miss Beebe of the intelligence and taste of her patrons?”⁸⁹ Of all the pieces that Beebe and the NYCMS programmed throughout their twenty-two seasons (excepting Hindemith’s *Kleine Kammermusik*), only the world premiere performance of Ethel Leginska’s *Fantasy “From a Life”* for piano, two violins, viola, cello, piccolo, two flutes, two clarinets, oboe and bassoon (1922) caused such a strong and negative reaction from the critics in attendance.

By all accounts, Leginska was a unique and eccentric figure in the world of classical music during the first half of the twentieth century. Leginska was well known not only as a performer but also as a composer and conductor, one of a small number of American women who were making a career in these fields. The *Norton Grove Dictionary of Women Composers* described her as

. . . a great favourite with the public . . . noted for demanding programmes and innovations, such as playing an entire Chopin programme without an [intermission] and wearing a tailored (‘practical’) dress rather than a glamorous one.

In 1914 Leginska began to compose and in 1918 studied with Ernest Bloch in New York. Her output was relatively small. Most of it was completed by the end of the 1920s and songs and piano music were published; other works included symphonic poems, a fantasy for piano and orchestra and two operas. Her music is progressive in its rhythmic intensity, its free approach to tonality, and its use of vocal declamation. It is to Leginska’s credit that she was able to secure performances of the large works in Europe and the USA.

Because of nervous crises, in 1926 Leginska retired as a concert pianist in favour of composition and conducting.⁹⁰

⁸⁹ Henry Edward Krehbiel, “Fantasy Jars Ears at Chamber Music Concert - Modern Nondescript Is Placed on Program with Beethoven, Debussy and Saint-Saëns,” *New York Tribune*, January 10, 1922.

⁹⁰ Carol Nuels-Bates, “Ethel Leginska,” in *The Norton Grove Dictionary of Women Composers*, edited by Julie Anne Sadie, New York: Norton, 1994, 275.

On January 9, 1922, at Aeolian Hall the NYCMS performed Leginska's *Fantasy "From a Life."* Leginska, who was an accomplished pianist, played in her own work. The *New York Tribune* printed an interview with the composer, who had this to say:

"From a Life" is a work consisting of three short movements to be played without a break. I completed it a year ago, and January 9 will be its first performance. It is the first-born of my bigger compositions . . . 'From a Life' is not exactly programmatic, and yet in the language of music I wished to relate a certain phase of one's life, the early struggles to keep one's ideals in spite of disillusionment and hard knocks. Already in the first few pages a grim and sardonic vein is lightly touched, predominating more and more toward the end.⁹¹

Judging by the critics it seems that Leginska's work was perhaps too modern.

After the performance, Henry E. Krehbiel, the critic for *The New York Tribune*, blasted the work, writing that it was nondescript and jarring to the ears,

We are somewhat at a loss as to how to treat the concert given by the New York Chamber Music Society last night. There were thirteen able-bodied men and two energetic women implicated in it, and three highly respected and admirable works by as many musical geniuses were performed. They were the [Beethoven Quintet, Debussy Quartet and the Saint-Saëns Septet]. The recent death of the last of these great musicians suggests that in great likelihood the Septet was put upon that program as a tribute to his memory, and as such might have been looked upon as an act of pious respect, worthy, proper and altogether laudable. Into this excellent scheme Miss Beebe injected a nondescript thing for pianoforte and twelve other instruments. The author of the concoction was Mme. Ethel Leginska, who called it a "Fantasy," and gave it a title, "From a Life," and a communication in the newspaper printed last Sunday conveyed the information that it was the first born of the lady's "bigger compositions," and though not programmatic, was designed to "relate a certain phase of one's life, the early struggle to keep one's ideals in spite of disillusionment and hard knocks." Whose life? We do not know, and can only hope that the thing was without autobiographical intent. In the way of analytical commentary we were asked to observe that in the first few pages "a grim and sardonic vein" was lightly touched and that this vein became more and more predominant toward the end. All of this was puzzling to last night's audience or ought to have been. The "Fantasy" was not the product of composition at all. Decomposition set in with its first note and had developed into absurdity before the end of the first page. After ten minutes of reiterate, unlovely disconnected phrases the temptation to say, "Leave off your damnable faces and begin," was all but irresistible, but the grimacing continued to the end, which was mercifully abrupt.⁹²

⁹¹ "Music Notes," *New York Tribune*, January 8, 1922.

⁹² Henry Edward Krehbiel, "Fantasy Jars Ears at Chamber Music Concert - Modern Nondescript Is Placed on Program with Ludwig van Beethoven, Debussy and Camille Saint-Saëns," *New York Tribune*, January 10, 1922.

The *New York Times* critic was seemingly confused, not knowing what to make of the work.

Miss Leginska's short work, given without pause, had speed and sometimes rhythm in an "Allegro energico" and final "Vivace," between which a "Lento dolentissimo" was understood to depict the "hard knocks" of life. The players were applauded, while the piece itself left its hearers of two minds; as to whether it was a new exploration of the unsounded universe, or a London fog of insignificant cacophonies, non-melodic fragments in opposing keys, against muted harmonies the more obscure at first hearing.⁹³

Frank Warren, writing for *The Evening World*, had respect for Leginska's work as a pianist, but he offered a harsh critique of her composition.

"Boy, page a modernist," said the New York Chamber Music Society in arranging the programme for its concert last evening in Aeolian Hall; whereupon Ethel Leginska, pianist and composer, hearing the call, got out her very newest manuscript entitled "From a Life." Miss Leginska, once upon a time, was satisfied merely to caress the keyboard, a pastime at which she was most proficient. But the gods of composition tempted and the lady yielded. Miss Leginska, report is, intends devoting herself assiduously to burning the midnight oil. She certainly expended a lot of energy on her last evening's effort. It was ultra-modern, and, as we found ourselves unequal to the intellectual pressure, we shall yield to the composer. Miss Leginska belongs to that class of modernists who profoundly sincere, as Mr. W. H. Henderson puts it, so one cannot argue about her intentions, and there were those in the audience who apparently were convinced she had achieved what she set out to do.

*And that thing of subtle futuristic rage
Let them carry to the catacombs of age
Photographically tined
On the tablets of their mind
When a melody has faded from the page*

The composer played the piano part herself and played it well. Other numbers on the programme were by such old-fashioned masters of rhythm and tonality as Beethoven, Debussy and Saint-Saëns.⁹⁴

The *New York Herald* wrote thought that, overall, the Leginska "well played" on a program that was "liberal and varied."

⁹³ "Play Leginska's 'Fantasy' - Pianist Is Guest at Chamber Music Society's Concert," *New York Times*, January 10, 1922.

⁹⁴ Sylvester Rawling, "Operas and Concerts - Helen Moller Dances without Shock; Ethel Leginska Returns in Recital," *The Evening World*, March 12, 1918.

The composer played the piano part, which was with becoming modesty not made unduly prominent.

The fantasia is in three movements, played without break, the first slow and very energetic, the second also slow and lugubrious, and the third lively, even reckless. The thematic ideas in this composition are worthy of the ingenious woman who some time ago made music of the gargoyles of Notre Dame, and the developments betrayed the experience of one who had traveled far and heard much. She had trod the steppes of Russia, wandered in the regions frequented by Stravinsky, sat on the shores of the Golden Hour and listened to the melancholy wail of the Turkish boatman's pipe and then gone up into Hungary in time to take a whirl in the finale of a czardas.

There were distinct mood pictures in the composition, and some very original instrumentation. As an autobiographical sketch it was almost as interesting as the composer looks when she is engaged in her usual vocation of coaxing sweet sounds out of the piano. The title, "From a Life," indicated that the autobiography was selective rather than progressive, but whether the whole was told or not, it was made tolerably clear that Miss Leginska's had been some life. The composition was well played.⁹⁵

The only critic in attendance who heaped praise on a program he called "thoroughly hearable" was from the *Musical Courier*; he had an open-minded approach to what he heard.

The other pianist of the evening was Ethel Leginska, who came to introduce the program's sole novelty, her own fantasy... called "From a Life." The work which lasts a bit less than a quarter of an hour and is played without pause, has three sections, the first slow but energetic, the second slow and doleful, the third fast. Although without a program, it is intended to represent a "certain phase of one's life . . . After one hearing of a work so complicated in rhythm and harmony – not to speak of melody or its absence – it is impossible to give a fair critical verdict. There were novel experiments in sound combinations. The melodic phrases seemed very short breathered; the flute did peculiar things, so did the oboe, but to know just what it all means, one would want to have a talk with the composer and then hear it at least twice more. It is without question an earnest and sincere work. The audience liked it – or at least its composer – thoroughly, and called her back a number of times.⁹⁶

A few weeks later, an article in the *Herald Tribune* indicated that Leginska might have been sick during and after the concert.

⁹⁵ "Leginska Music Heard - Fantasia Played for First Time by Chamber Music Society," *New York Herald*, January 10, 1922.

⁹⁶ "New York Chamber Music Society: Ethel Leginska, Soloist," *Musical Courier*, January 19, 1922.

Ethel Leginska, the pianist, who was taken seriously ill with appendicitis Monday evening during a concert at Aeolian Hall, in which she was appearing as guest artist with the New York Chamber Music Society, is still in a critical condition with three physicians in attendance. Every effort is being made to avoid the necessity of an immediate operation, as her condition is such that it is thought it might prove fatal. Miss Leginska was not well when the concert began, and a doctor was in attendance back stage throughout the performance. She finished her part, but collapsed immediately afterwards and was unconscious when taken to her apartment at 184 West Fourth Street. Several out of town engagements have been cancelled for her.⁹⁷

A month later on February 12, 1922, the New York Symphony Orchestra with Alfred Coates conducting programmed her symphonic poem *Beyond the Fields*, It fared somewhat better than *Fantasy "From A Life"* in the review that Richard Aldrich wrote for the *New York Times*:

The first performance was given of a new symphonic poem by Miss Ethel Leginska, well known here as a pianist, and recently as the composer of chamber music. It is entitled "Beyond the Fields We Know," and is based upon Lord Dunsany's prose poem of the same name. It is written for a large orchestra with an obligato part for the piano, which, in yesterday's performance, she played herself, not as a solo instrument, but as a member of the orchestra. The three parts of the composition are entitled, "Idle Days on the, Yann," "A Shop in Go-by Street," and "The Avenger of Perdondaris."

Here is ample material to rouse the imagination of any musician. Miss Leginska has rioted in it, and produced music of a fantastic quality equal to that of Lord Dunsany's prose. Whether her style and syntax are as good may be questioned by some. Miss Leginska is anxious for it to be known that her three most important works, of which this is one and probably the most important, were sketched out before she had heard or played any "ultra-modern music."

Somebody must have told her about it, for she has plunged heartily, soul and body, into the style of the ultra-moderns, quite in the approved manner in the character of her themes, her way of treating them, her ideas about harmony and instrumentation. She unites, in a word, in the most dissonant manner, with themes of fragmentary and indeterminate kind. There are some passages of picturesque and striking quality, an occasional fortunate "find" in instrumentation; but they are not frequent. Nor can the music be said to be, on the whole, eloquent, warming to the soul or appealing to the imagination. For Miss Leginska it has been generally enough that she has been discordant and awkward and, to the bourgeois, shocking. This for "ultra-modernists" of the present constitutes success, and will continue to until some first-rate mind comes along and says something ultra-modernly.

Miss Leginska was warmly applauded and several times recalled; or rather Mr. Coates

⁹⁷ "Ethel Leginska Is Still in a Critical Condition," *The New York Tribune*, January 15, 1922.

had to bring her back to take the applause.

What was it about Leginska and her music that caused such a visceral reaction from the critics? She was eccentric and fascinating figure in New York musical life – for example “in January 1925 she failed to appear for a piano recital at Carnegie Hall in New York and 2,000 people were kept waiting. Not only did she not arrive for the recital she disappeared and was missing for nearly a week.”⁹⁸ In any event, New York audiences appreciated her, as she was always warmly applauded and welcomed for her efforts. In the end, Leginska was an outspoken, fascinating and polarizing pioneer for women in the field of classical music, especially women composers and instrumentalists, at a time when it was a field dominated by men.

Ermanno Wolf-Ferrari (1876-1948)

Ermanno Wolf-Ferrari was best known to New York audiences – and audiences around the globe – for his comic operas. His orchestral and chamber music output is varied but substantial, as John C.G. Waterhouse writes in Wolf-Ferrari’s *Grove Music Online* article,

...he had first come to prominence, around 1900, as a composer of high seriousness, responsive to many different aspects of the Romantic tradition. In most of the other early pieces such premonitions tend to be obscured by elements which are frankly, even ponderously Germanic. The chamber works owe much to the Mendelssohn – Schumann – Brahms tradition, but have a tendency to loose-jointed rhapsodizing which weighs heavily, for instance, in the unusually scored [Kammersinfonie, op. 8.]⁹⁹

The *Kammersinfonie* was one of the most frequently programmed works on the concerts of the NYCMS as it was heard seven times between 1915 and 1932. In fact it was programmed at the first concert at Aeolian Hall in 1915 and again on the first salon concert at the Hotel Plaza in 1925. The *Kammersinfonie* was usually programmed at the end of a concert as it involved all ten members of the ensemble: winds, strings, double bass and piano. It is a difficult work, with some tricky, brilliant and operatic passages for the winds and strings and more importantly a virtuoso piano part, that gave Beebe an opportunity to shine. It was not the first time Wolf-Ferrari’s *Kammersinfonie* was heard in the United States as The Longy Club played it in Boston

⁹⁸ Marguerite Broadbent and Terry Broadbent, *Leginska: Forgotten Genius of Music* (Wilmslow: North West Player Piano Association, 2002), 166.

⁹⁹ John C.G. Waterhouse. “Wolf-Ferrari, Ermanno.” In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/30507> (accessed October 3, 2012).

in 1907, however it was most likely the first time this piece was heard publicly in New York City.

Wolf-Ferrari visited the United States in 1912 when he came to attend a production of his opera *Le donne curiose* at the Metropolitan Opera House in New York City. There is more written about his vocal music in other sources that need not be repeated here. But what of his instrumental music? Of course, orchestral movements from his comic operas were heard frequently but his serious orchestral compositions were not programmed and his chamber music, as far as documentation exists of such events, was heard only once in New York City before 1915. Shortly after he arrived in New York, David and Clara Mannes played one movement from his Sonata in A minor for violin and piano, op. 10, at a concert at the Belasco Theatre on January 14, 1912. The critic for the *New York Times* wrote,

Composers often become the fashion in New York, as well as elsewhere. The production of “Le donne curiose” at the Metropolitan Opera House and the visit of [Ferrari] to this country, for instance, have stimulated interest in his works, which previously have been denied a hearing. The [Violin Sonata] movement was marked, “Recitativo Adagio” and was very free in form as the name implies. The music breathed a modern spirit of unrest, which his operas so far heard here have not disclosed. It was, in fact, a new evidence of the broadness of his art.¹⁰⁰

In a letter written to Metropolitan Opera House manager Giulio Gatti-Casazza, (published in the *New York Times*), Wolf-Ferrari shows his affection for New York audiences,

My greetings to the public of New York, so receptive of art and appreciative of music: and also to the press, which has the courage here to let natural impression and poetry, and reflection, serve as the basis for its judgment of music, which itself is, or should be, all impressions and poetry. We live but once. Why should we not naturally beautify our lives? Why should we spoil it with lamentable music and opinions about music? Let us learn from children! Auf wiedersehen, America!¹⁰¹

These sentiments must have endeared Wolf-Ferrari to New York audiences (and critics). But the *Kammersinfonie* hardly received rave reviews. When the NYCMS performed the work at Aeolian Hall, December 17, 1915, the critic for the *Musical Courier* said that,

¹⁰⁰ “Wolf-Ferrari’s Sonata. Mr. and Mrs. Mannes Give Their Final Concert of the Season,” *New York Times*, January 15, 1912.

¹⁰¹ “Wolf-Ferrari Sails. Composer Enchanted by Production of ‘Le Donne Curiose’ Here,” *New York Times*, February 2, 1912.

Wolf-Ferrari's *Kammersymphonie* . . . which to the best of the writer's knowledge, has not been heard publicly in New York before, was the only work by a contemporary composer. It called for the services of the society's entire personnel. Works of this character are always more or less unsatisfactory. They are neither fish, flesh, nor fowl. Four wind instruments will inevitably overpower four stringed instruments. Balance is not possible. Then, too, in writing for such a combination the composer is pretty sure to think in symphonic terms.

The composer of "II Segreto" fell into that pit in his *Kammersymphonie*. He has endeavored to write an ambitious way and he fails in both instances. He might better have spoken in simple phrases; as it is, the piano dominates the score and the other instruments are often set to achieve climaxes meant for a full orchestra. The music itself is not distinguished. No better can be said of it. There is none of the sprightliness, deftness and delicacy, which pervade "Suzanne" or "Le Donne Curiose" or "L'Amore Medico." It is more closely akin to "The Jewels."¹⁰²

The second time the *Kammersinfonie* was performed by the NYCMS at Aeolian Hall, November 13, 1917. It was described as "fragmentary and sometimes trivial" but "very effectively done." Apparently, though, some people liked it, for a footnote ascribed its performance 'to many requests.'¹⁰³

By the time the NYCMS programmed the *Kammersinfonie* at their inaugural salon concert at the Hotel Plaza on November 15, 1925, the critics had warmed to the work. For example, January 16, 1927 salon concert at the Hotel Plaza, the *New York Times* wrote that it "had all the melodious attributes of the composer. The clarinet in the opening allegro had an important role, which was shared by the bassoon and French horn in the lovely adagio."¹⁰⁴ Again, on second salon concert of the fourth season, December 16, 1928, *Musical Courier* described that the Wolf-Ferrari ". . . was empathic, stirring and masterly, with clean, well-knit harmonies; repetition of the haunting phrases of the adagio gives it great beauty."¹⁰⁵ Similarly, on the salon concert at the Hotel Plaza, February 8, 1931, the *Musical Courier* critic described a work that "contain[ed] many original, but not artificial effects. Murmurs of pleasure followed each movement, the triumphant close being followed by spontaneous applause."¹⁰⁶

¹⁰² "New York Chamber Music Society Makes Successful Initial Bow," *Musical Courier*, December 23, 1915.

¹⁰³ Ibid.

¹⁰⁴ "A Pleasing Concert: New York Chamber Music Society Gives the Fourth in Its Series," *New York Times*, January 17, 1927.

¹⁰⁵ Ibid.

¹⁰⁶ "New York Chamber Music Society," *Musical Courier*, February 21, 1931.

Paul Juon (1872-1940), “The Russian Brahms”

Compared to other composers of Paul Juon’s generation (he was a contemporary of Richard Strauss), there is little information about him in scholarly publications.¹⁰⁷ His relatively short entry by William D. Gudger and Erik Levi in *Grove Music Online* describes him as a German composer of Russian birth and Swiss and German descent.

Juon’s major works are orchestral and chamber pieces in traditional genres. The orchestration and musical style of his early works, such as the Symphony in A op. 23 with its cyclic form, suggest a combined Germanic-Slavonic heritage from Tchaikovsky and Dvořák. It was probably his numerous chamber works for strings with or without piano that earned him the label of ‘the Russian Brahms.’ Although the large-scale conception of his works is Germanic, Russian influences are clearly evident . . . He was also strongly influenced by Scandinavian music, having revised a great number of works by Sibelius for his Berlin publishers.¹⁰⁸

A few of his chamber music and solo piano works were performed in New York City between 1900 and 1915. The Hess-Schroeder Quartet gave the American premiere of his *Trio Caprice* for piano, violin and cello, op. 39, at Mendelssohn Hall, February 10, 1909. The *New York Times* wrote,

Paul Juon’s *Trio Caprice* is an extraordinary composition. He seemed to have aimed in the first movement and occasionally elsewhere at some suggestion of Scandinavian color; but has been more overcome by a wild Cossack frenzy than by any other emotion, and this frenetic obsession persists through the whole work.

In the last movement he tortures a little waltz theme through a wild whirl of rushing passages of eccentric harmonies that lead to no comprehensible issue. The music presents extraordinary difficulties in its rhapsodical wildness . . . the audience seemed somewhat dazed by the composition.

The critic for the *New York Sun* was brutal, as seen in just the headline of his review: “Weird Music by Mr. Juon: An Alarming Tonal Disturbance in Mendelssohn Hall – Modernism Runs Riot and Audience Learns Things.” It is a priceless piece of writing that proves once again

¹⁰⁷ For those seeking more detailed information on Juon there is an International Juon Society (http://www.juon.org/0.IJGHomePage_en.html).

¹⁰⁸ William D. Gudger and Erik Levi. “Juon, Paul.” In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/14551> (accessed October 4, 2012).

how new and unfamiliar this music was at the beginning of the twentieth century and one that deserves its own entry in Nicholas Slonimsky's book "Lexicon of Musical Invective."¹⁰⁹

The weather cleared up last night when the Hess-Schroeder Quartet came to town and gave its second concert at Mendelssohn Hall. It was fortunate that it did so because if there had been a gale of wind outside while the tonal earthquake was going on inside, Mendelssohn's walls would certainly have crumbled. The cause of all the trouble was Paul Juon. He is a Russian discomposer [probably *decomposer*] and he is tired of music. Some time ago the Adele Margulies Trio played a trio of his and sent people home sad and dejected. Last night, Willy Hess and Alvin Schroeder of the quartet with the cruel assistance of Ernest Schelling at the piano played for the first time in this country Mr. Juon's Trio Caprice, opus 39 and sent an audience away with ringing ears and shattered nerves.

The trio is a direful concatenation of sounds few of which seem to have any kindly feeling for one another. The most soul piercing discords are the fruit of the composer's soul. He revels in tonalities which would delight Debussy, but the Frenchman would handle them with consummate skill, whereas the Russian wrestles with them in vain.

This trio incited the three musicians to deeds of violence. The two gentlemen with bows whipped their instruments as with knouts while Mr. Schelling, rising gloriously to the occasion, went at it with bare hands and pummeled the piano to the ropes in each of the three rounds. The instruments vainly cried for mercy. The poor audience had to sit and take it but men stared at each other in wild surmise like the men of Cortes [sic] on the peak in Darien. Once in awhile an image or an eidolon of a theme poked its innocent face through the blood red bars of the polyphony but Mr. Juon is an iconoclast and he can slay any theme with one stroke of a chord of the infuriated Cossack ninth. In this trio he does it every time. There were only a few themes but they all died the death. The three musicians seemed to revel in the chaste and general slaughter.¹¹⁰

It is a wonder that another note of Juon's music was ever heard again in New York City. But Carolyn Beebe programmed two of Juon's works – the *Kammersinfonie* and *Divertimento* – nine times from 1916 to 1935. It is interesting to note that twelve years later, when the Elshuco Trio performed Juon's *Trio Caprice* on a Town Hall concert, the *New York Tribune* critic wrote, "A remarkably pleasing performance was given by the Elshuco Trio in its second concert yesterday evening at the Town Hall, with a program of Paul Juon sandwiched between Mozart and Beethoven. The Juon 'Trio-Caprice' was rhythmic and generally tuneful, with passages

¹⁰⁹ Nicolas Slonimsky, *Lexicon of Musical Invective: Critical Assaults on Composers since Ludwig van Beethoven's Time* (New York: Coleman-Ross, 1953).

¹¹⁰ "Weird Music by Mr. Juon," *The Sun*, February 11, 1909.

suggesting Cesar Franck flavored with Debussy, but punctuated by vigorous and explosive outbursts of a more Teutonic type. A good sized audience gave hearty applause.”¹¹¹

The 1905 *Kammersinfonie* was not new to New York by the time the NYCMS programmed it. In 1913 Longy had attempted to introduce a new series of concerts in New York City under the name “Longy New York Modern Chamber Music Society,” and Beebe performed the work, with Longy, at Aeolian Hall on November 9 of that year. The critic for the *New York Times* was not impressed,

Although Juon has composed a good deal of music, especially chamber music, he is better known in New York as the translator of Modeste Tchaikowsky’s life of his brother Peter than as a composer. This octet is by no means a favorable specimen of his musical inspiration. It is singularly lacking in significant thematic invention, and is prolix in its development of ideas unimportant in themselves. The most interesting passages are furnished by themes of the Russian folk-song character in the first and last movements. Nor has the composer been fortunate in his instrumental coloring, in the combination of violin, viola, violoncello, oboe, clarinet, horn, bassoon, and piano. There is more that is bizarre than beautiful or even interesting in the results he attains.¹¹²

Similarly, Krehbiel, writing for the *New York Tribune*, did not have high praise for the work (or Longy’s venture, for that matter.)

It is evidently the conviction of M. Longy, the brilliant hautboyist of the Boston band, that music is like jealousy, which “doth make the meat it feeds on”; otherwise he would have hesitated to burden the local list with a new series of concerts in the field which has proved stubborn to M. Barrère and is this season to be occupied also by an organization much like M. Longy’s in composition. His first concert had a fine body of intelligent listeners, and he strove to arouse the unquestioned (sic) wearisomeness of music of the kind which his cultivating by mixing it with music for pianoforte, voice and harp. Nevertheless, his first number, the only one which could be called characteristic, was undeniably tedious. It was an octet by Paul Juon . . . The wind instruments in Mr. Juon’s music had an acidity which is never noticeable in the Boston Orchestra, which employs them all, and the composition itself had little to commend it beyond the Russian folk-time episode (in the style of the “Komarinska”) of the first movement and the obviously national melody of its finale. On the whole, industry rather than inspiration seemed exemplified in the composition.¹¹³

¹¹¹ “Trio Pleases Large Audience In Concert at Town Hall,” *New York Tribune*, December 10, 1921.

¹¹² “Mr. Longy’s Chamber Music - New Society of Wind and String Players Heard For the First Time,” *New York Times*, November 9, 1913.

¹¹³ Henry E. Krehbiel, “Music from Boston: A Day with the Orchestra and Chamber Musicians,” *New York Tribune*, November 9, 1913.

Three years later, when the NYCMS performed the work, it met with the same disapproval. *Musical America* wrote, “Aside from the bizarre third movement, the Juon *Kammersymphonie* hardly merits much mention. The horn call of *Siegfried* is as a familiar element in one section. The themes in general are not distinguished; the handling is strong, the scoring usually powerful. This, too, was well played and flatteringly acclaimed.”¹¹⁴

The next time the *Kammersinfonie* was programmed was at Aeolian Hall, November 3, 1919, along with the music of Beethoven and Mozart and Sir Eugene Goossens’s *Five Impressions of a Holiday* for flute, cello and piano, op. 7. The *New York Times* wrote that, “the sounding joy of [Juon’s] “Chamber Symphony” [is] modern more in the spirit of Franck and with one odd quotation of the *Siegfried*’s horn of Wagner.”¹¹⁵ When the NYCMS performed the *Kammersinfonie* at final concert of their eighth season at Aeolian Hall, March 2, 1923 the *Musical America* critic wrote that the work, “boasted an Andante Elegiaco of sustained melodic flow, and was marked by free rhythm and modern harmonic effects, but nothing approaching cacophony.”¹¹⁶ It would be almost four years at a salon concert at the Hotel Plaza, December 19, 1926, before the *Kammersinfonie* was performed again. On this occasion *Musical America* commented that the Juon was played “with considerable charm, the Andante Elegiaco being perhaps the best movement.”¹¹⁷ The *Times* wrote only that the Juon was an appropriate end to the concert.

On the salon concert of January 8, 1933, at the Hotel Plaza, the program concluded with the NYCMS’s sixth and last performance of Juon’s *Kammersinfonie*. By this point the piece was familiar to NYCMS audiences and, compared to what had been written before (especially six years earlier), the reviews were favorable. The *New York Times* wrote the lengthiest review given to the work.

. . . a contemporaneous musician . . . [Juon] has never been identified with the post-war modernists and the work performed on this program . . . is a relatively early one in a long array of chamber music compositions. Here listed as *Kammersinfonie*, [sic] but perhaps more commonly known as the octet for piano and winds (there exists another version, a septet for piano and strings), it illustrated the German training as well as the Russian

¹¹⁴ B.R., “Loeffler Rhapsodie on Chamber Music Program - Recital of New York Society Gives Interesting Example of Modern Composition,” *Musical America*, March 18, 1916.

¹¹⁵ “Chamber Music Society - Carolyn Beebe Gives Works of Classic And “Cubist” Composers,” *New York Times*, November 4, 1919.

¹¹⁶ *Musical America*, March 10, 1923.

¹¹⁷ *Ibid.*

upbringing of a composer whose ancestors were Swiss. Themes that suggest Tchaikovsky and workmanship filled with reminders of Brahms are found together in this fluent and agreeable music from the last decades of romanticism.¹¹⁸

On November 12, 1918 at Aeolian Hall the NYCMS presented Paul Juon's Divertimento for piano and wind quintet, op. 51 (1913), in its first performance in New York. The *New York Tribune* enjoyed the Divertimento, for the most part, saying it was "full of suggestions of Oriental color, and was given with charm, only the fantasia moving with leaden feet,"¹¹⁹ and *Musical America* said,

[T]he 'Divertimento' is a creation of Paul Juon, who is a Russian, but who has here written music like a Spaniard. Initially interesting, the work of five movements . . . soon tires by reason of the repetition of certain turns and modulations. However, more than one hearing of the conscientiously written score might disclose better qualities in it."¹²⁰

The Divertimento was performed again at the NYCMS final concert at Aeolian Hall, February 3, 1925. The *New York Times* wrote that the piece "proved harmless, and interesting principally in its first part, an allegretto, where also the music was most national in color,"¹²¹ and *Musical America* also found it interesting "if somewhat haphazard."¹²² *Musical Courier* commented that "it had very little to say indeed and took rather a long time saying it."¹²³

Alfredo Casella (1883-1947)

Alfredo Casella was an Italian composer, organizer, pianist and conductor. He was the most influentially innovative figure in Italian music between the two world wars.¹²⁴ Detailed biographical descriptions of his life can be found in print and online sources. His 1941 autobiography, *I segreti della giara* (published in English as "Music in My Time") is an invaluable reference source. To some, Casella is considered to be responsible for the re-discovery of the works of Antonio Vivaldi's music in the 20th century, along with Francesco Malipiero (1882-1973), although some have put forth the bold theory that "Casella's work with

¹¹⁸ Ibid.

¹¹⁹ "Chamber Music Society Plays Works New Here," *New York Tribune*, November 13, 1918.

¹²⁰ O.P.J., "Beebe Ensemble Offers Novelties," *Musical America*, November 23, 1918.

¹²¹ Olin Downes, "Music: New York Chamber Music Society," *New York Times*, February 4, 1925.

¹²² O.T. "Critic's Novelty Has First Hearing - Chamber Music Ensemble Plays 'Portrait of a Lady,'" *Musical America*, February 14, 1925.

¹²³ "New York Chamber Music Society," *Musical Courier*, February 12, 1924 [sic]. s.b. 1925.

¹²⁴ John C.G. Waterhouse and Virgilio Bernardoni, "Casella, Alfredo." In *Grove Music Online*. Oxford Music Online, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/05080>

Vivaldi, and the wider context of fascist cultural nationalism [in the 1930's and 1940s] . . . was the culmination of a decade's desire to act as a fascist cultural administrator."¹²⁵ In spite of that, his fascination with baroque forms and styles informed his compositions.

Alfredo Casella's works were not unknown in New York City during the 1920s. As far back as 1919, Walter Damrosch had performed his *Pagine di guerra*, op. 25bis (Films, War Pictures) (1918) on a New York Philharmonic concert, a work that according to the *New York Times* left a "profound impression"¹²⁶ on the audience. In 1921, Casella made his New York debut at Carnegie with The Philadelphia Orchestra as pianist in his own *A notte alta*, op. 30 (1921) for piano and orchestra with Leopold Stokowski conducting. In the same year he gave a two solo piano recitals at Town Hall playing his *Undici Pezzi Infantili*, op. 35 (1920), *Toccata*, op. 6 (1904), *In modo de minuetto* and *In modo de tango* from *Nove pezzi*, op. 24 (1914) alongside works of Beethoven, Chopin, Brahms and Debussy among others. In 1924 Olin Downes featured an interview with Casella called "Alfredo Casella Surveys The Past and Forecasts the Tonal Future." In 1926, he was in New York and appeared as soloist in his own, *Partita* for piano and orchestra, op. 42 (1924-1925), with the New York Symphony and Walter Damrosch, conductor. In 1927, his *Scarlattiana*, op. 44 (1926) for piano and small orchestra, was played by the New York Philharmonic conducted by Walter Damrosch. These are just a few examples of Casella's activities in New York. He was a member of the board of directors and a performer with the International Composers Guild, and many of his works were performed by that organization including, in 1919, his song *O toi, suprême accomplissement de la vie* (1915), his Five Pieces for String Quartet (1920) in 1924, his *Pupazzetti*, op. 27, Concerto for String Quartet, op. 40 (1923-1924), both in 1926, and finally, in 1927 his song cycle *L'Adieu' la vie* for voice and piano (1926).

Casella composed his *Serenata*, op. 46 in Rome, between September 19 and December 7, 1927. Subsequently, it was submitted to a chamber music composition contest held in 1928 by the Music Fund Society of Philadelphia. It went on to share first prize with Béla Bartók's String Quartet No. 3, Sz. 93. The requirements were for composers to submit, "A chamber composition employing three to six instruments and free in form." The jury for the contest included Willem

¹²⁵ Catherine Pratt, "Ezra Pound, Alfredo Casella, and the Fascist Cultural Nationalism of the Vivaldi Revival." In *Ezra Pound, Language and Persona*, edited by Massimo Bacigalupo and William Pratt (Genova: Università Degli Studi Di Genova, 2008), 99-112.

¹²⁶ "Music: Casella's War "Films" Heard," *New York Times*, February 3, 1919.

Mengelberg, Frederick Stock, Fritz Reiner and members of The Philadelphia Orchestra, who lauded the piece as “an authentic model of purely Italian style in form, in spirit and in its characteristically continuous melodic flow.”¹²⁷

The *Serenata* was played in its first New York performance on a salon concert at the Hotel Plaza, February 17, 1929 and it was the first time the *Serenata* was heard New York. The *New York Times* viewed the Casella as “an unusual and worthy work that . . . proved to be a light and graceful succession of short sections in moods varying from sprightly, strongly rhythmic movements, utilizing popular Neapolitan themes, to the languid and poetic “Notturmo” and “Romanza.” Conventional in form and treatment, the work displayed a discreet and ingratiating use of modern harmonic devices which gave it pleasing color and variety.”¹²⁸

The *Musical Courier* thought the *Serenata* was “a very arresting number, full of color, the trumpet giving it [a] martial touch. . . in Oriental atmosphere with, tom-tom sound in the minuet; the intense nocturne, with its Neapolitan suggestions; the brief tonal flights of the gavotte, suggesting children at play, the romance, exquisitely dreamy, and the march-like finale.”¹²⁹ *Musical America* admired the work, which was “scored with delicate precision – orchestral coloring at once arresting and brilliantly hued. Its tonality is bizarre but yet melodic and pictures in engaging fashion vivid modernistic Italy. Casella has created a work which says a great deal for a small ensemble and it was beautifully interpreted.”¹³⁰

Vittorio Rieti (1898-1944)

The best overview of Rieti’s compositional style comes from *Cobbett’s Cyclopedic Survey of Chamber Music*. Alfredo Casella, a contributing author and wrote that Rieti’s “. . . compositions are characterized by extreme clarity; in a certain sense they may be said to be inspired by classical models, so limpid is their quality and so clear the method of their construction.”¹³¹

¹²⁷ Brian Matthew Walter, “Alfredo Casella’s ‘Serenata,’ Op. 46, a Performance Guide for the Ensemble and Trumpet Part.” D.M.A. diss., University of North Texas, 2011.¹²⁷

¹²⁸ “Prize Composition Played: New York Chamber Music Society Gives Casella’s ‘Serenata,’” *New York Times*, February 18, 1929.

¹²⁹ “N.Y. Chamber Music Society,” *Musical Courier*, February 21, 1929.

¹³⁰ “Sunday Salon,” *Musical America*, February 25, 1929.

¹³¹ Casella, Alfredo. “Vittorio Rieti.” *Cobbett’s Cyclopedic Survey of Chamber Music*. By Walter Wilson Cobbett. Vol. 2. London: Oxford UP, 1929. 296-7.

Although the young Rieti was making a name for himself in Europe his music was gradually finding its way into programs in New York City. In 1925, the *New York Times* gave a brief announcement of the details of the works that were to be performed at the Venice and Prague Festivals of the International Society of Contemporary Music. Not surprisingly, the jury consisted of Zoltán Kodály, Alfredo Casella, Egon Wellesz and Václav Talich. The first Prague concert of that year saw Rieti's suite from the ballet *L'arca di Noé* (1923) on the program.

In October of 1926 Albert Stoessel, whose *Suite Antique* was popular on NYCMS programs, was the music director of the Worcester Music Festival in Massachusetts. He programmed a work by Monteverdi that Rieti had prepared and arranged for performance. Olin Downes in the *New York Times* wrote,

Monteverde's [sic] "Sonata" (so called) to The Virgin, for women's voices and instrumental accompaniment arranged by the young and modern-minded Italian Vittorio Rieti, had been anticipated in New York, which was to have assisted at the first American presentation, as well as in Worcester. Alfredo Casello [sic] announced this work for production under his baton with the State Symphony Orchestra last season, but that orchestra, suddenly passing out of existence, foiled him.

The interest and distinction of the "Sonata" be in a stylistic blend of that which is stiff and archaic, like paintings of the primitives, and that which is florid, lyric and in this sense of romantic in feeling. Apropos of style it may be asked, at the risk of tumbling into an archaeological pitfall, whether Rieti's instrumental version, with its Bach-like solo trumpet contesting with the strings, is the most suitable garb for Monteverde's [sic] ideas. Rieti's instrumental scheme, in certain details might be an example of orchestral procedure that was common a century later. These questions aside, the performance, which had not the acme of technical finish, did justice to the nature of the music, and was distinguished by a delightful tone quality from the female voice. The music is well worth the hearing, even though it is not the expression of those qualities, which enable Monteverde [sic] to anticipate the modern musical period.¹³²

In 1927 the New York Philharmonic, under the direction of Willem Mengelberg, gave the first New York performance of Rieti's Concerto for wind quintet and orchestra (1923) at Carnegie Hall. The *New York Times* critic said that,

In former years Mr. Mengelberg has usually chosen for his initial programs works that are tried and true; indeed, he has occasionally erred in choosing "sure fire" pieces that to

¹³² Olin Downes, "Worcester Hears Music Novelties: Albert Stoessel Gives Three at City's Festival Within an Hour and a Half - Monteverde's Old Sonata - Performance Does Justice to Nature," *New York Times*, October 8, 1926.

a sophisticated audience were a trifle boresome. Certainly this criticism could not be made last night, for his program included two modern works, one of them performed for the first time here, which could hardly be said to be acceptable, to the die-hard conservatives. They were Vittorio Rieti's concerto for a quintet of wind instruments and orchestra, first performed in this country in 1925 by the Cincinnati Orchestra under the baton of Fritz Reiner, and "Foules," a novelty here, by P.O. Ferroud, a young French composer and a disciple of Florent Schmitt.

Mr. Rieti has been called, perhaps flippantly, a "musical caricaturist." There was indeed in his quintet the quality of irony and biting wit that would in some degree seem to justify the phrase. Described as a modern variant of the eighteenth century "concerto grosso" form of Vivaldi, Bach and Handel, it revealed rather less of the classic flavor than that of more modern composers, notably the French and Russian. In the darting fireworks of some of the passages there were frequent reminiscences of "Scheherazade," "L' Apprenti Sorcier" and "Sacre du Printemps." These echoes, however, seemed scarcely exaggerated enough to constitute willful caricature. The solo performers were J. Amans, flute; B. Labate, oboe; S. Bellison, clarinet; B. Kohon, bassoon, and B. Jaenicke, horn.¹³³

Rieti's Sonata in D major for flute, oboe, bassoon and piano (1924)¹³⁴ had been heard before in New York City at Aeolian Hall, January 24, 1926 at a concert of The International Composers Guild. Carolyn Beebe programmed the Rieti Sonata twice on NYCMS concerts. The first time the Rieti Sonata was performed was on a salon concert at The Hotel Plaza, December 16, 1928. The *New York Times* found the Sonata to be "interesting and piquant. . . a colorful work containing passages of pungent flavor and delicate humor as well as melodic invention."¹³⁵ The *Musical Courier* critic noted that Beebe's playing in the Rieti added "much to this atmospheric number by her ingratiating warmth of tone. The clear liquid runs of the piano ended the first movement in a moment of breathless surprise. Throughout [the Rieti her] artistry enabled her to color it with the same passionate wistfulness and bright humor as in the woodwind."¹³⁶

The second time the work was heard was on a salon concert at the Hotel Plaza, November 8, 1931. Harold Taubman of the *New York Times* wrote that Rieti's Sonata was

¹³³ "The Philharmonic Opens 85th Season: Conductor Mengelberg Warmly Greeted-Gives Rieti's Ironic Quintet," *New York Times*, October 14, 1927.

¹³⁴ In *Cobbett Casella* described Rieti's Sonata as having ". . . a surprising maturity of thought and feeling is perceptible . . . in this the mood is essentially lyrical; in the second movement especially, the melody is prolonged in sinuous, undulating phrases which recall the lyric impetuosity of Verdi." Walter Willson Cobbett. *Cobbett's Cyclopedic Survey of Chamber Music*. London: Oxford University Press, 1929. 296-7.

¹³⁵ "Chamber Music Concert: Society Founded by Carolyn Beebe Gives a Varied Program," *New York Times*, December 17, 1928.

¹³⁶ "New York Chamber Music Society," *Musical Courier*, December 20, 1928.

“youthful” in character.¹³⁷ Whereas, the *Musical Courier* said, “the Rieti, although it has humor, seems to be of definite pattern, and suggests extemporaneous expression. Perhaps the composer amused himself by merely trying out the colors of his instruments. . . for experimental satisfaction.”¹³⁸

The critic for the *New York Herald Tribune* added that “. . . sonata had its sterile moments, but provided some interesting blends of sonorities and the composer often showed an unusual ability to wax humorous in his music.”¹³⁹

Aurelio Giorni (1895-1938)

Aurelio Giorni was best known to New York audiences as a pianist in one of the most prestigious chamber music groups in New York City, the Elshuco Trio.¹⁴⁰ New York City audiences were probably not familiar with him as a composer despite some notable performances of his works, which took place around the time his works were programmed by Beebe and the NYCMS. In 1916 there is a brief mention of Giorni in New York papers in conjunction with an event hosted by the Fraternal Association of Musicians at the Hotel McAlpin honoring David Bispham. He was one of handful of composers to play their own works “after dinner was served.”¹⁴¹ The second of two debut piano recitals he gave at Aeolian Hall in 1917 was reviewed in the *New York Times*, not particularly favorably, “Mr. Giorni has much solicitude about filling the music with effects, with ‘expression.’ He is apt to exaggerate; and this is especially true in the matter of tempo and rhythm. It would be better not to interrupt the musical flow and distort the musical phrase with an excess of retardation, of rubato, as Mr. Giorni is prone to do. It is a fault from which increasing maturity may save him; and perhaps it is erring in the right direction.”¹⁴²

There were some notable moments in Giorni’s musical life reported in the *New York Times*, including a mention in 1918 of his enlistment in the U.S. army to serve in World War I. In 1921, Giorni and the Elschuco Trio were heard in Pittsfield, Massachusetts, giving the

¹³⁷ Howard Taubman, “Miss Beebe’s Ensemble Plays,” *New York Times*, November 9, 1931.

¹³⁸ “New York Chamber Music Society,” *Musical Courier*, November 14, 1931.

¹³⁹ “N.Y. Chamber Music Opens Series of Sunday Salons: Carolyn Beebe Heard in Program at Plaza,” *New York Herald Tribune*, November 9, 1931.

¹⁴⁰ The unusual first name of the Trio was derived from the first syllables of the name of their patroness, Elizabeth Shurtleff Coolidge (1864-1953).

¹⁴¹ “Musicians Dine David Bispham,” *New York Times*, May 10, 1916.

¹⁴² “Aurelio Giorni’s Recital,” *New York Times*, March 1, 1917.

premiere of British composer Henry Waldo Warner's Suite for piano, violin and cello, which was the Elizabeth Sprague Coolidge Competition's prize-winning composition for that year. The *New York Times* wrote that it was played "brilliantly . . . the performance was a little less than tour de force."¹⁴³ Starting in 1919, Giorni also made many piano rolls for the Duo-Art Reproducing Piano Roll Company, something many of the leading pianists of the day, including Carolyn Beebe, were involved. In 1925, his Sonata in D minor for piano and cello (or viola), was selected for publication by SPAM. Also, flutist Georges Barrère gave the premiere performance of Giorni's Sonata in E-flat major at Steinway Hall, December 17, 1933.

A little over a month after the NYCMS played his *Rhapsody-Divertissement*, a concert of Giorni's music was heard at Steinway Hall, April 9, 1929. The *New York Times* reported,

Aurelio Giorni celebrated a musician's holiday with a houseful of friendly listeners. . . when the pianist and accomplished ensemble player of the Elshuco Trio presented the first of two programs from his own works. Assisting him first and last was William Kroll, violinist of the Elshuco group, who with Conrad Held, viola, and Phyllis Kraeuter, cello, played in Mr. Giorni's piano quartet, last and latest, in its chromatic harmony, among the pieces heard last night..

Mr. Kroll shared in some opening "Impressions of Travel," with episodes on the Swiss Lake of Thun, the Sicilian Monreale, the dunes near Leyden and an interesting local finale. This was Giorni's music of "Lower Manhattan," where one heard echoes both Celtic and Chinese; while old ghosts disported themselves in a native Dutch dance till the instrumental duet was stirred with a snatch of Luther's hymn, as in Meyerbeer's "Le Prophete." Those who had just spent excited hours in the downtown district could welcome the implied assurance of "Ein Feste Burg."

The first performance of a work by Giorni by the NYCMS took place on a salon concert at the Hotel Plaza, March 17, 1929. His *Rhapsody-Divertissement* (1929) for piano, oboe, clarinet, horn and bassoon had been written for and dedicated to the NYCMS. On that program, Giorni performed as pianist.

Musical America did not appreciate the *Rhapsody*, describing it as "well scored but uninteresting modernistic writing. It has no form, no melody and resembles a freight train of notes, which has not been completed with a caboose." To the contrary, the *Musical Courier* critic wrote that the Giorni "proved to be an interesting and pleasing composition in one movement,

¹⁴³ Richard Aldrich, "Play Prize Work Of H. Waldo Warner: British Composer's Suite for Piano, Violin and Cello Given at Berkshire Festival," *New York Times*, October 1, 1921.

with a particular lovely episode for piano solo and plenty of buoyant melody throughout. Mr. Giorni and the musicians were warmly applauded.”

The critic for *The Sun* gave some background on the composer.

Mr. Giorni, known here as a composer and the pianist of the Elshuco Trio, has scored his new “Rhapsodie-Divertissement” for piano, oboe, horn and bassoon. In a note the composer stated that the character of the work as scored is indicated by its title. It is rhapsodic, yet largely frolicsome, and contains lyric passages both happy and somber.

The work, in nine connected parts, ends in a fugue in which are interwoven the eight themes found in the work. Using standard form, Mr. Giorni has written complicated music, which in style aroused more admiration for his skill than for warmth of imaginative appeal. It is a work not permitting full judgment of its worth on one hearing. The performance of the composition was spirited and at the end the large audience gave enthusiastic applause which the artist shared with the composer, who was among the listeners.¹⁴⁴

As a composer-performer, Giorni was heard playing the piano in his own *Rhapsody-Divertissement*, and was present in the audience at two subsequently performances of his work by the NYCMS. He was also heard as a pianist in NYCMS concerts in which he was not represented as a composer. He performed Mozart’s Concerto No. 10 in E-flat major for two pianos and strings, K. 365 with Beebe on the NYCMS gala fifteenth anniversary salon concert on March 16, 1930 at the Hotel Plaza. The *New York Herald Tribune* praised the performance of the Concerto as a “spirited one.”¹⁴⁵ Sadly, just five years after the NYCMS final concert, where Giorni’s Minuet in B minor was heard, he committed suicide by jumping from a bridge in Pittsfield, Massachusetts after attending a concert at the Berkshire Music Festival.¹⁴⁶

Percy Grainger (1882-1961)

¹⁴⁴ “Chamber Music Concert Given at the Plaza,” *The Sun*, March 18, 1929.

¹⁴⁵ J.D.B., “Guest Artist in Concert: Chamber Music Society Has Anniversary at Plaza,” *New York Herald Tribune*, March 16, 1930

¹⁴⁶ It has been suggested that Giorni was unusually discouraged and depressed. Ten days before his death he was notified that his services at Smith College, where he had been teaching, would not be required for the coming semester, and was also disappointed when his compositions were overlooked for inclusion on the Berkshire Festival programs; nor was he among the performers. This, along with the devastating press reviews about the first performance of his Symphony in D minor on April 25, 1938, given that night by the National Orchestral Association conducted by Leon Barzin, proved to be too much. His daughter wrote, “Aurelio and Helen [his wife] waited up past midnight for the New York reviews. When Aurelio read them, he became very dejected. The critic had indicated he never wanted to hear the symphony again. Aurelio had no desire to compose afterwards. “Elena Giorni Burns, *The Broken Pedal: A Biographical Sketch of Pianist/composer Aurelio Giorni, 1895-1938 and His Family*. (Whittier, Cal.: E.G. Burns), 1986.

Percy Grainger was an almost omnipresent figure as a composer and performer in the musical life of New York City during the first half of the twentieth century. There were hardly any classical music organizations that did not have some involvement with him. Carolyn Beebe's first involvement with Grainger's music took place in a performance by the Barrère Ensemble, which premiered Grainger's *Walking Tune* for wind quintet at the Belasco Theatre in New York on December 15, 1913.

Although Grainger never wrote an original composition for Beebe and the NYCMS, he arranged many of his works for the Society's programs, programs on which he also performed. These included his *Children's March "Over the Hills and Far Away"* which was programmed three times in 1920, 1926 and 1928; *Green Bushes* (Passacaglia on an English Folksong) in 1921; the *Mock Morris* and "The Power of Love" in 1926; *Blithe Bells: a free ramble on Bach's Sheep May Safely Graze*, "Lord Peter's Stable-Boy" and "The Nightingale" from *Danish Folk-Music Suite* and "Spoon River" in 1930. He had also orchestrated Natalie Curtis Burlin's "Lenten Chant: Sangre de Christo" and "Matachina Dance" from *Memories of New Mexico*, which figured prominently on a salon concert of January 11, 1931. Most of these works were first performances in New York – at least first performances of the arrangements or transcriptions

Green Bushes (Passacaglia on an English Folksong) was an example of an orchestral work that was scaled down for chamber ensemble. This chamber version was first heard at Aeolian Hall, November 15, 1921. It utilized a technique Grainger called "elastic scoring." When the *New York Tribune* announced the concert in October of that year, it commented that it would be

. . . presented with Mr. Grainger at the organ . . . For this work the organization will be increased in number by ten instruments, as twenty-one pieces are required. This will be the first presentation of "Green Bushes" (still in manuscript) in this country – in fact, its first performance anywhere in chamber music form. The work was given once before in London in symphonic form. It is founded on an old English folk song from a collection by Cecil J. Sharp.¹⁴⁷

The *New York Times* wrote that the Grainger was

. . . pleasant enough for an evening's entertainment for a chamber music concert, writing that it was "in name and theme an old English folksong, put to new use as a 'passacaglia'

¹⁴⁷ "Gretchen Dick to Present Second Concert Course," *New York Tribune*, October 16, 1921.

dance or ‘street tune,’ . . . performed from manuscript . . . by Carolyn Beebe and ten men of the New York Chamber Music Society, with Mr. Grainger and ten men more assisting. It proved, to the evident amusement of its audience, a frank jollification in triple measure wherein the merry tune was tossed about among the twenty-two instruments, trimmed up with xylophone and belled celesta, this last played by Grainger and finally doubled in dissonant ninths as by rival passing bands. Both the players and audience frankly enjoyed it.¹⁴⁸

Frank H. Warren in the *Evening World* wrote that the NYCMS had become “almost a full grown band,” noting that the ensemble, “which regularly comprises two violins, viola, cello, double bass, clarinet, flute, oboe, bassoon and French horn, had planned a programme that enlisted, in addition, the talents of [Grainger] and ten other instrumentalists. These volunteers displayed their prowess in [the new arrangement] based on English folk-song, a fertile field for Mr. Grainger’s gleanings. With trumpet, three kettle drums, snare drum, bass drum, cymbals and xylophone busily employed on Mr. Grainger’s new inspiration, it had plenty of the Grainger infectious rhythm and tang.”¹⁴⁹

The *New York Tribune* critic was displeased, finding *Green Bushes*, at best, repetitious. “The result of his compositional labors was of trifling importance. What the audience heard was an amiable little tune reiterated ad nauseam in a spectacular performance to make a composer’s holiday.”¹⁵⁰

The *Musical Courier* critic called the Grainger “the main attraction. . . it proved a frank, jolly, sparkling, spirited number, which not only found much favor with the audience but likewise with the players.”¹⁵¹

The *Musical America* critic was similarly underwhelmed by the Grainger as it fell short of expectations for a work that utilized such large forces.

Great interest was naturally felt in [the Grainger] . . . It proved to be merely a setting of a simple rustic dance tune. When one saw the elaborate preparations in arranging the stage, and instrumentalists coming on in such numbers that the proportions of a small orchestra were reached, one might justifiably have expected some more important contribution to musical literature. For after all, Mr. Grainger has employed twenty-five instruments to

¹⁴⁸ “Grainger Novelty Pleases: “Green Bushes” Puts Old Tune to Dancing Measure,” *New York Times*, November 16, 1921.

¹⁴⁹ Frank H. Warren, “In the Realm of Music - Richard Strauss Composer Again Conducts Programme of His Own Works,” *The Evening World*, November 16, 1921.

¹⁵⁰ “Pianist and Singer Please Audiences at Two Recitals - Sklarevski Displays Superlative Technique; Miss Rust-Mellor Shows Real Artistry as Songstress,” *New York Tribune*, November 16, 1922.

¹⁵¹ “New York Chamber Music Society,” *Musical Courier*, November 24, 1921.

say nothing more than might have been said just as effectively by a string quartet. He has contrived fuller harmonies, certainly, and has even punctuated the rhythm of the folk-song with drum-beats and the clatter of a xylophone; but to what purpose? Surely the use of all these orchestral resources demands greater variety than he has shown in the treatment of his principal theme. Still, the piece is very pleasant and cheerful, and it was briskly interpreted, with Scipione Guidi, as a conductor, and the composer at the organ. The big audience received “Green Bushes,” enthusiastically, recalling Mr. Grainger many times.¹⁵²

Grainger’s *Blithe Bells: a free ramble on Bach’s Sheep May Safely Graze* (1930), “Spoon River” (1919–22), “Lord Peter’s Stable-Boy” and “The Nightingale” from *Danish Folk-Music Suite* (1928–41) – all first performances of arrangements of the originals that Grainger had prepared for the NYCMS – was given on a salon concert at the Hotel Plaza, December 14, 1930. Grainger played piano and harmonium on his works along with his wife Ella Grainger who assisted on the glockenspiel, steel marimba, wooden marimba, and staff bells, and Merle Robertson on piano, harmonium, and dulcitone.

The *New York Times* wrote,

“Spoon River” capped the evening with an American dance-tune dating from a pioneer fiddler of the 1850s at Bradford, Ill. This had been played in a full orchestra version at the Westchester County Festival last spring. Revised for seventeen instruments, it set last night’s auditors beating time with their feet, while the pianist’s wife nimbly played on steel and wood marimbas, glockenspiel and chime of bells, among which she roamed like a smiling Alice in Grainger-land. Both artists bowed to long applause.”

The *New York Tribune* added,

The “Ramble,” a short one, made use of the Bach air with conservative harmonies, somewhat in the manner of a chorale prelude. Mr. Grainger handled the English folksong with effective simplicity, the Danish tunes in a markedly lyric vein. The Graingeresque setting . . . “Spoon River,” again proved successful in retaining the rhythm and enhancing the color and atmosphere of the tune; it was warmly applauded and duly encored.¹⁵³

The *Musical Courier* had much to say about the Grainger works. For example, the Bach Sheep May Safely Graze ramble was “. . . loudly applauded.” “Lord Peter’s Stable Boy” followed and the critic noted it was “a scherzo of unusual musical vigor.” The critic added,

¹⁵² P.J.N., “Hear Grainger’s New Dance Tune - “Green Bushes” Applauded at Concert of Chamber Music Society,” *Musical America*, November 26, 1921.

¹⁵³ F.D. Perkins, “Chamber Music Society Hears Percy Grainger: Pianist Plays Compositions of Own in Program for ‘Sunday Salon’ at Plaza - Folktunes Are Introduced - N.Y. String Quartet among the Regular Ensemble,” *New York Herald*, December 15, 1930.

[Spoon River] has in it such moments that it is bound to make a hit; its sturdy character, varied orchestration, full of the unusual and original, and sing-song tunefulness struck home. Seventeen instruments combined made it highly interesting; they included bells, steel and wooden marimba, and dulcitone; these percussion instruments were played by Ella Grainger, wife of the composer, who very evidently enjoyed wandering about in this garden of sound, striking now hither, now yon. Such was the applause that it was performed repeated.¹⁵⁴

American Music – Creating a Distinctive American and New York City Musical Identity

As briefly discussed in Chapter Four, Carolyn Beebe programmed the music of American composers more than any others in the course of the twenty-two seasons of the NYCMS. The works of thirty-four American composers were performed, compared to forty-six composers of other nationalities (excluding those pieces written by Europeans before 1900).

In his review of the 1919 premiere of Deems Taylor's *Through The Looking Glass* at Aeolian Hall, the critic for *Musical America* wrote:

The day is gone when a piece of American music was fairly certain to meet with apathy or studied indifference from a pretty large portion of the average New York audience. So far from fleeing or “enduring” their compatriot's creations, listeners now actually wait for them. Allah be extolled! This was apparently the case [with] Deem Taylor's diverting suite . . . Mr. Taylor's opus was the final feature of a really engrossing program; virtually everyone stayed to hear it, and – if applause be a reliable index – everyone was glad they remained.¹⁵⁵

Of the thirty-four American composers programmed, nineteen of them were local New York City composers. Many of them were also accomplished instrumentalists in their own right. Some were academicians and teachers, and three had ties to New York University. Albert Stoessel became acting chairman of the Department of Music at New York University in 1923, a post he kept until 1930 when he joined the faculty of the Juilliard School. After Stoessel left, Marion Bauer was appointed acting chairman of the department until Percy Grainger took over in 1932. One year later, Philip James, who had taught at NYU starting in 1923, succeeded Grainger as chairman of the NYU Music Department; he remained in that capacity from 1933-1955. Stoessel, a violinist and Grainger, a pianist played on their own works with the NYCMS.

¹⁵⁴ “Chamber Music Society Features Grainger,” *Musical Courier*, December 20, 1930.

¹⁵⁵ “Do Striking Suite by Deems Taylor,” *Musical America*, March 1, 1919.

Jacques Pillois, though not an American-born composer, was also on the New York University faculty from 1927-1930.

Other composers with academic ties included Daniel Gregory Mason, who began a long affiliation with Columbia University that lasted from 1905 until his retirement in 1942, and Henry Holden Huss, who taught at Hunter College from 1930-1938.

Henry Holden Huss (1862-1953): *Four Intermezzi*

The NYCMS performed Henry Holden Huss's *Four Intermezzi* for voice, piano, flute, oboe, clarinet, bassoon, horn, two violins, viola, violoncello, and bass (1916) at Aeolian Hall, February 27, 1917. The work was dedicated to his wife, a soprano, who sang the work on this concert, and was also dedicated to the NYCMS.

By 1900, Huss was making a name for himself in New York City. The performance of his Piano Concerto with the New York Philharmonic was reviewed as follows,

The Philharmonic Society did a graceful act in giving a hearing to the piano concerto of Mr. Huss. This young musician is a resident of New York and was born no further away than Newark in 1862. Several compositions from his pen have been made known to local music lovers, but the concerto had not been heard till yesterday. It was first performed by its composer at a concert of the Boston Symphony Orchestra in Boston on Dec 28, 1894, Mr. Paur conducting.

The work deserved a hearing at the hands of the representative musical organization of the composer's home city. It would not be to the point and it would not be true to say that Mr. Huss claims a prominent position among living composers, but he is one of those whose writings are dignified, whose efforts are in the direction of modernity without forgetfulness of the true functions of music, and who has the technic of the art of composition well in hand. His concerto is a work of no small interest, and the piano part ought to be grateful to soloists because of its prominence and its numerous unaccompanied passages. It might be made very effective in the hands of a virtuoso, but this Mr. Huss, a good pianist, who played the solo part yesterday, certainly is not. His concerto would be heard to far greater advantage in the hands of some such artist as Miss Aus der Ohe to whom it is dedicated. It is a musicianly, well-made work, with pregnant thematic matter and skill in the treatment of it. The composer was heartily applauded yesterday.¹⁵⁶

Another local New York event that helped establish Huss's name in classical music circles was a concert by the Kneisel Quartet on November 9, 1901 at Mendelssohn Hall, which

¹⁵⁶ The Philharmonic Society: The Third Public Rehearsal at Carnegie Hall Yesterday," *New York Times*, December 5, 1900.

included the premiere of Huss's Sonata for piano and violin. Franz Kneisel played violin and the composer himself was at the piano. The *New York Tribune* noted that

. . . Huss is known to the New York public both as a composer and as a pianist. Last winter he performed his pianoforte concerto with the Philharmonic Society. In this city, having previously given it in Boston with the Symphony Orchestra of that city. Other works of smaller dimensions from his hand have been heard in New York. Mr. Huss is one of the younger American composers of ability and high purpose who are making serious contributions to the musical art of this country. He is thirty-nine years of age, a native of Newark, but long resident in this city . . . His new violin sonata is his eighteenth numbered work, and is in G minor. In it he has adopted the expedient, not uncommon with modern composers since Schumann, known as "community of theme" by which it is sought to enhance the feeling of unity between the different portions of a work in sonata form, by using hints or variants of themes from one movement in succeeding ones. In this sonata there are three movement: Allegro con brio, andante ma molto sostenuto (alternativo, presto) and allegro molto. The attentive listener will discern that the theme of the "alternativo" occurring within the andante is a free variant of the first drastic, almost savage theme at the first movement. In the last movement, too the last part of the second theme – the movement being, like the first, in sonata form – recalls a portion of the corresponding theme of the first movement.¹⁵⁷

It is not known exactly how Carolyn Beebe met Mr. and Mrs. Huss, or how she came to program the *Four Intermezzi* on a NYCMS concert. However, a month after the premiere of the *Four Intermezzi*, she was in attendance at a musical reception in honor of the American baritone David Bispham (1857-1921) along with the Husses. The guests included the Vincent Astors, Carolyn Beebe, Elizabeth Sprague Coolidge, the Hermann Irions, Hugo Kortschak, Mrs. Ethelbert Nevin, and others. In its April 7, 1917 issue, *Musical America* reported that Huss was asked to improvise ("A thing which he does fascinatingly"). His student Edwin Stodola suggested "D B" as theme honoring Bispham: "It was on that that Mr. Huss built his splendid improvisation, which won warm favor from all present."¹⁵⁸

Huss was also an outspoken critic of modern music. He was involved with the New York Composers Forum Concerts from 1935-1940. Huss was vehemently against modern music that was not tonal (see Chapter One).

The extreme nature of Huss's language becomes more understandable when one places him within the context of his generation. Huss was more than once proclaimed as the

¹⁵⁷ "Musical Notes –The Kneisel Concert," *New York Tribune*, November 10, 1901.

¹⁵⁸ Gary A Greene, *Henry Holden Huss: An American Composer's Life*. (Metuchen, NJ: Scarecrow Press, 1995) 61.

oldest composer in the Forum. Born during the Civil War, Huss was a contemporary of George Chadwick (1854-1931), Horatio Parker (1863-1919), and Amy Beach (1867-1944). Yet while Beach, who also remained active as a composer through the 1940s, attempted to understand and incorporate some of the new techniques of the modernist era, such as contrapuntal, unresolved dissonances and borderline atonality, Huss rejected the new aesthetic of dissonance and atonality. His comments illustrate the politicized nature of language in the Forum; in a bid for authority, he turned an aesthetic question into a moral and ethical one, hoping to sway members of the audience. At Henry Brant's second concert in 1939, one member of the audience complained, "Why are both your compositions so entirely free of a bit of sunshine or humor or happiness?" The remarkable similarity in word choice between these last two comments suggests the possibility, even likelihood, of Huss being Brant's critic. If, however, a layperson asked this question, it is illustrative of the power and transmission of language. Ironically, listeners frequently praised conventional, even reactionary composers like Huss and Mason for being "modern" while maintaining "a sense of beauty" in their music. The (self-) identification of traditional composers of an older generation as "modern" further complicates our understanding of modernism in the context of this time period.¹⁵⁹

On a program that also included works by Beethoven, Goepfert, Steinbach, and Huré, the premiere of Huss's *Four Intermezzi* work garnered the most attention. The *New York Times* wrote "Mrs. H. H. Huss assisted in songs by her husband, relabeled 'Four Intermezzi,' wherein the voice was not treated as solo, but became as one of the dozen instruments having equal part in the composer's scheme."¹⁶⁰ Sylvester Rawling, writing in *The Evening World*, thought that because of the way Huss had orchestrated his work, "[Mrs. Huss] might better have sat with the players, for the audience slighted the composition to listen to her and that was not her husband's intention, or the best tribute to the work."¹⁶¹

The *New York Tribune* critic was positive in his assessment of the *Intermezzi* commenting, "the songs were sung most sympathetically . . . the arrangement proved to be very pleasing and found an altogether appropriate setting for the songs themselves. Mr. Huss has composed nothing more effective than these intermezzi."¹⁶²

Musical America wrote that, as a composer,

¹⁵⁹Melissa de Graaf, "Documenting Music in the New Deal: The New York Composers' Forum Concerts, 1935--1940." Ph.D. diss, Brandeis University, 2005.

¹⁶⁰"A Concert of Novelties - Chamber Music Society Plays Modern Cubist Harmonies," *New York Times*, February 28, 1917.

¹⁶¹Sylvester Rawling, "Gabrielle Gills, French Soprano, Charming Singer," *The Evening World*, February 28, 1917.

¹⁶²"Many Novelties at Third Chamber Music Concert - Aeolian Hall Audience Shows Its Appreciation," *New York Tribune*, February 28, 1917.

Mr. Huss is one of those valued American composers who knows how to keep silent until they have something to say. In the “Intermezzi” in question he has produced a little suite, as it were, of truly rare and persuasive charm. The four songs – they are rather sinfoniettas in which the voice forms an integral part of the texture – are warmly conceived, of strong melodic allurements and remarkably adapted to the peculiar investiture Mr. Huss had devised for them. In their new form they constitute unmistakably a re-creation. The instrumentation is admirable in its balance, its color, its peculiar fitness and charm, while the voice parts fall effortlessly into the general scheme. They were sung with beauty of voice and true grace and understanding by Mrs. Huss whose work is always a joy. The large audience showed much pleasure in the songs as well as in their performance and applauded the composer as well as the artist most ardently.¹⁶³

The *New York Sun* described Huss as

. . . a local composer, whose idea was to set four short lyrics in such a manner that the voice should not dominate but be woven into the musical web as if it were an additional instrument. The experiment has been tried in other forms, but the public is still sitting up and viewing the singer as the soloist of the concert.

Possibly Mr. Huss can induce still more composers to utilize the voice this way and in the course of time audiences will learn to regard it as no more important than a flute or bassoon. But it is going to take time, and also perhaps the omission of the name of the singer on the programme. Last night Mrs. Huss contributed the voice part and thus proved herself the help-meet for her husband.¹⁶⁴

Musical Courier noted that in her husband’s works “Mrs. Huss sang . . . with evident appreciation of their beauty, her interpretations being both fitting and sincere.”¹⁶⁵

¹⁶³ H.F.P., “Produce Novelties in Chamber Music - Carolyn Beebe’s Players in Four “First Performances” Huss’s Suite Charming,” *Musical America*, March 10, 1917.

¹⁶⁴ “Chamber Music Novelties Heard - Third Subscription Concert of New York Society in Aeolian Hall,” *The Sun*, February 28, 1917.

¹⁶⁵ Third New York Recital by Chamber Music Society – Mrs. Henry Holden Huss Sings Compositions by Mr. Huss, “*Musical Courier*, March 8, 1917.

Daniel Gregory Mason (1873-1953)

On January 2, 1917, at Aeolian Hall, the NYCMS performed Daniel Gregory Mason's *Scherzo Caprice* for flute, piccolo, oboe, clarinet, bassoon, horn, piano and strings, op. 14a, the work being a transcription of the second movement (Vivace con moto) of his Sonata for Clarinet and Piano, op. 14 (1915).

This was the first of many examples of a composer arranging a work that was previously written for another purpose and orchestrating or scoring it for a larger combination of wind and string instruments (see appendix for other examples). Many of these arrangements were written specifically for, or at the request of, the NYCMS. This gave the immediate benefit of allowing many of these pieces to be called "first performances in New York" of works that were "dedicated to the New York Chamber Music Society" and, also, gave the composers an opportunity to have their music presented to a wider audience. It also helped to add valuable repertoire to NYCMS programs.

The Mason Clarinet Sonata, by itself, is a work that is important in the history of American chamber music, because it was the first piece to be published under the auspices of the Society for the Publication of American Music (hereafter SPAM). The story, as told by William Merkel Holman in his 1977 dissertation about SPAM, is that

Daniel Gregory Mason, composer, Burnet Corwin Tuthill, clarinetist, and Édouard Dethier, violinist, were brought together in 1912 to perform the Pastoral for Violin, Clarinet and Piano written by Mr. Mason. Tuthill's enthusiasm was so great for this work that he was prompted to ask Mason to write something for his clarinet. The resulting sonata was completed three years later in 1915. It was dedicated to Mr. Tuthill in the following letter dated "The Glorious Fourth, 1915, from Pittsfield, Mass."

"I hope you may be interested to hear of the latest addition to the clarinet sonata family – a lusty infant just born, who seems to be of such a lively disposition that he will be christened "Scherzo." Father and child both are doing well. The latter has "a little of the Brahmsish" leaning of his older brother showing rather an unholy fondness for the whole-tone scale and other degenerate modernities. We hope you will consent to act as God-father."

The first performance was presented in the Pittsfield, Massachusetts festival of Mrs. Elizabeth S. Coolidge . . . Tuesday afternoon, September 21, 1915. The clarinetist was "Mr. Killian" and the pianist, "Miss Watson." For unknown reasons Mr. Tuthill was not able to play the premiere performance of the sonata dedicated to him.

He did, however, work very closely with Mr. Mason in making corrections and revisions of the sonata before the September performance. Tuthill's enthusiasm for the sonata was so great that he vowed to see it published.

The idea of publishing the "Sonata for Clarinet and Piano" remained with Tuthill. His approaches to publishers and patrons of chamber music proved fruitless. It must be remembered that in 1915-1916 publishers were skeptical about publishing a clarinet sonata, when the number of clarinetists in the country was relatively small. However, if this were to have taken place in the 1950's when the clarinetists began to become plentiful, the publishers might have looked upon the sonata differently.¹⁶⁶

In 1918, Tuthill decided that "there must be in the United States at least five hundred American musicians and music lovers who would be willing to support an organization which provided for and promoted the publication of American chamber music: music which might not become known through publication channels other than by such an organization."¹⁶⁷

The following year in 1919, this idea was presented to Burnet Tuthill's father, William Burnet Tuthill (architect and amateur cellist), and was readily received. In order to gain wider acceptance and approval, a meeting of musicians and patrons of music was called in the New York apartment of William Tuthill. The idea was presented again to those gathered and was approved on April 29, 1919.

The fact that the idea was readily received was no doubt due to the enthusiastic explanation of the proposed Society by Mr. Tuthill. After listening to any proposal, which he believed in and supported, one would find it extremely difficult to refuse him. Tuthill's enthusiasm on behalf of SPAM certainly affected those attending the first organizational meeting . . .

The amateur cellist and lawyer, Edwin T. Rice, set up a non-profit organization at this time. He was present at this first meeting with . . . Mr. Adolph Betti, of the Flonzaley Quartet; Louis Svenski (viola) of the Kneisel Quartet; Oscar G. Sonneck, then president of G. Schirmer, Inc., later to become chief of the Music Division of the Library of Congress and A. Walter Kramer, editor of Musical America, then only a member of its staff; and of course the Tuthills, father and son.

Also present were, Daniel Gregory Mason; Hugo Kortschak, then first violin of the Berkshire Quartet; Hans Letz; Carolyn Beebe, founder of the New York Chamber Music Society; and Rubin Goldmark. There were others, but they do not remain so vividly in the

¹⁶⁶ William Merkel Holman, "A Comprehensive Performance Project in Clarinet Literature with a History of the Society for the Publication of American Music, 1919-1969." The University of Iowa D.M.A., The University of Iowa, 1977. p. 8-18.

¹⁶⁷ Ibid.

memory. It was certainly a representative gathering of the lovers of chamber music in New York.

Beebe was no doubt familiar with Mason's Sonata, which was published in 1920 by Oliver Ditson on behalf of SPAM. Even though Gustave Langenus, her NYCMS co-founder, had not premiered the Sonata, he was significantly involved with Mason's revisions of the work. Langenus had become good friends with Mason during summers at the Berkshire Festival with the South Mountain String Quartet. As Ross notes, "During these summer Berkshire Festivals he first developed a lifelong friendship with the composer Daniel Gregory Mason, a friendship enhanced by some of their joint performances of some of Mason's clarinet works."¹⁶⁸ In fact, at a concert sponsored by SPAM on October 28, 1921, at the Salon of Magna Chorda in New York City, Langenus played the Clarinet Sonata with Beebe. Mason made revisions to the Clarinet Sonata based on Langenus's input several times before publication as shown in this correspondence from Mason to Langenus in 1944:

Dear Langenus,

I have been looking up our performance when [Ossip] Gabrilowitsch was present, in my Journal: – the one you spoke of this morning. I find the party took place May 22 1918, and the next day I wrote: "Ossip and Clara dined with us, and later came the Sokoloffs, Betti, Naily, George Harris, the Rices, Ed. Dethier, Langenus, Mrs. Gaston Dethier, Mrs. Bingham and Monsieur Guy, Mrs. O'Day. The program was the Clarinet Sonata, Russians and the Pastorale... I heard Langenus tell someone, Ossip I think, that the sonata was the third thing in the literature, coming next the two Brahms!"

Also I find this under Dec. 28, 1919: "Chalmers and Langenus were here last night to try C's clarinet pieces, which are delightful. It was a pleasure to be able to do this for him. . . . Langenus wants to copy Clarinet Sonata. I am cutting 39 measures out of the Finale, much to its advantage, I think."

And under Dec. 30: "Cutting and revising Finale of Clar. Sonata. Langenus spent an hour with me, making invaluable suggestions. Old form, 293 measures, time about nine minutes. New form, 218 measures, time about 6 1/2 minutes."

Thank you for all this help, and for your splendid performance with Wolman!¹⁶⁹

¹⁶⁸ David Ross, David. "A Belgian in American - the Life and Career of Gustave Langenus." *The Clarinet* 27, no. September 2000 (2000): 40-9.

¹⁶⁹ "Mason: Clarinet Sonata," Daniel G. Mason to Gustave Langenus. October 18, 1944. Sterling Memorial Library, Yale University, New Haven, CT.

The second movement of the Clarinet Sonata, now in its expanded instrumentation, was performed by the NYCMS at Aeolian Hall, January 2, 1917, as a *Scherzo*, and it attracted mostly positive reviews. Of the still-unpublished work, *The New York Times* commented that

[i]ts quality justifies its title. It is not very serious in intention, and the Scherzo character is cleverly maintained through its themes and their treatment and certain effects in the instrumental writing. There are originality and a lively fancy in the composition, and Mr. Mason's instrumentation has ingenuity, skill, and charm.¹⁷⁰

Musical America, though finding the work somewhat derivative, liked the Mason Sonata:

[It is] said to be an arrangement for strings, woodwind and piano of a movement from an earlier written sonata for the benefit of the society was very well received. It is adroitly made and passingly clever, if tenuous in musical substance. Parts of it convey the impression that Mr. Mason suffered himself to be somewhat beguiled by Dukas's "Sorcerer's Apprentice." The composer was called upon to bow his thanks after the work was played.¹⁷¹

Krehbiel in the *New York Tribune* wrote that "in spirit [the Mason] harks back to the Mendelssohnian period (which is nothing to its discredit) in matter and manner it is entertaining to the ear, inviting the mind and gently engaging in the emotions."¹⁷²

Albert Stoessel (1894-1943): *Suite Antique*

Albert Stoessel was another important New York City performer and composer who played an important role throughout the history of the NYCMS. He was listed as a member of the Honorary Committee of the NYCMS at least as early as 1929 or before.

As of 1938 his biography in Clare Reis's *Composers in America* stood as follows,

Born in St. Louis, Missouri, in 1894, he first studied music in his native city and later went to Berlin to study violin, conducting and composition at the Royal High School of Music with Hess, Wirth, and Kretschmar. There he made his debut as violinist with the orchestra and toured in Europe. On his return to America he was soloist in his hometown with the St. Louis Orchestra. His first opportunity to conduct came during the Great War when he became bandmaster in the army and directed the school for bandmasters in the A.E.F. in France.

¹⁷⁰ "A Chamber Concert - Daniel Gregory Mason's New Scherzo Caprice Played for the First Time," *New York Times*, January 3, 1917.

¹⁷¹ H.F.P., "Chamber Music of Fine Quality Heard: Carolyn Beebe Directs Finished Performance - Mason's Scherzo-Caprice on List," *Musical America*, January 13, 1917.

¹⁷² Henry Edward Krehbiel, "Piano Recital by Australian in Aeolian Hall," *The New York Tribune*, January 3, 1917.

In 1923 he became head of the New York University music department where he also received his Master's degree. He resigned in 1930 in order to join the Juilliard Graduate School where he is director of the opera and orchestra departments. He has been one of the Committee of Judges for the Juilliard Publications and has received the American Music Award from the Society for the Publication of American Music.

Charles David McNaughton explains the genesis of the *Suite Antique* in his 1957 dissertation about the composer's life,

... in the summer of 1917, he wrote a suite for two violins and piano, which was ideally suited for performance by his wife, his sister, and himself. [His wife would play the solo part on the Suite with the NYCMS three of the four times they programmed the work]. The *Suite Antique*, as it was called, became one of Stoessel's most widely performed compositions. It was published by the Society for the Publication of American Music as the winner of their 1923-24 award, and in 1925 was published by G. Schirmer in an arrangement for two solo violins and thirteen instruments. The chamber orchestra version was performed by the New York Symphony, the Chicago Symphony, the San Francisco Symphony, the Detroit Symphony, the Rochester Philharmonic, the Chautauqua Symphony, and the Worcester Festival Orchestra.

When this work was presented at Chautauqua, Stoessel's description of the Suite was published in the *Chautauqua Daily*, which is now quoted.

"The Suite is modeled somewhat on the plan of Bach's French Suites. While the strict form of the old dances is preserved, a certain up-to-date harmonic treatment occasionally makes itself felt. The two solo violins and piano are used in the manner of the concertino of Handel's day, and the group of five wind instruments may be said to form a second concertino. The treatment of the quicker movements is strictly polyphonic. The Aria is for the two solo violins accompanied by muted strings."¹⁷³

The premiere of the chamber version of the *Suite Antique* was with the NYCMS society in 1922, and it became popular with New York audiences. Walter Damrosch programmed it on a concert with the New York Symphony in March 1924. Olin Downes of the *New York Times* wrote,

The program consisted of Brahms's Third Symphony; Albert Stoessel's "*Suite Antique*" for two violin's, piano and small orchestra, the composer conducting; Debussy's "L'Après-midi d'un faune": a "Fugal Concerto" for flute and oboe with string orchestra, and

¹⁷³ Charles David McNaughton, "Albert Stoessel, American Musician," Ph.D. diss., New York University, 1957.

Ballet Music from “The Perfect Fool,” by Gustav Holst – both these works performed for the first time in America – and Johann Strauss’s waltz “Vienna Life.”

Mr. Stoessel’s suite was received with unusual enthusiasm. It is clearly and popularly written, after the old style. A purist could find the manner of certain movements or sections anachronistic. Now there is the flavor of the eighteenth century and then a strain or a lush harmony of a later period. But it is a melodious, well-scored piece of music. The Sarabande, with the two violins singing the old-fashioned tune, has particular charm. Mr. Stoessel conducted capably and was fortunate in his pianist – none other than Mr. Damrosch himself. The composer was repeatedly called back to the conductor’s stand in appreciation of his contribution.

The NYCMS played the *Suite Antique* for the first time at Aeolian Hall, December 15, 1922. It was the first performance in New York the *Suite Antique* (1917), originally for two violins and piano that he specifically arranged for two solo violins, two violins, viola, cello, bass, flute, oboe, clarinet, bassoon, oboe, horn and piano (1919) for the NYCMS. This was the second time they played a work written in a style that harkened back to styles of earlier musical eras, like d’Indy’s *Suite dans le style ancien*, which they played in 1916. Albert Stoessel and Edwin Ideler, violins, were the soloists.

The *New York Tribune* found the *Suite Antique* enjoyable.

Mr. Stoessel played one of the violin parts in his suite, which required almost a small orchestra . . . It preserved the “antique” air quite well; [the piece] used none of the latest devices from Paris, but handled his themes in an able and straightforward manner. In the [Sarabande and Air] he states his subject in the strings, and took it up in the wind[s] keeping a fairly even balance, but in the lively [Bourrée, Rigaudon and Gigue] the strings play with gusto, with a spirited result, but tending to drown out the rest. In general, the suite performed, according to the announcement, for the first time, fell pleasantly on the ear, and [it was] applauded at length.¹⁷⁴

The *Suite Antique* was heard for the second time on the NYCMS’s on a salon concert at the Hotel Plaza, December 20, 1925. This time, his wife, the original dedicatee, played one of the solo violin parts on the work, which she did the three remaining times the NYCMS performed the work.

Musical America praised the *Suite*, commenting, “Within the limits which [Stoessel] has chosen for his medium of expression, he has written some agreeable music. In the Sarabande and Aria, particularly, his melodies are charming and graceful, and his scoring is limpid and finely

¹⁷⁴ “Concert of Chamber Music Society Links Dissimilar Voices - Unusual Combinations of Instruments in Melodious Numbers - Elgar Quintet Sweetness Drawn Out,” *New York Tribune*, December 16, 1922.

balanced. He was deservedly recalled several times. He was fortunate in having his work introduced by such a sympathetic body of players,” also writing that the work was “thematically interesting” and well played. “The Aria was entirely for strings and was of decided beauty. The Gigue, which ended the Suite, had a fine, robust quality that was very engaging.”¹⁷⁵ The *New York Times* added that the *Suite* was based “on seventeenth century dance rhythms” and “the artists were much applauded”¹⁷⁶ for their performance.

The *Musical Courier* critic focused his entire review on the piece,

The [Suite] contains much interesting thematic material which has been carefully orchestrated, and is comprised of five movements. . . . The most effective of these perhaps was the aria, a passionate throbbing melody, with the weaving of the main theme carried on jointly by the first and second violins. It was played with an exactitude of timing and balance that left nothing to be desired. A fine climatic effect was secured in the second movement, also, the sarabande. This started as a stately and dignified dance; the rhythm quickened to a barbaric grandeur, finally reverting to the meditative calm of the opening measures. [The Stoessel’s] were vigorously applauded for their ensemble work.¹⁷⁷

The third time the *Suite Antique* was heard was at a salon concert at the Hotel Plaza, March 17, 1929. *Musical America* commented that the Stoessel “was splendidly performed . . . wholesome music, soundly built and never commonplace. For an opus that is thirteen years old it stands observation remarkably well.”¹⁷⁸

The fourth and final time Beebe programmed the *Suite Antique* at a salon concert at the Hotel Plaza, December 13, 1931, it was noted in the program as “played by general request.” The programmed also contained Bach’s Brandenburg Concerto No. 5. This gave the composer a chance to show his virtuosity as a violinist as he was also the featured soloist in that work.

The *Musical Courier* critic noted, “Mr. Stoessel gave a musicianly and technically expert reading of the Bach Brandenburg Concerto . . . the work received and authoritative performance, which the audience enjoyed.”¹⁷⁹ The critic for *Musical America* wrote that the *Suite Antique* “written in ancient dance form, the music is tuneful and cleverly orchestrated. The Stoessel’s and

¹⁷⁵ S.D., “Chamber Music Society Dec. 15,” *Musical America*, December 23, 1922.

¹⁷⁶ “Chamber Music Concert: Attractive Program Given by Carolyn Beebe’s Organization,” *New York Times*, December 21, 1925.

¹⁷⁷ “Mr. and Mrs. Albert Stoessel,” *Musical Courier*, December 31, 1925.

¹⁷⁸ H. J., “Chamber Music Society,” *Musical America*, March 25, 1929.

¹⁷⁹ “New York Chamber Music Society,” *Musical Courier*, December 19, 1931.

the [NYCMS] interpreted the suite with warmth and vigor and aroused the enthusiasm of the large audience.”¹⁸⁰

Charles Tomlinson Griffes (1884-1920): *Three Tone-Pictures*, op. 5

Griffes was one of the most important American composers Beebe programmed, and he is one of the few whose music is still popular today. Wilfred Mellers, in his book *Music in A New Found Land*, writes,

There was one composer, however who – starting from Debussian premises – created music characteristically personal and American. He was Charles Griffes; and he died young, when he had just discovered what he had in him to do.

In view of the “spatial” tendencies of Debussy’s music, it is interesting that Griffes should have been a talented visual artist as well as a musician. He was born in New York in 1884 and died there in 1920, after a career both physically and nervously distraught. His earlier compositions are remarkable mainly for their technical competence, the piano works are brilliantly laid out for the instrument, the orchestral pieces expertly scored.

Griffes was a sophisticated composer who was trained in Europe. The American vehemence that spurts up in his [works] took him unaware, perhaps even killed him, for so much nervous stress may well have had physical consequences.¹⁸¹

Griffes’s *Three Tone-Pictures*, op. 5 (“The Lake at Evening,” “The Vale of Dreams,” and “The Night Winds”) was performed for the first time at Aeolian Hall, November 16, 1920. All three movements started out as solo piano pieces and were later orchestrated for piano, string quartet, bass, and woodwind quintet in 1919. The original version of “The Lake at Evening” was composed for piano in 1911 and was then scored for woodwinds and optional harp. It had its premiere performance with The Barrère Ensemble at the Cort Theatre in New York on December 19, 1916. Likewise, Griffes arranged “The Vale of Dreams,” originally written in 1912, for Barrère in 1915. The original version of “The Night Winds” was composed in 1912. Although it was arranged for woodwinds and harp and delivered to Barrère in January of 1916, he did not include it on the program at the Cort Theatre in December of 1916. In 1919, Griffes rearranged “The Night Winds” expressly for the NYCMS.

¹⁸⁰ Ibid.

¹⁸¹ Wilfrid Mellers, *Music in a New Found Land: Themes and Developments in the History of American Music*. New York: Hillstone, 1975.146.

Donna Anderson writes in her extensive catalog of Griffes's compositions that the premiere of all three pieces as a suite was given by NYCMS on June 4, 1920, at the home of Mrs. Alexander L. Dommerich, "Wildwood Farm" in Greenwich, Connecticut. The program for that concert stated that the *Three Tone-Pictures* "was a first performance of manuscripts written for the New York Chamber Music Society."¹⁸²

The first performance of the work by the NYCMS was played "in memoriam" for Griffes, who had died in April of 1920; it was considered to be the first performance of the complete suite in New York City. Richard Aldrich, writing for the *New York Times*, doubted whether Griffes's translation of his pieces did them full justice and whether "such justice would not have been best rendered by an orchestral arrangement. They are three short impressions of nature, in which color and mood were the composer's chief quest."¹⁸³

Henry Krehbiel, writing in the *New York Tribune*, commented that the pieces "were studies in the manner of Debussy, but their delineative effect rested quite as much on the melodic phrase as on the harmonic and instrumental intrigment."¹⁸⁴

The *Evening World* somberly mentioned that the "impressive" performance was "in memoriam of Charles T. Griffes, the American composer, who was cut off in the prime of his promise."¹⁸⁵ *Musical America* simply found the work "interesting, the first, "The Lake at Evening" being the best."¹⁸⁶ In total, the NYCMS programmed the Griffes five times in its twenty-two years.

Ernest Bloch (1880-1959): *Four Episodes*

The premiere of Ernest Bloch's *Four Episodes* was heard on at the Hotel Plaza, March 20, 1927, and it was another milestone in NYCMS history. The *Four Episodes* for piano, wind quintet, string quartet and bass (1926) was the winner of the Carolyn Beebe New York Chamber Music Society prize, given through the National Federation of Music Clubs. The \$1000 prize,

¹⁸² Donna Anderson, "The Works of Charles T. Griffes: A Descriptive Catalogue," Ph.D. diss., Indiana University, 1966), 469.

¹⁸³ Richard Aldrich, "Music: Joan Manen's Violin Recital. New York Chamber Music Society," *New York Times*, November 17, 1920.

¹⁸⁴ Henry Edward Krehbiel, "Chamber Music Society Gives Unique Concert - Percy Grainger's March Is the Only Familiar Score on a Program Abounding in Novel Compositions an International Cast - Composers of Many Nations Represented at Festival Provided by Miss Beebe," *New York Tribune*, November 17, 1920.

¹⁸⁵ Sylvester Rawling, "Kreisler Plays with National Orchestra," *The Evening World*, November 17, 1920.

¹⁸⁶ J.A.H. "Chamber Music Society Plays Striking Variations," *Musical America*, November 27, 1920.

along with the premiere performance by the NYCMS, also included publication of the work by C. C. Birchard. At the concert, composers Albert Stoessel, Carl Engel, Howard Hanson, Frederick Jacobi, and Emerson Whithorne presented the award to Bloch.

Also on the program were four of the six movements of Beethoven's Septet, op. 20, played in commemoration of the 100th Anniversary of the composer's death, and works of Schumann and Saint-Saëns.

The critic for the *New York Times* described the four movements of the Bloch as "in the Oriental vein, are each in a different mood, and written in the modern manner. The titles indicate their general character, 'Humoresque Macabre,' 'Obsession,' written in alternate changes of time, 9-8, 6-8 and da capo; 'Calm' and 'Chinese,' which is the key to the whole work."¹⁸⁷

Musical America was critical of the compositional style.

[*Four Episodes*] is in a vein distinctly different from anything [Bloch] has written. His characteristic idiom is missing, and the music, save for some passages in the third movement, is objective. The instrumentation shows his accustomed skill, but it is employed on material more entertaining than significant. The harmonic color throughout is modern, with a conservative use of piquant dissonance.

Each of the "Four Episodes" is self-contained, and apparently unrelated to the others. There is play of ironical amusement in the 'Humoresque Macabre,' which sparkles wittily in a spirit of pure comedy. In 'Obsession,' one theme is persistently reiterated in clever contrapuntal guises, suggesting that state of mind in which one is haunted by a rhythmic phrase. 'Calm' is a meditative little poem in a quasi-nocturne form. In the angular animation of 'Chinese,' the composer has evidently embodied impressions in the Chinatown of San Francisco. One feels that the suite was written . . . as a diversion from some onerous opus, for it contains much of his vivacity and but little of his essential philosophy. Miss Beebe . . . carried through capably the pianist's share of the program.¹⁸⁸

The next time the NYCMS played the work was on a salon concert at the Hotel Plaza, December 18, 1927. *Musical America* observed that, "of the Episodes the 'Obsession' and 'Chinese' are probably the two most vigorous of the four sketches and their bizarre and brilliant hues shouted loudly in contrast to the music performed earlier in the evening. There is always a continuity and coordinate pattern in whatever Bloch writes and his works stand an analysis that few of his contemporaries can bear."¹⁸⁹

¹⁸⁷ "Play Prize Composition: Chamber Music Society Gives Ernest Bloch's "Four Episodes,"" *New York Times*, March 21, 1927.

¹⁸⁸ R.C.B.B., "Chamber Music Society," *Musical America*, April 2, 1927.

¹⁸⁹ H.J., "Plaza Salon," *Musical America*, December 31, 1927.

Musical Courier wrote that the Bloch work, in its second hearing, “well deserved to be heard again. Bloch is a composer who knows what he is doing and always does it effectively; he is strongly Neo-German in his thoughts and mode of expression and always interesting, though at times bizarre.”¹⁹⁰

The fourth time the *Four Episodes* was performed was on a salon concert at the Hotel Plaza, December 10, 1933. As the program reminded us, “This \$1000 prize winning [manuscript] was written for the NYCMS which gave the premier performance of the work on March 20, 1927.”

Harold Taubman, writing for the *New York Times*, said that the Bloch “does not rank with the composer’s best music. There are pages in it, nevertheless, that are striking in the boldness of the writing and the gusto of the humor, but not many. For the most part, it is tailor-made music, and not exciting.”¹⁹¹ Likewise, the critic for the *New York Herald Tribune* echoed Taubman’s sentiments writing that the piece “is not to be ranked among his important works, but are pleasing, effective in portraying the moods indicated by their titles, and skillfully scored for the eleven instruments taking part – piano, strings and wind.”¹⁹² All in all, the NYCMS programmed the Bloch six times in their fifteen years at the Hotel Plaza. Like Deems Taylor’s *Through the Looking Glass*, the *Four Episodes* was among some of the works performed by the NYCMS that also became known as orchestral works after their chamber music versions had been performed.

Deems Taylor (1885-1966): *Through the Looking Glass* and *Portrait of a Lady*

The premiere performance of Deems Taylor’s *Through the Looking Glass*, Suite for piano, string quartet, bass, and woodwind quintet, op. 12 (1917-1919), took place at Aeolian Hall, February 18, 1919. This was significant because it was the first piece by a noted American composer written expressly for the NYCMS. It was programmed along with Sir Eugene Goossens’s Suite in C major for flute, violin and piano, op. 6, also given its first performance in New York that evening.

One of the most important and influential critics in New York, Henry E. Krehbiel, wrote: “Mr. Goossens is, we believe, an Englishman who speaks, very fluently and beautifully indeed,

¹⁹⁰ “New York Chamber Music Society,” *Musical Courier*, December 22, 1927.

¹⁹¹ Howard Taubman, “Music in Review: Concert of Chamber Music,” *New York Times*, December 11, 1933.

¹⁹² “Chamber Music Society Begins Its Ninth Season - Lefebvre, Bloch and Schumann Performed,” *New York Herald Tribune*, December 11, 1933.

the musical idiom of modern France; Mr. Taylor is a New Yorker whose humorous disposition finds expression in his newspaper writings for Miss Beebe's organization."¹⁹³ Since May 1916 Taylor had been a contributor to the Sunday magazine section of the *New York Tribune*, writing stories "some humorous, some serious, but all on social and political issues."¹⁹⁴ In fact, some of the other American composers whose works were performed by the group were writers and music critics for the local and national press.¹⁹⁵

James A. Pegolotti, in his biography of Deems Taylor, describes how Beebe and the NYCMS came to present the work:

Still unsure of his self-taught orchestrating abilities . . . [Taylor] scored the work for a chamber orchestra of eleven players and then approached Carolyn Beebe and her New York Chamber Music Society to perform it. Beebe's orchestra was highly regarded in music circles for its premiers, and its concerts attracted some of the city's top critics. Beebe found the suite charming and agreed to premiere it at Aeolian Hall, a 1,300-seat venue located on Forty-third Street between Fifth and Sixth Avenues. Aeolian Hall was second only to Carnegie Hall as a concert site in New York City.¹⁹⁶

Correspondence between Carolyn Beebe and Deems Taylor show how anxious she was to perform the yet untitled Suite, knowing that a premiere of a new work by a high-profile American, and local New York composer, like Deems Taylor would gain much needed attention and therefore publicity for the NYCMS.

Hotel Wellington
Seventh Avenue
Fifty Fifth Fifty Sixth Streets
New York

November 28, 1918

My dear Mr. Taylor:

I am wondering so hard, whether you feel that your Suite could be finished for the Jan 7th concert. I would so like to have it then, as it would fit into the program most wonderfully. As you said you wrote "rapidly," I am writing to ask if, on second thought you feel it

¹⁹³Henry Edward Krehbiel, "New Works Heard at Concert of the Chamber Music Society," *New York Tribune*, February 19, 1919.

¹⁹⁴James A. Pegolotti, *Deems Taylor: A Biography* (Boston: Northeastern University Press, 2003), 54.

¹⁹⁵Daniel Gregory Mason wrote extensively on classical music for a wide variety of publications and Henry Hadley was a music critic for the *New York Times*.

¹⁹⁶Ibid.

could be done in two weeks or three weeks. Will you let me know by phone please about four o'clock tomorrow afternoon? If it cannot be done we will leave it on Feb 18th – but it would be lovely if we could have it on our next program.

Very Sincerely,

Carolyn Beebe¹⁹⁷

In a subsequent letter, she wrote:

December 7, 1918

My dear Mr. Taylor:

Thank you for your letter. I understand that you must not be hurried in such important work. I shall be glad to have the scores as soon as completed so that I may have all possible time for preparation for the February concert. Yes, I saw Mr. Huneker's article. I am so pleased that he will get it at our concert!

Sincerely,

Carolyn Beebe¹⁹⁸

December 25, 1918

Dear Mr. Taylor:

Thank you so much for your helpful response! We are so happy to know you can give us the Suite for Feb. 18th. When you bring the two completed movements – be sure to bring them to my apartment, so that, I may receive them safely.

Please tell me your title as soon as possible for advertising purposes – Merry Xmas and Happy New Year.

Sincerely,

Carolyn Beebe¹⁹⁹

It is not surprising that Taylor did not want to be rushed. This was an important event in his career and as the concert approached he became worried about the performance. When he

¹⁹⁷ The correspondence from Beebe to Deems Taylor shows Beebe's eagerness to see the score and to program the work as early as the second concert of the fourth season. Carolyn Beebe to Deems Taylor. November 28, 1918. Irving. S. Gilmore Music Library, Yale University, New Haven, CT.

¹⁹⁸ Carolyn Beebe to Deems Taylor. December 7, 1918. Irving. S. Gilmore Music Library, Yale University, New Haven, CT.

¹⁹⁹ Carolyn Beebe to Deems Taylor. December 25, 1918. Irving. S. Gilmore Music Library, Yale University, New Haven, CT.

arrived at the event itself and saw that Krehbiel was in the audience, it gave him cause for more concern. He knew that a negative review from the influential critic could hurt his future as a composer,

Before the concert began, Taylor saw the music critic H. E. Krehbiel walk in and seat himself in his typical slumping fashion, a “huge patriarchal figure of a man, with a beautiful head that would have enchanted a sculptor, and a mop of excited yellowish hair that no comb could ever hope to master. Of the many talented critics on the scene at the time, no one gave a greater sense of infallible judgment than Krehbiel, who had worked for the *Tribune* for nearly three decades. Taylor had met him while there and had come to admire his encyclopedic knowledge of music.²⁰⁰

Despite Taylor’s concerns, Krehbiel had a favorable opinion of the work:

To dispose of [the Taylor] first, not in the manner which it deserves, but as must be under the exigencies of the moment, it is a composition in which Mr. Taylor has sought to give musical investiture to some of the delightful humorous conceits of Lewis Carroll. He calls his composition “Through the Looking Glass,” and in three movements, following a dedication which, it seemed to us last night, did not signify except as a deferential courtesy to the very proper old notion that a suite ought to have a serious introduction, he makes his musical instruments talk about the Jabberwocky, the Looking Glass Insects and the White Knight.

Their discourse is excellent musical footing, especially when the bassoon, which is the conventional clown of the orchestral company, indulges in a long unaccompanied monologue and starts a fugued section, which has a capital subject that is capitally worked out. It takes music to show that the most learned forms can be employed in the expression of humor, as witness Mr. Taylor’s clever example, beside which we might set, after begging for a proper perspective, the finale of Verdi’s “Falstaff.” We hope we will not be misunderstood as presenting cases exactly parallel.²⁰¹

The NYCMS subsequently performed the suite at Aeolian Hall, January 11, 1921, and it gave the critics another opportunity to discuss the work. In fact, the *New York Times* noted that it was so much enjoyed that a movement of it was encored.

Deems Taylor’s [Suite] with a “Jabberwocky” that played bassoon like Dukas’s “Apprentice,” and a toy Don Quixote akin to the cello variations of Strauss, was an amusing novelty of last evening . . . the local composer had dedicated his manuscript to

²⁰⁰ Ibid.

²⁰¹ Henry Edward Krehbiel, “New Works Heard at Concert of the Chamber Music Society,” *New York Tribune*, February 19, 1919.

the eleven players, who entered into the spirit of it like boys on a holiday. Mr. Taylor's bit of nature imitation in "Looking Glass Insects" had to be repeated.²⁰²

The *New York Tribune* found comical moments in the work noting,

It proved to be a work containing much amusing writing in the modern mode, done in a spirit of lightness and fantasy, and was given an effective and sympathetic performance. Program music of the most fragile, it abounded in whimsicalities and ingenious musical quips. The first of its four movements was a "dedication" of the fairy tale, commencing with an appealing phrase in the low register of the flute. Next came the Jabberwocky episode, to our mind far too gently treated. There was little suggestion of the momentous conflict described in that imperishable piece of verse. It seemed not to get beyond a musing "once upon a time." A whimsical fragment entitled "Looking-Glass Insects" followed, and the last, which was concerned, with the "mild, chivalrous, ridiculous and touching" White Knight had a melodious phrase ingeniously woven into its fabric. It was listened to with much interest.²⁰³

Musical America wrote that the Deems Taylor Suite was "received with hearty applause by the large audience, which was rewarded with a repetition of the scherzoso third movement. The music . . . has lost none of its delicate humor since its initial presentation a season or two ago."²⁰⁴

The Taylor Suite was performed for the third time at the NYCMS's on a salon concert at the Hotel Plaza, January 15, 1928. The critic for the *New York Herald Tribune* commented that the Suite, which "in its form has the pictorial and imaginative qualities, the sympathetic humor and excellence of instrumentation which mark the work as an orchestral piece." Deems Taylor attended the concert but "was not to be found when the applause began."²⁰⁵

As a work important to the history of the NYCMS, Carolyn Beebe performed the Taylor Suite again at a gala concert to honor the occasion of the Society's fifteenth year, at the Hotel Plaza, March 16, 1930. After its first performance by the NYCMS in 1919 Deems Taylor's *Looking Glass Suite* had two more hearings on NYCMS concerts. Beebe was keenly aware that repeat performances of new works were essential to establishing them in the repertoire, and this awareness had a strong impact on her programming. She was extremely loyal, it would seem, to the composers that wrote works for the ensemble as many of them saw more than one

²⁰² "Chamber Music Society's Novelty," *New York Times*, January 12, 1921.

²⁰³ "Chamber Music Society Plays Whimsical Novelty "Through the Looking Glass," Abounding in Ingenious Quips, Given Sympathetic Rendition," *New York Tribune*, January 12, 1921.

²⁰⁴ D.J.T., "Chamber Music Society Presents Native Suite: Deems Taylor's "Through the Looking-Glass" Featured at Second New York Concert of Season," *Musical America*, January 22, 1921.

²⁰⁵ "Chamber Music Society "Salon,"" *New York Herald Tribune*, January 16, 1928.

performance, for example Bloch's *Four Episodes* (five times), Griffes's *Three Tone-Pictures* (five times) and Deems Taylor's *The Portrait of a Lady* (four times).

On the first and only concert of their tenth season – their final concert at Aeolian Hall, February 3, 1925 – the NYCMS gave the premiere performance of Deems Taylor's *The Portrait of a Lady*, Rhapsody for flute, oboe, clarinet, bassoon, piano, string quartet and bass, op. 14 (1919). This was the second work composed especially for the NYCMS. The other works on the program included Schubert's Octet, Novák's Piano Quintet in A minor, op. 12, and Juon's Divertimento. The story of this concert is worth telling in its entirety, for it is undoubtedly one of the most written-about events in the NYCMS history. Olin Downes (1886-1955), the music critic for the *New York Times* noted that "among the comparatively rarely heard novelties" presented that evening was Taylor's *Portrait of a Lady*.²⁰⁶

There is no detailed program for "The Portrait of a Lady," says the program note, "beyond that implied by the title, it is designed to be somewhat analogous to what the painter would call an 'ideal head,' an attempt to convey the impression of a human personality in terms of music."

The first part of the rhapsody, given principally to the strings, is rich and warm in color and sensitive in mood. It is substantially composed without, and ranks with the best writing we have had thus far from Mr. Taylor. His clear melodic style has not deserted him, and his lack or pretense in composition is a valuable and grateful characteristic, [the work] as a whole, has a fanciful, whimsical vein that becomes the subject well, and a passing reminiscence of "Tristan," It has also a clearly marked form of its own, although its last two-thirds impress us as being too extended in length for the character of the thematic material. The instrumentation – enough instruments are employed to justify this word – is felicitous, the wind and string choicest oftenest keeping their own color, rather than blending, in a more homogeneous quality of tone. The performance appeared to be very sympathetic, and the music gave the audience obvious pleasure. Mr. Taylor repeatedly bowed his acknowledgments of the applause.²⁰⁷

The *Musical America* critic compared Taylor's work to the chamber version of the *Looking Glass Suite*, which had been premiered by the NYCMS six years earlier,

In those six years [The *Looking Glass Suite*] has been variously altered, especially in details of the scoring. Quite possibly it will be altered again, and, like the "Looking Glass" suite, eventually finding its way on the programs of symphony orchestras. At least it was the feeling of the reviewer that the music is more properly a small rhapsody for the

²⁰⁶ Olin Downes, "Music: New York Chamber Music Society," *New York Times*, February 4, 1925.

²⁰⁷ Ibid.

symphonic organization that a bit of virtue for a chamber ensemble. This feeling was accentuated by the character of the scoring, which impressed as essentially orchestral.

Mr. Taylor has kept to himself the identity of the lady whose portrait he painted. A printed note stated that the composition has no detailed program beyond the plain implications of the title – though the information was vouchsafed that the work “is designed to be somewhat analogous to what a painter would call an “ideal head,” and attempt to convey the impression of a human personality in terms of music.” This personality, as the music limned it, possessed two principal phrases: one grave, meditative and sweet, the other piquant and somewhat worldly. The subsidiary theme used for the latter seemed to the reviewer a rather commonplace one and scarcely worth the attention the composer gave to it. But perhaps it was just what he wanted to complete the picture – he alone really knows. At any rate he utilized it deftly, and the composition, somewhat Brahmsian in many of its details, but modern in spirit, possessed charm and individuality, as well as the virtues of transparent scoring and a neatly knit, free form. Mr. Taylor, who confessed last season to a need for lessons in bowing, marched heroically to the front of the house to take the applause that he could not escape in the critic’s seat.²⁰⁸

Deems Taylor attended the concert, as he had done back in 1918 when his Suite was performed for the first time. By this time Henry Krehbiel had died and others critics who had written about the work had retired. Taylor’s career was on solid footing, and, in 1921, he himself had become a music critic for the *New York World*, a post he would hold until 1925, when he retired to turn his attention to composing full time. On this occasion of the NYCMS’s 1925 concert, he was given the rare opportunity to review his own work, which he did, in humorous, self-deprecating fashion:

The evening’s “first performance” was Deems Taylor’s Rhapsody for piano and string and wind quintets, “The Portrait of a Lady.” As one of Mr. Taylor’s warmest admirers, we had looked forward with considerable interest to hearing his new work; but its performance left us rather disturbed, Not, we hasten to add, because of the interpretation, which, so far as we were able to judge, was excellent; but rather because his music set us to musing upon the wide gap that lies between intention and accomplishment. We rather liked one or two of his ideas, but his handling of them struck us as rather fumbling and inadequate.

The structure seemed so obvious, the seams so dismayingly apparent, we reflected, a little bitterly, upon the cleverness and resourcefulness with which Youn [sic] had juggled the themes of his divertimento, and we rather wished, for Mr. Taylor’s sake, that the Society had forgotten to play the Schubert octet at all.

²⁰⁸ O.T. “Critic’s Novelty Has First Hearing - Chamber Music Ensemble Plays ‘Portrait of a Lady,’” *Musical America*, February 14, 1925.

The audience, probably composed of the composer's relatives, greeted the piece with what seemed to us highly disproportionate cordiality.²⁰⁹

This review caused a reaction from the poet Edna St. Vincent Millay,²¹⁰ who was in the audience that night. She responded to Mr. Taylor's review with a her own witty retort in a letter to the editor in the same paper a day later:

In some indignation and no little disapproval I address you concerning your criticism in this morning's *World* of Mr. Deems Taylor's "Portrait of a Lady." "The audience" you say, in reviewing last night's concert . . . "probably composed of the composer's relatives, greeted the piece with a highly disproportionate cordiality." Sir, I was a member of that audience. I heard with close attention and deep pleasure an unusually good program unusually well performed, not the least interesting and a lovely number of which was Mr. Taylor's [Portrait]" Mr. Taylor combines as a musician two excellent attributes far too seldom found in combination: the art to expound a fine theme with power and clarity, and the good taste when that has been expounded, to stop . . . I suggest in closing that last night's audience, from being composed of Mr. Taylor's relatives, was made up of discerning and honestly delighted strangers, and that yourself, far from being "one of Mr. Taylor's warmest admirers" represented the only relative in the audience.²¹¹

Musical Courier chimed in with a very piquant review of the Taylor.

The main theme, quite, tranquil, thickly and richly harmonized suggested that Mr. Taylor's lady friend, whoever she may be, is of pleasant if somewhat phlegmatic disposition. In the two subsidiary themes (the same in notes though different in rhythm) lies the only suggestion that her placidity was only occasionally ruffled – by herself or perhaps by Mr. Taylor. There was plenty of the melody, which pours out so freely from Mr. Taylor's pen, and of which (thank Heaven) he is not ashamed and in the orchestration there is that same mastery of means and surety of effect that one finds in The Looking Glass Suite. The organization gave an excellent performance of it and the audience called the players as well as Mr. Taylor to the edge of the stage, the former reaching it from the back door and Mr. Taylor from seat M-1.²¹²

Even *Time Magazine* had a brief article about the program and quoted the last part of Taylor's own review, noting that "In the audience, reporting the evening's entertainment for *The*

²⁰⁹ Deems Taylor and James A. Pegolotti, *Deems Taylor: Selected Writings* (New York: Routledge, 2007), 96.

²¹⁰ Edna St. Vincent Millay (1892-1950) was an American lyrical poet, playwright and feminist. She received the Pulitzer Prize for Poetry in 1923, the first woman to win the award for poetry. Deems Taylor collaborated with her on the libretto to his opera *The King's Henchman*, which was premiered at the Metropolitan Opera in 1927.

²¹¹ James A. Pegolotti, *Deems Taylor: A Biography* (Boston: Northeastern University Press, 2003), 128.

²¹² "New York Chamber Music Society," *Musical Courier*, February 12, 1924, s.b. 1925

New York World, sat Critic Deems Taylor [who] listened while the likeness of his lovely lady took on shape and color in the bodiless air. Critic Taylor's confreres were less rigorous in their estimate of the composition of Composer Taylor. They, in their writings next day, used brave words: "rich" (*New York Times*), "vivid" (*New York Herald-Tribune*), "delicate" (*New York American*), "tender" (*New York Telegram-Evening Mail*), "attractive" (*The Evening World*).²¹³

In general the overall reception to the program was very positive, Deems Taylor writing that the Schubert was "lovely" and that the "the organization in its various permutations played with rhythmic vitality, tonal brilliance and fine musicianship."²¹⁴ Olin Downes reported "the performances were of excellent quality, as regarded individuals, and also the achievements of a well-coordinated ensemble."²¹⁵ *Musical America* was in agreement that "excellent performances were given of all four works by [the ensemble] which played smoothly and with admirable unity and precision as well as with a gratifying quality of tone."²¹⁶ In general the overall reception to the program was very positive, Deems Taylor writing that the Schubert was "lovely" and that the "the organization in its various permutations played with rhythmic vitality, tonal brilliance and fine musicianship."²¹⁷ Olin Downes reported "the performances were of excellent quality, as regarded individuals, and also the achievements of a well-coordinated ensemble."²¹⁸ *Musical America* was in agreement that "excellent performances were given of all four works by [the ensemble] which played smoothly and with admirable unity and precision as well as with a gratifying quality of tone."²¹⁹

This final concert of the NYCMS at Aeolian Hall marks the first occasion on which the New York String Quartet played with the group. Deems Taylor was the first to recognize that "the advantage of having an organized string quartet as a nucleus was apparent from the outset of the concert in the surety or attack and tonal homogeneity of the strings, qualities that are

²¹³ "Music: Taylor," *Time*, February 16, 1925.

²¹⁴ Deems Taylor and James A. Pegolotti, *Deems Taylor: Selected Writings* (New York: Routledge, 2007), 96.

²¹⁵ Olin Downes, "Music: New York Chamber Music Society," *New York Times*, February 4, 1925.

²¹⁶ O.T., "Critic's Novelty Has First Hearing - Chamber Music Ensemble Plays "Portrait of a Lady," *Musical America*, February 14, 1925.

²¹⁷ Deems Taylor and James A. Pegolotti, *Deems Taylor: Selected Writings* (New York: Routledge, 2007), 96.

²¹⁸ Olin Downes, "Music: New York Chamber Music Society," *New York Times*, February 4, 1925.

²¹⁹ O.T., "Critic's Novelty Has First Hearing - Chamber Music Ensemble Plays "Portrait of a Lady," *Musical America*, February 14, 1925.

frequently wanting in miniature orchestral combinations,”²²⁰ along with a wind section that, “being almost all members of the [New York] Philharmonic Orchestra, display the preciseness of dynamic balance, the easy rhythmic give and take the mutual confidence that comes only of having weathered many orchestral vicissitudes together.”²²¹

Deems Taylor’s *The Portrait of a Lady* would be programmed three more times at the salon concerts at the Hotel Plaza. Taylor, along with Ernst Bloch, Henry Hadley and Daniel Gregory Mason (and, to a lesser extent, Charles Tomlinson Griffes, because of his untimely death) was arguably one of the most important American composers whose music – in these cases two original compositions – Beebe programmed regularly. She must have known that being connected with Deems Taylor in some way would give much needed credibility to showing her mission as a champion for American composers.

Dvořák’s America: Native American Music, Negro Spirituals, and Folk Songs²²²

What makes music American? Certainly, during the first half of the twentieth century this was a topic foremost on the minds of writers, musicologists, theorists and historians who were striving to define an American style of serious classical music – and this definition was elusive. Edward MacDowell (1860-1908)²²³ and Charles Tomlinson Griffes (1884-1920) were two notable contemporary American composers who incorporated Native American or African-American musical elements (chants, negro spirituals, folk songs, etc.) that perhaps, they believed, would give a distinctly “American” flavor to their music and help to define a national style. This paralleled the method of Béla Bartók who collected and notated Hungarian, Slovakian, Romanian and Bulgarian folk music and contributed to a unique Hungarian style of classical music. The NYCMS had also injected examples of American “Indianist” and Native American compositions into their programs – with varying amounts of success.

²²⁰ Deems Taylor and James A. Pegolotti, *Deems Taylor: Selected Writings* (New York: Routledge, 2007), 96.

²²¹ Ibid.

²²²The inclusion of African-American idioms in American classical concert music was instigated by Antonín Dvořák, the Bohemian nationalist composer who served as director of the National Conservatory of Music in New York from 1892-1895. He was interested in America’s folk music and asked one of his black students, Harry T. Burleigh (1866-1949), to sing Negro spirituals to him. This led to Dvořák’s well-publicized view on the development of the American national school through the use of native materials and to his use of Negro idioms in his *Symphony No. 9, From the New World*, and other works. – Helen Walker-Hill. *From Spirituals to Symphonies: African-American Women Composers and Their Music*. Urbana: Univ. of Illinois, 2007. 24.

²²³ MacDowell’s *Second (“Indian”) Suite* for piano, op. 48 (1897) and Griffes *Two Sketches Based on Indian Themes* (1918-1919) for string quartet are two famous examples.

As Michelle Wick Patterson writes:

The Indianist movement, largely an eastern phenomenon, had to draw heavily from the work of ethnomusicologists and folklorists. The collections of [Natalie] Curtis, Alice Fletcher, Frances Densmore and Frederick Burton inspired the interest of classical composers searching for ways to express American identity and free the United States from the tyranny of European tradition. Many musicians clamored for the use of Indian folk songs as a solution to America's backwardness and as a way for composers to make their mark on the musical world. Some of these musicians . . . also incorporated African American, Appalachian, and "cowboy" songs and motifs into their "American" musical expressions. Much of the focus of this effort, however, remained on the use of Native American music. Composers participating in the movement tended to come from the white upper middle classes, believing in the uplifting power of music, and fought to gain acceptance as professional American musicians. Some voiced concerns over the growing heterogeneity of urban America. Many resented the domineering control the New England elite exerted over the shape and scope of American Music. They accused this group of perpetuating musical traditions that represented a very limited vision of the nation and its peoples. Indianist composers and supporters . . . advanced an image of the United States that found national character in the West, in the spirituality found in nature and by extension in Native Americans, and in the beneficial influences of non-European elements in American culture.²²⁴

On the third concert of season six at the Hotel Plaza, January 11, 1931 the NYCMS programmed Natalie Curtis Burlin's (1875-1921) "Lenten Chant: Sangre de Christo" and "Matachina Dance" from *Memories of New Mexico*, orchestrated from the original scoring sketches for piano, two violins, viola, cello, bass, flute, clarinet, bassoon and horn by Percy Grainger. According to the program notes supplied in the printed program, these works were settings of Spanish-Indian melodies Curtis Burlin heard and documented in Santa Fe, New Mexico. The pieces are

. . . obviously of Spanish rather than of Indian origin. So too, are the dark and fanatical religious festivals in which they are still employed - an almost unaltered survival of the Middle Ages. The Lenten Chant was sung by the "Penitentes," whose ceremony partially described in the following excerpt from one of Natalie Curtis' letters: "A procession of men, naked to the waist, bare-legged and bare-footed, their backs streaming blood from self-flagellation, and on their shoulders resting on a pad of thorned cactus that sunk deep into the flesh, each man bore an enormous cross some twenty, some twenty five long - a whole tree. They chanted their own song, which, as our driver expressed it, 'was the most pitifulest sound ever heard by human ear.' I think I have failed to convey the intense sincerity of the people and the solemn though terrible import of their rites. We, more

²²⁴ Michelle Wick Patterson, *Natalie Curtis Burlin: A Life in Native and African American Music* (Lincoln: University of Nebraska Press, 2010), 289-290.

highly civilized people, have specialized the drama, like all else. Specialists act, and we passively go to see them. But these more primitive people are themselves their drama.”

The “Matachina” was danced by a little girl in a white veil who personified virtue. In scoring these numbers the arranger kept close to the copious indications of orchestration contained in Natalie Curtis’ manuscripts.²²⁵

In fact it was Percy Grainger who strove to keep Natalie Curtis Burlin’s musical works before concert audiences and to explain the significance of her folk music research. Grainger commented that Natalie Curtis Burlin should be remembered for her “gift of penetrating into the inner soul of the art of alien people” and because of her sympathetic nature and musical acumen... and praised the collector for her “unsurpassable prerequisites for the supremely difficult task” of recording harmonized folk tunes, as well as for her “penetrating human sympathy with all primitive art.” Natalie Curtis Burlin’s skills as a musical folklorist and her ability to understand and sympathize with “primitive” peoples made her work important and worth remembering to her contemporaries.²²⁶

Harold Morris’s *Variations on the Negro Spiritual*, “I was way down a-yonder” (1925) for piano, strings and winds, a work that was premiered by and dedicated to the NYCMS was performed on a salon concert at the Hotel Plaza, January 10, 1932. Of the three programs cited here, the Morris was written about the most. Harold Taubman, said in the *New York Times*, “There are pages of some of the variations in which the composer has not written unskillfully for this ensemble, and the players lavished a painstaking performance on it. But the total impression of the music was its insufficient inspiration and the thanklessness of attempting to embellish a form, which is an entity of itself.” However, the “audience received the music and the interpreters warmly.”²²⁷

Musical America describing it as “an elaborate [work], calling into play the entire resources of the ensemble. It is in the modern manner, both rhythmically and harmonically, and sets the beautiful old tune in many guises, displaying keen craftsmanship and imagination. There was much applause at the close, and the composer was called to the stage several times.”²²⁸

²²⁵ “Sixth Season - Sunday Salons by New York Chamber Music Society - Carolyn Beebe, Founder,” Program notes, *Chamber Music Concert*. Program. Grand Ballroom, Hotel Plaza, New York City, January 11, 1931.

²²⁶ Michelle Wick Patterson, *Natalie Curtis Burlin: A Life in Native and African American Music* (Lincoln: University of Nebraska Press, 2010), 326-327.

²²⁷ Howard Taubman, “Music: Give Morris’s New Work,” *New York Times*, January 11, 1932.

²²⁸ “Chamber Music Society in New Work,” *Musical America*, January 25, 1932.

The critic for the *Musical Courier* was effusive in his praise of the Morris *Variations*, writing that

[it is] a highly individual piece of music . . . the use of an original and indigenous spiritual theme is effected in exactly the same manner as, for example, Smetana availed himself of Bohemian folk lore and, like those European composers who have gone to the soil for inspiration. Morris utilized his material as a starting point and basis from which follows a distinctively native expression both in the variety of the moods engendered and the technical workings of the structural problem. The tonal and harmonic fabric of these variations reveal [Morris] as a creator of warm imagination and unusual constructive aptitude. He has infused the work with rhythmical energy and the sonorous instrumentation strikes the ear with piquancy and delightful effect. Moreover, this composer is an economist. He knows where to stop a phrase before too much is said with deft developments and arresting climaxes.

Variations on the Spiritual, I Was Way Down A-Yonder is beyond question a notable addition to American Music. It should be played often, and in the opinion of this observer, would enhance any symphony program. The [NYCMS] did complete justice to the occasion and the attentive audience gave all the performance a decided stamp of approval.²²⁹

One the most curious and unusual of the type of programs that included Indianist music took place on the program of the fifth and final salon concert of the eighth season at the Hotel Plaza, March 12, 1933.²³⁰ Chief Woylache of the Yakima Indian tribe, a baritone, was featured in three works based on Native American music. The first work he sang was Carlos Troyer's (1837-1920) "Invocation to the Sun God" from *Two Zuñi Songs* (1893).²³¹ These were followed two songs by Homer Grunn (1880-1944) *The Eagle Dance (Song of the Omaha tribe)* and *Chant to the Four Hills (Song of the Tewa Tribe)*.²³² The Chief closed with Jean Allard Jeancon's (1874-1936) *Rain in the Desert (Song of the Navajo Tribe)*.²³³ Piano, strings, and winds in different combinations accompanied all of the works.

In the *New York Times*, Henry Hadley wrote:

²²⁹ "New York Chamber Music Society," *Musical Courier*, January 16, 1932.

²³⁰ The program also included Dvořák's Piano Quintet, op. 81.

²³¹ The work was transcribed and harmonized by Troyer and published as Zuñian lullaby: an incantation upon a sleeping infant] for 11 parts (1893). The work was dedicated to his friend Prof. Dr. Frank Hamilton Cushing, director of the Hemenway Archaeological Expedition.

²³² Both songs are from "Desert pueblo, five authentic Navajo and Tewa songs". The lyrics are based on the Indian text by Elizabeth Willis de Huff and the Indian melodies were transcribed and harmonized by Homer Grunn.

²³³ Born in Colorado, Jeancon was an authority on Indian Music. This work is included in his *Indian Song Book* (Denver: Denver Allied Arts, 1924) a song cycle for low voice and piano, based on Native American melodies. English words and phonetic sounds as text, based in part on original texts of songs. (Worldcat)

Chief Yowlache²³⁴ [*sic*] delivered his songs admirably, despite the handicap of a severe cold, which had prevented his participation in the inaugural ceremonies at Washington last week.²³⁵ The songs, only two of which could be heard owing to the late hour, were more interesting than the accompanying orchestration. Mr. Troyer ushered in the first, a Zuni “Invocation,” with pious, excessively uninspired and Meyerbeerian harmonies. Mr. Grunn’s treatment of the “Chant to the Four Hills” was better, but it invoked arbitrary dissonances wholly disassociated with the strong, sincere and usually noble melodic line it sought to adorn. One could imagine these songs strengthened by a background of wind, string, brass and percussion, as sternly simple as the melodies themselves; but short of an imaginative and sympathetic treatment of this kind, the Chief’s fine baritone and brief explanations alone would have been preferable. As it was, the harmonic settings and the melodies were almost as incongruous as the chief, a commanding figure in full Indian regalia, and the ballroom’s gilded Renaissance pillars.²³⁶

Musical America summed it up in the vernacular of the early 1930s, writing that “Chief Yowlache [*sic*], in gorgeous native costume, delivered his racial music with a depth of feeling and a resonance of tone that were stirring.”²³⁷

Carolyn Beebe and The Society for The Publication of American Music: “An Inspiration That Filled a Need”

In 1919 Beebe was asked by Burnett Corwin Tuthill to be part of the organizing committee of a new organization devoted to “publishing American chamber music and providing amateur chamber musicians with compositions each year in return for their membership in the Society.”²³⁸ Thus, the Society for the Publication of American Music was founded. The initial goal of the society was to acquire five hundred members who wanted to promote the publication of music by living American composers and to have them each pay five dollars per year (sixty seven dollars in 2013). This would raise enough money to engrave and print two works a year. Instead of the pieces going on the shelves in music stores, the pieces would be distributed to the

²³⁴ Chief Yowlachie he was born Daniel Simmons (1891-1966). His brief biography in the book *Shooting Stars of the Small Screen: Encyclopedia of TV Western Actors (1946-present)* reads, “A Washington State native of the Yakima tribe. [He] originally intended to become an opera singer . . . Hollywood offered him Indian roles, best of all “Quo” in *Red River* (1948), the helper to “Groot” Walter Brennan, a cook on the cattle drive. Yowlachie played Geronimo twice: in the serial *Son of Geronimo: Apache Avenger* (1952) and on *Stories of the Century* (2/14/1954) Douglas Brode, *Shooting Stars of the Small Screen: Encyclopedia of TV Western Actors (1946-present)* (Austin: University of Texas, 2009), 345.

²³⁵ Franklin D. Roosevelt was inaugurated as the 32nd President of the United States Saturday, March 4, 1933.

²³⁶ “Music in Review: Final Chamber Music Concert,” *New York Times*, March 4, 1933.

²³⁷ “Final Concert of New York Chamber Music Society,” *Musical America*, March 25, 1933.

²³⁸ William Merkel Holman, “A Comprehensive Performance Project in Clarinet Literature with a History of the Society for the Publication of American Music, 1919-1969,” D.M.A. diss., The University of Iowa, 1977.

members of the Society. Advocates of the Society included A. Walter Kramer, the editor of the *Musical Quarterly* and later vice-president of G. Schirmer and the editor of *Musical America*. To begin the endeavor, lifetime memberships were granted for one hundred dollars. Nine lifetime memberships were given, including one each for Mrs. Elizabeth Sprague Coolidge, Edward J. de Coppet, and Serge Rachmaninoff. Tuthill served as the Treasurer of the Society for thirty years.

In 1919, the American composer faced unusual challenges with the publication and distribution of his or her new music. A composer was able to write in order to satisfy his or her own personal need and requests from organizations like the NYCMS and supply new music for them. However, after that, the chance of publication and dissemination of the new compositions was slim. If you were not a “name composer,” a publishing house could not take the risk of distribution. For American string players there was an ample supply of music by Haydn, Mozart, and Beethoven to purchase and play in their homes rather than new works by their compatriots. Although some string quartets, even some by contemporary American composers, were available, there was a dearth of wind repertoire to satisfy the competent flutist, clarinetist, oboist or bassoonist who wished to explore chamber music further. SPAM supplied music for these wind players and other chamber ensembles that wanted to play recent compositions by American composers. Burnett Corwin Tuthill, in founding SPAM, saw a need and filled it.

The guidelines for having a composition considered for publication required that the manuscripts be submitted under a pseudonym or with the composer’s name substituted by a number. The scores were to be accompanied by a self-addressed stamped and sealed envelope so the manuscript could be returned. The compositions submitted were vetted via the following procedure:

1. All works are to be examined and those worthy, recommended for a hearing by the Advisory Music Committee.²³⁹
2. The composition is to be performed before a joint meeting of the Advisory Music Committee and the Board of Directors. (Usually in February)
3. A vote is to be taken.
4. Estimates are to be requested from publishers.
5. Works are to be published and distributed to the membership of the society.²⁴⁰

²³⁹ The Advisory Music Committee consisted of flutist Georges Barrère, pianist Harold Bauer, violinist Adolf Betti, composer George W. Chadwick, composer Rubin Goldmark, violinist Hugo Kortschak, conductor Fredrick A. Stock and composer Deems Taylor; conductor Paul Boepple, pianist Harrison Potter, conductor and composer Chalmers Clifton, violinist Jacques Gordon, composer Louis M. Isaacs and violinist and composer Albert Stoessel.

The selected works were sent to the publisher near the end of June and the publishers were under contract to publish these compositions on or before the first of October following. A legal agreement was also drawn up between SPAM and the composer as to use and ownership of their work. From the onset, collaborating ensembles and performers played the submitted compositions live at a gathering of the committee. The groups and individuals engaged to play the submissions in the early years (before a tape recording was substituted) were among the finest in the country, including the Flonzaley Quartet, the Berkshire String Quartet, the New York String Quartet, the Letz Quartet, the Compinsky Trio, the Hartmann String Quartet, Georges Barrère, Gustave Langenus, Henri Debusser [sic], Ruth Breton, Gaston Dethier, Édouard Dethier and others. Student groups from the Juilliard Graduate School performed others.

Many of the American works that Beebe chose to program on NYCMS concerts represented a good cross-section of composers who eventually submitted works to the SPAM committee for selection and publication. Since the NYCMS was only in existence four years before SPAM was founded it was sometimes years before a composer or his work were published. One example is Albert Stoessel's *Suite Antique* for two violins and piano, which was published by Carl Fischer on behalf of SPAM in 1924. The work had its first NYCMS performance in 1919. Beebe's efforts to help American composers publish their works are another important part of her effort to create an American chamber music repertory.

Arrangements

As noted above, transcriptions by American composers of works written for other instruments or combination of instruments was an integral part of the programming strategy of Carolyn Beebe. Not only was it beneficial for the composer, who in essence, had another chance to get his or her composition heard, but it also added credibility to Beebe's efforts to program American composers who were now having "first performances in New York" of arrangements of the original compositions that they themselves made.

On a salon concert at the Hotel Plaza, January 20, 1929, the NYCMS played an instrumental arrangement of Schubert's *Marche caractéristique*, op. 121, D 968b, originally for

²⁴⁰ William Merkel Holman, "A Comprehensive Performance Project in Clarinet Literature with a History of the Society for the Publication of American Music, 1919-1969," D.M.A. diss., The University of Iowa, 1977.

two pianos four-hands, now for piano, string quartet, bass, and woodwind quintet, by Ludvik Schwab, the violist of the New York String Quartet. This was the first performance of this transcription played from “the manuscript.” It is unique in that it was the only time the NYCMS programmed something of this nature. The Schubert came at the end of a lengthy program that included Beethoven’s Quintet, Ravel’s *Introduction and Allegro* for harp, flute, clarinet and strings. Amy Beach’s Quintet in F-sharp minor, and Pillois’s *Cinq Hai-Kai* for harp, flute and strings. In addition, the NYCMS played Honegger’s *Pastorale d’été* because the composer was in attendance, as the piece was not listed on the printed program. Beebe always liked to close her programs with a work for the entire ensemble, but on this occasion, to program all or part of the Wolf-Ferrari or Juon, for example, would have been impractical. With the Franz Schubert arrangement she had a short seven-minute work that ended this program nicely and included everyone.

Musical America wrote that “before the final Schubert *Marches caractéristiques* which Ludvik Schwab . . . had arranged superbly for the entire ensemble . . . a short work of Honegger’s was played as a gesture to the composer, who was present. It was only a gesture, as the work made little impression. The ensemble played the Schubert opus with verve and vigor, and much precision, and it was enthusiastically received.”²⁴¹ The *Musical Courier* noted that “A brief *Pastorale* by Honegger was played in tribute to the composer (who was also present) and the final number was [a Schubert March] one of the composer’s last works, a dozen instruments collaborating in clean-cut playing, the piano leading in forceful style.”²⁴²

Schwab was called upon to arrange and orchestrate other works, most importantly the accompaniments to a group of songs that Maria Kurenko and Rafaelo Díaz sang at a the gala anniversary concert that marked that marked the anniversary of the NYCMS fifteenth season on March 16, 1930.

Schwab prepared the instrumental arrangements and orchestrations – most likely from the original voice and piano versions – for Alexander Gretchaninov’s “With The Sharp Hatchet” for soprano, string quartet, clarinet and piano and “Snow-Flakes” op. 47, no. 1 for soprano, string quartet, bass, flute, oboe, clarinet, horn and bassoon, which were included among the Kurenko-Díaz set that evening. The Asturian Folksong *La Resalada* for tenor, string quartet and piano,

²⁴¹ H.J., “Another Chamber Salon,” *Musical America*, February 2, 1929.

²⁴² “N.Y. Chamber Music Society,” *Musical Courier*, January 24, 1929.

Raoul Laparra's *Lettre à une espagnol* for voice, string quartet, clarinet and horn, and Francisco Fuster's *Mensaje* for voice, string quartet, double bass, oboe, horn and piano were sung by Díaz. Schwab's arrangement of Fuster's *Mensaje* was used again on a salon concert on the first salon concert at the Hotel Plaza, December 15, 1935, with Martha Atwood, soprano.

Conclusion

In reviews from an Aeolian Hall concert on December 15, 1922 the critics wrote of their appreciation for Carolyn Beebe's innovative repertoire and programming. *The Evening World* commented that the "seeker for music novelties could not complain of the fare prepared by the [NYCMS] for [this concert],²⁴³ with the *New York Tribune* noting that the "combinations of instruments foreign to the usual concert or recital marked the season's first concert."²⁴⁴

In fact, the word "novelty" or "novelties" is a word that would be written many times by the critics to describe much of the repertoire programmed and performed by the NYCMS. In the musical vernacular of the time, the word was used to refer to a work either newly heard or one rarely heard. Suffice to say, Carolyn Beebe's unique approach of presenting concerts of rarely heard repertoire and utilizing unusual instrumentation was a hallmark of the NYCMS programming.

²⁴³ Frank H. Warren, "In the Realm of Music N. Y. Chamber Music Society Has Three Novelties on Its Program," *The Evening World*, December 16, 1922.

²⁴⁴ "Concert of Chamber Music Society Links Dissimilar Voices - Unusual Combinations of Instruments in Melodious Numbers - Elgar Quintet Sweetness Drawn Out," *New York Tribune*, December 16, 1922.

CHAPTER 6

The End of the Story

The end of the story of the New York Chamber Music Society comes from correspondence between Carolyn Beebe and Philip James, which is housed in the Philip James Collection at the State University of New York at Stony Brook.

Philip James was a composer, conductor, and educator who played an important role in the musical life of New York City. He was also an accomplished organist. Most importantly, along with Albert Stoessel, he was instrumental in founding the music department at New York University. He served as department chair from 1934 to 1955. He also acted as secretary of the MacDowell Association, vice-president of the Institute of Arts and Letters, president of the Society for the Publication of American Music, and as a juror for the Naumburg Award, the Prix de Rome, and other competitions.¹

In 1926, James's name appears in the salon concert programs as a patron of the NYCMS and then in 1929 as a member of its advisory committee. On a salon concert at the Hotel Plaza, January 11, 1931, Beebe programmed his *Ostinato and Fête* from the Suite for chamber orchestra, op. 28, no. 2 (1924), a first performance in New York. James's relationship with Carolyn Beebe and the NYCMS gives us some insight into the years after the NYCMS stopped presenting concerts in 1937.

As mentioned elsewhere, in the reviews of the NYCMS's third salon concert of the third season at the Hotel Plaza, January 15, 1928, the *New York Times* and *Musical America* reported that a special committee meeting was held a week before to specifically discuss a "nation-wide movement for the promotion of chamber music . . . plans were outlined to enlist the support of leading musical bodies in the formation of new chamber music groups and in getting recognition for young composers and instrumentalists."² Likewise, *Musical America* wrote that, "a movement is under way to secure permanency for the NYCMS, with a view to bringing about a

¹ D. Royce Boyer. "James, Philip." *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed November 11, 2012, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/14112>

² "Offers a Varied Program: New York Chamber Music Society Holds Sunday Salon Concert," *New York Times*, January 16, 1928.

nation-wide chamber music movement which will result in much-needed service to chamber music composers and artists.”³

Beebe was looking to the future. By forming this committee she was hoping to establish her legacy and insure the continuation of the New York Chamber Music Society, and to keep the idea of chamber music as important and vital, even after the NYCMS ceased operations. After the meeting was held, the *New York Times* printed a separate article said that Beebe,

. . . with the endorsement and cooperation of prominent musicians and patrons of music, are formulating practical plans for a movement toward nation-wide support of chamber music.

At a recent committee meeting last week the following resolution was adopted: Resolved, that we pledge ourselves to do everything in our power to secure permanency for the New York Chamber Music Society, with the aim in view of bringing about a nation-wide chamber music movement, of which this organization shall be the head, giving much needed service to chamber-music composers and artists throughout the country.⁴

In the ensuing nine years, until the NYCMS gave its last concert, there was no further mention of this committee or its operations in the New York press. And as stated elsewhere, the NYCMS disbanded in 1937. Reasons for this decision are never clearly revealed in the extant documentation.

Classical music is a “hard sell,” even in the easiest of economic times. Classical chamber music is even more difficult to market. A poor financial climate, changing trends and shifting priorities perhaps all contributed to Carolyn Beebe’s decision to stop giving concerts. However, the correspondence found in the Philip James Collection demonstrates that Beebe and her idea of fostering a national chamber music movement did not end with the demise of the NYCMS and its New York performances.

The details discussed by the “special committee” in 1928, unknown until now, are outlined in a copy of the proposal and the outcome of the proceedings, fortunately found in the Philip James papers at Stony Brook.

There are many orchestras, choral societies, and string quartets, but the New York Chamber Music Society is the only organization in America (probably the only in the world) of just this instrumental combination.

³ “Carolyn Beebe’s Salon,” *Musical America*, January 28, 1928.

⁴ “Music Here and There – Chamber Music,” *New York Times*, January 22 1928.

The organization is such (piano, strings, brass and woodwind) that it is possible, with its eleven members, to give the entire range of Chamber Music.

This fact alone is sufficient claim to attention and sufficient justification in the Society's appeal for an assurance of its permanency.

1) The Society has been in existence for thirteen years and has given concerts throughout the United States and Canada. It is manifestly not a project but an existing institution, which has established just claim to serious consideration.

2) The Society has played not only the classical Chamber Music repertory, but has given more than one hundred premiere performances, many of these original works having been written expressly for this organization. Few orchestras, save those of great age, can indicate a similar record in pioneer effort, or a spirit of more generous hospitality to new ideas.

3) The Society maintains a true Chamber Music point of view in that there is no exploitation of any one personality. The Society is a musical unit.

4) There is no better antidote to the present tendency to create mammoth musical organizations, too expensive to exist without heavy underwriting, than such an organization this, which would not only serve as a practical medium for the younger composers, but which can be effective in restoring music to a position of intimacy with its audience, which has been entirely lost in huge concert halls.

5) “. . . not only is the quality of these performances (for every member is a distinguished artist) singularly perfect, but the make-up of the organization, the tonal color produced by this combination, is something so unique that every lover of music should go and hear it for himself.” – Percy Grainger.

6) The Society with its committee of a hundred distinguished musicians and patrons of music, propose creating a central clearing house for Chamber Music organizations everywhere. The parent organization hopes to stand ready to give advice, assist in making programs, and to aid in the distribution of new scores.

7) The program of the Society for 1928-29 will offer even greater interest than ever before with several distinguished assisting artists already engaged.

8) The creation of an adequate endowment will make possible the altruistic effort of the Society to extend its influence beyond its own audience, and will enable it to present an increased number of programs at popular prices.

It will be a stroke of musical good fortune if in America there can be created this National Chamber Music Organization, unique in the history of music. The cause of genuine artistic advancement will be served and those who assist in the realization of this

fine idea will confer upon themselves the distinction of being part of one of the most beneficial musical movements of our time.⁵

Even though this document dates from 1928 or 1929, it figured among the materials that Beebe had been gathering for Philip James in 1944. James, now head of the Music Department at New York University, had been approached by Beebe to explore the feasibility of establishing a dedicated chamber music program, based on the ideas and principles that informed Beebe's founding of the NYCMS. Most of the documentation sent by Beebe to James – including the above-mentioned 1928 “manifesto” – was most likely used to make a case for developing a curriculum for chamber music in a university setting. Beebe's first letter to James is dated July 4, 1944.

Dear Philip:

I was just about to write to you when your welcome letter came. I was so glad to hear that you were enjoying the lovely cool and peace and quiet of that lovely place. The heat, here, has been pretty bad. I have been very busy and I have been going through so many records I have had no time to allow myself to complain of it. But, while I am sending you interesting printed matter, I am dismayed because in some way or other that special sketch (or whatever it may be called) seems to have been misplaced and I cannot understand how and why. I shall, as soon as I finally locate it send it on for you to read. I am obliged to find it! Today, while going through countless records I came across some sheets of excerpts from letters, wires, etc. when WOR broadcast our Plaza Musicales (Mr. Floyd Neal [probably Floyd Judson Neale], commentator)

You know we also broadcast a series over NBC's NEAF and we had very interesting letters among them a round robin from the N. E. Conservatory and from the Cincinnati Conservatory.

Well, this material is under separate cover and I hope it may reach you safely, and soon. I shall be wishing you great success. It really offers a big opportunity to do something interesting. I miss you and [unintelligible] and send you much love.

Fondly,

Carolyn

Apparently, Philip James was sufficiently convinced by Beebe's plans, for he put the wheels in motion to form a chamber music program at New York University, where Carolyn

⁵ Carolyn Beebe “Outline of Proposal to Committee,” 1928. MS. Philip James Collection, Frank Melville Jr. Memorial Library, Stony Brook University, New York.

Beebe and the NYCMS society would be in residence. In November 1944, James corresponded with financier C. Walter Nichols. Nichols, as his *New York Times* obituary states, “was a powerful figure in American industrial and financial circles. He devoted much of his time to educational and philanthropic activities. In 1958, he was cited for his philanthropy by N.Y.U. He was made an honorary doctor of commercial science. The university’s Graduate School of Business Administration bears his name.”⁶ The letter reads:

November 8, 1944

Mr. Charles Walter Nichols
60 Wall Tower
New York

Dear Mr. Nichols:

No doubt you have witnessed, as I have with dismay, the complete disintegration of many of our best chamber music organization due to present day economic situations and not from lack of interest. However, during the past five years there has been a movement to save this all important part of our cultural life by placing it under the aegis of the college or university. Harvard, Princeton, Yale, Southern California, Colorado Springs, William and Mary, to mention a few, are beginning to establish chairs of chamber music or else, subsidizing such string quartets as the Roth, Pro Arte, Belgian, Musical Art, etc. In the latter scheme the plan is not only to present the quartet or chamber music organization in complete chronological historical concerts paralleling student courses, but also for the ensemble personnel acting as coaches and instructors in solo and ensemble playing. With such examples as a precedent, several friends of the New York Chamber Music Society and its founder Carolyn Beebe (Mrs. Henry W. Whitehouse) have approached me regarding similar steps for the Society’s inception as a music unit at New York University. The connection of the NY Chamber Music Society with the university would be of even greater importance, for aside from the performance and instruction value, the Society possesses one of the most complete libraries of chamber music in the United States.

Unfortunately the present state of our budget would preclude such a venture in any of our university colleges. Such financial help would have to come from outside. To this end I am writing a few friends of the New York Chamber Music Society who also are connected in some way with New York University to ask their financial help and interest. Would you personally be interested in such a plan and assist financially in its support? If you need more information concerning this proposed plan I should be happy to see you about it personally.

⁶ “Walter Nichols, Financier, Dead: Director Emeritus of Allied Chemical Corp. Was 87,” *New York Times*, April 28, 1963.

With many thanks and best wishes, I am

Very sincerely yours,

Philip James
Professor of Music
Chairman Department Music⁷

The reply came on November 30, 1944 and did not seem especially encouraging or enthusiastic.

Mr. Philip James, Professor of Music
New York University
Washington Square, NY

Dear Mr. James:

In reply to your letter of the 8th in which you indicate a desire to revive chamber music, would advise that as far as I am concerned the matter will have to wait until you can present somewhat more concrete program.

When this is accomplished I would be very glad to advise you whether I can be of any financial assistance to you.

Sincerely yours,

C. W. Nichols
60 Wall Street
New York⁸

In the months that followed, James developed a more concrete proposal, the details of which were discussed with Beebe, as this letter shows:

March 21, 1945

Mrs. Henry Whitehouse
205 West 57th Street
New York, New York

Dear Carolyn:

⁷ "Philip James Request For Funding," Philip James to Charles Walter Nichols. November 8, 1944. MS. Philip James Collection, Frank Melville Jr. Memorial Library, Stony Brook University, New York.

⁸ "Response to Request For Funding," Charles Walter Nichols to Philip James. November 28, 1944. MS. Philip James Collection, Frank Melville Jr. Memorial Library, Stony Brook University, New York.

These figures discussed today at our meeting are as follows and based on an academic year of 30 weeks or semester or half year of 15 weeks.

The full ensemble would consist of 11 players, i.e. flute, oboe, clarinet, bassoon, horn, first violin, second violin, viola, violoncello, bass, and piano-director. For a concert and two rehearsals, the wood-wind and string bass players would receive a fee of \$50, the string quartet members would receive \$75, and the pianist director at least \$100.

Based on this, concerts of the full ensemble throughout the 30 weeks of the year would total a cost of \$18,000 for 10 men, and \$3,000 for pianist-director. With a supplementary series of concerts for string quartet and pianist-director, the sum would be increased \$9,000 plus \$3,000 for pianist-director. The grand total would therefore be \$27,000 for the 10 men, plus \$6,000 pianist-director, in all \$33,000. The amounts for administrative costs to be extra, and determined later.

If these figures differ from your own, please advise. With best wishes, I am,

Cordially,

Philip James
Professor of Music
Chair, Department of Music⁹

After deciding on the figures and general nature of the proposal – and assuming that Carolyn Beebe had been in agreement with Philip James as we have no response from her – James wrote back to Mr. Nichols.¹⁰

April 2, 1945

Mr. Charles Walter Nichols
60 Wall Tower
New York

Dear Mr. Nichols:

Referring again to our correspondence of December, may I present the following items relative to the cost of presenting what I think to be a program of chamber music of the highest type in any college or university of today.

I have prepared these figures as an approximate cost of what I have in mind. This was done with the assistance of experts, including one who was well acquainted with the operation costs of the New York Chamber Music Society, which organization I have in mind as being not only the ideal medium for our purpose, but the only chamber music group capable of presenting an all embracing program of chamber music by virtue of its unusual set-up of string and wind instruments, comprising all combinations.

⁹ Philip A. James to Mrs. Henry Whitehouse. March 21, 1945. MS. Philip James Collection, Frank Melville Jr. Memorial Library, Stony Brook University, New York.

¹⁰ The final financial figures James sent to Nichols differ somewhat than the amounts mentioned in the March 21, 1945 letter to Carolyn Beebe.

This society, founded by Carolyn Beebe in 1914, has held a premier position in Chamber Music in America, and is comprised of artists of international fame. The personnel of the organization consisted of piano, two violins, viola, cello, contrabass, flute, oboe, clarinet, bassoon, and horn.

With the scheme I have in mind, the above mentioned full ensemble would give, during the academic year of 30 weeks, one public concert per week with the necessary rehearsals, the final rehearsal for each group probably open to students. I would also like a second concert during each week, to be given by a smaller group i.e., string quartet, quintet, wind quintet, or other small instrumental combinations, with the customary rehearsals. I would like to arrange for three members of the group, i.e., pianist, violinist, and clarinetist to organize student ensembles and coach and supervise their work. In this latter respect, opportunity would be granted students to form new quartets and chamber music groups for the fostering of an understanding and love of this all important division of musical art by our Americans of future generations. Lectures and talks should be included.

The budget to which I have referred above is as follows:

Artists fees of 6 man @ \$50 per concert including rehearsals (30 weeks)	\$9000
Artists fees of 4 men (string quartet) @ \$75 per concert including rehearsals	9000
Artists fees of 4 men (string quartet) for extra 30 concerts and rehearsals	9000
Artist fees for 2 men as coaches and instructors	2400
Artist fees for pianist and director	10000
Fees for assisting artist in chamber music works requiring voices or extra instruments	2000
Royalties and performing fees for compositions	1500
Administrative expenses i.e. office work, secretary, libraries, etc.	2000
Printing	2000
New music, photostats, etc.	1100
Newspaper advertising	2000
TOTAL	\$50000

As income to help meet the expense of such an undertaking, I would propose that the usual semester fee of \$24, for a two hour, or a 1.40 clock hour lecture, be charged to all students, matriculants and non-matriculants as well as the general public.

The School of Education Auditorium has a seating capacity of 452 and would yield at this rate a yearly income of \$43,392 if all tickets were sold. The income from coaching would approximate \$900, increasing this figure to \$44,292. It would not be expedient to

undertake such a program only for a year. It would suggest that it be underwritten for not less than three years, and preferable five years.

If at any time you would like to discuss this with me, please feel that I am at your service. With many thanks, I am,

Sincerely yours,

Philip James
Professor of Music
Chairman, Department of Music¹¹

The final response in the matter came from Mr. Nichols about a month later. He was not interested.

May 11, 1945

Mr. Philip James
Professor of Music
Chairman, Department of Music
New York University

Dear Mr. James:

I regret the delay in replying to your letter of April 2nd concerning your desire to develop a program of chamber music among the student body of New York University with the thought that it will be self-supporting within a period of three to five years, but in the meantime underwritten.

With my many obligations I do not feel that I could undertake this alone and unless you can secure enough additional names, each assuming the same proportion of the deficiency each year, this project is not feasible for me.

Very truly yours,

C.W. Nichols¹²

Only a short two years had passed before World War II began and two years later, in 1941, America entered the war. By 1945, the war was over. It would seem that classical chamber music groups like the NYCMS had become dormant. There were a few attempts in the ensuing years in New York City to revive the genre of mixed strings, winds, brass, and piano, but it was not until 1969 that the Chamber Music Society of Lincoln Center came into existence.

¹¹ Philip A. James to Charles Walter Nichols. April 2, 1945. MS. Philip James Collection, Frank Melville Jr. Memorial Library, Stony Brook University, New York.

¹² Charles Walter Nichols to Philip A. James. May 11, 1945. MS. Philip James Collection, Frank Melville Jr. Memorial Library, Stony Brook University, New York.

Conclusion

Viewed retrospectively, the comments of the critics in attendance at Aeolian Hall, November 17, 1917, are representative in showing the importance of the NYCMS to concert life in New York City. The *New York Times* wrote that, “Miss Beebe has made extensive explorations in the field of chamber music for various combinations of stringed and wind instruments and is enabled to make her programs such as to appeal to the inquisitive music lover seeking to hear unfamiliar matter.”¹³ *The Sun* echoed these thoughts:

The purpose of this organization is to give opportunities to hear chamber compositions not presented by the [string] quartet bodies . . . Much might be said in favor of the entertainment offered by such an organization such as the New York Chamber Music Society. Composers of talent and even genius have delighted in writing for small combinations of instruments beyond the limits of the string quartet and there is a rich treasury from which to draw.¹⁴

Musical Courier added that the NYCMS has “assumed a distinct place in the musical life of the metropolis, its excellent ensemble, the unique nature of its programming making it noteworthy even in a city as crowded with musical offerings as New York,” and also made a salient point when the critic notes, “These numbers to be given the proper interpretation must of necessity be rendered in a highly artistic fashion. But that the NYCMS is able to accomplish this was amply demonstrated to the manifest delight of all present.”¹⁵

Perhaps, the most eloquent assessment of Carolyn Beebe and the NYCMS was written by the *New York Times* critic in attendance at the fifth and final salon concert of the sixth season at the Hotel Plaza, March 8, 1931.

So nicely chosen and balanced have been the programs of the [NYCMS] that the auditors at its concerts have been well informed of the latest pertinent tendencies among the younger composers here and abroad. This keeping of the weather eye by its director for worthwhile novelties from far points and near has not prevented the inclusion of

¹³ “A Chamber Music Concert – Miss Carolyn Beebe’s Organization Begins Its Season,” *New York Times*, November 14, 1917.

¹⁴ “Chamber Music Concert Is Given –First Season by New York Society Takes Place in Aeolian Hall - Quintet Plays Mozart - Selections from d’Indy, Dubois and Wolf-Ferrari Also Rendered,” *The Sun*, November 14, 1917.

¹⁵ “New York Chamber Music Society,” *Musical Courier*, November 22, 1917.

masterpieces of ensemble literature of classic days. Nor have native creators had cause for complaint.

In the sixteen years of its existence the society has brought to the attention of music lovers here an enviable list of compositions, which might otherwise never have seen the light of day. Many such works were commissioned directly by it and for it, in Europe and America, and some have been played from the composer's copy.

The music presented and the interpretation of this catholic program proved, if proof still be required, that size and art are not necessarily synonymous. The society has become an institution to rescue from desuetude that genre of ensemble music, which is being squeezed out of programs by compositions for grand orchestra on the one hand, and quintet, quartet, trio and sonata on the other.¹⁶

These thoughts and observations from the critics and appreciation from their loyal audiences and patrons confirm the argument of this study, that Carolyn Beebe was a visionary – a trendsetter and true pioneer in the history of classical chamber music, especially, in New York City during the first half of the twentieth century. From the early 1900s, when she performed recitals with Édouard Dethier, or collaborated with her colleagues at the Institute of Musical Art, as well as throughout the founding of the NYCMS in 1915, Beebe saw a niche market and provided an innovative platform from which to give chamber music concerts. During her time, she stood alongside the most important figures and organizations in New York City – Georges Barrère, Walter Damrosch, the Flonzaley Quartet, the Kneisel Quartet, and many others who were actively contributing to the musical life of the city (and the nation). From programming to performing, Beebe had all the raw materials to make a strong case for distinctive chamber music concerts and programs. The narrative may seem incomplete but, as this dissertation has tried to show, the pieces can all be put together in a mosaic that is impressive and inspiring. What stands out is her passion for the art of chamber music. She was insistent that the NYCMS was not an orchestra. She was always committed to preserving the intimacy required for chamber music performance. Attention to detail, communication, collaboration, a sense of purpose, and a group of musicians who shared a common goal were all hallmarks of her ideology. She was determined to bring the best music and the most polished performances to her audiences. Carolyn Beebe put a tremendous amount of thought into her programs and was fortunate to live in a time when American music, especially American composers, were willing and able to compose the type of music that was needed to complement and give interest to her programs. This point cannot be

¹⁶ B.G., "Chamber Music Finely Given," *New York Times*, March 9, 1931.

stressed enough. Her dedication to American music and composers was extraordinary.

As an oboist, teacher, and chamber musician, I have found exploring the life and times of Carolyn Beebe and the New York Chamber Music Society to be a truly inspiring experience. The blueprint she laid for the advancement of chamber music in the United States, from programming to commissioning to marketing and embracing new technologies, in addition to publishing can be useful for today's musicians who have a passion for creating chamber music for winds, strings, and piano. Certainly, she enhanced the lives of classical chamber music lovers in New York from 1915 to 1937, in a way that can be fully appreciated by reading the contemporary accounts found in the local newspapers.

Her commitment to finding and presenting new, unusual, and out-of-the-ordinary repertoire is perhaps the most enduring legacy of the NYCMS. The list of composers she programmed and performed in the Society's twenty-two year run in New York City is remarkable. Not every work stood the test of time, but there are many worthy gems that have been uncovered that should be given another chance.

By way of final comment, although Carolyn Beebe and her valiant efforts on behalf of chamber music are largely forgotten today, her legacy remains in the memory of music history. The following is taken from one of the rare extended interviews she gave to the *Musical Courier* in 1930, when the New York Chamber Music Society was at the pinnacle of its success. It is only appropriate that she has the last word.

I am confident that the creative harvest of American music is now only in its beginning. It is a great joy, after fifteen years of following the development of American chamber music composition, to feel justified in expecting the next fifteen years to bring to the world's heritage of chamber music a still greater volume of lasting work by our American composers.¹⁷

¹⁷ "New York Chamber Music Society to Celebrate Fifteenth Anniversary – Flapper Age in Music is Ended as American Taste Turns Toward Gracious Living, Says Carolyn Beebe, Founder and Pianist," *Musical Courier*, March 8, 1930.

Appendix A – Musician Biographies

Roster of Musicians: New York Chamber Music Society

Note: The biographical data collected concerning the lives of the musicians of the NYCMS is scattered over a number of sources. It was a vast and exhaustive undertaking to create complete biographies of these musicians. Therefore, the following appendix gives a brief snapshot of almost every performer that played with Carolyn Beebe and the NYCMS. At the very least the information included gives birth and death dates, nationality, years with the NYCMS, musical studies, what organizations the individual was involved with during and, in some cases, after his or her time with NYCMS and notes in where an unknown or interesting fact is included to give context and color to some of the personalities. Should the reader wish to gather more information the appendix lists sources for further research. In some cases, there was little or no information to be found.

Flute

William Kincaid (1895-1967)

American

New York Chamber Music Society: 1915-1921

Studied at the Institute of Musical Art with Georges Barrère, 1911.

Member of: New York Symphony Orchestra (1913-1918); The Philadelphia Orchestra (1920-1960); The Philadelphia Woodwind Quintet (1952-1957)

Notes: He was on the faculty of the Curtis Institute of Music from (1924-1967). From 1939 until his death, he played on a platinum flute made by Verne Q. Powell of Boston.

Sources *Baker's Biographical Dictionary of Musicians*; *Grove Music Online*; *New York Times* Obituary, March 28, 1967.

J. Roscoe Possell (George Roscoe Possell) (birth and death dates unknown)

American

New York Chamber Music Society: 1916

Studied at the Institute of Musical Arts, 1916 with Georges Barrère.

Member of New York Symphony (1915-1928), New York Philharmonic (1918-1925)

Notes: Married to Sarah L. Possell, one of the finest women flutists of her time. He also played with The International Composers Guild and at the Chautauqua Institution.

Source: Leonardo De Lorenzo, *My Complete Story of The Flute: The Instrument, The Performer, The Music*.

Nicholas Kouloukis (c.1890-unknown)

Greek American

New York Chamber Music Society: 1921-1922

Member of the Cincinnati Symphony (principal flutist, 1914-18); New York Philharmonic (principal flute) (1920-23); NBC Symphony Orchestra (years unknown).

Notes: Composed several orchestral works.

Source: Leonardo De Lorenzo, *My Complete Story of The Flute: The Instrument, The Performer, The Music*.

Ernest F. Wagner (1877-1954)

American

New York Chamber Music Society: 1921

Studied in Chicago with Otto Helms and Vigo Anderson. In he came to New York in 1895 to study with Carl Wehner, then solo flutist of the New York Philharmonic Orchestra.

Member of the New York Philharmonic (principal flute, 1901-1942); Sousa Band (1915-1917).

Notes: He composed twenty-four etudes for the flute and wrote the book "Foundations of Flute Playing" in 1918. When he was twelve years old, he went on the first of a number of tours through the West as a flute prodigy. At seventeen, he played with the Theodore Thomas Orchestra and during the season of 1895 he toured as assisting artist with the soprano Nellie Melba.

Source: New York Philharmonic Archives, *New York Times* Obituary, March 5, 1954.

Henri Bové (Joseph Henry Bové) (1897-1963)

Italian American

New York Chamber Music Society: 1922

Studied at the Institute of Musical Art with Georges Barrère (1920).

Member of the New York Philharmonic (1922-1924).

Notes: Toured the United States with the soprano Luisa Tetrazzini. He was also a composer of such works as *Andante* and *Allegro* (1942); *The pied piper of Hamlin* for solo flute (1939); *Praeludium: based on a prelude by J.S. Bach* (1935); *Petit trio* for flute (or oboe) B-flat clarinet and bassoon (1934) and *Let's go to the Mardi-Gras* (1938) among others.

Source: Leonardo De Lorenzo, *My Complete Story of The Flute: The Instrument, The Performer, The Music*.

Lamar B. Stringfield (1897-1959)

American

New York Chamber Music Society: 1925-1929

Studied at the Institute of Musical Art with Georges Barrère (1920-1924). Studied composition with Goetschius, Robinson and Webb and conducting with Chalmers Clifton and Henry Hadley.

Notes: In 1930 he organized the Institute of Folk Music at the University of North Carolina, and conducted its orchestra; was conductor the Knoxville Symphony Orchestra. (1946-1947), then of the Charlotte Symphony Orchestra (1948-1949). He founded the North Carolina Symphony, which he conducted from 1932-1938. He was a founding officer of The New York Flute Club in 1920. He was associate conductor at Radio City Music Hall (1938-1939), guest-conducting engagements included the National Symphony Orchestra (1932), United States Navy Band (1936) the Miami Symphony, New York Civic and Festival Orchestras, in addition to numerous other regional orchestras. He studied composition in Paris with Nadia Boulanger. The source material of his compositions is largely derived from the folk songs of the U.S. South. He learned the trade of printing and was able to publish his own works. He wrote *America and Her Music* (Chapel Hill, 1931) and a *Guide for Young Flutists*. As a composer he wrote operas, orchestral

and choral works. For detailed information consult D. Nelson's *The Life and Works of Lamar Stringfield (1897-1959)* (diss., Univ. of North Carolina, 1971). His *New York Times* obituary claims that in 1928 he was awarded a Pulitzer Prize in Music for *From the Southern Mountains*.

Source: *Baker's Biographical Dictionary of Musicians; Who is Who in Music* (1929); *New York Times* Obituary, January 23, 1959.

R. Meredith Willson (1902-1984)

American

New Chamber Music Society: 1928-1929

Studied at the Institute of Musical Art with Georges Barrère (1919-22)

Member of the New York Philharmonic (principal, 1924-1929); Sousa Band (1921-1923)

Notes: Additional studies with Henry Hadley (1923-24) and Julius Gold (1921-23). In New York became a musical director for various radio shows. He is most famous for composing the musical *The Music Man* (1957). He published the autobiographical books *And There I Stood with My Piccolo* (N.Y., 1948), *Eggs I Have Laid* (N.Y., 1955), and *But He Doesn't Know the Territory*. The best biographical source of information is Meredith Willson, America's music man: *The Whole Broadway-Symphonic-Radio-Motion picture Story* by Bill Oates published by AuthorHouse in 2005.

Source: *Baker's Biographical Dictionary of Musicians; Grove Music Online; New York Times* Obituary, June 17, 1984.

Arthur Lora (1903-1992)

Italian American

New York Chamber Music Society: 1929 -1937

Studied at the Institute of Musical Art with Georges Barrère (1919-1923)

Member of the State Symphony of New York under Ernst von Dohnányi (1877-1960); NBC Radio Broadcast Orchestra (1921-1936); Metropolitan Opera Orchestra (1937-1944); NBC Symphony (1948-1952).

Notes: His brother was Alfred Lora a violinist with the New York Philharmonic, and his brother Antonio Lora was a pianist and composer who also studied and taught at Juilliard. Beginning in

1926, Lora was Georges Barrère's assistant at the Institute of Musical Art, teaching flute, which he continued for the next thirty years. Following the death of Barrère in 1944, Lora succeeded him as head of the flute program at Juilliard, where he continued into the 1970s. He was also active as a New York session recording musician, and played Broadway shows, Lora was also interested in musical scholarship, and a champion of unknown and forgotten works, such as the compositions of C.P.E. Bach.

Source: Leonardo De Lorenzo, *My Complete Story of The Flute: The Instrument, The Performer, The Music*.

Frances Blaisdell (c. 1911- 2009)

American

New York Chamber Music Society: 1934

Studied at the Institute of Musical Art with Georges Barrère (1928) and Ernest Wagner of the New York Philharmonic. Further studies with Marcel Moyse and William Kincaid.

Member of the National Orchestral Association; the New York City Ballet (principal flute); The New Opera Company; New Friends of Music; Blaisdell Woodwind Quintet (whose other four members were all members of the Philharmonic); Blaisdell Trio of New York and The Bach Circle. Performed with Phil Spitalny and His All-Girl Orchestra on the "Hour of Charm" on CBS and NBC radio. Played with women's orchestras conducted by Ethel Leginska and Antonio Brico; She became the first woman wind player to perform with the New York Philharmonic — as an "extra man." She played several concerts with the soprano Lily Pons, providing the requisite flute trills that accompany many showpieces for a coloratura soprano.

Notes: Considered a protégée of George Barrère she made frequent duo appearances with him and, after he had a stroke in 1941 he chose her to take his place in the Barrère Trio. She made her solo debut with the New York Philharmonic at a children's concert in 1932, playing the Mozart D major concerto, and also appeared as soloist at Radio City Music Hall. One of the first women to play in the woodwind section of the New York Philharmonic, her first appearance with the orchestra was in 1932, when she soloed in a children's concert. After being refused an audition in 1937 because of her gender, she played with the orchestra in 1962 in a piece that required extra flutes. She taught at the Manhattan School of Music, Mannes, and New York University. In 1973 she moved to California, where she taught at Stanford University for thirty-five years.

Received the Lloyd W. Dinkelspiel Award for Outstanding Service to Undergraduate Education. *Chamber Music* magazine wrote in 1992, “Every woman flute player in every major American orchestra, every little girl who plays the flute in a school band, has Frances Blaisdell to thank. She was first.”

Source: New York Flute Club Obituary, *New York Times* Obituary, March 31, 2009.

Oboe

Henri de Busscher (1880-1975)

Belgian

New York Chamber Music Society: 1915-1919

Studied at the Brussels Conservatory with oboist Guillaume Guide.

Member of the New York Symphony Orchestra (1914-1919); Los Angeles Philharmonic Orchestra (1920-1947); Hollywood Bowl Orchestra; Columbia Pictures Studio Orchestra (1948-1956); On the faculty of the Institute of Musical Art (1915-1919).

Notes: Played a fundamental role in the establishment of an American school of oboe playing.

Before coming to the United States he was a member the Ysaÿe Orchestra of Brussels, the Queen’s Hall Orchestra of London under Sir Henry Wood. In addition to his leading role in the LAPO and the Hollywood Bowl Orchestra, de Busscher was an active chamber musician. He maintained a large oboe studio, coached singers, served as a conductor, and made recordings. Philip Memoli, de Busscher’s oboist colleague in the Los Angeles Philharmonic for thirteen years commented in a letter: “I came to know Henri in 1920 when I joined the Los Angeles Philharmonic. Being associated with him both socially and artistically I can truthfully say that he was not only a wonderful, superb artist, but most of all, a fine gentleman and human being. In his performances, he never let down once in those thirteen years and always strove for perfection. I remember one occasion quite clearly. We were rehearsing the Brahms Violin Concerto at the Hollywood Bowl with Heifetz, and after Henri finished playing the opening solo of the slow movement, Heifetz turned to the orchestra and remarked, “How can you follow that?” Margaret Beth Mitchell Antonopulos’s 2002 dissertation “Oboist Henri De Busscher: From Brussels to Los Angeles, “ is the best source of information on de Busscher.

Source: Obituary from *To The World’s Oboists*, December 1975, Volume 3.

René Corne (birth and death dates unknown)

French American

New York Chamber Music Society: 1920-1921

Studied at the Paris Conservatoire with Georges Gillet.

Member of the New York Philharmonic, NBC Symphony, Chamber Music Art Society, St. Louis Symphony (1931-1934); Buffalo Philharmonic (English horn, 1954-1955).

Notes: Most famous students were Earnest Harrison and Josef Marx.

Bruno Labate (1883-1968)

Italian American

New York Chamber Music Society: 1921-1937

Studies: He began to study the piano when he was a small boy, but at the age of twelve decided he wanted to be an oboist. At seventeen, he was engaged as first oboist of the Bellini Theatre at Naples. Then he went to Greece, where he played in the Royal Greek Opera Orchestra and taught at the Athens Conservatory.

Member of the New York Symphony Orchestra (1907-1914); New York Philharmonic (1908-1943) Metropolitan Opera Orchestra (various times); The Little Orchestra; The Minneapolis Symphony.

Notes: On the faculties of the Institute of Musical Art, the Juilliard School and the Manhattan School of Music. One of the authorities on the instrument, his books of exercises and etudes are widely used in conservatories. He was also a composer having written a number of pieces for oboe and piano, a Woodwind Quintet, and several orchestral works. Oboist Robert Bloom (1908-1994) greatly admired the fine musicianship of Labate and John Mack (1927-2006), principal oboist of the Cleveland Orchestra, counted Bruno Labate among one of his teachers.

Source: New York Philharmonic Archives; *New York Times* Obituary, November 25, 1968.

Georges Apchain (c.1885 - ?)

New York Chamber Music Society: 1926

Member of the New York Symphony Orchestra (1918-1921); New York Philharmonic (1922-1928); Barrère Ensemble (1920-1921)

Notes: There is very little extant biographical data that exists about Georges Apchain. The American bassoonist and teacher Sol Schoenbach (1915-1999), in a 1970 interview published in *To the World's Bassoonists*, Volume 1, No. 2 went to visit his teacher Simon Kovar (who played with the NYCMS) during after recovering from a severe illness, “when he was recovering and past the danger point, I was one day permitted to step in for a few words with Mr. Kovar. He was pale and had lost so much weight I hardly recognized him, but his very first words to me were, “Do you have a good reed?? Go to George Apchain (2nd oboe, New York Phil. Ed.) and tell him to give you a good reed because you’re my student!”

Source: New York Philharmonic Archives; Source: *To The World's Bassoonists*, Volume 1, No. 2: 1970.

Clarinet

Gustave Langenus (1883-1957)

Belgian American

New York Chamber Music Society: 1915-1937

Studied at the Brussels Conservatory.

Member of Sousa's Band in Europe, New York Symphony Orchestra (1910- 1920); New York Philharmonic (1920-1923); Appeared as soloist with The Budapest and Gordon String Quartets, among others.

Notes: He was on the faculty of the Juilliard School of Music, Dalcroze School of Music, New York University, the Interlochen National Music Camp, the Peabody College in Nashville. He published *Fingered Scale Studies* (for the Boehm Clarinet, 1911); *Modern Clarinet Playing* (1913); *Virtuoso Studies And Duos for Clarinet* (1915) and *Complete Method the Boehm Clarinet*. He was a partner in the Alexander Selmer Music Press.

Source: *Baker's Biographical Dictionary of Musicians*, *Musical Blue Book*, 1915-1916; *New York Times* Obituary, February 1, 1957.

Georges Grisez (1884-1946)

French

New York Chamber Music Society: 1920-1921

Member of Boston Symphony (Principal: 1904-1914); New York Symphony Orchestra (1919-1920); The Philadelphia Orchestra (1922-1923); Minneapolis Symphony (Principal: 1923-1936); NBC Symphony (Bass: 1936-1938); New York Philharmonic (Principal: late-1930s/early-1940s); Baltimore Symphony (Bass: 1943-1946); Grisez Woodwind Quintet; The Longy Club, Letz Quartet; Chamber Music Art Society; Berkshire Festival of Chamber Music.

Notes: Also served as a musician with the French military during WWI. Was active as a soloist, recording artist (including recordings of clarinet excerpts on the Phono-Cut label in 1913), and was particularly well respected for his musical sensitivity as a chamber musician. He was on the faculty of University of Minnesota (1927-1934). Many interesting facts about Georges Grisez's life and career can be found in Harry Gee's article on French clarinetists in America in *The Clarinet*. One of the more interesting stories is about the end of Grisez's life: a devoted musician to the end, Grisez quietly passed away on stage just after playing the clarinet solo at the beginning of a performance of Gershwin's *Rhapsody in Blue* with the Baltimore Symphony.

Source: Harry R. Gees's 1981 article *French Clarinetists in America, Part II: Grisez, LeRoy, and Caillie* from *The Clarinet*; A Chronological Listing of Principal Musicians of the Boston Symphony Orchestra with Biographical Remarks (www.stokowski.org); *Musical Blue Book*, 1921-1922.

William T. (Bill) Bortman (c.1896/1897-1971)

American

New York Chamber Music Society: 1929, 1936

Member of the Sousa Band (1916-1917); Merle Evans Band (*Billboard*, 1947)

John Okel (J.D.) (birth and death dates unknown)

New York Chamber Music Society: 1921

Member of the Minneapolis Symphony Orchestra (1916-1919); Los Angeles Philharmonic Orchestra (1922-1930s).

Bassoon

Ugo Savolini (birth and death dates unknown)

New York Chamber Music Society: 1915-1921

Member of the New York Symphony Orchestra (1910-1919); Sousa Band (1915); Metropolitan Opera Orchestra (1921).

Notes: Sir Dan Godfrey writes in *Memories and Music* (London, Hutchinson, 1924). "The musical needs of Bournemouth were first catered for as early as 1876 by an Italian band of sixteen performers, all of whom had been in the Italian Army and wore the uniform. The expenses of this band were defrayed by public subscription. In 1892, Signor Bertini formed the first Corporation Military Band, which continued in existence until May of the following year. It consisted of twenty-one performers, most of whom had played in the Royal Italian Band. Some of the members of the first [Bournemouth] band were. . . A. S. Lewis, bassoon. . . several players who have left the orchestra have obtained important positions as the result of their experience in Bournemouth. . . P. Gerhardt (oboe), and U. Savolini (bassoon) went on to the New York Symphony Orchestra." It is a reasonable guess that Savolini was a member of the 1876 band, or at least came to the 1892 Bournemouth Corporation Military Band through connections with Italian countrymen.

Source: *Musical Blue Book*, 1921-1922.

Benjamin Kohon (1890-1984)

American

New York Chamber Music Society: 1921-1937

Member of the New National Symphony (1919-1921); The Barrère Ensemble (1911); Member of the New York Symphony Orchestra (1911); The Philadelphia Orchestra (1912-1915); Diaghileff's Ballet Russe (1916-1921); New York Philharmonic (1921-1932); NBC Symphony.

Notes: Studied with his father Markus Kohon, who also played in the New York Philharmonic. Father and son had the privilege of playing together under Gustav Mahler, during his term as conductor of the orchestra. When the United States entered World War I, he enlisted as a musician in the Navy. In 1920, he returned to New York as a member of the National Symphony, and a short time thereafter rejoined the New York Philharmonic, thanks to the National's merger with the older orchestra. In a 1934 interview with Winthrop P. Tryon of *The Christian Science Monitor* Kohon said of the bassoon, "If you want some practical history, I tell you that no instrument you listen to has much age. A few years, and a bassoon is gone. It does not, like a violin, improve with time. The tube gives out with use, and the key mechanism wears shaky,

then, you mention the reeds through which the player blows: they are altogether ephemeral. Get ever so good a one – after a little hard service, finished and thrown away.” He retired from active playing in 1956.

Source: *The Metronome*, 1932, New York Philharmonic Archives.

Simon Kovar (1892-c.1970)

Russian American

New York Chamber Music Society: 1926-1930

Member of The New York Philharmonic (1923-1951)

Studied bassoon with Ernst Kotte and graduated from the Imperial Conservatory in St. Petersburg, he played in a number of Russian opera and symphonic orchestras prior to coming to the United States in 1922.

Notes: Kovar was a highly regarded a teacher. Many of the prominent American bassoonists of the twentieth century were his students. He was head of the bassoon faculty at the Juilliard School for 28 years. He also taught at Teachers College at Columbia University, the Curtis Institute of Music, the Manhattan School of Music, Mannes College of Music, and the Conservatoire de Musique du Quebec in Montreal. Canada and the Music Academy of the West, Santa Barbara, California. He published a book of studies for his instrument titled *24 Daily Exercises*. Biographical information supplied by the New York Philharmonic Archives noted that, “Mr. Kovar is a fancier of pigeons, and he keeps a flock of more than 100 of the birds at his home in uptown New York.”

Source: *To The World's Bassoonists*, March, 1970; New York Philharmonic Archives.

Horn

Josef Franzl (1882-1955)

Czechoslovakia

New York Chamber Music Society: 1915-1921

Member of the New York Symphony Orchestra (1908-1919); performances with the Kneisel Quartet; The Mannes Trio; Barrère Ensemble; Columbia Broadcasting System Concert Orchestra; Chamber Music Art Society.

Studied in Bohemia under Antonín Janoušek.

Notes: Made his debut as a soloist with the Pittsburgh Symphony Orchestra shortly after arriving in the United States. He taught at the Institute of Musical Art, the Dalcroze School of Music in Manhattan, the Juilliard School and the National Orchestra Association. Towards the end of his life he played during summers with the Chicago Symphony Orchestra and performed in the orchestra for operas produced at the New York City Center.

Source: *Musical Blue Book*, 1921-1922; *New York Times* Obituary, July 27, 1955.

Maurice Van Praag (1886-1953)

Dutch American

New York Chamber Music Society: 1921-1923

Member of the Sousa Band (1914-1922); New York Philharmonic (1916-1935); debut with Chicago Symphony (1905); solo horn with Chicago Symphony (1907); San Carlo Opera (1908); St. Paul Symphony (1908-1913).

Studied violin and piano with his father, Philip Van Praag and double bass with Nathan Gordon; his principal horn teachers were Joseph Reiter, Anton Horner and Adolph Beltz.

Notes: In 1929, Maurice Van Praag retired as assistant solo horn player of the New York Philharmonic to devote all of his time to his duties as personnel manager of the orchestra. He had been personnel manager since 1922, and its assistant solo horn player since he joined that orchestra in 1915-1916. He retired in 1952. In a April 27, 1952 interview, John Briggs of the *New York Times* wrote "In his long service with the orchestra, Mr. Van Praag has seen players and conductors come and go. No player remains in the Philharmonic who was with the orchestra in 1915 when Mr. Van Praag joined it as associate solo horn. (He became personnel manager the following year.) Strange and wonderful things have happened to Mr. Van Praag in his years with the Philharmonic. He likes to recall the Carnegie Hall electrician who overheard a guest conductor's tirade during a rehearsal of the Beethoven Fifth Symphony. "Van," said the electrician, "I've been here forty years. Don't they know that piece yet?" Mr. Van Praag recalls that Mahler, like many conductors, suffered from insomnia. Once, when the orchestra was on tour Mahler went walking with one of the musicians at 4 a.m. Mahler was attracted by a brightly lit building which proved to be the railroad station. The musician was horrified, knowing that players who had chosen to unbend after the concert would be at the station, rather than at their

hotel, in order not to miss the 7:30 a.m. train, and in none too presentable a state. Sure enough, Mahler found half the New York Philharmonic sprawled in the waiting room, sleeping off whatever it was they were sleeping off. “What fidelity!” Mahler exclaimed. “What devotion! These men are already here, and the train doesn’t leave for three hours yet.”

Source: New York Philharmonic Archives; *New York Times* Obituary, August 10, 1953; *Pierre Key’s Musical Who’s Who*, 1931.

Bruno Jaenicke (1887-1946)

German American

New York Chamber Music Society: 1925-1937

Member of the Boston Symphony Orchestra (1913-1919); Detroit Symphony (1920-1921); New York Philharmonic (1921-1943); the Beethoven Association

Studied in Germany. Before he came to America, he played with a number of German orchestras, including those of Dessau, the Freiburg and Wiesbaden Operas, and the annual Wagner Festival at Munich.

Notes: His *New York Times* obituary noted that when Arturo Toscanini heard of his death he said that “he would never forget the soloist’s playing in the Pastoral Symphony during the Beethoven cycle given when [he] Mr. Toscanini was conductor of the Philharmonic Symphony. Mr. Jaenicke’s work when he played *Siegfried’s* Horn Call and the slow movement of Tchaikovsky’s Fifth Symphony won high praise.

Source: New York Philharmonic Archives; *New York Times* Obituary, December 27, 1946.

Adolf Schulze (1881-1957)

New York Chamber Music Society: 1926-1936

Studied with his father and Karl Stiegler of Vienna. Before he came to the United States in 1901, he was a member of the orchestra in which his father played, and of the Royal Opera Orchestra of Berlin.

Member of the New York Symphony Orchestra (1907-1913); Metropolitan Opera Orchestra (1914-1920); New York Philharmonic Orchestra. (1916-1945).

Notes: The Schulzes, as a family, run to the orchestral brasses. Two of the brothers, Adolphe and Robert, both members of the New York Philharmonic, are horn-players. A third brother, Oscar, plays the trumpet. Their sister is married to Bruno Jaenicke, solo horn of the New York Philharmonic. And their father, Gustav, was for many years a horn-player in the Royal Opera Orchestra of Wiesbaden, Germany.

Source: New York Philharmonic Archives; *New York Times* Obituary, September 25, 1957.

David Rattner

New York Chamber Music Society: 1935-1937

Studied at the New York College of Music, the Juilliard School; New York University Teacher's College and Columbia University

Member of the Maverick Festival in Woodstock in the Summer of 1948 and 1949; NBC Symphony; the CBS Symphony and the WOR Symphonietta; Radio City Music Hall orchestra; Metropolitan Opera Orchestra (1946-49).

Notes: Also known as a teacher and conductor.

Source: *The Evening News*, Poughkeepsie, New York, November 13, 1979.

Trumpet

Carl Heinrich (c.1883-????)

American

New York Chamber Music Society: 1916

Member of The Barrère Ensemble; the New York Philharmonic (1918); New York Symphony Orchestra (1909-1928).

Max Schlossberg (1872-1936)

American

New York Chamber Music Society: 1921-1922

Studied the trumpet at the Moscow Conservatory with Marguard, Putkammer, and Adolph Souer and later, under Kozlic, in Berlin. Before coming to New York in 1910 he appeared in many European cities as a band conductor and as a trumpet soloist in the orchestras of Arthur Nikisch, Felix Weingartner and Hans Richter.

Notes: Mr. Schlossberg taught the trumpet at the Institute of Musical Art. Among his pupils were Harry Glantz, solo trumpet of the New York Philharmonic and Saul Caston, soloist of The Philadelphia Symphony.

Source: New York Philharmonic Archives, *Pierre Key's Musical Who's Who*, 1931; *New York Times* Obituary, September 24, 1936.

Harry Glantz (1896-1982)

American

New York Chamber Music Society: 1926-1937

Started trumpet studies with Jacob Borodkin at age eleven, Max Schlossberg at age twelve, and Christian H. Rodenkirchen; other teachers were Max Bleyer and Gustav Heim.

Member of the Russian Symphony Orchestra (1911-1915); San Francisco Exposition Orchestra (1915); The Philadelphia Orchestra (1915-1917); United States Marine Band (1917-1919); New York Symphony Orchestra (1919-1922); San Francisco Symphony Orchestra (1922-1923); New York Philharmonic Orchestra (1923-1942); NBC Symphony Orchestra (1942-1955)

Notes: Harry Glantz played Bach's Brandenburg Concerto No. 2 with the NYCMS on the first salon concert of the second season on November 21, 1926. The trumpet part in this work is exceptionally difficult and presents extraordinary challenges in technique, range and endurance. In 1936, when Glantz was the principal trumpet of the NBC Symphony he was asked by Arturo Toscanini to play the Brandenburg Concerto, he declined giving the excuse that he was "too old." Toscanini supposedly used a soprano saxophone or B-flat clarinet instead.

Source: *Harry Glantz*. Windsong Press, 2012. New York Philharmonic Archives; *New York Times* Obituary, December 21, 1982.

Strings

Violins

Alberto Bachmann (1875-1963)

Swiss

New York Chamber Music Society: 1916-1921

Studies with Eugene Ysaÿe, Adolph Brodsky and Henri Petri.

Notes: The reputation of violinist and composer Alberto Bachmann rests largely on his highly regarded books about the violin and its technique – *Le Violon* (1906); *Les Grands Violinistes du Passé* (1913); *Gymnastique à l'Usage des Violinistes* (1914); and *An Encyclopedia of the Violin* (1925). He toured Europe before emigrating to the U.S. Bachmann performed widely in New York and was concertmaster of the orchestra of the Rivoli Theater, a Broadway movie palace in the silent films era. He appeared frequently on benefit programs during World War I and performed with a variety of chamber groups. Bachmann was also the composer of three concertos, a violin sonata, two suites and more than 400 other compositions and arrangements.

Source: *Metropolitan Opera Orchestra Musicians*; Anita A. Smith, *Woodstock History and Hearsay* (1959).

Nicolai Berezowsky (1900-1953)

Russian

New York Chamber Music Society: 1926 (conductor)

He studied piano, violin, and voice at the Imperial Chapel in St. Petersburg, graduating in 1916. Berezowsky secured a position as a violinist in the orchestra of the provincial opera theater in Saratov, on the Volga River, where he played until joining the orchestra of the Bolshoi Theater in Moscow in 1919. He studied with Paul Kochanski at the Institute of Musical Art.

Member of New York Philharmonic (1923-1929); Coolidge String Quartet (1935-1940).

Notes: After crossing the Polish border in 1920 he obtained an American visa and emigrated to New York in 1922, becoming an American citizen in 1928. He frequently guest conducted the Cincinnati Symphony Orchestra, Boston Symphony Orchestra and National Symphony Orchestra, the League of Composers and the radio orchestras of WOR and WABC in New York. Berezowsky was named winner of the National Academy of Arts and Letters Award in 1944. He

received numerous other awards, from the Ditson Fund at Columbia University, the NBC Composition Contest, the Juilliard Publication Contest, the Elizabeth Sprague Coolidge Festival, and the League of Composers and Boston Symphony Orchestra. In 1948 he won a Guggenheim Fellowship. He died in 1953 of intestinal congestion apparently caused by a suicidal dose of powerful sedative drugs.

Source: *Baker's Biographical Dictionary of Musicians*; *New York Times* Obituary, August 28, 1953.

Ruth Breton (c.1904-?)

American

New York Chamber Music Society: 1933 (soloist)

She began her studies with her father in her native Louisville, Kentucky, where she made a recital debut at the age of seven and, later, a professional debut at a local concert with the Saint Louis Symphony Orchestra, under Rudolph Gans. Gans immediately engaged her to play with the orchestra in St. Louis. Breton finished her studies with Franz Kneisel and Leopold Auer in New York.

Notes: Breton became a favorite concerto soloist with the New York Philharmonic, The Philadelphia Orchestra, Cleveland Orchestra, Cincinnati Symphony Orchestra and other major American ensembles. She was so popular that she was featured – as “The Celebrated Violinist Ruth Breton” – in a Vitaphone short “talkie” in 1929. Throughout the 1920s and 1930s, Breton regularly played recital and chamber programs in the New York area. Breton was married to Richard Knott, a Louisville native who sold his newspaper interests and became an investment banker with Goldman Sachs. They eventually moved in Wilton, Connecticut, where Breton devoted more time to her family and philanthropic interests. The violinist made a private recording in 1955 on which she played the Bach *Chaconne* and other works, including the Tartini violin sonata a work she premiered in a critically acclaimed 1931 Carnegie Hall recital.

Source: *International Who is Who in Music*, 1927; *Pierre Key's Musical Who's Who*, 1931.

Ottokar Čadek, (1897-1956)

American of Bohemian descent

New York Chamber Music Society: 1925-1930

Born in Kentucky received his first instruction in violin playing from his father, who was himself an exceptional violinist and educator and a graduate of the Conservatory of Prague. In 1915, Ottokar Čadek traveled to Europe and studied in Switzerland with Willem de Boer at the Conservatory of Zurich, from which he graduated in 1918. Upon returning to the United State he performed successful recitals in Chicago and made several appearances there with the Chicago Symphony Orchestra. He then went to New York to further his studies with Franz Kneisel and Leopold Auer in New York, but these studies were interrupted by his enlistment in the army during World War I. After is discharge from service in 1919, Čadek accepted the position of first violinist of the New York String Quartet. Čadek married Nashville native Sara Hitchcock in 1924, and in 1930 their daughter Marie was born. During the Great Depression, the quartet's performance schedule slowed, and he was faced with struggles in supporting his family. He left the quartet in 1933 and joined the Birmingham Civic Symphony Orchestra (now the Alabama Symphony Orchestra), assuming positions as its concertmaster and then as a conductor. Čadek was able to use his vast connections to bring notable musicians to perform with the orchestra. He was adamant that program notes for every concert of the Symphony be published in the Birmingham papers before each performance in his efforts to educate the public. In 1946, he founded the Čadek String Quartet, one of a few university string quartets-in-residence in America at the time. Čadek also taught at the National Music Camp in Interlochen, Michigan, every summer beginning in 1946 where he headed the string program. As a venerated teacher, he was lovingly called "Papa Čadek" by his violin students. In 1956, he was performing one of Johannes Brahms's quartets when he collapsed on stage and died of a heart attack. Čadek's daughter Marie Guirard "Jerrie" Čadek Lucktenberg followed in her father's footsteps as a performer and teacher. Čadek's granddaughter, Kathryn Lucktenberg, today continues the family tradition, performing and teaching as a violin professor at the University of Oregon.

Source: *Musical Americans, Pierre Key's Musical Who's Who; Encyclopedia of Alabama* online. (<http://encyclopediaofalabama.org/face/Article.jsp?id=h-3022>).

Armand Combel (1874-?)

French

New York Chamber Music Society: 1921

Member of the Chicago Symphony Orchestra (1903-1905); Chicago Opera (1913-1914); Hotel Aspenwall Orchestra (New York); New York Symphony Orchestra; Metropolitan Opera Orchestra; Cleveland Orchestra (1922-1924); Maverick String Quartet.

Notes: Combel became active in the New York chamber music scene and he was affiliated with the Maverick Festival in Woodstock. During the 1920s, he played second violin in the Maverick String Quartet with Pierre Henrotte (first violin), Paul Lemay (viola) and Horace Britt (cello). In 1925, he joined Georges Barrère and Paul Lemay as a resident artist at Maverick.

Source: Donald Rosenberg, *The Cleveland Orchestra Story: Second to None*, 2000.

Herbert C. Corduan (1887-?)

American

New York Chamber Music Society: 1915-1918

Member of the New York Philharmonic (1916-1926).

Notes: Was active as a chamber performer and teacher in New York and the Westchester area.

Édouard Deru (1875-1928)

Belgian

New York Chamber Music Society: 1917

He was a prize-winning student at the Verviers Conservatory. He transferred to the Brussels Conservatory, where he studied with Eugène Ysaÿe and was awarded the Conservatory's first prize.

Notes: He later performed throughout Europe, including a festival of the music of Camille Saint-Saëns, as soloist under the composer's direction. Deru performed with Ysaÿe and assisted him in his studio and, with Ysaÿe, played the first performance Gabriel Fauré's Piano Quintet No. 1, Op. 89, in 1906. He was also violin instructor to Belgium's future Queen Elisabeth and joined the faculty of the Liège Conservatory. After performing at the front for Belgian troops during the German invasion of 1914, Deru and his wife fled the continent. They landed first in England, where he reunited with Ysaÿe for a group of war relief concerts. Later, they moved on to New

York, where Deru spoke out – in a 1916 interview in the *New York Times* – on behalf Belgium’s devastated musical community and organized benefit concerts on its behalf. Deru was introduced to American audiences as “violinist to the King and Queen of Belgium.” Joined by Ysaÿe he was acclaimed by the *New York Times* for his performance at an Aeolian Hall concert in April of 1917, following his own New York debut the month before. He performed in the eastern U.S. during and following World War I, before he and his wife moved to California. He was concertmaster of the California Music League in the San Francisco area and, in 1926, was named head of the violin faculty of the Denver Conservatory of Music. Deru died suddenly in San Francisco. His wife, Marie Staat Deru, created a violin competition in his memory in Belgium – the Concours National de Violon Édouard Deru, which continues to be administered by the city of Verviers.

Source: *Berkeley Daily Gazette*, April 15, 1924; *New York Times* Obituary April 24, 1928.

Jacques Gordon (1897-1948)

Russian

New York Chamber Music Society: 1919-1920

Began studying the violin at the age of five. After graduating from the Odessa Conservatory in 1913, he toured and was awarded a gold medal by Tsar Nicholas II. Studied at the Institute of Musical Art with Franz Kneisel.

Member of the Russian Symphony Orchestra; New York Symphony Orchestra (1919-1920); concertmaster of the Chicago Symphony Orchestra (1921-1931); Berkshire String Quartet (1917-1920); Gordon String Quartet (1930-1947); Capitol Theater Orchestra.

Notes: He toured the U.S. and Canada in 1914-15 and, three years later, was invited by Elizabeth Sprague Coolidge to lead the Berkshire String Quartet. Gordon was named concertmaster of the Chicago Symphony Orchestra – at 24, the youngest in the orchestra’s history. He taught at the American Conservatory of Music in Chicago. He resigned from the Chicago Symphony Orchestra in 1930. Also in 1930, he established the Gordon Musical Association in Connecticut, which ran the summer school of music at Music Mountain, devoted to the study of chamber music repertoire. Gordon also conducted the Hartford Symphony Orchestra, under WPA auspices, from 1936-1939. He became head of the violin department at the Eastman School of Music in 1942, and the Gordon String Quartet became the school’s quartet-in-residence. In 1946,

Gordon purchased the “Lord Amherst” Stradivarius from Fritz Kreisler but, following a stroke in 1947, had to retire from performance. Gordon was awarded the Elizabeth Sprague Coolidge Medal for Distinguished Service to Music in the United States.

Source: *Baker's Biographical Dictionary of Musicians*; *New York Times* Obituary, September 16, 1948.

Samuel Bonarios Grimson (1879-1955)

English

New York Chamber Music Society: 1915

Studied violin at the Royal College of Music and later, by some accounts, he studied privately with Joseph Joachim.

Notes: After performing in England and across Europe, his career as a soloist and chamber performer flourished in the U.S. prior to World War I. In 1913, Grimson was featured in a performance of Enrique Fernández Arbós *Guajiras*, with The Philadelphia Orchestra under Leopold Stokowski. The following February, he played the Bruch Violin Concerto with the New York Philharmonic. Later in 1914 he performed at the White House for President and Mrs. Woodrow Wilson. He taught at the Institute of Musical Arts between 1915-1917. Injuries he sustained at the Italian front in World War I cut short Grimson's performing career. He devoted himself to other interests, co-authoring the book *Modern Violin Playing* (1920) with Cecil B. Forsythe, amassing a collection of mechanical singing birds, and developing a number of inventions, among them processes for the designing and dyeing of textiles. Another of his inventions, the Rhythmikon, was designed for the scientific teaching of musical rhythm. In 1924 Grimson married the renowned American sculptor Malvina C. Hoffman, whose family he had known for many years. Hoffman's father, the pianist Richard Hoffman, had played chamber concerts with Grimson almost twenty years earlier. Hoffman sculpted a prize-winning bust of Grimson, and he traveled the world with her in the early 1930s to complete a sculptural show commissioned for the 1933 Chicago World's Fair, entitled *The Races of Men*. Grimson and Hoffman divorced in 1936, and he later remarried Bettina Warburg, a daughter of the New York banking family.

Source: *New York Times* Obituary, December 1, 1955.

Scipione Guidi (1884-1966)

Italian

New York Chamber Music Society: 1921-1923

Studied at the Royal Conservatory in Milan, where he later also taught violin.

Member of the National Symphony Orchestra (1919-1921); Chautauqua Music Festival (1919); New York Philharmonic (1921-1931); the New York Trio; Philharmonic String Quartet; Saint Louis Symphony Orchestra (1932-1941).

Notes: He was concertmaster of the National Symphony Orchestra of New York under Willem Mengelberg. When that orchestra was merged into the New York Philharmonic in 1921, Mengelberg was named music director and retained Guidi as the Philharmonic's concertmaster. Guidi held that position (as well as a seat on the orchestra's board) until 1931. He was a frequent concerto soloist with the orchestra. He is the violin soloist in Mengelberg's celebrated 1928 New York Philharmonic recording of Strauss's *Ein Heldenleben* for the Victor label. Guidi left the Philharmonic at the end of the 1930-1931 season. He accepted the position of concertmaster of the Saint Louis Symphony Orchestra from its conductor Vladimir Golschmann, who was also a personal friend. Over the next decade, their relationship deteriorated, and Golschmann fired Guidi during a rehearsal after a confrontation in 1941. The violinist moved to Los Angeles, where he found success playing in Hollywood studio orchestras. He also became conductor and soloist with the Glendale Symphony Orchestra in suburban Los Angeles.

Source: Alberto Bachmann's *An Encyclopedia of the Violin*; Pierre Key's *Musical Who's Who*

Pierre Henrotte (1883-1974)

Belgian

New York Chamber Music Society: 1915-1921

Member of Metropolitan Opera Orchestra (1923-1936); Minneapolis Symphony Orchestra (1925-1926); Maverick String Quartet.

Notes: Henrotte spent most of his career in the U.S. as a conductor, concertmaster and chamber performer. Impresario Albert Morris Bagby first brought Henrotte to the U.S. in 1904 to perform in Bagby's Morning Musicales, and the violinist later toured with such singers as Lillian Nordica, Alice Nielsen and Maggie Teyte. In 1916, he was named concertmaster of the Chicago

Opera. The same year, with flutist Georges Barrère, he helped organize the first summer season of the Maverick Concerts in Woodstock, New York, where he had a home. Henrotte performed in and helped program and direct the Maverick series, playing first violin in the Maverick String Quartet. He also conducted the Metropolitan Opera Orchestra for special concerts. When he left his Metropolitan Opera post at the end of the 1935-1936 season, Henrotte told the *New York Times* he would be devoting himself to his new job as head of the orchestra and violin departments of the short-lived Ernest Williams School in the Woodstock area. He resumed his conducting career (later with the New Orleans Symphony Orchestra) and joined the faculty of the Curtis Institute of Music as a teacher of conducting and solfège.

Source: *Metropolitan Opera Orchestra Musicians*; Anita A. Smith, *Woodstock History and Hearsay* (1959).

Edwin Ideler (1893-1953)

American

New York Chamber Music Society: 1923 (soloist)

Studied at the Cincinnati Conservatory of Music, where he played his first recital at the age of seven and began touring as a performer when he was thirteen.

Member of the Cincinnati Symphony Orchestra (1920s); Gordon String Quartet (1920s); Lenox String Quartet; South Mountain String Quartet; Louisville Orchestra (1940s); Louisville String Quartet (1940s)

Notes: Was active as a chamber musician and teacher at both Manhattan School of Music and the Mannes School of Music. In 1944, Ideler accepted the post of concertmaster in the Louisville Orchestra and subsequently became Professor of Violin at the University of Louisville School of Music. After World War II, he also taught at the annual Composers Conference and Chamber Music Center at Bennington College in Vermont.

Source: *New York Times* Obituary, August 17, 1953.

Karl Herman Kraeuter (1897-1986)

American

New York Chamber Music Society: 1929

Made his first public appearance as a violinist at the age of four. He attended the Institute of Musical Art where he won honors as a student.

Member of the South Mountain String Quartet; the Flonzaley Quartet; the Elshuco Trio; the Kraeuter Trio and the Kraeuter Quartet.

Notes: Also known as a conductor and composer, in 1921, he conducted his overture *Youth* at the IMA commencement. With the South Mountain String Quartet he gave the world premiere performance of Paul Hindemith's String Quartet, Op. 10, commissioned for the festival by its sponsor, Elizabeth Sprague Coolidge. In 1925, Kraeuter played in the first Festival of Chamber Music at the Library of Congress in Washington, D.C., sponsored by Mrs. Coolidge. He joined the faculty of the Juilliard School in 1927. In the 1950s, Kraeuter, along with his sister Phyllis, a cellist, created a family foundation to encourage the appreciation and performance of chamber music. In 1964, Phyllis Kraeuter was killed in an automobile accident near Jackson Corners, New York, in which Karl Kraeuter was also seriously injured. He is remembered for his transcription for violin and cello of Bartók's *Hungarian Folk Melodies*. The Juilliard School honored him with the creation of the Karl H. Kraeuter Award for Outstanding Achievement in Chamber Music.

Source: *The Baton*.

William Kroll, (1901-1980)

American

New York Chamber Music Society: 1932-1937

He studied with Henri Marteau at the Berlin Hochschule für Musik from 1911-1914. He made his debut in New York in 1915, then continued his studies from 1917-1922 at the Institute of Musical Art on violin with Franz Kneisel and in composition with Percy Goetschius.

Member of the Elshuco Trio (1922-1929); the South Mountain Quartet (1923-1929); Coolidge Quartet (1936-1944); the Kroll Quartet (1944-1969).

Notes: He taught at the Institute of Musical Art (1922-1938), the Mannes College of Music in New York (from 1943), the Peabody Conservatory of Music in Baltimore (1947-1965), and the Cleveland Institute of Music (1964- 1967). He was made professor of violin at Queens College of the City University of New York (1969). He composed some chamber orchestra works, chamber music, and violin pieces. Jascha Heifetz recorded his solo piece *Banjo Fiddle*. He was

often soloist with the Boston Symphony and other orchestras, playing the famous “Ernst” Stradivarius violin. He bought the 1709 instrument in 1950 and sold it four years ago. With Joseph and Lillian Fuchs, Mr. Kroll, in 1947, founded the Musicians Guild, a cooperative organization devoted to furthering chamber music and chamber musicians.

Source: *Baker’s Biographical Dictionary of Musicians*; *Pierre Key’s Music Who’s Who*, 1931; *New York Times* Obituary, March 11, 1980.

Arthur Lichstein (1881-1957)

Russian

New York Chamber Music Society: 1921-1923

Began studying violin with his father at the age of six. After further training at the Imperial Conservatory in Kharkov, he moved to Berlin to study at the Stern Conservatory, where he was awarded the Gustav Holländer Medal. Lichstein also studied for ten months with Joseph Joachim.

Member of the New York Symphony Orchestra (1909-1920); New York Philharmonic (1921-1943).

Notes: Lichstein also performed and toured frequently in solo and chamber repertoire. He was a pianist and violist, as well as violinist, and composed a number of chamber and solo instrumental works.

Source: New York Philharmonic Archives.

Herbert Soman (1888-?)

American

New York Chamber Music Society: 1919

Notes: Herbert Soman became best known as a recording artist for the Victor label in the 1920s, notably for lighter classical fare and popular songs such as “*When You and I Were Young, Maggie*,” “*Just a Baby’s Prayer at Twilight*,” and “*Old Pal (Why Don’t You Answer Me?)*.” Prior to making records he led an orchestra at New York’s Roosevelt Hotel.

Alfred Pochon (1878-1959)

Swiss

New York Chamber Music Society: 1937

He had his first instruction in the violin in his native Switzerland before he moved to Geneva to study with Louis Rey. Studied at the Conservatoire de Liège with violinist César Thomson.

Pochon graduated in 1897 with the Conservatoire's first prize in violin.

Member of The Flonzaley Quartet (1902-1929); the Stradivarius Quartet.

Notes: The New York banker Edward de Coppet asked Pochon to organize a string quartet that became known as the Flonzaley Quartet one of the most famous and important of its time. In 1938 Pochon returned to Switzerland, where he served as director of the Lausanne Conservatory until 1957. He published *A Progressive Method of String-Quartet Playing* in 1924.

Source: *Baker's Biographical Dictionary of Musicians*; *New York Times* Obituary, February 28, 1959.

Jaroslav Siskovsky, violin (1889-1979)

American of Bohemian descent

New York Chamber Music Society: 1925-1933

Studied with Anton Machan and F. P. Aukens in Cleveland. Traveled to Vienna to study with Ottokar Ševčík at the Master School of Imperial Conservatory in Vienna from (1910-1913) and later with Leopold Auer at the Petrograd Conservatory (1915-1917). He made his debut with New York String Quartet as second violin in 1922 and made many solo appearances in Europe and America with the NYSQ and other organizations. He was second violin in Tonkünstler Orchestra (1914) and during World War I was a band leader with the U.S. Army Recruitment Band. He was a noted member of the Bohemians and Beethoven Association. His entertaining autobiography, *Fiddler on the Hoof: The Odyssey of a Concert Violinist* (Philadelphia: Dorrance, 1975.) is the best source of information on Siskovsky.

Source: *Pierre Key's Musical Who's Who*, 1931.

Albert Fredric Stoessel (1894-1943)

American

New York Chamber Music Society; 1923, 1929 (soloist)

Studied at the Berlin Hochschule für Musik with violinist Willy Hess and theory with Hermann Kretzschmar, as well as conducting.

Notes: At the age of 19, Stoessel began his professional career in the Hess String Quartet and also toured Germany, Switzerland and the Netherlands as a soloist, including a 1914 debut in Berlin. In 1917 he joined the U.S. Army for service following the country's entry into World War I (1917-1919). His service in France as a military bandmaster led to his being named director – at the invitation of General John J. Pershing – of the American Expeditionary Force's School for Bandmasters, founded by Walter Damrosch, in Chaumont. In recognition of his achievement, the French Government bestowed upon him the Order of University Palms and named him an "Officier d'Academie." Stoessel returned to the U.S. after his discharge in 1919, appearing as a soloist with the Boston Symphony Orchestra and performing on tenor Enrico Caruso's last tour in 1920. He settled in New York in 1921, became assistant conductor under Damrosch with the Oratorio Society of New York and beginning a remarkably varied and productive career as composer, conductor and educator. He made his first appearance that year as a conductor at the Chautauqua Institution, where he was later named musical director. He was a guest conductor at the Westchester Festival in White Plains, NY (1927-33). Stoessel was an innovative figure in musical education in New York, in 1923 founding New York University's music department and directing it until 1930. Overlapping his years at NYU was his direction of the opera and orchestra departments at the Juilliard School. Stoessel published a text about conducting, *The Technique of the Baton* (1920; rev. 1928), and maintained a prodigious parallel career as a composer. Stoessel was named a member of the National Institute of Arts and Letters in 1931. Albert Stoessel was only 48 years old when he died of a heart attack on May 12, 1943, while conducting the premiere of Walter Damrosch's *Dunkirk* at the American Academy of Arts and Letters in New York.

Source: *Baker's Biographical Dictionary of Musicians*; New York Public Library's *Albert Stoessel Papers*; *New York Times* Obituary, May 13, 1943.

Julia Pickard Stoessel (c.1894-1957)

American

New York Chamber Music Society: 1929 (soloist)

Began her musical studies in the United States and completed them at the Berlin Hochschule für Musik.

Notes: Wife of violinist and conductor Albert Stoessel, they frequently performed together in New York, often with Julia Stoessel playing viola. Julia Stoessel became an active figure in musical and philanthropic circles, and, in 1951, served as sponsor of the National Women's Symphony, of which conductor Dimitri Mitropoulos was executive chairman.

Source: New York Public Library's *Albert Stoessel Papers*

André Turrett (1882-?)

French

New York Chamber Music Society: 1916

Studied at the Paris Conservatoire, where he would serve as a professor.

Notes: He also played in the Capet String Quartet (1903-1910) but resigned his conservatory post and lived in the U.S. during World War I. During this time, he performed at Aeolian Hall with pianist Camille Ducreux. Turrett returned to France when the war ended and, in 1921, played in the premiere of Gabriel Fauré's Piano Quintet No. 2, Op. 115, at the Société National de Musique.

Louis Verona (birth/death dates unavailable)

New York Chamber Music Society: 1921

American

Member of the New York Philharmonic (1917)

Source: James Huneker's *The Philharmonic Society of New York and its seventy-fifth anniversary; a retrospect.* (1917).

Viola

Herbert Borodkin (1885-1972)

Russian

New York Chamber Music Society: 1918

Member of the New York Philharmonic (1904-1911); Max Jacobs Quartet; Lenox String Quartet; NBC Symphony Orchestra; the Victor Herbert Orchestra, The Bell Telephone Hour Orchestra.

Notes: According to a 1971 article published in *Southland Magazine* Borodkin said, "I started violin lessons in 1894. Then I picked up a viola that had been left at our house. It was the first one I had seen. It was wider and longer than my violin, tuned a fifth pitch lower. I liked it better than the violin; it had a deeper and more manly tone." When he was 16 he made his debut at Cooper Union, Eighth Street and Astor Place, New York. He played for Thomas A. Edison in his studio at Orange, New Jersey with Victor Herbert's Orchestra. They made cylinder impressions for Edison's phonograph machines. "Edison worked on machines while we played. He was a very busy, quiet man, intent on what he was doing. He paid us \$1.25 an hour." He was playing at NBC radio when Joseph Haft, a millionaire collector of musical instruments, heard him." Haft arrived at the studio, carrying a Gaspar-Gi-Salo under his arm. "A Gaspar-Gi-Salo is to the viola what a Stradivarius is to the violin," he explains. Haft had just bought the instrument from Wurlitzer for \$6,500. Haft took the expensive instrument from its case and handed it to Borodkin saying "It's yours. I want you to have it." "I was wild about it," says Borodkin. "I played it for six years." Borodkin played in the Lenox Quartet in 1926, at the Library of Congress. "I met President and Mrs. Coolidge, both music lovers, after the concert. Mrs. Coolidge was particularly fond of classical music." Borodkin recalls once when many of the music world gathered at the home of Jascha Heifetz, violinist. "I played from 10 at night until early the next morning. My wife, Minnie, fell asleep. So did Alma Gluck, soprano." What maestro does he rate the highest? "I was closer to Victor Herbert, and I learned more about music from him than anyone else. But Toscanini was the greatest director."

Source: *Southland Magazine*.

Marcel Dick (1898-1942)

Hungarian American

New York Chamber Music Society: 1937

Dick attended the Royal Academy in Budapest, where he studied violin with Joseph Bloch and composition with Zoltán Kodály. He became a professor at the Conservatory shortly after winning his diploma.

Member of Detroit Symphony Orchestra; Stradivarius Quartet (1935-1943); Kolisch Quartet; Rosé Quartet; Cleveland Orchestra (1943-1949).

Notes: After serving in the Austro-Hungarian Army in World War I, Dick became a member of the violin section of the Budapest Opera and the Budapest Philharmonic and later was named principal violist of the Vienna Symphony Orchestra (1924-1927). During his years in Vienna, Dick became a close friend and colleague of composer Arnold Schoenberg and performed in the world premiere of many of Schoenberg's pieces. Dick became concerned about the growing anti-Semitism in Vienna and, in 1934, moved to the United States with his American wife. His commitment to new music marked these years, as well, and he occasionally collaborated in recital with the composer and pianist Roger Sessions. He left the Cleveland Orchestra after he was appointed chairman of the department of graduate theory and composition at the Cleveland Institute of Music. When Dick left the orchestra to teach full-time, conductor George Szell asked him to attend rehearsals weekly and give advice on musical matters. "He took my advice, too," Dick later told a *Cleveland Plain Dealer* interviewer. He was also a noted composer whose Symphony No. 1 (1948), the first full-length twelve-tone symphony, was premiered by the Cleveland Orchestra under the direction of Dimitri Mitropoulos. Dick himself conducted the Cleveland Orchestra in premieres of his *Adagio and Rondo* for Orchestra (1951) and *Capriccio for Orchestra* (1955). Besides orchestral works, he composed chamber music, songs and instrumental solos. Donald Erb, one of Dick's most accomplished students, quotes a phrase from his Four Elegies and an Epilogue for unaccompanied cello in Evensong. At the time of his death in Cleveland in 1991, Marcel Dick was one of the last surviving members of Arnold Schoenberg's inner circle of the Second Viennese School.

Source: *Baker's Biographical Dictionary of Musicians*.

Joseph Kovarik (c1871-1951)

American

New York Chamber Music Society: 1921-1923

Born in Spillville, Iowa, where his father was the church organist, Mr. Kovarik early showed the family aptitude for music. After preliminary parental training, he was sent to the conservatory in Prague, Czechoslovakia, where he studied the violin for three years.

Member of the New York Philharmonic (1895-1936)

Notes: As a young man, Mr. Kovarik was a friend and aide of Antonín Dvořák throughout the Bohemian composer's sojourn in the United States from 1892 to 1894 .

In Prague, in the summer of 1892, he met Antonín Dvořák, who wanted English lessons in preparation for a contemplated visit to America in response to the invitation of Mrs. Jeannette Thurber of the National Conservatory of Music in New York. Young Kovarik accompanied Dvořák to New York, lived and worked with him here until the next spring, and then took him to his home in Spillville. There Dvořák, almost continuously at the side of his trusted aide Kovarik further enriched his impressions of the United States which were, expressed in the famous *New World Symphony*. Returning to New York in 1893, Mr. Kovarik continued to stay with the composer, serving him with the an almost fanatical devotion as secretary. As he had done in Spillville, Mr. Kovarik copied the scores of the master's compositions including the *New World Symphony*.

Source: *New York Times* Obituary, February 20, 1951.

Paul Lemay (birth/death dates unavailable)

American

New York Chamber Music Society: 1921

Notes: The American violist Paul LeMay established himself as a chamber performer and soloist in New York in the years following World War I. In 1922 he joined the Maverick String Quartet, in which he played until 1924. In 1921, LeMay was named principal violist of the Minneapolis Symphony Orchestra under the direction of its founder Emil Oberhoffer, followed by Bruno Walter (principal guest conductor), Henri Verbrugghen and Eugene Ormandy. In *Music and Maestros: The Story of the Minneapolis Symphony Orchestra*, author John K. Sherman called the “debonair” LeMay an important addition to the orchestra, describing him as “an American of

French ancestry who flew British planes in the 1914-18 war and now pursued aviation as a hobby. He was to die in a reconnaissance flight in World War II.” In 1932, LeMay – by then, the Minneapolis Symphony Orchestra’s assistant conductor as well as principal violist – accepted the position of musical director of the Duluth Civic Orchestra (now known as the Duluth Superior Symphony Orchestra), which he led with distinction in the 1930s.

Source: Duluth Civic Orchestra.

Samuel Lifschey (1889-1961)

American

New York Chamber Music Society: 1915-1920

In the first decade of the twentieth century, he studied violin with Arnold Volpe (founder of the Lewisohn Stadium concerts); viola with Henri Casadesus; and theory with Rubin Goldmark. His degree from Cooper Union in New York was in civil engineering, though – on the advice of the composer/pianist/teacher Rafael Joseffy – he abandoned a career in engineering after playing viola in the Young Men’s Symphony Orchestra.

Member of the New York Symphony Orchestra (1914-19); Cleveland Orchestra (1921-1923, at the same time in the Cleveland Quartet); the Detroit Symphony Orchestra; The Philadelphia Orchestra (1925-1955).

Notes: He became active as a chamber player in adventurous programs of the day – in 1914, for the Society of the Friends of Music at the Ritz Carlton Hotel, he played in a rare early performance of Florent Schmitt’s Piano Quintet. In 1915. In 1920 his career was interrupted by service as a bandmaster during World War I. When he returned to New York, he became the first to play a viola recital in New York, at Aeolian Hall in 1919. In the summers, he began an association with the Maverick Music Festival in New York. In a section on violists in his book *The Recorded Violin*, the English critic Tully Potter wrote, “Samuel Lifschey was good enough to hold the first chair in the Philadelphia Orchestra for 30 years, satisfying the notoriously difficult Leopold Stokowski and then the demanding violinist-turned-conductor Eugene Ormandy . . . In 1925 he began his 30-year stint with the Philadelphia Orchestra, and it was a measure of his stature that the management’s retirement rule was relaxed so that he could stay on an extra year after his 65th birthday.” In Philadelphia, Lifschey also played viola in the Guarnerius Quartet with Alexander Hilsberg (first violin); David Madison (second violin); and

Willem van den Berg (cellist). He continued, throughout his life, to be respected a teacher, author and editor of texts, exercises and arrangements for the viola.

Source: A Listing of All Musicians of the Cleveland Orchestra (www.stokowski.org); *Musical Americans*; *New York Times* Obituary, September 17, 1961.

Ludvik Schwab (birth and death dates unknown)

Czechoslovakian

Violist of the New York String Quartet was also a noted pianist and composer. Studied at the Prague Conservatory under Ottokar Ševčík.

Source: *Pierre Key's Musical Who's Who*, 1931.

Cello

Horace Britt (1881-1971)

Belgian

In 1892 he went to the Paris Conservatoire to study with Jules Delsarte, Albert Lavignac and André Caplet. He won the Conservatoire Premier prix in 1895, at age 14, the youngest winner to that time. He was cello solo with the Lamoureux Orchestra in 1897, and with the Colonne Orchestra in 1898.

Member of the Chicago Symphony (1905-1907); The Philadelphia Orchestra (1907-1908); Metropolitan Opera Orchestra (1910); New York Philharmonic (1911); Minneapolis Symphony (1924-1925); Hans Letz Quartet (1921); Mischa Elman Quartet (1920s); Barrère-Salzedo-Britt Trio (1932), Barrère-Britt Concertino (1937).

Notes: He came to the United States in 1905 and made his American debut with the Theodore Thomas Orchestra in 1907. He taught at the Curtis Institute (1925-1926). In 1927 he was the first cellist to be recorded on a sound movie. In 1927 he played in Spain with Pablo Casals and the Barcelona Philharmonic. In the same year, he gave a Town Hall recital with the assistance of Edith de Lee. Mr. Britt toured extensively in the United States with Georges Barrère flutist, and Carlos Salzedo, harpist. In February of 1932 he replaced Paul Kefér as a touring partner and the group was renamed the Barrère-Salzedo-Britt Trio. In 1937 he founded the Barrère-Britt Concertino (a quintet of flute, violin, viola, cello and piano), which lasted until 1941. As a

conductor he led a number of Federal Music Project concerts. He left New York in the 1940s and taught cello at the University of Texas from 1948 to 1965. A *New York Times* critic had praised his “warm and beautiful tone.”

Sources: Nancy Toff’s *Monarch of the Flute*; *New York Times* Obituary, February 4, 1971.

Paul Kefér (1875-1941)

French

New York Chamber Music Society: 1915-1919

Studied at the Paris Conservatory, winning its top prize in 1900.

Member: New York Philharmonic (1903-1905); New York Symphony Orchestra (1904-1913); Trio Lutèce (1914); Franco-American Quartet; Rochester Philharmonic (1924-1941).

Notes: In Paris, he played in both the Concerts Colonne, Concerts Lamoureux and the orchestra of the Opéra Comique. Moving to New York, Kefér made a local recital debut in 1902 in Mendelssohn Hall. The following year, he founded the Trio Lutèce with flutist Georges Barrère and harpist Carlos Salzedo and later was a founding member of the Franco-American Quartet. In 1923, he was appointed professor of cello at the Eastman School of Music and also was principal cellist in the Rochester Philharmonic. He held both posts until his death on February 22, 1941. One of his two daughters was the film actress Rose Hobart, whose career flourished in the 1940s until she was blacklisted as a result of the House Un-American Activities Committee’s investigation of Communist influence in the film industry.

Source: *Baker’s Biographical Dictionary of Musicians*; *New York Times* Obituary, February 23, 1941.

Jacques F. Renard (c.1873-1960)

Dutch

New York Chamber Music Society: 1915-1918

Member of the New York Symphony Orchestra (1913-1916); Saslavsky String Quartet; Metropolitan Opera Orchestra.

Notes: A native of Amsterdam played in the Concertgebouw Orchestra at the age of fifteen. He later spent five years in the orchestra of the Holland Opera, before moving to England, where

appeared as a soloist with the Bournemouth Symphony Orchestra and played in the Crystal Palace Symphony Orchestra and the Queens Hall Orchestra. With the Queens Hall Orchestra in London in 1905, Renard was the cello soloist in a performance of Richard Strauss's *Don Quixote*, with the composer conducting. He was soloist at a 1916 Lenten-season musicale at the White House in Washington, D.C., during the presidency of Woodrow Wilson. He later joined the Metropolitan Opera Orchestra, where he played for twenty-five years, and also lectured at Columbia University on the performance of chamber music. At the age of 83, he wrote a letter to the New York Times – a self-described “cry in the wilderness” – protesting the inclination of younger cellists to use steel instead of gut strings.

Source: *Musical Blue Book* 1921-1922; *New York Times* Obituary, February 1, 1960.

Iwan d'Archambeau (1879-1955)

Belgian

New York Chamber Music Society: 1937

He began his musical studies at home, playing in a family quartet with his father, the violinist and composer Jean-Michel d'Archambeau, and brothers Felicién and Marcel. He began formal study of the cello with Alfred Massau at the Liège Conservatoire, followed by training with Edward Jacobs at the Brussels Conservatoire, and with Hugo Becker at the Frankfurt Conservatory.

Member of the Flonzaley Quartet (1902-1928); Stradivarius Quartet.

Notes: In 1902, the violinist Alfred Pochon invited him to join the Flonzaley Quartet.

d'Archambeau remained with the quartet until disbanded, by which time his brother Felicién had become the quartet's violist. d'Archambeau joined Pochon in the Stradivarius Quartet in New York in 1935. In 1939, d'Archambeau began teaching in Cambridge, Massachusetts, where in 1943 he formed the Collegium Musicum with Wolfe Wolfensohn (also a member of the Stradivarius Quartet) and Erwin Bodky. He remained in Cambridge until he returned to Belgium in 1950.

Source: *Baker's Biographical Dictionary of Musicians*.

Yasha Bunchuk (1896-1944)

Ukrainian

New York Chamber Music Society 1922-1923

He began his studies at the Petrograd Conservatory, where he was a protégé of the composer and conductor Alexander Glazunov.

Member of the New York Symphony Orchestra (1921-1922); Capitol Theatre Orchestra.

Notes: He performed throughout Europe and Asia before moving to the United States, where he made his Town Hall debut in New York in 1921. Bunchuk played with the New York Symphony Orchestra and became principal cellist in the orchestra of the Capitol Theatre, the Broadway movie palace, of which he later became musical director. He was also soloist in radio broadcasts from that theatre and the Roxy Theatre, and later conducted the orchestra between 1927-1936 for the popular radio program Major Bowes' Amateur Hour. After the advent of sound in motion pictures, Bunchuk moved to Los Angeles to work in as a musical director for Columbia Pictures, under the name Sacha Bunchuk.

Source: *Pierre Key's Musical Who's Who*; *New York Times* Obituary, September 1, 1944.

Alberico Guidi 1893-1976)

Italian

New York Chamber Music Society: 1923-1926

Member of the New York Symphony Orchestra (1924-1928); New York Philharmonic (1929-1949)

Brother of NYCMS violinist Scipione Guidi, he studied the cello with Achille Rossi in Venice and later worked with the Hungarian virtuoso Dezsö Kordy and, in London, with William E. Whitehouse. Alberico Guidi made his concert debut at Queen's Hall in London when he was 18 and, with his brother and sister, formed the Trio Guidi, which made frequent appearances in England and France. He also was a member of the Musica String Quartet and for several years played with the Queen's Hall Symphony Orchestra in London. In 1924, he joined the New York Symphony Orchestra under Willem Mengelberg and continued with the orchestra after its merger as the New York Philharmonic until 1949.

Source: Steven Honigberg's *Leonard Rose: America's Golden Age and Its First Cellist*. Silver Springs, MD: Beckham Publications, 2010. Chapter 6.

Livio Mannucci (1895-1966)

English

New York Chamber Music Society: 1921

He received his early musical training in Italy.

Notes: Mannucci conducted operatic performances in Turin and Milan. Returning to England, he served as conductor of the Promenade Concerts and the Orchestra da Camera. Mannucci also worked to bring music to the home front in England during World War I. In 1918, *The Musical Times* of London reported, "Mr. I. Losowski, the violinist and Mr. Livio Mannucci, the cellist, have lately commenced operations amongst Convalescent and Training Camps and in Blackpool and neighborhood, and are doing splendid work in providing good music for the men their and getting the men themselves to make music." In 1918, Mannucci was a founding member of the Modern Trio (later known as the International Trio). Mannucci was cello soloist with Sir Henry Wood and his orchestra in a "Proms" concert performance of Richard Strauss's *Don Quixote* at the Royal Albert Hall. He later settled in New York, where he became Director of the Brooklyn School of Music in 1951. Beginning in 1956, he also directed the Pro Musica of Connecticut.

Source: *Cobbett's Cyclopedic Survey of Chamber Music*; *New York Times* Obituary, December 23, 1966.

Georges Miquelle (1894-1977)

French

New York Chamber Music Society: 1920-1921

He began his studies at the age of five with Emile Dienne at the city's Conservatory. Before the age of nineteen, Miquelle had won prizes as both the Lille and Paris Conservatories. World War I put his professional career on hold, after a brief round of European concerts, but he came the United States in 1918 for an extensive tour with the French Military Band and remained when the tour ended. He joined the Boston Symphony Orchestra but left in 1920 to devote himself to the chamber repertoire. In 1920-1921 he joined the Boston String Quartet (1921) and, in 1923, toured the U.S. with two legendary singers, the soprano Dame Nellie Melba and tenor Tito

Schipa. Between 1923 and 1954, he was principal cellist with the Detroit Symphony Orchestra. He frequently performed sonata recitals and chamber music during this time with pianist Ossip Gabrilowitsch, who had been the Detroit orchestra's conductor from 1918-36. For fifteen years, Miquelle was principal cellist in the Chautauqua Summer Symphony Orchestra. After his retirement in Detroit, he joined the artist faculty of the Eastman School of Music, where he taught until 1966.

Source: *Who's Who in Music*, 1929.

Prince Mohamed Mohiuddin (dates unknown)

New York Chamber Music Society: 1926

Notes: Nothing is known about this cellist except a rare mention in the liner notes to a Marco Polo compact disc that the famous pianist Leopold Godowsky dedicated his transcription of Schubert's *Heidenröslein* to him.

Source: Liner notes to Leopold Godowsky (1870-1938): Piano Music Volume 6: Franz Schubert Transcriptions on Marco Polo 8.225187

Michele Penha (1888-1982)

Dutch

New York Chamber Music Society: 1919

Studied under Mossel at Conservatory of Music, Amsterdam; later with Hugo Becker and Joseph Salmon. Debut in Amsterdam at the age of 9, Toured Europe, South America and North America; Appeared repeatedly as soloist with the Philadelphia Orchestra and San Francisco Orchestra.

Member of the San Francisco Symphony (1925-1930); Tollefsen Piano Trio; The Philadelphia Orchestra (1920-1925); California String Quartet (1925-1940s); Abas String Quartet ; Neah-Kah-Nie String Quartet (Oregon, 1930s); San Francisco String Quartet; Roussel Trio (1952); MGM Studio Orchestra in Hollywood (1950s)

Notes: He taught at the Curtis Institute (1924-1925) and was on the faculty of the San Francisco Conservatory of Music.

Source: *Who's Who in Music*, 1929; San Francisco Symphony Orchestra Principal Musicians: A Chronological Listing ; *Pierre Key's Musical Who's Who in Music*, 1931.

Milton Prinz (1903-1957)

New York Chamber Music Society: 1931-1934

He studied with his father Arthur Prinz, who was an amateur cellist, and at the Institute of Musical Art in New York.

Member of the NBC Symphony (1937- c1950) ;Voice of the Firestone Orchestra; the Little Orchestra Society; the Metropolitan Trio in New York; The Philadelphia Orchestra (1924-1930).

Notes: He was also a member of the 1930s New York String Quartet. In the early 1950s he played with the New York Philharmonic and was a New York City session musician. On October 23, 1950 he performed Ernest Bloch's *Voix dans le désert* with the Little Orchestra Society. As a child prodigy he toured South America at age 13.

Source: *New York Times* Obituary, January 17, 1957.

Engelbert Roentgen (1886-1958)

Dutch

New York Chamber Music Society: 1916-1917

Member of the New York Symphony Orchestra (1916-1917); Metropolitan Opera Orchestra, (1928-1942); The Roentgen Trio (c.1913).

Engelbert Roentgen studied cello with Isaac Mossel in Amsterdam, and with Julius Klengel in Leipzig. Engelbert Roentgen was Principal cello of the Tonhalle-Orchester of Zurich. Then, 1912-1914, he was Principal cello of the Vienna Court Opera Orchestra (Wiener Hofoper).

Notes: In May, 1916, Engelbert Roentgen went to New York, where he was appointed Principal cello of the New York Symphony Orchestra (1916-1917) under Josef Stransky. While there he taught at the Mannes School of Music. Roentgen then went to the Minneapolis Symphony under Emil Oberhoffer in the 1917-1918 season, prior to the U.S. entrance into World War 1. Roentgen served with the U.S. Army medical group in France in 1918. Roentgen became a U.S. citizen in 1919. Following his return from the war in 1919, he returned to the Minneapolis Symphony. He also toured with the New York Symphony Orchestra in their Summer, 1920 European tour.

Engelbert Roentgen remained as Principal cello, and occasional conductor of the Minneapolis

Symphony until the end of the 1926-1927 season. During his time in Minneapolis, Roentgen was a close friend of conductor Henri Verbrugghen. Roentgen then returned to New York City, where he joined the Metropolitan Opera Orchestra as co-Principal in the 1928-1929 season. Roentgen suffered a heart attack during the directorship of George Szell, and had to relinquish the Principal cello chair of the Metropolitan Opera Orchestra in the 1942-1943 season. Thereafter, Engelbert Roentgen remained at the Metropolitan Opera Orchestra in the second chair until the end of the 1953-1954 season when he retired at age 68.

Source: *Musical Blue Book* 1915-16; Metropolitan Opera Orchestra Musicians.

Gdal Saleski (1888-1966)

Russian

New York Chamber Music Society: 1921

Born in Kiev in the Ukraine, he won a scholarship to the Leipzig Conservatory and later studied in St. Petersburg (now Leningrad) under Alexander Glazunov, the composer. By the time he came to the United States after World War I, he already had a reputation in Europe as an accomplished performer. Mr. Saleski came to the United States in 1921 and for many years gave annual recitals at Steinway Hall or at Carnegie Recital Hall.

Member of the Rochester Philharmonic; City Symphony of New York (1922-1923), the New York Symphony (1925); Radio City Music Hall Orchestra; NBC Symphony Orchestra (1937-1951)

Notes: In 1951 he moved west to join the Los Angeles Philharmonic for what was to become a 10-year association. He retired in 1961 to become a teacher.

Mr. Saleski also was a composer. One of his most popular works was his "*Suite in Olden Style*," written for string orchestra.

Source: *New York Times* Obituary, October 9, 1966.

Carl Stern (c1902- 1971)

American

New York Chamber Music Society: 1934

He studied at the Institute of Musical Art in New York where Willem Willeke was his cello teacher.

Member of the NBC Symphony Orchestra (1937-1944); American String Quartet; the New York Philharmonic (1944-1964)

Notes: In 1957, when he was soloist in the Tchaikovsky Variations on a Rococo Theme, Ross Parmenter of the *New York Times* called his performance “technically assured, clean, songful and alive.” Mr. Stern retired from the New York Philharmonic after the 1964 season to devote himself to chamber music and master classes at the Dalcroze School of Music. The cellist took part in a number of first performances of contemporary chamber music, including the Shostakovich Cello Sonata, Burrill Phillips’s Sonata, Anis Fuleihan’s *Rhapsody for Cello* and String Orchestra and Boris Knutzen’s *Concertino for Cello and Piano*. He had performed at summer concerts at Colorado College and at Kneisel Hall in Blue Hill, Maine.

Source: *New York Times* Obituary, July 14, 1971.

Cornelius Van Vliet (1886-1963)

Dutch

New York Chamber Music Society: 1921-1922

He began his training in Rotterdam under Oskar Eberle and in Amsterdam under the renowned Dutch cellist and pedagogue Isaac Mossel.

Member of the Minneapolis Symphony Orchestra; National Symphony Orchestra (1919-1921); New York Philharmonic (1921-1939); New York Trio (1919-1923); Van Vliet Trio (1930s); Pittsburgh Symphony Orchestra.

Notes: Van Vliet played with the Concertgebouw Orchestra of Amsterdam and as principal cellist in orchestras in Leipzig and Prague before moving to the United States in 1911. In March 1922, he performed Eugen d’Albert’s Cello Concerto with the Philharmonic, under Willem Mengelberg. In 1919, Van Vliet formed the New York Trio with violinist Scipione Guidi and pianist Clarence Adler. Guidi left the ensemble in 1923, when he was replaced by Louis Edlin, who performed with Van Vliet and Adler on 1928 recording of the Schubert B-flat Major Piano Trio for the Edison label. He would later form the Van Vliet Trio with violinist Charles Liohter and pianist Jerome Rappaport, which toured in the 1930s. He joined the music faculty of the University of Colorado, retiring in 1953.

Source: *Musical Blue Book* (1921-1922).

Bedrich Vaška (1875-1978)

Czechoslovakian

He came to the United States in 1911. He was a pupil of Antonín Dvořák, and where at the Prague Conservatory where he met three other pupils of Dvořák – Oscar Nedbal, Josef Suk, and Vítězslav Novák. Vaška was known to be the last living pupil of Dvořák. He was the founder of, and had a long association with the Ševčík Quartet (1899-1911). Studied in Prague and the Conservatory at Frankfurt. He was a member of the cello section of Warsaw Philharmonic and performed with the Bohemian Trio and the New York String Quartet. He was on the faculty of Prague Conservatory, Conservatory of Warsaw and the Eastman School of Music at the University of Rochester.

Source: *Who's Who in Music*, 1929; Bedrich Vaška Papers, Online Archives of California (<http://www.oac.cdlib.org/findaid/ark:/13030/kt0z09r2t0>).

Double Bass

Ludwig Manoly (1855–1932)

Hungarian

New York Chamber Music Society: 1915-1920

At an early age he was brought to Vienna as an exceptionally gifted boy soprano. When his voice changed and he could not audition for the Vienna Conservatory as a singer, he took advantage of an available scholarship for the double bass, which became his instrument. At the Vienna Conservatory, he studied double bass with Franz Simandl; harmony, counterpoint, and composition with Anton Bruckner; and conducting with Joseph Hellmesberger.

Member of the New York Philharmonic (1877-1927); the New York Symphony Orchestra (1878-1927); Metropolitan Opera Orchestra.

Notes: In the United States, where he first performed with the Theodore Thomas Orchestra, the Mendelssohn Quintette Club of Boston and the Boston Symphony Orchestra. In 1892 he was named the Philharmonic Society orchestra's principal bass in 1892. He would continue with either the Philharmonic Society's orchestra or the New York's National Symphony Orchestra

until their merger in 1921 as the Philharmonic-Symphony Society of New York, in which he played until his retirement in 1927. Manoly also performed with the Metropolitan Opera Orchestra and taught on the faculties of both the National Conservatory of Music, under the direction of Antonín Dvořák and the Institute of Musical Art (1905-1923). In 1892, he joined an ensemble that included cellist Victor Herbert for an acclaimed performance of Schubert's *Trout* Quintet. As a composer, Manoly wrote a number of works for double bass, as well as a flute concerto for flutist Georges Barrère. Manoly helped found the Pension Fund for musicians of the New York Philharmonic, and he became the first of the orchestra's musicians to obtain one of its pensions when he retired in 1927 after half a century with the orchestra.

Source: New York Philharmonic Archives; *New York Times* Obituary, March 17, 1932.

Emil[e] Mix (c.1881-1954)

American

New York Chamber Music Society 1916-1921

Member of the Sousa Band (1910-1911); New York Symphony Orchestra (1907-1928).

Notes: Emil Mix began his varied career as a performing musician – playing the tuba as well as the double bass – but also found success as a manager of musical ensembles. As a bassist, Emil Mix joined the New York Symphony Orchestra in 1907 and played with the orchestra for several seasons thereafter, though he joined the Sousa Band (1910-1911) for a worldwide tour during which he met his wife, Nicoline Zedeler, the band's violin soloist. Thereafter, Mix concentrated on managing musical ensembles. He served as assistant manager of the City Symphony Orchestra and manager of the Chamber Music Art Society in New York. In 1923, he joined conductor Howard Barlow to form the All-American Symphony Orchestra, an ensemble composed entirely of American musicians devoted to playing American concert music. He would later represent the interests of the Mexican composer Julian Carillo. Emil Mix died in New York, suffering a heart attack while shopping at Wanamaker's Department Store, the day before the store closed its doors forever in 1954.

Source: *Musical Blue Book*, 1921-1922.

Gaston Brohan (1890-1968)

New York Chamber Music Society: 1919

Notes: Gaston Brohan is best remembered for developing the Oak Bass Rosin, a formula that improved the sonority and response of the double bass, and was used by performers in most of the major American orchestras. The recipe for the rosin was passed on to his students, and it is still made and used by bass players. Brohan spent much of his career as principal bass of the Detroit Symphony Orchestra.

Source: Gregorian String Products - *Gaston Brohan's Oak Bass Rosin for Double Bass* – History; <http://www.gregorianstrings.com/history.html>.

Anselme Fortier (1890-1959)

French

New York Chamber Music Society: 1921-1937

Fortier studied the violin as a boy but was drawn to the double bass, which became his instrument. In 1912, he graduated with first honors from the Paris Conservatoire, and for the next three years played with the Concerts Colonne and other leading Parisian orchestras.

Member of the New National Symphony (1919-1921); New York Philharmonic (1921-1951).

Notes: He was drafted into the French Army in 1915, he served until he was wounded a few months later, then honorably discharged. Fortier came to the United States, joining the National Symphony Orchestra of New York, which would merge in 1921 with the New York Philharmonic. Fortier would be a member of the orchestra's double bass section for the next thirty years, holding the principal position through a number of musical directors. During that time, he also performed in chamber repertoire with a number of ensembles. Fortier was a member the faculty of New York University, where his fame as a teacher almost eclipsed his performing career. He was the author of the pedagogical work *Method for Double-Bass*. Later in his career, Fortier had the distinction of having two of his former students joining him in the double bass section of the New York Philharmonic.

Source: New York Philharmonic Archives; *New York Times* Obituary, June 27, 1959.

Robert Brennand (1910-1984)

English

New York Chamber Music Society: 1935

Brennand came to the United States in 1921. One of four musical brothers, he began musical studies when he was fifteen, first with his father, a cellist, and later with Anselme Fortier, leader of the double bass section of the New York Philharmonic. A diminutive man, Brennand nonetheless mastered the double bass (and later the tuba), performing with the Los Angeles Philharmonic, the Barrère Little Symphony and the orchestras of the Roxy Theatre and Radio City Music Hall before joining the Philharmonic's bass section in 1934. Between 1952-1972, he held the principal bass position with the New York Philharmonic, continuing with the orchestra until his retirement in 1975. Brennand also taught on the faculties of Mannes School of Music and the Juilliard School of Music. In 1933, he joined his teacher Anselme Fortier for an all-star performance of Camille Saint-Saëns' Carnival of the Animals for the Beethoven Association at Town Hall, featuring eight pianists including Ossip Gabrilowitsch and Josef and Rosina Lhévinne.

Source: New York Philharmonic Archives.

Harp

Alfred Kastner (1870-1948)

Austrian

New York Chamber Music Society: 1917 (soloist)

He began his study of the harp with Antonio Zamara at the Vienna Conservatory (1882-1888). After graduation, he held the principal harpist positions in the orchestras of the Warsaw Opera (from 1890) and the Budapest Opera (from 1893), while also teaching.

Member of The Philadelphia Orchestra (1901-1904); the Queen's Hall Orchestra (1904-1914); New York Philharmonic (1917-1918); Los Angeles Philharmonic and Hollywood Bowl Orchestra (1919-1936).

Notes: He taught at London's Royal Academy of Music and joined the faculties of the University of Southern California and Pomona College, and wrote several original works and arrangements for the harp.

Source: *Baker's Biographical Dictionary of Musicians*; *New York Times* Obituary, May 26, 1948.

Marcel Grandjany (1891-1975)

New York Chamber Music Society: 1929-1932

He studied harp with Henriette Renée and later Alphonse Hasselmans at the Paris Conservatoire, where he won first prize for harp (1905) at the age of thirteen.

Notes: In 1909, Grandjany made important professional debuts in Paris, both in a solo recital and with the Concerts Lamoureux Orchestra. Also an accomplished organist – his uncle taught the instrument at the Paris Conservatoire – he served in this capacity at the Basilia Sacré-Coeur in Paris during World War I. Grandjany made the decision to devote himself to the harp and made his London debut in 1922. After his New York debut in 1924 in Aeolian Hall, the *New York Times* wrote, “The harp is no limited instrument in Grandjany’s hands. It rises to artistic heights. The rich, subtle gradations of his tones coupled with his innate musical sense are well-known.” In France, he taught at the Fontainebleau Conservatory (1921-1935) before moving to New York in 1936. He became an American citizen in 1945. Grandjany toured extensively and was an imaginative recitalist; the program of his 1929 Town Hall recital in New York included new pieces as well as a large number of his own transcriptions and compositions. Once, when his train was snowbound and stranded for twenty hours during a California blizzard, Grandjany staged an impromptu performance in the baggage car during the long wait for the snowplow. In 1938, Grandjany joined faculty of the Juilliard School, an association he maintained until shortly before his death. He also taught at the Montreal Conservatory (1943-1963). Grandjany composed a number of works for harp, including the *Poème symphonique* for harp, horn, and orchestra, as well as songs set to French texts. He was the author of *First Grade Harp Pieces* (New York, 1964).

Source: *Baker's Biographical Dictionary of Musicians*; *New York Times* Obituary, February 25, 1975.

Carlos Salzedo (1885-1961)

French

New York Chamber Music Society: 1930, 1936-1937.

He studied at the St. Cecilia School of Music in Bordeaux (1891-1894), where he won prizes in piano and solfège, before entering the Paris Conservatoire, where his father had become a professor of singing. Harp was chosen as a second instrument for the young Salzedo, and he began studying privately, first with Marguerite Achard and later Alphonse Hasselmans, the Conservatoire's harp professor. Salzedo entered the Conservatoire at the age of 13, studying harp with Hasselmans and piano with Charles de Beriot; three years later, he won on the same day the Conservatoire's first prizes in piano and harp, a feat unprecedented and unequalled since. After receiving his diploma in 1901, Salzedo began his professional career as a concert harpist touring Europe for four years. Member of the Metropolitan Opera Orchestra (1909-1913); Trio Lutèce (1914); International Composers' Guild (1921); the Association des Premiers Prix de Paris in Monte Carlo (1905-1909).

Notes: At the invitation of Arturo Toscanini, he moved to New York to become principal harpist in the Metropolitan Opera Orchestra. He formed the Trio de Lutèce with flutist Georges Barrère and cellist Paul Kéfer. He was briefly drafted into the French Army but later mustered out and given a passport; he returned to the United States and made a number of influential friends summering in Seal Harbor, Maine. With one of those friends, the composer Edgard Varèse, Salzedo founded the International Composers' Guild in New York in 1921, with the aim of promoting modern music. He was a strong advocate of new music and later founded the Eolian Review (subsequently called Eolus), a magazine that covered contemporary music between 1923-1933. He became an American citizen two years later. Salzedo held teaching positions at the Institute of Musical Art and, later, the graduate division of the Institute as well as the Curtis Institute of Music, where he organized and headed the harp department. In 1931, he established the Salzedo Harp Colony in Camden, Maine. He appeared frequently as soloist with major orchestras and chamber music series, As his artistry developed, Salzedo introduced a number of special effects in harp performance and published special studies for his new techniques. He also designed a "Salzedo Model" harp, capable of rendering novel sonorities. His own compositions are rhythmically intricate and contrapuntally elaborate, requiring a virtuoso technique. Salzedo published a number of books including *Modern Study of the Harp* (1921), *Method for the Harp* (1929) and *The Art of Modulating* (1950).

Sources: *Baker's Biographical Dictionary of Music and Musicians*; *New York Times* Obituary, August 19, 1961.

Piano

Rosina Lhévinne (1880-1976)

Russian American

New York Chamber Music Society: 1934

She began piano studies at the age of seven and in 1889 entered the Moscow Conservatory as a pupil of Remesov, later studying with Vasily Safonov; amongst her associates were Rachmaninoff and Scriabin. There she also met Josef Lhévinne, whom she married in 1898 a week after graduating from the conservatory with a gold medal, the youngest woman ever to win that prize. In 1906 the Lhévinnes came to the United States for a brief period, and then in 1908 went to Berlin, where they were interned during World War I, an experience that helped them to choose to settle permanently in New York. During these years she gave a few solo recitals and some two-piano concerts with her husband but devoted most of her time to supervising his career and to teaching. She joined the faculty of the Juilliard School in 1924 and remained there until shortly before her death. She came to be regarded as one of the great teachers of her time, and among her many famous pupils were Van Cliburn, John Browning, Arthur Gold, James Levine and Misha Dichter. As a teacher Rosina Lhévinne emphasized the beauty of tone, long line and spontaneity of expression that characterized the late 19th-century school of Russian pianism. She returned to solo playing after her husband's death, performing the Chopin E minor Piano Concerto with the New York Philharmonic when she was 81. Peter Mennin, the president of the Juilliard School, at the time of her death in 1976, was quoted in her *New York Times* obituary saying, "She was quite simply one of the greatest teachers of this century. With her passing, a whole concept of teaching and performing goes with her. At the opening of Juilliard at Lincoln Center in 1969, she was the first member of the faculty to ask for a key to her studio, to see where she would be working. At the school, her passion for teaching and her devotion to music were a continuing inspiration, not only to her many students but to all her colleagues as well."

Source: *Grove Music Online*; *New York Times* Obituary, November 11, 1976.

Nadia Reisenberg (1904-1983)

Russian American

New York Chamber Music Society: 1926

She studied with Leonid Nikolayev at the St Petersburg Conservatory. Leaving the Russia in 1920, she toured in Poland, Latvia, Lithuania and Germany before going to the United States, where, after additional studies with Alexander Lambert and Josef Hofmann, she made her New York début in 1922, playing Paderewski's *Fantaisie polonaise* in the presence of the composer. She toured internationally as a soloist and recitalist in the 1930s and played chamber music with the Budapest and Juilliard String Quartets and with a variety of instrumentalists, including Joseph Schuster, William Kroll, Erick Friedman, Simeon Bellison, Alexander Schneider, Benny Goodman and with her sister, noted thereminist Clara Rockmore. In 1939 she was featured in performances of all twenty-seven of the Mozart concertos, played in consecutive weekly broadcasts with Alfred Wallenstein and the WOR Mutual Radio Symphony Orchestra. She gave the American premières of works by Shostakovich, Stravinsky, Schoenberg and several young Soviet composers. Reisenberg taught at the Curtis Institute, the Mannes College of Music, Queens College, CUNY and the Juilliard School. Reisenberg's facile technique and strong musical values made her popular among her professional colleagues as well as with audiences. She gave the New York premiere of the Rimsky-Korsakov Piano Concerto and played the first American performance of Vincent d'Indy's *Symphony on a French Mountain Air*, both with the New York Philharmonic. Nadia Reisenberg is the mother of Robert Sherman, program director of radio station WQXR.

Source: *Grove Music Online*; International Piano Archives, University of Maryland; *New York Times* Obituary, June 12, 1983.

Hortense Monath (1905-1956)

American

New York Chamber Music Society: 1934

She was a favorite student of Arthur Schnabel, after four years of study with him, she made her professional debut in Hamburg, Germany, at the age of 19. Her New York debut was in 1931 at Town Hall. She played with many major symphony orchestras including the Boston Symphony Orchestra and the NBC Symphony Orchestra. Shortly thereafter, Bruno Walter selected her as an

especially promising young American woman pianist and because of this she obtained was a featured soloist with the New York Philharmonic under his baton. Her second husband was Paul E. Monath, to whom she was married in 1926. That marriage ended in divorce in 1934, and the next year she was married to Mr. Ira Hirschmann. They were divorced in 1952. Their New Friends of Music gave subscription series at Town Hall at the then unusual hour of 5:30 on Sunday afternoons. Miss Monath often played in chamber music ensembles at concerts of the New Friends of Music. In the summer of 1948, she played for the first time at the Lewisohn Stadium. Pierre Monteux was the conductor. Her last solo recital in this city was at Town Hall in 1949. At that time a reviewer of the *New York Times* wrote, "Music came before display, and at the end, the listener left the hall with the feeling that, along with the pianist, he had communed with Schumann, Liszt and Beethoven." This placing of the music first was her customary approach, though she had an excellent technique and always played with a pleasant, crystalline tone that was subtly shaded to the expressive demands of the music. For an excellent personal account of the life of Hortense Monath, see *Monsters and Angels: Surviving a Career in Music* by Seymour Bernstein.

Source: *New York Times* Obituary, May 22, 1956.

Lois Phelps

New York Chamber Music Society: 1935, 1936 and 1937.

American

Studied with Carolyn Beebe. Debuted in 1935 with Leon Barzin and the National Orchestral Association at Carnegie Hall playing the Edward MacDowell's Piano Concerto in D minor.

Source: *New York Times* Obituary, March 9, 1935.

Guy Maier (1891-1956)

American

New York Chamber Music Society: 1936

He studied at the New England Conservatory where he was a student of George Proctor. Later he went to Berlin where he continued his studies with Artur Schnabel and composition with Paul Juon. Mr. Maier made his debut at Jordan Hall, Boston in 1914. Since then he has appeared either

alone or with Lee Pattison, pianist, in recital and with major American orchestras. With Mr. Pattison he toured in two piano recitals through America, England and France. He has also appeared in concerts of Music for Young People in the East and Midwest. He was on the faculties of the Mannes School of Music; the University of Michigan (1924-1931), the Juilliard School (1935-1942), and the University of California at Los Angeles (1946-1956). From December 1917, to July 1919, he was in France as a member of the American Expeditionary Force, serving as entertainer, divisional and leave-area secretary for the Y.M.C.A.

Source: *Baker's Biographical Dictionary of Musicians, Musical Americans; New York Times* Obituary, September 25, 1956.

Lee Pattison (1890-1966)

American

New York Chamber Music Society: 1936

He studied at the New England Conservatory, studying piano with Carl Baermann and composition with George W. Chadwick. Later he traveled to Berlin where was a pupil of Artur Schnabel and studied composition with Paul Juon. Mr. Pattison made his debut in Boston in 1913, soon after giving recitals in London and Paris. He also appeared in double concertos with Guy Maier, with the Letz Quartet, and with the New York Philharmonic, Boston Symphony Orchestra, Chicago Symphony Orchestra, Detroit Symphony, Baltimore Symphony and many others. Pattison performed as a soloist and also with the well-known violinist Jacques Gordon and the Gordon String Quartet. From 1915 until he entered the United States service in 1918, Mr. Pattison was a member of the faculty of the New England Conservatory. While in the army he was conductor of the Headquarters Band, District of Paris (1918-1919). Mr. Pattison is the composer of a number of short piano works which have appeared on his own and Mr. Maier's piano programs. He has also made numerous two-piano arrangements of such works as the *Coronation Scene* from Mussorgsky's *Boris Godunov*, and the Liszt *Concerto pathétique*. He has also written a Trio for piano, violin and cello and numerous songs. In 1935, he became Regional Director of the Federal Music Project of the WPA in New York. He was also General Director of the American Lyric Theatre in New York and served as manager of the spring 1937 season of the Metropolitan Opera.

Source: *Musical Americans*

Percussion

Alfred Friese (1876-1971), timpani, snare drum and bass drum

New York Chamber Music Society: 1921

Studied at the Leipzig Royal Conservatory, was originally trained as a violinist (or viola), where he was awarded the prized Artist Diploma and subsequently a position in the Leipzig Gewandhaus Orchestra. It was in the Leipzig Orchestra that he became fascinated with the timpani. One day, the orchestra's conductor, Arthur Nikisch, noticing that Mr. Friese was continually looking over his shoulder at the kettledrums, told the young man: "Friese, If you would rather play the tympani, just say so," He began studies with the orchestra's timpanist, Hermann Schmidt.

Member of The Philadelphia Orchestra (1902); the Pittsburgh Symphony Orchestra; the New York Philharmonic (1909)

Notes: His first major timpani engagement was with Hans Winderstein's Orchestra. In 1902, he was invited by Franz Scheel to come to the United States to become one of the founding members The Philadelphia Orchestra. He then became timpanist with the Pittsburgh Symphony conducted by Emil Paur. When Gustav Mahler was music director of the New York Philharmonic he chose Friese from among nine competitors for the solo timpani chair. He went on to work under some of the greatest names of his time: Fritz Reiner, Arturo Toscanini, Richard Strauss, Gustav Mahler, Arthur Fiedler, Eugene Ormandy, Igor Stravinsky, Leopold Stokowski, and Sir Thomas Beecham. In 1926, Mr. Friese opened his School for Timpani. He also served as chairman of the percussion department of the Manhattan School of Music. His method of timpani instruction, the *Friese-Lepak Timpani Method* has become a standard teaching method for the instrument. Alfred Friese is remembered as one of the world's foremost timpanists and teachers. Among his students was Saul Goodman who succeeded him in the latter post when he retired.

Source: *Percussive Arts Society; New York Times.*

Jacob Wolf (no birth or death dates available), cymbals and xylophone

New York Chamber Music Society: 1921

Saxophone

Jack Wasserman (no birth or death dates available), soprano saxophone

New York Chamber Music Society: 1921

Member of the Joseph C. Smith Orchestra, New York and Jack Shilkret's Orchestra

Notes: Recorded for Victor Records in 1924 with Jack Shilkret's Orchestra, advertisements placed in trade journals by the Buescher Band Instrument Company described Wasserman as "formerly with Joseph C. Smith's Orchestra...He is rated one of the best players of the High Soprano Saxophone and rates with the very best players on three other sizes of Saxophone."

Joseph Fonzo (no birth or death dates available), baritone saxophone

New York Chamber Music Society: 1921

Singers

Anita Atwater (c.1886-1960), soprano

Chile

New York Chamber Music Society: 1926

Chilean-born soprano Anita Atwater studied in Paris and New York, and made her career largely in concert and recital singing in the New York area. Contemporary reviews indicated that Atwater's voice was limited in its scale and scope, but that the expressive quality and commitment of her singing transformed her performances. Atwater was also a noted church soloist and served as chairman of the music committee of the Scarsdale Women's Club.

Source: *New York Times* Obituary, December 2, 1960.

Cora Chase (1892-1984), soprano

American

New York Chamber Music Society: 1926

Cora Mancina Chase began her professional career in Europe. She traveled there, accompanied by her mother, in 1909, to complete her vocal studies in Rome, Florence and Milan. She was

acclaimed for her performances in Italy and at Madrid's Royal Opera House. She made her Metropolitan Opera debut in *Rigoletto* in 1921. Reviewing her debut, the *New York Times* marveled at the power of her personality, at how she had "instantly touched the heartstrings of the most aloof and difficult musical audience in the world." The following season, Chase sang Rosina in the performance of *Il barbiere di Siviglia*. At the end of the 1922-23 opera season, Chase married a childhood friend, Samuel Thurston Williamson, a Washington correspondent for the *New York Times* and later editor of *Newsweek* magazine. President and Mrs. Warren G. Harding sent a spray of flowers from the White House conservatories and their best wishes to the couple. With her marriage, Chase retired from opera and, for a time, continued to sing in concerts and on the radio.

Rafaelo Díaz (1883-1943), tenor

American

New York Chamber Music Society: 1921, 1928, 1930 and 1933

An operatic tenor who became popularly known as the "Lone Star Tenor of the Lone Star State," Rafaelo Díaz was born in San Antonio, Texas. In his early schooling at the German-English School in San Antonio and the West Texas Military Academy, he was recognized as a promising musical talent and began to study piano under the guidance of Amalia Hander, one of San Antonio's pioneer music teachers. Díaz's potential as a singer was discovered while he was a student at the Stern Conservatory in Berlin, which led him to study in Italy under conductor Vincenzo Sabatini. Returning to the U.S., he made his American stage debut with the Boston Opera Company, joining the Metropolitan Opera in 1917. He sang a variety of roles at the Met and sang in performances of Meyerbeer's *Le Prophète* and Halevy's *La Juive* that marked Enrico Caruso's final appearances at the Met in 1920. Díaz performed with the company until 1936, when he began touring the U.S. with the Scotti Opera and, with a group of Met artists, an ensemble that championed American composer Deems Taylor's then-new opera *The King's Henchman*. Díaz also made a number of recordings and even conducted a series of musicales at New York's Waldorf-Astoria Hotel. Throughout his career, the tenor earned praise for the even production and rich quality of his lyric voice, for the clarity of his diction, and for the beauty of his phrasing, whether singing in English, French, Spanish, Italian or German.

Source: Jeremy Roberts article about Rafaelo Díaz from the Texas State Historical Association website; *New York Times* Obituary, December 13, 1943.

Florence Easton (1882-1955), soprano

American

New York Chamber Music Society: 1935

A popular dramatic soprano and one of the most versatile singers her time – in roles as diverse as the great Wagner, Strauss heroines and the lyrical Lauretta in Puccini's *Gianni Schicchi*, which she sang in its 1918 world premiere – Easton was born in South Bank, Middlesborough, England. Her parents moved their family to Toronto when Easton was five, where she began her musical studies and performed before an audience for the first time at the age of eight. Following her mother's death, Easton's father moved the family back to Middlesborough, where money was raised to send her to the Royal Academy of Music, beginning in 1900, where she studied with Agnes Larkcom. She continued her training with Elliot Haslam in Paris the following year and made her debut in 1903 in Newcastle-on-Tyne, in the brief role of the Shepherd in *Tannhäuser* with the Moody-Manners touring company. Her career in the U.S. began with her first marriage, to the American tenor Francis McLennan. Together they toured the U.S. and Canada with Henry Savage's English Grand Opera Company. Easton and McLennan then joined the ensemble of Berlin's Royal Opera in 1907, where their success brought them the friendship of Kaiser Wilhelm II. Richard Strauss personally coached Easton for the title role in his *Elektra* for its first London performance in 1910. When Easton and McLennan worked at the Hamburg Opera, she sang opposite Enrico Caruso for the first time. A return to the U.S. to tour in 1915-16 convinced the couple to sever their ties with Germany, with World War I underway. Easton won acclaim for her Wagner heroines in two seasons with the Chicago Opera and made her Metropolitan Opera debut in 1917. The following year, she sang Lauretta in *Gianni Schicchi* in the world premiere of Puccini's *Il Trittico*. The composer happily noted, after the first performance, that despite a house embargo against encores, the ovations forced Easton to repeat *O mio babbino caro*, which she was the first soprano to sing. Easton remained a member of the Met roster for the twelve following seasons, enhancing her reputation and repertoire in 295 performances spanning forty-one roles. She sang at the Met leading roles in the world premieres of Deems Taylor's *The King's Henchman* and Albert Wolff's *L'oiseau bleu*, and in the U.S. premieres of Mozart's *Così fan tutte*, Strauss's *Der Rosenkavalier* and others. She sang the title role in Halevy's *La Juive* opposite Enrico Caruso, in what would be his last performance in 1920.

Easton lost her entire fortune in the 1929 stock market crash and, the same year, suffered a memory lapse in a Met performance that seemed to derail her career. She retired from the stage and moved back to England with her second husband, banker Robert Stanley Rogers (having divorced McLennan in 1928). In 1932, she made a successful comeback at Covent Garden as Brünnhilde in Wagner's *Siegfried*, which she also recorded. For the next three years, Easton enjoyed renewed acclaim at Covent Garden as well as in recitals and concert performances. She returned to New York and the Metropolitan Opera in 1936. Easton was well-received on her Met return but gave her final stage performance there as Brünnhilde in *Die Walküre* in 1936. Easton officially retired from singing in 1939. Despite brief returns to sing excerpts from *Tristan und Isolde* in a radio broadcast in 1942 and a Town Hall lieder recital the next year, she turned her attention to teaching at the Juilliard School of Music until she retired to Montreal with Rogers after World War II. Florence Easton and her husband returned for the last time to New York in 1950.

Source: *Baker's Biographical Dictionary of Music and Musicians*; *Groves Music Online*; *New York Times* wedding announcement, October 27, 1931; *New York Times* Obituary, August 14, 1955.

Frasier Gange (1886-1962), baritone

Scottish

New York Chamber Music Society: 1926

Gange began singing early – he was only sixteen when he sang the bass solos in a performance of Handel's *Messiah* – but received his formal training in London, where, at the age of eighteen, he became an artist pupil of Amy Sherwin. Gange's work with Sherwin continued for next twelve years, following his acclaimed Queens Hall recital debut in London at the age of nineteen, with composer Richard Strauss in the audience. In 1917, he married the Welsh soprano Amy Evans, with whom he toured extensively throughout the world. With his wife Gange toured Australia (1920) and the British provinces (1921-1922). Gange and Evans came to the U.S. together in 1923, moving to New York and frequently performing together with great success. He became a regular guest of the New York Philharmonic, Boston Symphony, The Philadelphia Orchestra, and concerts at Lewisohn Stadium, as well as performing recitals across the country. Gange was among the performers at the inaugural concert of New York's Steinway Hall in 1925,

with Josef Hofmann as his accompanist. He had begun a teaching career at the Royal Academy of Music, London, and continued it at New York's Juilliard School of Music. In 1949, Gange and Evans moved to Baltimore, where he had joined the faculty of the Peabody Conservatory. He gave his farewell recital at Peabody in 1957.

Source: *The Baton*, April 30, 1932; *New York Times* Obituary, July 3, 1962.

Ethyl Hayden (1897-????), soprano

American

New York Chamber Music Society: 1932

Born in Pennsylvania, she was trained in the United States; her first studies were with Jean Seaman, under whom Hayden worked while at the same time performing concert and church engagements. When she came to New York, she studied with Marcella Sembrich and made her professional debut in a recital in 1922 at Aeolian Hall. She also toured giving joint recitals in Boston and other cities with Cyril Scott, the English pianist and composer, who chose her for the song groups of the programs of his compositions in 1921. Hayden was a soloist with many of the leading orchestras throughout the United States, most notably the Boston Symphony Orchestra, Detroit Symphony Orchestra and Cleveland Symphony Orchestra. She has also appeared with the Handel and Haydn Society of Boston, the Harvard Glee Club, the Mendelssohn Club, the Indianapolis Männerchor, the New York Oratorio Society and the Cincinnati Festival (1925). Hayden also appeared in recitals at Carnegie Hall, undertook numerous European tours and recorded for the early Columbia and Edison record labels. She married the violinist Louis Edlin of the New York Trio in 1923.

Source: *Musical Americans, Pierre Key's Musical Who's Who*, 1931.

Hildegard Hoffman Huss (1874-1969), soprano

American

New York Chamber Music Society: 1917

Soprano, teacher and the wife of American composer Henry Holden Huss, she was born in Brooklyn and educated there in private schools and by private tutors. Her formal musical training also began at an early age with the piano, first with her mother and then with a series of private

teachers. At the age of sixteen, Hoffman began two years of serious vocal study with Edward Xavier Roelker at the Scharwenka Conservatory in New York, where she also studied harmony under Russell King Miller. Her vocal study continued privately for several years with Nina Rathbone, Oscar Saenger and Robert H. Gaylor, the latter also her vocal coach. A professional career in the concert, recital and – notably – oratorio repertoire followed. In January 1904, Hoffman sang at the first musicale at the White House during the administration of President Theodore Roosevelt, performing with composer and pianist Henry Holden Huss. Hoffman and Huss married the following June. In the years that followed, they performed together frequently in joint recitals – featuring Huss’s songs – throughout the United States, as well as in London and Germany, where Huss had studied. Hildegard Huss also sang with the St. Paul Symphony Orchestra and the Kneisel Quartet. She established a private voice studio in New York, where she taught vocal placement, interpretation and repertoire, and also served as a judge for the Lewisohn Stadium Concerts.

Source: *Musical Americans*, *Musical Blue Book*, 1921-1922; *Who’s Who in Music*, 1929.

Maria Kurenko (1890-1980), soprano

Russian

New York Chamber Music Society: 1928, 1930, 1932 and 1933.

Renowned for her stage and recording career in the opera, concert and recital repertoire – notably as an interpreter of Russian songs – Maria Kurenko was born in Tomak, Siberia, to a wealthy family from Moscow. She entered the Moscow Conservatory at the age of 12 and later studied with Umberto Masetti. In 1915, she graduated with a gold medal and also received a law degree from the University of Moscow. A successful operatic debut in Kharov in 1916 was followed by engagements with both the Moscow Folk Opera and the Moscow Grand Opera. Kurenko sang at the Bolshoi Opera (1918-1922) and for a season at the Kiev Opera (1922-1923), and also toured Finland, Poland and the Baltic countries before settling in Riga, Latvia in 1924. A 1926 Paris recital led to her first visit to the U.S., where she made her debut with the Los Angeles Opera Company, followed by appearances in Philadelphia and Chicago. Kurenko became a prolific radio and recording artist, primarily for the Columbia and Victor labels. She was a frequent performer in New York in the 1930s and 1940s, primarily at Carnegie Hall and Town Hall. Among the highlights of Kurenko’s career in the U.S. were a 1943 Carnegie Hall concert

commemorating the fiftieth anniversary of the death of Tchaikovsky and a 1954 Town Hall performance that celebrated the ninetieth birthday of the Russian composer Alexander Gretchaninoff.

Source: *New York Times* Obituary, May 18, 1980.

George Perkins Raymond (birth and death dates unknown), tenor
American

New York Chamber Music Society: 1927

He was born in Akron, Ohio, where he received his early schooling. In preparation for Yale, he studied at Hotchkiss School and at Asheville School in North Carolina. He entered Yale in the fall of 1914, left in 1917 to join the Army. In 1919 Mr. Raymond settled at his California ranch, there devoted himself to orange-growing and to music, which has been his pastime since his early boyhood when he sang in a church choir. His debut was quite accidental. It was at a garden party at which Ruth St. Denis, a modern dance pioneer who was co-founder of the American Denishawn School of Dance and the teacher of several notable performers performed. Mr. Raymond was asked to step in to fill a vacant place left on the program. It was so successful persuaded him to take up a music career. He came to New York to study with Mme. Schoen-Rene, whom he so respected that, each year when Mme. Schoen-Rene traveled to Europe, Mr. Raymond followed her in order that he might continue his studies without interruption. He made his professional debut in Albany and went on to perform in many other cities around the country.

Source: *Musical Americans*, 1925.

Emma Roberts (c1875-1968), contralto
American

New York Chamber Music Society: 1931

Born in Kentucky, she received her early music education at Randolph College, soon after, moving to New York where she devoted herself entirely to the singing making a few appearances as soloist with the New York Symphony Orchestra. She traveled to Europe in 1912 where she remained for four years, preparing for operatic roles in Paris, Berlin and Munich. She appeared at the operas in Koenigsberg, Riga and Tilsit during the season of 1914-1915 and for

the Royal Opera of Munich in 1915, but soon returned to America because of World War I. When she returned she appeared again in concerts with the New York Symphony Orchestra; The Philadelphia Orchestras; the New York Philharmonic, Chicago Symphony Orchestra, the Russian Symphony Orchestras, and also with the Metropolitan Opera House Orchestra. She also gave recitals in recital in Boston and Chicago. Her first New York recital took place at Aeolian Hall in 1916. She was married to Charles F. Loughead, president of the American Transformer Company.

Source: *New York Times* Obituary, September 19, 1968.

Emily Hubbard Roosevelt (1893-1976), soprano

American

New York Chamber Music Society: 1936-1937

She was a writer, poet and lecturer – and a distant relative to two American Presidents – and began singing as a teenager in the choir of the Stamford First Congregational Church in her native Stamford, Connecticut. Leila Joel Hulse, her first voice teacher in Stamford, sent Roosevelt to study in New York with Hulse’s own teacher, Florence Wessell. After performing locally for the Stamford Women’s Music Club and the city’s Schubert Club, the soprano made her professional concert debuts in Boston and New York in 1925. Operatic debuts followed with the Festival Opera Company of Chicago (1928) and Philadelphia Civic Opera (1929). Over the next twenty-five years, Roosevelt sang in opera, concerts and recitals throughout the U.S. and internationally. Emily Hubbard Roosevelt was variously described as distant cousin to both U.S. Presidents Theodore Roosevelt and Franklin D. Roosevelt, though her father styled the family name “Rosevelt.” The singer married twice but always retained her maiden name, the spelling of which she changed to “Roosevelt” during World War II to answer the many questions about her name. A wealthy and socially prominent woman continually active as a volunteer for patriotic, social and musical causes – including the National Federation of Music Clubs – she once told an interviewer that the *Social Register* dropped her in 1922 because of her commitment to singing. After she ended her professional singing career in 1950, Roosevelt devoted herself in her retirement to her volunteer work and to lecturing on her observations about a variety of subjects, including UFOs, which she discussed in her lecture “New Lights in the Firmament.”

Sources: *Pierre Key's Musical Who's Who*; *New York Times* Obituary, September 16, 1976.

Cobina Wright (1887-1970), soprano

American

New York Chamber Music Society: 1925

She was born Esther Ellen (or Elaine) Cobb in Lakeview, Oregon, and was raised in Boston, where she began her training as a singer. She made her operatic at the age of sixteen in Mainz, Germany, as the Queen of the Night in Mozart's *Die Zauberflöte*. Using the names Esther Cobb, Esther Johnson or Esther Cobina, she appeared throughout Europe, notably with opera companies in Monte Carlo and Paris, where her work was acclaimed by the actress Sarah Bernhardt. During World War I, she performed for American troops in France, earning the friendship of Gen. John J. Pershing. Twice married, she took the name of her second husband, a wealthy stockbroker named William Wright, and was known as Cobina Wright when she made her Carnegie Hall debut in 1924. Cobina Wright's New York recitals were acclaimed not only for their presentation – with lighting effects, scenery and dramatic gowns – but also her distinctive interpretive skill with contemporary French and Spanish art songs. The Wrights lost their fortune in 1929 stock market crash, and Cobina Wright forged a different kind of career, eventually becoming the official hostess at the new Waldorf-Astoria Hotel in New York. The Wrights' acrimonious 1935 divorce drew headlines, but their daughter – a debutante beauty known as Cobina Wright Jr. – became a famous “café society” name in her own right. Cobina Wright Sr., as she became known, developed a new popularity as a singing star of the supper-club circuit in the 1930s and eventually moved, with her daughter, to Hollywood. Both appeared in films. Cobina Wright Sr.'s most notable credit was in *The Razor's Edge* (1946), but she found – at the invitation of William Randolph Hearst – a new career as a society and show business columnist for the Hearst newspapers. She died in Hollywood on April 9, 1970.

Source: *New York Times* Obituary, April 11, 1970.

These following singers appeared with the New York Chamber Music Society, of which no biographical information can be located using available sources:

Robert Crawford, bass

New York Chamber Music Society: 1934

Robert Betts

New York Chamber Music Society: 1934

Bruce Boyce, baritone

New York Chamber Music Society: 1936, 1937

Allan Burt, baritone

New York Chamber Music Society: 1937

Dorothy Dummer Tarr, soprano

New York Chamber Music Society: 1934

Theodate Johnson, soprano

New York Chamber Music Society: 1934

Grace Leslie, contralto

New York Chamber Music Society: 1936, 1937

Edward O'Brien, tenor

New York Chamber Music Society: 1931

Dorothy Pilzer, contralto

New York Chamber Music Society: 1926

Byron Warner, tenor

New York Chamber Music Society: 1937

Oliver Stewart, tenor

New York Chamber Music Society: 1937

Catherine Wright, contralto

New York Chamber Music Society: 1934

Appendix B – The Programs of The New York Chamber Music Society, 1915-1937

Note: The concerts are divided by performance venue and the number of seasons in which NYCMS performed there. All concerts were played without intermission. Timings given for each work and total time for each concert are approximate. In certain instances, timings do not exist for work, or cuts were made and, in some cases only parts or movements were excerpted from a particular work. In cases where there is not timing available, no total time for the concert will be indicated.

Aeolian Hall, New York City (Seasons 1-9)

Season 1, Concert 1, December 17, 1915, Aeolian Hall

Wolfgang Amadeus Mozart: Quintet in E-flat major for winds and piano, K. 452 (25')
Johannes Brahms: Quintet in B minor for clarinet and strings, op. 115 (31')
Ermanno Wolf-Ferrari: *Kammersinfonie (Sinfonia da camera)* in B-flat major for wind quintet, piano, string quartet in bass, op. 8 (1901) (37')
Total Time: 93'

Season 1, Concert 2, February 3, 1916, Aeolian Hall

Johann Sebastian Bach: Sonata in G major for flute, violin and piano, BWV 1038 (1732–5) (8')
Ludwig van Beethoven: Septet in E-flat major for winds, strings and bass, op. 20 (1799) (40')
Johannes Brahms: Trio in A minor for clarinet, cello and piano, op. 114 (1891) (25')
Camille Saint-Saëns: Septet in E-flat major for piano, trumpet string quartet and bass, op. 65 (1880) (17')
Total time: 90'

Season 1, Concert 3, March 9, 1916, Aeolian Hall

Franz Schubert: Octet in F major for winds, strings and bass, D 803 (1824) (61')
Johannes Brahms: Sonata No. 2 in E-flat major for clarinet and piano, op. 120, no. 2 (1894) (21')
Charles Martin Loeffler: “L'étang” from *Two Rhapsodies* for oboe, viola and piano (1901) (10')
Paul Juon: *Kammersinfonie* in B-flat major for piano, strings and winds, op. 27 (1905) (32')
Total time: 124'

Season 2, Concert 1, October 24, 1916, Aeolian Hall

Louis Spohr: Quintet in C major for winds and piano, op. 52, (1820) (33')
Vincent d'Indy: *Suite dans le style ancien* in D major for trumpet, two flutes, and string quartet and bass, op. 24 (1886) (14')
Zdeněk Fibich: Quintet in D major for piano, clarinet, horn, violin and cello, op. 42 (1893) (25')
Charles Martin Loeffler: “La cornemuse” from *Two Rhapsodies* for oboe, viola and piano. (14')
Total time: 86'

Season 2, Concert 2, January 2, 1917, Aeolian Hall

Wolfgang Amadeus Wolfgang Amadeus Mozart: Clarinet Quintet in A major, K. 581 (1789) (31')

Ernest Chausson: Piano Quartet in A major, op. 30 (1897) (35')

Max Reger: Serenade in D major for flute, violin and viola, op. 77a (19')

Daniel Gregory Mason: *Scherzo Caprice* for winds and strings, op. 14a (1915) (7')

Total time: 92'

Season 2, Concert 3, February 27, 1917, Aeolian Hall

Ludwig van Ludwig van Beethoven: Trio No. 7 in B-flat major, op. 97 "Archduke" (1811) (34')

Henry Holden Huss: Four Intermezzi for voice, piano, winds and strings

Karl Goepfert: Quartet in D minor for flute, oboe, clarinet and bassoon, op. 93 (1907) (15')

Fritz Steinbach: Septet in A major for oboe, clarinet, horn, violin, viola and piano, Op. 7 Jean

Huré: Quintet in D major for piano and string quartet (1913) (30')

Season 3, Concert 1, November 13, 1917, Aeolian Hall

Wolfgang Amadeus Wolfgang Amadeus Mozart: Horn Quintet in E-flat major, K. 407 (1782) (17')

Vincent d'Indy: Trio in B-flat major for piano, clarinet and cello, op. 29 (1887) (34')

Théodore Dubois: *Two Pièces en Forme Canonique* for oboe, cello and piano (1900) (5')

Ermanno Wolf-Ferrari: *Kammersinfonie*, op. 8 (37')

Total time: 93'

Season 3, Concert 2, December 11, 1917, Aeolian Hall

Ludwig Thuille: Sextet in B-flat major for flute, oboe, clarinet, horn, bassoon and piano, op. 6 (1891) (44')

Bernhard Sekles: Serenade for winds, strings and harp (piano), op. 14 (27')

Joseph Holbrooke: *Nocturne "Fairyland"* for oboe, viola and piano, op. 57 (1912) (8')

Sir Donald Francis Tovey: *Variations on a Theme of Gluck* for flute and string quartet, op. 28, (1913) (14')

Total time: 93'

Season 3, Concert 3, Aeolian Hall, March 11, 1918

Ludwig van Beethoven: Quintet in E-flat major for winds and piano, op. 16 (1796/1797) (26')

Théodore Dubois: Quintet in F major for piano, oboe, violin, viola and cello (1905), (29')

Emanuel Moór: Suite for flute, oboe, clarinet, bassoon, horn, two violins, viola, cello and bass, op. 103 (1907)

Daniel Gregory Mason: *Pastorale* in E major for violin, clarinet and piano, op. 8 (1909-12) (9')

Season 4, Concert 1, November 12, 1918, Aeolian Hall

Wolfgang Amadeus Mozart: Oboe Quartet in F major for oboe and strings, K. 370 (1781) (14')

Johannes Brahms: Trio in E-flat major for horn, violin and piano, op. 40 (1865) (28')

Théodore Dubois: Dixtuor for string quintet and wind quintet (1909)

Paul Juon: Divertimento for piano and wind quintet, op. 51 (1913) (45')

Season 4, Concert 2, January 7, 1919, Aeolian Hall

Johannes Brahms: Clarinet Quintet, op. 115 (31')

Sir Donald Tovey: Trio in D minor for violin, English horn and piano, op. 14 (1903) Ferdinand

Ries: Octet in A-flat major for winds, strings and piano, op. 128 (22')

Heinrich Hofmann: Octet in F major for two violins, viola, cello flute, clarinet, horn and
bassoon, op. 80 (1883)

Season 4, Concert 3, February 18, 1919, Aeolian Hall

Wolfgang Amadeus Mozart: Quintet in E-flat major for winds and piano, K. 452 (25')

Franz Schubert: Octet for winds and strings, D 803 (61')

Sir Eugene Goossens: Suite in C major for flute, violin and piano, op. 6 (1914) (11')

Deems Taylor: *Through the Looking Glass*, Suite for piano, string quartet, bass and winds, op. 12
(1917–19) (42')

Total time: 139'

Season 5, Concert 1, November 3, 1919, Aeolian Hall

Ludwig van Beethoven: Quintet in E-flat major for winds and piano, op. 16 (1796/1797) (26')

Wolfgang Amadeus Mozart: Divertimento No. 11 in D major for two violins, viola, cello, bass,
oboe and two horns, K. 251 (1776) (26')

Paul Juon: *Kammersinfonie*, op. 27 (1905) (32')

Sir Eugene Goossens: *Five Impressions of a Holiday* for flute, cello and piano, op. 7 (1914) (12')

Total time: 96'

Season 5, Concert 2, January 5, 1920, Aeolian Hall

Wolfgang Amadeus Mozart: Quintet in E-flat major for winds and piano, K. 452 (25')

Joseph Jongen: Trio in F-sharp minor for violin, viola (or cello) and piano, op. 30 (1906–7) (30')

Daniel Gregory Mason: *Scherzo Caprice* for winds and strings, op. 14a (1915) (7')

Leo Sowerby: Quintet in D minor for flute, oboe, clarinet, horn and bassoon (1916) (15')

Total time: 77'

Season 5, Concert 3, March 2, 1920, Aeolian Hall

Johannes Brahms: Quartet in G minor for piano and strings, op. 25 (1861) (40')

Camille Saint-Saëns: *Caprice sur des airs danois et russes* in B-flat major for piano, flute, oboe,
clarinet, op. 79 (1887) (11')

Emánuel Moór: Suite for double quintet, op. 103

Season 6, Concert 1, November 16, 1920, Aeolian Hall

Sir Donald Francis Tovey: *Variations on a Theme of Gluck* for flute and string quartet, op. 28
(14')

Percy Grainger: *Children's March* "Over the Hills and Far Away" (1916–18) (7')

Giacomo Orefice: *Riflessi ed ombre da un tema* for piano and strings (1916)

Henry Woollett: Quintet in E major "sur des thèmes en forme populaire"

Charles Tomlinson Griffes: *Three Tone-Pictures*, Op. 5 (1915) (8')

Season 6, Concert 2, January 11, 1921, Aeolian Hall

Louis Spohr: Nonet in F major, op. 31 (1813) (31')

Johannes Brahms: Trio for clarinet, cello and piano, op. 114 (26')

Deems Taylor: *Through the Looking Glass*, Suite for piano, strings and winds, op. 12 (42')

Total time: 99'

Season 7, Concert 1, November 15, 1921, Aeolian Hall

Johannes Brahms: Quintet in F minor for piano and strings, op. 34 (1864) (41')

Ludwig Thuille: Sextet for piano and wind quintet in B Flat, op. 6 (27')

Percy Grainger: *Green Bushes (Passacaglia on an English Folksong)* (1905–6) (8')

Total time: 76'

Season 7, Concert 2, January 9, 1922, Aeolian Hall

Camille Saint-Saëns: Septet in E-flat major for piano, trumpet string quartet and bass, op. 65 (1880) (17')

Ludwig van Beethoven: Quintet in E-flat major for winds and piano, op. 16 (1796/1797) (26')

Claude Debussy: String Quartet in G minor, op. 10 (1893) (25')

Ethel Leginska: *A Fantasy "From a Life"* for eleven instruments (1922)

Season 7, Concert 3, March 20, 1922, Aeolian Hall

Johannes Brahms: Trio in E-flat major for horn, violin and piano, op. 40 (1865) (28')

Samuel Coleridge-Taylor: Quintet in F-sharp minor for clarinet, two violins, viola and cello, op. 10 (1895) (30')

Albert Roussel: *Divertissement* in A minor for flute, oboe, clarinet, bassoon, horn and piano, op. 6 (1906) (7')

Henry Hadley: Andante and Scherzino, op. 50 for piano, two violins, viola, cello, bass, flute, oboe, clarinet, horn and bassoon (25')

Total time: 90'

Season 8, Concert 1, December 15, 1922, Aeolian Hall

Wolfgang Amadeus Mozart: Quintet in E-flat major for winds and piano, K. 452 (25')

Max Bruch: *Eight Pieces* for clarinet, viola and piano, op. 83 (1910) (four of the eight pieces) (18')

Edward Elgar: Piano Quintet in A minor, op. 84 (1918–19) (37')

Albert Stoessel: *Suite Antique* (1917) for two solo violins, two violins, viola, cello, bass, flute, oboe, clarinet, bassoon, oboe, horn and piano (1919) (20')

Total time: 100'

Season 8, Concert 2, February 9, 1923, Aeolian Hall

Jean Baptiste Loeillet: Sonata in D major for two violins and piano, op. 2 (c1725)

Ludwig van Beethoven: Septet in E-flat major for Winds, strings and bass, op. 20 (1799) (33')

André Caplet: Quintet in D major for flute, oboe, clarinet, bassoon and piano (1899) (27')

Charles Tomlinson Griffes: *Three Tone-Pictures*, Op. 5 (1915) (8')

Season 8, Concert 3, March 2, 1923, Aeolian Hall

Jean Baptiste Loeillet: Sonata in C minor for flute, oboe and piano, op. 2, no. 6 (c1725)

Wolfgang Amadeus Mozart: Clarinet Quintet in A major, K. 581 (1789) (31')

Paul Juon: *Kammersinfonie* in B-flat major for piano, strings and winds, op. 27 (1905) (32')

Season 10, February 3, 1925, Aeolian Hall

Franz Schubert: Octet in F major for winds, strings and bass, D 803 (1824) (61')

Vítězslav Novák: Piano Quintet in A minor, op. 12 (1896-97)

Paul Juon: Divertimento for wind quintet and piano, op. 51 (17')

Deems Taylor: *The Portrait of a Lady*, Rhapsody for flute, oboe, clarinet, bassoon, piano, string quartet and bass, op. 14 (1919) (15')

Seasons 1–12, Sunday Salon Concerts, Hotel Plaza

Season 1, Concert 1, November 15, 1925, Hotel Plaza

Wolfgang Amadeus Mozart: Quintet in E-flat major for winds and piano, K. 452 (25')

Joseph Marx: "Valse de Chopin" from *Lieder und Gesänge* (1909) (4')

Ernest Chausson: *Chanson perpétuelle* for soprano, piano and string quartet (1898) (7')

Sir Eugene Goossens: Suite for flute, violin and piano, op. 6 (11')

Ermanno Wolf-Ferrari: *Kammersinfonie (Sinfonia da camera)* in B-flat major for wind quintet, piano, string quartet and bass, op. 8 (1901) (37')

Total time: 84'

Season 1, Concert 2, December 20, 1925, Hotel Plaza

Wolfgang Amadeus Mozart: Horn Quintet in E-flat major, K. 407 (16')

Charles Martin Loeffler: Two Rhapsodies for oboe, viola and piano (1901) (24')

Rimsky-Korsakov: Quintet in B-flat Major for flute, clarinet, horn, bassoon and piano (1876) (26')

Albert Stoessel: *Suite Antique* (1917) for two solo violins, two violins, viola, cello, bass, flute, oboe, clarinet, bassoon, oboe, horn and piano (1919) (20')

Total time: 86'

Season 1, Concert 3, January 17, 1926, Hotel Plaza

Johannes Brahms: Quintet in F minor for piano and strings, op. 34 (1864) (41')

Deems Taylor: *The Portrait of a Lady*, Rhapsody for flute, oboe, clarinet, bassoon, piano, string quartet and bass, op. 14 (1919) (15')

Charles Lefebvre: Suite in G minor for flute, oboe, clarinet, bassoon and horn, op. 57 (11')

Henry Waldo Warner: *A Poem of Life* for baritone, clarinet, two violins, two violas and two cellos, op. 25

Edvard Grieg: *Den Bergtekne* for baritone, two horns, and strings, op. 32 (6')

Season 1, Concert 4, February 21, 1926, Hotel Plaza

Loeillet: Sonate a quatre in B minor for piano, violin, viola and cello (ed. by Alexandre Béon) (9')

Johann Sebastian Bach: Concerto in C minor for two pianos, two violins, viola, cello and bass, BWV 1060 (c1736) (14')

Ludwig van Beethoven: Octet in E-flat major for two oboes, two clarinets, two horns, and two bassoons, op. 103 (1792-1793) (20')

Percy Grainger: *Mock Morris* for piano, two violins, viola, cello, bass, flute, oboe, clarinet, bassoon and horn (1910) (4')

Percy Grainger: "The Power of Love" for voice, clarinet, bassoon, viola, cello, bass, horn, harmonium and piano (1922) (4')

Percy Grainger: *Children's March "Over the Hills and Far Away"* (1916-18) (7')

Charles Tomlinson Griffes: *Three Tone-Pictures*, Op. 5 (1915) (8')

Total time: 66'

Season 1, Concert 5, March 21, 1926, Hotel Plaza

Johann Sebastian Bach: Cantata for soprano, contralto, two flutes, oboe, cello and piano "Vernügte Pleissenstadt" BWV 216 (Wedding Cantata) (1728)

Ludwig Thuille: Sextet for piano and wind quintet in B-flat major, op. 6 (27')

Antonín Dvořák: String Quartet No. 12 in F major, op. 96, "American" (1893) (25')

Henry Hadley: *Andante and Scherzino* for winds and strings, op. 50 (25')

Season 2, Concert 1, November 21, 1926, Hotel Plaza

Johann Sebastian Bach: Brandenburg Concerto No. 2 in F major, BWV 1047 (1721) (12')

Ludwig van Beethoven: Quintet in E-flat major for winds and piano, op. 16 (1796/1797) (26')

Camille Saint-Saëns: Septet in E-flat major for piano, trumpet string quartet and bass, op. 65 (1880) (17')

Arthur Honegger: *Pastorale d'été* for two violins, viola, cello, bass, flute, oboe, clarinet, horn and bassoon (1920) (9')

Nikolai Berezowsky: *Poème* for piano, two violins, viola, cello, bass, flute, oboe, clarinet, horn and bassoon, op. 8 (1927) (15')

Total time: 79'

Season 2, Concert 2, Hotel Plaza, December 19, 1926

Johann Sebastian Bach: Concerto in C minor for two pianos, two violins, viola, cello and bass, BWV 1060 (c1736) (14')

Robert Schumann: *Andante and Variations* in B-flat major for two pianos, two cellos and horn (1843) (18')

Paul Juon: *Kammersinfonie* in B-flat major for piano, strings and winds, op. 27 (1905) (32')

Marcel Gennaro: Trio in G major for flute, oboe and clarinet (1921)

Season 2, Concert 3, January 16, 1927, Hotel Plaza

Franz Schubert: Octet in F major for winds, strings and bass, D 803 (1824) (42')

Ermanno Wolf-Ferrari: *Kammersinfonie (Sinfonia da camera)* in B-flat major for wind quintet, piano, string quartet in bass, op. 8 (1901) (37')

Sir Eugene Goossens: *Pastorale and Harlequinade* for flute, oboe and piano, op. 41 (8')

Total time: 87'

Season 2, Concert 4, February 20, 1927, Hotel Plaza

George Frideric Handel: Sonata for two violins and piano (unspecified)

Wolfgang Amadeus Mozart: Clarinet Quintet in A major, K. 581 (1789) (31')

Albert Roussel: *Divertissement* in A minor for flute, oboe, clarinet, bassoon, horn and piano, op. 6 (1906) (7')

Robert Braine: *The Raven* for baritone, piano, violin, viola, cello, clarinet and bassoon (1920) (22')

Gustave Strube: Divertimento in A minor for Chamber Orchestra (1925)

Season 2, Concert 5, March 20, 1927, Hotel Plaza

Ludwig van Beethoven: Septet in E-flat major for winds, strings and bass, op. 20 (1799) (36')

Robert Schumann: Quintet in E-flat major for piano, two violins, viola and cello, op. 44 (1842) (29')

Camille Saint-Saëns: *Caprice sur des airs danois et russes* in B-flat major for piano, flute, oboe, clarinet, op. 79 (1887) (11')

Ernest Bloch: *Four Episodes* for piano, flute, oboe, clarinet, horn, bassoon, two violins, viola, cello and bass (1926) (15')

Total time: 91'

Season 3, Concert 1, November 20, 1927, Hotel Plaza

Antonín Dvořák: Piano Quintet in A major, op. 81 (1887) (38')

Ralph Vaughan Williams: *On Wenlock Edge* for tenor, piano, string quartet (1908-1909) (23')

Charles Tomlinson Griffes: *Three Tone-Pictures*, Op. 5 (1915) (8')

Paul Hindemith: *Kleine Kammermusik* for oboe, flute, clarinet, bassoon and horn, op. 24, no. 2 (1923) (14')

Total time: 83'

Season 3, Concert 2, December 18, 1927, Hotel Plaza

Wolfgang Amadeus Mozart: Quintet in E-flat major for winds and piano, K. 452 (25')

Franz Schubert: Quintet in A major for piano, strings and bass, D 667 "Die Forelle" (1819) (39')

Ernest Bloch: *Four Episodes* for piano, flute, oboe, clarinet, horn, bassoon, two violins, viola, cello and bass (1926) (15')

Arias by Johann Sebastian Bach and George Frideric Handel (unspecified)

Season 3, Concert 3, January 15, 1928, Hotel Plaza

Johannes Brahms: Trio in E-flat major for horn, violin and piano, op. 40 (1865) (28')

André Caplet: Quintet in D major for flute, oboe, clarinet, bassoon and piano (1899) (27')

Deems Taylor: *Through the Looking Glass*, Suite for piano, strings and winds, op. 12 (42')

Total time: 97'

Season 3, Concert 4, February 19, 1928, Hotel Plaza

Wolfgang Amadeus Mozart: Divertimento No. 11 for strings, oboe and two horns, K. 251 (24')
César Franck: Quintet in F minor for piano, two violins, viola, and cello (1879) (38')
Theodor A. Blumer: Quintet in F major for oboe, flute, clarinet, horn and bassoon, op. 34 (12')
Henry Hadley: "The Hermit, O Veery" op. 57, no. 5 (1907)
Henry Hadley: "Roses" op. 42, no. 4 (1922)
Henry Hadley: "Colloque sentimental" op. 82, no. 2 (1923)
Henry Hadley: "The Time of Parting" op. 84, no. 2 (1921) (2')

Season 3, Concert 5, March 18, 1928, Hotel Plaza

Johann Sebastian Bach: Brandenburg Concerto No. 5 in D major, BWV 1050 (1721) (21')
Franz Schubert: Octet for winds and strings, D 803 (23')
Théodore Dubois: Quintet for piano, oboe and strings (1905) (28')
Percy Grainger: *Children's March* "Over the Hills and Far Away" (1916–18) (7')
Lamar Stringfield: "At Evening" from the *Southern Mountains*, op. 41 no. 3 (1927) (6')
Total time: 85'

Season 4, Concert 1, November 18, 1928 Hotel Plaza

Robert Schumann: Quintet in E-flat major for piano, two violins, viola and cello, op. 44 (1842) (29')
Johannes Brahms: Clarinet Quintet, op. 115 (31')
Henry Hadley: *Theme and Variations* from Suite in B-flat major, op. 111 (1928)
Max Laurischkus: Suite for wind quintet in C major, op. 23, "Aus Litauen" (1910)

Season 4, Concert 2, December 16, 1928, Hotel Plaza

Ludwig van Beethoven: Sextet in E-flat Major for two horns, two violins, viola, and cello, op. 81b (1795) (17')
Franz Schubert: *An die Musik*, D 547 (1817), *Heidenröslein*, D 257 (1815), and *Wiegenlied*, D 304 (1815) (7')
Vittorio Rieti: Sonata in D major for flute, oboe, bassoon and piano (1924)
Ermanno Wolf-Ferrari: *Kammersinfonie (Sinfonia da camera)* in B-flat major for wind quintet, piano, string quartet in bass, op. 8 (1901) (37')

Season 4, Concert 3, January 20, 1929, Hotel Plaza

Ludwig van Beethoven: Quintet in E-flat major for winds and piano, op. 16 (1796/1797) (26')
Franz Schubert: *Marche caractéristique*, op. 121 D 968b (7')
Maurice Ravel: *Introduction et Allegro* (1905) (11')
Amy H. H. Beach: Quintet in F-sharp minor, Op. 67 (1907) (28')
Jacques Pillois: *Cinq Hai-Kai: Epigrammes Lyriques du Japon* (1925-1927)

Season 4, Concert 4, February 17, 1929, Hotel Plaza

Wolfgang Amadeus Mozart: Oboe Quartet in F major for oboe and strings, K. 370 (1781) (14')
Rimsky-Korsakov: Quintet in B-flat Major for winds and piano (1876) (26')
Bernhard Sekles: Serenade for winds, strings and harp (piano), op. 14 (27')
Alfredo Casella: *Serenata* for clarinet, bassoon, trumpet, violin, and cello, op. 46 (1927) (23')
Total time: 90'

Season 4, Concert 5, March 17, 1929, Hotel Plaza

Johannes Brahms: Quintet in F minor for piano and strings, op. 34 (1864) (41')

Albert Stoessel: *Suite Antique* (1917) for two solo violins, two violins, viola, cello, bass, flute, oboe, clarinet, bassoon, oboe, horn and piano (1919) (20')

Gustav Holst: *A Fugal Concerto* (1923) for flute, oboe and strings, op. 40, no. 2 (8')

Aurelio Giorni: *Rhapsody-Divertissement* (1929) for piano, oboe, clarinet, horn and bassoon

Season 5, Concert 1, November 17, 1929, Hotel Plaza

Bach: Orchestral Suite No. 2 in B minor for flute, strings and basso continuo, BWV 1067 (1738–9) (20')

Franz Schubert: Quintet in A major for piano, strings and bass, D 667 “Die Forelle” (1819) (39')

Vincent d'Indy: *Chanson et Danses, divertissement* for flute, oboe, two clarinets, horn and two bassoons, op. 50 (1898) (16')

Deems Taylor: *The Portrait of a Lady*, Rhapsody for flute, oboe, clarinet, bassoon, piano, string quartet and bass, op. 14 (1919) (15')

Total time: 90'

Season 5, Concert 2, December 15, 1929, Hotel Plaza

Ludwig van Beethoven: Septet in E-flat major for winds, strings and bass, op. 20 (1799) (40')

Johannes Brahms: Quintet in F minor for piano and strings, op. 34 (1864) (41')

Camille Saint-Saëns: *Caprice sur des airs danois et russes* in B-flat major for piano, flute, oboe, clarinet, op. 79 (1887) (11')

Charles Maduro: *Scherzo Espagnol*

Charles Maduro: *Trianon: Chaconne en Style Louis XV*

Season 5, Concert 3, January 19, 1930, Hotel Plaza

Wolfgang Amadeus Mozart: Quintet in E-flat major for winds and piano, K. 452 (25')

Charles Tomlinson Griffes: *Three Tone-Pictures*, Op. 5 (1915) (8')

Felix Weingartner: Sextet for two violins, viola, cello, bass and piano, op. 33 (1906)

Ernest Chausson: *Chanson perpétuelle* for soprano, piano and string quartet (1898) (7')

John Parsons Beach: “Enter Buffoon” from *The Asolani* (after Bembo) (1929)

Arthur Bergh: *Ave Maria* (Vesper song) for soprano, two violins, viola, cello and bass

A. Walter Kramer: “There is a Garden in Her Face” op. 34, no. 7 for soprano, piano, two violins, viola, cello, bass, flute, oboe, clarinet, horn and bassoon

Season 5, Concert 4, February 16, 1930, Hotel Plaza

Johannes Brahms: Trio in E-flat major for horn, violin and piano, op. 40 (1865) (28')

André Caplet: *Conte fantastique* for harp and string quartet (1922–3) (16')

Ernest Bloch: *Four Episodes* for piano, flute, oboe, clarinet, horn, bassoon, two violins, viola, cello and bass (1926) (15')

Charles Lefebvre: Suite in G minor for flute, oboe, clarinet, bassoon and horn, op. 57 (11')

Total time: 70'

Season 5, Concert 5, March 16, 1930, Hotel Plaza

Wolfgang Amadeus Mozart: Concerto No. 10 in E-flat major for two pianos and strings, K. 365/316a (1779) (26')

Deems Taylor: *Through the Looking Glass*, Suite for piano, string quartet, bass and winds, op. 12 (1917–19) (42')

Sergei Prokofiev: *Overture on Hebrew Themes* in C minor for clarinet, string quartet and piano, op. 34 (1919) (10')

Theodor A. Blumer: Quintet in F major for oboe, flute, clarinet, horn and bassoon, op. 34 (12')

Alexander Gretchaninov: "With The Sharp Hatchet" for voice, string quartet, clarinet and piano

Alexander Gretchaninov: "Snow-Flakes" op. 47 no. 1 (1910) for voice, string quartet, bass, flute, oboe, clarinet, horn and bassoon

Rachmaninov: *O Cease thy Singing Maiden Fair* (1892–3) for voice, piano and violin

Alexander Gretchaninov: "Declaration of Love," op. 64, no. 1 for voice, two violins, viola, cello, flute, oboe and clarinet

Asturian Folksong: *La Resalada* (The little siren) for voice, string quartet and piano

Raoul Laparra: *Lettre à une espagnol* (1907) for voice, string quartet, clarinet and horn

Francisco Fuster: *Mensaje* for voice, string quartet, double bass, oboe, horn and piano

Season 6, Concert 1, November 16, 1930, Hotel Plaza

Richard Wagner: *Siegfried Idyll* (1870) (18')

Erno Dohnányi: Piano Quintet No. 2 in E-flat minor, op. 26 (1914) (25')

Theodor A. Blumer: Sextet in F major, op. 45 (1921) (17')

Aurelio Giorni: *Minuet and Allegro* "in early romantic style" (1928) (15')

Total time: 75'

Season 6, Concert 2, December 14, 1930, Hotel Plaza

Johann Sebastian Bach: Concerto in D minor for three pianos and strings, BWV 1063 (c1730) (14')

Wolfgang Amadeus Mozart: Trio in E-flat major for piano, viola and clarinet, K. 498 "Kegelstatt" (1786) (21')

Gabriel Pierné: *Pastorale variée* "dans le style ancien," op. 30 (c1893) (6')

Percy Grainger: *Blithe Bells*, free ramble on Bach's aria "Sheep May Safely Graze" (1930) (3')

Percy Grainger: "Spoon River" (1919–22), "Lord Peter's Stable-Boy" and "The Nightingale" from *Danish Folk-Music Suite* (1928–41) (11')

Total time: 55'

Season 6, Concert 3, January 11, 1931, Hotel Plaza

Johannes Brahms: Piano Quartet No. 3 in C minor, op. 60 (35')

Leone Sinigaglia: *Romanza* for horn, two violins, viola and cello, op. 3 (1889) (8')

Gabriel Pierné: "Pastorale" from *Album pour mes Petits Amis*, op. 14, no. 1 (1887) (3')

Albert Roussel: *Divertissement* in A minor for flute, oboe, clarinet, bassoon, horn and piano, op. 6 (1906) (7')

Natalie Curtis Burlin: "Lenten Chant: Sangre de Christo" and "Matachina Dance" from *Memories of New Mexico*

Season 6, Concert 4, February 8, 1931, Hotel Plaza

Ludwig van Beethoven: Quintet in E-flat major for winds and piano, op. 16 (1796/1797) (26')
Ermanno Wolf-Ferrari: *Kammersinfonie* (Sinfonia da camera) in B-flat major for wind quintet, piano, string quartet in bass, op. 8 (1901) (37')
Joseph Jongen: Concert à Cinq for violin, viola, cello, flute, and harp, op. 71 (1923) (22')
Total time: 85'

Season 6, Concert 5, March 8, 1931, Hotel Plaza

Franz Schubert: Octet in F major for winds, strings and bass, D 803 (1824) (61')
Antonín Dvořák: Piano Quintet in A major, op. 81 (1887) (38')
Deems Taylor: *The Portrait of a Lady*, Rhapsody for flute, oboe, clarinet, bassoon, piano, string quartet and bass, op. 14 (1919) (15')
Josephine Forsyth-Myers: *The Lord's Prayer* (1924)
Edvard Grieg: "En Svane" (3')
Robert Schumann: "Provenzalisches Lied" op.139, no. 4 (1852) (3')

Season 7, Concert 1, November 8, 1931, Hotel Plaza

Ludwig van Beethoven: Septet in E-flat major for winds, strings and bass, op. 20 (1799) (40')
Erno Dohnányi: Piano Quintet No. 1 in C minor, op. 1 (1895) (29')
Vittorio Rieti: Sonata in D major for flute, oboe, bassoon and piano (1924)
Johannes Brahms: "Kommt dir manchmal" and "Röslein dreie in der reihe" from *Zigeunerlieder*, op. 103 (1888) (5')
Hugo Wolf: "Verborgenheit" from *Sechs Lieder für eine Frauenstimme*, no. 12 (1888) (3')
Richard Strauss: "Cäcilie" from *Vier Lieder*, op. 27, no. 2 (1894) (3')
Richard Strauss: "Sie wissen's nicht" from *Acht Lieder*, op. 49 (1901) (3')

Season 7, Concert 2, December 13, 1931, Hotel Plaza

Johann Sebastian Bach: Brandenburg Concerto No. 5 in D major, BWV 1050 (1721) (21')
Johannes Brahms: Quintet in B minor for clarinet and strings, op. 115 (31')
Walter Giesecking: Quintet in B-flat major for piano, oboe, clarinet, bassoon and horn (1919) (22')
Albert Stoessel: *Suite Antique* (1917) for two solo violins, two violins, viola, cello, bass, flute, oboe, clarinet, bassoon, oboe, horn and piano (1919) (20')
Total time: 94'

Season 7, Concert 3, January 10, 1932, Hotel Plaza

Robert Schumann: Quintet in E-flat major for piano, two violins, viola and cello, op. 44 (1842) (29')
Paul Juon: *Kammersinfonie* in B-flat major for piano, strings and winds, op. 27 (1905) (32')
Max Laurischkus: Suite for wind quintet in C major, op. 23, "Aus Litauen" (1910)
Harold Morris: Variations on the Negro Spiritual "I was way down a-yonder" (1925) (14')

Season 7, Concert 4, February 14, 1932, Hotel Plaza

Johann Sebastian Bach: Orchestral Suite No. 2 in B minor for flute, strings and basso continuo, BWV 1067 (1738–9) (20')

Wolfgang Amadeus Mozart: Quintet in E-flat major for winds and piano, K. 452 (25')

Richard Wagner: *Siegfried Idyll* (1870) (18')

Henry Hadley: Finale. Allegro con brio from Suite in B-flat major, op. 111 (1932)

Season 7, Concert 5, March 13, 1932, Hotel Plaza

Ludwig Thuille: Sextet in B-flat major for flute, oboe, clarinet, horn, bassoon and piano, op. 6 (1891) (44')

Egon Kornauth: *Kammermusik* (Nonett) for flute, oboe, clarinet, horn, two violins, viola, cello and bass, op. 31 (1923)

Johannes Brahms: Quintet in F minor for piano and strings, op. 34 (1864) (41')

Wolfgang Amadeus Mozart: Recitative and Aria, *Ch'io mi scordi di te . . . Non temer, amato bene*, K. 505 (1786) (10')

Carl Maria von Weber: "The Soothing Shades of Gloaming" and "Robin is My Joy My Dear" from *Zehn Schottische National-Gesänge mit neuen Dichtungen*, (1825) (6')

Sergei Rachmaninov: *O Cease thy Singing Maiden Fair* (5')

Igor Stravinsky: *Pastorale* for soprano, oboe (English horn), clarinet and bassoon (1907) (3')

Alexander Glazunov: *Zdravitsa* [Toast] (1903)

Season 8, Concert 1, November 13, 1932, The Hotel Plaza

Franz Schubert: Quintet in A major for piano, strings and bass, D 667 "Die Forelle" (1819) (39')

Ermanno Wolf-Ferrari: *Kammersinfonie (Sinfonia da camera)* in B-flat major for wind quintet, piano, string quartet in bass, op. 8 (1901) (37')

Guy Ropartz: Two Pieces in D major for wind quintet (1924)

Franz Schubert: *An die Musik*, D 547 (1817) and *An die Laute*, D 905 (1827) (5')

Hugo Wolf: *Gesang Weylas* (1888) (2')

Robert Schumann: "Provenzalisches Lied" op.139, no. 4 (3')

Season 8, Concert 2, December 11, 1932, Hotel Plaza

George Frideric Handel: Concerto in B-flat major, op. 4, no. 6 HWV 294 (1736) (13')

Maurice Ravel: *Introduction et Allegro* (1905) (11')

Theodor A. Blumer: Sextet in F major, op. 45 (1921) (17')

Jacques Pillois: *Croisière Rhapsodie Méditerranéenne* (1932)

Season 8, Concert 3, January 8, 1933, Hotel Plaza

Johann Sebastian Bach: Concerto in A minor for piano, flute, and violin, BWV 1044 (22')

Ludwig van Beethoven: Quintet in E-flat major for winds and piano, op. 16 (1796/1797) (26')

Ralph Vaughan Williams: *The Lark Ascending*, romance for solo violin (1914, rev. 1920) (16')

Paul Juon: *Kammersinfonie* in B-flat major for piano, strings and winds, op. 27 (1905) (32')

Total time: 96'

Season 8, Concert 4, February 12, 1933, Hotel Plaza

Camille Saint-Saëns: *Caprice sur des airs danois et russes* in B-flat major for piano, flute, oboe, clarinet, op. 79 (1887) (11')

Wolfgang Amadeus Mozart: Serenade in G major, K. 525 "Eine Kleine Nachtmusik" (1787) (17')

Johannes Brahms: Trio in E-flat major for horn, violin and piano, op. 40 (1865) (28')

Aurelio Giorni: *Intermezzo* in D flat (1932) (6')

Edward MacDowell: "Long Ago" and "A Maid Sings Light and a Maid Sings Low" from Four Songs, op. 56, nos. 1 & 3 (1898) (3')

Igor Stravinsky: *Pastorale* (1907) (3')

Alexander Gretchaninov: "Dew Drops" from *Gouttelettes de rose*, op. 127

Alexander Gretchaninov: "Lada" op. 68, no. 1

Alexander Glazunov: *Zdravitsa* [Toast]

Season 8, Concert 5, March 12, 1933, Hotel Plaza

Ludwig van Beethoven: Trio in B-flat major for clarinet, cello and piano, op. 11, "Gassenhauer" (18')

Antonín Dvořák: Piano Quintet in A major, op. 81 (1887) (38')

Carlos Troyer: "Invocation to the Sun God" from Two Zuñi Songs (1893)

Homer Grunn: *The Eagle Dance* (Song of the Omaha tribe) and *Chant to the Four Hills* (Song of the Tewa Tribe)

Jean Allard Jeancon: *Rain in the Desert* (Song of the Navajo Tribe)

Theodor A. Blumer: Quintet in F major for oboe, flute, clarinet, horn and bassoon, op. 34 (12')

Deems Taylor: *Through the Looking Glass*, Suite for piano, strings and winds, op. 12 (42')

Season 9, Concert 1, December 10, 1933, Hotel Plaza

Robert Schumann: Quintet in E-flat major for piano, two violins, viola and cello, op. 44 (1842) (29')

Charles Lefebvre: Suite in G minor for flute, oboe, clarinet, bassoon and horn, op. 57 (11')

Ernest Bloch: *Four Episodes* for piano, flute, oboe, clarinet, horn, bassoon, two violins, viola, cello and bass (1926) (15')

Total time: 55'

Season 9, Concert 2, January 14, 1934, Hotel Plaza

Johann Sebastian Bach: Concerto in C minor for two pianos, two violins, viola, cello and bass, BWV 1060 (c1736) (14')

Wolfgang Amadeus Mozart: Clarinet Quintet in A major, K. 581 (1789) (31')

Joseph Haydn: "Where the Brooklet Flows," "Out Over the Forth," and "O Lassie, Are Thou Sleeping Yet?" from *Six Airs with Variations* (Six Admired Scotch Airs) (1801/2-3)

Virgil Thomson: *Stabat mater* for soprano, piano and string quartet (1931) (6')

Joseph Marx: "Valse de Chopin" from *Lieder und Gesänge* (1909) (4')

Camille Saint-Saëns: *Carnival of the Animals* for Two Pianos and Chamber Ensemble (1886) (23')

Season 9, Concert 3, February 11, 1934, Hotel Plaza

George Frideric Handel: "Praise of Harmony" from *Ode for St Cecilia's Day* for voice, piano, string quartet and bass, HWV 76 (1739) (7')

Johannes Brahms, Wolf and Richard Strauss: Various songs

Wolfgang Amadeus Mozart: Serenade in G major, K. 525 "Eine Kleine Nachtmusik" (1787) (17')

Camille Saint-Saëns: Septet in E-flat major for piano, trumpet string quartet and bass, op. 65 (1880) (17')

Erno Dohnányi: Piano Quintet No. 1 in C minor, op. 1 (1895) (29')

Season 9, Concert 4, March 11, 1934, Hotel Plaza

Sir Charles Villiers Stanford: "Diaphenia" and "Corydon, Arise!" from *Six Elizabethan Pastorales*, Op. 49, Nos. 2 and 3 (1892-97)

Wolfgang Amadeus Mozart: Trio in E-flat major for piano, viola and clarinet, K. 498 "Kegelstatt" (1786) (21')

Sir Henry Walford Davies: *Six Pastorales* (1904)

César Franck: Quintet in F minor for piano, two violins, viola, and cello (1879) (38')

Season 9, Concert 5, April 8, 1934, Hotel Plaza

Felix Weingartner: Sextet in E minor for two violins, viola, cello, bass and piano, op. 33 (1903) (41')

Johannes Brahms: Quintet in B minor for clarinet and strings, op. 115 (31')

Johann Sebastian Bach: Concerto in C major for two pianos and strings, BWV 1061 (1732-5) (19')

Total time: 91'

Season 10, Concert 1, December 9, 1934, Hotel Plaza

Johannes Brahms: Piano Quartet No. 3 in C minor, op. 60 (35')

Max Bruch: Eight Pieces for clarinet, viola and piano, op. 83 (1910) (3,7 & 8) (15')

Sergei Prokofiev: *Overture on Hebrew Themes* in C minor for clarinet, string quartet and piano, op. 34 (1919) (10')

Antonín Dvořák: Piano Quintet in A major, op. 81 (1887) (38')

Total time: 98'

Season 10, Concert 2, January 13, 1935, Hotel Plaza

Erno Dohnányi: Piano Quintet No. 1 in C minor, op. 1 (1895) (29')

Theodor A. Blumer: Sextet in F major, op. 45 (1921) (17')

Hugo Wolf: "Das Ständchen" from the *Eichendorf Lieder* (1888) and *Gesang Weylas* (1888) (5')

Edvard Grieg: "Letzter Frühling" Op. 33, No. 2 (3')

Ernest Chausson: *Chanson perpétuelle* for soprano, piano and string quartet (1898) (7')

Henry Hadley: "The Time of Parting" op. 84, no. 2 (1921) (2')

Deems Taylor: *Through the Looking Glass*, Suite for piano, string quartet, bass and winds, op. 12 (1917-19) (42')

Total time: 105'

Season 10, Concert 3, March 10, 1935, Hotel Plaza

Johann Sebastian Bach: Concerto in C minor for two pianos, two violins, viola, cello and bass, BWV 1060 (c1736) (14')

Wolfgang Amadeus Mozart: Quintet in E-flat major for winds and piano, K. 452 (25')

Franz Schubert: Octet in F major for winds, strings and bass, D 803 (1824) (24') 3 movts.

Paul Juon: *Kammersinfonie* in B-flat major for piano, strings and winds, op. 27 (1905) (32')

Total time: 95'

Season 11, Concert 1, December 15, 1935, Hotel Plaza

Franz Schubert: Quintet in A major for piano, strings and bass, D 667 "Die Forelle" (1819) (39')

Theodor A. Blumer: Quintet in F major for oboe, flute, clarinet, horn and bassoon, op. 34 (12')

Franz Schubert: *An die Musik*, D 547 (1817) (3')

Edvard Grieg: "En Svane" op. 25, no. 2 (1876) (3')

Henry Clough-Leighton: "Starry Night," Serenade from *The Day of Beauty*, op. 48 (1910) Joseph

Jongen: *Calmes, aux quais deserts* for soprano, string quartet and piano, op. 54 (1918)

Francisco Fuster: *Mensaje*

Bernhard Sekles: Serenade for winds, strings and harp (piano), op. 14 (27')

Season 11, Concert 2, January 12, 1936, Hotel Plaza

Richard Wagner: *Siegfried Idyll* (1870) (18')

Johannes Brahms: Trio in E-flat major for horn, violin and piano, op. 40 (1865) (28')

Johann Sebastian Bach: Concerto in C major for three pianos and strings, BWV 1064 (c1730) (14')

Arthur Honegger: *Pastorale d'été* for two violins, viola, cello, bass, flute, oboe, clarinet, horn and bassoon (1920) (9')

Gustave Langenus: *Scherzo "Swallow's Flight,"* op. 7 (1935)

Season 11, Concert 3, February 9, 1936, Hotel Plaza

Ludwig van Beethoven: Quintet in E-flat major for winds and piano, op. 16 (1796/1797) (26')

Wolfgang Amadeus Mozart: Clarinet Quintet in A major, K. 581 (1789) (31')

Robert Schumann, Franz Schubert and Hugo Wolf: Various songs

Maurice Ravel: (1875-1937) *Introduction et Allegro* (1905) (11')

Camille Saint-Saëns: *Carnival of the Animals* for Two Pianos and Chamber Ensemble (1886) (23')

Season 11, Concert 4, March 8, 1936, Hotel Plaza

François Couperin (arr. Mabel Wood-Hill): *Louis XIV Suite: Premier des Concerts Royaux*,

Heinrich Hofmann: Octet in F major for two violins, viola, cello flute, clarinet, horn and bassoon, op. 80 (1883)

Ernest Bloch: *Four Episodes* for piano, flute, oboe, clarinet, horn, bassoon, two violins, viola, cello and bass (1926) (15')

Robert Schumann: Quintet in E-flat major for piano, two violins, viola and cello, op. 44 (1842) (29')

Johannes Brahms: *Neue Liebeslieder Waltzes* for soprano contralto, tenor, baritone and piano (four hands), op. 65a (1875)

Season 12, Concert 1, January 17, 1937, Hotel Plaza

Wolfgang Amadeus Mozart: Trio in E-flat major for piano, viola and clarinet, K. 498

“Kegelstatt” (1786) (21’)

Wolfgang Amadeus Mozart: Concerto in C major for flute, harp and strings, K. 299 (297c) (28’)

Paul Hindemith: *Kleine Kammermusik* for oboe, flute, clarinet, bassoon and horn, op. 24, no. 2 (1923) (14’)

Henry Hadley: Andante for strings, winds and piano, op. 50

Gustave Langenus: *Scherzo “Swallow’s Flight,”* op. 7 (1935)

Erno Dohnányi: Piano Quintet No. 2 in E-flat minor, op. 26 (1914) (25’)

Season 12, Concert 2, February 14, 1937, Hotel Plaza, Final Concert

Franz Schubert: Octet in F major for winds, strings and bass, D 803 (1824) (3 movts.) (37’)

Paul Hindemith: *Kleine Kammermusik* for oboe, flute, clarinet, bassoon and horn, op. 24, no. 2 (1923) (14’)

Lamar Stringfield: “At Evening” from *The Southern Mountains*, op. 41 no. 3 (1927) (6’)

George Frideric Handel: “Praise of Harmony” from *Ode for St Cecilia’s Day* for voice, piano, string quartet and bass, HWV 76 (1739) (7’)

Johannes Brahms: Quintet in F minor for piano and strings, op. 34 (1864) (41’)

Total time: 105’

Appendix C – Alphabetical List of Repertoire (by composer)

For each work, the entry gives the following information: composer, title (year of composition), instrumentation, arranger (transcription or orchestration) type of performance, location, season, concert date or dates (if the work was played multiple times), composers and dedication or other salient information. Composer's country of origin is listed after the first composition entry only.

Instrument Abbreviations:

bd	bass drum
bar sax	baritone saxophone
bn	bassoon
cl	clarinet
cym	cymbals
db	double bass
dulc	dulcitone
eh	English horn
fl	flute
gloc	glockenspiel
hmca	harmonica
hmn	harmonia
hn	horn
hp	harp
hpd	harpsichord, cembalo
ob	oboe
org	organ
pic	piccolo
pf	piano
snd	snare drum
sbells	staff bells
st mar	steel marimba
sop sax	soprano saxophone
str qt	string quartet
tbn	trombone
timp	timpani, kettle drum
tpt	tpt
tb	tuba
tri	triangle
va	viola
vc	cello
vn	violin
w mar	wooden marimba
ww	woodwinds
xy	xylophone
v	voice

bar baritone
sop soprano
ten tenor
con contralto
satb chorus, a cappella
arr. arrangement, arranged by
tran. transcription, transcribed by
orch. orchestration

Performance Abbreviations:

FPA first performance in America
FPN FPN
Prem Premiere
MS MS, unpublished

Location Abbreviations:

AH AH
HP Hotel Plaza
S Season
C Concert

Austin, Frederic (1872-1952)

Love's Pilgrimage (1920): 1) "Had I the Heaven's Embroidered Cloths," 2) "Terre Promise," 3) "Parted Presence"

bar, pf, str qt
FPN
HP, S6 C3
American

Bach, Johann Sebastian (1685-1750)

Brandenburg Concerto No. 2 in F major, BWV 1047 (1721)
vn, fl, ob, tpt, str, db, pf
HP, S2 C1
German

Brandenburg Concerto No. 5 in D major, BWV 1050 (1721)
fl, vn, str, db, pf
HP, S3 C5; S7 C2

Cantata No. 216 for "Vernügte Pleissenstadt" BWV 216 (Wedding Cantata) (1728)

sop, con, 2fl, ob, vn, pf
Score prepared for performance by Georg Schumann (1866-1952)
FPN
HP, S1 C5
Note: said to be the first performance in America

Concerto in A minor, BWV 1044 (1729-1741)
pf, fl, vn str, db
HP, S8 C3

Concerto in C major, BWV 1061 (1732-1735)
2pf, str, db
HP, S9 C5

Concerto in C major, BWV 1064 (c1730)
3pf, str, db
HP, S11 C2

Concerto in C minor, BWV 1060 (c1736)
2pf, str, db
HP, S1 C4; S2 C2; S9 C2; S10 C3

Concerto in D minor, BWV 1063 (c1730)
3pf, str, db
HP, S6 C2

Passacaglia in C minor for string quartet (1707-1717)
trans. Alfred Pochon
Note: scheduled for HP, S12 C1, not played.

Sonata in G major, BWV 1036 (1732–5)
fl, vn, pf
AH, S1 C2

Suite No. 2 in B minor, BWV 1067 (1738–9)
fl, str, db, pf
HP, S5 C1; S7 C4

Beach, Amy H.H. (1867-1944)
Quintet in F-sharp minor, op. 67 (1907)
pf, str qt
HP, S4 C3
American

Beach, John Parsons (1877-1953)
“Enter Buffoon” from *The Asolani*: (after Bembo) (1929)
pf, str qt, db, fl, ob, cl, hn, bn
World Prem, FPN, MS
HP, S5 C3
Note: Written for the NYCMS
American

Ludwig van Beethoven (1770-1827)

Octet in E-flat major, op. 103 (1792-1793)
2ob, 2cl, 2 hn, 2bn
HP, S1 C4
German

Quintet in E-flat major, op. 16 (1796/1797)
ob, cl, hn, bn, pf
AH, S3 C3; S5 C1; S7 C2
HP, S2 C1; S4 C3; S6 C4; S8 C3; S11 C3

Septet in E-flat major, op. 20 (1799)
cl, hn, bn, vn, va, vc, db
AH, S1 C2; S8 C2
HP, S2 C5; S5 C2; S7 C1

Sextet in E-flat Major, op. 81b (1795)
2hn, str qt
HP, S4 C2

Trio in B-flat major, op. 11, "Gassenhauer" (1798)
cl, vc, pf
HP, S8 C5

Trio No. 7 in B-flat major, op. 97 "Archduke" (1811)
pf, vn, vc
AH, S2 C3

Berezowsky, Nikolai (1900-1953)

Poème, op. 8 (1927)
pf, str qt, bass, fl, ob, cl, hn, bn
World Prem, FPN, MS
HP, S2 C1
American
Note: Written for the NYCMS

Bergh, Arthur (1882-1962)

Ave Maria (Vesper song)
sop, str qt, db
World Prem, FPN
HP, S5 C3
American

Bloch, Ernest (1880-1959)

Four Episodes (1926)
pf, str qt, db, fl, ob, cl, hn, bn
World Prem, FPN, MS

HP, S2 C5; S3, C2; S5; S9, C1; S11, C4
American

Note: Winner of the 1927 \$1000 Carolyn Beebe New York Chamber Music Society prize including publication. Premiere performance of the chamber music version by the New York Chamber Music Society. S2, C5.

Blumer, Theodor A. (1881-1964)

Quintet in F major, op. 34

fl, ob, cl, hn, bn

HP, S3 C4; S5 C5; S8 C5; S11 C1

German

Sextet in F major, op. 45 (1921)

fl, ob, cl, hn, bn, pf,

FPN, US Premiere

HP, S6 C1; S8, C2; S10, C2

Note: Dedicated to Der Bläservereinigung der Dresdner Staatsoper (J. Amans, J. König, A. Richter, A. Lindner, W. Knochenhauer) freundschaftlichst zugeeignet

Johannes Brahms (1833-1897)

“Kommt dir manchmal” from *Zigeunerlieder*, op. 103, no. 7 (1888)

con, pf, str qt, fl, ob, hn, bn, pf

HP, S7 C1

German

Neue Liebeslieder Waltzes, op. 65a (1875)

sop, con, ten, bar, pf (four hands)

HP, S11 C4

Quartet in G minor, op. 25 (1861)

pf, vn, va, vc

AH, S5 C3

Quartet No. 3 in C minor, op. 60 (1855–1875)

pf, vn, va, vc

HP, S6 C3; S10, C1

Quintet in F minor, op. 34 (1864)

pf, str qt

AH, S7 C1

HP, S1 C3; S4 C5; S5 C2; S7 C5; S12 C2

Quintet in B minor op. 115 (1891)

cl, str qt

AH, S1 C1; S4 C2

HP, S4 C1; S7 C2; S9 C5

“Röslein dreie in der reihe” from *Zigeunerlieder*, op. 103, no. 6 (1888)
con, pf, str qt, db, fl, ob, hn, bn
arr. unknown
HP, S7 C1

Sonata No. 2 in E-flat major, op. 120, no. 2 (1894)
cl, pf
AH, S1 C3

Trio in A minor, op. 114 (1891)
cl, vc, pf,
AH, S1 C2; S6 C2

Trio in E-flat major, op. 40 (1865)
hn, vn, pf
AH, S4 C1; S7 C3
HP, S3 C3; S5 C4; S8 C4; S11 C2

Braine, Robert (1896-1940)

The Raven (Edgar Allan Poe) (1920)
bar, pf, vn, va, vc, cl and bn
World Prem., FPN, MS
HP, S2 C4
American

Bruch, Max (1838-1920)

Eight Pieces, op. 83 (1910)
cl, va, pf
FPN
AH, S8 C1 (movements unspecified)
HP, S10 C1 (Nos. 3, 7, 8 only)
German

Burlin, Natalie Curtis (1875-1921)

“Lenten Chant: Sangre de Christo” and “Matachina Dance” from *Memories of New Mexico* (1921)
(orch. Percy Grainger)
pf, str qt, db, fl, cl, bn, hn
FPN, MS
HP, S6 C3
American

Caplet, André (1878-1925)

Conte fantastique (1922–1923)

hp, str qt

HP, S5 C4

French

Quintet in D major (1899)

fl, ob, cl, bn, pf

MS

AH, S8 C2

HP, S3 C3

Note: Premiere: SMIV, André Caplet, piano, March 30, 1900, Salle des Quatuors Pleyel, Paris with Georges Barrère; was first introduced to New York audiences in 1923 by Miss Beebe

Casella, Alfredo (1883 -1947)

Serenata, op. 46 (1927)

cl, bn, tpt, vn, vc

FPN, MS

HP, S4 C4

Italian

Notes: Dedication: All ‘avvocata Riccardo Gualino, per dordiale e grata amicizia; first performed at the Bellevue Stratford in Philadelphia. First prize awarded with Bartok’s String Quartet No. 3 in the Philadelphia Musical Fund Society, 1928

Chausson, Ernest (1855-1899)

Chanson perpétuelle (1898)

sop, pf, str qt

HP, S1 C1; S5 C3; S10 C2

French

Note: Dedicated to the singer Jeanne Raunay, who gave the premiere on January 28 or 29, 1899.

Quartet in A major, op. 30 (1897)

pf, str qt

AH, S2 C2

Note: dedicated to Auguste Pierret

Clough-Leigher, Henry (1874-1956)

“Starry night,” Serenade from *The Day of Beauty*, op. 48 (1910)

sop, pf, str qt

FPN,

HP, S11 C1

American

Coleridge-Taylor, Samuel (1875-1912)

Quintet in f-sharp minor, op. 10 (1895)

cl, str qt

AH, S7 C3

English

Note: written for and premiered by the Saunders Quartet, London, July 1895

Couperin, François (c1631-1708–1712)

Louis XIV Suite: Premier des Concerts Royaux

arr. Mabel Wood-Hill (1870-1954)

pf, fl, ob, bn, str qt, db

FPN, MS

HP, S11 C4

French

Davies, Sir Henry Walford (1869-1941)

Six Pastorales (1904)

satb, chor, pf, str qt

FPN, FPA

HP, S9 C4

English

Debussy, Claude (1862-1918)

Quartet in G minor, op. 10 (1893)

str qt

AH, S7 C2

French

d'Indy, Vincent (1851-1931)

Chanson et danses, divertissement, op. 50 (1898)

fl, ob, 2 cl, hn, 2 bn,

HP, S5 C1

French

Suite dans le style ancien in D major, op. 24 (1886)

tpt, 2fl, str qt, db

AH, S2 C1

Trio in B-flat major, op. 29 (1887)

pf, cl, vc

First US performance

AH, S3 C1

Dohnányi, Erno (1877-1960)

Quintet No. 1 in C minor, op. 1 (1895)

pf, str qt

HP, S7 C1; S9 C3; S10 C2

Hungarian

Note: dedicated to Hans Koessler

Quintet No. 2 in E-flat minor, op. 26 (1914)

pf, str qt

HP, S6 C1; S12 C1

Note: premiered November 12, 1914 with Klinger Quartet with the composer at the piano

Dubois, Théodore (1837-1924)

Dixtuor (1909)

str qt, db, fl, ob, cl, hn, bn

FPN

AH, S4 C1

French

Quintet in F major (1905)

pf, ob, vn, va and vc

FPN

AH, S3 C3

HP, S3 C5

Two pièces en forme canonique (1900)

ob, vc, pf

FPN, first US performance

AH, S3 C1

Note: dedicated to M.M. Gillet and Delsart

Dvořák, Antonín (1841-1904)

Quartet No. 12 in F major, op. 96 “American” (1893)

pf, vn, va, vc

HP, S1 C5

Czech

Quintet in A major, op. 81 (1887)

pf, str qt

HP, S3 C1; S6 C5; S8 C5; S10 C1

Elgar, Sir Edward (1857-1934)

Quintet in A minor, op. 84 (1918–19)

pf, str qt

FPN

AH, S8 C1

Note: dedicated to Ernest Newman, music critic of the Manchester Guardian; premiered by A. Sammons, W. H. Reed, R. Jeremy, F. Salmond, W. Murdoch, at Wigmore Hall, London, May 21, 1919

English

Fibich, Zdeněk (1850-1900)

Quintet in D major, op. 42, 1893 (1895)

pf, cl, hn, vn, vc

AH, S2 C1

Czech

Asturian Folksong, arr. Ludvik Schwab

La Resalada (The little siren)

ten, str qt, pf

FPN

HP, S5 C5

Asturian, Spain

Forsyth-Myers, Josephine (c. 1890-1940)

The Lord's Prayer (1924)

ten, pf, 2 vn

FPN

HP, S6 C5

Note: This setting achieved international fame; it was performed at Easter Sunrise Service in Hollywood Bowl in 1924 and remained popular even up to 1938 where it was sung at the National Eisteddfod of Wales.

American

Franck, César (1822-1890)

Quintet in F minor (1879)

pf, str qt

HP, S3 C4; S9 C4

French

Fuster, Francisco (d. 1851), arr. Ludvik Schwab

Mensaje

voice, str qt, ob, hn, pf

HP, S5 C5; S11 C1

Note: dedication "A mi prima Amparo Navarro"

Spanish

Gennaro, Marcel (1888 - ?)

Trio in G major (1921)

fl, ob, cl

FPN

HP, S2 C2

French

Giesecking, Walter (1895-1956)

Quintet in B-flat major (1919)

pf, ob, cl, bn, hn

HP, S7 C2

Note: Dedicated to his friends at the Hanover Opera Orchestra
German

Giorni, Aurelio (1895–1938)

Intermezzo in D-flat major (1932)

pf, str qt, db, fl, ob, cl, bn

World Prem, FPN, MS

HP, S8 C4

Note: Written for and dedicated to the NYCMS
American

Minuet and Allegro “in early romantic style” (after Franz Schubert) (1930)

pf, str qt, db, fl, ob, cl, bn

trans. Giorni

World Prem, FPN, MS

HP, S6 C1

Note: originally for two pianos, composed for the Franz Schubert Centenary in 1928 and arranged for the NYCMS

Rhapsody-Divertissement

pf, ob, cl, hn, bn

World Prem, FPN, MS

HP, S4 C5

Note: Written for and dedicated to the NYCMS

Glazunov, Alexander (1865-1936)

Zdravitsa [Toast] (1903)

sop, pf, str qt, fl, ob, cl, hn, bn

FPN, MS

HP, S7 C5; S8 C4

Note: There is no evidence of a work by Glazunov with this title in the catalog of his works in Grove Music or other sources. It may be Rimsky Korsakov’s “Zdravitsa A.K. Glazunovu” [Greeting for Glazunov’s jubilee].

Russian

Goepfert, Karl (1859-1942)

Quartet in D minor, op. 93

fl, ob, cl, bn

AH, S2 C3

German

Goossens, Sir Eugene (1893-1962)

Five Impressions of a Holiday, op. 7 (1914)

fl, vc, pf

AH, S5 C1

English

Pastorale and Harlequinade for flute, oboe and piano, op. 41 (1924)

fl, ob, pf

HP, S2 C3

Note: US premiere at the International Composers Guild, 24 January 1926, Aeolian Hall, written at the request of the Philharmonic Trio who gave the premiere in London in 1924 during the second

Suite in C major, op. 6 (1914)

fl, vn, pf

FPN

AH, S4 C3

HP, S1 C1

Grainger, Percy (1882-1961)

Children's March "Over the Hills and Far Away," arr. Grainger (1916-1918)

2pf, str qt, db, fl, ob, cl, bn, hn

FPN, MS

AH, S6 C1

HP, S1 C4; S3 C5

Note: S1 C4 program indicates that this was "Transcribed by the composer for the NYCMS; S3 C5 program indicates, "arranged by the composer for the NYCMS"; S1 C4 indicates the orchestration calls for two pianos, S3 C5 lists only one piano.

Australian American

Green Bushes (Passacaglia on an English Folksong), arr. Grainger (1905-1906)

pf, 2 vn, 2vl, 2vc, db, fl, ob, cl, 2hn, bn, tpt, pic, org, s sax, bar sax, timp, snd, bd, cym, xy

FPN, MS

AH, S7 C1

"Lord Peter's Stable-Boy" from *Danish Folk-Music Suite*, arr. Grainger (1928)

pf, str qt, db, fl, ob, cl, hn, bn, hmn gloc, st mar, w mar, s bells, dulc

FPN, MS

HP, S6 C2

Note: Program notes indicate this ballad "tells of 'Little Kirsten' who dons male attire because she wants to be a courtier at the Dane King's castle. On her way thither she meets the Dane-King and Lord Peter as they are riding in the green-wood and asks the Dane King for employment as a stable-boy," S6 C2 program indicates that this was "arranged by the composer for the NYCMS."

Mock Morris, transcribed by Grainger (1910)
pf, str qt, db, fl, ob, cl, bn, hn

FPN, MS
HP, S1 C4

Note: composed as a birthday gift to his mother, S1 C4 program indicated the work was “transcribed by the composer for the NYCMS”

“The Nightingale and the Two Sisters” from *Danish Folk-Music Suite* (1928)
pf, str qt, db, fl, ob, cl, hn, bn, hmn gloc, st mar, w mar, s bells, dulc
(arr. Grainger)

FPN, MS
HP, S6 C2

Note: Program notes that this work was “based on two Danish Folk-songs collected by Evald Tong Kristenses and Percy Grainger, from the singing of an exceptionally gifted Jutish Folk-songstress, Ane Nielsen Post,” S6 C2 program indicates that this was “arranged by the composer for the NYCMS.”

“The Power of Love” from *Danish Folk-Music Suite* (1922)
sop, cl, bn, va, vc, db, hn, hmn, pf

FPN, MS
HP, S1 C4

Note: S1 C4 program does not indicate that this is an arrangement or transcription.

Ramble on Bach’s aria “Sheep May Safely Graze” (1930)
(arr. Grainger)

pf, str qt, db, fl, ob, cl, hn, bn, hmn gloc, st mar, w mar, s bells, dulc
FPN, MS

HP, S6 C2

Note: Dedication: For George H. Greenwood in friendship and worth-prize-ment, elastic scoring. S6 C2 program indicates that this was “arranged by the composer for the NYCMS.”

“Spoon River” from *American Folk-Music Settings No. 1* (1919–1922) pf, str qt, db, fl, ob, cl,
hn, bn, hmn, gloc, st mar, w mar, s bells, dulc (arr. Grainger)

FPN, MS
HP, S6 C2

Note: Dedication” “For Edgar Lee Masters, poet of pioneers.” S6 C2 program indicates that this was “arranged by the composer for the NYCMS.”

Gretchaninov, Alexander (1864-1956)

“Declaration of Love,” op. 64, no. 1

sop, str qt, fl, ob, cl
arr. Gretchaninov

FPN, MS
HP, S5 C5

Note: Printed program states, “was arranged by the composer especially for Madame Kurenko and the NYCMS.”

Russian

“Dew Drops” from *Gouttelettes de rose*, op. 127

instrumentation unknown

arr. unknown

MS

HP, S8 C4

Note: Originally a solo piano work from, listed as “Dew Drops” from *Sixteen Children’s Pieces for Piano* (1932), op. 127a

“Lada” op. 68, no. 1

instrumentation unknown

arr. unknown

MS

HP, S8 C4

Notes: Some sources list this as “Lada” on words of L. N. Stolitsa (1914). This could also be *The Lover and the Phoenix*, for soprano and orchestra, op. 68 (1914).

“Snow-Flakes” op. 47, no. 1

sop, str qt, db, fl, ob, cl, hn, bn

arr. Ludvik Schwab for the NYCMS

HP, S5 C5

Note: originally for voice and piano

“With The Sharp Hatchet” from *Five Songs*, op. 1, no. 2

sop, str qt, cl, pf

arr. Ludwik Schwab

FPN. MS

HP, S5 C5

Note: originally for voice and piano

Grieg, Edvard (1843-1907)

Den Bergtekne, op. 32 (1877–1888)

bar, 2hn, str qt

HP, S1 C3

Norwegian

“Letzter Frühling” from *Twelve Songs*, op. 33, no. 2

sop, pf

HP, S10, C2

“En Svane” from *Six Songs*, op. 25, no. 2 (1876)

ten, pf, 2vn

HP, S6 C5; S11 C1

Note: originally for voice and piano

Griffes, Charles Tomlinson (1884-1920)

Three Tone-Pictures, Op. 5 (1915): 1) “The Lake at Evening” 2) “The Vale of Dreams” 3) “The Night Winds”

pf, str qt, db, fl, ob, cl, hn, bn

trans./arr. Griffes for the NYCMS in 1919

World Prem, FPN, MS

AH, S6 C1; S8 C2

HP, S1, C4; S3 C1; S5 C3

Grunn, Homer (1880-1944)

Chant to the Four Hills (Song of the Omaha Tribe)

pf, str qt, db, fl, ob, cl, hn, bn

FPN, MS

HP, S8 C5

American

The Eagle Dance (Song of the Tewa Tribe)

fl, ob, hn, str qt, db

FPN, MS

HP, S8 C5

Hadley, Henry (1871-1937)

Andante and Scherzino, op. 50

pf, str qt, db, fl, ob, cl, hn, bn

FPN, MS

tran. Hadley for the NYCMS

AH, S7 C3

HP, S1 C 5; S12 C 1

American

“Colloque sentimental” op. 82, no. 2 (1923)

sop, pf, str qt, db, fl, ob, cl, hn, bn

FPN

HP, S3 C4

Finale. Allegro con brio from Suite in B-flat major, op. 111 (1932)

pf, str qt, db, fl, ob, cl, hn, bn

World Prem, FPN, MS

Written for the NYCMS

HP, S7 C4

Note: This is the second movement from his Suite in B-flat major, op. 111. The first movement, Theme and Variations from the Suite was premiered by the NYCMS in 1928. This was the first performance of the both movements as a whole. See S4 C1.

“The Hermit, O Veery,” love song from *Five Love Songs*, op. 57, no. 5 (1907)

sop, pf, str qt, db, fl, ob, cl, hn, bn

FPN

HP, S3 C4

“Roses” op. 42, no. 4 (1922)

sop, pf, str qt, db, fl, ob, cl, hn, bn

FPN, MS

HP, S3 C4

Note: Official title is “The Rose Leaves are Falling Like Rain.”

Theme and Variations in B-flat major, op. 111 (1928)

pf, str qt, db, fl, ob, cl, hn, bn

World Prem, FPN, MS

Written for the NYCMS, June 1928

HP, S4 C1

Note: *Theme and Variations*, the first movement of what was to become a Suite in B-flat major, op. 111 (1928) for strings, flute, oboe, clarinet, bassoon, horn and piano played from the manuscript and written for the NYCMS. See S7 C4 for second movement.

“The Time of Parting” op. 84, no. 2 (1921)

sop, pf, str qt, db, fl, ob, cl, hn, bn

FPN, MS

HP, S3 C4; S10 C2

Note: Written for his wife, Inez Barbour Hadley, soprano

Handel, George Frideric (1685-1759)

Concerto in B-flat major, op. 4, no. 6, HWV 294 (1736)

hp, fl, cl, str qt, db, hpd

FPN

HP, S8 C2

Note: believed to be the first performance of this work in New York as originally scored for harp English

“Praise of Harmony” from *Ode for St Cecilia’s Day*, HWV 76 (1739)

bar, pf, str qt, db

HP, S9 C3; S12 C2

Sonata in B-flat major

2vn, pf

HP, S2 C4

Note: unidentified; Handel catalog does not list a Sonata in B-flat major for 2 violins.

Haydn, Joseph (1732-1809)

“There Where the Brooklet Flows,” “Out Over the Forth,” and “O Lassie, Are Thou Sleeping Yet?” from *Six Airs with variations* (6 Admired Scotch Airs) (1801/2–3)

FPN

HP, S9 C2

Note: believed to be “having their first American hearing” (*New York Times*) or sung “for the first time in New York” (*Musical America*) although the printed program does not give that indication.

Austrian

Hindemith, Paul (1895-1963)

Kleine Kammermusik, op. 24, no. 2 (1923)

fl, ob, cl, hn, bn

FPN

HP, S3 C1; S12 C1; S12, C2

Note: dedicated to the Frankfurt Wind Chamber Music Society (Frankfurter-Bläser-Kammermusikvereinigung); first performance of the work at the second Rhine Chamber Music Festival in Cologne on 12th June 1922.

German

Hofmann, Heinrich (1842-1902)

Octet in F major, op. 80 (1883)

str qt, fl, cl, hn, bn

FPN

AH, S4 C2

HP, S11 C4

German

Holbrooke, Joseph (1878-1958)

Nocturne “Fairylund,” op. 57 (1912)

ob, va, pf

FPN

AH, S3 C2

English

Holst, Gustav (1874-1934)

A Fugal Concerto, op. 40, no. 2 (1923)

fl, ob, str qt, db

HP, S4, C5

Note: dedicated to “To M.R.J. and I.C.H.”

English

Honegger, Arthur (1892-1955)

Pastorale d'été (1920)

str qt, db, fl, ob, cl, hn, bn

HP, S2 C1; S4 C3; S11 C2

French

Huré, Jean (1877-1930)

Quintet in D major (1913)

pf, 2 vn, va, vc

AH, S2 C3

French

Huss, Henry Holden (1862-1953)

Four Intermezzi

voice, pf, fl, ob, cl, bn, hn, str qt, db

FPN, MS

AH, S2 C3

Note: Written for his wife Mrs. H. H. Huss and dedicated to Miss Carolyn Beebe and the NYCMS

American

James, Philip (1890-1975)

Ostinato and Fête from Suite for chamber orchestra, op. 28, no. 2 (1924)

pf, str qt, db, fl, ob, cl, hn, bn

World Prem, FPN

HP, S6 C3

American

Jeancon, Jean Allard (1874-1936)

Rain in the Desert (Song of the Navajo Tribe)

bar, *instrumentation unknown*

arr. unknown

FPN, MS

HP, S8 C5

Note: program indicates *instrumentation* as piano, strings, and winds, but does not specify further

American

Jongen, Joseph (1873-1953)

Calmes, aux quais déserts, op. 54 (1918)

sop, str qt, pf

FPN

HP, S11 C1

Belgian

Concerto à cinq, op. 71 (1923)
vn, va, vc, fl, hp
FPN, MS
HP, S6 C4

Trio in F-sharp minor, op. 30 (1906–1907)
vn, va, pf
FPN
AH, S5 C2
Note: dedication: “A mes bons amis Emile Chaumont et Oscar Englebert”

Juon, Paul (1872-1940)

Divertimento, op. 51 (1913)
fl, ob, cl, hn, bn, pf
FPN
AH, S4 C1; S10 C1
Note: dedicated to “An Ama!”
German/Russian

Kammersinfonie (Sinfonia de camera) in B-flat major, op. 27 (1905)
pf, vn, va, vc, ob, cl, bn, hn
AH, S1 C3; S5 C1; S8 C3
HP, S2 C2; S7 C3; S8 C 3; S10 C3
Note: dedicated to J. H. Block

Key, Francis Scott (1779-1843)

The Star Spangled Banner
AH, S3 C1; S3 C2; S3 C3
American

Kornauth, Egon (1891-1959)

Kammermusik (Nonett), op. 31 (1923)
fl, ob, cl, hn, str qt, db
FPN
HP, S7 C5
Austrian

Kramer, A. Walter (1880-1969)

“There is a garden in her face (Cherry-ripe-ihr antlitz ist ein blumenhain)” op. 34, no. 7
sop, pf, str qt, db, fl, ob, cl, hn, bn
World Prem, FPN
HP, S5 C3
Note: dedicated to Mme. Alma Gluck
American

Langenus, Gustave (1883-1957)

Scherzo, "Swallow's Flight," op. 7 (1935)

fl, cl, str qt, db, ob, hn, bn, pf

FPN, MS

HP, S11 C2; S12 C1

Note: Dedicated to Arthur W. Jones

American

Laparra, Raoul (1876-1943)

Lettre à une espagnol (1907)

ten, str qt, cl, hn

arr. Ludvik Schwab for the NYCMS

FPN

HP, S5 C5

French

Laurischkus, Max (1876-1929)

Aus Litauen: Suite for Wind Quintet in C major, op. 23

fl, ob, cl, hn, bn

FPN

HP, S4 C1; S7 C3

Note: dedication: "seinem freunde Gustave M. Lupke," composition date unknown.

German

Lefebvre, Charles (1843-1917)

Suite in G minor, op. 57

fl, ob, cl, hn, bn

HP, S1 C3; S5 C4; S9 C1

Note: dedicated to: "à la Societe de Musique de Chambre." Premiered maybe 1886; composition date unknown, possibly published Hamelle, Paris in 1884.

French

Leginska, Ethel (1886-1970)

A Fantasy "From a Life" (1922)

pf, str qt, pic, 2fl, 2cl, ob, bn

World Prem, FPN

AH, S7 C2

English American

Loeffler, Charles Martin (1861-1935)

Two Rhapsodies, (1901)

ob, va, pf

AH, S1 C3 "L'étang"

AH, S2 C1 "La cornemuse"

HP, S1 C2 (complete work)

Note: dedicated to the memory of Leon Pourtau; Georges Longy; Poems by Maurice Rollinat, in French with English translations by Angelina Marx
American

Loeillet, Jean Baptiste (1681-1730)

Sonata in C minor, op. 2, no. 6 (c1725)

fl, ob, pf

AH, S8 C3

Belgian

Sonata in D major, op. 2 (c1725)

2vn, pf

AH, S8 C2

Sonate a quatre in B minor

pf, vn, va, vc

HP, S1 C4

Note: possibly the edition by Alexandre Béone, originally for 2 fl, hpd, probably from 12 Sonatas in Three Parts, Op. 2, No. 8, c.1725. Salon Concert program does not specify.

MacDowell, Edward (1860-1908)

“Long Ago” and “A Maid Sings Low” from Four Songs, op. 56, nos. 1 & 3 (1898)

HP, S8 C4

American

Maduro, Charles (1883-1947)

Scherzo Espagnol

pf, str qt, db, fl, ob, cl, hn, bn

World Prem, FPN, MS

Written for the NYCMS

HP, S5 C2

Note: Written for the NYCMS

Antillean

Trianon: Chaconne en Style Louis XV

pf, str qt, db, fl, ob, cl, hn, bn

World Prem, FPN

HP, S5 C2

Note: Dedication: To my dear sister Mrs. J.M.L. Maduro

Marx, Joseph (1882-1964)

“Valse de Chopin” from *Lieder und Gesänge* (1909)

sop, pf, str qt

HP, S1 C1; S9 C2

Austrian

Mason, Daniel Gregory (1873-1953)

Pastorale in E major, op. 8 (1909–12)

vn, cl, pf

AH, S3 C3

Note: dedicated to MLM

American

Scherzo Caprice, op. 14a (1915)

fl, pic, ob, cl, bn, hn, pf, str qt, db

World Prem, FPN

AH, S2 C2; S5 C2

Note: Dedicated to the NYCMS Originally the second movement of Sonata for Clarinet and Piano, op. 14. Orchestrated by Mason for larger ensemble.

Moór, Emanuel (1863-1931)

Suite, op. 103 (1907)

fl, ob, cl, bn, hn, str qt, db

AH, S3 C3; S5 C3

Hungarian

Morris, Harold (1890-1964)

Variations on the Negro Spiritual "I was way down a-yonder" (1925)

pf, str qt, db, fl, ob, cl, hn, bn

World Prem, FPN, MS

HP, S7 C3

Note: Written for and dedicated to the NYCMS

American

Wolfgang Amadeus Mozart, Wolfgang Amadeus (1756-1791)

Ch'io mi scordi di te . . . Non temer, amato bene, K. 505 (1786)

sop, pf, str qt, db, fl, ob, cl, hn, bn

HP, S7 C5

Note: original orchestration is for two clarinets, two bassoons, two horns, strings, soprano and piano.

Austrian

Concerto in C major for flute and harp, K. 299 (297c) (1778)

fl, hp, str qt, db

HP, S12 C1

Concerto No. 10 in E-flat major for two pianos, K. 365/316a (1779)

2 pf, str qt, db

HP, S5 C5

Divertimento No. 11 in D major, K. 251 (1776)

str qt, db, ob, 2hn

AH, S5 C1

HP, S3 C4

Quartet in F major, K. 370 (1781)

ob, vn, va, vc

AH, S4 C1

HP, S4 C4

Quintet in A major, K. 581 (1789)

cl, 2 vn, va, vc

AH, S2 C2; S8 C3

HP, S2 C4; S9 C2; S11 C3

Quintet in E-flat major, K. 407 (1782)

hn, vn, 2va, vc

AH, S3 C1

HP, S1 C2

Quintet in E-flat major, K. 452 (1784)

pf, ob, cl, hn, bn

AH, S1 C1; S4, C3; S5 C2; S8 C1

HP, S1 C1; S3 C2; S5 C3; S7 C4; S10 C3

Note: First Concert of the NYCMS

Serenade in G major, K. 525 "Eine Kleine Nachtmusik" (1787)

str qt, db

HP, S8 C4; S9 C3

Trio in E-flat major, K. 498 "Kegelstatt" (1786)

pf, cl, va

HP, S6 C2; S9 C4; S12 C 1

Novák, Vítězslav (1870-1949)

Piano Quintet in A minor, op. 12 (1896-97)

pf, str qt

AH, S10 C1

Note: dedicated to Herrn Dr. Eusebius Mandyczewski in Wein
Czech

Orefice, Giacomo (1865-1922)

Riflessi ed ombre da un tema (1916)

pf, str qt

AH, S6 C1

Italian

Pierné, Gabriel (1863-1937)

“Pastorale” from *Album pour mes petits amis* for piano, op. 14, no. 1 (1887)

fl, ob, cl, hn, bn

HP, S6 C3

Note: dedicated to the children of his publisher Leduc

French

Pastorale variée “dans le style ancien,” op. 30 (1894)

fl, ob, cl, 2bn, hn, tpt

HP, S6 C2

Pillois, Jacques (1877-1935)

Cinq Hai-Kai: Epigrammes Lyriques du Japon (1925-1927)

hp, fl, vn, va, vc

FPN

HP, S4 C3

French

Croisière Rhapsodie Méditerranéenne (1932)

fl, ob, cl, hn, bn, tpt, str qt, db, pf

World Prem, FPN, MS

HP, S8 C2

Note: Written for and dedicated to the NYCMS; composed at the MacDowell Colony, Peterborough, New Hampshire, Summer 1932

Prokofiev, Sergei (1891-1953)

Overture on Hebrew Themes in C minor, op. 34 (1919)

cl, str qt, pf

HP, S5 C5; S10 C1

Russian

Rachmaninov, Serge (1873-1943)

O Cease thy Singing Maiden Fair (1892–3)

sop, pf, vn

HP, S5 C5; S7 C5

Russian

Ravel, Maurice (1875-1937)

Introduction et Allegro (1905)

hp, fl, cl, str qt

HP, S4 C3; S8 C2; S11 C3

French

Reger, Max (1873-1916)

Serenade in D major, op. 77a (1904)

fl, vn, va

AH, S2 C2

German

Ries, Ferdinand (1784-1838)

Octet in A-flat major, op. 128

cl, hn, bn, str qt, db, pf

FPN

AH, S4 C2

German

Rieti, Vittorio (1898-1994)

Sonata in D major (1924)

fl, ob, bn, pf

HP, S4 C2; S7 C1

Italian American

Rimsky-Korsakov, Nicolai (1844-1908)

Quintet in B-flat major (1876)

fl, cl, hn, bn, pf

HP, S1 C2; S4 C4

Russian

Ropartz, Guy (1864-1955)

Two pieces in D major (1924)

fl, ob, cl, hn, bn

FPN

HP, S8 C1

French

Roussel, Albert (1869-1937)

Divertissement in A minor, op. 6 (1906)

fl, ob, cl, hn, bn, pf

AH, S7 C3

HP, S2 C4; S6 C3

Note: dedicated to the Société Moderne des Instruments à Vent, E. Wagner, premier Paris, Salle des Agriculteurs, 10 April 1906

French

Camille Saint-Saëns, Camille (1835-1921)

Caprice sur des airs danois et russes in B-flat major, op. 79 (1887)

pf, fl, ob, cl

AH, S5 C3

HP, S2 C5; S5 C2; S8 C4

Note: À Sa Majesté l'Impératrice de Russie Maria Feodorovna, née Princess Sophie Fredericka Dagmar, daughter of King Christian IX of Denmark
French

Carnival of the Animals (1886)

2pf, str qt, db, fl, pic, cl, hmca, xy

HP, S9 C2; S11 C3

Septet in E-flat major, op. 65 (1880)

pf, tpt, str qt, db

AH, S1 C2; S7 C2

HP, S2 C1; S9 C3

Note: dedicated to Monsieur E. Lemoine

Schubert. Franz (1797-1828)

An die Musik, D 547 (1817); *An die Laute*, D 905 (1827); *Heidenröslein*, D 257 (1815) and
Wiegenlied, D 304 (1815)

instrumentation unknown

HP, S4 C2; S8 C1; S11 C1

Note: It is not possible to determine, from the program or reviews, the exact instrumentation of these songs.

Austrian

Marche caractéristique, op. 121 D 968b

pf, str qt, db, fl, ob, cl hn, bn

arr. Ludvik Schwab for the NYCMS

World Prem, FPN, MS

HP, S4 C3

Octet in F major, D 803 (1824)

cl, hn, bn, str qt, db

AH, S1 C3; S4 C3; S10 C1

HP, S2 C3; S3 C5; S6 C5; S10 C3; S12 C2

Quintet in A major, D 667 "Die Forelle" (1819)

pf, vn, va, vc, db

HP, S3 C2; S5 C 1; S8 C 1; S11 C1

Schumann, Robert (1810-1856)

Andante and variations in B-flat major (1843)

2 pf, 2 vc, hn

HP, S2 C2

German

Note: Listed as woO 10, original version of op. 46 for two pianos

Piano Quintet in E-flat major, op. 44 (1842)

pf, str qt

HP, S2 C5; S4 C1; S7 C3; S9 C1; S11 C4

“Provenzalisches Lied” from *Des Sängers Fluch*, op.139, no. 4 (1852)

sop, pf, str, ww

HP, S6 C5; S8 C1

Sekles, Bernhard (1872-1934)

Serenade, op. 14 (1907)

fl, ob, cl, hn, bn, hp, str qt, db

FPN

AH, S3 C2

HP, S4 C4; S11 C1

Note: dedicated to Hans Pfitzner, first performance 1907, Dresden, first chamber music concert of the Tonkünstlerfest des Allgemeinen Deutschen Musikverein, conducted by Hans Pfitzner

German

Sinigaglia, Leone (1868-1944)

Romanza, op. 3 (1889)

hn, 2vn, va, vc

FPN

HP, S6 C3

Italian

Sowerby, Leo (1895-1968)

Quintet in D minor (1916)

fl, ob, cl, hn, bn

FPN

AH, S5 C2

American

Spohr, Louis (1784-1859)

Nonet in F major, op. 31 (1813)

vn, va, vc, db, fl, ob, cl, hn, bn

AH, S6 C2

Note: dedicated to Eugene Schmitz

German

Quintet in C major, op. 52 (1820)
fl, cl, hn, bn, pf
AH, S2 C1

Stanford, Sir Charles Villiers (1852-1924)

“Corydon, Arise!” from *Six Elizabethan Pastorales*, op. 49, no. 2
satb
HP, S9 C4
Note: dedicated to Sir Walter Parratt
English

“Diaphenia” from *Six Elizabethan Pastorales*, op. 49, no. 3
satb
HP, S9 C4

Steinbach, Fritz (1855-1916)

Septet in A major, op. 7
ob, cl, hn, vn, va, vc, pf
AH, S2 C3
Note: dedicated to Herrn Carl Wahl
German

Stoessel, Albert (1894-1943)

Suite Antique (1919)
2 solo vn, str qt, db, fl, ob, cl, hn, bn, pf
arr. Stoessel
FPN, MS
AH, S8 C1
HP, S1 C2; S4 C5; S7 C2
Note: originally for two violins and piano

Strauss, Richard (1864-1949)

“Cäcilie” from *Vier Lieder*, op. 27, no. 2 (1894)
con, pf, str qt, db, fl, ob, cl, hn, bn
HP, S7 C1
German

“Sie wissen’s nicht” from *Acht Lieder*, op. 49, no. 4 (1901)
con, pf, str qt, db, fl, ob, cl, hn, bn
HP, S7 C1

Stravinsky, Igor (1882-1971)

Pastorale (1907)

sop, ob (eh), cl, bn

HP, S7 C5; S8 C4

Note: dedicated to Rimsky-Korsakov

Russian

Stringfield, Lamar (1897-1959)

“At Evening” from the *Southern Mountains*, op. 41, no. 3 (1927)

pf, str qt, db, fl, ob, cl, hn, bn

(arr. Lamar Stringfield)

FPN, MS

HP, S3 C5; S12 C2

Note: originally for large orchestra (2fl, 1pic, 2ob, 2cl, 2bn, 1sax, 1tsx, 4hn, 2tpt, 3trb, 1tb, timp, str), re-orchestrated for chamber ensemble by the composer for the NYCMS

American

Strube, Gustave (1867-1953)

Divertimento in A minor for Chamber Orchestra (1925)

pf, ob, cl, hn, bn, str qt, db

World Prem, FPN, MS

HP, S2 C4

Note: Written for the NYCMS

American

Taylor, Deems (1885-1966)

The Portrait of a Lady, rhapsody, op. 14 (1919)

pf, str qt, db, fl, ob, cl, hn, bn

World Prem, FPN, MS

AH, S10 C1

HP, S1 C3; S5 C1; S6 C5

Note: Written for the NYCMS

American

Through the Looking Glass, Suite, op. 12 (1917–1919)

pf, str qt, db, fl, ob, cl, hn, bn

World Prem, FPN, MS

AH, S4 C3; S6 C2

HP, S3 C3; S5 C5; S8 C5; S10 C2

Note: Written for the NYMCS

Thomson, Virgil (1896-1989)

Stabat Mater (1931)

sop, pf, str qt

HP, S9 C2

American

Thuille, Ludwig (1861-1907)

Sextet in B-flat major, op. 6 (1891)

fl, ob, cl, hn, bn, pf

AH, S3 C2; S7 C1

HP, S1 C5; S8 C1

Austrian

Tovey, Sir Donald (1875-1940)

Trio in D minor, op. 14 (1903)

vn, eh, pf

FPN

AH, S4 C2

English

Variations on a Theme of Gluck, op. 28 (1913)

fl, str qt

FPN

AH, S3 C2; S6 C1

Troyer, Carlos (1837-1920)

“Invocation to the Sun God” from *Two Zuñi Songs* (1893)

bar, pf, str qt, db, fl, ob, cl, hn, bn

trans. Carlos Troyer for 11 parts

FPN, MS

HP, S8 C5

Note: dedicated to his friend Prof. Dr. Frank Hamilton Cushing, director of the Hemenway Archaeological Expedition; published as Zuñian lullaby: an incantation upon a sleeping infant American

Vaughan Williams, Ralph (1872-1958)

The Lark Ascending, romance (1914, rev. 1920)

sol vn, str qt, db, fl, ob, cl, hn, bn, tri

FNP with chamber ensemble

HP, S8 C3

English

On Wenlock Edge (1908–9)

ten, pf, str qt

HP, S3 C1

Wagner, Richard (1813-1883)

Siegfried Idyll (1870)

fl, ob, 2cl, 2hn, bn, tpt, 2vn, va, vc, db

HP, S6 C1; S7 C4; S11 C2

Note: performed “in commemoration” of the composer’s son, Siegfried Wagner, who had died in August of 1930.

German

Warner, Henry Waldo (1874-1945)

A Poem of Life, op. 25

bar, cl, 2 vn, 2va, 2vc

FPN, MS

HP, S1 C3

Note: Dedicated “to my dear wife.”

English

Weber, Carl Maria von (1786-1826)

“The Soothing Shades of Gloaming” and “Robin is My Joy My Dear” from *Zehn Schottische National-Gesänge mit neuen Dichtungen* (1825)

voice, fl, pf, 2 vn, va, vc

HP, S7 C5

German

Weingartner, Felix (1863-1942)

Sextet in E minor, op. 33 (1903)

str qt, db, pf

HP, S5 C3; S9 C5

Note: dedicated to Alfred Reisenauer (1863-1907)

Austrian

Wolf, Hugo (1860-1903)

“Das Ständchen” from the *Eichendorf Lieder* (1888)

con, pf

HP, S10 C2

Austrian

Gesang Weylas (1888)

con, pf, str qt, db, fl, ob, cl, hn, bn

HP, S8 C1; S10 C2

“Verborgenheit” from *Sechs Lieder für eine Frauenstimme*, no. 12 (1888)

con, pf, str qt, db, fl, ob, cl, hn, bn

HP, S7 C1

Wolf-Ferrari, Ermanno (1876-1948)

Kammersinfonie (Sinfonia da camera) in B-flat major, op. 8 (1901)

pf, str qt, db, fl, ob, cl, hn, bn

AH, S1 C1; S3 C1

HP, S1 C1; S2 C3; S4 C2; S6 C4; S8 C1

Italian

Woollett, Henry (1864-1936)

Quintet in E major “sur des thèmes en forme populaire”

fl, ob, cl, hn, bn

AH, S6 C1

French

Appendix D – The Longy Club (1900-1917) Repertoire, Later Programmed by Carolyn Beebe and the NYCMS (1915-1937)

Beethoven: Quintet in E-flat major for winds and piano, op. 16

Beethoven: Octet in E-flat major for two oboes, two clarinets, two horns, and two bassoons, op. 103

Brahms: Trio in A minor for clarinet, cello and piano, op. 114

Caplet: Caplet: Quintet in D major for flute, oboe, clarinet, bassoon and piano (1899)

d'Indy: *Chanson et Danses, divertissement* for flute, oboe, two clarinets, horn and two bassoons, op. 50

d'Indy: Trio in B-flat major for piano, clarinet and cello, op. 29

Juon: *Kammersinfonie* in B-flat major for piano, strings and winds, op. 27

Juon: Divertimento for piano and wind quintet, op. 51

Mason: *Pastorale* in E major for violin, clarinet and piano, op. 8

Mozart: Quintet in E-flat major for winds and piano, K. 452

Pierné: *Pastorale variée* “dans le style ancien,” op. 30 for flute, oboe, clarinet, trumpet, horn and 2 bassoons.

Rimsky-Korsakov: Quintet in B-flat Major for flute, clarinet, horn, bassoon and piano (1876)

Saint-Saëns: *Caprice sur des airs danois et russes* in B-flat major for piano, flute, oboe, clarinet, op. 79 (1887)

Thuille: Sextet in B-flat major for flute, oboe, clarinet, horn, bassoon and piano, op. 6

Woollett: Quintet in E major “sur des thèmes en forme populaire”

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