



Local Music History Research in Los Angeles Area Libraries Part I

IN THE FIRST EDITION of Grove (*A Dictionary of Music and Musicians* [A.D. 1450–1880], II [London, Macmillan and Co., 1880], 163), Charles Allan Fybee, “Barrister-at-Law,” limited himself in his article headed “London” to an account of the music degrees offered by the University of London. Elsewhere had appeared George Grove’s own article, “Edinburgh, Professorship of,” but nothing else concerning musical life in Edinburgh. No foreign city gained so much as a nod.

The second edition, entrusted in 1904 to J. A. Fuller Maitland, included articles on “Boston Music Societies” (I, 367–369); “Cincinnati Music Festival” (I, 537–538); “London Academy of Music,” “London Musical Society,” and “London Sacred Harmonic Society” (II, 768–769); but no articles headed “Berlin,” “Paris,” or “St. Petersburg.” By way of a beginning, an article headed “Rome” by A. Hughes-Hughes (additions by H. A. Whitehead), IV, 130–133, did appear. But its subject-matter failed to go beyond sacred music and schools of sacred music.

The third edition (1927), edited by H. C. Colles, therefore broke new ground with its numerous city articles. Those in the first volume included “Berlin,” “Boston” (Warren Storey Smith), and “Chicago.” Colles himself confected the “Chicago” article—basing it on information from Felix Borowski, on articles in W. S. Pratt’s *American Supplement* [1920], and on “Krehbiel’s articles in the 2nd edition of this dictionary.”

So far as German lexicons go, Alfred Einstein solved the problem of city articles in the eleventh edition of *Riemann* with skeleton bibliographies unaccompanied by evaluations or comments. How inadequate were even these bibliographies can be in-

stanced: the sole source listed under “Chicago” was “Karleton Hackett, *The Beginnings of Grand Opera in Chicago 1850–1859* (1913).” Woefully limited though they were, at least Einstein’s bibliographies did underline this fact—histories of music in European music centers deal chiefly with institutions and their leaders. Rarely does everyday music life intrude. Nor do middling achievers enter histories of institutions.

Dictionaries and encyclopedias originating in the United States have followed the same rule. As an example: institutions occupy what space the *University Dictionary of Music and Musicians* (New York: The University Society, 1912, I, 111–112, 119–120; II, 435–439) allotted Chicago, Cincinnati, and New York (characterized as “the largest city in the two Americas,” and the possessor “in 1909 of the greatest number of important institutions and societies”).

Grove’s Dictionary, 5th edition (1954) carried city articles on Boston, New York, and Philadelphia. Not, however, until *The New Grove* of 1980 did West Coast cities garner coverage. In the meantime *Die Musik in Geschichte und Gegenwart* had profiled San Francisco (XI, 1364–1367) and Los Angeles (VIII, 1213–1217), but not San Diego, Seattle, or Portland, Oregon.

D. W. Krummel, Jean Geil, Doris J. Dyen, and Deane L. Root provided indispensable guides to the source materials needed for articles on these and other West Coast cities in their *Resources of American Music History* (Urbana–Chicago–London: University of Illinois Press, 1981)—too late, however, for the incorporation of their data in *The New Grove*. Valuable and comprehensive as are the



Resources data for Los Angeles (pages 26–34), the present addenda flesh out their Los Angeles coverage with new information on repositories not sufficiently inventoried by contributors to their epoch-making compilation.

LOS ANGELES PUBLIC LIBRARY

Prior to its April 29–30, 1986, conflagration, the premier place to investigate the local music history of the metropolitan area was the central Los Angeles Public Library located at 630 West Fifth Street. The first cataloguer to demonstrate the uniqueness of the Los Angeles Public Library's musical holdings was the longtime University of Southern California reference librarian, Helen Wentworth Azhderian (*b* Williamstown, Massachusetts, May 26, 1905; at University of Southern California, Doheny Library, 1932–1975). In her 313-page catalogue published for the Southern California Chapter of the Music Library Association, *Reference Works in Music and Music Literature in Five Libraries of Los Angeles County* (Los Angeles: University of Southern California, 1953), she itemized reference materials of all types—not merely those having to do with California. However, she did list forty publications useful chiefly to local historians. The forty bore these catalogue numbers:

122, 173, 191, 213, 309, 310, 334, 368, 672, 765, 1633, 1722, 2016, 3169, 3174, 3179, 3186, 3254, 4059, 4080a, 4098, 4110, 4120, 4126, 4129, 4130, 4131, 4153, 4155, 4159, 4172, 4190, 4215, 4217, 4218, 4219, 4220, 4237, 4242, and 4246.

Thirty of these forty local-interest items were then in the Los Angeles Public Library—the eight italicized items being found no place else.

Because Azhderian focused solely on reference holdings, it remained for Katherine Grant to tell what other kinds of local-interest materials were held by the Los Angeles Public Library before April 30, 1986. Grant's account appears in the above mentioned book by D. W. Krummel, Jean Geil, Doris J. Dyen, and Deane L. Root. In her first paragraph on page 30, she guessed at some 100,000 printed music items. Without attempting even an approximate count, she next listed "Music Mss by California Composers" and "Programs of local concerts, press clippings, and scrapbooks on music in Los Angeles, 1894-." What was Grant's reason for not attempting even an approximate count of California com-

posers' manuscripts, programs of local concerts or anything of the sort? After Proposition 13 passed in 1978 (Jarvis-Gann initiative cutting property taxes by more than one half), public library funds no longer permitted anything more refined than mere stockpiling of rapidly increasing local materials.

Other troubles mounting in the years between 1978 and 1987 were bewailed in the *Los Angeles Times* of May 13, 1986 (Section V, I:1). As if the mere trickle of funding, the drastic cutting of hours, the conversion of the open spaces in the library into a rest stop for the homeless and penniless of central Los Angeles, and the physical danger of walking after dark in areas surrounding the library were not enough, the worst disaster in American library annals befell the Los Angeles Public Library when fire swept its central portion the night of April 29–30, 1986. Front-page news in the *Los Angeles Times* of April 30, the blaze had burned out of control for six hours the previous night. On May 2 Fire Department authorities announced that an arsonist had set the fire resulting in the destruction or grave water damage of at least 600,000 books. Not content with this destruction, the same (or another) arsonist, during the fourteen minutes between 6:03 and 6:17 P.M. on the evening of September 3, 1986, entered the Music Room—which had the night of April 29–30 escaped the flames that swept the rest of the building—and set a blaze destroying "the largest music collection in the Western United States," to quote City Librarian Wyman Jones.

John Kendall, author of the story headlined "Second Library Fire Also Arson; Link Studied," *Los Angeles Times*, September 5, 1986 (I, 1:4), supplied details. According to him, the 2000-degree fire in the Music Room melted even the light fixtures, burned a minimum of 25,000 items, and resulted in over a \$2 million loss—though lasting only 36 minutes. Who was the arsonist? The *Los Angeles Times* of February 28, 1987 (II, 1:1) reported the arrest of suspected arsonist Harry Peak. However, he soon thereafter won release, for lack of evidence. Meantime, the prospects in 1987 and 1988 for recovering its former primacy, or even reopening in the same downtown location, remained dim and distant.

GEORGE A. DOBINSON COLLECTION

The most important set of Los Angeles programs and clippings in Los Angeles Public Library possession before April 29–30, 1986, was the George A. Dobinson Collection—given the Library in 1926 (*Los Angeles Times*, November 14, 1926, II, 5–6).

George Alexander Dobinson (*b* London, England, August 21, 1843; *d* Los Angeles, April 19, 1910 [*Los Angeles Times*, April 21, 1910, 16:2]) in 1900 married Florence Amy Young (*b* Springfield, MO, March 12, 1864). From



1876 he resided in Los Angeles. In 1889 he "was elected President of the first Board of Directors" of the newly organized Los Angeles Public Library. According to Laura C. Cooley's "The Los Angeles Public Library," *Historical Society of Southern California Quarterly*, xxiii/1 (March 1941), 16, his paramountcy as "a man of brilliant and versatile talents" won him the presidency after a career that also included railroad and real estate investments. He edited *The Investor* (in 1895 and 1896). In 1897 and 1898 he was financial editor of *The Herald*, and in 1899 became its dramatic editor. From 1900 to 1902 he was principal of the Los Angeles School of Dramatic Art at 614 South Hill Street; in 1904 he organized the Gamut Club, and from 1906 to 1909 was president of the Dobinson School of Expression at 1044 South Hope Street (his wife Florence, who survived him, was Assistant Principal).

The earliest item in his collection was an announcement that locates him in 1870 as a lecturer at San Francisco. In a flyer of that year he advertised himself as "Prof. G. A. Dobinson, of London" giving "select Readings from the Best Authors" in a series of twelve "Winter Evening Lectures for the People" at the YMCA, 232 Sutter Street. The third lecture scheduled for November 1, 1870, promised readings from authors ranging from Macaulay (*Horatius*) and Tennyson (*Enoch Arden*) to Bret Harte. Five years later he was lecturing as far afield as Portland, Oregon. According to a review in *The Daily Oregonian* of March 19, 1875, his "Evening with American Poets & Humorists at the Unitarian Chapel" in Portland the previous night had included readings from Oliver Wendell Holmes (*The Wonderful One-Hoss Shay*) and John Greenleaf Whittier (*John Underhill*).

By the time he located permanently at Los Angeles in 1876, he had therefore already built up a West Coast reputation as an elocutionist dedicated to community uplift. The first Los Angeles newspaper clipping in his collection (dated November 21, 1876) extravagantly praises his reading of A. T. Hawley's 82-line poem in honor of teachers, given at the Teachers' Social in Union Hall the night of November 20. The same review mentions "Miss Jessie Peel, who rendered the beautiful *Blue Danube Waltz* in fine style"; "Miss Drusie Whisler," daughter of Harvey D. Whisler; "Prof. [Harvey D.] Burnett," who played a cornet solo; Mendel (no first name) and Burnett, "who produced some excellent music for the violin and cornet"; and—as a climax to the program—"Prof. [Miguel S.] Arévalo, who treated the audience to some splendid guitar solos."

On October 3, 1877, at the Joint Exposition of the California Horticultural and the Southern District Agricultural Society (held at the "Old" Southern Pacific Depot on Commercial Street), Dobinson "eloquently read" a 132-line poem printed next day in a newspaper review. The poem was written by the Los Angeles orchardist, Albert Farmer Kercheval (1829–1893; short biography in William Coyle, *Ohio Authors and Their Books* [1962], page 355). The review also itemized the music provided by August Kalmbach's band. Kalmbach himself "composed for the occasion" what seems to have been the first documented work of its type written in Los Angeles, a *Grand Opening March*. According to the newspaper reviewer, it "was an excellent specimen of musical composition and was faultlessly rendered." Next, Kalmbach's band played: (1) itemized selections from Verdi's *Nabucco* and Donizetti's *Lucrezia Borgia*; (2) O. Thürmer's band arrangement of Xaver Scharwenka's *Polish Dance*, Op. 3, No. 1; (3) unspecified waltzes by the prolific Friedrich Zikoff (*b* Thorn, May 21, 1824; *d* April 22, 1877), and lastly (4) Kalmbach's own *Grand American National Potpourri*. August Kalmbach remained in the city through 1888, teaching music at 444 New High Street (W.H.L. Corran, *Los Angeles City Directory, 1888*, page 400).

On April 11, 1878, Dobinson produced the first of six "Unitarian Thursdays," held at Good Templars Hall, 108 North Main. Next day's *Los Angeles Evening Express* review lauded not only Dobinson's reading of Sir Walter Scott's *Lady of the Lake* but also the music performed by Mrs. [L. M.] Stratton, Dr. Corbett, J. H. Parker, Jack Hathwell, and the Miller Quartette. The second Unitarian Thursday, April 25, 1878, began with [no first name] Franco Coronel's playing of Beethoven's *Sonata Pathétique*, which "was good, but not quite up to that gentleman's usual fine execution." At the third Thursday on May 9, Fred E. Berry sang Arévalo's song, *A Osaila*, described in next day's *Express* review as "a Spanish song written by Prof. Arévalo, in which the vocalist crowned himself with glory."

Miguel [Antoni] Arévalo, born at Guadalajara, Mexico, July 5, 1843, settled at San Francisco in 1869 and at Los Angeles in the autumn of 1871. He died at Los Angeles June 29, 1900. See *Inter-American Music Review*, viii/1 (Fall–Winter 1986), page 118*b* for further biographical details and pages 126–127 of the same issue for his guitar solo (or duo), *La Suplica, danza habanera*—which was first published in Mexican compatriot Manuel Y. Ferrer's *Compositions and arrangements for the guitar*.



LA SUPPLICA.

DANZA HABANERA.

Composed by MIGUEL S. ARÉVALO.

Tempo di Danza.

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ad lib:

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A complete collection of vocal and instrumental music (San Francisco: Mathias Gray, 1882). See below, pp. 28-33, for his Carnival of Venice variations.

According to another printed review of the May 9, 1878, program, "The 'Local' of the REPUBLICAN [Fred E. Berry] made his first appearance in a Spanish song composed by our talented citizen, Professor Arévalo."

Fred E. Berry wrote local news for the Los Angeles *Republican*, an evening newspaper, the first issue of which had appeared January 10, 1876. The last issue was published in August 1878, according to Muir Dawson, "Southern California Newspapers 1851-1876," *Historical Society of Southern California Quarterly*, xxxi/1 (March 1950), page 40.

On Saturday night, May 11, 1878, the Los Angeles Cornet Band under the direction of O. D. Conterno, began its concert season at Union Hall, charging 50¢ (instead of the 25¢ heretofore asked for the Unitarian Thursday events). To attract customers, the Cornet Band billed itself as consisting of "twelve of the best musical talents in this city" directed by "a leader of acknowledged ability." Also, the promoter promised that "the Hall has been thoroughly renovated and put in complete order."

Not to be outdone, the managers of Unitarian Thursdays moved their fourth event, May 23, 1878, into "renovated" Union Hall. After Dobinson read the *One-Hoss Shay* and as its encore *The Charge of the Light Brigade*, violinist Frederick Woldemar Ludovici, accompanied by pianist Mattie Fairman, played François Prume's *Melancolie*, Op. 1, and selections by Stephen Heller and H. W. Ernst. The next-day review lauded Ludovici to the skies.

Frederick Woldemar Ludovici (*b* Treves, 1840) came to America in 1852. His career that took him to such distant places as Calcutta and Rio de Janeiro is outlined in *The Bay of San Francisco* (Chicago: Lewis Publishing Co., 1892), II, 403-404.

At the Unitarian Thursday, June 13, 1878, "Mrs. Stratton" played the *Rigoletto* paraphrase by Liszt, and *Whispering Wind*, Op. 38, by Hermann Adolf Wollenhaupt (*b* near Leipzig, September 27, 1827; *d* New York, September 18, 1863). On the same program she and "Mr. C. F. Townsend," cornetist, played Franz Abt's *When the Swallows Fly*. Next, Madame Franzini Marra—who through 1885 remained Los Angeles's leading vocal teacher (residing at 176 East 12th Street)—sang a solo from Donizetti's *La Fille du Régiment*, and Dobinson

read Macaulay's *Horatius*. The final Unitarian Thursday of the season, June 27, again included violinist Ludovici, this time accompanied by Mrs. Stratton; and now brought together Mrs. F. H. McCormick, soprano, and Charles Hasselman, tenor, singing a duo from Donizetti's *La favorita*. She also sang Arthur Sullivan's *Let me dream again* and Friedrich Wilhelm Küchen's *Oh Swallow, happy swallow*. All three reviews in next-day Los Angeles newspapers rhapsodized over the "biggest and most fashionable audience" yet assembled. "Mrs. McCormick, née Miss Mattie Wheeler, soprano," again exerted "her wonted ascendancy over Los Angeles," and Ludovici "took the audience by storm." Not on the printed program, but added at the last moment, was "Prof. Linberg's" piano solo that reaped an encore. The *Express* reviewer summarized the six Unitarian Thursdays as the "most successful series of entertainments ever inaugurated in this city" and cited Dobinson as "originator and prime mover of the project."

Next season saw a new series at 50¢ per event. The October 10, 1878, program introduced F. G. Burke, tenor, "new to the city," singing *M'appari* (from *Martha*). With "Miss Wadsworth" and S. J. Corbett, he also sang the trio *Come with the Gypsy Bride* (from Balfe's *Bohemian Girl*), accompanied by Mrs. Stratton (who also played piano solos). On October 21, Misses Mary Hobbs and Lizzie Cummings played a piano duet, Mamie B. Perry (who had been studying with Mme. Marra) sang Verdi's "rapturously applauded" *Non fù sogno*, and Miguel S. Arévalo "captivated the audience with a delightful" guitar *Fantaisie* on airs from *Ernani*. To close, he and Mrs. Stratton accompanied Messrs. H. Wangeman and Fred Dohs in a scene from *Il Trovatore*.

On November 28, 1878, Mrs. H. K. W. Best, née Mattie Fairman, returned to the series (after a trip East) to play Henri Herz's *Variations brillantes sur la Cavatine favorite de "La Violette" de Caraffa*, Op. 48. As refrains to the poem of Jean Ingelow [1820-1897], *The high tide on the Coast of Lincolnshire*, read by Miss Pigne Dupuytren, the tenor F. G. Burke (who had debuted in the Unitarian series October 19, 1878) sang his original settings of lines beginning "Cusha! Cusha! Cusha! Leave your meadow grasses, mellow, mellow, mellow." According to a next-day review, a homelier touch resulted when during the singing a street vendor passed under the window of the Union Hall crying "Tamales calientes, tamales calientes."



Dobinson's Unitarian Thursdays continued with equal réclame during the Third Season starting October 16, 1879. At the opening event, Mrs. Stratton played Alfred Jaell's *The last rose of summer*, Op. 25. On October 30, Arévalo introduced his guitar arrangement of a *Peruvian Air with Variations*, and María Pruneda played a "selection from *Il Trovatore*." According to the *Express* review, 150 were present to hear Arévalo play his *Peruvian Air* variations "with his usual accuracy" (after which they demanded an encore).

At the third program November 13, 1879, Miss Carter sang the Flower Song from *Faust* and "Mrs. René" (music teacher residing at 185 Spring in 1883) played Jaell's *Le Carillon, morceau élégant*, Op. 82. Next came baritone Eulogio F. de Celis singing a duet with Arévalo. Born at what is now San Pedro in 1845 (Alan P. Bowman, *Index to the 1850 Census of the State of California* [Baltimore: Genealogical Publishing Co., 1972], p. 269), 34-year-old Eulogio F. was the elder son of Eulogio de Celis (who was born in Spain in 1808) and Ignacia (born in Mexico in 1810). According to one review:

the duet, sung by Señor Eulogio F. de Celis and Prof. Arévalo, was the gem of the evening and of many evenings. Sr. de Celis's rich baritone was a surprise to most of the audience. The song [Spanish title not given] was encored and repeated.

Another reviewer had it thus:

The duet of Señores de Celis and Arévalo was exquisitely sung, and received a hearty encore. We were surprised to hear Mr. Celis sing, as it was a revelation to us, for we never knew that we had so fine a baritone voice hidden in our midst. Mr. Arévalo never sang sweeter than last evening, and we heard many say that the duet was the finest singing they had heard in many days.

When saying that Arévalo "never sang sweeter," the reviewer recalled Arévalo's having sung as recently as November 6 (only a week earlier) "a duett with Miss Lanterman" at a Congregational Church benefit.

Duets being relished, Miss A. Fanny George and Mrs. [P. T.] Marley opened the Thanksgiving night Unitarian Thursday (November 27) with Annie and Agnes's *Schelm, halt fest* ("Rogue, hold firm") that begins Act II of *Der Freischütz*. In the same program Miss A. Fanny George sang unspecified "selections from the *Barber of Seville*." At the fourth Unitarian Thursday of the 1879-1880 season, December 4, Wangeman's Band opened with Andrew Herman's *La Souveraine Overture* (Fr. Pazdírek,

Universal-Handbuch der Musikliteratur, iv, 410b).

Next, Carrie Z. Ernst (music teacher residing south side of Temple between Olive and Charity [= Grand Avenue] in 1883 and at 324 Temple in 1885) played Ignace Leybach's *I Puritani fantasia*, Op. 48. Mrs. [P. J.] Marley and Mrs. [S. I.] Mayo then sang the duet *Giorno d'orrore* ("Dark day of horror") from Rossini's *Semiramide*, Miss Madeline D. Davidson played Schumann's *Arabesque*, and Madame Franzini Marra closed with Abt's *Good night, my child*.

At benefits for St. Athanasius church held Tuesday, Wednesday, and Thursday nights December 16, 17, and 18, 1879, in Turn-Verein Hall, 137 South Spring Street, Mamie Perry on Tuesday night sang *Would I were with thee* by Carlo Bossetti and, with Nettie Gebhard, a duet to end Act II of Thomas William Robertson's 1887 comedy, *School!* On the second night, she sang a duet with her teacher, Madame Marra. Always invited to participate in every important musicale during the decade 1875-1885, Arévalo closed the Wednesday night event, singing a duet with Von Ploennies.

On December 31, 1879, Wangeman's Orchestra began with *La Floundre Overture*, Miss A. Fanny George then sang a solo from Mozart's *Le Nozze di Figaro*, and Mrs. P. T. Marley sang *Let the bright seraphim* from *Samson* (assisted by Wangeman playing cornet obbligato). Next, María Pruneda played a piano arrangement of F. W. N. Crouch's *Kathleen Mavourneen* (reviewed as "an exquisite production, as are all her performances on the piano"). On January 22, 1880, during a musicale given by Mrs. Harry F. Skinner at Union Hall in aid of the Presbyterian Church, she and María Pruneda played the duet version of Gottschalk's *Radiouse, Grande valse de concert* [*The Piano works of Louis Moreau Gottschalk* (New York: Arno Press, 1969), iv, 280-299].

Unitarian Thursday January 29, 1880, included Pruneda's playing of Vincent William Wallace's transcription entitled *Paganinis Hexentanz*, Op. 71. However, to show how mixed were the entertainments given in 1880 by even so famous a visiting celebrity as Wilhelmj, his concert at Turn-Verein Hall Tuesday evening, February 17, included (1) "Herr" Max Vogrich's playing of Beethoven's *Sonata Appassionata* and Liszt's *Sonnambula* paraphrase, (2) "Signora" Marie Salvotti's singing of an air from *Nabucco* and something by Abt, and (3) Wilhelmj's playing of a Paganini concerto, of Hungarian Dances by Brahms, and of Luigi Arditi's *Magnetic-Waltz* ("I lightly fly where roses"). For an



encore Wilhelmj played Foster's *Old Folks at Home*. Two nights later, February 18, Vogrich played a piano solo arrangement of Henselt's *Concerto*, Op. 16, in F minor, and Wilhelmj an undesignated concerto by Antonio Bazzini [1818-1897]. His "lighter" numbers included H. W. Ernst's *Othello-Fantaisie*, Op. 11; Chopin's *Nocturne*, Op. 9, No. 2; and his own *Romanze*, Op. 10.

So intent was Dobinson on complete documentation that he placed in his program and clipping collection not only Wilhelmj's concert programs themselves, but also *Express* comments on how Wilhelmj spent his free time while in the area. According to the *Los Angeles Express*, Wilhelmj on Tuesday visited L. J. Rose's vineyards, pronounced Rose's brandy "excellent," and confided to Rose that his father owned vineyards in Germany producing Rudesheimer wines.

On Saturday, February 21, 1880, Confidence Engine Company No. 2 sponsored a money-raising event at Turn-Verein Hall highlighted in Part II with Arévalo and Madame Marra's solos. On February 26, Unitarian Thursday at Union Hall opened with a repeat of Andrew Herman's *La Sourveraine Overture* played by Wangeman's Orchestra. Next came Maria Pruneda's playing of Scotson Clark's barcarolle, *Silver Spray*. On March 11 she and Fanny George played a duet arrangement of the *Tannhäuser* March. On April 29 Pruneda closed another Unitarian Thursday with an unspecified Chopin Polonaise. On June 16, at the last Unitarian Thursday of the 1879-1880 season, she again played Wallace's arrangement of *Paganinis Hexentanz*. During this same last program of the season, Mrs. P. J. Marley, soprano, sang Annie's arietta, *Kommt ein schlanker Bursch*, from Act II of *Der Freischütz*, and "Prof. A. Hoenighaus," accompanied by guitarist "Señor A. Castillon," sang a duet from Donizetti's *Lucrezia Borgia*.

The music next night, June 17, 1880, at Commencement exercises of the Sixth Graduating Class of Los Angeles High School (held in Turn-Verein Hall) included a "Grand Selection from [Donizetti's] *La Favorita*."

The benefit at Turn-Verein Hall Tuesday evening July 13, 1880, for "Prof. O. D. Conterno" was enlivened by his two sons, J. B. and O. C., who played a cornet duet; and by a piccolo duet, "Two Sisters," that one son played with his father. Tickets for the event (\$1.00 floor, 75¢ gallery) were sold at Wangeman's Music Store, 146 South Spring Street.

Again on Friday evening, May 6, 1881, Turn-Verein Hall was the scene of a "Grand Testimonial Benefit." This event, in honor of the paramount Mexican-born musician in Los Angeles, "Prof. M. S. Arévalo," was managed by Madame Franzini Marra. After H. Wangeman's orchestra performed the overture to Rossini's *L'Italiana in Algeri* and selections from Donizetti's *La Favorita*, Arévalo and Eduardo Arzaga played a guitar duet arrangement of Septimus Winner's *Listen to the Mockingbird*. Next, Mrs. B. Lawrence sang Elena's siciliana (= bolero), *Mercè, dilette amiche*, from Act V of Verdi's *I vespri siciliani*, followed by Mme. Franzini Marra's singing of Jean-Baptiste Fauré's *Alleluia d'amour*. The advance program next announced Arévalo's playing of his own *Carnival of Venice* variations to end Part I. Part II was announced to include Act IV of *Il Trovatore* sung by Norma Ferner (Leonora) and other pupils of Madame Marra.

The Evening Express of Saturday, May 7, 1881 (3:5), carried a review headed "Sr. Arévalo's Concert." According to the reviewer, Marra's singing of Fauré's *Alleluia d'amour* "fairly carried away the house." She and Rosalie Herdman ("a rich contralto") then sang what the reviewer called the first Los Angeles rendition of Jakob Blumenthal's *Venetian Boat Song* [Pazdírek, 1, 799]. As an encore to the *Mockingbird* guitar duet, Arévalo and compatriot Arzaga played Luigi Arditi's *Il Bacio* waltzes arranged for two guitars. Both guitar duets "were given in a truly masterful manner." But (according to the reviewer) the crown of the evening was "Arévalo's playing of the very difficult 'Carnival of Venice,'" in which he displayed "wonderful" virtuosity.

Dobinson's collection of programs and reviews during only his first five years in Los Angeles (through May 7, 1881) occupies—or occupied—105 pages of the first bound scrapbook of his fifteen-book collection. The above sampling of the contents of these 105 pages gives some idea of the riches that have now been irretrievably lost, if these scrapbooks went up in flames the night of April 29-30, 1986. The mere sampling documents the active local musical scene before completion of the first direct railroad link with the East and before establishment of the only newspaper that has persisted: the *Los Angeles Times* (first issue, December 4, 1881). The sampling proves how predominant a role Latin American artists played in local musical life during the first five years that Dobinson collected Los An-

For ready comparison with Arévalo's *Variaciones*, first and last pages of Paganini's *Carnaval de Venise* are here reproduced.

geles programs and clippings. In alphabetical order, Arévalo, Arzaga, Castillon, Conterno, Coronel, De Celis, and Pruneda are names that future generations of local Hispanic musicians will rightly remember as their Los Angeles forebears.

Concerning Spanish-surname musicians active in the 1880's, see below, pages 60-61.

USC DOHENY LIBRARY

Prior to the burning of the Los Angeles Public Library, the Doheny Library of the University of Southern California ranked as the next best place to investigate local music history. In addition to university catalogues in USC archives, Doheny in June 1987 housed the Ph.D. dissertations of Francis Hill Baxter, Sue Wolfer Earnest, and Burton Lewis Karson, each of which represented years of foraging among early Los Angeles newspapers.

Joan Meggett, born in Los Angeles September 30, 1909, organized the USC Music Library in 1955 and headed it until 1974. In 1975 Rodney Dean Rolf, born at Ellsworth, Kansas, December 7, 1940, succeeded her. His training included a B.M. from Bethany College (1962), an M.M. from Northwestern University (1964), and an M.A. in Library Science from the University of Chicago (1966). He estimated 1987 holdings of USC Music Library to be some 15,000 books, 30,000 scores, and 150 periodical titles (not all current).

Housed in Doheny Library Room 240 in 1987, the USC Music Library then counted among its best resources for local music research an incomplete run of *Pacific Coast Musician* (founded at Los Angeles in November 1911 by Frank Harvey Colby [Milwaukee, September 1, 1867; Los Angeles, February 16, 1940]) and 35 bound volumes of USC Music School student and faculty programs given between academic years 1949-1950 and 1983-1984.

PACIFIC COAST MUSICIAN

Despite its having been always a Los Angeles publication, the only presently known complete first three volumes of *Pacific Coast Musician* are at the Library of Congress in Washington, D.C. Before the fire, Los Angeles Public Library owned by far the



CARNAVAL DE VENISE.

N. PAGANINI:
Quarto Violino
N.º 3.

Violon Principal.

THEME. *Andante.*

1.ª VAR.

2.ª VAR.

3.ª VAR.

12

Violon Principal

30.ª VAR. *En Echo.*

Ambras Cordas.

FINAL.

Finis



Variaciones sobre tema del Carnaval de Venecia compuestas para guitarra

Miguel S. Arévalo

Maestoso

The musical score is written for guitar and consists of ten staves. The first staff begins with the tempo marking **Maestoso**. The music is primarily in treble clef with a key signature of one sharp (F#). The first four staves feature a complex rhythmic pattern of eighth and sixteenth notes, often with slurs and accents. The fifth staff includes the instruction **Harm 12** and the dynamic marking *pp*. The sixth staff introduces the tempo **Andante lamentable** and the instruction **Marcato il canto**. The remaining staves continue with various rhythmic and melodic patterns, including some with **Harm** markings. The score concludes with a final chord.



The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains a melodic line with various note values and rests. The lower staff is in bass clef and contains a bass line with guitar fret numbers (0, 1, 2, 4, 8) written below the notes. A dynamic marking 'v' is present above the first staff.

Allegretto

The main body of the musical score consists of ten systems of two staves each. The upper staff is in treble clef and the lower staff is in bass clef. The music is written in a key signature of one sharp (F#) and 4/4 time. The tempo is marked "Allegretto". The notation includes a variety of note values, rests, and dynamic markings. The lower staff is heavily annotated with guitar fret numbers (0, 1, 2, 3, 4, 7, 8) and includes some circled numbers like (3), (8), and (9). There are also some circled notes in the lower staff. The piece concludes with a double bar line and repeat signs.



A musical score consisting of ten staves of music. The music is written in a key signature of two sharps (F# and C#) and a 2/4 time signature. The notation includes various rhythmic patterns such as eighth and sixteenth notes, often beamed together. There are also rests and some dynamic markings. The score is divided into sections, with first and second endings marked with "1." and "2." respectively. The bottom staves feature more complex rhythmic patterns, possibly for a guitar accompaniment, with some notes marked with "7" and "8".



The image displays a page of musical notation for piano, consisting of ten staves. The music is written in a key signature of two sharps (F# and C#) and a 3/4 time signature. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. A section of the score is marked with a first ending (1.) and a second ending (2.). The final section of the score is labeled "Harm 12" and includes a "ritard." (ritardando) marking. The page is numbered "31" in the top right corner.



The musical score consists of 12 staves. The first five staves feature a melodic line in the upper register with various rhythmic patterns and fingering (e.g., 4, 8, 2, 1, 4, 2, 1, 4, 1, 4, 1). The sixth staff is labeled "Harm 12" and begins a section of rhythmic accompaniment with a repeating eighth-note pattern. The remaining seven staves continue this accompaniment with varying rhythmic densities and articulation. The key signature is one sharp (F#) and the time signature is 4/4.



The musical score is written on ten staves. The first staff begins with a second ending bracket labeled '2.'. The notation includes treble clefs, a key signature of two sharps (F# and C#), and a 7/8 time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several first and second endings marked with '1.' and '2.'. A circular stamp is visible at the top center of the page, partially overlapping the first two staves.



best run in a West Coast library—but even so lacked issues preceding 1915, the year that Horatio Parker's \$10,000 opera *Fairyland* had its world premiere July 1 at the Auditorium (later known as the Philharmonic Auditorium).

Catalogued ML1 P105 in USC Music Library, *Pacific Coast Musician* bound issues (beginning in 1927) include volumes 16–17, 19–21, parts 1 through 4; 18, parts 2,3, and 4; volumes 22–23, 25, 27–30, and 36, parts 1 and 2; 24, 26, 31–32, and 35, part 1; 32, part 2; 37, single part (the last issue, volume 37, no. 16, is dated September 18, 1948). Volumes 33 (1944) and 34 (1945) survive in scattered single issues.

Ross Vernon Steele, who succeeded Colby as editor, began being listed as Associate Manager in *Pacific Coast Musician*, xxv/24 (December 19, 1936), as Business Manager in *PCM*, xxvi/3 (February 6, 1937); as Managing Editor in *PCM*, xxix/6 (March 16, 1940); and as Editor in *PCM* xxxi/15 (August 1, 1942). In the August 1, 1942, issue he announced himself as also the new owner, after having purchased *PCM* from Colby's widow, Myrtle Prybil Colby, and son who then lived at San Luis Obispo, Harvey Todd Colby.

Under Colby the magazine had become a monthly on February 1, 1913, a weekly on October 19, 1923, and a semimonthly on March 19, 1935—thereafter being published the first and third Saturdays of the month. Steele continued it as a semimonthly, selling at ten cents a copy, \$2.00 for the year. He could do so because postage through 1945 remained at one cent per issue (postage rose to 2¢ per issue in 1946).

The coverage of musical life in Pacific slope cities remained so intense throughout the entire life of *PCM* that only an analytical index can begin to tell the periodical's riches. All that can be attempted in the remaining lines of this section is therefore an overview of what happened to *PCM* during Steele's epoch. Just as during Colby's regime, so also throughout Steele's nine years at *PCM*'s helm, it was advertising by local teachers that remained *PCM*'s financial mainstay. But Steele created more enemies than Colby by proving himself to be a more outspoken critic of what he considered to be local abuses. Among these, he especially excoriated management of the Hollywood Bowl summer concerts. Examples abound. For him the scheduling of memorial concerts at the Bowl July 13 and 20, 1946, as tributes to George Gershwin and Jerome Kern, while the Bowl that summer refused in any way to honor the memory of Edward Alexander MacDowell, whose widow then lay near death in a Holly-

wood hospital, smacked of insensitivity to classical music values. He also made enemies when prophesying in such an editorial as "Chauvinistic? Make the Most of It!" (*PCM*, May 5, 1945, p. 4) that wartime resident performers who played no American music (Artur Rubinstein, as an example) would rush back to their beloved Paris once the war was over. He included composers Milhaud and Hindemith among those who would re-establish themselves in Europe, given the chance.

Steele's encouragement was mostly reserved for the native-born. His penchant for renowned women residing in the West, apart from Marian MacDowell, often found expression in such tributes as his highly favorable review of Mary Carr Moore's opera, *Cost of Empire*, staged at Philharmonic Auditorium with accompaniment of a 30-piece orchestra March 16–17, 1945; his article "Two Famous Women" in the August 17, 1946, issue at page 4 (Carrie Jacobs-Bond at 83, Mary Carr Moore at 73); and "Big Season in El Paso" at page 10 of the July 20, 1946, issue—an article in which he lauded Mrs. Harriette Quisenberry, El Paso Symphony General Manager. In the issue of November 2, 1946, he itemized Marcella Craft as successful General Director of the Riverside Opera Association. Entering its 15th Season, this Association announced Humperdinck's *Hansel and Gretel* for January 1947, Massenet's *Thaïs* for April, and Verdi's *Don Carlos* for June (all staged in the Music Room of the Riverside Mission Inn).

He also showed himself often ready to extol women occupying more traditional feminine roles than that of General Manager or General Director. The January 6, 1945, issue carried on page 8 Francisca Fletcher's account of the Tuesday evening record concerts at Los Angeles Public Library that were being innovated by music librarian Gladys Caldwell—a native of Boston, graduate of UC Berkeley, and pianist before an accident terminated her playing days.

On the other hand, Steele's regard for women did not silence his outrage (voiced in the May 5, 1945, issue, p. 4) because a shameless woman who streaked on the Philharmonic stage during a pension fund concert May 2 conducted by Arturo Toscanini reaped her reward in the local press with her name and address and the "usual Hollywood hogwash of her having been spiritually inspired."

Apart from his attention to women's "innovative" activities, good and bad, Steele also went frequently far out of his way to publish articles covering

a topic that had never interested Colby: Latin American music activities. He was the more courageous in doing so because then (as now) other United States periodicals addressed to the broad music public ignored Latin America.

The issue of December 2, 1944 (xxxiii/23), page 10, included the first of a series of four Latin American dispatches by travelling composer-musicologist Everett Burton Helm (*b* Minneapolis, July 17, 1913; Harvard Ph.D. 1939 with a dissertation on "The Beginnings of the Italian Madrigal and the Works of Arcadelt"). In his "Dispatch No. 1" from Mexico, Helm praised Rodolfo Halffter's 22-page *Homenage a Antonio Machado* for piano solo (Mexico City: Editorial Seneca, 1944), remarked that Halffter's film score for *Cristóbal Colón* had won an award in 1943, and that his violin concerto had been premiered June 26, 1942, by Samuel Dushkin—Carlos Chávez conducting the Orquesta Sinfónica de México.

Halffter's music is very much in the Spanish vein, yet personal and characteristic. His feeling for harmonic subtlety and nuance is remarkable.

In Helm's second dispatch, "Hail Colombia!" appearing in the next issue, December 16, 1944, at pages 5 and 10, he eulogized the director of the Cali Conservatory, Antonio María Valencia (*b* Cali, November 10, 1902; *d* there July 22, 1952), praised the facilities in the Cali Conservatory building (erected in 1942), and lauded the conservatory orchestra, chorus, and plan of study.

In his third dispatch, "Guatemalan Music: Coming or Going," published in the March 17, 1945, issue, pages 22, 29–31, Helm remarked on what Heinrich Joachim, a cellist driven out of Hitler's Europe in 1933, had done to vitalize music instruction in the Guatemalan national conservatory. Franz Ippisch, an Austrian, had trained the military band to play arrangements of Richard Strauss's *Ein Heldenleben* and *Sinfonia domestica*. But after the resignation of President Jorge Ubico July 1, 1944, amidst a general strike, foreigners began being replaced by native Guatemalans. On November 11, 1944, composer-theorist José Castañeda (*b* Guatemala City, May 24, 1898) had presented grandiose plans for a reorganization of the conservatory. However, the students balked, whereupon pianist Salvador Ley (*b* Guatemala City, January 2, 1907) was installed as interim conservatory head. Other personnel changes illustrated the fragility of Guatemalan appointments in times of political crisis. But as Helm

observed, the very musical leaders—Castañeda, Ricardo Castillo (married to French pianist Georgette Coutoux), Ley, Ismael Méndez Zebadua, Raúl Paniagua, and Enrique Soares, to name no more—who had been trained abroad, now wished to expel foreign-born teachers.

In Helm's fourth dispatch, "Music in Chile," published in the same March 17, 1945, issue as his Guatemalan report, he paid tribute to René Amengual (*b* Santiago, September 2, 1911; *d* there August 2, 1954), Claudio Arrau, and Armando Carvajal (*b* June 7, 1893), but chiefly to Domingo Santa Cruz, who in 1944 was battling to join the Faculty of Fine Arts of the University of Chile with the alienated national conservatory.

Not only did Steele publish Helm's dispatches but also frequent news items concerning Latin Americans who performed in the southwestern United States. The November 4, 1944, issue contains an article, "Mexico Symphony in El Paso," telling of a concert at Liberty Hall October 20 conducted by Carlos Chávez that included his *Sinfonía India* (1936) and José Pablo Moncayo's *Huapango* (1941). Attended by the governor of Chihuahua and the Mexican Consul General in El Paso, the concert was managed by Mrs. Hallett Johnson. In the January 20, 1945, issue, page 10, Steele itemized the program of the Los Angeles Philharmonic's Seventh subscription pair conducted by Chávez that included his *H.P. Ballet Suite* and *Zarabanda* for string orchestra (from *La Hija de Cólquide*, premiered a year later, January 23, 1946, as a Martha Graham ballet in New York). Steele admired the "interesting counterpoint, warm coloring, engaging melody, and thoughtful development [that] characterize the piece [*zarabanda*]."

Pacific Coast Musician also showed its Latin American sympathies with a full coverage of Heitor Villa-Lobos's first visit to Los Angeles. The same December 2, 1944, issue that carried Helm's first Latin American dispatch also included a detailed account of the ceremony at Thorne Hall, November 28, 1944, during which Occidental College bestowed an honorary doctorate on him. After Werner Janssen delivered a eulogy, music chairman Walter E. Hartley read the citation, and President Remsen D. Bird conferred the degree. The college glee clubs, directed by Howard Swan, sang Villa-Lobos's *Canção de Saudade* and the London String Quartet played his *Quatuor troisième*.

In Steele's review of Villa-Lobos's orchestral concert at the Philharmonic Auditorium the previous



Sunday afternoon, November 26, he lamented the less than full house, but praised Villa-Lobos's "sonorous and orthodox" *Symphony, No. 2 in B minor* (1917), subtitled *Asenção*.

Villa-Lobos is a musician of unquestioned importance. Like many other contemporary composers, he searches out the spectacular and dramatic in his most recent works, but his real ability is demonstrated more in the elongated symphony than in any other of his compositions we have heard here.

Part II of the November 26, 1944, program consisted of Villa-Lobos's *Chôros, No. 6* (1626) that had awaited July 15, 1942, for its Rio de Janeiro première and the orchestral version of *Rudepoema* that like *Chôros, No. 6* had been premiered at the same July 15, 1942, concert in Rio de Janeiro. For Steele, *Chôros, No. 6* lasted too long and Villa-Lobos overworked "the little waltz in the middle."

According to the advance announcement in the November 18 issue of *Pacific Coast Musician*, the Southern California Council of Inter-American Affairs and Motion Picture Society of America sponsored Villa-Lobos's visit. But it was the Janssen Symphony (first Los Angeles season at Wilshire-Ebell Theatre, 8th Street and Lucerne, 1943-1944) and not the Los Angeles Philharmonic, that played the November 26 concert. Only a month earlier the same Janssen Symphony had on October 22 [1944] given first West Coast performances of three excerpts from Shostakovich's *Lady Macbeth of the District of Mtzensk* ("Burying the Corpse in the Cellar," "The Ghost Disappears," "The Drunks at the Wedding"), of the overture to Kabalevsky's opera premiered at Leningrad February 22, 1938, *Colas Breugman*, and of Stravinsky's *Dumbarton Oaks Concerto* (Washington, D.C., May 8, 1938).

Juan A. Águilar = Juan Aguilar [y] Adame, Mus. D., member in 1949 of Mt. Saint Mary's College faculty and St. Vihiana Cathedral organist after Frank Colby's death, was the local resident of Mexican birth most frequently named in *Pacific Coast Musician* during Steele's editorship.

Juan Águilar [y] Adame was born at Pueblo de Cosío near Aguascalientes, Mexico, July 1, 1883. At age eleven he composed a *Rapsodia Mexicana* for piano (the manuscript, dated July 10, 1894, is his earliest work in the custody of his daughter, Beatriz Águilar Águilar, 3854 East Boulevard, Los Angeles 90066). After studying piano at Mexico City with Miramontes and composition with Godínez (composer of *Marcha Zacatecas*), he moved to Guadalajara, where he met his future wife (who was

an employee at the local branch of Repertorio Wagner y Levien).

To escape the ravages of the revolution, he took his young family to Chihuahua, Chihuahua, in 1916, then to El Paso, Texas, in 1917. The next year he emigrated to Los Angeles, where he found immediate employment as pianist in the nine-member Pryor Moore instrumental ensemble that played nightly at Boos Bros. Cafeteria until the outbreak of World War II. He composed prolifically throughout his entire career, and was recognized as a virtuoso organist as early as June 30, 1920, when he played at the dedication of the new organ in San Gabriel Church, Los Angeles. His works, which were constantly being performed during his 35 years in Los Angeles, should be catalogued and analyzed in a dissertation or thesis.

In the March 17, 1945, issue of *PCM*, these Juan Águilar compositions are listed: *Easter Mass* and *Regina coeli* sung in the Sistine Chapel at Rome; *Moorish Suite* for orchestra, two movements of which were conducted by Sir Henry Wood at Hollywood Bowl, July 20, 1934 (March-Fanfare; Asturiana); *Viking's Daughter* (cantata); and film scores for *Thunder Over Mexico* and *Viva Villa*. The October 5, 1946, issue cites him as a resident of Santa Monica with studio at 233 South Broadway in central Los Angeles. He died September 15, 1953, at the address listed above for his daughter Beatriz.

New appointees in Los Angeles music posts were usefully profiled during Steele's epoch. To cite examples:

- (1) Halsey Stevens, who previously "served as music department director at Bradley Polytechnic Institute," began not as an assistant professor of composition but instead as a teacher of "piano and theory" at USC September 16, [1946] (*PCM*, October 5, 1946).
- (2) William C. Hartshorn, who in the fall of 1946 succeeded Louis Woodson Curtis as music supervisor in the Los Angeles Public School system, was (according to the issue of October 19, 1946, page 10) a native of Idaho who emigrated to Southern California in 1921, graduated from Santa Barbara High School, took music education degrees at USC, entered the Los Angeles System in 1928, taught at Beverly Hills High School before becoming head of the music department at University High School in 1935, and in 1937 began as Dr. Curtis's assistant.
- (3) Oscar Wagner, who succeeded Irene Carter Oates as President of Los Angeles Conservatory of Music and Art, 845 South Figueroa, in February 1948, was (according to the issue of February 21, 1948, page 9) a native of Iowa, a graduate of the Cosmopolitan School of Music



in Chicago, and holder of honorary doctorates in music from Muskingum College in Ohio and the Philadelphia Conservatory of Music. Prior to locating in Los Angeles he had been dean of the Juilliard Graduate School. Under the direction of Dr. Gerry A. White, Los Angeles Conservatory enrolled 650 students in 1948, Leo Scheer directing the orchestra and Maurice Goldman the opera department.

Roger Wagner's activities began being recorded in *PCM* July 1, 1944, when at page 28 appeared the announcement that on the morrow his *Mass in Honor of St. Francis* would be sung at St. Joseph's (Main at 12th Street) by an 80-voice choir, with Richard Keys (= Keyes) Biggs at the organ. In addition to directing the 52-member St. Joseph Boy's Choir founded by him (picture on the back cover of *PCM*, June 2, 1945), Roger Wagner in 1944 was announced as music supervisor at Mount Carmel High School, 5641 Lexington Avenue, Hollywood. This *St. Francis Mass* was again sung during a "special" Christmas service in 1944 (*PCM*, December 2, 1944, page 13) at the church of the Holy Redeemer—Mather D. Prosper, choirmaster, conducting.

In addition to chronicling local music events as they transpired, Steele also took pains to recall historical happenings. In "Another Milestone," *PCM*, xxxiii 1/13, July 1, 1944, page 6, Steele called *Pacific Coast Musician* the "only publication west of Chicago [in 1944] whose sole interest is music and musicians." During the 33 years since the founding of *PCM*, he noted that eighteen other musical periodicals had started and stopped in Los Angeles. *PCM* had outlived them all, because up to 1945 it had retained a core of subscribers for whom music in Western States remained a "pressing concern." In the November 2, 1946, issue Steele published at page 5 "Looking Back Over Thirty-Five Years." According to him, Frank H. Colby was music critic for the *Los Angeles Times* when he founded *PCM*. The maiden issue in November 1911 had carried violinist Jan Kubelik's picture on the cover, had contained stories on appearances by Busoni, Mischa Elman, and Mary Garden in the Southland, had covered Josef Hofmann's performance as soloist with the Riverside Symphony conducted by B. Roscoe Shryock, and had paid its tribute to Blacks with an article on Blind Tom (Thomas Greene Bethune).

Not limiting his historical interests to Los Angeles, Steele published an *Amphion Club of San Diego* issue on October 16, 1943, celebrating the club's golden anniversary with Margaret Boulden's article tracing its growth from 25 to 2000 members. Mary

Stewart's article "The History of Music in San Diego," *PCM*, June 19, 1948, pages 13–17, contains a wealth of precise detail. According to her:

City Guard Band organized January 5, 1885, met in Armory Hall, with C. A. Burgess as the band's first leader. R. J. Pennell and J. M. Dodge raised the \$8,000 that in August 1887, paid travel expenses of the 21 pieces that visited first Boston, then St. Louis (where the San Diego band marched at the head of a fifty-band procession). Birkel Music Company, founded in 1887, was bought by Ernest & Fred Thearle and C. H. Knight in 1900. Ernest Thearle operated it until his retirement in 1910. In 1912 Alfred D. La Motte bought Ernest Thearle's interest. In 1915 Henry E. Callaway became vice-president and general manager (without the name of the store ever deviating from Thearles). In 1912 Thearles Music Store boasted six pianos, eight staff members; in 1948, 125 pianos and 75 employees. Its 26 studios on the third floor then accommodated some 40 teachers of 1200 pupils (mostly pianists). Southern California Music Company, which did not establish a San Diego branch until after 1900, was located at 630 C Street in 1917.

USC FACULTY AND STUDENT CONCERT PROGRAMS

In addition to its run of *Pacific Coast Musician*—which (as has been shown above) remained a no less fertile source during Steele's editorship than it had been under Colby's—USC Music Library also serves the local music historian with a collection of bound USC programs that begins with *Programs of Faculty and Student Recitals 1949–1950* and continues through the academic year 1982–1983.

In 1951–1952 the bound volumes (each containing some hundred programs) began being alphabetically indexed. The indexes reveal names of performers, type of program, campus organization (if any) involved, status of program giver(s): undergraduate or graduate student, faculty, or outsider. The student programs specify the teacher or coach. For instance, a program such as that given December 2, 1949, in Hancock Auditorium, is headed "Hugh Mullins, Composer, student of Ernest Kanitz," and records the works of a candidate for "the degree of Doctor of Philosophy with major in music."

Numerous programs by outsiders testify to the non-pareil prestige of USC School of Music at mid-century (tracing its unbroken history from 1884 and its membership in the National Association of Schools of Music from 1928, USC School of Music in the 1950's comprised twelve departments [church, composition, conducting, music history and literature, music education, opera, organ, piano, string instruments, theory, voice, wind instruments] and a Preparatory Department).

On Wednesday night, October 5, 1949, Vladimir Horowitz gave his all-Chopin program (commemorating



Chopin's death (October 17, 1849) not in Philharmonic Auditorium but rather in USC's Bovard Auditorium (Program Series 64, Number 3). It was again Bovard Auditorium that was chosen by the Los Angeles Composers' Forum collaborating with the new Orchestra of Los Angeles for their program September 24, 1950, showcasing star composers of the younger generation then residing in Los Angeles.

In 1949 and later, who were the USC faculty who directed doctoral Ph.D.'s in composition? Because of its geographical bias, *The New Grove Dictionary of American Music* (1986) profiles none of the USC faculty whose works comprised "An Evening of Faculty Composers"

on such a night as March 10, 1973: Robert Linn (*b* San Francisco, August 11, 1925; professor and chairman, Department of Music Theory and Composition, USC, 1973-), Morten Johannes Lauridsen (*b* Colefax, Washington, February 27, 1943), Anthony Vazzana (*b* Troy, New York, November 4, 1922), Ernest Kanitz (*b* Vienna, April 9, 1894; *d* Menlo Park, California, April 7, 1978). Nor does *The New Grove Dictionary of American Music* include John Crown (*b* August 28, 1912; *d* April 5, 1972), whose consummate pianism Grant Beglarian (*b* Tiflis, Georgia, USSR, December 1, 1927) hailed in an emotionally charged memorial April 9, 1972, at Bovard (Crown had received an honorary USC LL.D. February 3, 1972).