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Los Angeles: The First Biennium and Beyond

Encyclopedia Coverage

IN 1960, *Die Musik in Geschichte und Gegenwart*, VIII, 1213–1217, pioneered with a city article on Los Angeles. However, its quality was compromised. Written in 1959 by an author who represented himself as director of graduate studies in a university that never promoted him above assistant professor, the article begins with the wrong Spanish name for the settlement founded September 4, 1781, and continues with typical Anglo-Saxon disdain for all aspects of Los Angeles musical culture related to either Spanish or Mexican traditions.

Only Congregational, Methodist, Episcopal, and Unitarian denominations are saluted for any contributions to musical life—never Roman Catholic or Jewish faiths. Among colleges and universities founded by churches, only those started by Protestants gain listings. Only European holdings of libraries in the Los Angeles area win mention. No composer, conductor, or performer native to Los Angeles intrudes in the article. Instead, everyone mentioned was born elsewhere. Errors of fact, such as itemizing Leonard Bernstein as a prominent film composer—instead of Elmer Bernstein—immediately start cropping up as soon as the author stops encapsulating his prime source book, Howard Swan's *Music in the Southwest, 1825–1950*.

After *MGG*, next came Soviet *Muzykal'naia entsiklopediia* (Moscow, 1975), III, 331–332, with a 522-word Los Angeles city article by M. M. Îakoviev (no bibliography). Profiting from data supplied by Nicolas Slonimsky on such details as the names and seating capacities of concert auditoriums in the Southland area, this article also correctly distinguished the University of Southern California from the University of California at Los Angeles.

However, the latter university, known familiarly as UCLA, did not become the "southern branch" of the University of California until 1919 and did not become the University of California at Los Angeles until 1929. So far as Los Angeles is concerned, such a statement as the following is therefore false: "Music courses which were started at the University of California in 1904 were converted into a four-year study program beginning in 1915."

To say that the Los Angeles Philharmonic was founded in 1919 "at the initiative of a group of patrons of the arts" is incorrect. At the sole initiative of one patron, and one only, William Andrews

Clark, Jr., the Los Angeles Philharmonic was founded (and maintained to his death). The Soviet author names no musicians in Los Angeles until arrival of the first conductor of the Philharmonic in 1919, London-born Walter Henry Rothwell. After ignoring everyone in Los Angeles before 1919, ÍÀkoviev asserts that "musical life in Los Angeles only became more active during the years 1930–1940 as a result of an influx of musicians, principally emigrants from European countries." The European-born emigrants whom he names read in this order: Schoenberg, Stravinsky, Rachmaninoff, Toch, Korngold, Castelnuovo-Tedesco, Piatigorsky, and Heifetz.

The New Grove Dictionary of Music and Musicians (1980) articles that touch on Western United States cities uniformly exalt the present at the expense of the past. Especially is this true of Los Angeles. In the Los Angeles city article, Howard Swan contends that the area lacked a suitable concert hall before the Music Center went up in 1964. Noel Goodwin's article on Zubin Mehta rates the Los Angeles Philharmonic Orchestra as an "undistinguished" entity before the Bombay-born conductor took the reins in 1962. When doing so, Goodwin ignores Artur Rodzinski, Otto Klemperer, and Eduard van Beinum, who had previously conducted the same orchestra.

So far as disdaining the Los Angeles past is concerned, foreign encyclopedia article writers do not stand alone. Instead, they join hands with numerous Los Angeles-based critics and managers. How less than avidly interested was the management of the Los Angeles Philharmonic in local roots became obvious during the bicentennial events celebrating the founding of Los Angeles. Except for an underrehearsed bevy of short, mostly inconsequential works by other composers from afar who visited or resided in Los Angeles sometime between 1934 and 1969, "The Festival of Music Made in Los Angeles in Celebration of the Los Angeles Bicentennial," presented by the Los Angeles Philharmonic in the form of three subsidized concerts November 28, December 5 and 13, 1981, at Royce Hall, University of California at Los Angeles (hereafter UCLA), consisted solely of international works composed by Schoenberg and Stravinsky during their residences in Los Angeles. The chosen time span—October 1, 1934, when Schoenberg rented 5850 Canyon Cove in Hollywood Hills, to September 14, 1969, when the Stravinskys quit Los Angeles to establish their last residence in New York City—further emphasized these two S's. Funding for these concerts came from several sources: the National Endowment for the Arts, the California Arts Council, the Los Angeles County Board of Supervisors, the Los Angeles County Music and Performing Arts Commission, and the Cultural Affairs Department of the City of Los Angeles.

The consultants "in planning the festival concerts" were Peter Heyworth and Lawrence Morton. Heyworth (according to *The New Grove*) is "an English critic educated at Charterhouse and Balliol College, Oxford," whose "principal area of interest remains 20th-century central European music and musical life." To justify choosing music solely from "The Golden Years, 1934–1969" (page 7 of the 87-page program booklet "compiled and edited by Orrin Howard"), the English critic Heyworth invoked the statures of Schoenberg and Stravinsky. According to Heyworth, these two as much dominated their epoch as did Wagner and Brahms the late Romantic era. Heyworth therefore thought it "more useful" for him and Morton "to concentrate our attention on these giants" during Los Angeles's bicentennial music festival.

The handful in Royce Hall December 5, 1981, for the one orchestral concert of the festival series to include composers other than the two S's heard works by Ernst Toch, Adolph Weiss, Lukas Foss, George Gershwin, Oscar Levant, Ernst Krenek, and Halsey Stevens. However, even this December 5 program began and ended with Stravinsky (*Greeting Prelude 1955*; *Circus Polka 1942*). In Daniel Cariaga's *Los Angeles Times* review ("A 'Made in Los Angeles' Marathon," December 7, Part VI, page 5, columns 2–3), he referred to the then 73-year-old Stevens, who had taught at the University of Southern California (hereafter USC) from the age of 40 (and who had taught Michael Tilson Thomas), as an "important musicologist, critic, and teacher, as well as composer."

Compared with Schoenberg and Stravinsky, Stevens does rank as a small "s." But, ironically it was Schoenberg himself who in his essay entitled "Encourage the Mediocre" (*Music and Dance in California*, Hollywood: Bureau of Musical Research, 1949, 9–13) argued most persuasively against prevalent attitudes. The petulant poohpoohing of everything not already consecrated as a classic for the ages leads to musical *rigor mortis*,

contended Schoenberg. Nor was he arguing in behalf of neglected works that might be some day resurrected and declared "great." Among sculptors and painters, continued Schoenberg, minor masters of the past and present find eager buyers and collectors. Not so, minor composers.

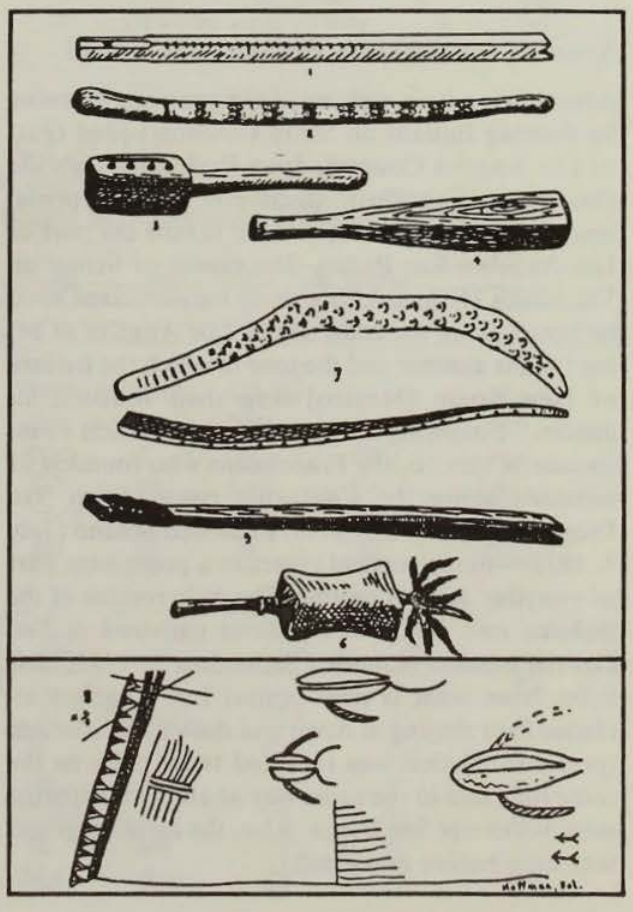
Attitudes that resulted in the 1981 "Festival of Music Made in Los Angeles" still prevail. Thus, any encyclopedia attention given the "minor musicians" active in Los Angeles before (and after) Schoenberg and Stravinsky, any description of the locales in which concerts were given before the Music Center was completed, and any recognition accorded local residents for what "little" they did accomplish will doubtless be waved aside as unworthy of a city that has now become the second largest of the nation, the entertainment capital of the Western world, and the "city on a shining hill" for developers.

Not in an effort to make seem great what had to be small beginnings, but because intellects as diverse as Emerson and Schoenberg unite in giving the correct answer to the age-old question "Who hath despised the day of small things?" (Zechariah 4:10), any appropriate encyclopedia coverage of Los Angeles has to begin and continue with "small things." Emerson said it aright when he insisted that "he who despiseth small things shall perish by little and little."

Los Angeles—now the second city of the nation (third city with 2,966,763 population according to 1980 census)—covers 644 square miles; Los Angeles County, the most populous county in the nation (7,477,503 inhabitants), covers 4083.2 square miles and contains 76 other incorporated cities, including Beverly Hills, Long Beach, Pasadena, and Santa Monica.

Aboriginal Epoch to 1852

The Indians inhabiting Los Angeles County before Spaniards arrived called their lodge near present City Hall *Yang-na* and bequeathed such names still in county use as Cahuenga (*Cahueg-na*) and Azusa (*Asucsag-na*). Two early reports, forty years apart, mention their music. The first, requested by the



Illustrations of Gabrielino artifacts in W. J. Hoffman's article, "Hugo Reid's Account of the Indians of Los Angeles County, California," *Bulletin of the Essex Institute* [Salem, Massachusetts], XVII (1877), 1-33.

1 Notched stick used as a counter (Hoffman, 27-28)

2, 3, 4 War clubs measuring 34, 18, and 18 inches in length (Hoffman, 29)

5 Hard wood boards, 20 inches in length, each 2 inches wide and approximately ½ inch thick, secured at the handle with thongs and vegetable gum, allowing the ends of the wooden blades to be about an inch apart. When shaken, these blades make noise resembling the clapping of hands. Used to accompany the rattles, in dances.

6 Rattle, made by passing a wooden handle through two boards, each approximately 4 inches wide, over which rawhide is stretched to form a hollow case. Inside are seeds and small stones. The top is ornamented with feathers (Hoffman, 29)

7 Throwing club for killing rabbits (Hoffman, 29-30)

8 Funeral slab found near San Pedro. The sandstone is etched with characters suggesting that the deceased hunted whales (Hoffman, 31)

Spanish government in 1812 (Zephyrin Engelhardt, *San Gabriel Mission and the Beginnings of Los Angeles*, 106), designates their pitched instruments "as a whistle made from the foreleg bone of a deer and an [elder wood] three fingerhole fife." They used "both whistle and fife in their dances for calling the people together." To European ears their songs seemed "more adapted to excite melancholy than merriment, but they observe time most exactly, and however many there may be singing in unison no one gets lost or strays from the tune."

In 1852 the Scottish immigrant Hugo Reid, who in 1837 had married a Los Angeles County Indian widow, published 22 letters on the county Indians' customs. At funerals of those not Christianized, "a mourning dirge was sung, in a low whining tone, accompanied by a shrill whistle, produced by blowing into the tube of a deer leg's bone" (*Letter VII*). By 1852, warring families no longer killed each other but instead reviled each other in obscene language song contests (*Letter IX*). During gambling games, which were their favorite sport, "they had their singers who were paid so much per game" (*Letter XII*).

Spanish and Mexican Periods, 1542–1846

After having been welcomed the previous morning by dancing Indians on Santa Catalina Island (part of Los Angeles County), Juan Rodríguez Cabrillo [Rodrigues Cabrilho], discoverer of California, landed October 8, 1542, at what is now the port of Los Angeles, San Pedro. The diarist of Sebastián Vizcaíno's 1602 exploring party romanticized what he heard along the coast above Los Angeles as being "in the manner and the tone in which the Indians of New Spain [Mexico] sing their *mitotes*, or dances." Following the example of the earliest Franciscans in Mexico, the Franciscans who founded 21 missions along the California coast—from San Diego (July 16, 1769) to San Francisco Solano (July 4, 1823)—made musical exercises a prominent part of everyday mission routine. The daily routine of the Beñeme and Jeniguechi Indians gathered at San Gabriel mission (founded September 8, 1771, nine miles from what is now central Los Angeles) included their singing at dawn and dusk of an *alabado* (praise song) that was repeated twice daily to the same tune and in the same way at all the California missions except San Diego. Also, the *bendito* (grace) was sung before every meal.

Los Angeles was founded with the name of *El Pueblo de la Reina de los Angeles* (Town of the Queen of the Angels) September 4, 1781, on the Porciuncula river by Felipe de Neve, governor of California, 1775–1782. The first settlers—who were a mixture of Spanish-, African Black-, and American Indian-descended colonists recruited in Sonora, Mexico—were agriculturalists. Because what music accompanied celebration of Mass was heard at nearby San Gabriel Mission until the first parish church was built on the Los Angeles plaza (cornerstone laid in 1815, dedicated December 8, 1822, served by priests from San Gabriel Mission to 1845), the early history of Los Angeles religious music is the history of San Gabriel Mission music.

Pedro Font, a Franciscan who was in charge of San José de los Pimas Mission in Sonora, Mexico, 1774–1781, and who visited San Gabriel Mission in January 1776, was himself a psaltery (*salterio*) player. On January 6, 1776 (Epiphany) he played his instrument to accompany the singing at a Mass which he celebrated at San Gabriel Mission—then enrolling 500 Indians. Not only in 1776 but to 1834 the singing of Mass at San Gabriel in both the old and new church (finished in 1805) was always accompanied by instruments (as elsewhere in California missions to their secularization). Taught by the missionaries, Los Angeles County Indians played violins, flutes, and trumpets, but not organs (unknown in either San Gabriel or San Fernando Mission during the Spanish period).

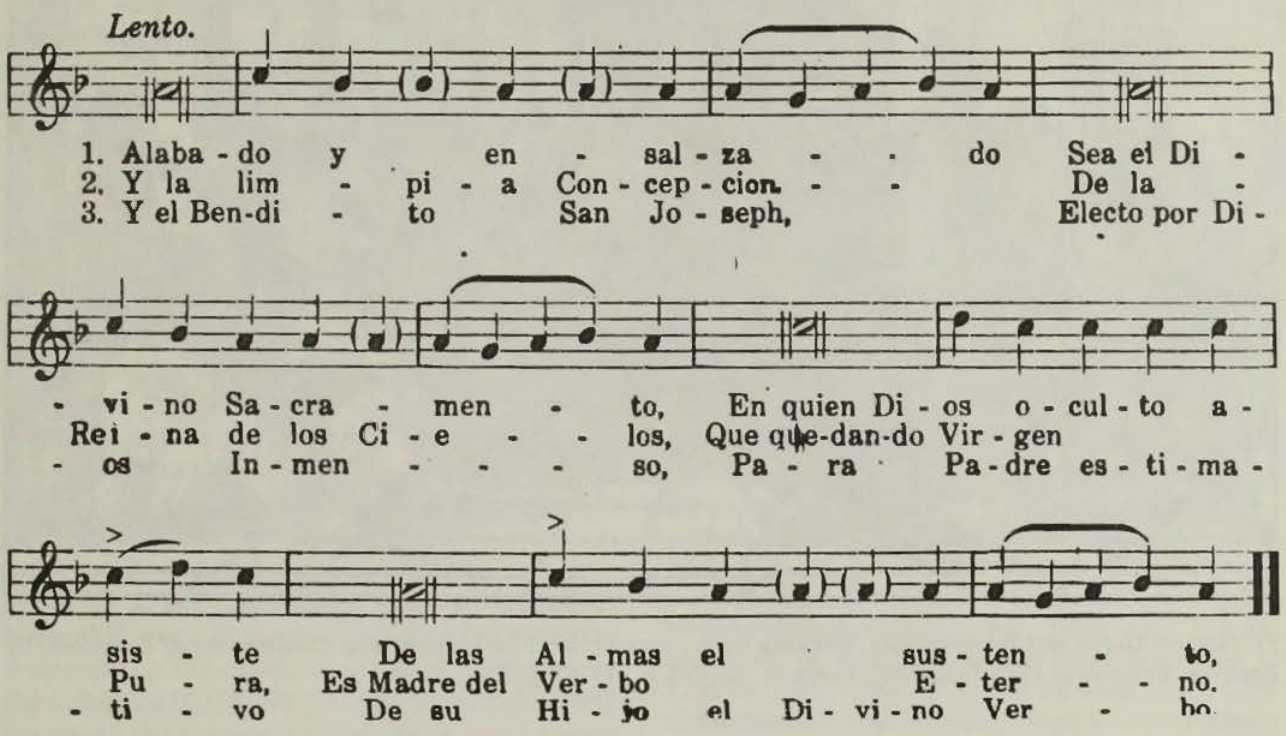
The music that they sang and played was common to the other California missions. Owen da Silva's *Mission Music of California* (Los Angeles: Warren F. Lewis, 1941), pages 37–112, provides a sampling. The most ambitious items in the Latin- and Spanish-text anthology are two homophonic masses conventionally ascribed to the "greatest of the California musicians," the Catalonian Narciso Durán (1776–1846), in California from 1806. Durán himself copied the *Misa Viscaína* (= *Biscayna*, "of Biscay") at pages 46–49 of a large choirbook, 15½ × 21¾ inches, now catalogued C–C59 at Bancroft Library, University of California, Berkeley. In ternary meter throughout, the movements divide into sections sung by a unison male choir alternating with two-voice choir moving mostly in thirds.

The *Misa de Cataluña* ("of Catalonia") in four-voice version (all parts except Credo in common meter) existed in a "beautifully written manuscript, 8½ × 12 inches, sheepskin cover, 35 pages of

Alabado

(Morning and dusk praise song)

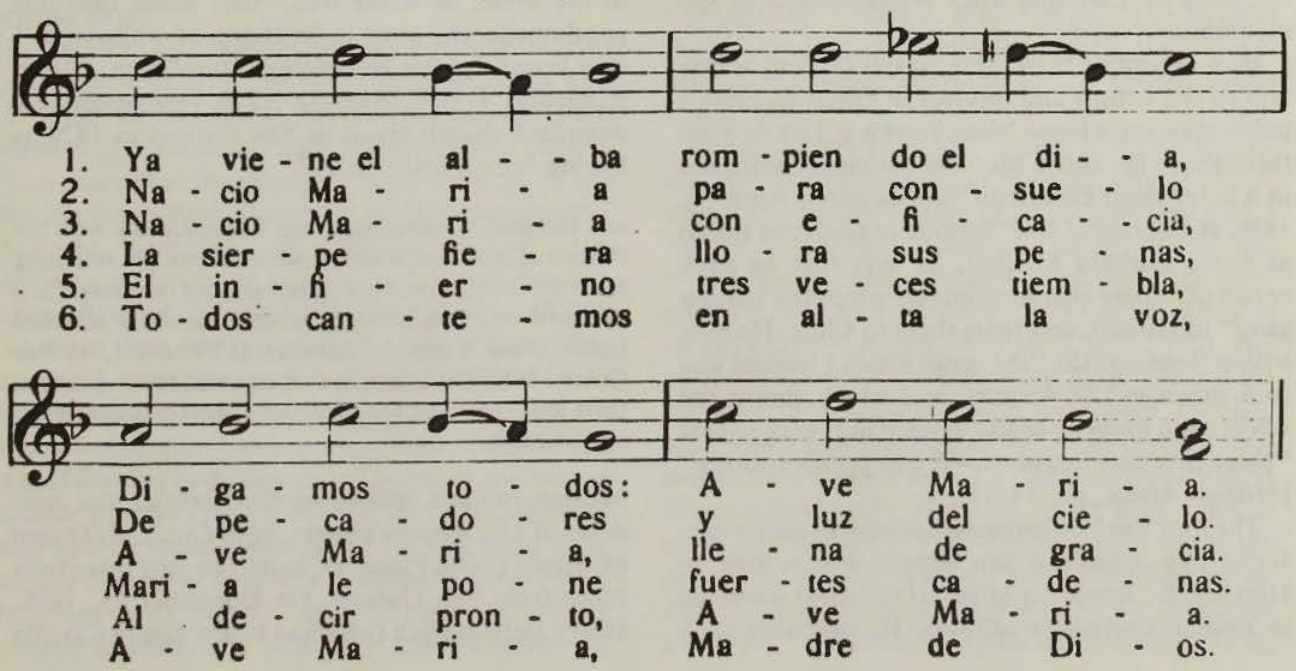
Taught the San Gabriel Mission Indians in the 1770's.



Ya viene el alba

(Now comes dawn)

Salute to Our Lady at daybreak, taught the Gabrielino Indians.



Fr. Narciso Durán and his musicians. Drawing by A. Harmer, in: *The Missions and Missionaries of California* by Zephyrin Engelhardt (San Francisco: James H. Barry Co., 1915), p. 453.

music," at the Archdiocesan Archives in Los Angeles when Owen da Silva published his transcription. A three-voice arrangement, surviving in a manuscript at Santa Barbara Mission dated December 1, 1841, attests the continuing popularity of the *Misa de Cataluña* after secularization of the missions.

How favorably both these masses (as well as certain of the hymns and *motetes* in Owen da Silva's publication) continued being known at Los Angeles throughout the entire Mexican period is confirmed in a letter from Edmondo Venisse dated April 15, 1858, at Copiapó, Chile. Writing to Gonzales Rubio at Santa Barbara Mission, he says that he took copies of "those charming masses which the Indians sang" to Hawaii, and from there to Chile. He now wishes them and the "the songs which I learned and took down in Los Angeles, and which almost the whole town knew by heart" printed in France so that "these precious treasures will not perish entirely" (*Mission Music*, pp. 14–15).

The first English-language account of music performed by Indians at San Gabriel was written by Harrison G. Rogers, a Missouri Calvinist unversed in Roman Catholic traditions. He describes their "band of musick that played for 2 hours" December 11, 1826, on the eve of Mexico's favorite religious holiday (Virgin of Guadalupe) as "consisting of two small violins, one bass violin, a trumpet and a triangle." Already familiar with Indians elsewhere in the West, he wrote that "they made tolerable good music, the most in imitation of whites that I ever heard." After embracing Catholicism, Alfred Robinson (1807–1895) in 1846 retrospectively described church music at San Gabriel in 1829 as having been "well selected"

> and the Indian voices accorded harmoniously with the flutes and violins that accompanied them. On returning from the church, the musicians stationed themselves at a private door of the building, whence issued the reverend father (José Bernardo Sánchez [1778–1833], at San Gabriel 1821–1833), whom they escorted to his quarters; there they remained for a half hour, performing waltzes and marches.

Mission Indians, loaned by San Gabriel, not residents of Los Angeles pueblo, built Our Lady Queen of Angels ("Old Plaza") Church. Its first three bells came from San Gabriel. On December 28, 1828, Henry Delano Fitch (who had stolen Josefa Carrillo

for his bride) was required to buy Our Lady Queen of Angels a bell weighing 50 pounds or more, as penance. Before 1849 the four bells at San Fernando Mission, founded September 8, 1797 (located within present Los Angeles City), included one of copper (some tin) cast in January 1796 on Kodiak Island, Alaska, by bell founder Sapoknikov. Brought south during Nicolai Rezanov's 1806 voyage aboard the *Juno*, this hundred-pounder purchased food for starving Alaskans (Engelhardt, *San Fernando Rey*, 143–145, with photograph of the bell).

On January 24, 1836, Richard Henry Dana, Jr. (1815–1882) heard violins and guitars accompany the fandango that followed Alfred Robinson's marriage at Santa Barbara to a rich fifteen-year-old California bride. At Los Angeles, Ignacio Coronel, who had been an officer in Emperor Agustín Iturbide's army, opened a school in 1844 (located north of Arcadia Street) in which he was assisted by his daughter Soledad, a "skilled harpist." (Her diatonic harp, made at Los Angeles in about 1842 and now preserved at the Los Angeles County Museum of Natural History, History Division, 900 Exposition Boulevard, is the oldest locally used instrument in the collection [A110–76].) As late as 1853, harp still continued the aristocratic favorite in Los Angeles. At his *palacio*, cattle baron Abel Stearns (1799–1871, settled at Los Angeles in 1833, where he married Arcadia Bandini y Estudillo) entertained the area's élite February 22, 1853, at a dance—"the music of which was excellent—one splendid performer on an immense harp."

The Mexican Congress elevated Los Angeles from *pueblo* (town) to *ciudad* (city) by an act dated May 23, 1835. In that year it was the most populous settlement in California, and was designated capital. Two years later the dances favored at the party following Hugo Reid's marriage included the *bamba*, *borrego*, *camotes*, *contradanza*, *jarabe*, *jota*, *tecolero*, and waltz (S. B. Dakin, *A Scotch Paisano: Hugo Reid's Life in California, 1832–1852*, 48–49). So much time was being lost by nightly serenading around Los Angeles streets when in 1839 Reid took office as city council member (*regidor*) that the council (*ayuntamiento*) decreed fines of a peso and a half for the first instance of doing so without an alcalde's permit, three pesos for the second offense, and more drastic punishment for the third (*Historical Society of Southern California Annual Publication*, IV/1 [1897], 38). During the second quarter-century, the folk play *Los Pastores*—interspersed with Christmas *sonecitos* (little instrumentally accompanied songs)—became a frequent holiday event in one or another wealthy resident's home. The Coronel manuscript version of this folk play is at the Los Angeles County Museum of Natural History, History Division (A110–12).

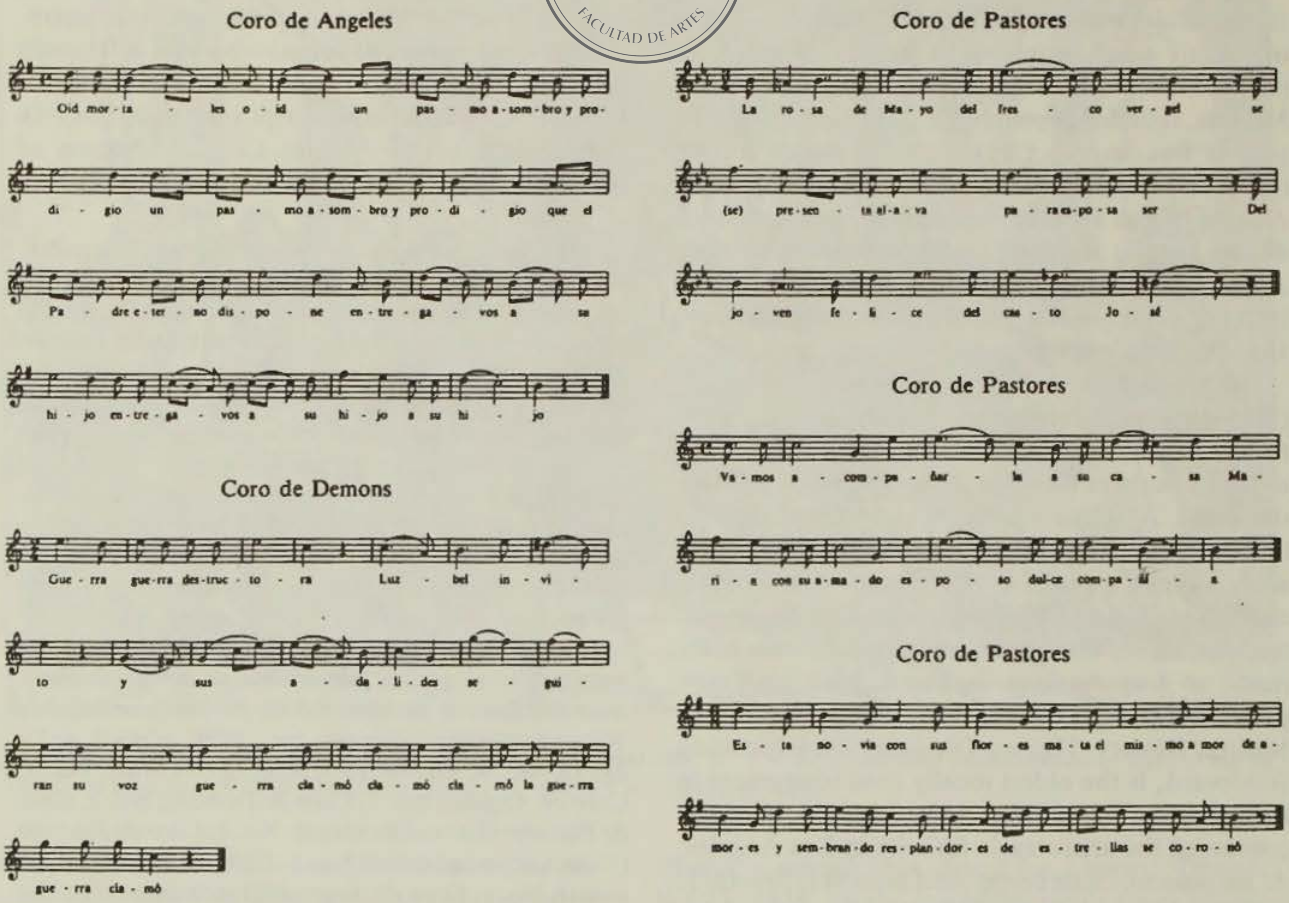
The last time that a Pastorela was given in nineteenth-century Los Angeles was on Christmas Eve, 1861. The play was held in the courtyard of the home of Don Pío Pico and his brother Don Andrés. Youthful Arturo Bandini took the part of the archangel Michael. He wore the customary curled tissue paper wings. An elderly near-sighted spectator held a candle too near, setting the wings on fire. Satan rushed to the rescue, the wings were replaced and Arturo lived to recount the incident in his memoir translated into English by Gwladys Louise Williams, *Navidad, A Christmas Day with the Early Californians* (San Francisco: California Historical Society, 1958 [51 pp.]).

The handwritten musical excerpts—facsimiles of which were published in *Los pastorcillos de Bélen translated from the Spanish by Mrs. A.S.C. Forbes* (Los Angeles: Wetzel Publishing Company, Inc., 1929), at pp. 3, 4, 21, 23, 32, 44, 74, succeed each other in this order: No. 1, *Coro de Ángeles*; No. 2, *Coro de Demons*; No. 3, *Coro de Pastores* (La rosa de Mayo); No. 4, *Coro de Pastores* (Vamos acompañando); No. 5, *Coro de Pastores* (Esta novia); No. 6, *Coro de Ángeles* (El incarnatus est); No. 7, *Coro de Pastores* (Esta novia [duplicates No. 5]).

First American Period, 1847–1875

Commodore Robert F. Stockton took Los Angeles August 13, 1846, and again January 10, 1847. Thereafter it remained continuously in United States hands.

When on April 4, 1850, incorporated an American city, Los Angeles (then covering only 28 square miles) contained chiefly Spanish speakers and a floating population of Indians cast adrift from disestablished missions. The first newspaper—the bilingual weekly *La Estrella de Los Angeles* or *The Los Angeles Star*—began publication May 17, 1851. According to the *Star*, a "competent band" played the overture to Zorrilla's drama, *Don Juan Tenorio*, with which manager Rafael Guerrero began a two-month theatrical season at Los Angeles Sunday night November 21, 1852. However, much more musical news than appeared in the *Star* was published in the exclusively Spanish language newspapers, *El Clamor Público*, running from June 9, 1855, to December 31, 1859, and *La Crónica* that began May 4, 1872,



Pastorela selections sung December 24, 1861, at Don Pío Pico's residence.

and was edited by Eulogio F. de Celis (in 1850 his father, then living at San Pedro, purchased one of the first three pianos shipped from Baltimore).

Blas Raho (Kingdom of Naples, 1806; *d* Los Angeles, December 11, 1862), a Lazarist born in southern Italy who was sent to Missouri in 1834, opened a new era upon arriving December 22, 1855, at Los Angeles to become *cura* of Our Lady Queen of the Angels [Old Plaza] Church. A man of taste, he paid for a new organ and hired Henri Penelon, the best artist then in Los Angeles, to paint pictures for a renovated church edifice dedicated December 27, 1856. Himself fonder of the organ than of any other instrument, he was an "accomplished musician" whose "first endeavors" included "a choir for the musical service." The six Sisters of Charity arriving at Los Angeles January 6, 1856, included three from Spain who trained a choir at their girls' school enrolling 170 in 1857–1858. At school graduation June 25, 1858, the choir sang a program printed in *El Clamor Público* of July 3 that ranged from chanted *Gaude Virgo* and *Ave Sanctissima*, vernacular hymn *Dios te Salve*, W. W. Wallace's *It is better far to speak softly*, and W. E. Hickson's *O come, come away*, to the *Star-Spangled Banner*. The first alumna sufficiently advanced to teach piano in the school was Carlota Feliz Valencia (*Historical Society of Southern California Quarterly*, XLIII/4 [1961], 448).

Visiting musical attractions in the late 1850's included an army band from Fort Tejon directed by Lieutenant Ogle (*El Clamor Público*, III/2, July 11, 1857, 2:4), that was a harbinger of numerous army bands in decades to come, and a minstrel season that earned the first newspaper criticism in Los Angeles history. The six-member California Minstrels with Lew Rattler (*d* San Francisco March 27, 1905), "who can make anyone laugh," and Henry Hallett, "whose violin playing is truly admirable," visited Los Angeles in 1856 and again in January 1858, when they played three nights at Jesús Domínguez's ranch abode before moving to the Nichols saloon. On July 16–19, 30–31, and August 1, 14–21, 1859, the same minstrel company played Stearns Hall, and November 17, 18, and 25, 1865, Temple Theater. Frank Hussey's Minstrels played Temple October

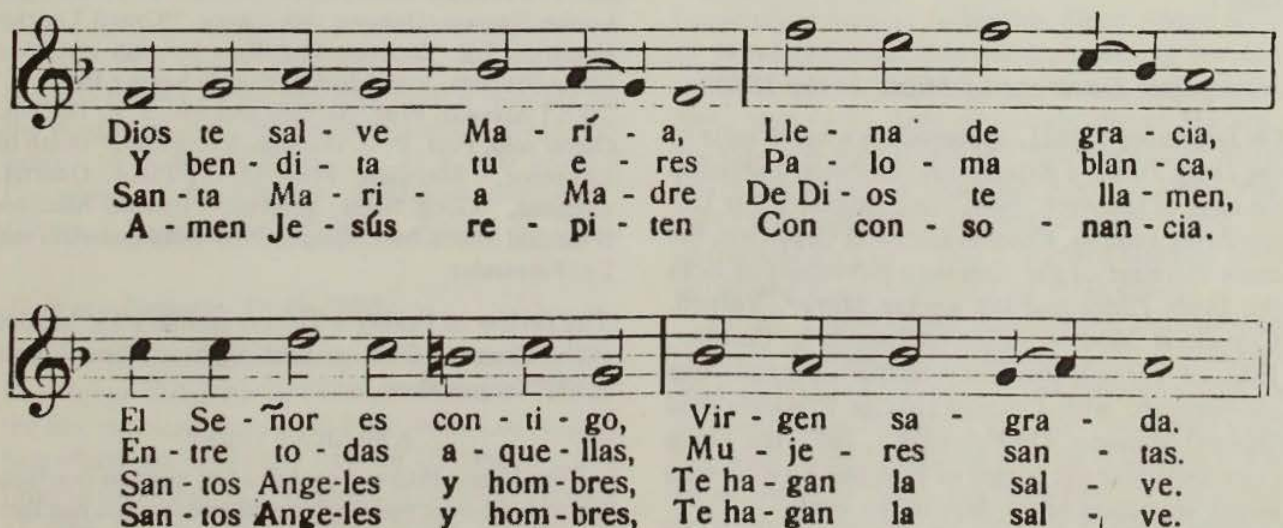
Our Lady of the Angels Church, Los Angeles, 1857: the city's oldest church, it was dedicated in 1822 and after 1860 became known as Our Lady Queen of Angels or Plaza Church.

17–19, 1861, followed by Metropolitan Minstrels November 1, 2, 17, 1861. During the rest of the 1860's some 33 minstrel performances provided the bulk of touring entertainment. The Gerardo López del Castillo Spanish Company from Mexico City gave one act of Verdi's *Attila* November 21 and 23, 1865, at Temple between acts of *La trenza de sus cabellos* by Tomás Rodríguez Rubí.

The better stages needed in Los Angeles for touring operatic and concert troupes awaited the 1870's. Merced Theater (between Pico House and the first Masonic Temple) opened December 30, 1870, with a "grand vocal and instrumental concert" accompanied by the 21st Wilmington Army Band. Seating 400, it boasted a 35 × 25-ft. stage, four boxes, and two dressing rooms.

Turnverein (= Turn-Verein) Hall, in a two-story frame structure on Spring Street between 3rd and

Dios te Salve María



Hymn sung June 25, 1858, at Sisters of Charity School graduation (see page 58).

4th, opened September 22, 1872. This 50 × 26-ft. hall, seating a flexible number, began booking theatricals in 1874 and concerts in 1875. The English pianist Arabella Goddard (1836–1922) brought her own Steinway from San Francisco on the coastal vessel *Mohongo* for her "two grand concerts" at Turnverein April 5 and 7, 1875. As the custom continued to 1890, she was assisted by cooperating local artists—for her events the singing teacher active to 1887, Signora Franzini Marra, accompanied by A. H. Havell (sales representative for the Hallet Davis Piano Agency at Main and 2nd).

Teresa Carreño and her violinist husband Émile Sauret gave four Turnverein concerts June 25–28 and two on July 3, 1875. The "distinguished guitarist" Miguel S. Arévalo played duos with Sauret during their Los Angeles series. Rated in the *Daily Evening Express* of June 28 (2:4) as "probably the best that has come to Los Angeles," Arévalo had upon his arrival from San Francisco been elected musical director of the Los Angeles Musical Association organized November 14, 1871 (Thompson and West's *History of Los Angeles County*, 123).

Born at Guadalajara, Mexico, July 5, 1843, Arévalo studied there before coming to San Francisco, where he taught two years prior to settling at Los Angeles in autumn 1871 (*An Illustrated History of Los Angeles County* [1889], 287). Thereafter for three decades he was a leading concert performer, composer, and teacher in Los Angeles, where he died June 29, 1900. One of the founders of *La Crónica* newspaper, he successfully upheld Mexican cultural prestige against the floodtide of German and Anglo musical immigrants who engulfed Los Angeles in the 1880's.

Newspaper Coverage of Music in the 1880's

On December 4, 1881, appeared the maiden issue of the *Daily Times*, a Republican newspaper published six days of the week. Next year, August 1, the Union Army veteran, Colonel Harrison Gray Otis, became manager of the firm then publishers of both the *Daily Times* and the weekly *Mirror*, Yarnell, Caystile & Mathes. After retirement in October, 1883, of Yarnell, the Times-Mirror Company was incorporated with Colonel Otis as President and General Manager. On February 1, 1887, the *Times* (now located at the corner of Fort and First Streets) began appearing seven days in the week.

Three other Los Angeles newspapers published music reports and reviews in the 1880's: the [*Daily*] *Evening Express* (began March 27, 1871), the *Daily and Weekly Herald* (October 3, 1873), and the *Tribune* (October 14, 1886, continuing to December 5, 1890; not to be confused with the *Tribune* that started publication July 4, 1911). As an almost invariable rule, the reviews in all four newspapers being published in the 1880's were "next-morning" items that told performers' names, time and place of the event; also, the reviews often included comments on the size and behavior of audiences, listed the numbers on the programs, and even named the encores that customarily interspersed stated program numbers.

Some samples from reviews that hailed Spanish-surname performers will help dispel any idea that bias prevented their continuing to receive highly favorable notices during the first decade of the Anglo invasion. The *Times* on January 12, 1882, carried the following announcement.

THE PRUNEDA CONCERT

The complimentary concert given to Miss Maria Pruneda occurs this evening at Turnverein Hall. Among the musical people of this city there is not one more worthy to receive, at the hands of this community, a rousing benefit. An excellent and very thorough musician, Miss Pruneda unites with this a loveable disposition and she has never yet failed to respond to the call of charity or refused her services to any worthy object.

This programme has been prepared:

Duet, guitar and zither, Prof. [P.C.] Dorrego and Mr. ——. Vocal solo, "It was a Dream," Gowan; Miss Peachy. Piano solo, "Rigoletto," Liszt; Miss Maria Pruneda. Vocal solo, aria from "Magic Flute," Mozart; Dr. Fernández. Violin solo, "Cavatina," Raff; Miss Louise Slauson. Duet on two pianos, "Grand Caprice Hongrois," E. Ketterer; Miss Kate Slauson and Miss Maria Pruneda. Vocal duet, "Vieni la Notte e Piacida," [M.S.] Arévalo; Prof. Arévalo and Mr. E. F. DeCells. Guitar solo, Prof. P. C. Dorrego. Vocal solo, "Death of Lawrence," Marshall; Prof. [J. E.] Fiske. Quartet, serenade, "Good Night, Beloved," Pinsuti; Madame [Franzini] Marra, Mrs. Beeson, Prof. Max Enderlein and Dr. Fernández.

The review in Friday's *Times*, January 13, headed "The Pruneda Concert Last Night at Turn Verein Hall," began thus:

A MUSICAL TREAT

Turn Verein Hall was crowded last night to overflowing with the most fashionable audience that has met there for some time past, the occasion being a complimentary

concert tendered to Miss Maria Pruneda. The programme was carried out as published in yesterday's Times in a most pleasing manner, every participant being encored two or three times. Miss Pruneda is really an excellent performer on the piano, and was received with loud applause.

After lauding the other performers, the *Times* reviewer concluded with the assurance that "the concert was a success financially and otherwise."

Next day after the Turnverein début of local diva Mamie Perry (see below, page 72), the *Times* on February 18, 1882, lavished praise on her, but also noted that Dr. Fernández's aria from Donizetti's *Lucrezia Borgia* was encored with an "air from Mozart's *Magic Flute*," and that he sang the bass part in the Sextette from *Lucia di Lammermoor* that concluded the program. The guitarist Dorrego who had played at the Pruneda concert January 12, 1882, again on February 24, 1882, opened a "Grand Concert at the University" (of Southern California). On April 4, 1883, at a Turnverein concert "for the benefit of the Episcopal Church . . . Prof. Dorrego, ever popular with the music-loving people of Los Angeles, played a guitar solo, and responded to two encores" (*Times*, April 5, 1883: "THE CONCERT. A Splendid Affair—Crowded House and a Happy Audience").

The first Los Angeles concert to include anything by a South American composer took place June 9, 1885, at Grand Opera House (Main Street below First; inaugurated the preceding year). At that event—which began with local artist Neally Stevens's performance of the Bach-Tausig *Toccata and Fugue in D minor*—Vincenzo Villani sang an unspecified Ballata from Carlos Gomes's *Il Guarany*. At Opera House on August 21, 1886, Mamie Perry (now Mrs. Mamie Perry-Davis; later on, Mrs. Mamie Perry Modini-Wood) "who has long been a stranger on the boards of our Los Angeles operatic stage, appeared to great advantage . . . in a solo from *Il Guarany*, by Gomes, the Brazilian composer" (*Times*, "Amusements," Sunday, August 22, 1886).

Touring Groups, 1880–1900

The completion September 6, 1876, of the Southern Pacific rail link with San Francisco and in 1881 of the link eastward through El Paso made Los Angeles henceforth an obligatory stop for all concert artists touring the West. In 1880 came Wilhelmj February 17 and 18; in 1881 (among many others) the Tyrolean Alpine Singers, the Fabbri-Müller opera company April 18–25 (with scenes from *Norma*, *Der Freischütz* and *Linda di Chamounix* in costume), and the Mendelssohn Quintette Club of Boston June 15–17; in 1882 the San Francisco Comic Opera Company April 27–May 6.

Elegant [Ozro W.] Childs' Grand Opera House (east side of Main below First Street), seating 500 in a horseshoe-shaped auditorium with wide aisles and unobstructed view, opened May 27, 1884, with a house orchestra that excluded old residents. Instead, its personnel consisted of recently arrived Peter Engels, leader; John Bond Francisco (*b* Cincinnati, December 14, 1863; *d* Los Angeles, January 8, 1931 [*Who Was Who in America*, I, 421]) and John D. Knell, violins; Edwin Humphreys, bass; Henry F. Isert, flute; August Lust, clarinet; John Schilling, cornet; Emil Bertrand, trombone; and Henry Pfann, drum. The pattern of recent immigrants with reputations made elsewhere replacing natives was henceforth to prevail throughout Los Angeles music history. Liking the climate, many of these newcomers in the latter quarter of the century were stayovers or returnees from touring troupes.

During the week of February 2–7, 1885, American-born Emma Abbott (1850–1891) brought her English Opera Company to Grand Opera House (*Lucia*, *Martha*, *Faust* [into which she interpolated "Nearer my God to Thee" and "Asleep in Jesus"], *Traviata*, *Mignon*, *Trovatore*). The same company returned December 30, 1886–January 8, 1887 (with *Lucrezia Borgia*, *Sonnambula*, and *Crispino* augmenting the list). In order to accommodate the crowds eager to hear Theodore Thomas and Gustav Heinrichs = Hinrichs conduct the National Opera Company in *Lakmé*, *Lohengrin*, *Faust*, *Merry Wives of Windsor*, *Aida*, *Martha* (substituting for cancelled *Coppélia* ballet), and Anton Rubinstein's *Nero* May 16–21, 1887, the newly opened Hazard's Pavilion was used (Olive at Fifth, razed after Alfred Hertz conducted *Parsifal* there April 17, 1905). Also called the Academy of Music when first opened, this pavilion seating 4000 was a wooden building (with upper and lower balconies on three sides).

So far as newspaper accounts of the National Opera's weeklong engagement go: the *Tribune*'s May 17 review of Delibes's *Lakmé* began with the assurance that Hazard's Pavilion "was well filled last night" and continued with an elaborate analysis of the work itself, comments on the individual performers (headed by Pauline L'Allemand), on

their costumes and the scenery, followed at the end with compliments to the women who attended "without hat or bonnet" to obstruct the views of others.

However, the *Tribune* notice erupted into a scandal when next day, May 18, the competing *Times*'s music critic convicted the *Tribune* "scribbler" of having plagiarized his review.

ITS SOURCE OF WISDOM

The critical notice of Monday night's performance of *Lakmé* at the Pavilion, which appeared in yesterday's *Tribune*, was marked by an intelligence so unusual to that journal, and the evidences of musical knowledge on the part of the writer of it were so conspicuous, that inquiry became rife as to who this genius might be who oracularly stated that "G in alt was nothing to Pauline L'Allemand," and that the chorus, "as usual," did their parts admirably.

A little investigation revealed the fact that the *Tribune* "criticism" is stolen bodily from the San Francisco *Chronicle* of April 21st, and made to do duty, with the alteration of a few lines at the beginning, for a notice of the performance here.

In simple justice to a contemporary, however, it must be admitted that the able details of Mrs. Jones's dress and Mr. Smythe's buttonhole bouquet are probably original.

The two operas that drew the largest crowds during the week were *Faust* and Anton Rubinstein's *Nero*. Concerning the latter, the *Times*'s review began with these headlines: "The National Opera Company Ends Its Season. 'Nero' Produced with Unprecedented Magnificence—A Superb House and a Superb Performance—A Fit Farewell." The body of the review contained such comments as these:

Rubinstein's *Nero* is an ambitious work, full of startling surprises. The duet between Chrysa (Emma Juch) and Vindex (William Ludwig) at the opening of the third act was the finest number of the evening. It is not going too far to say that all of the singers named were heard at their best in this opera. Ludwig especially predominated the cast, and his noble baritone has not been heard to any better advantage.

The scene of the burning of Rome was very realistic and brought down thunders of applause. The performance as a whole was a fitting conclusion to a remarkably successful engagement, and the visit of the National Opera Company will be long remembered by the thousands of Los Angeles people who have assisted at each representation.

Even, however, with the crowds from far and near that attended, Hazard's Pavilion could not have held "the largest audience in both numbers and money receipts" that ever greeted any artist in Los Angeles when Adelina Patti sang excerpts from Rossini's *Semiramide* at Mott's Hall (125–139 South Main) January 20, 1887—enriching her troupe (en route from Mexico City) with $10,000.

The more financially successful events at Grand Opera House in 1885–1886 ranged from a troupe led by opera soprano Emma Nevada (November 23–24, 1885) to a rapturously applauded Típica Orchestra from Mexico City (January 22–23, 1886) led by 99-string *salterio*-player Encarnación García (they ended their concert with *El Jarabe Mexicano*). According to the *Times*'s review of the Orquesta Típica Mexicana's opening night in [Childs'] Opera House:

Encarnación García on his ninety-nine stringed instrument, resembling an old-fashioned dulcimer, was especially melodious. The clarionet solo by Señor Adrián Galarza was rapturously encored and a repetition insisted upon. Señor Carlos Certi's xylophone solo also made a great hit. The Mexican dance, "El Jarabe Mexicano," was immense and the audience demanded a repetition and stayed to see it.

A Hispano-Mexicano Opera Company performed zarzuelas by Francisco Asenjo Barbieri and Joaquín Gaztambide at Armory Hall May 12–28, 1888 (*El reloj de Lucerna* and *El sargento Federico*). In the late 1880's other troupes satiated Los Angeles with Gilbert and Sullivan and with Viennese operettas. To illustrate what riches were spread before the public in 1887—boom year of National Company's seven operas, of Adelina Patti, and of zarzuelas—the *Times* also ran that year advertisements for touring Bijou Opera, Carleton Opera, Hazard's American Opera, and Pike Opera companies; for I. W. Baird's Mammoth and Billy Emerson's Minstrels; and for Zerega's Royal Spanish Troubadours.

A year-end summary published in the *Times* of January 1, 1888, concluded with a list of 42 touring attractions that had played Los Angeles in 1887. The main body of the article took account of the six venues at which touring events had transpired.

The Grand Opera-house is an elegant and commodious structure, located on South Main Street, in the very heart of the city. It is fully up to the standard of modern requirements for first-class theaters, and is the equal of any on the coast. It has a seating capacity of 1500, and was erected at a cost of $125,000.

Hazard's Pavilion, on Fifth Street, has only recently been finished. It has the largest seating capacity of any building on the coast used for dramatic purposes, afford-

ing comfortable room for 3000. The Grand Opera-house in San Francisco seats only 2020. The Pavilion is leased by McLain & Lehman.

Mott's Hall on South Main Street is a capacious building, which is largely used for concerts, balls, etc.

The New Turnverein Hall, which is being erected on the site of the old one which has been removed, is 60 × 165 feet, three stories, built of brick, at a cost of $36,000. The front, on Spring Street, is ornamented in modern style. Seventy-five feet of the front will be devoted to storerooms. The balance of the lower floor, 90 × 60, will be arranged as a gymnasium. The concert room will be 90 × 60 and extend to the roof, with a 12-foot gallery all about the walls, facing the stage which will be 30 feet deep and 60 feet wide. The hall will have a seating capacity of 1200.

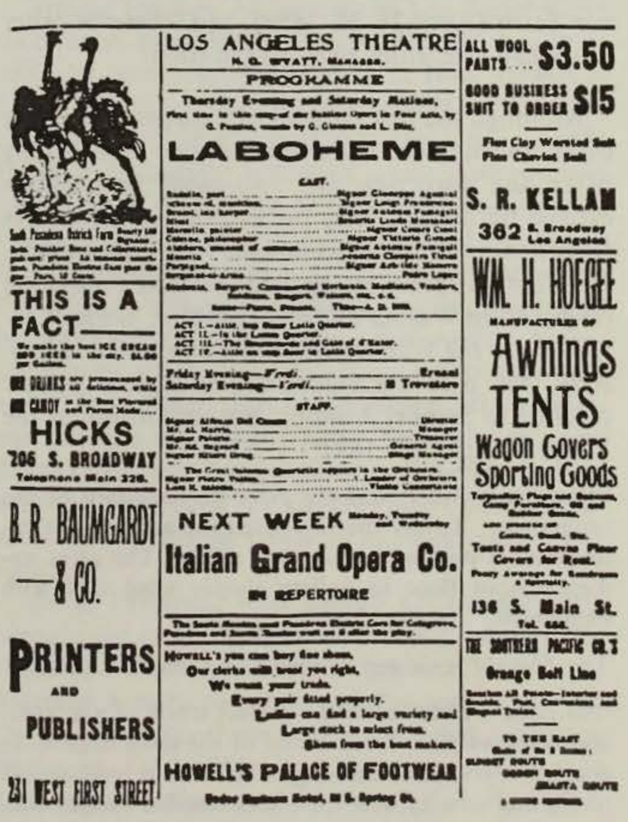
A large panorama building has been erected on South Main Street, and is now being finished. In this will be exhibited that celebrated panorama, "The Siege of Paris," which excited so much interest in the French capital after the Franco-German war.

At Washington Gardens, and in the Second-Street Park, there are regular orchestra performances.

In the next decade a crescendo of touring opera companies began with Emma Juch (1863–1939) at Childs' Grand Opera House in January 1890 (including January 30 the first local *Guillaume Tell*). In December 1890 Emma Abbott played Los Angeles Theater, between 3rd and 4th on Spring (opened December 14, 1888 with H. C. Wyatt as lessee and manager)—giving *Ernani*, 22; *Roméo et Juliette*, 23; *Anna Bolena*, 24. Columbia Opera Company on November 19, 1891, sang a first Los Angeles *Cavalleria Rusticana* [Rome, May 17, 1890]. Juch in March and April 1892 gave eight operas. Between August 15 and 20, 1892, at Grand Opera House the Arcaraz Spanish Grand Opera Company ran the gamut from Bizet and Suppé (*Boccaccio* [1879] and *Doña Juanita* [1880]) to Chapí (*Tempestad* [1882]) and Chueca (*Gran Vía* [1886]). On November 18, 1892 the Alessandro Salvini Co. gave Los Angeles Mascagni's *L'Amico Fritz* [Rome, October 31, 1891] before New York heard it. As a result of continuing activity, Los Angeles in the 1890's was hearing more operas mounted each year by touring companies than in the 1980's. The [Alfredo] Del Conte Italian Opera Company—which on October 14, 1897, gave the first USA performance of *La Bohème* [Turin, February 1, 1896] at Los Angeles Theater—had given ten sold-out performances of it at Mexico City's Gran Teatro between its Mexican first performance August 21 and September 5, 1897.

All the newspaper reviewers in Los Angeles were well aware of the historic importance of the first and second performances in the United States on October 14 and 16, 1897, of *La Bohème*. After extolling the women soloists, the *Times* of October 15 continued thus:

> Both of the great baritones, Cioni and Francesconi, were in last evening's cast, and it is needless to say that their joint appearance was an operatic event.
>
> The company presents its own scenery in this production, and thus added greatly to its attractiveness. The orchestra is at its best in "La Bohème," and Vallini's baton was handled so felicitously as to give the greatest charm to the delicious music scored for reed and string and horn.
>
> There was a great scene at the close of act three last night, when the curtain dropped after the quartette by Cioni, Vicini, Agostini, and Montanari. The house was in a whirlwind of applause. The singers returned once, twice, thrice and bowed in graceful acknowledgment. Still the cries of "bravo" kept on, mingled with lusty handclapping. The singers returned and found that the leader had left his chair. Montanari signaled that they could not sing, for there was no accompaniment, but Vallini was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TO THE EAST

L. E. Behymer, the great mythologizer, falsely claimed to have been the impresario who brought the first United States performances of *La Bohème* to Los Angeles. His name appeared nowhere in any program.

hurried out from beneath the stage, resumed his chair at the piano, and the great number was repeated and received a second ovation. It is an event to see a Los Angeles audience warmed up to such a stress as that, and it has taken the Del Conte company to accomplish it.

The other four operas given by the Del Conte company during their opening week were *La Gioconda, Un Ballo in maschera, Il Trovatore*, and *Ernani*. Their second week began with *Otello*, followed by *Rigoletto*. Because *Otello*, like *La Bohème*, was being heard for the first time (October 18) in Los Angeles, the reviews were again long, ecstatic, and meant for posterity as testimonies of Los Angeles's operatic adulthood.

Touring concert attractions during the 1890's ranged from Liberati's Military Band (November 13–14, 1890) and Sousa (April 12–13, 1892 with the U.S. Marine Band, rated "the most successful concerts ever given in this city"; February 20–22, 1896 with his own band), to Adele Aus der Ohe (December 10 and 13, 1890), Ovide Musin (April 11, 1892), Ysaÿe (May 25, 1895), Paderewski (February 7–8, 1896), Moriz Rosenthal (December 29, 1898), Emil von Sauer (April 24–25, 1899), and whatever other European celebrities were on the road.

Although the Los Angeles newspaper reviews of these touring celebrities' concerts do not usually offer any surprises, the enormous enthusiasm evoked by Sousa's long pieces that are nowadays forgotten needs to be documented with quotations. His first program in packed Hazard's Pavilion ranged from Wagner's *Rienzi Overture*, Weber's *Invitation to the Waltz*, and Liszt's *Hungarian Rhapsody, No. 6* to the *Star-Spangled Banner* (music credited to Samuel Arnold). But, according to the *Times* of April 13, 1892,

> "Sheridan's Ride" was the *pièce de résistance* of the programme. To say that it roused the audience to enthusiasm is putting the case but mildly. The great audience from floor to gallery simply went wild with excitement.

The *Herald* reviewer echoed the *Times*'s report:

> "Sheridan's Ride" evoked a perfect storm of applause, and deservedly so, for it is one of the most impressive descriptive compositions imaginable. It is so vivid, so full of fire and vivacity, that the coldestblooded auditor will, in spite of himself, become wildly excited.

The second night of his 1892 engagement Sousa programmed excerpts from Wagner's *Die Walküre*, Desarmes's *Scenes at a Fandango* (Seguidilla, Habanera, Jota, Zapateado), and selections from *Il Barbiere di Siviglia* (Una voce poco fa) and *I Vespri siciliani* (Bolero) sung by the soloist touring with Sousa, Marie Decca. But again, according to the next morning *Times* review (Thursday, April 14, 1892):

> "The Chariot Race" among all the pieces for the band roused perhaps the loudest demonstrations of applause on account of its realistic simulation of the exciting events depicted in the celebrated story.

As was to be the rule throughout the whole of Sousa's career, all numbers were segued with encores. The *Express* of April 13 had it this way:

> In response to an encore the band played "Marching Through Georgia." The *motif* was of a regimental band, heard first from a distance, growing louder and more distinct, until it bursts in full report upon the ear, then dying by degrees until it ceases altogether. This is Sousa's own arrangement. It was the effect of the evening. It electrified the audience. It aroused the blood and quickened the pulse. One old soldier in the gallery hanging onto a rafter waved his hat in rapturous approval.

After 1875 touring Blacks played a preponderant part in Los Angeles history. With United States occupation had come Negroes from the South—among whom Biddy Mason, arriving in 1851, acquired property valued at $200,000 before her death in 1891. A founding member of the African Methodist Episcopal Church started in 1854, she saw the church move from its first building (erected in 1869) to Eighth and Towne, where by 1915 it had a 52-member vested choir (*America's Black Heritage*, Los Angeles County Museum of Natural History, 1970, 60). Touring Negro groups enjoyed great success in her lifetime. At capacity-filled Turnverein Hall January 19–February 2, 1876 the Jubilee Singers from Fisk University sang a repertory ranging from *Massa's in the Cold, Cold Ground*, *Listen to the Mocking Bird*, and *Rock My Soul in the Bosom of Abraham* to *Wasn't that a Broad River* (with Biddy Mason herself joining in the choruses, according to the *Los Angeles Herald* of January 27). All-Black Original Georgia Minstrels filled Merced Theater May 19, 21, and June 26–30, 1876; all-Black New Orleans Minstrels and Brass Band opened at Turnverein June 11, 1881; Callender's Minstrels were at Turnverein August 11–17, 1882; Richard and Pringle's Georgia Minstrels played Los Angeles Theater December 23–27, 1889, and Childs' Grand

Opera House January 7, 1891, February 15–16, 1892, and February 21–22, 1893; Lew Johnson's Refined Minstrels were at Grand Opera April 13–16, 1890; Cleveland's Colored Minstrels played Grand Opera House October 30–November 2, 1890. Stars of the magnitude of William Kersands (1842–1915) and Sam Lucas (1840–1916) frequently toured with these troupes.

Although from 1876 to their January 24–25, 1890 concerts at Illinois Hall the Fisk Jubilee Singers willingly enough kept to the original texts when singing Foster songs for a Los Angeles mixed public, Black concert singer Flora Batson (1864–1906) changed the word "darkies" to "brothers" in *Old Folks at Home* when using it October 29, 1889 as an encore at her second appearance in Los Angeles Theater.

The reviews of both her first and second concerts, October 15 and 29, were extensive in all four newspapers, *Express*, *Herald*, *Times*, and *Tribune*. All four agreed that attendance at both concerts left nothing to be desired, that she was always enthusiastically applauded, that her voice was remarkable (especially in its wide range), and that she was assisted on both occasions by noted local white performers. According to the *Express* of October 30, 1889:

> A good sized audience greeted the second appearance of Miss Flora Batson, the "Colored Jenny Lind," Tuesday night. She was handicapped by a severe illness of several days' duration, but in spite of this drawback she again captivated her hearers. She graciously responded with familiar ballads to repeated encores, and won the heartiest plaudits, together with some fine floral offerings. Her voice has a remarkable timbre. It is very penetrating, with distinct enunciation and accuracy of intonation, while her vocal register has a wonderful sweep from lowest contralto to soprano heights without changing the quality of her tones. In passages calling for it she evinces the full measure of pathos of the vocalism of her race, giving it an indescribable charm. Her stage manners are also easy and natural—a happy mean between a too stiff carriage and an assumed gush.
>
> The baritone solos of Albert Hawthorne were highly appreciated. His voice is firm, pleasing and true, and his singing shows correct method. Mr. [Julius] Bierlich, the popular 'cellist, and his selections also delighted the audience with one of his well-executed solos. Several well played selections by the Grand Opera House orchestra added to the enjoyment of the evening.

So well liked was Flora Batson that in January 1890 she returned for three Methodist-sponsored concerts. The Black Hyers Sisters gave the musical play written especially for them, *Out of Bondage*, February 20–23, 1890 at Los Angeles Theater.

Local Residents

From 1881 to World War I local residents earning their living (1) taught privately and/or at schools and colleges; (2) performed in churches and (3) in concerts—either alone or as members of chamber ensembles, local choral, band, or orchestral groups. Numerous music clubs also provided amateurs with outlets. Beginning with the Ellis Club (organized April 13, 1888, eight charter members) and its feminine counterpart the Treble Clef (on February 19, 1889, held first meeting in Bartlett's Music Parlors; later renamed Lyric Club), the number of local music clubs or sections of clubs functioning had grown to seventeen by April 29, 1922—on which date they presented the founder of the Los Angeles Philharmonic Orchestra with a music clubs tribute (10-folio document at William Andrews Clark Library, 2520 Cimarron Street).

Private teachers advertising in Los Angeles city directories grew from five in 1881–82, twelve in 1883–84, thirty in 1886–87, 71 in 1888, to 808 in 1916. Two private teachers in the 1883–84 directory also taught in institutions that survived. In 1883 Emily J. Valentine, widow of music store proprietor Louis T. Valentine, founded the Los Angeles Conservatory of Music (name changed in 1892 to Los Angeles Conservatory of Music and Art). With the aid of her like-named daughter, she ran it until her death in 1910—bequeathing it to Adeltha Valentine Carter and Earl B. Valentine. Established first at 406 Main Street, this conservatory, after numerous changes of location and after outliving some dozen other local "conservatories," merged in 1961 with the Chouinard Art Institute into California Institute of the Arts (at Valencia, 35 miles north of Los Angeles).

María Pruneda, who played Liszt's *Rigoletto* paraphrase at her Turnverein benefit January 12, 1882, was one of two music teachers among the fourteen faculty members of the newly founded University of Southern California listed in its first catalogue, 1880–1881. The USC teacher of voice at its start was baritone soloist "Prof. J. E. Fiske, recently from Boston and a pupil of Dr. Streeter of that city." In 1883–1884 Mrs. C. S. Nellis, a "Bach. Music," who was wife of a newly established physician, began her quadrennium, and Professor Max

Lenzberg took over "orchestral instruments." Aided by "a corps of able lecturers," what was that academic year called USC "Conservatory" enrolled 248 students at all levels. In 1884–1885, 177 of the students were in "special classes." To recall instruction to higher levels, the name USC "College of Music" in 1885–1886 replaced that of "Conservatory," and Mrs. Nellis, who taught both piano and organ, was let go to make way in 1887–1888 for a "B. M." who had known first USC president M. M. Bovard's family in Indiana—Mrs. Lucy H. Stagg, pianist. With the title of dean of the USC "Collegiate Institute of Music" in 1893–94 and of USC "School of Music" the next year, she remained at the helm until replaced in June 1895 by choral director and tenor soloist, Frederick Albert Bacon. He in turn gave way, 1898–1899, to organist Walter Fischer Skeele (*b* Hartford, Conn., September 26, 1865; Amherst B.A., 1888; *d* Los Angeles April 18, 1935), who continued dean until retirement in 1933.

In its early years, USC maintained an agricultural branch at Ontario, where from 1887–1888 to 1895–1896 academic years the music director was William Ludwig Piutti. A Stuttgart Conservatory graduate who had studied with Speidel, Raff, and Liszt, Piutti played three- and four-hour solo recitals in Los Angeles, where he taught concurrently at schools such as Ludlam and privately until taking a deanship at San Jose in 1896. On July 18, 1896, he gave a farewell Los Angeles recital at Blanchard-Fitzgerald Hall, 118–119½ South Spring Street. Concerning his career elsewhere in the state, see *Inter-American Music Review*, VII/2 (Spring-Summer 1986), 37–42. He dedicated his *American Rhapsody* and *Ballad in A flat*—both difficult concert piano pieces (Los Angeles: Southern California Music Co., 1906 and 1907)—to Los Angeles residents Frank J. Hart and John MacKay Elliott.

Piutti's departure was in a measure compensated for by the arrival in Los Angeles of another "Liszt pupil," Carlyle Petersilea (*d* at Glendale, California, June 11, 1903)—famed pianist-pedagogue from Boston who on March 5, 1895, played his first Los Angeles public recital at the YMCA Auditorium, 205 South Broadway. On March 5, 1896, Petersilea began a series of eleven Thursday recitals. These included all 32 Beethoven piano sonatas, played in series for the first time west of the Rockies. Not until a half-century later was Petersilea's feat repeated when Leschetizky pupil Richard Buhlig, who was the paramount pianist residing in Los Angeles from 1932 to his death January 30, 1952, played the 32 in series at the Wilshire-Ebell Theater January 21–April 8, 1946.

The first concert entirely of his own works given by a Los Angeles resident was local German Conservatory founder Paul Colberg's matinée at Turner Hall March 10, 1892. All works were stated to have been written since 1888. These included a *String Quartet* in D minor, a just finished three-movement violin and piano *Sonata* (Ludomir Tomaszewicz, violinist), an orchestral *Festival Overture* reduced for two pianos (Charles Ward, assisting the composer), and three songs. The next-day *Times* reviewer cautiously rated Colberg's works as worthy of "a thorough discussion and frequent repetition."

Because the violin and piano *Sonata* had "just been completed" in Los Angeles, and was being "presented for the first time," both the *Times* and *Express* reviewers gave it more attention than other works on the program. According to the *Express* of March 11, the sonata rated as "the most ambitious of Colberg's compositions." In the words of the *Times* critic:

> The sonata has three movements: An *allegro vivace*, which, though rapid and even sparkling in its quick advance, has a touch of sadness that gives it character and some charm of contrast. Here also some daring harmonies are introduced without discordance or any breaking of the motive as a whole. The second movement, a romanze, carried a delightfully appealing melody through many song-like cadences and changes to a sudden and bright close. The third, the "intermezzo," was a brief and lovely bit of originality and charm, though quite unassuming. The finale *allegro con brio* had its brilliant and striking merits, some fine and strong harmonized moments and a clever ending.

However, Colberg, like Preston Ware Orem (1865–1938)—composer-pianist-organist frequently heard in Los Angeles from January 27, 1892, and a resident 1889–1897 (St. Paul's pro-cathedral organist-choirmaster)—left the area after becoming convinced that in his epoch no national reputation could be made by a Los Angeles resident.

Before 1900 women residents—no less than Piutti, Petersilea, Colberg, and Orem—kept finding music teaching their sole secure means of livelihood. Occidental College hired in 1888 Miss Asbury Kent (piano and class voice), who also taught in McPher-

rin Academy. Because both Los Angeles College (opened September 2, 1885 at Olive and Fifth, moved to Hope and Eighth in 1887) and previously founded Ellis College (on Diamond Hill) were among still other institutions offering specialized music courses in the 1880's and '90's, competition for pupils became keener every year. To attract students, the first presidents of USC, Occidental, Los Angeles, and Ellis Colleges emphasized the "pure" character of their female teachers, with such names as Kent, Butler, Cobb, and Long. Both Ellis and Los Angeles Colleges did also briefly hire a Mme. Emilie Lassaugue who in 1884—after being dismissed from both—established her own musical college in Nadeau Block. When she dared identify money-making, not music-making, as the chief goal of the numerous colleges mushrooming in Los Angeles, the founder-presidents of Ellis and Los Angeles Colleges withheld her accumulated fees and impugned her character. To document her own professional competence she published in 1885 her four-page canzonet "Songsters of Spring" (both text and music by her) with a dedication to her Los Angeles friends who had defended her against her employers' calumnies (see pages 68–71 of this issue).

The year 1885 saw the first abortive attempt to hire a music teacher in Los Angeles Public High School—then enrolling 143 students. Mrs. Juliet Powell Rice, who was on October 17, 1892, elected first "principal of music" to teach singing in elementary schools, three years later joined the faculty of the State Normal School founded at Los Angeles in 1881. (In 1919 the Normal School evolved into the Southern branch of the University of California—which in 1927 became UCLA = University of California at Los Angeles.) Mrs. Gertrude E. Parsons, "supervisor of music" in Los Angeles Public Schools 1897–1900, returned as "assistant supervisor" after 1904. Kathryn Emilie Stone, elected supervisor October 8, 1900, pioneered in gearing appreciation manuals to phonograph records when in 1916 she published at Los Angeles an *Outline for music appreciation for elementary schools* (enlarged in 1922 to a 175-page textbook published by a national firm, *Music appreciation taught by means of the phonograph*).

Women music educators continued the rule when in 1910 Jennie Jones was chosen "elementary orchestra supervisor" of a program that by 1913–1914 enrolled 77 elementary school orchestras. By 1923, the number had grown to 122 elementary and 27 high school orchestras enrolling a total of 2800 players (*Pacific Coast Musician*, XII/6 [June 1923], 33).

During the twentieth century, the number of women who prevailed in Los Angeles not only as educators but also as composers included names as diverse as Pauline Alderman (1893–1983), Carrie Jacobs Bond (1862–1946), Fannie Charles Dillon (1881–1947), Maria Grever (1887–1951), Ethel Leginska (1886–1970), Kathleen Lockhart Manning (1890–1951), Mary Carr Moore (1873–1957), Gertrude Ross (native of Dayton, Ohio; in California from 1898; listed in Los Angeles directories 1911–1929), and Elinor Remick Warren (1900–). (More detailed information on twentieth-century women composers in Los Angeles is given below at pages 85–100). Although music education continued their most populated realm, such married women as Artie Mason Carter, Dorothy Buffum Chandler, Leland Atherton Irish, and Isabel Morse Jones contemporaneously played paramount roles in Los Angeles concert promotion, building campaigns, orchestra management, and newspaper criticism.

Church Music and Musicians

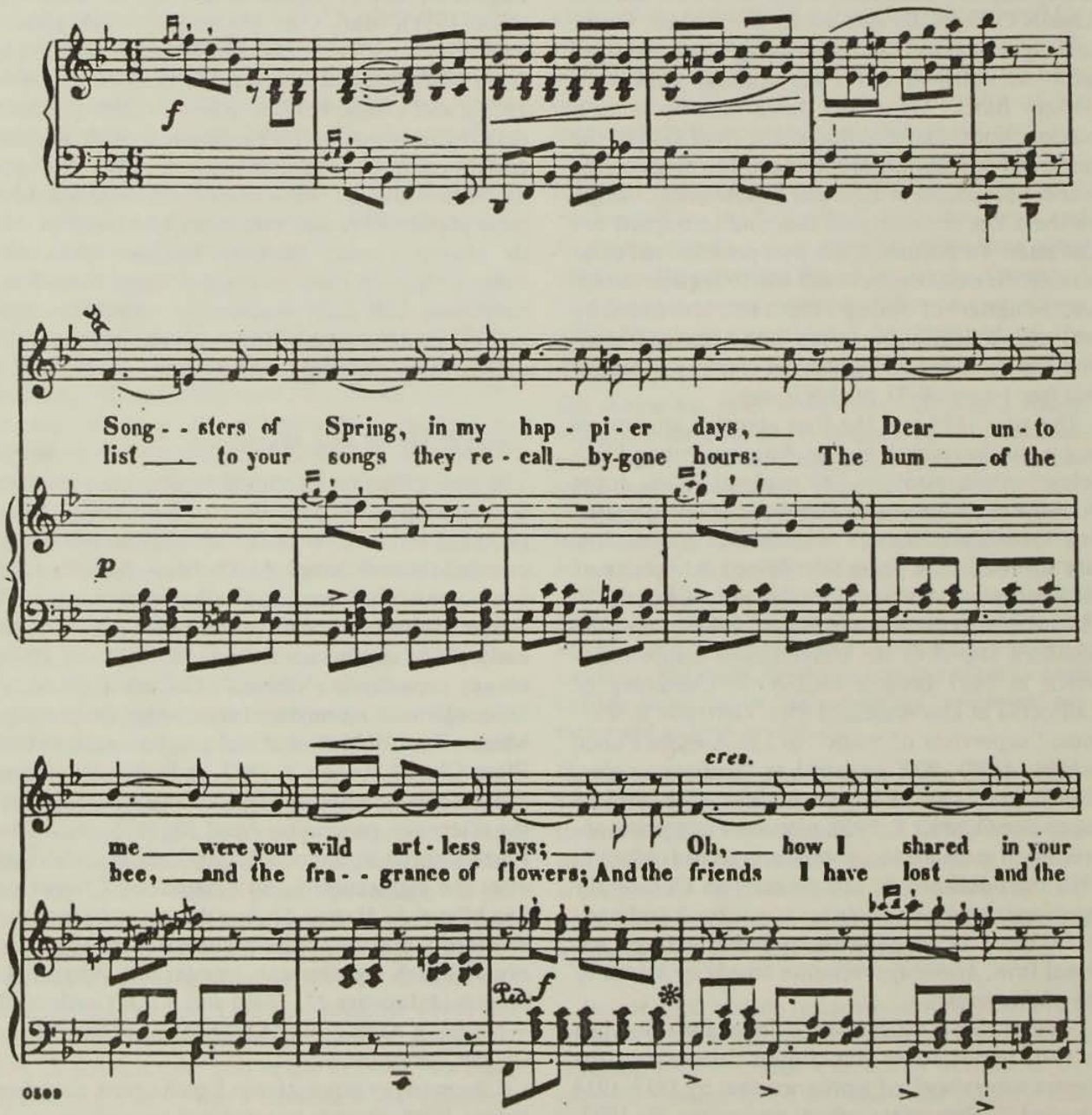
The multiplication of churches providing performance opportunities for local residents long preceded arrival of such famed religious leaders as evangelist Aimee Semple McPherson—herself proud composer of "an opera and half a dozen oratorios" (Isabel Morse Jones, *Hollywood Bowl*, 176–177). As early as the consecration April 30, 1876, of 1600-seating capacity St. Vibiana's Cathedral (Main at Second), morning ceremonies included the pseudo-Mozart Twelfth Mass that had also been sung in Old Plaza Church August 3, 1883, at Bishop Francisco Mora's consecration. A Mexican brass band headed the afternoon procession April 30, 1876, from Old Plaza Church to the new $80,000 edifice modelled after the eighteenth-century Barcelona Church of San Miguel del Puerto. During the last quarter of the nineteenth century, orchestral masses led from the organ bench by German immigrants August J. Stamm (*b* January 27, 1849) and A. G. Gardner (*b* Wittenberg August 30, 1847) continued the rule at solemn occasions.

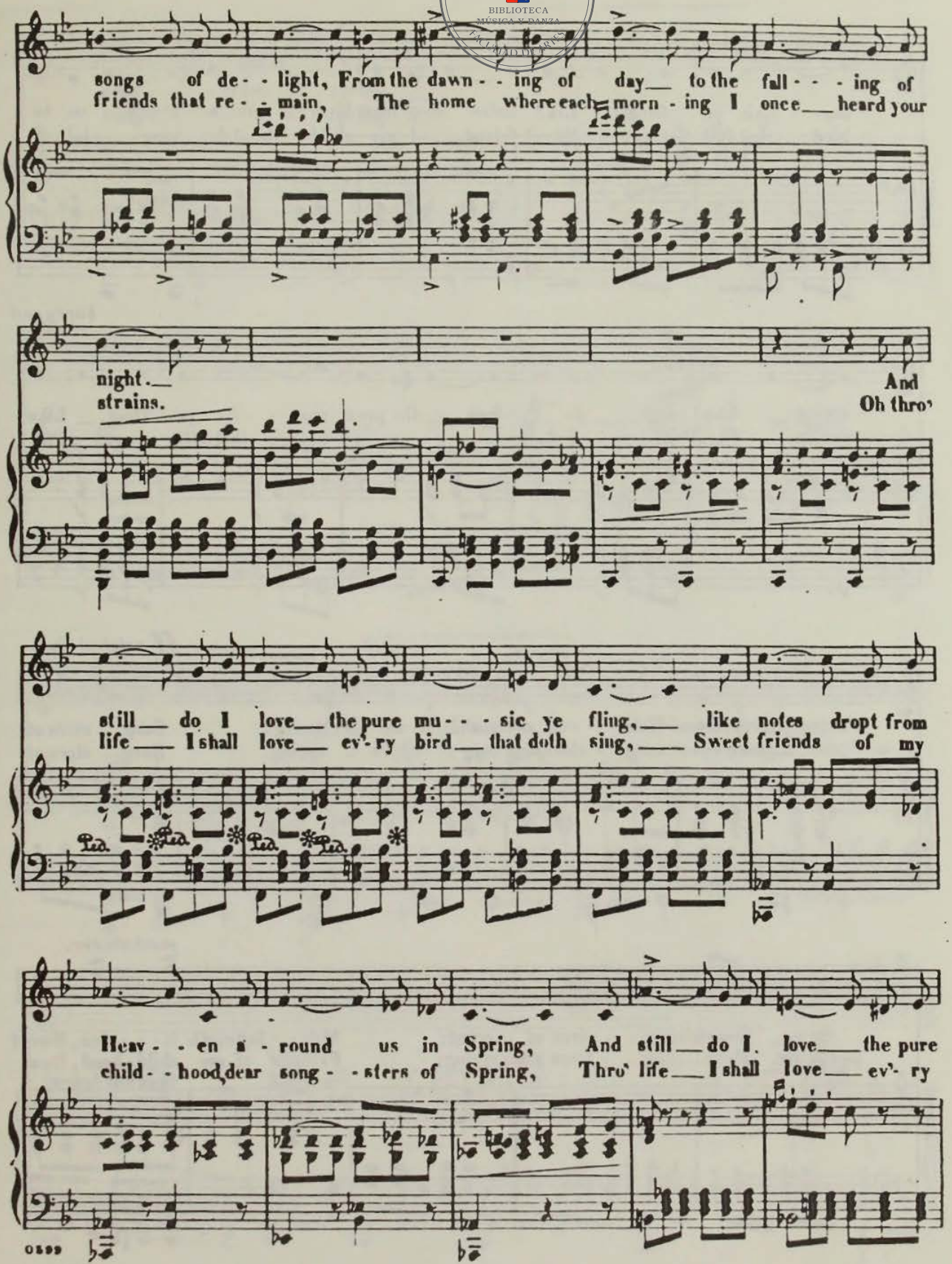
Like many others active in Los Angeles churches before 1900, Stamm boasted not only ability as a

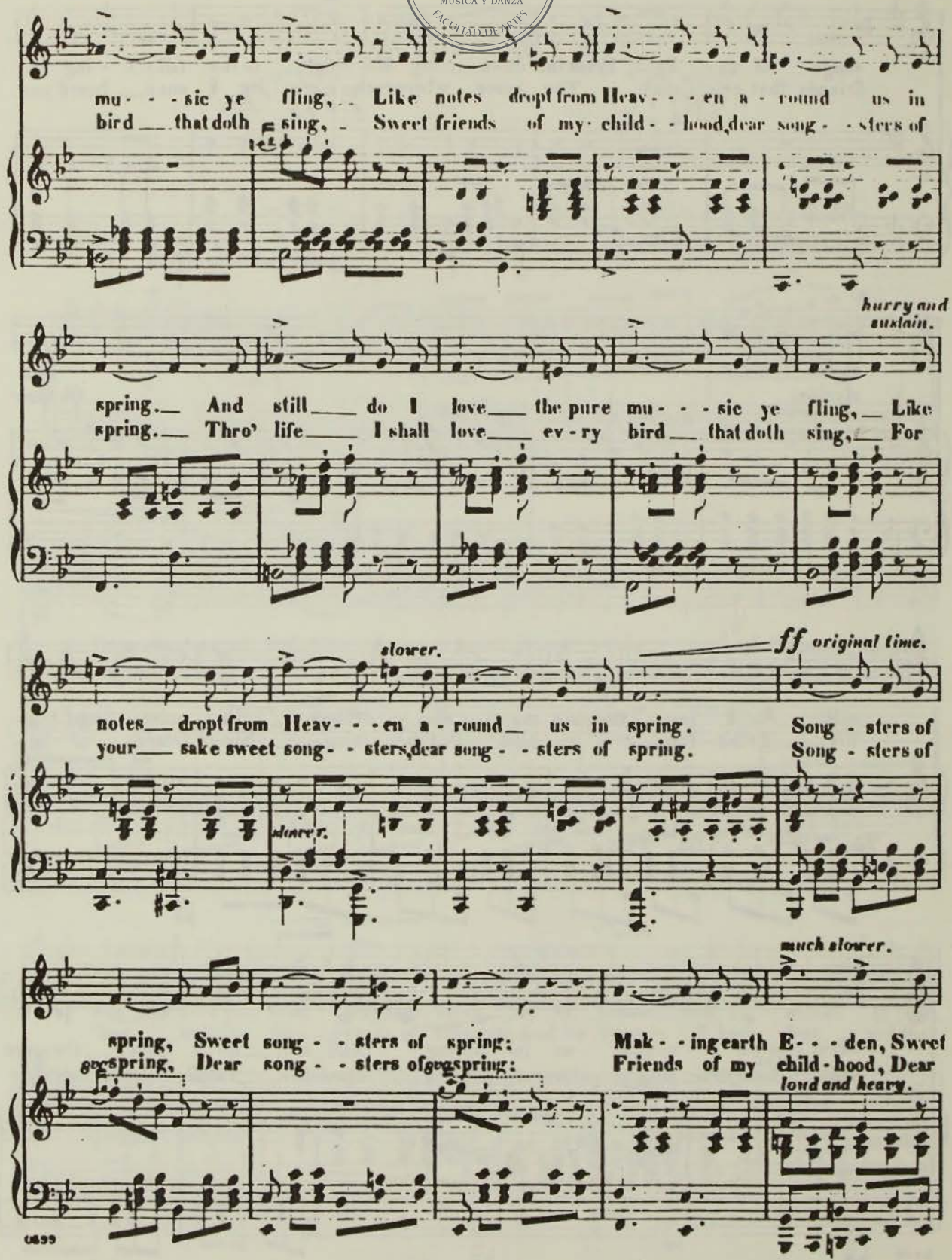
SONGSTERS OF SPRING.

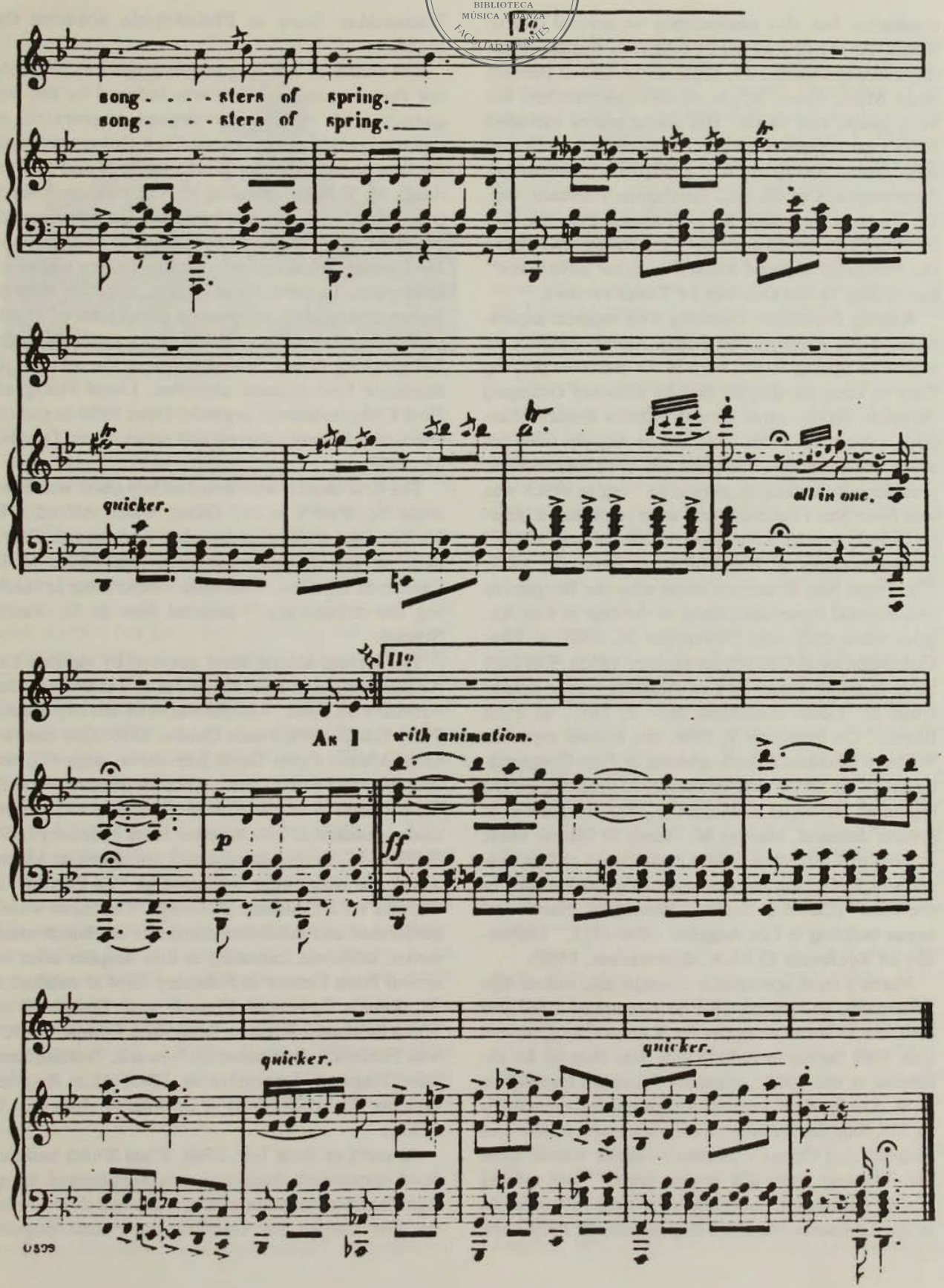
Written and Composed by
MADAME LASSAUGUE.

Brightly and Joyously.









conductor but also competence on several instruments. At the first of his Los Angeles recitals Monday evening October 13, 1885, in the hall of Bartlett Bros. Music Store, he played difficult numbers for both piano and violin. His piano pieces included Liszt's arrangement of the *Tannhäuser* March and *Rigoletto* paraphrase, Chopin's *Fantaisie-Impromptu*, Op. 66, and Beethoven's *Sonata*, Op. 13. To these he added his performance on the violin of a *Fantaisie-Caprice* by Vieuxtemps, and "here the Professor showed himself to great advantage" (according to the October 14 *Times* review).

Among Protestant churches with musical aspirations, First Presbyterian began March 1855 in an adobe on Spring Street, with H. D. Barrows playing flute to keep the singing (led by attorney Granger) on pitch. At this same church Almira Russell Hancock, who spent 1858–1861 in Los Angeles with her army commandant husband (in 1880 Democratic presidential candidate), played an "organ which was sent from San Francisco, and soon organized a quartet which would have done credit to any choir" (*Reminiscences of Winfield Scott Hancock*, 1887, 57). From San Francisco came also the Bergstrom two-manual organ acclaimed as the best in Los Angeles when dedicated November 26, 1883, at First Congregational Church (organized 1868). The first three-manual organ in Los Angeles was a Kilgen from St. Louis dedicated July 2, 1887, at First Baptist. On February 9, 1896, the *Herald* reported Wilhelm Middelschulte's opening at First Congregational of an $8000 instrument (2000 speaking pipes) replacing the organ dedicated in 1883. To meet ever greater demand, Murray M. Harris (*b* Illinois 1866; arrived in California, 1883) established at Los Angeles in 1895 "the only complete Organ Factory in the West" (David L. Smith, "Murray M. Harris and organ building in Los Angeles: 1894–1913," University of Rochester D.M.A. dissertation, 1980).

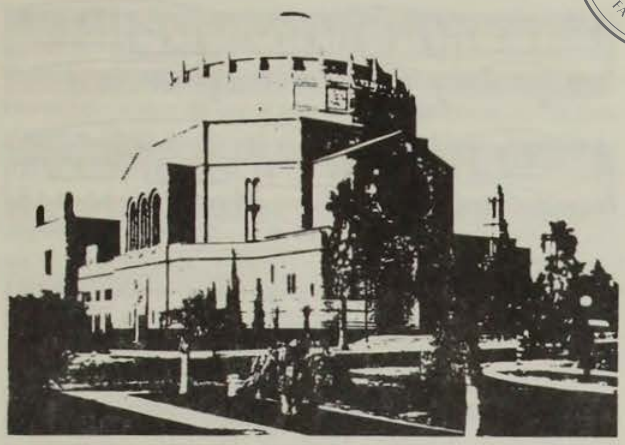
Harris's most spectacular triumph also ruined him financially. In January 1903 he announced a $67,000 contract to build an organ for Kansas City Convention Hall (never installed) that was first to be exhibited at the 1904 Louisiana Purchase Exhibition in St. Louis. Cost overruns (amounting eventually to $38,000) forced him to cede his assets to the Los Angeles Art Organ Company—under whose label the 140-stop "world's largest organ" was played during Alexandre Guilmant's six-week recital series at the Louisiana Purchase Exposition. In 1909 John Wanamaker Store at Philadelphia acquired the organ.

The wealth of Los Angeles congregations throughout the twentieth century was indexed by the frequency with which new organs augmented or replaced previous organs. At First Congregational, the four-manual Seeley Wintersmith Mudd Memorial E. M. Skinner, installed in 1932 when the church transferred to its present building (Commonwealth at Sixth), was revised and enlarged to 4323 pipes in 1969 when Schlicker provided a gallery organ of 6866 pipes. In 1978, these organs, together with an Italian continuo organ, made a grand total of 11,848 pipes (distributed among 214 ranks grouped under 147 speaking stops). Seated at one or the other of its duplicate four-manual consoles, Lloyd Holzgraf, First Congregational organist from 1959 began his tenth annual weekday recital series there October 15, 1978.

The first church with a vested boy choir was Episcopal St. Paul's at 215 Olive, where Alfred J. F. McKiernan, trained at London and on the Continent, served as precentor 1886–1889. Miss M. L. Laxton of London, with wide "experience in teaching the aristocracy," assisted him at St. Paul's School.

The female soloist most coveted by various Los Angeles churches after her début at Turnverein Hall February 18, 1882, was the native of the city Mamie Perry (1862–1949; Fiesta Queen, 1895; first married name Mamie Perry-Davis [see above, page 61], second married name, Mrs. Charles Modini-Wood). Elder daughter of the pioneer furniture and lumber dealer resident at Los Angeles from February 1854, William H. Perry, she trained for opera at Milan, where she sang under the name of "La Perrini" in Petrella's *La Contessa d'Amalfi*. The most widely performed and published composer of church music (solos, anthems, cantatas) in Los Angeles after his arrival from Denver in February 1894 to conduct at St. John's Episcopal Church and Temple B'nai B'rith (renamed Wilshire Boulevard Temple in 1929) was Frederick Stevenson (*b* Newark, Nottinghamshire, England, September 16, 1845; *d* Los Angeles, October 25, 1925 [*Who Was Who in America*, II, 1183]).

As early as June 7–9, 1869, B'nai B'rith building fund sponsored three concerts highlighted by an eight-hand arrangement of the *Zampa overture* led by Van Gulpen (or Gulpin), the "most popular



Wilshire Boulevard Temple (formerly Temple B'nai B'rith).

piano-teacher" to at least 1873 (Harris Newmark, *Sixty Years in Southern California 1853–1913* (New York, [1916], 373).

From 1862 to his resignation in 1886 when "a much more liberal ritual" was instituted, Warsaw-born Orthodox Rabbi Abraham Wolf Edelman himself "chanted" services. During Hungarian-born Rabbi Sigmund Hecht's epoch (1899–1919), the congregation not only employed a Gentile mixed choir and organist but also "on more than one occasion" welcomed "Christian worship" (Newmark, 618). Conservative Congregation Sinai, inaugurated in B'nai B'rith hall December 14, 1906, began with a cantor named Katz. Although without a choir at first services, Sinai from its start did allow organ playing.

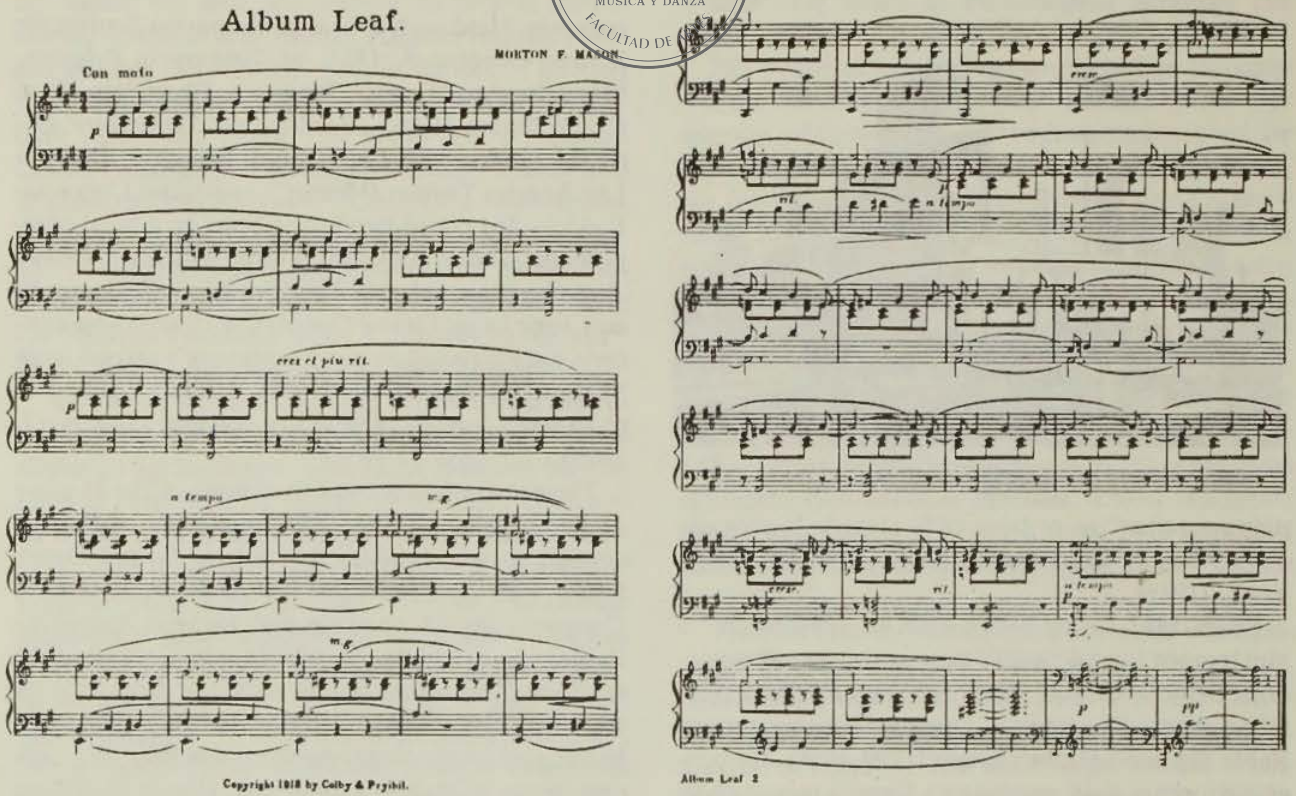
Chorus leader Charles Edmund Day (*b* Port Jackson, New York, July 1, 1846; *d* Los Angeles November 4, 1902) arrived in Los Angeles January 1, 1877, well prepared for church and community musical leadership during the next quarter-century. A pupil of Carl Zerrahn at Boston and of George Root at Chicago, he immediately began organizing the three-day Jubilee Festival that was held in a Spring Street tent June 4–6, 1878. Culminating in an Anvil Chorus with cannon and anvils, the programs also included excerpts from *Messiah*, *Judas Maccabaeus*, *Creation*, and *Mosè in Egitto* (four soloists including Marra; 64 singers), alternating with overtures to Verdi's *Nabucco* and Offenbach's *La Grande Duchesse de Gerolstein*.

Philharmonic Predecessors

In 1888 revitalized Philharmonic Society (founded in June 1878) sponsored a season of four orchestral concerts. Held with choral participation September 27 and October 5, 1888, at Turnverein (Mozart, Mendelssohn, Wagner, Brahms), December 15, at Grand Opera House (Beethoven's *Symphony*, op. 67, Mendelssohn's *Lobgesang*), March 5, 1889, at Los Angeles Theater (Mozart's two-piano *Concerto*, K. 365 = 361a, and two tone poems by a local composer resident in Anaheim, Franz Nebelung, *Sonnen Aufgang* [Sunrise], *Blick auf das Meer* [Sea-scape]), and June 14, at Grand Opera (*Creation*), these concerts were directed by a previous year's arrival from St. Louis to manage a journal, Adolph Willhartitz (*b* Prague, June 6, 1836; *d* Los Angeles January 12, 1915).

Theater musicians comprised most of the 35-piece orchestra when August J. Stamm opened a four-concert season January 9, 1893, at Grand Opera House with a program that included Mendelssohn's *Concerto*, op. 25, the solo part by Miss Augustine Berger, a graduate of Cincinnati Conservatory teaching "advanced pupils only" at Los Angeles since her local début at Turnverein March 21, 1888. In the year of the Spanish-American War, the concertmaster of Stamm's orchestra, Harley Hamilton (*b* Oneida, New York, March 18, 1861; arrived Los Angeles June 15, 1887; *d* at Los Angeles May 14, 1933) founded the Los Angeles Symphony Orchestra—conducting it from its first concert February 1, 1898 (J. Bond Francisco, concertmaster) through the sixth concert, April 11, 1913, of the 16th season, 1912–1913 (Arnold Krauss, concertmaster [*b* Bucharest, 1866]). Although Hamilton also drew players from the Seventh Regiment Band which he conducted in 1898, he followed precedents set by both Willhartitz and Stamm when in the early years of the Los Angeles Symphony he levied his string players from local theater orchestras.

Unlike his conducting predecessors in Los Angeles, Hamilton excelled in program building. In his first season he programmed Beethoven's *Symphony*, op. 21, when he had only 33 players, but waited until after his orchestra had nearly doubled its size to essay Tchaikovsky's *Pathétique* April 6, 1900. He balanced this latter program with *2 Lyric Pieces* for strings by Morton Freeman Mason (*b* Natick, Massachusetts, September 12, 1859; in California after 1891; *d* Pasadena, December 26, 1927), his bassoonist to November 15, 1907—who was, however, chiefly an organist (Immanuel Presbyterian in Los Angeles, 1891–1895, First Presbyterian in Pasadena,



1896–1925). On April 12, 1901, Hamilton introduced Mason's three-movement *Novelette*; on March 20, 1903, Mason's *Grand Polonaise* (program including MacDowell's *Indian Suite*, a *Serenade* for strings by Volkmann, and Beethoven's *Eroica*); and on April 27, 1906, Mason's *Symphonic Overture* (program including Mendelssohn's *Reformation* and Wieniawski's *Concerto*, no. 2, played by Krauss). On March 11, 1910, he conducted Mason's *Overture in F minor* "completed September 20." He also programmed Frederick Stevenson's *Queen Mab* January 16, 1903, a *Suite Caractéristique* on Indian themes by Los Angeles newcomer Henry Schoenefeld April 29, 1904, and a *Rêverie* for strings by Charles Edmond Pemberton (*b* Canton, Missouri, October 20, 1867; arrived Los Angeles September 1883), who was his oboist in 1904–1905 and violinist thereafter.

How ambitious Hamilton could be when conducting a full, professional orchestra in his 15th season is illustrated by his all-Russian program March 8, 1912 (except for Harold Bauer playing the *Emperor*) that ranged from Tchaikovsky's *Romeo and Juliet* to Rachmaninoff's *Symphony*, no. 2 and Glazunov's *Carnaval* overture. That same year marked his 20th and last season conducting the all Women's Orchestra of Los Angeles, which he had begun in 1893. Because of his devotion to American music (Chadwick, Foote, MacDowell, Bertram Shapleigh, Frederick Zech), his willingness to play music by composers in Los Angeles (Mason, Pemberton, Schoenefeld, Stevenson) and his receptivity to a wide range of living European composers, Hamilton towers aloft as a colossus in Los Angeles history.

After visiting Los Angeles in the summer of 1912, Herbert L. Bennett, managing editor of the New York *Musical Courier*, published an evaluation in the August 31 issue, reprinted in the *Pacific Coast Musical Review*, XXII/24 (San Francisco, September 14, 1912), pages 1, 4. In part, Bennett's report read thus:

> The marvelous growth of Los Angeles must be seen and experienced in order to be appreciated. The public welfare is carefully looked after, the hotels, theatres, and stores are unusually fine, the parks are beautiful, the railway system deserves its reputation as first-class.
>
> Harley Hamilton, conductor of both the Los Angeles Symphony and Women's Orchestra, is a man of retiring and modest bearing, but his vigorous campaigns, season after season, carried on in behalf of orchestral uplift, have caused him to be justly regarded as a missionary spreading the gospel of good music in Los Angeles. The

Los Angeles Symphony Orchestra has a membership of about seventy [actually, 77 in 1912], and has seen about sixteen years of service under Mr. Hamilton's baton. Mr. Hamilton is one of the leading violin pedagogues in Los Angeles. He is engrossed in his work and loves his orchestral activities ardently. Harley Hamilton is in close touch with the musical world, and it is said of him that nothing of importance escapes his notice, as he is conversant with the doings of orchestras and conductors everywhere. Los Angeles is fortunate to have a man such as Mr. Hamilton at the head of its two leading orchestras.

The Los Angeles musical and teaching fraternity (alphabetically listed) includes Maud Ayer-Meserve, Julius Bierlich, Lily Tink Brannan, Carl Bronson, Elizabeth Carrick, G. Cavaradossi, Mr. and Mrs. Frank H. Colby, Carlotta Comer, Pearl Lindsay Conklin, Helen Beatrice Cooper, E. Imelda Davis, Estelle Heartt Dreyfus, Thomas Taylor Drill, Joseph Pierre Dupuy, Charles Farwell Edson, Grace Caroll Elliott, Fred G. Ellis, Lala Fagge, Lillian Scanlon Gee, Lorna Gregg, Frederick and Marion Higby Gutterson, G. Hayden, Louise Nixon Hill, Jessie L. Hodges, Edwin House, A. D. Hunter, Harriett James, Beresford Joy, Elsie Kirkpatrick, Mr. and Mrs. Clifford Lott, William Lott, Richard Lucchesi, Annie Louise Martin, Luella McCune, Mary L. O'Donoughue, Ethel Lucretia Oicott, Eva Adelle Olney, Gertrude B. Parsons, Julian Pascal, Charles E. Pemberton, Eva Frances Pike, Mrs. Graham F. Putnam, Gertrude Ross, Dufferin Rutherford, Elsa Schroeder, Mrs. Edmund S. Shank, W. F. Skeele, A. J. Stamm, Ferdinand Stark, Heinrich von Stein, Marie B. Tiffany, Jesse Weiner, Jennie Winston, and others.

Upon Hamilton's resignation effective at the close of the 1912–1913 season, Alfred Metzger—editor at San Francisco of *Pacific Coast Musical Review*—again paid him tribute in a front-page article of the July 26, 1913, issue:

The Pacific Coast Musical Review has so often referred to Harley Hamilton's immense influence for good in the musical life of our sister metropolis that we do not consider it worthwhile to go again into the history of the trials and tribulations that beset Mr. Hamilton in the beginning of his tedious labors and his often unrecognized endeavors to give the city of his adoption that higher standard of musical performances which its rapidly growing population necessitated. Suffice it to say that Harley Hamilton has done for Los angeles in a musical executive way what few people have ever done for their communities, for financial and even physical sacrifices were made by him just to work in the interest of the best in music.

Harley Hamilton has every reason to be satisfied with his work. When he came to Los Angeles there was no symphony orchestra, and no particular musical taste. When he laid down the baton there was a splendid organization of players, an array of standard works impressively rendered, a wonderful advance in musical taste and atmosphere, and a large number of musicians well skilled in the performance of classic compositions. We sincerely hope that the musical portion of the community in which he was active will never forget the great work accomplished by Mr. Hamilton. This paper will never miss an opportunity to recall it to the memory of its readers.

From January 10, 1913, to the close of its 23rd season April 23, 1920, the Los Angeles Symphony played under the baton of Adolph Tandler (*b* Vienna, November 2, 1875; *d* [suicide] Los Angeles, September 30, 1953), who during his seven years conducted Los Angeles's first performances of 52 compositions—20 of them major symphonic works. A graduate of the Royal Music Academy at Vienna, he founded the Tandler Quartet, brought to Los Angeles in 1909 by Albert C. Bilicke (1861–1915), president (among other enterprises) of the Alexandria Hotel Company and a guarantor of the Los Angeles Symphony in 1913.

Commenting on the appointment of Adolf Tandler to succeed Hamilton, Alfred Metzger remarked (*Pacific Coast Musical Review*, July 16, 1913):

We are glad that the Board of Directors of the Los Angeles Symphony Orchestra has engaged a resident musician of California to fill the vacancy left by Mr. Hamilton. There are a number of people in Los Angeles, like those in San Francisco, who entertain the queer notion that in order to be a competent orchestral leader a man must hail from abroad or from the East. We met Mr. Tandler during his recent visit to San Francisco. He makes the impression of being an outstanding musician and an experienced orchestral leader. Mr. Tandler has a very excellent understanding of rehearsal work. He wants to rehearse by groups—strings, brass, wood-wind, etc. This is the way in which Fritz Scheel rehearsed [at San Francisco] and which brought such surprisingly excellent results.

Tandler was the first in the West to program Beethoven's *Ninth* (May 17–18, 1915; March 31–April 1, 1917), cooperating with the Women's Lyric and Ellis Clubs directed by Jean-Baptiste Poulin (*b* Quebec, August 22, 1860; in Los Angeles from 1901; 25 years Ellis conductor, 23 Lyric to 1927; *d* Los Angeles, aged 99, October 31, 1959). Tandler also introduced Berlioz's *Harold en Italie* (March 24–25, 1916); Ernest Bloch's *Psalm 137* (April 23, 1919); Coleridge-Taylor's *Danse nègre* (January 10, 1913); Delius's *On Hearing the First Cuckoo in Spring*

(November 20–21, 1914, in the year of its first English performance); Scriabin's *Poem of Ecstasy* (April 23, 1919); and Sibelius's *Symphony*, op. 39 (March 5–6, 1916). Like Hamilton, he frequently programmed native-born Americans whose names had been made in the East—Chadwick, MacDowell, and Parker. Among once popular works now neglected, he programmed Victor Herbert's *Irish Rhapsody* (March 14, 1913) and Rossetter Gleason Cole's *Pioneer Overture*. Among women, he conducted Mrs. H. H. A. Beach's *Gaelic Symphony* March 16–17, 1917, Mana-Zucca's *Concerto* with her as solo pianist February 20, 1920, and resident composer Fanny Charles Dillon's *Celebration of Victory*, op. 43, January 3, 1919. On January 19, 1917, he world-premiered *Thunderbird Suite* by Cadman, who resided in Los Angeles from 1916 to his death there December 30, 1946.

Because between 1913 and 1920 Tandler programmed at least another ten composers resident in Los Angeles, his epoch with the Los Angeles Symphony exceeds that of any comparable period in Los Angeles Philharmonic history. Among residents, Tandler introduced works by three composers whom Hamilton had programmed: Mason (*Overture in C*, March 11, 1916), Pemberton (*The Light That Failed*, symphonic poem, April 11, 1913; *Festival Overture*, December 4, 1914), and Stevenson ([4] *Character Pieces from the Rubaiyat*, April 4, 1919). He also played works by local residents Albert J. Adams (*Concerto for viola*, C minor, March 16–17, 1917), Roland Diggle (*Fairy Suite*, April 8, 1916), Homer Grunn (*Marche héroique*, piano and orchestra, March 6, 1916), Jaroslaw de Zielinski (*Heroic March*, February 7, 1919), and Frank Colby (*Festival March*, April 23, 1919).

Diggle (*b* London, England, January 1, 1885; *d* Los Angeles January 6, 1954), the most published of the local residents premiered by Tandler, had studied with Walter Parratt and Frederick Corder before emigrating to America, where he held organ posts at Wichita and Quincy before becoming organist-choirmaster at St. John's Church, 514 West Adams Boulevard, Los Angeles, in August 1914—a post held by him forty years. Wiley Francis Gates praised his orchestral *Fairy Suite* in *Los Angeles Graphic*, April 9, 1916. By 1919, fourteen of Diggle's published works (G. Schirmer, J. Fischer, Novello, Oliver Ditson) had been favorably noticed in *Diapason*, *Musical America*, *Musical Courier*, *Musical Record*, and *Musical Times*. In 1985, before disastrous fires, the Los Angeles Public Library owned 23 of Diggle's 98 opus-numbered works.

Colby (*b* Milwaukee, Wisconsin, September 1, 1867; *d* Los Angeles February 15, 1940), an 1887 graduate from New England Conservatory, settled at Los Angeles in 1895. From 1895 to 1900 he was organist of Simpson Auditorium, 1900 to 1907 of the First Unitarian Church, and 1907 to 1935 at St. Vibiana's Cathedral, where he frequently programmed his own works. In 1919, the same year that Tandler conducted his *Festival March*, Colby published three of his own easier piano pieces in the magazine edited by him, *Pacific Coast Musician*. This same magazine was that year the first anywhere to publish a work by the emerging composer in California with whom Colby felt greatest sympathy, Howard Hanson.

Tandler conducted nothing by Hanson, instead allowing the Los Angeles Philharmonic to be the first professional orchestra playing any Hanson work. Tandler did introduce his own original compositions on at least four occasions: *The Sustained C* (January 10, 1913); his twelve-year-old *Symphony in A minor* that had been premiered by Weingartner (March 6–7, 1914); *In Memoriam A. C. Bilicke* (November 26, 1915), for his friend lost on the *Lusitania*, and *[4] California Sketches* (May 5–6, 1916).

After performing in Trinity Auditorium, built in 1912 (851 South Grand Avenue), through the 1916–1917 season, the Los Angeles Symphony moved for its last three seasons to "The Auditorium" at Fifth and Olive that was renamed "Clune's Auditorium" February 8, 1915, when film exhibitor William Clune began a five-year occupancy with a two-year run of David Wark Griffith's *Birth of a Nation*. Inaugurated November 7, 1906, with a Lambardi opera production of *Aida*, this auditorium seating 2600 was then the largest reinforced concrete building in California and had the first theater balcony in Los Angeles built without supporting columns. The auditorium, which also served on Sundays for services of Temple Baptist Church (after 1945 sole owner of the building), formed one unit of a two-unit complex—the other unit being a nine-story office building. The name, "Philharmonic Auditorium," came into use only after the Los Angeles Philharmonic in 1919 began 45-year occupancy lasting until the 1964–1965 season (Leonid Kogan closed the last concert in Philharmonic Auditorium November 20, 1964, with Ravel's *Tzigane*). There-

after, the building degenerated into an eyesore—being torn down and replaced with a parking lot in 1985.

The Air Age

Founded and financed to his death with gifts totalling $3,000,000 by William Andrews Clark, Jr. (*b* Deer Lodge, Montana, March 29, 1877; *d* Salmon Lake, Montana, June 14, 1934), the Los Angeles Philharmonic in Clark's press release dated June 11, 1919, was intended to be "as fine an orchestral institution as has existed in America." Beginning October 24, 1919, the first season's concerts were given at Trinity Auditorium—those during the next 45 at Philharmonic Auditorium. Unable to secure Rachmaninoff for its first conductor, Clark fell back on Alfred Hertz's recommendation of Walter Henry Rothwell, previously conductor of the St. Paul Symphony (*b* London, September 22, 1872; *d* Santa Monica, California, March 12, 1927). Next came Georg Schnéevoigt, 1927–29, Artur Rodzinski, 1929–33, and Otto Klemperer, 1933–39. Despite covering all deficits during his lifetime, Clark left the Philharmonic no legacy. Coming to the Philharmonic's rescue, Southern California Symphony Association, incorporated May 31, 1934, continued Klemperer for the upcoming 1935 summer season at Hollywood Bowl (seats 17,300), where the Philharmonic had since 1922 (except for three seasons) played Symphonies under the Stars. Klemperer, who while in Los Angeles accepted U.S. citizenship and in 1970 Israeli citizenship, remained on leave of absence after his brain tumor operation at Boston in the spring of 1939.

Between 1943 and 1956 Alfred Wallenstein—first American-born music director of a major orchestra—conducted 578 different works, including 67 by 31 living composers. Especially renowned for his conducting of such large choral works as Beethoven's *Missa solemnis*, he at once recognized the unique genius of Roger Wagner (*b* LePuy, France, January 16, 1914), whose chorale founded at Los Angeles in 1948 (Los Angeles Master Chorale in 1965) henceforth joined in all Philharmonic concerts involving chorus. Eduard van Beinum, guest conductor in 1955–56, accepted the music directorship on condition that he be allowed to continue simultaneously as director of Amsterdam Concertgebouw. High point of his Los Angeles reign was the Beethoven *Ninth* January 31, 1958, followed by a seven-minute standing ovation from the capacity 6600 in Shrine Auditorium (built 1925 at 649 West Jefferson Boulevard for $13,000,000). Felled by heart attack April 13, 1959, during a Concertgebouw rehearsal, he was succeeded (after Solti turned down the post) by Zubin Mehta, whose period as music director and conductor lasted from 1962 to 1978. Next came Carlo Maria Giulini 1978–83, who, after abstaining from conducting opera for fourteen years, feasted opera-starved Los Angeles with *Falstaff* in a run of eight performances beginning April 13, 1982 (*Falstaff* was first heard in Los Angeles October 10, 1927, at Philharmonic Auditorium with Scotti in the title role and California native Tibbett as Ford).

Ernest Martin Fleischmann (*b* Frankfurt a/M, December 7, 1924), executive director of the Los Angeles Philharmonic and Hollywood Bowl from 1969, himself debuted in 1942 as conductor of the Johannesburg (South Africa) Symphony Orchestra. With a Mus. B.S. from the University of Cape Town in 1954, he became general director of music and drama for the Johannesburg Festival in 1956. Fleischmann's executive offices at 135 North Grand Avenue—as well as those of the Los Angeles Civic Light Opera Association (organized 1936; based at the Philharmonic Auditorium 1938–1964) and the Los Angeles Master Chorale—are across the street from the Music Center, a complex of three auditoriums. Dorothy Chandler Pavilion for symphony and opera (opened December 6, 1964) seats 3200 (stage 94 ft. × 169 ft. × 64 ft.). Its name recalls the key fund-raiser for the Music Center complex that eventually cost $33,500,000. Mark Taper Forum (ready 1967), seating 753, houses varied smaller events. Ahmanson Theater houses spoken drama, musicals, and light opera.

For such special events as Michael Tilson Thomas's bicentennial concerts November 28, December 5 and 13, 1981, commemorating the founding of Los Angeles ("Festival of Music Made in Los Angeles") and for Pierre Boulez's Spring 1984 concerts, the Los Angeles Philharmonic chose Royce Hall at UCLA (405 Hilgard Avenue), an auditorium seating 1892 when built in 1939 (slightly less in 1984 after remodelling). On occasion the Philharmonic has also played in 2000-seat Ingalls Auditorium at East Los Angeles College. The premier concert hall associated with an educational institution not in the

city itself but in the metropolitan area is luxurious. The 1250-seat Ambassador Auditorium in Pasadena, opened April 7, 1974, with the Vienna Symphony conducted by Carlo Maria Giulini. USC's Bovard Hall (seating 1600) dates from 1922, Thorne Hall at Occidental (960) from 1938.

An important donor to Occidental College, both in life ($766,576) and at her death, was Occidental's class of '16 alumna, Martha Baird, who took her first piano lessons with Morton Freeman Mason, and who played frequently at the college during her years of concertizing, 1920–33 (she married Arthur M. Allen May 21, 1930, and John D. Rockefeller August 15, 1951).

Not connected with educational institutions, Shubert Theatre on Avenue of Stars in Century City (erected 1972, seats 1824) hosts successful Broadway productions. Beginning in 1965, the Leo S. Bing Center (602 seats) at Los Angeles County Museum of Art, 5905 Wilshire Boulevard, began hosting both Bing Concerts directed by Lawrence Morton, Museum Curator of Music, and Monday Evening Concerts (stressing avant-garde music). The latter series grew out of chamber music evenings on the housetop roof of Canadian-born Peter Yates, who directed them from their start in 1939 to 1954. Wilshire-Ebell Theater, 4401 West 8th Street, housed numerous chamber events until UCLA's Schoenberg Hall became a chief site for them. Long dormant Embassy Theater (851 Grand Avenue, called Trinity when built in 1912) came again into concert use in the 1984–1985 season when the Los Angeles Chamber Symphony (Neville Marriner, director, 1969; succeeded by Gerard Schwarz, 1978–1985) elected the refurbished auditorium for its six central city concerts. Henri Temianka's California Chamber Symphony, founded in 1958, played most of its seasons in UCLA's Royce Hall.

Lawrence Morton: Arbiter elegantiarum

Although not profiled in any encyclopedia, directory, or Who's Who, Lawrence Morton for over two decades dictated what chic new chamber music received concert exposure in Los Angeles and its environs. *The New Grove Dictionary of American Music* (1986) limits mention of him to the single statement (in the Ojai Festival article, III, 403–404) that he was artistic director of that festival "initiated in 1947 in a small community near Los Angeles" to 1970.

According to Burt A. Folkart, author of "Lawrence Morton Dies; Man Behind the Music," *Los Angeles Times*, May 12, 1987, I, 21:1–3, Morton died May 8 in Santa Monica at age 82. Born July 13, 1904, at Duluth, Minnesota, the second son of parents from Chicago, he studied English literature at the University of Minnesota, played organ for silent movies until 1927 and thereafter taught "organ and piano to the untalented" until 1938. In that year he moved to Los Angeles (where his younger brother Arthur had preceded him).

In 1953 he began directing the Evenings on the Roof Concerts started by Peter and Frances Yates in April 1939. Under Morton's direction these evolved into Monday Evening Concerts that "came to feature national premieres of works by Boulez, Stockhausen, Webern, and Schoenberg." He retired from active direction of these concerts in 1971, but continued as curator of music at the Los Angeles County Museum of Art to 1979, "putting together several Bing Concerts annually."

Folkart closed his obituary with this comment:

> Morton became less strident in his retiring years [after 1970] but continued to chastise cultural leaders for failing to acknowledge the contemporary geniuses that once had dwelt among them, particularly Schoenberg and Stravinsky, whose greatness, he liked to say, was "obscured by the smog of local nonculture."

The Eight Instrumental Miniatures dedicated to Morton by Stravinsky in 1962 were transcriptions for fifteen instruments of Stravinsky's *Les cinq doigts* (eight easy pieces for piano, 1921). On August 27, 1979, Morton was "feted for his 75th birthday" with a four-hour chamber music concert at Hollywood Bowl that resolutely excluded any classical or romantic music (Daniel Cariaga, "Minimarathon for Morton," *Los Angeles Times*, August 19, 1979, CAL 70; Martin Bernheimer, "Monday Evening Concert, and Then Some, at Bowl," *Los Angeles Times*, August 29, 1979, IV, 1:2–3, 10:1–2).

Other Musical Leaders

Among the twenty-odd community orchestras flourishing in 1985, Glendale Symphony (founded 1923) played six concerts each season at Dorothy Chandler Pavilion until the death of its conductor, Carmen Dragon (1914–1983). Mehli Mehta, who conducted the American Youth Symphony after his retirement from UCLA (where he conducted the

university orchestra 1964–1976), gave one yearly concert at the Pavilion, the other half-dozen or so at Royce.

The only choral organization with an annual season of six or more concerts at the Music Center Pavilion from 1965 to 1984 was the Los Angeles Master Chorale, Roger Wagner, director. Operating each season within a format of a standard oratorio or passion, a Renaissance program, two Christmas programs, a major classical or romantic masterpiece, and an unstaged opera or operetta, Wagner's Master Chorale between January 25, 1965, and April 29, 1984, sang 131 own-season concerts at the Pavilion. From 1950 to 1981 Wagner directed choral organizations at UCLA, where in Schoenberg Hall (erected 1955, seats 528) he conducted first performances in modern times of major Mexican and South American Renaissance and Baroque masterpieces April 20–30, 1961 (recorded in four albums).

The senior continuing concert series sponsored by a Los Angeles church is First Congregational's annual Bach festival started in 1924 by John Smallman (*b* Leamington, England, January 8, 1886; *d* Los Angeles, December 19, 1937 [while conducting his 25th *Messiah*]). A pupil of Emil Mollenhauer at Boston, he settled at Los Angeles in 1918, directed music at First Congregational from March 6, 1921, founded the first Southern California *a cappella* choir in 1923, conducted the Los Angeles Oratorio Society (founded 1893) in first area performances of *Dream of Gerontius*, *Hora novissima*, and major works by Cadman, Hadley, and Deems Taylor. Smallman also prepared the Society for such events as Klemperer's Bach B Minor Mass, May 26, 1939.

In 1928 the Church of the Blessed Sacrament on Sunset Boulevard acquired a Casavant four-manual, 58-rank, romantic-style organ, simultaneously with a nationally famous concert organist to play it until his decease, Richard Keyes Biggs (*b* Glendale, Ohio, September 16, 1886; *d* Los Angeles, December 17, 1962). Not only did Biggs himself play and record prolifically (Capitol and Dorian labels) but also he presented organ series enlisting the leading local virtuosi (Clarence Mader of Immanuel Presbyterian April 22, 1942; W. Brownell Martin of First Congregational May 20, 1941; Mader's pupil David Craighead June 1, 1941). At the dedication November 24, 1929, of the 3420-pipe, four-manual Wangerin constructed to his specifications for St. Vibiana's Cathedral, he and Frank Colby shared an organ recital highlighted by Biggs's *Sunset* and Colby's *Fantasie on Two Joyous Themes*. Biggs composed fifteen published Masses—dedicated his *a cappella* St. Cecilia (J. Fischer & Bro.) to Roger Wagner, who in 1944 began his two decades as organist-choirmaster of St. Joseph's (Franciscan, 12th at Main). Biggs's Mother Cabrini Mass was premiered at St. Vibiana's July 7, 1946, the day of her canonization at Rome.

His successor in conducting the Blessed Sacrament Men's Choir was Paul Salamunovich (*b* Redondo Beach, California, June 7, 1927) who had sung under him and who in 1985 directed the music at St. Basil's on Wilshire Boulevard. In that year Jonathan Wattenbarger directed at Roman Catholic St. Paul the Apostle on Ohio Avenue, and James Vail (Charles Hirt's successor as head of USC School of Church Music) at Episcopal St. Alban's on Hilgard opposite UCLA.

In 1984 Charles Feldman was Music Director and Anita Priest organist at Wilshire Boulevard Temple, largest Reform congregation on the Coast. (Native Californian Edgar F. Magnin, senior rabbi at Wilshire Temple 1925–1984, officiated Arnold Schoenberg's funeral.) In 1984 the cantor at Temple Sinai (Wilshire at Beverly Glen, largest conservative congregation in Southern California) was Meir Finkelstein, and at Beth Jacob in Beverly Hills (largest Orthodox on the Coast) was Binyamin Glickman. With 129 temples or synagogues listed in *Jewish Los Angeles, A Guide*, 1982 edition, and with a Jewish population that had grown from 391,000 in 1959 to 509,000 in 1967 (and proportionately thereafter), Los Angeles after 1980 enjoyed the most intense Jewish musical life anywhere in the USA outside New York City.

The composer of the most successful sacred song of the century, Albert Hay Malotte's *Lord's Prayer* (1935), settled at Los Angeles in 1927 to found a school of theater organists, and thereafter to write film scores and direct music for Walt Disney productions. However, even before sound movies, such "serious" composers in Los Angeles as Joseph Carl Breil (*The Legend*, Metropolitan, March 12, 1919; *Asra*, Los Angeles, November 24, 1925) and Cadman had connected themselves with the film industry. The composers of the most admired film scores before television were all well grounded in nineteenth-century music idioms—Elmer Bernstein (23 films, 1953–1979), Erich Wolfgang Korngold (19,

1935–1947), Alfred Newman (191, 1930–1958), Miklos Rozsa (56, 1937–1953; 6, 1974–1979), Max Steiner (228, 1930–1952), Dimitri Tiomkin (72, 1930–1953), Franz Waxman (111, 1934–1961), to name composers with worldwide renown at mid-century. Waxman placed classical music in his debt by subsidizing and directing an annual June Los Angeles Music Festival 1947–1966 at Royce Hall marked by numerous first local performances of important European and American orchestral works.

The best known Black composer writing for films after settling at Los Angeles in 1934 (where he resided until death December 3, 1978) was William Grant Still (*Lost Horizon*, 1935; *Pennies from Heaven*, 1936; *Theodora Goes Wild*, 1936; *Stormy Weather*, 1943). Still interspersed his later stage works composed at Los Angeles with music for television shows (*Perry Mason Show*, 1957; *Gunsmoke*, 1961). Among early landmark Black performers, Clarence Muse (*b* Baltimore, October 7, 1889; *d* Los Angeles, October 13, 1979) sang the part of Uncle Nappus in Fox Studio's *Hearts in Dixie* as early as 1929—thereafter continuing a leader in Black music activities at Los Angeles through 1935 (in that year producing Hall Johnson's folk opera *Run Littl' Chillun* for the Federal Music Project). Ethel Waters in Warner's *Am I Blue* (one of her nine films) and the Hall Johnson Singers in *Green Pastures* (1936), *Cabin in the Sky* (1943), and others (1946), encouraged the further influx of Black performing talent.

The premier modern Black gospel exponent, Reverend James Cleveland (*b* Chicago, December 5, 1931), settled at Los Angeles in 1962, founded the Southern California Community Choir in 1968, began his film appearances in *Save the Children* (1973), and from 1970 drew great crowds to hear him sing and preach at his Cornerstone Institutional Baptist Church, 4413 West Adams Boulevard. Black Andrae Crouch (*b* Los Angeles, July 1, 1942)—educated in the area—organized leading gospel groups touring in the 1960's and '70's and wrote songs recorded by Elvis Presley and Pat Boone.

Among jazz leaders, Stan Kenton returned to the city in January 1965 to organize the Los Angeles Neophonic Orchestra that gave concerts 1965–1966 at Music Center showcasing third stream. Jazz performers who made history in Los Angeles include Shelly (Sheldon) Manne (own jazz club, November 1960–September 1972, October 1973–April 1974; thereafter member L. A. Jazz Four), Les (Leslie) McCann (began at Purple Onion in Hollywood where he resided in the '60's), and Shorty (Milton M.) Rogers ("Founding Father of West Coast school of jazz"). Howard Rumsey's Concerts by the Sea made The Lighthouse at 30 Pier Avenue, Hermosa Beach, a preeminent jazz club. Latin pop artists born in Los Angeles include Eddie Cano (1927), Anthony and Frank Ortega (1928 and 1927), and Bill Trujillo (1930). In the rock domain the Beach Boys, Jackson Browne, Doors, Eagles, Linda Ronstadt, and cross-over Frank Zappa climbed the ladder to stardom in Los Angeles.

Information on rock and jazz developments during the past decade is summarized below at pages 103–104.

"Serious" musicians born in Los Angeles or Hollywood (part of Los Angeles) include figures as diverse as John Cage, Mario Charmlee, Andrae Crouch, Lawrence Foster, Henry Lewis, Jerome Hines, Leonard Stein, Leonard Slatkin, Morton Subotnick, and Michael Tilson Thomas. John Browning, Mischa Dichter, Leon Kirchner, Eugene List, Adele Marcus, Leonard Pennario, and Jeff Solow spent significant developmental years in Los Angeles.

The youthful burst to fame of List, Marcus, Pennario, and scores of other prodigies found immediate recognition in *Pacific Coast Musician* (37 volumes, November 1911–September 1948), founded and edited by Frank Colby until his death. The monthly *Music of the West*, published at Pasadena (24 volumes, September 1945–1969), like its predecessor, covered news of emerging local talents. *The Journal of the Arnold Schoenberg Society*, edited by Leonard Stein at USC, began in October 1976 with three issues each year (from volume 3, two issues) devoted to the totality of Schoenberg's life, oeuvre, and influence. *Inter-American Music Review*, edited by Robert Stevenson, began semiannual publication in Fall 1978, with pre-1800 events in the Americas its avowed focus.

In 1965 Martin Bernheimer (*b* Munich, Germany, September 28, 1936) succeeded Albert Goldberg as *Los Angeles Times* music critic. However, Goldberg (*b* Shenandoah, Iowa, June 2, 1898), who joined the *Times* staff in 1947, continued writing reviews as late as 1988.

Beginning September 5, 1985, and finishing November 14, 1986, Goldberg told his life story from childhood to 1986 in a series of interviews lasting a total of thirteen hours. The two interviewers were Salome Arkatov and Dale E. Treleven. Transcribed at UCLA's Powell Library from fifteen tapes to a word-processed Oral History, a draft was reviewed by Goldberg in late 1986 and early 1987. After all necessary corrections, a bound typescript, with the title *The Sounding Board*, was presented to Goldberg in a public ceremony November 8, 1988. Thereafter available to the public in UCLA Special Collections under catalogue number 300/296, *The Sounding Board* in duplicate copy is also available at The Bancroft Library, University of California, Berkeley. (Both Goldberg's and Charles Seeger's oral histories commissioned by the UCLA Oral History Project will be reviewed in a forthcoming issue of *Inter-American Music Review*.)

Bernheimer's unparalleled knowledge of opera, finding outlet in reviews of events as distant as Bayreuth, encounters little opera of homegrown importance to detain him in Los Angeles. Opera fare provided by the visiting San Francisco (1937–1969), New York City (1967–1982 with gaps), and Royal Covent Garden Opera Companies (1984), rarely ventured beyond such certainties as *Peter Grimes*, *Turandot*, and *Zauberflöte*—sole offerings during the 1984 Olympics Arts Festival. Headlined by Placido Domingo in *Otello*, a short opera season at the Music Center in early fall of 1986 included also a production of *Salome* highly praised by Bernheimer. Unfortunately, however, the season lacked any world or even USA premieres.

Bernheimer viewed the birth pangs of Los Angeles Music Center Opera in the *Los Angeles Times*, October 5, 1986, Calender section, 46, 52. Heading his preview, "Los Angeles Pursues the Phantom of Opera," he cast the LAMCO advance publicity in the role of toothpaste ads, but hoped for the best—"after 22 years of false starts."

Fifty-two-year-old Londoner Peter Hemmings (*b* April 10, 1934), profiled in the same Calendar section, pages 42, 53, by John Voland ("Music Center Opera's Man in Constant Motion") had assumed the executive directorship after managerial stints with the Scottish Opera 1962–1977, Australian Opera 1977–1979, and London Symphony Orchestra 1980–1984. However, raising money in Los Angeles proved not to be his *forte*. Three years later (John Henken, "Opera Center Fine-Tuning Balanced Budget, Season," *Times*, February 3, 1989, VI, 8, 26), rumors that Hemmings's contract would not be renewed were rife. Of the cumulative total deficit reaching "$3.1 million," $807,959 was forecast as the 1988–89 season deficit. Nonetheless, Board chairman Roy Ash "insisted that these first three seasons should be considered start-up years." Both Ash and Board president Bernard Greenberg had therefore "stressed their support" for Hemmings at a Board meeting February 2.

Horatio Parker's *Fairyland*, given its world premiere at Los Angeles July 1, 1915, met national critical hostility. However, even works by Stravinsky world-premiered at Los Angeles during his Hollywood residence 1940–1969, by Schoenberg, and by the many others hosted in Southern California after being harried out of Hitler's Europe, hardly ever earned better then tepid praise in Los Angeles newspapers (Mildred Norton's review of Stravinsky's *Cantata*, premiered at Royce Hall November 11, 1952, remains a classic of invective).

In return, Stravinsky blasted local critics. He also remained aloof from local professors of composition. Preceded to California by his St. Petersburg acquaintance Dr. Alexis Kall, who after many years of successful teaching and lecturing in Los Angeles had smoothed Stravinsky's path at Cambridge, Massachusetts, during early fall of 1939, Stravinsky in Los Angeles took his cue from Kall (who always kept apart from academicians in Southern California). Halsey Stevens at USC voiced sentiments of his colleagues there (Ingolf Dahl, Ellis Kohs) and at UCLA (Boris Kremenliev, John Vincent) when he refused to concede that their universities were necessarily the Forest Lawns that Stravinsky wished them to be. Instead of mausoleums, Stevens saw them as hothouses for young composers. Between 1966 and 1983 UCLA awarded 14 composition Ph.D.'s, and from 1955 88 master's degrees in composition. Within similar time spans USC awarded comparable numbers. In 1984 other institutions in the area active in training composers for advanced composition degrees included California State University, Northridge (Aurelio de la Vega, Beverly Grigsby, Daniel Kessner) and California Institute of the Arts (Mel Powell, Subotnick).

Lukas Foss taught at UCLA 1953–1962, Roy Harris 1961–1973, Nicolas Slonimsky 1964–1967, Carlos Chávez in 1960, Paul Chihara 1966–1973. Composer-ethnomusicologist Mantle Hood directed an Institute of Ethnomusicology at UCLA 1961–1973. Jascha Heifetz taught at UCLA 1959–1961, thereafter moving to USC, where he was joined by Gregor Piatigorsky and William Primrose 1961–1965.

The library in the area that was formerly richest in holdings having to do with local music history was the Los Angeles Public—victim of arsonist(s) in 1986. Gladys Caldwell, who headed the Department of Art & Music 1922–1940, counted among her successors an equally active collector of local memorabilia, Olive Sprong, head 1954–1962. Before being burned, this library possessed the George Dobinson collection of nineteenth-century Los Angeles theater programs, some 60 scrapbooks with musical clippings (1914–present, with gaps), vertical files, City Directories, and lengthy runs of early local newspapers. The Henry E. Huntington Library at San Marino, heir to the Lynden Ellsworth Behymer Scrapbooks collected by the preeminent impresario in Southern California history, acquired programs collected during his lengthy career that document all phases of concert and opera from the debut of the Los Angeles Symphony February 1, 1898, to his death December 16, 1947. D. W. Krummel's *Resources of American Music History* itemizes holdings of other Southern California libraries and archives significant for local history (Academy of Motion Picture Arts and Sciences in Beverly Hills; Walt Disney Archives in Burbank; California State Universities, Long Beach, Los Angeles, Northridge; Los Angeles Music Center Archives; Pasadena Public Alice Coleman Batchelder Music Library).

Music Periodicals and Music Publishing in Los Angeles

Kathryn P. Glennan's "Music Periodicals Published in Los Angeles County, 1900–1985, A Bibliography," in *California's Musical Wealth; Sources for the Study of Music in California*, compiled and edited by Stephen M. Fry (Los Angeles: Southern California Chapter, Music Library Association, 1988), pages 107–122, contains an alphabetical ordering of "247 separately listed journals published in Los Angeles County from the turn of the century to the present." Of these 247, sixteen had begun publication by 1930.

As a group, the earlier serials are devoted more to the general studies of music than to any one specific subject. To take an example, the May 1922 issue of *The Baton* (published monthly from April 1922 to May 1923, and apparently discontinued thereafter) contained articles on "The Art of Writing Music for Children," "Conducting Orchestras a Century Ago," "Changes of Musical Technique," "Kentucky Mountaineers and Their Songs," "Practical Suggestions for Trombonists," "Music and the Radio," and "The Story of the Kettle Drum."

Because "bibliographical control is poor for periodicals in general and music periodicals in particular," Glennan's remaining 231 periodicals started after 1930 are by no means easily located. Even after a visit to the Library of Congress, she could not tell where copies of most of them were presently to be found. Nor could she give ending dates for the majority that ceased publication only a year or so after inception. Moreover, the great majority of the local serials listed by her, especially newsletters,

> fall outside of a library's collection development policy. Since these policies are infrequently, if ever, established by a place of publication, some of the local journals never make it to the libraries. Those that do are difficult if not impossible to locate, for there are often no bibliographic records of them.

Of Glennan's less than two dozen local periodicals started in Los Angeles before 1980 that today retain any significance for the local historian, the following fifteen are probably the most valuable. Ten of the fifteen are periodicals given item numbers in the 1986 *The New Grove Dictionary of American Music*, III, 510–524.

720 *Composer and Conductor, The*. September 1959–September 1975. Irregular. National Association for American Composers & Conductors, Inc., Los Angeles Chapter. Continues *News and Notes*; continued by *Composer/USA*.

993 *Composer/USA*. October 1975–. Quarterly. National Association of Composers, USA.

1092 *Ethnomusicology at UCLA*. Fall 1983–. Newsletter. Program in Ethnomusicology/ UCLA. Department of Music.

Hollywood Bowl Magazine. 1922–1976. Title varies. Weekly during the summer. John F. Huber Publishing Co. Continued by *Performing Arts*.

1037 *Inter-American Music Review*. Semiannual. Fall 1978–. Robert Stevenson, Department of Musicology, UCLA.

Intl 19 *International Congress on Women in Music*. Newsletter. January 1983–. Quarterly. International Congress on Women in Music.

How untrustworthy are the profuse data on Los Angeles music history left by manager L. E. Behymer to deceive researchers can be judged by comparing the two programs here facsimiled of Ignace Jan Paderewski's first Los Angeles recitals February 7 and 8, 1896. *The Players* true 1896 program (Facsimile 1) was altered by Behymer (Facsimile 2), who inserted the year 1896, his name, and "presents" to deceive posterity into believing that he was indeed the manager who introduced "the Young Genius Paderewski" to the Los Angeles public in 1896—not at all true. Behymer equally tergiversated when he pretended that in 1897 it was he who "presented" in Los Angeles the first United States performance of Puccini's *La bohème*. (Facsimiles courtesy of Lance Bowling)

THE PLAYERS

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The Only First-Class Caterer

In Southern California.

Finest Confectioner. . . .
Celebrated Ice Cream . . .

Hot Beverages of all kinds. Chicken Tamales

241 S. Spring Street.

New Los Angeles Theatre.

H. C. WYATT, MANAGER.

PROGRAMME

Friday Night and Saturday Matinee,
February 7 and 8

Piano Recital

BY

Paderewski.

Friday Eve., Feb'y 7, at Eight O'clock.

SONATA, C major, op. 53.....*Beethoven*
Allegro con brio,
Adagio molto,
Rondo; Allegretto, Moderato, Prestissimo

IMPROMPTU, B flat major, op. 142, No. 3.....*Schubert*

FANTASIE, "Midsummer-Night's Dream".....
.....*Mendelssohn-Liszt*

NOCTURNE, G major, op. 37, No. 2
MAZURKA, B minor, op. 33, No. 4
ETUDES, F major, No. 3 / G flat major, No. 9 } op. 25 .....*Chopin*
BERCEUSE,
VALSE, A flat major, op. 34

CAPRICE / MENUET } op. 14.....*Paderewski*

RHAPSODIE HONGROISE, No. 2.....*Liszt*

Steinway & Sons Pianos used at all the Paderewski Recitals. Southern California Music Co., General Southern Agents, 216-18 W. Third St.

Paderewski Season 1895-'96, under the direction of Hugo Goerlitz, and John C. Fiyer, C. F. Tretbar, General Manager.

Program Continued on Page 6.

The Plants on the Stage are from Wm. S. Lyons & Co., 440 S. Broadway.
The Mantels on the stage are from Collins Brothers, 213-215 Sixth St.
The Bric-a-Brac on the stage is from Samuel Meyer, 349 North Main St.

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To lend verisimilitude, Behymer accompanied the "doctored" program (shown in facsimile on preceding page) with an autographed photo of the youthful Paderewski.

1002 *Journal of the Arnold Schoenberg Institute*. October 1976/77. Semiannual. Arnold Schoenberg Institute. Continued from *Arnold Schoenberg Institute Bulletin*, 1975–1976.

Journal of the Choral Conductors' Guild, The. Preceded by *The Bulletin of the Conductors' Guild of Southern California* (Volume I, Number 1, of which was issued at Occidental College November 13, 1940; *The Bulletin* continued through 1947). Next came the *C.C.G. Journal of the Choral Conductors' Guild of Southern California*, which started in March 1948 as a monthly.

Present series began with the February 1950, issue which was labelled Volume I, Number 1 (mailing address in 1950 was Box 142, Long Beach, CA). Monthly (except July and August); apostrophe after Conductors was dropped in 1984. *The Journal* became a bimonthly beginning with Volume XXXVI, Number 1 (September/October 1985).

Name was shortened to merely *Journal* beginning with the September 1977 issue. But again as *The Journal* it became an all-year bimonthly with the September/October 1985 issue. From September/October 1985 (Volume XXXVI, Number 1) through July/August 1988 (Volume XXXIX, No. 6) *The Journal* carried at the bottom of the cover, Choral Conductors Guild/An Association of Church Musicians/Official Publication of the State CCG, with 337 East Washington, Pasadena CA 91102, listed on page 1 as publication address.

Beginning in October 1955 the Los Angeles Chapter issued its own monthly newsletter entitled *Sounding Board*.

MLA SCC Newsletter. February 1970–. Irregular. Music Library Association, Southern California Chapter.

604 *Music of the West*. September 1945–1969. Monthly. Pasadena: [Voice Publications.]

479 *Overture, The*. April 1920–. Monthly. American Federation of Musicians. Local 47/AFL-CIO.

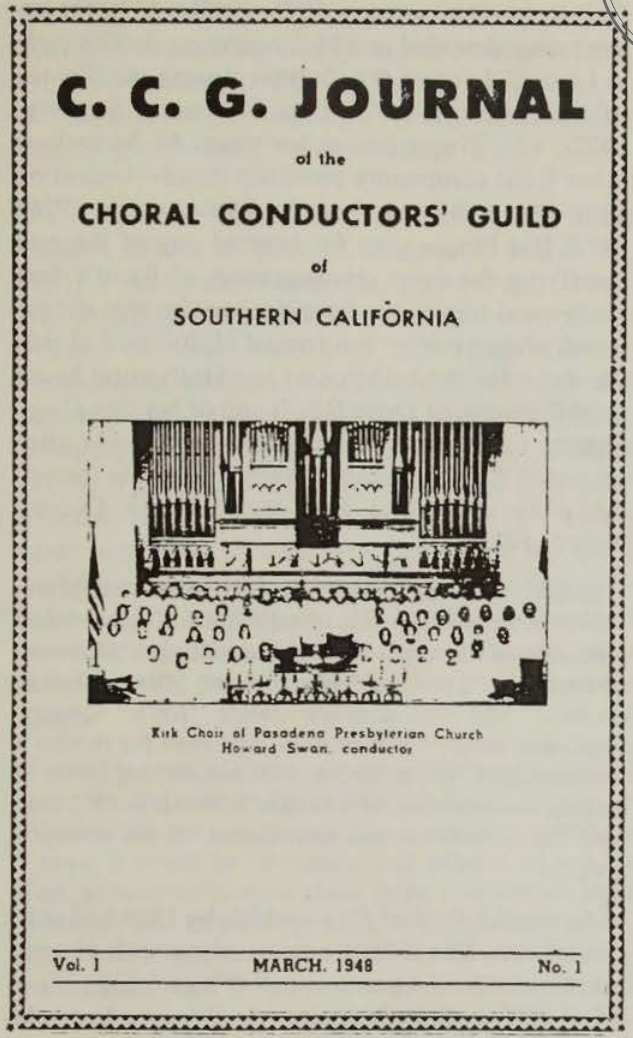
408 *Pacific Coast Musician*. November 1911–September 18, 1948. Pacific Coast Musician Publishing Company. [For periodicity, see this issue, p. 34.]

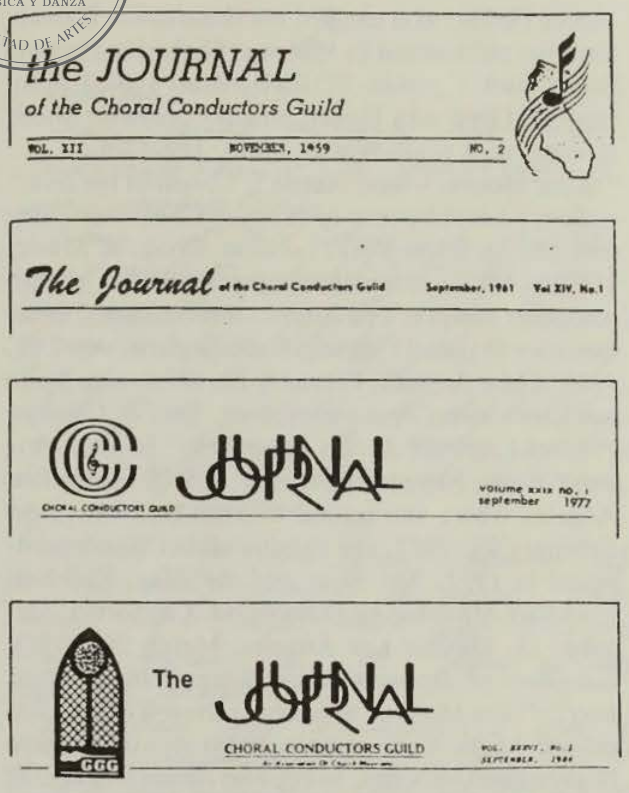
Pavilion. December 1964–June 1967. Irregular Huber Publications, Inc.

Performing Arts. November 1967–. Monthly. Performing Arts Network, Inc. Continues *Pavilion*.

814 *Selected Reports in Ethnomusicology*. 1966–. Annual. Program in Ethnomusicology/Department of Music, UCLA.

However, as Glennan would be the first to concede, music periodicals classifiable under such call-numbers as *HD 6350.M909 (*Overture*), M7.A1C12 (*California Organist*), and ML1.C457 (*Pavilion*) in the UCLA Research and Music Libraries are but tokens of the periodical literature that must be searched before a comprehensive history of music in Los Angeles can be written. Magazines outside the music periodical orbit, such as, for instance, *Saturday Night* (March 6, 1920–January 28, 1939) [AP2.S248], often yield exquisite data.





Title-page metamorphoses of *the Journal of the Choral Conductors Guild*, 1959–1984.

Los Angeles sheet music imprints dated 1885 to 1945 in UCLA Research Library, Special Collections, emanated from 29 different publishing houses—the longest lived of which was W. A. Quincke & Co. Established in 1906, this house was still publishing commercially viable songs in 1929 at 430 South Broadway. Southern California Music Publishing Co. continued at 332–334 South Broadway from 1909 to 1918. As late as 1924 West Coast Publishing Co. at 127 South Spring St. still specialized in gospel song collections issued in shape notes.

Music typographers active before the close of World War I included Falconer and Loveland Music Printers located in 1908 at 143 East 7th St. (succeeded by Hatch and Loveland Music Printers and Publishers in 1914) and Frank E. Garbett in 1918 at 652 South Olive. But local music publishing companies that preferred central Los Angeles addresses before 1920 were after 1930 located chiefly in Hollywood—Freed and Powers, Ltd. in 1931 at 1611 Cosmo St., Saunders Publications in 1942 at 6425 Hollywood Blvd., and Boris Morros Music Co. in 1944 at 1479 North Vine, by way of example.

Although most successful local composers of commercial music preferred seeing their songs published in the East, Geoffrey O'Hara allowed Wright Music Co. in 1925 to publish "The Sun Shines Bright," and Oscar Rasbach of "Trees" fame permitted Harry G. Neville in 1929 to publish "Somewhere, in Memories."

Twentieth-Century Women Composers in Los Angeles

In her magisterial 484-page 1986 Ph.D. dissertation, "The Los Angeles Heritage: Four Women Composers, 1918–1939," Susan Pearl Finger analyzed the careers and works of four composers based in the Los Angeles area between World Wars I and II: Carrie Jacobs-Bond (1862–1946), Fannie Charles Dillon (1881–1947), Pauline Alderman (1893–1983), and Elinor Remick Warren (1900–). Mary Carr

Moore (1873–1957) escaped her dissertation because awaiting publication in 1986 was Catherine Parsons Smith and Cynthia S. Richardson's biography (reviewed by Susan Finger in *Inter-American Music Review*, IX/1 [Fall–Winter 1987], 119–120).

Like Moore, whom Aaron I. Cohen in his *International Encyclopedia of Women Composers*, second edition (New York/London: Books & Music, 1987), I, 488, credits with six operas, another woman composer based in Los Angeles three decades, Ethel Leginska (*b* [Ethel Liggins], Hull, England, April 13, 1886; *d* Los Angeles, February 26, 1970), also made her name as an opera composer, first in Chicago ("Ethel Leginska directs her opera," [*Gale*], *New York Times*, November 24, 1935, II, 9:6), next in Los Angeles where she settled in 1939 and where on February 23, 1957, she conducted her opera composed in 1932, *The Rose and the Ring*. Kathleen Lockhart Manning (*b* Hollywood, California, October 24, 1890; *d* Los Angeles, March 20, 1951), composer of *Japanese Ghost Songs* ("In the bamboo"; "The Maid of Mystery") (New York: Composers' Music Corporation, 1924) and of *Chinese Impressions* (six songs, 1931), also claims two operas in her list of works appended to Barbara L. Tischler's article in *The New Grove Dictionary of American Music*, III, 171—the first, dated 1925–26, being entitled *Mr. Wu*.

Of the two other women considered by Finger, but not eventually chosen for her dissertation, Frances Marion Ralston (*b* St. Louis, Missouri, January 7, 1875; *d* Arcadia, California, February 5, 1952) published a personal memoir, *Reflections of a Musician* (Boston: R. G. Badger, 1920). Gertrude Ross, according to Finger, page 370,

> was born in Dayton, Ohio, in 1888, and lived in California from 1898 until her death in 1940, at age 62. She began her career as a professional accompanist, working with artists such as Schumann-Heink, but abandoned this in favor of composition (and performance of her own compositions). Her works include songs (among them, arrangements of transcriptions of Spanish-California folk songs), choruses, piano pieces, chamber music, music for the Hollywood Pilgrimage Play (1924), and the score to Charles Ray's 1923 movie, *The Courtship of Miles Standish*.

No other woman composer of songs equals Carrie Jacobs Bond's record of successes. Still profiled in 18 current national biographical compendia (*Biography and Genealogy Master Index*, 2d ed. [Detroit: Gale Research Company, 1975, 1980] I, 532), she began being identified as a Hollywood resident as early as Louis S. Lyons's *Who's Who Among the Women of California, 1921/22* (San Francisco: Security, 1922), 145. Finger lists at her pages 83–84 various other local compendia profiling Bond—beginning with *Who's Who in Los Angeles County, 1926/1927*. But Finger goes far beyond any of these in specifying the exact circumstances of Bond's first Hollywood forays, the financial benefits that she enjoyed while a winter resident of Hollywood Hotel, the dates for the building of her Hollywood home at 2042 Pinehurst Drive (1917) and of her San Diego vicinity residence at Grossmont, her honors after settling in California, and details concerning the suicide of her only child, Fred Jacobs Smith, December 17, 1928.

> Smith, who married twice, left two daughters. However, among the notes found in the Lake Arrowhead mountain cabin where he shot himself, aged 54, is one addressed to "Dear Joe" which begins, "Sorry I had to do this." The note does not clarify "Joe's" identity. Fred, who in her Chicago days, had been his mother's business agent, had drifted into the less exciting career of a candy manufacturer after Gustav Schirmer in 1922 took over the promotion and distribution of his mother's songs.

Against *A Perfect Day*—which by 1929 had sold "more than five million copies, along with phonograph records and piano rolls" (Finger, page 81)—Charles Wakefield Cadman's *At Dawning* had sold a mere million and his pseudo-Indian *Land of the Sky Blue Water*, somewhat less. *Trees* (lyrics by Joyce Kilmer), with music composed in 1921 or 1922 by Oscar Rasbach (*b* Dayton, Kentucky, August 2, 1888; *d* Pasadena, California, March 24, 1975), enjoyed a strong Los Angeles connection—Rasbach having lived there from childhood and having studied with such local lights as A. J. Stamm and José Anderson. Bond, Cadman, and Rasbach were the three Southern Californians signalled in "Fortunes Made By Songs," *New York Times*, March 24, 1929, X/11:5–6—Rasbach in 1929 boasting a Sierra Madre residence and a continuing yearly income of some $6000 deriving from *Trees* alone. But Bond was in that year a millionaire, according to the same *Times* article.

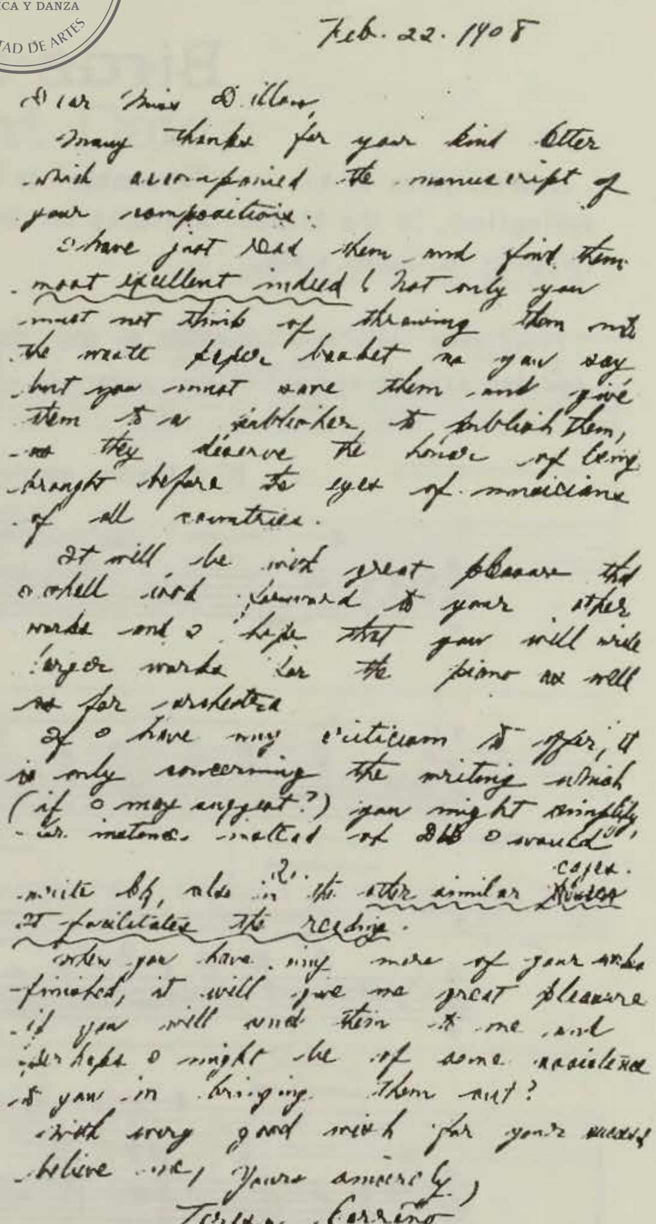
Bond cited Mission Inn, Riverside, California, as the place where she had written the lyrics of *A Perfect Day* in [February] 1909 and identified part of

the music as having been conceived during a moonlight ride through Mohave Desert three months later. However, neither *A Perfect Day* nor any other of her famous songs, Cadman's, or Rasbach's, refers to any Southern California event or scene.

On the other hand, the compositions of Fannie Charles Dillon (*b* Denver, Colorado, March 16, 1881; *d* Altadena, California, February 21, 1947) frequently do recall Southern California locales. Trained at Berlin 1900–1906 with Hugo Kaun in composition and Leopold Godowsky in piano, she returned to the Los Angeles area to begin teaching privately. Her *Kleine Suite* for piano, Op. 1, *Zwei Stücke*, Op. 2, and *Minuet*, Op. 3, had been published at Berlin by Albert Stahl in 1904. However, upon her return to Southern California, her more ambitious piano works languished without a publisher until Teresa Carreño (1853–1917) became their powerful advocate. As Dillon recounted her first meeting with the greatest woman pianist of the epoch:

When Madame Carreño gave her afternoon concert February 22 [1908] in Simpson Auditorium, I made up my mind to send her some of my compositions, because I knew it would be interesting and helpful, to say the least, to have her opinion about them. So I sent her three preludes [from Dillon's Opus 20], and "Summer," to her hotel, with a letter in which I told her that I had been discouraged the week before by a severe criticism, although my teacher Godowsky and many of my friends had always encouraged me greatly.

Carreño's reply reached Dillon the next Monday morning (see accompanying facsimile of the reply). Visiting Carreño at her hotel, Dillon heard Carreño remark that she was constantly deluged with the manuscripts of "deluded mortals who think that they can write," but that upon opening Dillon's, she had not read three bars before seeing that Dillon had "something worthwhile to say." Dillon's later career in a real sense depended on Carreño's help in getting her compositions published and into the hands of eminent performers. In 1910 she began teaching at her alma mater, Pomona College. From 1918 to her retirement in 1941 she taught at Los Angeles High School and at various Los Angeles area private institutions. (John Cage counted her as one of his teachers at Los Angeles High and as one of his private piano instructors [*Inter-American Music Review*, v/1, Fall 1982, p. 7]).


Feb. 22. 1908

Dear Miss Dillon,

Many thanks for your kind letter which accompanied the manuscript of your compositions.

I have just read them and find them most excellent indeed! Not only you must not think of throwing them into the waste paper basket as you say, but you must save them and give them to a publisher to publish them, as they deserve the honor of being brought before the eyes of musicians of all countries.

It will be with great pleasure that I shall look forward to your other works and I hope that you will write larger works for the piano as well as for orchestra.

If I have any criticism to offer, it is only concerning the writing which (if I may suggest?) you might simplify — in instance instead of [illegible] I would write [illegible], also in the other similar cases to facilitate the reading.

When you have any more of your works finished, it will give me great pleasure if you will send them to me, and perhaps I might be of some assistance to you in bringing them out?

With every good wish for your success believe me, Yours sincerely,

Teresa Carreño

Tagliapietra.

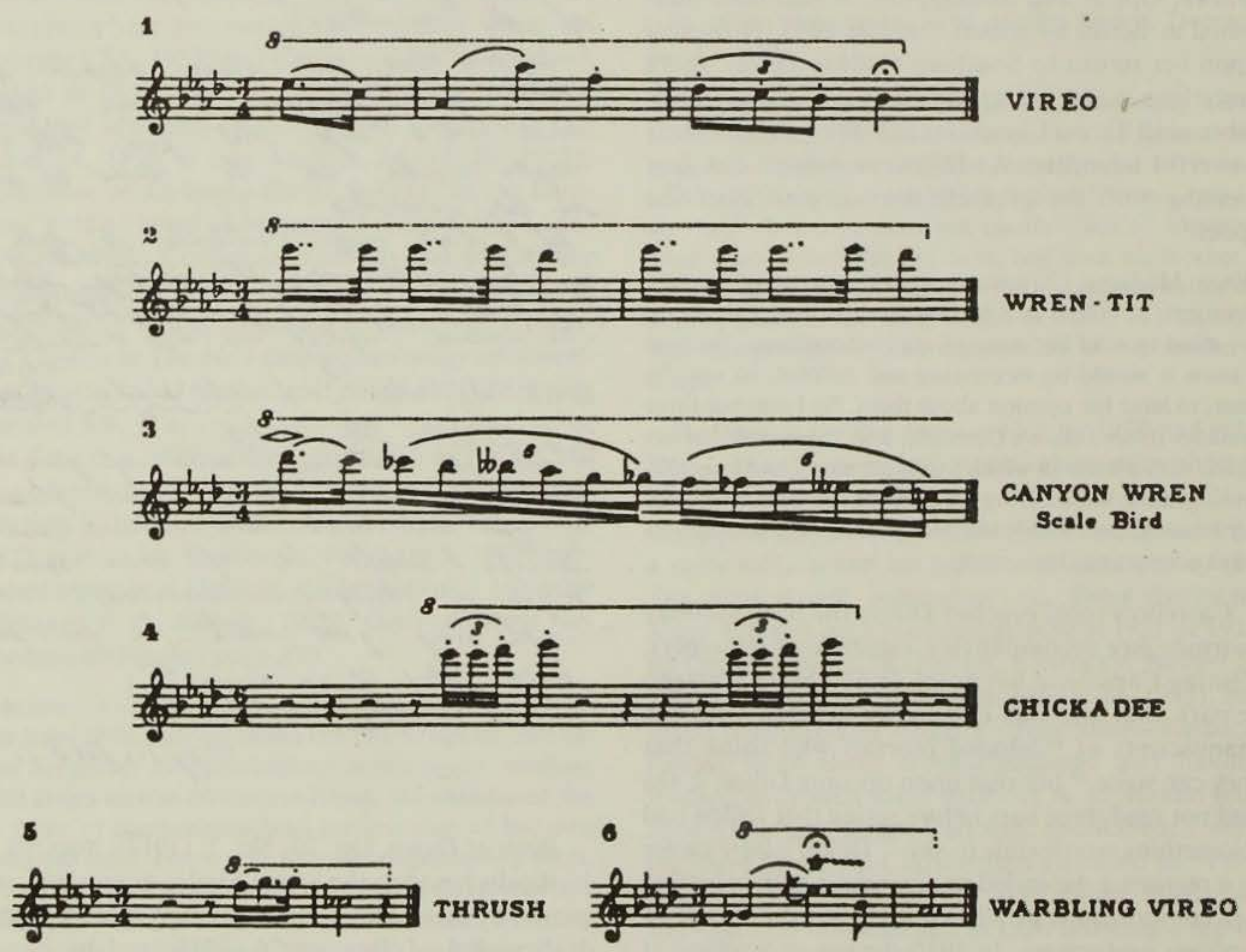
Birds at Dawn, Op. 20, No. 2, (1912), inspired by bird calls heard in the Sierra Madre mountains, was played by Josef Hofmann in his New York Carnegie Hall recital of January 26, 1919, and by him at Trinity Auditorium, Los Angeles, February 22, a month later. *The Desert*, Op. 20, No. 3 (1908), appealed to a royal admirer at Madrid, King Alfonso XIII, who specified its performance on all the upcoming United States programs of the Spanish touring concert artist, Fernando Geranzo (*Los Angeles Sunday Times*, September 14, 1924, III, 37:4).

Birds at Dawn

A description of the bird "ensemble" to be heard at earliest dawn, any morning of springtime, in the highest altitudes of the Sierra Madre Mountains of California. (Written in Canon style)

These songs have been identified by Mrs. Harriet Myers, Secretary of the Southern California Audubon Society, and well-known authority on California birds.

Bird themes employed in "Birds at Dawn"



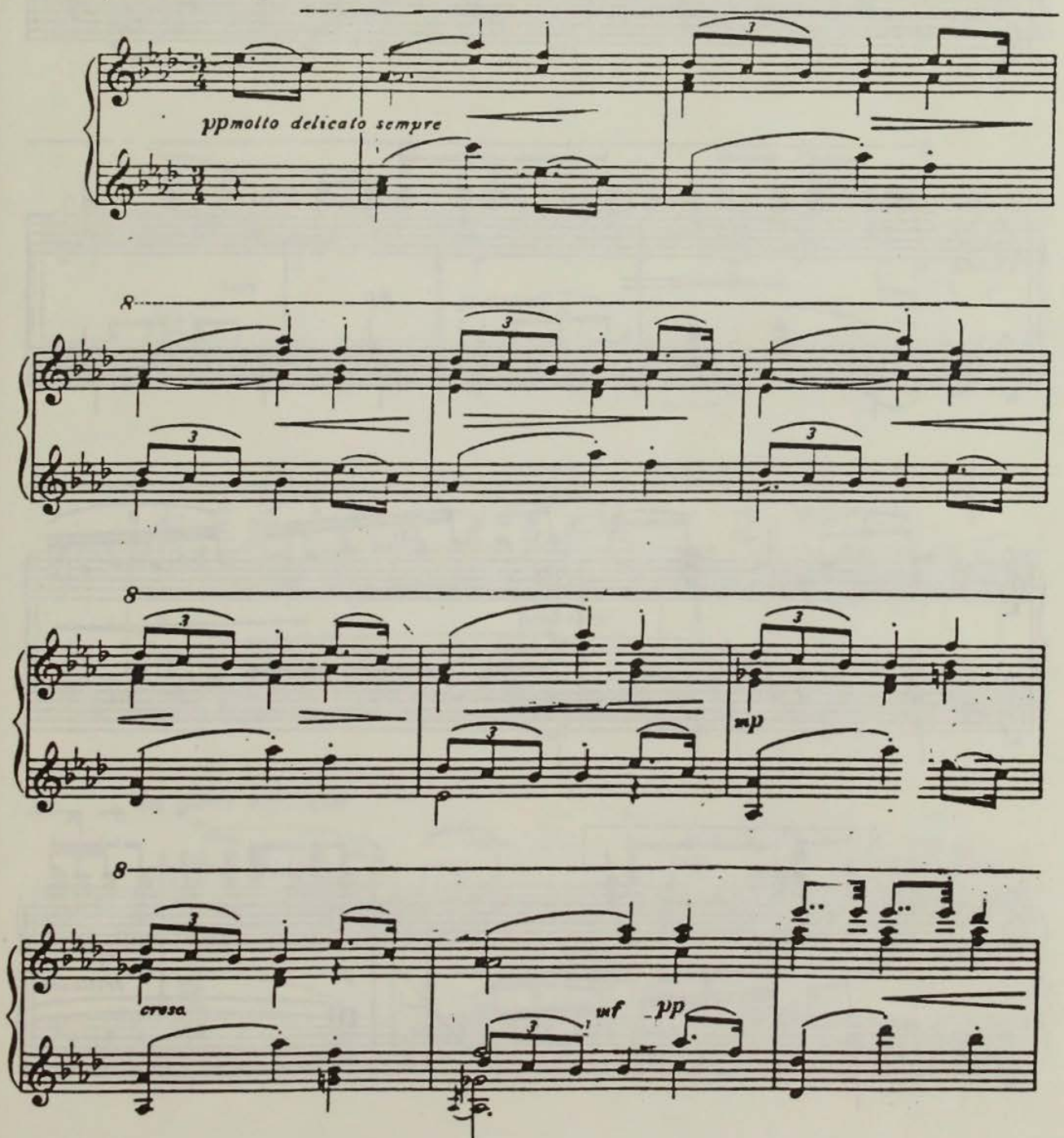
These themes are written as accurately as possible; the songs chosen are however, unusually clear and rhythmical for bird songs.

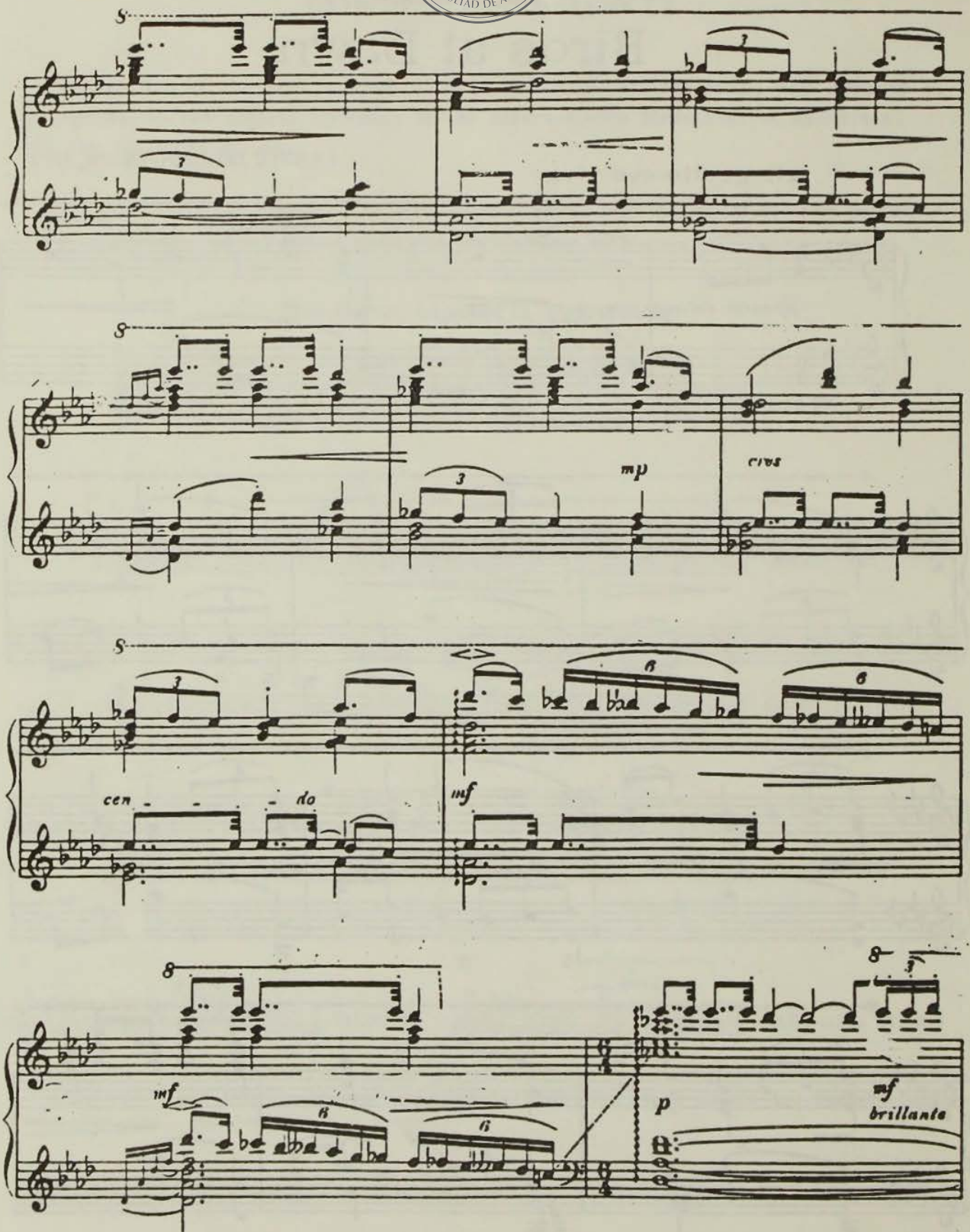
To Miss Katherine Grigg

Birds at Dawn

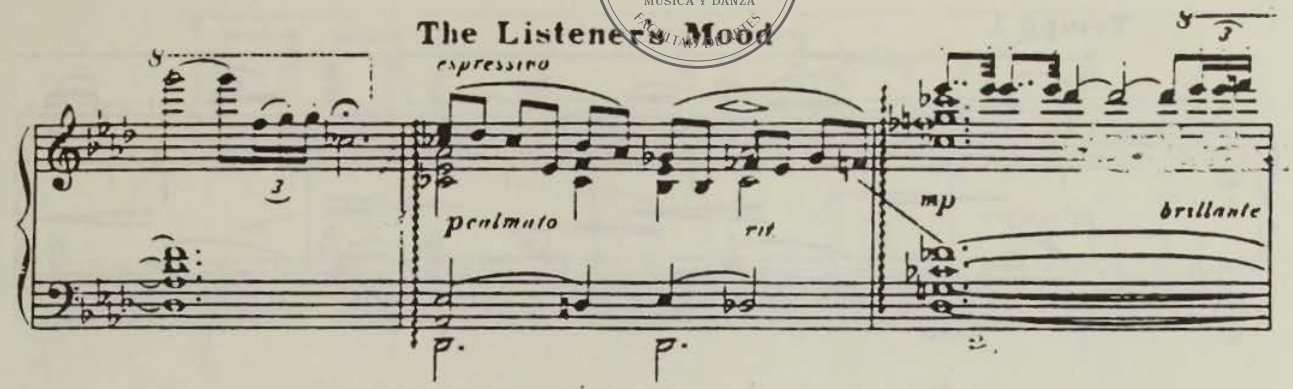
Allegretto con vivo

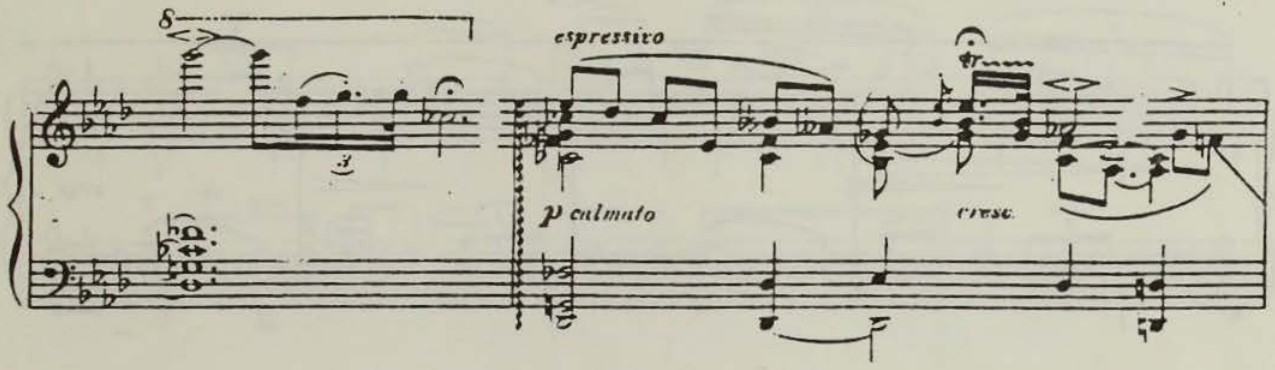
FANNIE DILLON, Op. 20, Nº 2

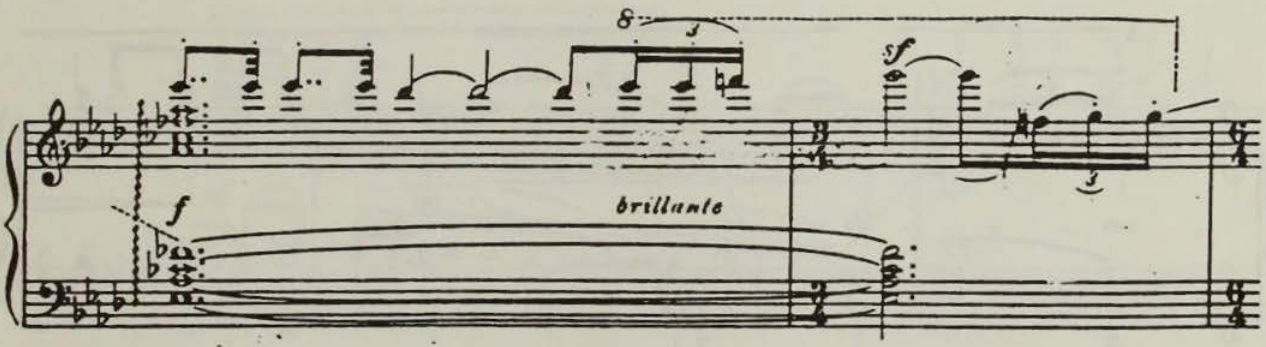




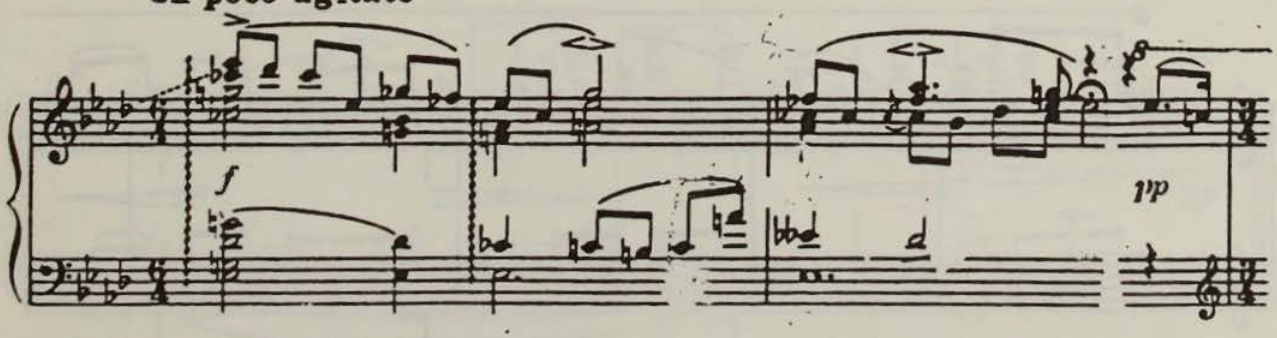
The Listener's Mood

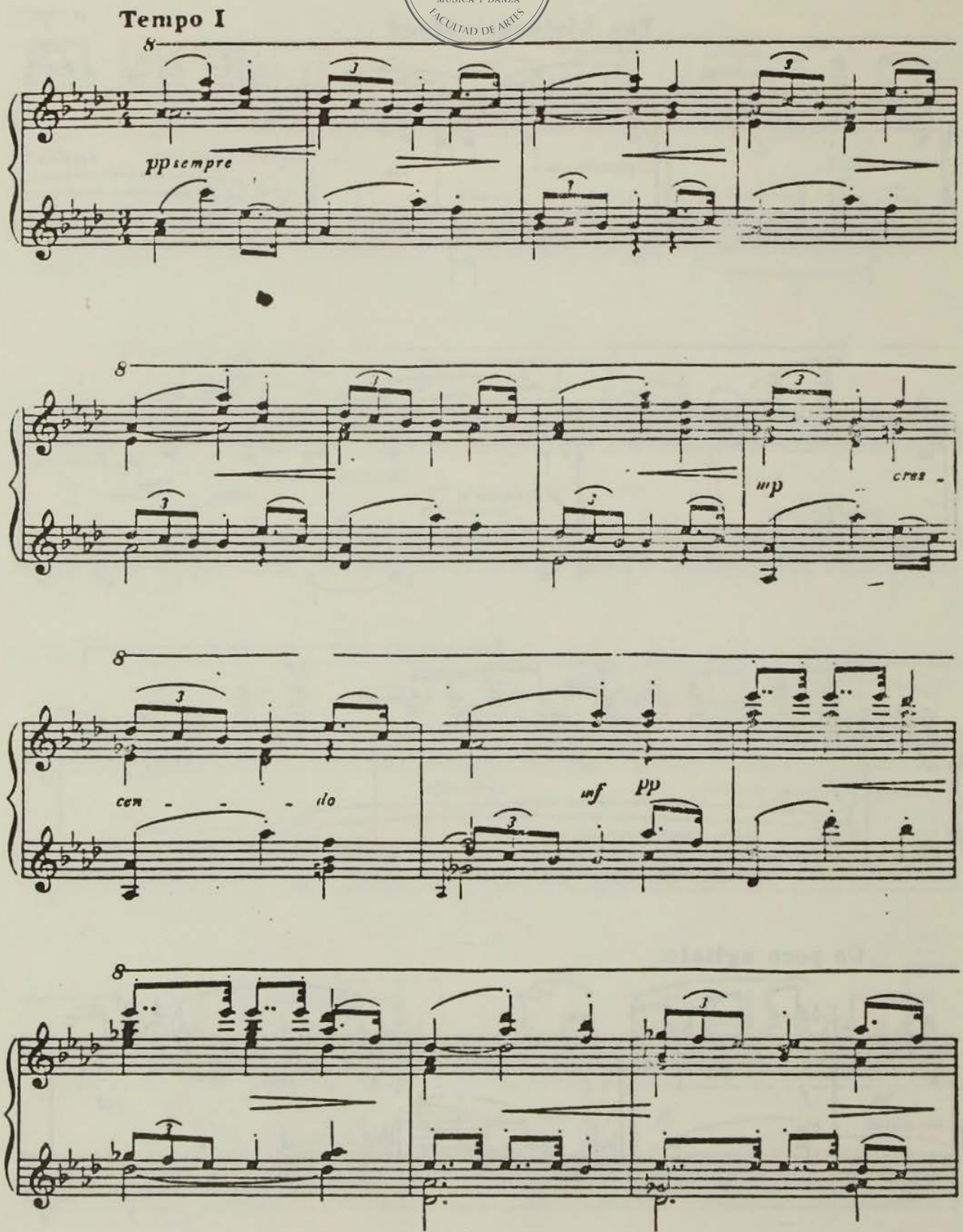


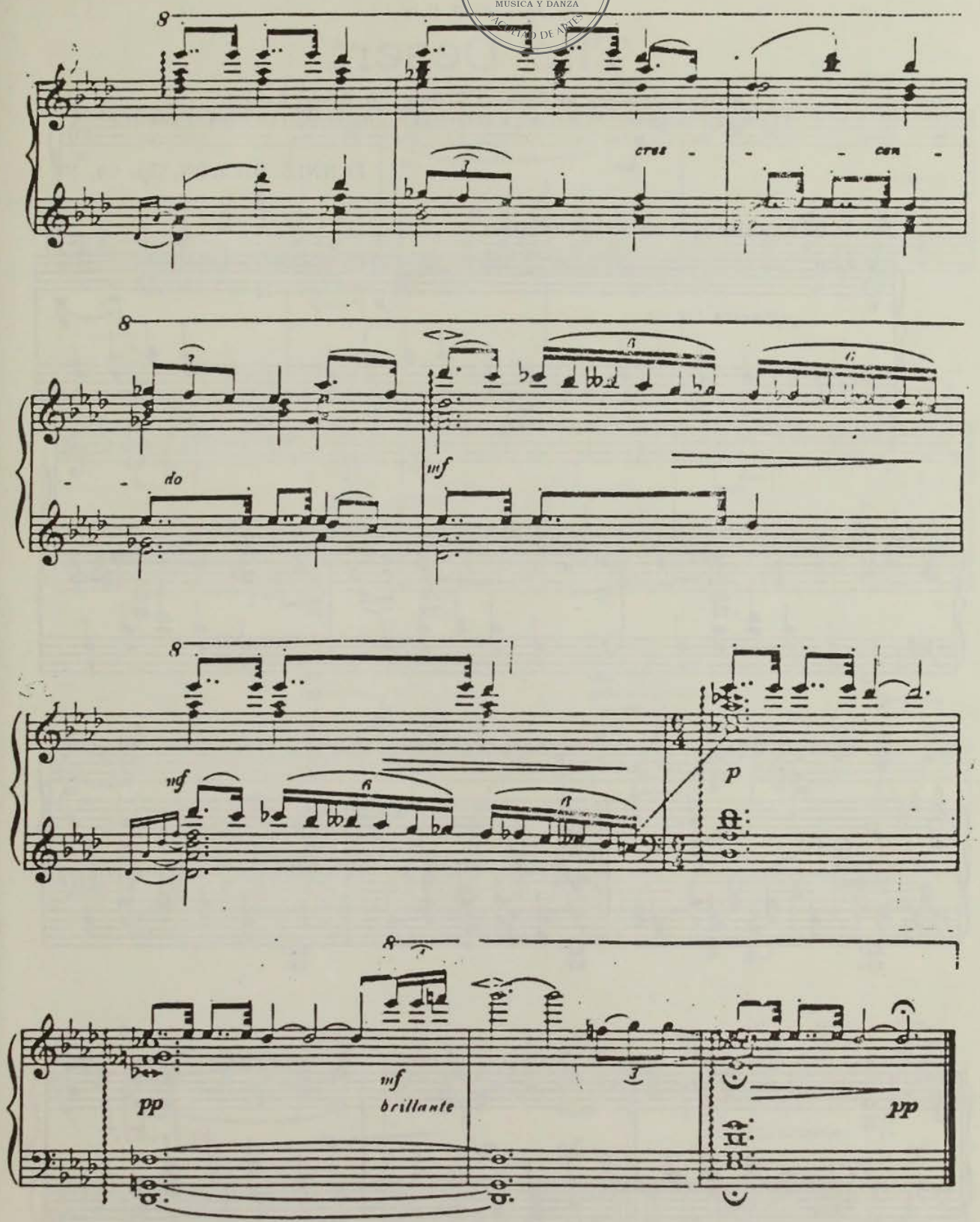




Un poco agitato





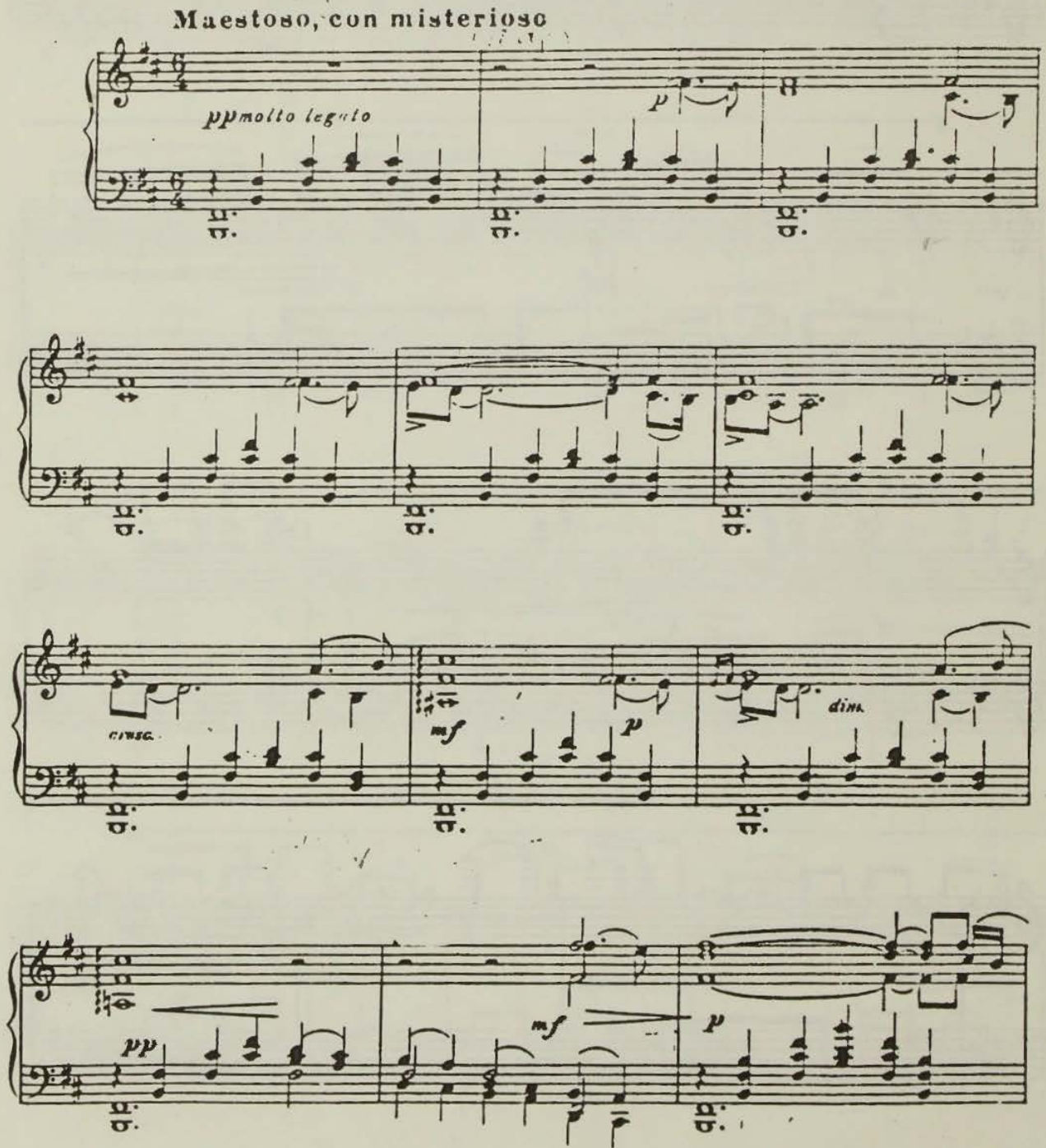


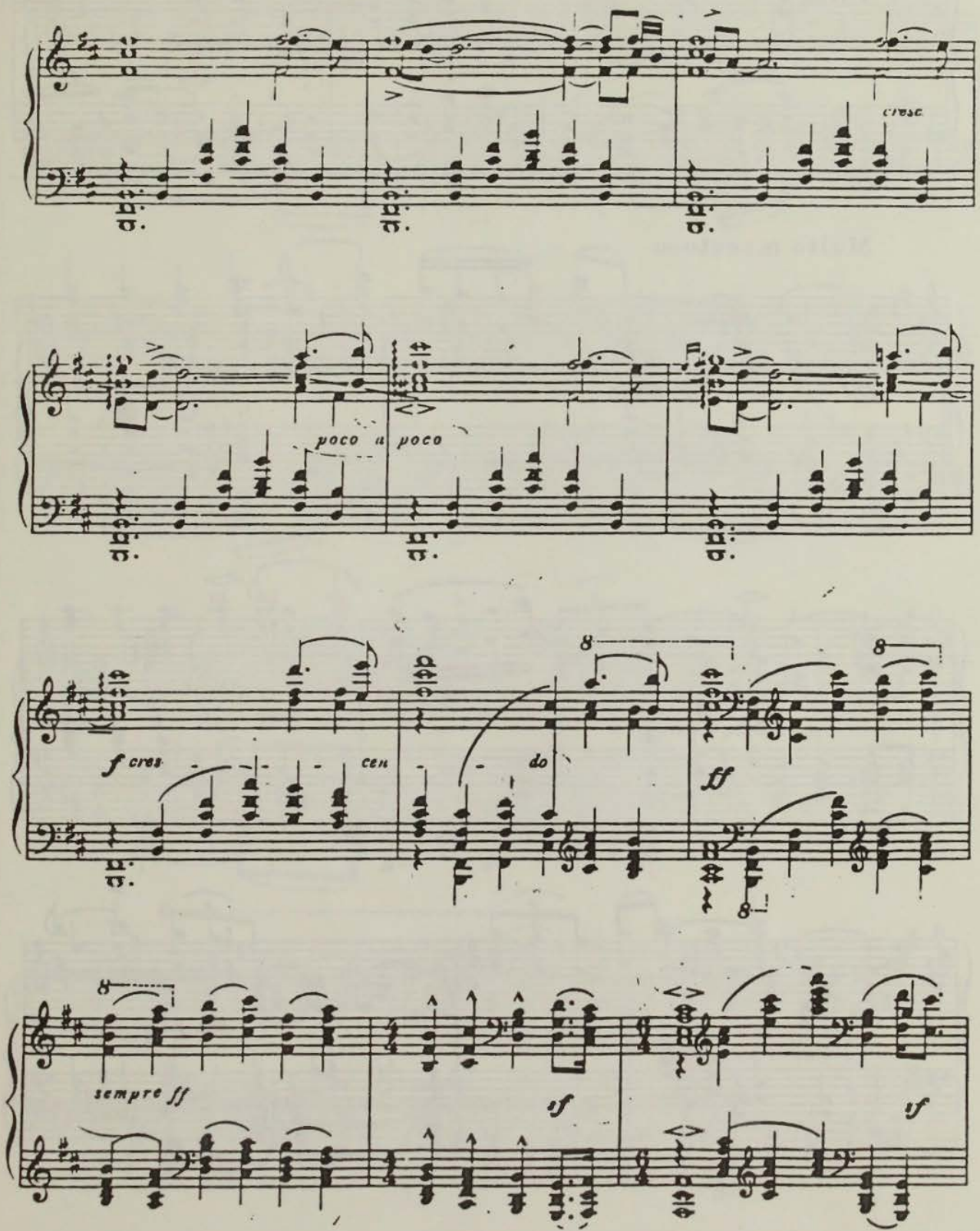
To Blanche D. Cole

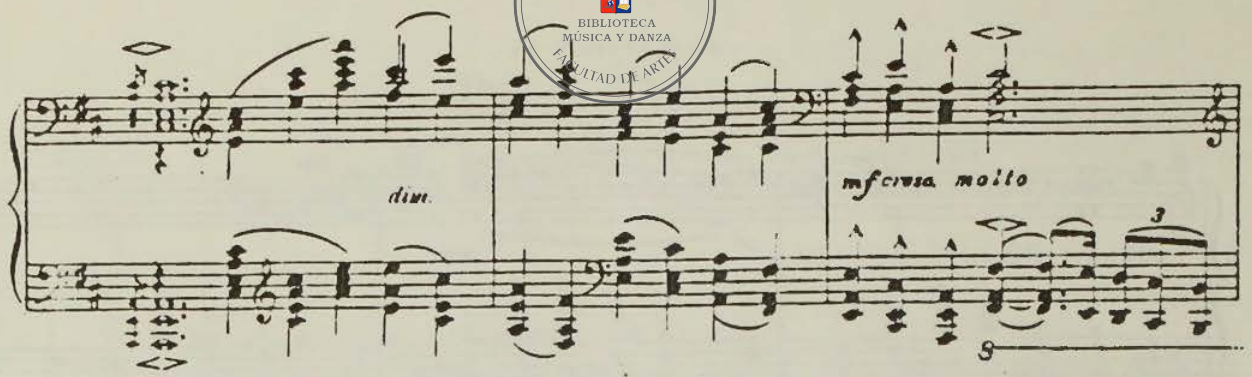
The Desert

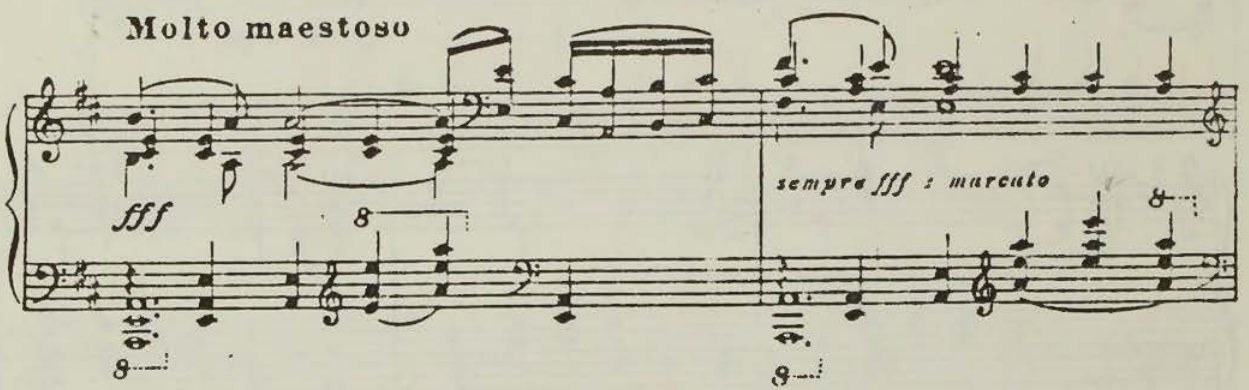
After a painting by Blanche D. Cole, "A Desert Sunset."
The music however, describes a desert day; - dawn, the full day and sunset.

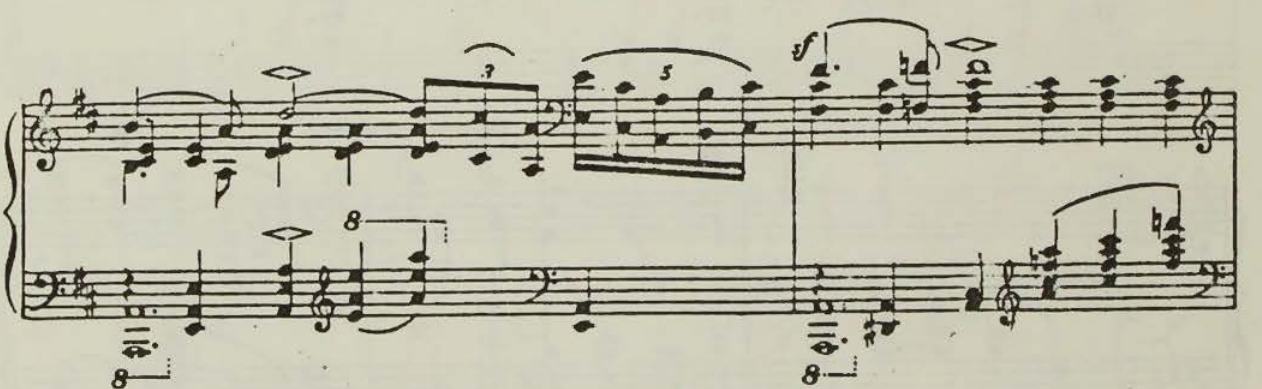
FANNIE DILLON, Op. 20, Nº 3

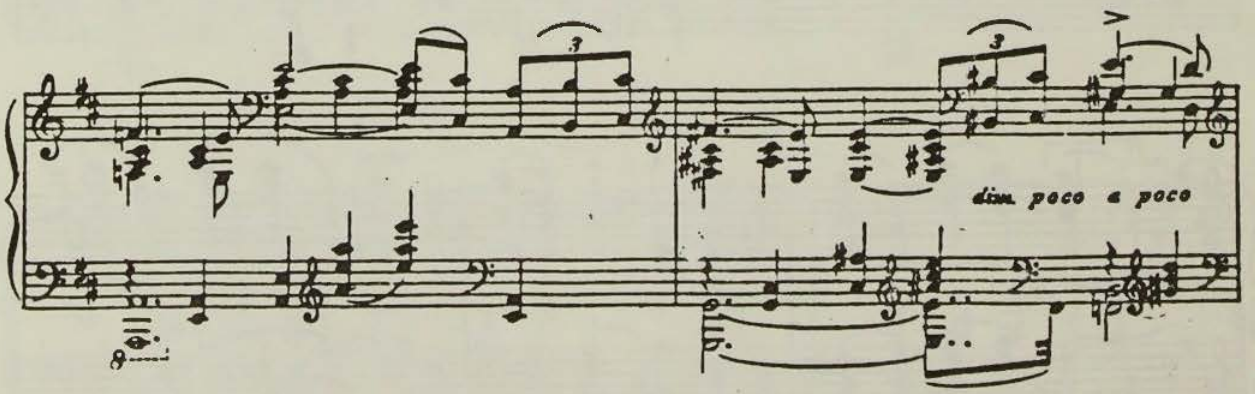


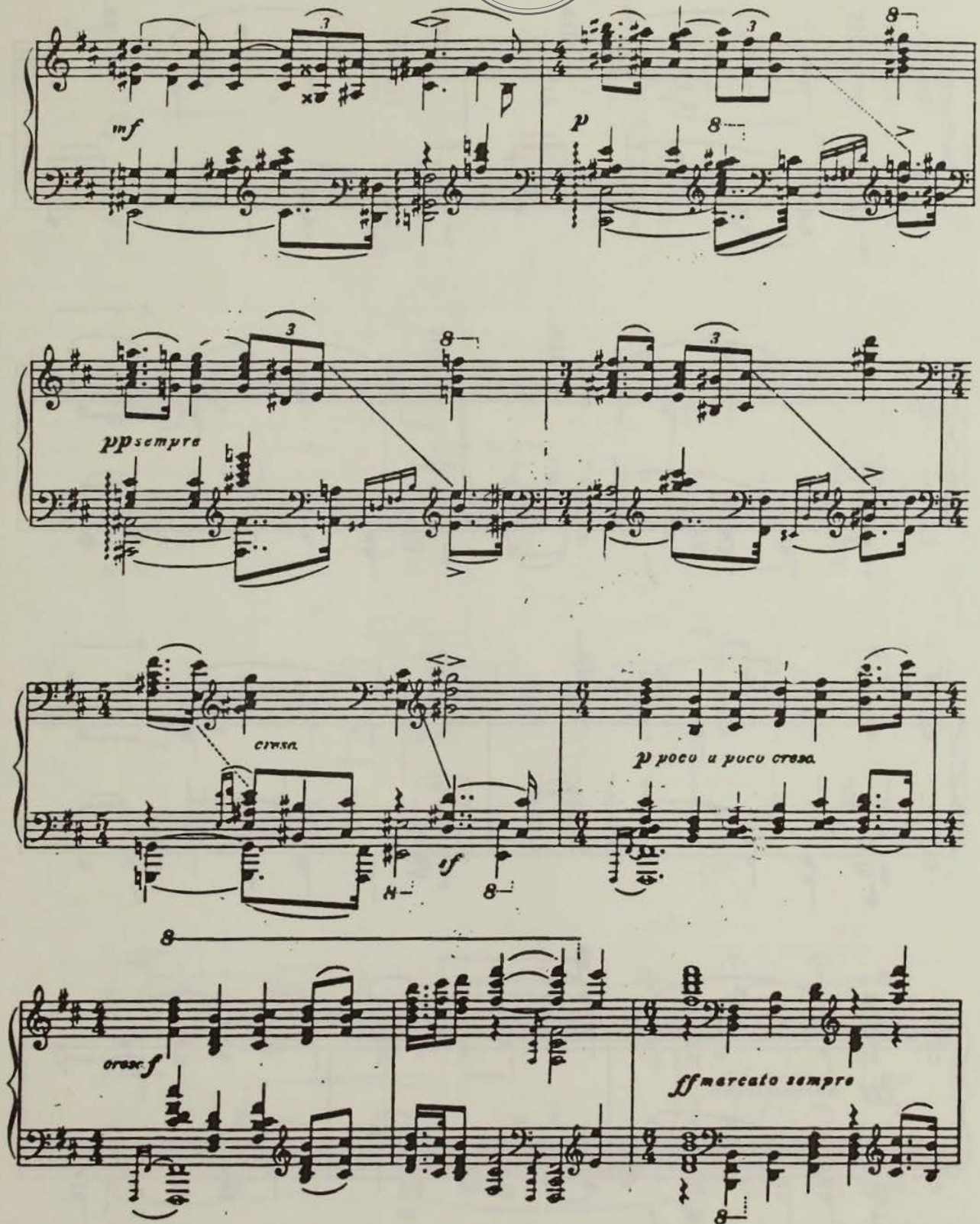


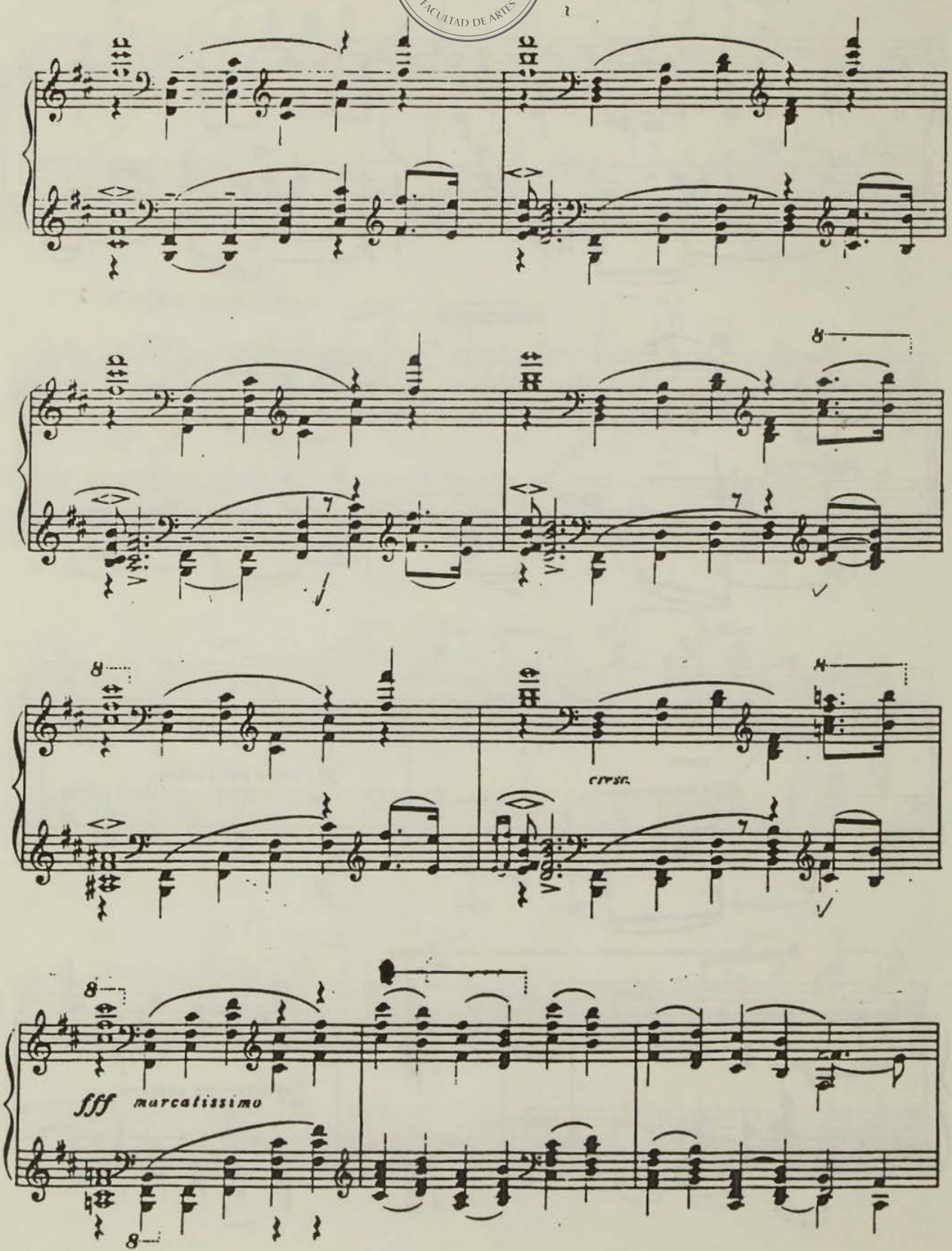


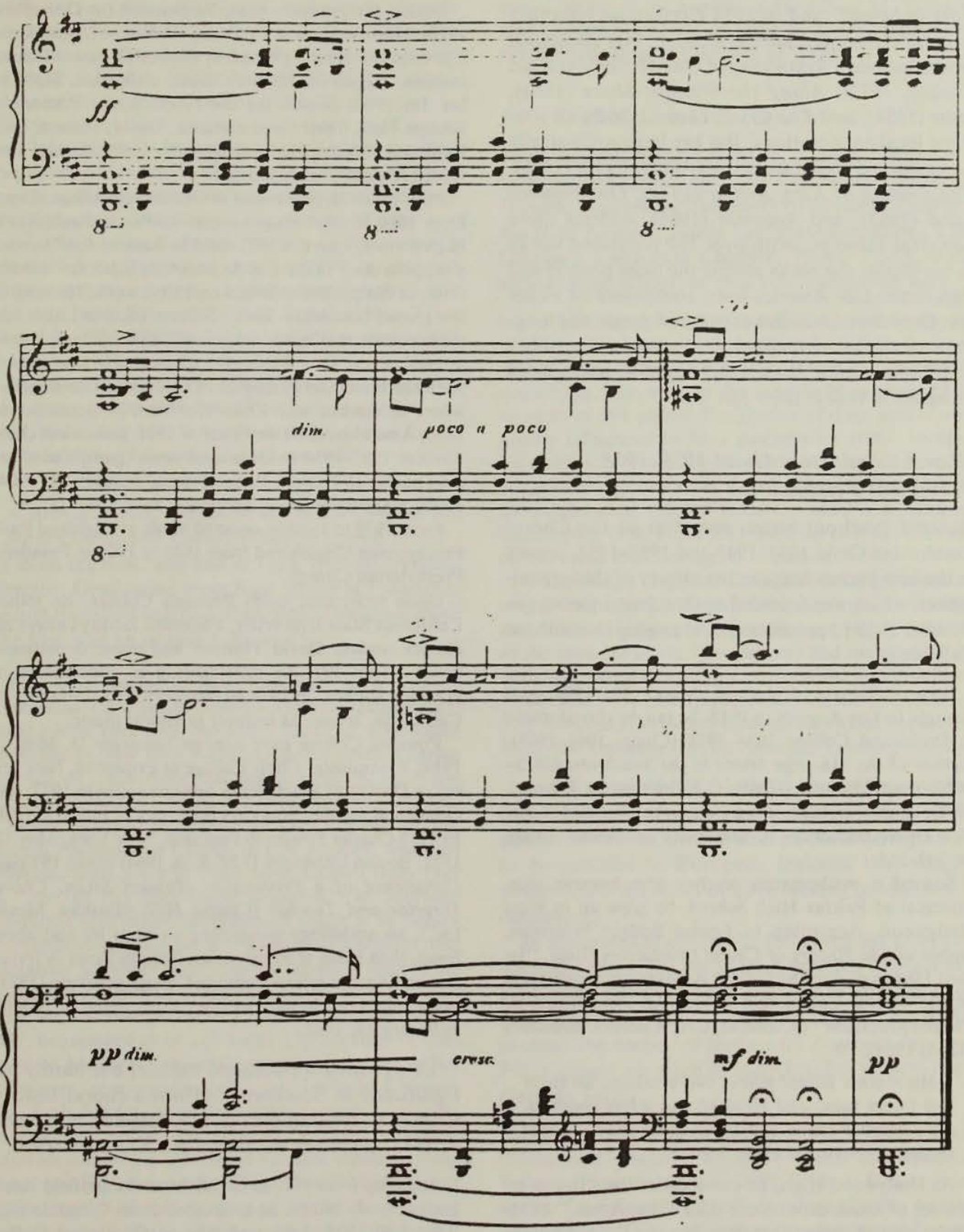












Elinor Remick Warren (*b* Los Angeles, February 23, 1900) was in 1953 ranked as "Woman of the Year in Music" and in 1954 received an honorary doctorate from Occidental College. Her orchestral works include a *Symphony in One Movement* (Carl Fischer, 1972), *Along the Western Shore* (1963), *Suite* (1954), and *The Crystal Lake* (1962), all with some local connotations. But her large orchestrally accompanied choral works, *Abram in Egypt* (1961), *The Passing of King Arthur* (1974), *Our Beloved Land* (1963), and *Requiem* (1966), address more universal subjects. With over 160 published works to her credit, she ranks among the most prolific and significant Los Angeles-born composers of either sex. Only the prohibitive expense of producing long, orchestrally accompanied works denies her more ambitious works from receiving the widespread recognition that is their just due.

Choral Conductors Guild 1938–1988: Prominent Personalities

Howard [Shelton] Swan, president of the Choral Conductors Guild 1944–1945 and 1952–1953, counts as the best known name in the history of this organization, which was founded at Occidental College in October 1938 to promote choral singing in Southern California.

Born at Denver, Colorado, March 29, 1906, and brought to Los Angeles in 1912, he taught choral music at Occidental College 1934–1971 (Chair, 1948–1968). Author of the 316-page *Music in the Southwest (1825–1950)* (San Marino: [Henry E.] Huntington Library, 1952), he also wrote the city article on LOS ANGELES in *The New Grove Dictionary of Music and Musicians* (1980), XI, 243–245.

Son of a mathematics teacher who became vice-principal of Fairfax High School, he grew up in West Hollywood. According to Louise Bodger Whitman, author of *The History of Choral Conductors Guild*, "Issued 1988 as part of the Golden Anniversary Celebration of the Choral Conductors Guild, An Association of Church Musicians" ([Glendale, CA]: Choral Conductors Guild, 1988), 70:

> His mother played piano; two brothers, his sister and father sang; and Howard was a boy soprano, alto, counter tenor and tenor from grade school through Hollywood High School.

At Hollywood High, he came under the "strong influence of music department chair Edna Ames." In total, he studied violin "for about 15 years." "At Pomona College, class of 1928, he studied voice with Ralph H. Lyman [1883–1954]" (substituting for him as director "during his graduate year while Lyman was on sabbatical").

During his graduate year, he married (in December 1928) fellow student at Pomona, Katherine Smith. College organist Joseph [Waddell] Clokey (*b* New Albany, Indiana, August 28, 1890; *d* Covina, California, September 14, 1960) played for the ceremony in Pomona's Bridges Hall. Their three children, David, Robert, and Katherine Elizabeth Schwarberg, live in California, and there are eight grandchildren.

Prior to his 38-year career at Occidental College, Swan from 1930 to 1937 taught social studies at Eagle Rock High School, where in 1932-1933 he boasted the "second a cappella choir in the Los Angeles City Schools." Meantime, he did prolific solo and ensemble work. He sang in the [John] Smallman Tudor Singers (quartet) and was tenor soloist at B'nai B'rith (now Wilshire) Temple and at Hollywood First Methodist Church. He later transferred to Immanuel Presbyterian Church of Los Angeles, where he worked with Frans Hoffman [*b* December 5, 1886, Amsterdam, Netherlands; *d* 1961; Immanuel choir director 1927–1950 (with several years' gap)] and Clarence Mader (*b* Easton, Pennsylvania, January 23, 1904; *d* Los Angeles [highway accident], July 7, 1971).

From 1933 to 1940 he directed music at Highland Park Presbyterian Church and from 1940 to 1960 at Pasadena Presbyterian Church.

Upon retirement from Pomona College, he joined California State University, Fullerton faculty (where his former student David Thorsen was music department head)—from 1971 to 1977 serving as coordinator of graduate studies. In 1978 he transferred to University of California, Irvine, as lecturer in choral music.

Pomona College gave him an honorary D. Mus. in 1959; Westminster Choir College at Princeton, New Jersey, a Doctor of Humanities *honoris causa* in 1977; and Occidental another honorary doctorate of music in 1986. In 1987 Charles Fowler (*b* Peekskill, New York, May 12, 1931; Boston University D.M.A. in 1964) edited 197-page *Conscience of a Profession: Howard Swan, Choral Director and Teacher* (Chapel Hill: Hinshaw Music, Inc.), an anthology comprising writings by and about Swan, then living at Presbyterian Regents Point in Irvine. Robert Shaw, a fellow Pomona College graduate (1938), prefaced the anthology with a eulogy dated at Atlanta February 13, 1987.

Less prolific a published author, but hardly less significant in Southern California choral history, Charles C[arleton] Hirt (*b* Los Angeles, November 4, 1911) served as president of CCG 1949–1950.

Brought up from 1917 in Glendale on the Scofield Ranch leased by his father, he graduated from Glendale High School in 1929. Educated next at Occidental College (B.A. 1934, Phi Beta Kappa) and the University of

Southern California, he wrote his USC Ph.D. dissertation on "Graeco-Slavonic Chant Traditions Evident in the Part-Writing of the Russian Orthodox Church" (1946; 461 pp.). From 1935 to 1941 he taught in Glendale secondary schools and community college, and thereafter for 35 years at University of Southern California School of Music (where he founded and directed the Departments of Church Music and of Choral Activities).

In September 1941 he and his wife (née Lucy Thompson) launched their 30-year music ministry at the First Presbyterian Church of Hollywood, where they developed a nationally recognized and widely emulated music program of over 400 singers, representing all ages.

Dr. Hirt became Emeritus Minister of Music shortly after he left the Hollywood church in 1971. He returned to the church June 2, 1985, to conduct the cathedral choir of Fred [Jason Roberts] Bock [*b* Jamaica, New York, March 30, 1939; USC M. Mus., 1962] in its opening and closing numbers.

In 1984 Hirt directed the Honor Choir for the opening and closing ceremonies of the Olympic Games in Los Angeles, and in July 1986 he served as choral advisor for the Statue of Liberty Rededication Ceremonies.

Clarence Mader, first president (1939–1940) of the Choral Conductors Guild, although known primarily as an organist, was also in 1938–1939 an organist-director. Graduating from high school at Pasadena, he met there and married Ruth Edna Goodrich (who like him was an organist-director).

Following lessons in New York City with W[alter] Lynnwood Farrnam [*b* Sutton, Quebec, January 13, 1885; *d* New York City, November 23, 1930], with whom he studied at New York while on leave of absence during the fall of 1926 from the organistship at Holliston Avenue Methodist Church in Pasadena.

Mader returned to become in 1929 organist of Immanuel Presbyterian Church in Los Angeles, where he remained until death 42 years later. Known from 1929 as "one of the four finest organists" in Southern California—the others being Roland Diggle at St. John's Episcopal, Arthur Poister at University of Redlands, and Alexander Schreiner at UCLA—he served as head of the organ department at Occidental College 1955–1968.

He and his wife, killed in a highway accident July 7, 1971, bequeathed to UCLA Music Library their rich archive of Mader's compositions, manuscripts of other composers, poetry manuscripts, art works by Clarence and Ruth Mader, tape recordings, scrapbooks, correspondence, essays and lectures, printed programs, materials concerning Lynnwood Farnam, repertoire lists, organ specifications, published scores with Mader annotations, and published books and articles dealing with church music. Robert L. Tusler published in 1980 a valuable 275-page *Catalog of the Clarence V. Mader Archive Music Library, University of California at Los Angeles* (Palo Alto: Hamilton Press), the frontispiece of which shows Mader at the console of the Ernest M. Skinner four-manual organ, inaugurated by him at Immanuel Presbyterian Church February 13, 1929.

Émigré Musicians in the Southland

Jerry McBride began his article, "Émigré Musicians in Southern California," in *California's Musical Wealth: Sources for the Study of Music in California* (Los Angeles: Music Library Association, The Southern California Chapter, 1988), 37–53, with several generalizations that bear excerpting here.

In the 1930's and 40's, the United States was the haven of some of the greatest artists and intellects from Europe. The story of emigration is largely that of the Jewish population, who account for roughly 94 percent of the refugees of this period. Emigration of these people was greatly influenced by laws passed after Hitler became Chancellor. From 1938–41 there were approximately 500,000 immigrants from Central Europe. The United States absorbed 132,000 from Germany and Austria, mainly after 1938. From 1933–1944 the United States accepted some 1500 immigrant musicians.

A surprisingly large and distinguished émigré community developed in Southern California during the 1930's and 40's—a community which emerged largely because of the presence of the film industry and the promise of both lucrative and satisfying professional opportunities. Those who were able to accept the artistic and creative limitations of Hollywood made an enormous impact on films, and consequently, on American culture generally.

At his pages 45–59, McBride lists 105 musicians active in the Los Angeles area, many of them sufficiently famous in Central Europe before emigration to be profiled in European lexicons that supply places and exact dates of birth lacking in McBride's catalogue.

In alphabetical order, the following list gives the names of those Jewish émigrés profiled in pre-1945 European lexicons who at one time or another after 1938 worked in Los Angeles or nearby. Asterisks precede the names of those with doctoral degrees. Place names are cited in their English or pre–1945 German forms.

Joseph Achron (Neuhaus, March 1, 1907); Gilbert Buck (Philipporel, January 1, 1902); Mario Castelnuovo-Tedesco (Florence, April 4, 1895); Erich A. Collin, pseudonym for Erich Max Adolf Abraham (Berlin, August 26, 1899); Josef Cyowski, whose pseudonym was Roman

Tressyn (January 24, 1901); Paul Dessau (Hamburg, December 19, 1894); Alice Ehlers, whose maiden name was Pulay (Vienna, April 16, 1890); Hanns Eisler, pseudonymously Adams (Leipzig, June 7, 1893); Victor Fuchs (Vienna, January 19, 1888); *Karl Geiringer (Vienna, April 26, 1899); Bruno Granichstaedten (Vienna, April 26, 1899); Nicolai Graudan (Libau, August 28, 1896 [wife, Johana (Libau, May 28, 1905)]); Walter Herbert, pseudonym for Herbert Walter Seligman (Frankfurt a/M, February 18, 1898); Werner Richard Heymann (Königsberg, February 14, 1896); Friedrich Hollaender (London, October 18, 1896 [father, Victor (Loebschitz, April 20, 1866)]); *Oswald Jonas (Vienna, January 1, 1897); Walter Sascha Jurmann (Vienna, October 12, 1903); *Ernest Kanitz (Vienna, April 9, 1894); Bronislaw Kaper, pseudonymously John Davis and Harry Morell (Warsaw, January 23 [February 2], 1902); Robert Franz Katscher (Vienna, May 21, 1894); *Erich Katz (Posen, February 31, 1900); *Otto Klemperer (Breslau, May 15, 1885); Erich Wolfgang Korngold (Brünn, May 29, 1897 [son of *Julius Korngold (Brünn, December 24, 1860)]); *Anneliese Landau (Halle/S, March 5, 1903); Sandor (Alexander) Lászlo, also using the name of Totisi (Budapest, November 22, 1895); Fritzi Massary = Friederike Massarek, married name = Pollenberg (Vienna, March 21, 1882); Walter Olitzki (Altona/E., March 17, 1899); Lothar Perl (Breslau, December 1, 1910); *Paul Amadeus Pisk (Vienna, May 6, 1893); *Karol Rathaus, pseudonymously Leonard Bruno (Tarnopol, September 16, 1895); *Paul Riesenfeld (Breslau, October 29, 1880); Hugo Riesenfeld (Vienna, January 26, 1879); Hans Julius Salter (Lemberg, January 14, 1896); Arnold Schoenberg (Vienna, September 13, 1874); Joseph Schuster (Constantinople = Istanbul, May 23, 1903); Vera Schwarz (Agram, January 10, 1889); Fritz Spielmann (Vienna, November 20, 1906); Hans Wilhelm [William] Steinberg (Cologne, August 1, 1899); Oskar Straus (Vienna, December 6, 1870); Alexander Tansman[n] (Lódz [Litzmanstadt], June 11, 1897); *Ernst Toch (Vienna, December 7, 1887); *Walther Volbach (December 24, 1897); Klaus Wachsmann (Berlin, March 8, 1907); Bruno Walter, pseudonym for Bruno Schlesinger (Berlin, September 15, 1876); *Eugen Zador, pseudonym for Jenö Zucker (Battaszek, Hungary, November 5, 1894); Fritz Zweig (Olmütz [Mähr.], September 8, 1893); Mathilda Klara Zweig, born Jonas = Tilly de Garmo (Dresden, April 3, 1888).

Extensive as is the above list of names shared by McBride and pre-1945 European dictionaries, it leaves out any number of other Southern California immigrants not profiled in international lexicons before they settled in the Los Angeles area. Younger notables annotated by McBride include: Martin Bernheimer, Harold Byrns, Ingolf Dahl, Carl Ebert, Lukas Foss, [Ernest Fleischmann (via South Africa)], Theodore Front, Bronislaw Gimpel, Jakob Gimpel, Ernest Gold, Ernest E. Gottlieb, Richard Hoffmann, Karl Kohn, Peter Jona Korn, Ernest Krenek, André Previn, Charles Previn, Miklós Rózsa, Alfred Sendry, Max Steiner, and Franz Waxman. Anyone familiar with Los Angeles during the last half-century must agree that (except for rock and jazz performers) concert, radio, film, television, and music management have consistently enrolled Jewish émigrés or American-born Jewish musicians as their brightest and most brilliant stars.

Orientals in Los Angeles

According to Kurt Anderson's data on demographics in "'The New Ellis Island': Immigrants from all over change the beat, bop, and character of Los Angeles," *Time*, June 13, 1983, 18–25, over two million Mexicans then placed Los Angeles second to only Mexico City in Mexican population numbers. Among Hispanics, Los Angeles's 1983 population also included 200,000 Salvadorans and 50,000 Guatemalans. By comparison, the Japanese population numbered 175,000, the Chinese 153,000, and the Korean 150,000.

Large numbers of Chinese first began arriving in Los Angeles in May 1869. Not discouraged by the Chinese Massacre of October 24, 1871, during which "every house in the Chinese quarter was sacked" and 19 Chinese were slain by a mob, at least 600 remained in 1878—most of them vegetable growers or vendors. The Los Angeles *Express* of August 30, 1878, contained the first detailed description of a local Chinese funeral (Thompson and West's *History of Los Angeles County* [Oakland: 1880], 112). Attended by a Chinese priest "arrayed in a long gown of slate-colored cambric" who chanted a tune "which sounded like a camp-meeting hymn run mad," the mourners next heard a "lively tune" struck up by a Chinese orchestra that consisted of "falsetto" wind instruments, cymbals, gongs, and other Chinese percussion. As a concession to local taste, the mourners also hired Fred Dohs's German brass band to head the lengthy procession to the cemetery.

By 1880, residing in a Chinatown bordered by Los Angeles St., Sunset Blvd., Alameda St. and Ferguson Alley (site razed in December 1933 to make room for Union Station), the local Chinese had prospered sufficiently to have their own Chinese lan-

guage newspaper, to maintain their own Chinese theater with a permanent cast, and even to import from China a star singer paid $150 per week for her theatrical performances. As recalled in Cecil Smith's "Chinatown Saga," *Los Angeles Times*, June 27, 1949, page 5:

> A reporter attending a feast [in 1880] in which singing girls were brought in to perform for the guests wrote that "There can be obtained any one group of about a half-dozen singers each. The girls wear trousers of filmy silk. Their bodies are painted the seven colors of the rainbow. They sing in high, thin voices to the accompaniment of asthmatic instruments."

Among Chinese groups flourishing at the close of the '80's, a Chinese Music Orchestra of Southern California on March 25, 1989, gave a concert at the Playhouse of California State University, Los Angeles, 5151 State University Drive, Los Angeles 90032, that included six traditional pieces played by a Chinese Classical Music Ensemble (erhu, cheng, flute) and closed with a chorus directed by the organizer of the concert, Wen-Hsiang Yen, 1116 Drake Road, Arcadia, CA 91006. With the exception of Debussy, all composers in the printed program were Chinese or of Chinese descent.

Japanese, who began settling in Los Angeles later than the Chinese, numbered only 23 Issei in 1882. In 1905, grown to 3000, the Los Angeles Japanese community gained another 10,000 before World War I. Little Tokyo, centered at First and San Pedro Streets, rose from seediness to splendor in the 1970's during which some $100 million made it "a model and a lesson to be learned of a Community Redevelopment Project." Despite dispersal of the 150,000 Japanese to such points as Gardena (where in 1983 11,000 of the 47,000 inhabitants were Japanese), their cultural heart remained Japanese Village Plaza designed by Isamu Noguchi. Higashi Hongwanji Buddhist Church, completed on 3rd Street in 1976 (founded 1904), became thereafter, with Union Church, one of its twin religious anchors. On April 30, 1983 the culmination of the Little Tokyo Cultural Center project was reached when Japan America Theatre, costing $6.4 million, opened at 244 South San Pedro Street. Reviewed in the *Los Angeles Times Calendar* May 5, 1983, 1, by Dan Sullivan, the Japanese National Theatre kabuki performance on April 30 inaugurated an auditorium that quickly took rank as the best of its size in central Los Angeles for sight lines, acoustics, and delayed amplification system (878 seats, 215 in balcony). Built of concrete and glass, the 220-ft. long, 36-ft. high auditorium contained no seat more than 66 ft. from the stage.

The Sequoia Quartet (originally with two Japanese-descended members) began January 16, 1984, giving concerts at the Japan America Theatre—at which were also heard in quick succession the Tribute to Conlon Nancarrow January 30, Los Angeles Philharmonic Music Group February 13, Karlheinz Stockhausen March 13, UCLA Composition Faculty members March 19, and other new or experimental music events through 1988.

The Japanese Philharmonic Orchestra of Los Angeles, founded in 1961 with 31 members, grew between 1961 and 1975 to 100 mostly professional Japanese-descended members directed by Osaka-born Akira Kikukawa. The only Japanese symphony orchestra outside Japan, it remained up to 1975 the sole major ethnic symphony orchestra in the United States. Of the 500 works performed up to 1976, approximately 50 were by Japanese composers (about half of the fifty being U.S. premieres). A typical program at Dorothy Chandler Pavilion March 25, 1975, included Michio Miyagi's *Haru-no-umi* ("The Sea in Spring" [1950], originally for koto and *shakuhachi*) for koto and orchestra, Yasushi Akutagawa's *Music for Orchestra* (1950), and Yûzô Toyama's *Japanese Rhapsody*.

Los Angeles City Song

On September 14, 1984, the Los Angeles City Council passed a resolution "praising songwriter [Randy] Newman for his sardonic hit, 'I love L.A.'," which was much played during the year of the Olympics. In the same year Fred Travalena spent $70,000 to record and plug his rival attempt, "L.A.'s the Spot." Among numerous other contenders, Mari Sánchez Valentín's "Qué Lindo Es Los Angeles" is unique in addressing its lyrics to the "second largest Spanish speaking metropolitan area in North America."

Rock Groups Originating in the Los Angeles Area

From The Doors and Frank Zappa's Mothers of Invention (formed in 1965) to 1985, Los Angeles venues continued providing fertile spawning grounds for nationally accepted rock personalities and

groups. In 1971 emerged Ambrosia; in 1972 The Motels (Martha Davis); in 1974 Van Halen (David Lee Roth and Ed Van Halen); in 1975 Tom Petty and the Heartbreakers; in 1977 X (Exene Czervanka, John Doe); in 1978 The Go-Go's (Belinda Carlisle, Jane Wiedlin) and The Knack (Doug Fieger [group broke up in 1982]); in 1980 Oingo Boingo (Danny Elfman), The Plimsouls (Peter Case), Tierra, and The Bus Boys; in 1981 The Blasters (David and Phil Alvin); in 1982 Missing Persons (Dale and Terry Bozzio), Joan Jett (formerly with The Runaways [1975]), and Rank and File (Chip and Tony Kinnan); in 1983 Berlin (Terry Nunn) and Quiet Riot; and in 1984 Ratt. Other groups rising to stardom during the early 1980's included in 1980 Black Flag (Henry Rollins, Greg Ginn); in 1981 Wall of Voodoo (Stanard Ridgway, who left the group in 1984); in 1982 Dream Syndicate, The Bangles, and Los Lobos (Louie Pérez); and in 1983 Motley Crüe.

Among clubs prominent as venues in the 1970's, The Masque in 1977 drew early punk rock enthusiasts. The Whisky-a-Go-Go closed September 2, 1982, but reopened in 1984. In 1982 Troubadour, The Roxy, Palomino, Music Machine, Bla-Bla Cafe, Blue Lagune Saloon, Dillon's, The Country Club in Reseda (1000 seats), and Perkins Palace in Pasadena (1800 seats) entertained groups on the way up; in that year through 1984 medium to large rock concerts were booked at The Forum in Inglewood, Greek Theater, Hollywood Palladium, Universal Amphitheater, and Beverly Theater. In 1983 Pacific Amphitheater opened at Costa Mesa and Irvine Meadows at Irvine.

Robert Hilburn (Natchitoches, Louisiana, September 25, 1939)—graduate of California State University Northridge in journalism in 1961, pop and rock music critic of the *Los Angeles Times* beginning in 1970, and music critic of *Playboy's TV Magazine* from 1982—continued in 1988 writing the local column on rock most read by the general public. The local labels doing best business in 1982 included Posh Boy (Shattered Faith), Bomp (Slash, X), I.R.S./Fawlty Products (Go-Go's), Unicorn (Black Flag), Rhino (Dr. Demento), and Frontier (Choir Invisible).

David Bianco's *Who's New Wave in Music: An Illustrated Encyclopedia 1976–1982 (The First Wave)* (Ann Arbor: The Pierian Press, 1985) helpfully provides not only personal name, record label, and song & album title indexes, but also at pages 429–430 a geographic index itemizing 88 bands and artists active 1976 to 1982 (and beyond) in the Los Angeles area. Beginning with the Adolescents classed as a "major surf punk group," Bianco names and tells the function of each member of a group, and gives discography and addresses to use ("Frontier Records, P.O. Box 22, Sun Valley, CA 91351," as an example under Adolescents).

At pages 315–368 Bianco lists "representative artists grouped by musical style." His 35 categories range from "Anglo Teen Pop" to "Thrash-Bang"—with "Pop," "Pop Rock," "Punk," "Punk Rock," and "Rockabilly" ranking among the more populous categories. Bianco classes the group Berlin under "synthesizer pop," Black Flag under "hardcore punk," Blaster under "rockabilly," Boxboys as "ska" (Zone-H Records), Go-Go's as "pop," Last as "garage band" (Bomp), Plimsouls as "rock, pop" (Planet/WEA), Red Cross as "hard core" (Posh Boy), Runaways as "teen punk" (disbanding mid-1979), TSOL as "hardcore punk," 20/20 as "pop" (CBS/Portrait), Weirdos as "punk rock" (Bomp), X as "punk" (Slash and Elektra), Zippers as "power pop" (Rhino).

California Talent Guide 1987, edited by Richard O. Samone at Berkeley with a forward by Bill Graham, contains alphabetical lists of performers grouped under rock, jazz, rhythm & blues, country & western categories. Primarily designed as an advertising vehicle, this guide published what each group supplied for its own entry. The furnished data varies from the minimal information offered by established groups such as Berlin, The Blasters, and Los Lobos (management, booking agent, public relations, each with telephone numbers rather than addresses) to several paragraphs of historic data for emerging groups.

Jazz Venues

Information on jazz venues in Los Angeles during the mid-1980's can conveniently be sought in Barry Kernfeld's *New Grove Dictionary of Jazz* (London: Macmillan, 1988), II, 208–211. As bibliography for this list of venues the editor cites K. O. Eckland's *Jazz West, 1945–1985* (Carmel by the Sea: Cypress, 1986). Robert Gordon's *Jazz West Coast: the Los Angeles Jazz Scene of the 1980's* (London/New York: Quartet Books, 1986) alphabetically profiles groups without, however, gathering Los Angeles jazz entries in any one convenient index.

Music at UCLA: Historical Synopsis

By an enabling act of the Legislature dated March 14, 1881, Los Angeles became the site of a branch of the San José Normal School. The cornerstone was laid December 17, 1881, and the school was formally opened September 9, 1882, on five acres of an orange grove then called Bellevue Terrace (now the site of the Central Los Angeles Public Library erected in 1925). On October 1, 1912, the trustees of Los Angeles Normal School—independent from San José since 1887—sold its grounds and building at 5th and Grand and in 1914 relocated on North Vermont Avenue at the location after 1929 occupied by Los Angeles City College. In 1919 the ten-building Vermont campus, then enrolling 2300 students, became the Southern Branch of the University of California, and in 1924—still a branch—it became a degree-granting, four-year institution. On February 1, 1927, the Regents changed the name of the Southern Branch to "The University of California at Los Angeles," and on February 9, 1926, they accepted deeds from Los Angeles, Beverly Hills, Santa Monica, and Venice for their parts in the 383-acre Westwood site to which UCLA, amid strains played by the ROTC band on the steps of newly erected Royce Hall, "officially" moved May 31, 1929.

The Branch State Normal School 1883–1884 catalogue announced vocal instruction. The 1884–1885 catalogue added that to qualify for public school teaching "each student receives two lessons per week in musical theory and practice." Mrs. Emily J. Valentine, who taught from 1883 to 1885, was succeeded by Mr. R. L. Kent 1885 to 1893, when he was replaced by Mrs. Juliet P. Rice, music supervisor in Los Angeles City Schools since 1890. She wrote the first detailed "Outline of Course of Music Study," printed in the 1894–1895 catalogue; and organized two choral groups—the Philharmonic Society in 1894, and in 1897 the Normal School Glee Club (mixed until 1904, thereafter women)—both of which she conducted until her resignation in 1898 to become public school music supervisor at Santa Barbara. William Mead, local flautist, directed the school orchestra founded in 1897.

In 1911, music became a Normal School department of three women teachers headed by Jennie Goodwin (formerly Hogan), who resigned in June 1914 to be succeeded by Frances A. Wright—previously Des Moines, Iowa, city schools music supervisor and teacher at Drake University. In 1915 the department became a "School of Music" with five faculty members, still all women—Wright, Myrtle Blewett, Bertha Vaughn, Suzanne Gough, and Mabel Barnhart. In 1919 the School, with the same faculty, became the Department of Music of the new Southern Branch. The first male instructor in 1921 appointed to teach theory and composition was William J. Kraft, previously at Teachers College, Columbia University.

In 1922 Squire Coop, previously a choral director at Salt Lake City, joined the staff and in 1923 became chair. The concert pianist George Stewart McManus, who joined the faculty in 1929, succeeded Coop as chair for three years. From the fall of 1930, when Salt Lake City Tabernacle organist Alexander Schreiner became UCLA organist through spring of 1939, he played three recitals weekly on the Harvey Mudd Skinner organ in Royce Hall. The first large original composition premiered in Royce Hall, spring of 1935, by a chair of the department was Theodore Stearns's tone-poem for orchestra, chorus, soloists, and organ, *Baal Hamon*. In September 1935 Leroy Allen, formerly at Los Angeles City College, was appointed to start a concert band, and to conduct the ROTC and Bruin Bands. Later that year he succeeded deceased Stearns as chair.

On July 1, 1936, Arnold Schoenberg began his eight years as UCLA professor and in 1941 gave the annual Faculty Research Lecture. In 1938 musicologists Robert U. Nelson and Walter H. Rubsamen, later to become chairs, joined the UCLA music faculty. In March 1939 was approved a music major, available either to students in the College of Letters and Science or in the new College of Applied Arts created July 1, 1939 (disestablished 1960). After a seven-year absence McManus returned to succeed Schreiner as university organist 1939–1942. Instruction leading to a Master of Arts was authorized by the UCLA Graduate Division in September 1940. On June 30, 1944, Schoenberg, Wright, and Coop retired. On July 1, organist Laurence Petran succeeded Allen as chair.

In 1947–1948 twelve new appointments were made, including Boris A. Kremenliev, Guy Maier, and Feri Roth. In June 1949, the first Ph.D. degree in music was conferred on Charles B. Hunt, then co-director with Patton C. McNaughton of UCLA bands. Hunt's sponsor, John Vincent, member of the faculty 1946–1969, chaired the department

1948–1952. Roger Wagner, in 1949–1950 a replacement for Raymond Moremen, returned in 1954 as a cappella choir director until his retirement from UCLA in 1981. In 1951–1952 Vincent engaged four members of the Los Angeles Philharmonic—George Drexler (flute), Bert Gassman (oboe), Sinclair Lott (French horn), and Frederick Moritz (bassoon)—thereby setting a pattern of instrumental instruction that prevailed for two decades.

In fall of 1952, Clarence Sawhill transferred from USC to begin a quarter century as director of UCLA bands. From February 1953 to June 1962, Lukas Foss taught composition and directed the UCLA Symphony Orchestra. His able orchestral assistant, Richard Dufallo (*b* East Chicago, Indiana, January 30, 1933), became in 1957 a founding member of Foss's Improvisation Chamber Ensemble. Roy Harris taught at UCLA fifteen years—in 1961–1962 and 1964–1968 in the grade of Lecturer, in 1962–1968 as Visiting Professor, and from 1968 to his retirement in 1973 as Professor-in-residence. After his death, his wife Johana (*b* Ottawa, Canada, January 1, 1913), who in 1969 began as Lecturer, married on December 17, 1982 her fifty-years-younger-than-she piano pupil at UCLA, Jake Heggie. Nicolas Slonimsky taught large classes in the department 1964–1967. During the Spring Quarter of 1966 Carlos Chávez earned a $2000 monthly salary while UCLA Lecturer without teaching duties.

In 1954 Mantel Hood became the first ladder UCLA music faculty appointee with bachelor's and master's degrees from UCLA. In 1961 he became director of the Institute of Ethnomusicology (disestablished after his retirement in 1974). In 1968 Joseph Hanson Kwabena Nketia (*b* Mampong, Ashanti Region, Ghana, June 22, 1921) joined the UCLA ethnomusicological faculty, leaving it in 1983 for the University of Pittsburgh.

Gilbert Reaney became a UCLA faculty member in 1960, Richard Hudson in 1967, Frank D'Accone (after a visiting year) in 1968, Frederick Hammond in 1968, and Marie Louis Göllner in 1970. Despite efforts to give music performance no less importance in the curriculum than scholarship and composition, the students accepted into Jascha Heifetz's master classes during his teaching career at UCLA (1959–1961) and the soloists programmed in student opera productions during Jan Popper's 26 years in the UCLA department (retired June 1975) were extension students, not departmental majors.

The first student to obtain a Ph.D. in composition, Michael Zearott (1966), conducted performances of his degree-satisfying orchestral works. Later recipients of the Ph.D. in composition have not heard their large orchestral works performed in UCLA concerts. Composition Ph.D.'s Edward Applebaum (1966) now at the University of California Santa Barbara, Richard Grayson (1969) at Occidental College, and Daniel Kessner (1971) at California State University Northridge, have enjoyed great acclaim in their creative careers.

Between 1945 and 1982 UCLA awarded some 113 Ph.D.'s in historical and ethnomusicological fields. Among the scores who have achieved fame, the following 25 scholars and administrators may conveniently serve as examples:

William Thomas Marrocco (1952), Robert Wienpahl (1953), Roger Chapman (1954), William Malm (1959), David DiChiera (1962), José Maceda (1963), David Morton (1964), Robert Garfias (1965), Ralph Heidsiek (1966), Richard Hudson (1967), Israel Joseph Katz (1968), Jósef Pacholczyk (1970), Robert Norman Freeman (1971), Bonnie Wade (1971), Luis Merino (1972), Dale Olsen (1973), Gilbert Blount (1974), Daniel Sheehy (1974), Charlotte Heth (1975), Malena Kuss (1976), Kazadi wa Mukuna (1978), Dean Palmer (1978), James Moore (1979), Craig Parker (1981), Manuel Veiga (1981).

Hollywood Bowl

In 1897 Hollywood (laid out and named by Horace H. Wilcox in 1886) gained its first post office. Its population on November 10, 1907, was 3,415. In 1910 it merged with the City of Los Angeles, and next year old Blondeau Tavern (Sunset Boulevard and Gower Street) was converted into Hollywood's first movie studio.

Hollywood Bowl is a natural outdoor amphitheater located less than a mile above Hollywood Boulevard in Cahuenga Pass (2301 North Highland Avenue). In 1985 the 17,619 seats in the Bowl (65 acres) fronted on a 100-foot wide shell made of light airplane steel covered with transite. Built in 1929 to project natural sound, but later fitted with amplifying systems (the first of which was installed in 1945 at Leopold Stokowski's request), this shell was originally designed to be movable. Now no longer so, the shell from 1981 was fitted with fiberglass suspended spheres to improve the acoustics.

When first bought in 1919 from two others and from principal owner Mira Hershey (she called the Bowl hollow "Daisy Dell"), the then 58.57-acre property sold for $47,500—a mere thousandth of the present value of the land with improvements. A Community Park and Art Association—incorporated October 25, 1920, with Fred W. Blanchard as president and Artie Mason Carter as secretary—allowed "The Park" (as it was called in 1920 and 1921) to be used in 1920 for a Thanksgiving Pageant directed by Lionel Barrymore, and in 1921 for its first Easter Sunrise Service (with music by the Los Angeles Philharmonic Orchestra, Walter Henry Rothwell, conductor). Between August 21 and September 18, 1921, Antonio Sarli conducted five concerts given in it by the Greater Los Angeles Municipal Band. By the time Alfred Hertz conducted the first ten-week series of "Symphonies Under the Stars"—beginning his inaugural program July 11, 1922, before an audience of 5000 with Wagner's *Rienzi Overture* and closing his 37th and last program of the season before an audience of 16,000 with the "Ride of the Valkyries"—its name had become "Hollywood Bowl" (the name was given it that year by Hollywood Community Chorus conductor Hugo Kirchhofer).

To protect the Bowl from ruinous taxes, the property was deeded September 24, 1924, to Los Angeles County. A new Hollywood Bowl Association took over operation of the Bowl beginning October 1, 1924. From 1924 through 1932 and from 1945 to early 1951, summer seasons were presented by the self-perpetuating Hollywood Bowl Association. This Association was replaced in 1933 by a "Symphonies Under the Stars Foundation" (headed by Merle Armitage) and in 1934 through 1944 by the orchestra members' own organization, called "The Symphony Society, Inc." (Grace G. Koopal, *Miracle of Music*, 223). From 1951—the year of collapse and revival—through 1953, the Hollywood Bowl Association co-sponsored summer seasons with the Southern California Symphony Association. After further years of cooperative sponsoring, the two organizations merged July 11, 1966. On June 1, 1969, Ernest Fleischmann joined his title of Executive Director, Los Angeles Philharmonic Orchestra, to that of Artistic Director, Hollywood Bowl (Koopal, 297).

Already before the Fleischmann era, more than 200 conductors from 25 countries and over 1400 soloists had come and gone. However, despite changing conductors and artists—as well as wide shifts in types of programs—the one concern of management, before and after 1969, has necessarily been attracting large paying crowds. As a rule, vocalists have drawn the most listeners—Lily Pons's 26,410 on August 7, 1936, outstripping Schumann-Heink's 24,000 July 27, 1928.

During the first 55 seasons the following fifteen conductors directed 20 or more concerts each: Alfred Hertz, Albert Coates, Eugene Goosens, John Green, Hamilton Harty, José Iturbi, Otto Klemperer, Bernardino Molinari, Pierre Monteux, Eugene Ormandy, Artur Rodzinski, William Steinberg, Leopold Stokowski, Emil Oberhoffer, and Bruno Walter. When conducted by Rothwell in 1925 and Rodzinski in 1931, the orchestra was billed as the Los Angeles Philharmonic. In 1945 and 1946, while Leopold Stokowski was Music Director (and at other times), the Philharmonic players were called the Hollywood Bowl Symphony. Arturo Toscanini never conducted in the Bowl; neither Paderewski nor Fritz Kreisler ever played in the Bowl. But, otherwise, every famous musical personality of the 1935–1985 half-century appeared at one time or another at the Bowl. True, the summer of 1942 was the sole season during which Sergei Rachmaninoff played at the Bowl. During that same summer Vladimir Horowitz, Artur Rubinstein, and José Iturbi also performed in the Bowl. The latter two returned frequently thereafter. Among instrumentalists, Jascha Heifetz holds the record for drawing the largest crowds.

The most adventuresome programs were given before 1935. Only during the first dozen years did local composers (as well as performers) gain hearings at Bowl concerts. Hertz, who after his 100th Bowl concert in 1934 was known as the "Father of the Bowl," programmed works by Bowl orchestra members—Alfred de Ridder and Theodor Gordohn at his inaugural concert in 1922, for instance. At his next concert Hertz used as first Bowl soloist local pianist Olga Steeb, playing Saint-Saëns's *Concerto*, op. 22 (Isabel Morse Jones, *Hollywood Bowl* [New York: G. Schirmer, 1936], 47, 63). Later in the same season he used such other resident pianists as Richard Buhlig and Lester Donahue. In late July of 1922, Pasadena resident composers Arthur Farwell and Morton F. Mason had their works performed (the latter represented by the premiere of his *Introduction and Polonaise*). In August, during the same pro-

gram that another Los Angeles composer, De Vere Nicholson, heard his song *Chula* sung by local contralto Estelle Heartt Dreyfus (Morse, 64), local composer Gertrude Ross played accompaniments to her own California songs.

Charles Wakefield Cadman's *Omar Khayyam Rhapsody* (Jones, 62), Howard Hanson's *Nordic Symphony* (104), Ernest Bloch's *Concerto Grosso, No. 1* (105), Deems Taylor's *Through the Looking Glass Suite* (94), and Roy Harris's *Andante* from an Unfinished Symphony (106), typified Bowl hospitality to nationally known Americans during the first five seasons. In 1925, Ethel Leginska (Hull, England, April 13, 1886; Los Angeles, February 26, 1970)—then already resident in Los Angeles—included her own works in a Bowl concert attended by some 25,000. Entirely conducted by her, the program also included Beethoven's Seventh Symphony (105). On August 9, 1928, Percy Grainger married Swedish poet Ella Viola Strom in a ceremony before 15,000 Bowl attendees, who also heard him conduct that same night his wedding piece *To a Nordic Princess* and *Mission Garden Suite* (131) by Los Angeles composer Fannie Charles Dillon (*b* Denver, March 16, 1881; *d* Altadena, California, February 21, 1947; see above pp. 87–99).

For four years, beginning in 1929, Katherine Yarnell gave an annual $1000 prize for a symphonic work to be world-premiered at a Bowl concert (122). Charles Koechlin's *Pagan Joy* won the prize in 1929; this was also the first year that a recording was made in the Bowl. Arne Oldberg's prize-winning second piano concerto was premiered at the Bowl August 16, 1932. Stock gave the first all-American orchestral program at the Bowl (Hadley, Whithorne, Taylor, Borowsky, MacDowell [Jones, 156]). A high point in presenting new works, never later to be duplicated, was reached during Nicolas Slonimsky's two weeks starting the 1933 season when he brought Varèse's *Ionisation* to the Bowl, only four months after he had world-premiered it at New York City March 6, 1933.

But after the 1930's, no matter how newsworthy the novelty, the Bowl management's interest in premieres, whether by local composers or international celebrities, steadily declined. In 1945 began an annual Gershwin night series more closely attuned to the Bowl patrons' tastes. During the week of June 24–28, 1926, Cadman's *Shanewis* entered a double bill with Rimsky-Korsakoff's ballet *Scheherazade*. However, all 16 operas given a total of 36 performances in the seasons 1936 through 1950 before a total of 561,644 listeners were standard-fare operas. On August 23, 1964, the Beatles drew 17,200 to the Bowl. (The towels used to dry their faces, cut in tiny squares, were sold as Beatles Souvenirs.) Returning the next year, the Beatles played Hollywood Bowl August 29 and 30, 1965. In 1967 came Count Basie, Cannonball Adderly Quintet, Jimi Hendrix, Lovin' Spoonful, Mamas and the Papas, and Mariachi Los Camperos.

To recall large audiences for classical music, Fleischmann inaugurated mini-marathons (beginning with Bach and Mozart [Koopal, 299]). His Open Houses at the Bowl drew thousands of students. Under his management, spectaculars grew in splendor and pizzazz. Something for everybody was brought to the Bowl in 1985: Dave Brubeck, James Galway and Henry Mancini, John Williams, Artie Shaw, Ella Fitzgerald, Dizzy Gillespie, and a 30th-anniversary Salute to Disneyland—amid traditional Beethoven-to-Mahler fare on Tuesday and Thursday nights. Totalling 53 evening programs, the 64th season (July 9, 1985, to September 14) included also an unstaged *La Bohème* July 21 and a soul and blues concert with Ray Charles and B. B. King August 28.

Preceded by a two-day Playboy Jazz Festival (*Los Angeles Times*, June 16, 1986, VI, I:1; June 17, VI, 8:1), Hollywood Bowl's 65th season began July 2, 1986, with Jan Latham-Koenig conducting the Los Angeles Philharmonic (*Times*, July 4, VI, 12:5), and after 43 reviewed concerts closed September 13 with Gunther Herbig conducting the Philharmonic in the traditional Fireworks Finale (*Times*, September 15, VI, 3:1). The 66th season—after further renovation of the Bowl and two pre-season Philharmonic concerts conducted July 1 and 2 by David Zinman (*Times*, July 3, 1987, VI, 24:1; July 4, V, 5:1)—opened officially July 7, 1987, with Gunther Herbig again at the Philharmonic helm (*Times*, September 14, VI, 3:3).

Attendees during the 67th season, that opened officially July 12, 1988, with Soviet conductor Yuri Temirkanov directing the Philharmonic, profited from still another sound system—this one installed under guidance of acoustician Elizabeth Cohen (*Times*, July 11, 1988, VI, 6:1). High points of the 1988 season that closed September 17 (*Times*, September 19, VI, 7:1) were reached when Heiichiro Ohyama conducted a Beethoven special (reviewed by Chris Pasles, August 1, VI, 1:1), when Emanuel Ax played the West Coast première of Michael Tippett's

piano concerto (John Henken, August 8, VI, 7:1), and when Leonard Bernstein was saluted on his 70th birthday (Henken, August 27, V, 2:1). The record-breaking total audience count of 761,199 paid admissions for 58 concerts during the 1988 summer season amply testified to the managerial genius of wizard Fleischmann, who in 1971 had supervised a mere 35 events drawing only some 250,000 attendees.

The 1989 season, even while still on the drawing board, promised 63 concerts running from July 3 to September 16—five more than filled the 18,000-capacity Bowl in the 1988 season. Promised for the 68th Bowl summer, running eleven weeks, were appearances of conductors Yuri Temirkanov, Edo de Waart, Neeme Jarvi, Henry Mancini, John Williams, and David Zinman; guest stints by the Montreal Symphony, Los Angeles Chamber Orchestra, and Boston Pops Esplanade Orchestra; a five-concert jazz series; and "numerous pianists, violinists, singers, and instrumental soloists" (*Times*, April 11, 1989, VI, 1:1). How important the Bowl Summer revenues had become to the financial health of the Philharmonic was stressed in Fleischmann's assurance that of the more than $26 million in the current Philharmonic budget "the Bowl operation accounts for 40% of that budget, while bringing in 60% of our revenues."

What was true before World War II of the Bowl's hospitality to novelties by composers and performers resident in the United States (from 1922 to 1936, 92 performances of 72 compositions by 35 American composers were given) was also true of the welcome given locally based ballet groups before 1937. Naima Prevots-Wallen amply documented this truth in her valuable 1983 University of Southern California Ph.D. dissertation, "Hollywood Bowl and Los Angeles Dance, 1926–1941: Performance Theory and Practice."

Among locally based choreographers active at the Bowl before World War II she profiles first Ernest Belcher (*b* London, England, 1882; settled in Los Angeles September 1915; *d* there February 24, 1973) and Norma Gould (*b* Los Angeles 1888; *d* Santa Monica July 30, 1980). On September 4, 1928, fifty Norma Gould Dancers performed at the Bowl *The Shepherd of Shiraz*, ballet with music by Sigurd Frederiksen (*b* Denmark, February 27, 1884; came to California in 1923; cellist in Los Angeles Philharmonic Orchestra, 1926–1935). On September 17, 1938, Theodore Kosloff (*b* 1881, arrived in Los Angeles in 1917; *d* there November 21, 1956) choreographed at the Bowl *Shigandi*, a ballet set in central Africa, music by David Guion (*b* Ballinger, Texas, December 15, 1892; *d* Dallas, October 17, 1981).

Michio Ito (*b* Tokyo, April 13, 1892; lived in Los Angeles 1929–1941; *d* Tokyo, Novemher 6, 1961) presented *Etenraku* at the Bowl August 19, 1937, with music adapted by Hidemaro Konoye (orchestral conductor of the event) from Gagaku. Benjamin Zemach (*b* Bialystock, Russia, *ca.* 1900; lived in Los Angeles 1947 to 1971) on August 3, 1933, presented the first ballet at the Bowl with a Zionist theme, *Fragments of Israel*. According to Isabel Morse Jones (*Hollywood Bowl*, page 173):

> "Fragments of Israel" at the Bowl was a profound and beautiful ritual, with choral chants of ancient Hebrew origin, and orchestral interludes [by Sydney Cutner] conducted by Bakaleinikoff from manuscript. Jacob Weinstock directed the folk songs.

Albert Hay Malotte (*b* Philadelphia, May 19, 1895; *d* Hollywood, November 16, 1964), who in 1927 had opened a school in Hollywood to train theater organists, saw his ballet *Little Red Riding Hood* premièred at the Bowl August 31, 1934, by Marcia Gambarelli and her Corps de Ballet. Ferde Grofé's *Hollywood* Ballet was premièred at the Bowl August 15, 1935 (choreography by Marcel Silver and Ada Broadbent, Bernardo Molinari conducting).

After beginning his program note with the comment, "This is one of the few times that Hollywood Bowl patrons will enjoy an entirely original production, both as to plot and music, and both of which were conceived especially for this occasion," Bruno David Ussher (*b* Fuerth, Bavaria, 1889; Hollywood Bowl program annotator 1923–1945) included the following synopsis of the action in Grofé's *Hollywood* (*Symphonies under the Stars, Hollywood Bowl Magazine, Fifth Week: August 13, 15, 16, 17, 1935*, pp. 27–28):

> The ballet "Hollywood" is a synthesis of what this famed name symbolizes for the whole world, the glamorous but artificial atmosphere of motion pictures. As the action starts the scene is actually nothing but empty space; but a sign says this is "Stage No. 4."
>
> A laborer sweeps the floor with motions as fatally unconcerned as the swinging of a clock pendulum, when a girl appears, typically representative of that place called Hollywood. Extra, stand-in, or double, in turn or all in

one (let us call her the Double), she is the one whom glamour attracted, hunger tamed, and hope still sustains.

Carpenters come and build a set in which electricians bring lights and to which set-dresser and property-man put the finishing touches. Each crew in turn casually calls the double, either to check the plan of a column, or the proper hanging of a prop, or the correct adjustment of the lighting. Everybody evidently needs her, but she nevertheless seems to be soon ignored by all.

Cameramen, assistant-directors, the whole army takes its position. The extras enter. Here is the Director. And now comes the Star with her retinue of maids.

The Double rehearses the scene laboriously, and when, thanks to her, everything has been properly settled, she is kicked out of the set to make way for the Star who "shoots" the scene in her place. Now the Star is supposed to dance, but the little girl is called again, this time to "double" for the Star who cannot dance; after which the Star of course steps in for the close-up.

And when finally the big dancing number of the precision girls has been photographed, when the day is over and when everybody has in a rush taken out set, lights, props, cameras, and themselves—one lonely, forgotten figure remains, the unknown Stand-in, whom the sweeper, with motions as fatally unconcerned as the swinging of a clock pendulum, sweeps out with the day's debris. . . .

This is Stage No. 4, Hollywood. . . .

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