THE VERSATILE MARION BAUER (1882-1955):
AMERICAN COMPOSER, LECTURER, WRITER

by

Sarah Grace Shewbert

This thesis is completed as a partial requirement for the degree
Master of Arts in Music at the University of Portland in Portland, Oregon.

Spring 2008

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ABSTRACT

Marion Bauer is best known as a writer and lecturer on music history in general and twentieth century music in particular. She was revered in her own day for her advocacy for American composers. A member of numerous musical societies (often the only woman among men), music critic for *The Musical Leader* magazine, and first woman on the faculty of New York University, her influence was great. Her compositions enjoyed popularity early in her career when she was considered a "radical member of the musical left wing." By 1942, however, when John Tasker Howard wrote the previous assessment of Bauer, her compositional style was no longer considered progressive.

In the past two decades, as interest in the music of American women composers has increased, the music and writings of Marion Bauer have been the focus of a handful of studies. This thesis seeks to expand upon previous studies, exploring her literary and pedagogical career as well analyzing works from her early, middle, and late periods in solo piano, solo vocal, and chamber music, many of which have not yet received critical treatment.

The following pieces are analyzed in this work: *From the New Hampshire Woods: A Suite of Three Pieces for Pianoforte*, Op. 12; Four Piano Pieces, Op. 21; and *Aquarelle*, Op. 39, No. 1; the songs "A Parable (Blade of Grass)," "To Losers," Op. 33, No. 2, "The Harp," and the five Op. 26 *Alice in Wonderland* songs; *Up the Ocklawaha* for violin and piano, Op. 6; Sonata for Viola (or Clarinet) and Piano, Op. 22; and Trio Sonata No. 1 for flute, cello and piano, Op. 40.

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I would like to thank my advisor Dr. Roger O. Doyle whose encouragement and tutelage throughout my career at the University of Portland has been extremely valuable. I owe much to Ron Fabbro my piano teacher who has spent many hours with me on my journey to the recital which accompanies this document. His understanding, encouragement, and inspiration have been instrumental to my development as a musician.

I would like to express my sincere gratitude for Dr. Susan Pickett of Whitman College. Her hospitality and willingness to share from her vast knowledge, experience, and collected materials set a magnificent example to me of what it means to be a true scholar. Without the many years of work she has invested in researching and promoting the music of Marion Bauer and other women composers, this document would not be what it is today.

Lastly, I give my undying gratitude to my husband Brandon who has endured this long and intense process alongside me, encouraging and supporting me in my personal and professional goals each step of the way.

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Chapter One: Introduction and Survey of Literature

In the 1890s, the Second New England School was experiencing its "golden years." This group of Boston-based composers defined quality in American classical music.[1] They "reflect[ed] a will to chart an artistically responsible course: upholding standards, displaying professional craftsmanship, winning the respect of performers, and communicating with audiences" (Crawford 354). They were largely trained in the Germanic/Teutonic tradition, were highly romantic in style, and sought to emulate the classical and romantic compositional practices of the Western Europeans. They were the first generation of great American classical composers, but it was not necessarily their desire or goal to create an authentically American musical identity.

While the Bostonians were at the height of their influence, a young school girl in Portland, Oregon, was beginning to play the piano, compose little songs, and write about music and literature for her school newspaper. That young girl was Marion Bauer. Historically, Bauer has been placed in the category of "transitional composers" which includes Emerson Whithorne, Frederick Jacobi, Louis Gruenberg, and others. Born in the last decades of the nineteenth century, these composers were too young to have been a part of the Second New England School and not young enough to be a part of the modernist generation that was to follow.

[1] The Second New England School (a.k.a. the Boston Classicists) was a group of contemporary composers who lived and worked in Boston. They include Frederick S. Converse (1871-1940), Arthur Foote (1853-1937), Daniel Gregory Mason (1873-1953), and Amy Beach (1867-1944). Edward MacDowell, who was born in New York but lived and worked for a time in Boston, is also sometimes included in this group (Crawford 352; Broyles 236; Grout 746).

This group of composers has also been called the "forgotten vanguard"[2] precisely because their music, though somewhat celebrated in its own time, has been largely forgotten. The romanticists of the Second New England School have been remembered for their large-scale works and their influence in the resurgence of concert music in America. The modernists are remembered for their innovations and revolutionary musical tactics. The transitional composers have, for the most part, been relegated to the unenviable position of "a mere footnote to our cultural history," their music considered "inconsequential" (Tawa vii).

Larry Starr declares that, because the music of these transitional composers has been neglected:

> A large potential audience has been deprived not only of the opportunity to know and enjoy a body of important work, but of the opportunity to gain a greater general familiarity and comfort with twentieth-century styles through exposure to some of the more accessible practitioners. As a result, all twentieth-century composers, including the avant garde, suffer from the consequences of this music's neglect ("Tonal" 495).

The transitional composers were not content to follow in their predecessors footsteps, clinging to Germanic romantic art music. They were, by and large, interested in the furtherance of an American musical identity and were devoted to the promotion of American composers and performers in their own land. Without denying history and tradition, they

[2] See chapter ten of Carol Oja's book, *Making Music Modern*.

were committed to the development of new ways of expression, new techniques in composition, new forms and methods with which to communicate their artistic vision. As Bauer wrote, "We must reflect the period in which we live, but we must include the past in our knowledge."[3]

This group of composers was also largely trained in France rather than in Germany. As Doherty states in his dissertation, *The French Training of American Composers, 1890-1914*:

> Americans believed that they had to go to France to be educated in a way that not only countered the German influences from abroad, but the German influences that were so prevalent in the concert halls of their own country. France provided a creative outlet for Americans who could put their own national character into perspective and write works free from the constraints of Germanicism (376).

Unlike many of the modernists of the next generation, the transitional composers did not entirely eschew emotion in their compositions. While willing to embrace new techniques, their primary concern was still to communicate something beautiful and meaningful to their listeners. "The Twentieth Century," Bauer asserted, "in its fear of being regarded as over-sentimental and romantic, sought complete emancipation from the graphic, the literary, the

[3] Ibid., 166. Quoted from Bauer's letter to Irving Schwerké while in Paris, 29 January 1925, Irving Schwerké Collection, Music Division, Library of Congress.

philosophical, and the emotional in music."[4] Helen Fowles, who organized lecture series in New York, said in 1932 that one of the reasons she sponsored such events was "to give people something beautiful at a time when we all need beauty more perhaps than ever before. We know that we are on the turn looking upward, and music, in the true sense of the word, can help us as nothing else can."[5]

To the modernist generation, however, the music of these transitional composers was considered lacking. Innovation and originality became the sole criteria by which to judge the merit of an artistic work. According to Tawa, "the artist was to cultivate individuality and spurn all external controls as impositions stemming either from sterile reactionism, psychological and sexual repression, or out-moded moral codes" (9). In 1925, author Edith Wharton wrote of a "dread of doing what has been done before" and a "fear of being unoriginal" that, in her estimation, could lead to "pure anarchy."[6]

The very historical time in which these transitional composers worked has complicated an honest assessment of their music. They utilized modernist devices and were involved in advocacy for the very modernist composers who disparaged them; certainly their organizational work on behalf of American music was significant. However, their placement in history has made any analysis of their work comparative to the music of the surrounding generations. As Starr puts it,

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[4] Qtd. in Howard and Lyons 104 from Bauer's article on "Neo-Classicism" in the *International Cyclopedia of Music and Musicians*, edited by Oscar Thompson.
[5] "New Lecture Recital Series" 6.
[6] Qtd. in Tawa 9. Edith Wharton, *The Writing of Fiction*. New York: Scribner's Sons, 1925. 14, 17.

> Falling in effect between two stools, with the American strain of late Romanticism represented by MacDowell and Beach on one side and the aggressive modernism of Ives, Ruggles, and Crawford on the other, this "forgotten vanguard" has remained lost in historical space for decades (Rev. of *Making Music Modern* 737).

Amid the transitional composers, Bauer was considered among the more progressive.[7] In her early years, Bauer was considered "ultra-modern"[8] and, by many, a "radical member of the musical left wing."[9] By the 1940s, however, she was no longer considered quite so modern and certainly not radical. As early as 1922, Bauer seemed to have a grasp on the changing musical landscape and a mature understanding of her place in it. Her set of six preludes for piano were due to be published by A. P. Schmidt that year. Schmidt suggested that they be titled "Six Modern Preludes," but Bauer would have none of it. She rightly argued that "what was modern in 1922 would surely not be modern just a few years later" (Stewart 128).[10]

Bauer, an advocate for modern music even while her own style remained highly impressionistic, wrote often of the conflict between styles, schools, generations, and between the composer and audience. As she said in her forward to her most influential piece of

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[7] Struble 83.
[8] Goss 136.
[9] Howard, *Our Contemporary Composers* 192.
[10] Letter from Marion Bauer to H. R. Austin, 27 June 1922, Arthur P. Schmidt Collection, Music Division, Library of Congress.

writing, *Twentieth Century Music*, "it must be acknowledged that we are in a stage of transitional upheaval" (ix). In a review of this work, Richard Aldrich calls Marion Bauer "the complete modernist" not necessarily because of her own compositional style, but because "she tells more thoroughly and completely than has often been done before how the modern music developed and also – a more difficult task – how to listen to it" (BR2).

In 1933, the same year Bauer's book on twentieth century music was published, Henry Cowell, himself a modernist, edited and published a book entitled *American Composers on American Music: A Symposium*. In his introductory essay, "Trends in American Music," he sought to contextualize the discussion by categorizing the types of American composers presently active. Acknowledging that "all of [the composers examined] to some extent transcend the narrowing limits of pigeonholes or schools," (3) Cowell placed Bauer in the group of "Americans who also are often somewhat original but who follow either modern French or 'neoclassical' tendencies." He went on to clarify that Bauer's works are "in an impressionistic-modern vein" (5-6). By "original," Cowell refers to music that is not simply derivative, not entirely European, and, in some way, shows signs of "indigenous [American] tendencies" (5). Cowell also includes Roger Sessions, George Antheil, Marc Blitzstein, Henry Eichheim, and Virgil Thomson in this category.

Bauer is seen historically as a writer and educator with a penchant for modern music. Her own compositions have largely disappeared from circulation. In recent years, a resurgence of interest in the music of American women and in the music of transitional

composers has resulted in a number of new recordings of Bauer's works,[11] several dissertations written on her compositions and her writings,[12] and the publication of a handful of her compositions.[13] Susan Pickett is also in the process of writing a book-length biography of Marion Bauer and her older sister Emilie Frances.

Considering how important Marion Bauer was just fifty years ago, it is surprising to note how little information is actually available about her. A great deal of the author's research came from examining periodicals for articles written by or about Bauer. Because Bauer was the New York correspondent for *The Musical Leader* for twenty-eight years, a position her sister Emilie held for the previous twenty-five years, this weekly (later monthly) magazine provides a wealth of information about Marion and her activities. The *New York Times* has also been particularly useful, containing over 350 articles pertaining to Bauer, mostly consisting of performance or lecture-recital announcements and reviews.

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[11] The most recent is a compilation of flute music entitled *Dedicated to Barrère*, Vol. 2, which contains Bauer's *Five Greek Lyrics for flute alone*, released 2 November 2007. See the "Discography" for more selections.

[12] Dissertations consulted include Nancy Stewart's *The Solo Piano Music of Marion Bauer* (1990), Peggy Horrocks' *The Solo Vocal Repertoire of Marion Bauer* (1995), Deborah Cohen's *Marion Bauer: Critical Reception of Her Historical Publications* (1997), and Brian Doherty's *The French Training of American Composers, 1890-1914* (2004). The above are all available for purchase through UMI. Liana Laura Mount's 1991 dissertation, *Marion Eugenie Bauer, 1887-1955: Composer, Artist, Teacher: Her Life, Musical Career, and Musical and Literary Works*, is only available for in-library use at Juilliard. This is also the case for Nancy Thurmond Sutton's DMA thesis (UCLA) on *Sun Splendor of Marion Bauer*. There also exists an 85-page dissertation from Universität Bonn dated 1987 (32 years after Bauer's death) which lists as author "Marion Bauer, 1882-1955." However, it deals with the intramuscular use of Ketoprofen, an anti-inflammatory drug, for the treatment of osteoarthritis, and is clearly not by or about the Marion Bauer concerned in this study.

[13] Hildegard Publishing Company has released six of Bauer's songs (2001) and *Up the Ocklawaha* (1998).

A list of secondary literature about Bauer would be long,[14] but most of these books and articles contain little more than a short summary of her career or simply borrow information from the Goss and Ewen texts. While Bauer appears in many of these reference books, it is surprising, considering her importance to the development of modern American music history, how often she is omitted altogether[15] or mentioned simply as a teacher of another more famous composer.[16] It is also interesting to note how these texts describe Bauer and how that has changed over time. Early sketches refer to Bauer solely as a composer while only later entries acknowledge her career as a writer and teacher. More recent texts have downplayed Bauer's compositional activities and contributions, focusing more on her influence as a writer and proponent of modern American music.

There is still much work to be done to bring Marion Bauer and women like her back into the mainstream of academia and return them to their rightful place in the annals of American musical history. It is hoped that this document will provide some insight into Bauer as a composer, lecturer, and writer within the historical context of early twentieth-century America. This study will not attempt to examine all of Bauer's compositions. As a composer of well over 100 discrete compositions, such a task would be prohibitive; however,

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[14] See Deborah Cohen, 7-9, note 15, for a list of representative secondary literature or consult the works cited list.

[15] Richard Crawford's seminal American music history text, *America's Musical Life*, does not contain a single reference to Bauer. It is acknowledged that one book cannot tell the entire story of American musical development, but this complete omission is unfortunate. Sadly, many other texts on American music written in the latter half of the twentieth century do not include Bauer either.

[16] Editor Susan Glickman's *From Convent to Concert Hall: a Guide to Women Composers* refers to Bauer solely as an instructor of Miriam Gideon (Mueller 260). Even more surprising is the fact that Gann's *American Music in the Twentieth Century* contains only one reference to Bauer as one of Milton Babbitt's teachers (118).

this thesis will analyze several important and representative piano, vocal, and chamber works from Bauer's early, middle, and late periods to give an overview of her compositional style and techniques.

This study seeks to examine Bauer's work on its own merit while still acknowledging the pressures put to bear on her by the quickly shifting musical tastes during her lifetime. It is true that Bauer played a significant role in paving the way for American modernism and did much of historical and literary importance. More importantly, however, her lifework warrants recognition and appreciation simply because of its skill, efficacy, and even beauty.

Chapter Two: Biography

Marion Eugénie Bauer was born on 15 August 1882 to a family of Jewish immigrants in Walla Walla, then a part of Washington Territory.[17] Her father, Jacques Bauer (1834-1890), emigrated from a town near Strasbourg, France, in 1855, and enlisted with the Ninth Infantry of the United States Army as a member of its band. After an arduous journey by boat to Panama, across the isthmus on foot, and again by boat up the west coast, Jacques's regiment finally landed in Vancouver, Washington Territory, in 1856. It is possible that Jacques arrived in Walla Walla that same year with Company E of his regiment to build Fort Walla Walla; however, it is also possible that Jacques did not move to Walla Walla until his honorable discharge in 1860. Regardless, it is certain that he opened a shop at 104 Main Street, Walla Walla, in 1860.[18]

In 1864, Jacques traveled to Portland, Oregon, to marry Julie Heyman (1843-1913), also a Jewish immigrant from the Alsace region, then controlled by France. The two lived and raised their family in Walla Walla, having their first child, Emilie Frances, in 1865. Two boys, Edmund and Arthur, would die as children[19] (26 April – 11 May 1866, and 25 April 1875 – 2 April 1879, respectively), but the Bauers' other five children would live to adulthood: Emilie

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[17] Information regarding the Bauer family's early history comes primarily from Benjamin Rigberg's *Walla Walla: Judaism in a Rural Setting*, 35-41; Deborah Cohen's dissertation *Marion Bauer: Critical Reception of Her Historical Publications*, chapter 1; and chapter 1 "Wild West" from Susan Pickett's unpublished manuscript on the lives of Emilie Frances and Marion Bauer.

[18] If Bauer indeed arrived in Walla Walla in 1856, he would have been the first Jewish settler in the area. Even if he did not arrive until 1860, he would have rivaled the traditional claim of the three Schwabacher brothers who arrived in Walla Walla in 1860, and were supposedly the first Jewish settlers.

[19] The graves of Jacques, his brother Robert (1840-1906), and the two sons, Edmund and Arthur, are in the Jewish section of the cemetery in Walla Walla and were photographed by the author 21 August 2007.

Frances (1865-1926), Minna Camille (1867/68-1920), Cecil H. (1870-1917), Flora (1872/74-1954), and Marion Eugénie (1882-1955).[20]

As can be seen from the dates above, there is still some uncertainty about the exact birth years of the Bauer children. For many years, it was thought that Marion was born in 1887.[21] Other dates published have included 1889[22] and 1897[23] while her tombstone reads 1884.[24] In fact, it is most likely that she was born in 1882 as most recent works concede.[25] It was only after her first trip to France in 1906 that the first reference to a birth year other than 1882 was given. Deborah Cohen's research has uncovered five sound reasons to believe Marion's birth year was 1882 and not any of the other dates suggested:

> 1) Bauer's writings in *The Cardinal*,[26] vol. 3 no. 10, resonate with the passion for history and literature, especially that of her own times, the reliance on the critical opinions of others, not always named, and the desire to communicate vividly and to infuse educational material with human interest, that

[20] See D. Cohen 22-23 and footnote 6, p. 23; also, the following obituary notices in *The New York Times*: Julia's death on 10 July – "Obituary 1 – No Title." 18 July 1913: 9; Minna's death – "Obituary 2 – No Title." 26 Aug. 1920: 11; Emilie's death 9 March – "Miss Emilie Frances Bauer." 10 Mar. 1926: 23; Flora's death 9 February – "Mrs. R. A. Bernstein." 10 Feb. 1954: 29.

[21] Ewen, *American Composers Today* 20; Ewen, *American Composers* 41; Hisama ; Tawa 155; Pool 33; Dees 16; Villamil 36; Tick 98; Howard, *Our Contemporary Composers* 193; Howard, *Our American Music* 411; Smith 14; Davis C13; Oja, *Making Music Modern* 162; S. Stern 40; the Peles text lists Bauer's birth year as both 1887 (455, note 5) and 1882 (367).

[22] D. Cohen 65.

[23] Mueller 260.

[24] Pickett, "Re: Marion Bauer."

[25] Rigberg 35; D. Cohen 63-64; Ammer 145; Edwards, "Bauer" 41; Edwards, "North" 314; Pronechen CT2; Peles 367; Holloway title.

[26] Bauer's high school newspaper at St. Helen's Hall in Portland, Oregon, for which she was a contributing editor.

characterize the Marion Bauer who gained an international reputation for her synthesis of literary, musical, and education endeavors, thereby lending credence to the age (17 years 10 months) in the June 1900 classlist, which indicates her birth in August 1882;

2) The 1900 Census in Portland objectively supports this date;

3) Bauer's birth in 1882 is consistent with the newspaper reports of Marion and Flora traveling with their mother to San Francisco in 1884;

4) 1882 approximates the date of birth implied by the court order of 15 Aug. 1890, which gives Bauer's age at the time as nine, but receives documentary support from two sources instead of only one; and

5) Documents which indicate her birth in 1882 are among the earliest extant records that pertain to her age (64).

Other documentary evidence supporting the 1882 birth year includes a newspaper article in Walla Walla's *Morning Daily Union* from that year announcing the birth of a daughter to the wife of Joe Bauer on 15 August.[27] Marion herself said that she was in her early twenties when she first went to France[28] although she claimed in her autobiographical statement in Ewen's *American Composers Today* that she was born in 1887 (20).

[27] Pickett, "Wild West" 6, note 24. Also qtd. in Hisama 2, note 4.

[28] Bazelon 6. If Bauer was born in 1882, she would have been 24 when she went to France. If she had been born in 1887, however, she would have been only 19.

After his marriage, Jacques, who would alternately be called Jacob, Joe, or Joseph, continued to run his shop and became heavily involved in the music scene in Walla Walla along with his daughter Emilie. Julie, who would be known by the English version of her name, Julia, was a linguist, "fluent in English, French, German, Spanish, Italian, Hebrew, and Volapuk, an artificial language developed by a German in the 1870s" (Rigberg 37). Upon her death in 1913, a woman who knew her wrote this remembrance in the magazine *Up to the Times*:

> She was a scholar and not accustomed to the pioneer ways of the times, when nearly every woman did her own housework. She was a wonderfully capable woman, and could do almost anything, but her care of the house wore on her nerves to such a degree that at the end of six months, she was sick a-bed with a fever. During her convalescence, she solved the problem of her household work. Once sufficiently recovered, she would organize classes in languages and hire a cook. She succeeded beyond her expectation. So successful was she as a teacher that she never lacked for pupils (qtd. in Rigberg 37).

An ambitious woman as well as a scholar, Julia was on the faculty of Whitman College from 1882-1888 in addition to her private classes.

After Jacques's death in 1890, the family moved to Portland where Julia had lived with her sister prior to her marriage, where Emilie Frances taught piano and was music critic for the *Oregonian*, and where Cecil was studying law. While there, Julia's youngest daughter

Marion graduated from Park Elementary School in February 1895 and graduated from both the public Portland High School and the private Episcopal school, Saint Helen's Hall. Julia continued to give language lessons in their home and taught at Saint Helen's Hall from 1896 to at least 1900.

Marion Bauer remembers her first experiences with music being familial ones. While still a baby, Marion could be found in a basket on top of the piano while Emilie practiced and, as soon as Marion was old enough to sit at the piano, Emilie began teaching her. Their father was also highly musical, singing "an inexhaustible repertoire of operatic arias, frontier ballads, and French songs" to the delight of his family (Goss 129-30). Tawa even asserts that Jacques, "an amateur musician, commenced [Marion's] musical education" (155). While there is no direct evidence that Jacques taught Marion formally, the very fact that music and musicians filled their home during Marion's formative years is significant. Marion herself acknowledges that "it was from my father that I inherited my talent and love for music. He had a beautiful natural tenor voice and had the ability to play any of the instruments of the military band" (Ewen, *American Composers Today* 20).

When Marion was done with secondary school in Portland, she moved to New York where Emilie Frances had established herself as a music critic. It is supposed that Emilie studied at the Paris Conservatory before settling in New York; however, this is likely an error arising from the fact that one of her teachers Miguel Espinoza himself studied at the Paris

Conservatory.[29] Regardless, Emilie encouraged her youngest sister to join her in New York to continue her musical education, providing her a place to live and work, subsidizing her studies, and introducing her to her own influential contacts.

After the death of Jacques, Marion later reflected that Emilie, the oldest, "became literally the father of the family, working with my mother to give the younger brother and sisters an education and every opportunity for cultural development. To her I owe the fact that I went into the serious study of music" (Ewen, *Composers of Today* 15).

While Marion was in New York, she continued to write songs and began to study piano and harmony with Henry Holden Huss (1862-1953), himself then a well-known composer, concert pianist, and teacher. In 2000, a Huss manuscript was discovered with the inscription "to my dear friend and pupil Marion," identified as Marion Bauer by George Boziwick, curator of the American music collection at the New York Public Library. The manuscript, entitled "On to Victory," was "A Miniature for Piano" composed on 9 June 1944, in response to the news of the Allied landings in Normandy on 6 June. Boziwick describes the piece as a "gorgeous little tune, a Brahmsian march. […] It's the kind of manuscript that you can feel the excitement of the moment. It reflects the excitement of that event. It's like a little snapshot not only musically but also historically." Huss, Boziwick claims, is "extremely

[29] The assertion that Emilie Frances studied in Europe is made by Sophie Fuller, 53. It is challenged by Susan Pickett in "Wild West" where she acknowledges that a "remote possibility is that Emilie Frances studied in Europe as well as San Francisco. However, the local newspapers eagerly printed news and gossip and not even a hint of study in Europe has been uncovered" (8). Her email to the author of 22 Dec. 2007 ("Re: Emilie") also states "At this point I have thoroughly traced her movements -- and I'm sure in my own mind that she did not study in Paris -- although I'll retain my original phrasing in Chapter 1 because I can't 'prove' it definitively."

important to musicologists who see him as a bridge between 19th and 20th century composers" (Pronechen CT2).

During the winter of 1905-06, the French pianist and violinist Raoul Pugno came to the United States for a series of concerts and brought with him his wife and daughter. While in New York, they met Emilie Frances and Marion Bauer and Marion, fluent in French, offered to give them English lessons. When the time came for the Pugnos to return to France, Raoul invited Marion to join them. He told Emilie, "I could give her piano lessons and introduce her to the musical world of Paris" (Goss 130). Emilie readily agreed and Marion, then 24, traveled for the first time to Europe. Marion later recalled that Pugno "had seen my first little attempts at composition and was very encouraging, telling my sister that he would arrange for lessons in harmony, which he did. I had my own little piano and spent my mornings, after a half-hour walk, through the beautiful estate, in practice" (Ewen, *American Composers Today* 121).

Pugno was mayor of Gargenville, a village near Paris, and the area's musicians often congregated at his home. Pugno introduced Marion to the circle which included the young sisters Nadia and Lili Boulanger. Marion soon became their English tutor as well, trading lessons with Nadia who taught her harmony and counterpoint. Nadia Boulanger would go on to teach generations of American composers, but Marion was her first American pupil,

beginning their lessons when Nadia was 19.[30] It was during her time in France that Bauer began to lie about her age, possibly to avoid admitting that she was studying with someone five years her junior. Marion stayed in France through the following winter, also studying with Louis Campbell-Tipton, an American living in Paris, and the French conductor Pierre Monteux with whom she studied ensemble work (Goss 131).

After her return to New York in 1907, Marion began to study theory with Eugene Heffley who encouraged her to devote more of her time to composition. She also began her work with the conductor Walter Henry Rothwell who was impressed with her skill as a composer and encouraged her to study in Germany. In 1910, with the "ever-generous help of Emilie Frances (as well as that of other members of her family)," Marion traveled to Berlin (Goss 131). There, she studied counterpoint and form for a year with Paul Ertel and presented a concert of her songs.[31]

Back in New York, she continued her composition studies with Rothwell, kept busy writing and teaching piano, and began a seven-year contract with Arthur P. Schmidt to publish her songs. During this time, Emilie and Marion's other teachers also continued to

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[30] Bauer herself claims that Aaron Copland was Boulanger's "first student of composition" (qtd. in Oja, *Making Music Modern* 441; "Aaron Copland: A Significant Personality in American Music." *American Music Lover* 4.12 (Apr. 1939): 428), but that she was Boulanger's first American student, albeit in theory/harmony and counterpoint (Bazelon 6). Pollack, however, interviewed David Diamond in 1994 who claimed that Bauer and Melville Smith studied composition with Nadia prior to Copland ("Copland" 2, note 2). See also Rosenstiel who states that Marion Bauer, Richard Myers, Melville Smith, and others all studied with Nadia before Copland, of whom Bauer was the first (53, 160-61). Boulanger herself remembers, "Copland, who with Melville Smith was my first American student" (Monsaingeon 28). Brown is most clear, stating that Copland was "the first American who sought her teaching solely for composition" (50).

[31] Ewen, *American Composers* 41; Goss 131-32; Ammer 146.

introduce her to eminent musicians in and around New York. One of the most significant of these introductions was to Charles Griffes (1884-1920) who would become both a dear personal friend and a profound musical influence.[32] William Treat Upton compared Bauer's *Four Songs* (op. 16; 1924) to Griffes' own vocal pieces, saying, "In easy command of modern technique, in rich pictorial quality, in vivid play of the imagination and sustained dramatic interest, these songs may worthily take their place beside Griffes' own" (145). An analysis of Bauer's piano music after their meeting in 1917 also shows some of the same techniques Griffes himself used in his own compositions for piano.

Bauer became acquainted with Griffes' music in 1917 through her teacher Eugene Heffley when she heard one of Heffley's students play a Griffes piece. She was impressed with its innovative style and asked Heffley who the composer was.[33] Through the influence of another of Bauer's teachers, Walter Rothwell, Griffes gave Bauer a pair of tickets to his ballet *The Kairn of Koridwen* in which he also served as pianist. They met following the February 1917 performance, thus beginning their friendship. Griffes' biographer later recalled the following:

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[32] The following information comes largely from two 1943 writings: Maisel's biography *Charles T. Griffes* and Bauer's article "Charles T. Griffes as I Remember Him."

[33] It is interesting that Bauer writes of a similar experience Griffes had which also had profound implications for his career: "While studying in good conservative fashion in Berlin, he heard some one practicing an unfamiliar composition which so impressed him that he went to the pianist's door to ask its name. It was Ravel's *Jeux d'eau* and the pianist was Rudolph Ganz. It seems incredible that an incident seemingly of such trifling import could change a man's career. But Griffes, instead of being a concert pianist, as was his intention, became one of our foremost composers after discovering French Impressionism" (*Twentieth Century Music* 169).

> Miss Bauer was a newcomer to the American musical scene and the sister of Emilie Frances Bauer, the New York representative of the Chicago *Musical Leader*. What touched Griffes was her spirit of fresh cheer, so much in contrast to his own tiredness and intermittent pessimism. She had hardly tried her wings yet, and her feeling of hope was almost contagious. She and her sister were also good fun. Once learning of Griffes's penchant for chocolate cake they baked one for dinner, only to learn that they had committed the unforgivable error of mixing a white interior when what he really favored was "chocolate all through." There was always welcome frivolity at the Bauers' (Maisel 190).

Although their friendship was short (Griffes died in 1920), their mutual respect and influence was profound. They wrote letters of introduction for each other, maintained a lively correspondence when Griffes was traveling, critiqued each other's compositions and formed, as Bauer said, "a musical society of two" ("Charles" 366). When both in New York, Griffes was often the guest of the Bauer sisters, joining in their in-home music-making and discussions, and the two often accompanied each other to other musicians' homes and events. In 1919, Griffes was so busy that Marion Bauer's home was described as a "haven of shady comfort to which he could repair for a rest, and he gladly took advantage of the privilege" (Maisel 257).

After Griffes' death, Bauer programmed his music on numerous lecture-recitals, helped to organize concerts of his music,[34] and included examples from three of his compositions in her 1933 book *Twentieth Century Music*[35] in which she also stated that "one of the most serious losses that American composition has suffered was the death of Charles Tomlinson Griffes, who was one of the first to put into American piano music something of the elusive charm and color of French Impressionism" (169). She also included biographies of Griffes in her books *How Music Grew* (504-05) and *Music Through the Ages* (429-30).

Another influential meeting happened between Bauer and Mrs. H. H. A. (Amy Marcy Cheney) Beach. It is unclear exactly when their first meeting took place, but it is certain that, by the 1914-1915 season, Beach was acquainted with the Bauers as she attended a reception for her held at the Bauers' home (Jenkins 78). Bauer dedicated her Prelude in D major (for left hand; op. 15 no. 1, 1921) to Beach, a solo piano piece she composed while they were both living and working at the MacDowell Colony that summer. The two would share several other summers at the colony[36] in Peterborough, New Hampshire, on the farm where the poet-composer Edward MacDowell had spent quiet time writing.

Shortly before Mr. MacDowell's death, a group of his friends formed the MacDowell Club of New York in order to promote "a sympathetic understanding of the correlation of all

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[34] See Naguid, "Versatile" 61; Anderson 174; "Programs of the Week," 24 Jan. 1932: X9; Naguid, "Bauer," 13; J. V. H. 6; Parmenter (1952): X7.

[35] *The White Peacock* (138, 145), *Clouds* (170-71), *Sonata for Piano* (171-73). Many of his other works are discussed as well.

[36] 1932, 1933, 1937, 1938 (Jenkins 113, 128-29, 146; "MacDowell Colony" 140).

the arts, and of contributing to the broadening of their influence, thus carrying forward the life-purpose of Edward MacDowell" (Bauer and Peyser, *How Music Grew* 493). During his final illness, MacDowell often spoke of his "desire to share the inspiration-giving peace and beauty of his woods with friends, workers in music and the sister arts" (494). His widow Marian raised funds and managed the Colony which allowed its guests – composers, writers, playwrights, and visual artists – summers of creativity free from financial worry. She personally picked the colony fellows and certainly did not discriminate against the women. During the summer of 1921, in fact, there were 23 women and 22 men living at the colony. Of the eleven composers, seven were women, including Beach and both Emilie Frances and Marion Bauer (Block 222).

Marion Bauer spent twelve summers between 1919 and 1944 at the MacDowell Colony. She did much of her creative work there both as a composer and as a writer, writing at least parts of two of her books there[37] as well as several compositions. One of her most famous piano works, the suite *From the New Hampshire Woods* (op. 12, 1920), was clearly inspired by her time at the colony, and its second piece, "Indian Pipes," was dedicated to Mrs. Edward MacDowell. Bauer once wrote, "To Mrs. Edward MacDowell, I owe a debt of gratitude for having founded a haven where many other composers, writers, and painters have shared with me the extraordinary opportunity and privilege of doing creative work in peaceful, stimulating and beautiful surroundings" (Goss 135).

[37] *Music Through the Ages* (summer of 1931, published 1932) with Ethel Peyser and *Twentieth Century Music* (written and published in 1933).

Days at the colony were spent in solitude, each creator confined to his/her own studio, with lunch left at the studio door. Colonists dined together and spent the evening socializing and sharing each other's work. One humorous anecdote recalls Amy Beach's delight at a new kind of solitaire Marion Bauer had brought to the colony in 1933 (Jenkins 129). Elsewhere, it is noted that Beach requested her friends at the colony, most of whom were a generation or so younger, to call her "Aunt Amy" (Block 222). The colony was a community of mutual support and admiration with friendships formed there lasting a lifetime, as was that between Beach and Bauer.

Beach performed Bauer compositions in her recitals,[38] attended Bauer's lectures,[39] and even performed some of her own music at Bauer's lectures.[40] Bauer, in turn, included Beach's music on many of her programs and writings, calling her the "dean of American women composers" ("Sensationalism" 14) and "one of the most beautiful characters in American music" (*Music Through the Ages* 412).[41] The two also attended functions together[42] and, most significantly, founded the Society of American Women Composers together in 1925.[43]

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[38] "Musicians Club Entertains" 7; "Music Notes" (12 Jan. 1934): 28; "Plays Eight Groups" 9.
[39] Jenkins 103.
[40] Jenkins 138.
[41] *How Music Grew* 480-81; *Music Through the Ages* 412-13; *Twentieth Century Music* 59, 76; *Musical Questions and Quizzes* 36, 201, 202, 212, 238; numerous articles in *The Musical Leader*.
[42] Jenkins 93, 107, 154.
[43] Block 366, note 23: "The founding members of the Society of American Women Composers were [Amy] Beach, Marion Bauer, Gena Branscombe, Elizabeth Merz Butterfield, Ulric Cole, Mabel W. Daniels, Fay Foster, Phyllis Fergus Hoyt, Florence Parr Gier, Ethel Glenn Hier, Mabel Wood Hill, Rosalie Housman, Mary Howe, Marion Frances Ralston, Gertrude Ross, Mary Turner Salter, Helen Sears, and Louise Souther" (Society of American Women Composers, New York Public Library, Lincoln Center Library for the Performing Arts, Music Research Division).

Bauer was involved in other musical societies and organizations including the League of Composers, the American Composers Alliance, the Society for the Publication of American Music, the American Music Center, and many others.[44] In 1921, Bauer founded, with others, the American Music Guild, a society that gave composers the opportunity to have their works heard and critiqued by fellow composers and the general public alike. Remembering this time, Bauer said:

> As a member of the American Music Guild, I had the opportunity to measure my powers and my limitations with those of my colleagues, and to profit by the constructive criticism my works received at their hands. The result was a period of study in Europe. This time I decided that in Paris I would find the kind of work and musical environment for which I was seeking, and I went abroad in May 1923, remaining in France until January 1926, except for brief vacations at home. These were some of the richest years in my life from the standpoint of study and development. I studied fugue with André Gédalge for a season, and met many of the composers and musicians in prominence at the time (Ewen, *American Composers Today* 21).

André Gédalge had been the professor of counterpoint and fugue at the Paris Conservatory since 1905 and had taught such composers as Ravel, Milhaud, and Honegger. While there, Bauer composed many piano pieces, her String Quartet, and the violin sonata

[44] See chapter 3, pp. 52-56 for more information about Bauer's involvement in musical advocacy.

Fantasia quasi una Sonata, and met fellow American Louis Gruenberg who critiqued her work and encouraged her to continue composing. Gruenberg went on to become famous for his *Emperor Jones* and dedicated the 1925 piano suite *Jazzberries* to Bauer, the first of Gruenberg's pieces that he himself labeled jazz.[45]

Paris was a fascinating place for Americans to study music. Levy writes:

> Americans were both heartened and influenced by developments in the Paris intellectual and music world. They felt, if only vicariously, a sense of importance, since they represented a culture which so fascinated many of the music world's great figures. Paris was enticing. But the most important factor in the magnetism the city exerted on so many American composers was pedagogical. Virtually all Americans spent some time in formal study with one of two teachers – Nadia Boulanger and Vincent d'Indy (46).

After a 1924 interview with Bauer, Winthrop P. Tryon also reflected on the motivations for American composers to study in Paris:

> After talking with Miss Bauer, I feel persuaded that a thing for which Paris stands preeminent is musical education; that is to say, education in music and not merely training in vocal or instrumental performance. From other cities come singers, violinists and pianists. But from there come persons who know music inside out, because they have been instructed in most of its theoretical

[45] Doherty 113-15; Hisama 5; Goss 133; Ammer 146; Nisbett 34.

> and in many of its historical ramifications. There, they are taught not only to understand and respect the past achievements of the art, but they are also encouraged to interest themselves in the present activities of it…
>
> Paris, indeed, seems to be the one place in the world where people believe, in numbers sufficient to matter, that American music has any existence. As the case stands with Miss Bauer, she is known in New York as a member of the American Music Guild, and as one of those who furnish original material for the programs of its concerts; whereas in Paris, she is known and accepted as a composer among composers… But it is certainly pleasant to be taken for what you seriously want to be, even if you count but as one individual within a considerable company. Miss Bauer studied and composed in Paris last season. She intends to return, I understand her to say, for another winter, this time devoting herself less to academic investigation and more to independent expression (qtd. in D. Cohen 112-13).[46]

Bauer did return to Paris for the winter of 1925-26, but was only there a few days before she received word of her sister Emilie's serious illness. She quickly returned to New York, never again to leave for an extended period of time. In New York, she became involved in all aspects of music – education, critique, history, promotion – sometimes to the detriment of her own creative work.

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[46]Winthrop P. Tryon, "American Down to the Ground" Christian Science Monitor (23 Aug. 1924): 4.

During the summer of 1929, Bauer found herself back at the MacDowell Colony where she met the modernist composer Ruth Crawford. Though nineteen years separated their ages, they formed an extremely close bond about which Crawford wrote, "My dear wonderful Marion Bauer… Our Peterboro [sic] friendship has grown more and more beautiful. We feel like sisters. She has been a marvelous friend to me" (qtd. in Tick 107).[47] During that summer, Ruth Crawford had a whirlwind romance with Gene Shuford who was also in residence at the colony. After his departure, Crawford slipped into depression, wondering if she had been right to refuse Shuford. She wrote in her diary on 16 August 1929, "I decide I have no talent, no fire, no feeling, no ear, no fire, no poetry. Nothing. I am a shell. I am ice that isn't even sensitive enough to melt" (qtd. in Tick 99).

Later that same day, Crawford wrote of this time in her diary, revealing Bauer's value not only as an encouraging friend, but also as a teacher and mentor:

> Marion Bauer--she has freed me--I am writing again. She asks me to lunch on Tuesday; after lunch she plays some of her preludes… One thing I learned from this beautiful afternoon with Marion Bauer was that I had been forgetting that craftsmanship was also art. I have not been composing and have felt tense, partly because I relied on inspiration only. I was not willing to work things out; I felt that inspiration, emotion within, but when it started to come out, my attitude was so negative that the poor thought crept back into

[47] Ruth Crawford's diary, 17 Oct. 1929.

> darkness from fear. Discipline. We talked on discipline a few nights ago—necessary—ear-training—hearing away from the piano. Lie on your couch and hear and study Bach chorales. Make yourself hear; also improvise, not wildly, but making your self hear the next chord. Courage, Marion Bauer tells me—work. You have a great talent. You must go ahead. I do not mean that you must not marry, but you must not drop your work (qtd. in Gaume 59-60).

After their time in Peterborough, Crawford moved to New York where Bauer took her to concerts and introduced her in musical circles there and, the following year, in Europe as well.[48] That winter, Crawford gave a recital of her compositions at her patroness Blanche Walton's home. Bauer reviewed the recital for *The Musical Leader*, calling Crawford a "brilliantly talented young composer" and "a sensitive, imaginative and poetic composer" ("Ruth" 10). Bauer wrote in 1933 that several of Crawford's compositions "reveal evolving and original gifts of exceptional caliber. Although distinctly in the cerebral stage, her warm emotional nature threatens to break through, and when it does, we may expect splendid things from this highly individual thinker and student" (*Twentieth Century* 287).[49]

Crawford would go on to become the most well-known and innovative American woman modernist, the first woman to hold a Guggenheim Fellowship (1930), and, later in her career, a respected folk musicologist. Also a respected teacher, Crawford often assigned

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[48] The two met in Belgium for the eighth International Festival of Contemporary Music, September 1-6, 1930. While there, Bauer introduced Crawford to many of her French contacts whom Crawford would see during her year in Europe on the Guggenheim Fellowship (Tick 141).

[49] See also *How Music Grew* 557; *Twentieth Century Music* 289;

Bauer's music to her students while Bauer included Crawford's music in her lecture-recitals, advocated for the inclusion of her music on others' programs, and, as a professional critic, wrote favorably of her compositions.[50] Bauer also dedicated a piano piece to Crawford which she had worked on during their summer together at the MacDowell Colony: "Toccata" from *Four Piano Pieces* (op. 21, 1930).

After her return to New York in 1926, Bauer's career quickly became an extremely busy and multi-faceted one. She taught at New York University, the Juilliard School, and other colleges during summer sessions. She published six books altogether, three of which were written in collaboration with Ethel Peyser. In addition to taking over her sister Emilie's post as New York representative for *The Musical Leader*, she contributed articles to many other periodicals. Her popularity as a lecturer on all musical topics grew and she was particularly known as an expert on modern music, possessing the skill to elucidate what, to both the classical-loving and untrained public, was an extremely foreign idiom. The following chapter will examine Bauer's New York career in greater depth.

[50] Tick 157, 295, 313, 347; Gaume xvi.

Chapter Three: The Many Faces of Marion Bauer

Marion Bauer was a woman of extraordinary talent and energy. Those around her often marveled at her wide range of involvements, describing her as a "woman who runs a 'four-ring circus' all by herself," and acknowledging that "[it] requires an unusual personality to give so much of one's self and to still have enough in reserve for an emergency" (Naguid, "Versatile" 61). This chapter will explore Bauer's remarkable career, examining each of her identities individually.

Marion Bauer the Composer

Bauer's first compositions were fairly simple impressionist songs. "Almost coincidental with my first harmony lessons," Bauer recalled, "I began writing songs. I was having trouble with my eyes and was making daily visits to the oculist. While waiting to be admitted to his office one morning, I found in a magazine a poem by Gouverneur Morris, and on a piece of scrap paper I scratched a staff and composed my first song" (Ewen, *American Composers Today* 20). In 1910, John Church Co. published another very early Bauer song, "Light," based on F. W. Bourdillon's poem "The Night Has a Thousand Eyes." "Light" earned prominence and prestige through its regular inclusion on programs sung by Ernestine Schumann-Heink to whom the publication was dedicated. Mme. Schumann-Heink was a renowned contralto whose picture graced the cover of the periodical *The Musical Leader* numerous times. Her promotion of Bauer's "Light" was significant considering her standing in music circles and her popularity with audiences.

Bauer's early songs were well-received and, upon her return to New York from France in 1912, resulted in a seven-year contract with Arthur P. Schmidt.[51] According to Peggy Horrocks, Bauer's simple style in those early songs could have been to please her publisher. Certainly, Bauer's compositional style continued to mature through these years as she experimented with increasingly further reaches of tonality. This led to discord between her publisher and her. In a letter to Schmidt dated 10 May 1918, Bauer wrote: "It is not stubbornness on my part not to write simple things. I can only write what I feel – and someday (soon I hope) I shall learn to do the *big simple* thing. I must do my work in steps – evolutionary, not revolutionary. I have so little time to write that naturally change of style is slow" (qtd. in Horrocks 12).[52]

Schmidt did not renew her contract and published a Bauer composition for the penultimate time in 1922.[53] Still, Schmidt's involvement in Bauer's early career did much to build her confidence as a composer and to expose her music to a wider audience than would have otherwise occurred. During Bauer's association with Schmidt, the publisher did not confine itself to her vocal music, also issuing two instrumental works in 1913 – a suite of

[51] See chapter 2 for information about Bauer's studies with Emilie Frances Bauer, Eugene Heffley, Henry Holden Huss and Walter Henry Rothwell in New York; with Raoul Pugno in New York and France; with André Gédalge, Nadia Boulanger, Pierre Monteux and Louis Campbell-Tipton in France; and with John Paul Ertel in Berlin.

[52] Bauer, Marion. Letter to A. P. Schmidt. 10 May 1918. A. P. Schmidt Collection. Library of Congress Music Division, Washington D. C.

[53] The last was her *Three Noëls* for women's chorus in 1930.

pedagogical piano pieces entitled *In the Country: Four Little Piano Pieces*, and a tone poem for violin and piano called *Up the Ocklawaha* (Stewart 12-22).[54]

Bauer returned to France in 1923 and studied at the Paris Conservatory with André Gédalge until her return to New York in 1926. Hisama identifies this period as a turning point in Bauer's developing compositional style, citing the 1924 piano compositions *Quietude* and *Turbulence* as demonstrations of her move toward a "post-tonal idiom" (5; note 18).

Bauer continued to write songs and piano pieces throughout her lifetime, but began to compose more chamber music in the 1920s and beyond, producing a work for 11 instruments entitled *Allegretto Giocoso* (1920), two sonatas for violin and piano (op. 14, 1921, and op. 18, 1928), her first string quartet (op. 20, 1927) and incidental music for a stage production of *Prometheus Bound* (performed January 1930). Major compositions of the 1930s include Bauer's Duo for Oboe and Clarinet (op. 25, 1932), the Sonata for Viola (or Clarinet) and Piano,[55] her set of Four Songs with String Quartet (op. 30, 1936), and a choreographic sketch for the film *Pan and Syrinx* (op. 31, 1937, chamber ensemble).

The 1940s opened with a Symphonic Suite for String Orchestra (op. 33, 1940) and one of her most significant works, a piano concerto (op. 36, 1942) published in 1946 as the *American Youth Concerto*. *China* (op. 38, 1943), an impressive work for mixed chorus and

[54] For further information about Bauer's piano music, see chapter 4. For an in-depth treatment of *Up the Ocklawaha*, see chapter 6.

[55] Op. 22, 1932 or 1935. The Viola Sonata was published by The Society for the Publication of American Music in 1951 and reissued by Da Capo Press in 1986 (Pickett, "Appendix" 40). For an in-depth treatment of this work, see chapter 6.

piano (later with orchestra), her Concertino for Oboe, Clarinet, and String Quartet (op. 32, 1944), the Trio Sonata No. 1 (op. 40, 1944, for flute, cello and piano), her orchestral version of *Sun Splendor* (op. 19, 1946) and Symphony No. 1 (op. 45, 1947-1950) round out the 1940s. Bauer composed right up to the end of her life, producing her second Trio Sonata (op. 47, 1951, for flute, cello and piano), a Quintet for Woodwinds (op. 48, c. 1952) and the cantata *A Foreigner Comes to Earth on Boston Common* (op. 49, 1953) before her death in 1955. During the last ten years of her life, Bauer also arranged several other pre-existing pieces, usually for chamber ensembles or full orchestra.[56]

During Bauer's lifetime, she received many performances of her compositions, several of which were highly significant. Mme. Schumann-Heink's performances of "Light" have already been mentioned. In the early 1920s, the short-lived American Music Guild presented Bauer's music on three separate concerts: the Sonata for Violin and Piano on 29 April 1922; four songs ("Star Trysts," "Orientale," "The Epitaph of a Butterfly," and "By the Indus") and *Up the Ocklawaha* on 6 December 1922; and three piano preludes from op. 15 (F-Sharp Major, B Minor, and D minor) on 7 February 1923 (Oja, *Making Music* 368-69). Bauer's Second Sonata for Violin and Piano[57] (25 October 1925), String Quartet (12 February 1928), and Four Piano Pieces (6 April 1930) all received their premieres at League of Composers concerts (Metzer 61, 63, 65). Her Concertino for Oboe, Clarinet, and String Quartet not only

[56] See Appendix A for a list of compositions.
[57] Also known as *Fantasia quasi una Sonata*.

premiered at a League of Composers concert (1940, broadcast over the CBS radio network), but was also commissioned by the League (Ewen, *American Composers Today* 22).

Other important performances include the premieres of Bauer's Symphonic Suite for String Orchestra by the Chautauqua Symphony Orchestra on 20 August 1941 ("With Musicians" X6), the *American Youth Concerto* which was written for and performed by the High School of Music and Art Senior Symphony Orchestra on 13 May 1943 ("Rhoda Shapiro" 16), and *China* at the Worchester Festival on 12 October 1945 (Ewen, *American Composers* 42).

Two performances of Bauer's compositions stand out above the rest. The first was the performance of the orchestral version of *Sun Splendor* by the New York Philharmonic under Leopold Stokowski on 25 October 1947. This event represents the only performance of a woman's work by that orchestra in a quarter century and only the second in their entire history up to that time (Bazelon 4; Hisama 5). The second performance was a one-woman show presented by the Phi Beta Fraternity of Music on 8 May 1951 at New York's Town Hall.[58] This concert included the premieres of her *Moods for Dance Interpretation* (op. 46, 1950) and her second Trio Sonata for flute, cello, and piano (op. 47, 1951) which was commissioned and performed by the Sagul Trio. Other pieces on the program included several early songs (1917-1924), her Oboe and Clarinet Duo (1932), the Viola Sonata (1932/35), and, also from 1935, Bauer's *Dance Sonata* for piano. Bauer, the National Music

[58] For more information about the Town Hall recital, see J. S. V.'s review and Harter's program notes.

Adviser for the fraternity, called this event "one of the great events of her professional career" (Goss 136; Downes 41).[59]

As is evidenced in the commentaries on the Town Hall concert (a concert which included works composed from 1917 -1951), Marion Bauer's compositional style was considered progressive, but only until the 1930s.[60] Francis D. Perkins of the *New York Herald Tribune* stated: "The general impression given by the evening's music was one of a well integrated style which has not altered its fundamental character, at least during the last twenty years, and a knowledge of the advantageous use of the various musical media represented" (qtd. in *The Musical Leader* 83.6: 17).

Bauer's early style included elements of post-romanticism and early impressionism, following the Edward MacDowell tradition of "emphasis on coloristic harmony, programmatic titles, and narrative, through-composed forms" (Edwards, "North" 314-315). Throughout her development, Bauer used increasing levels of dissonance, but also often relied on a pitch center, grounding her music even while exploring the far reaches of functional tonality. Straus goes so far as to define her style as "atonal."[61] Bauer dabbled in

[59] See Appendix B for an expanded list of performances of Bauer's music.
[60] For further treatment of Bauer's style and general characteristics, see chapters 4-6.
[61] Straus limits categories to serial, atonal, tonal and experimental, defining atonal on page 304 as a "broad category [that] consists of music that is neither serial nor tonal, in an extended sense of that term, but based on more ad-hoc procedures of motivic and intervallic relationship. Although some commentaries conflate serial and free-atonal music under such headings as 'dissonant modern music,' I will maintain the distinction between them." Straus also defines tonal "in a broad sense to include not only traditionally tonal music but neoclassical music as well. Music that is organized around tonal centers, that makes significant use of diatonic scales or triadic harmony, or that makes extended reference to folk traditions (American or others) falls into this

serialism in her piano works *Patterns* (op. 41, 1946) and *Moods for Dance Interpretation* (op. 46, 1950), but her general style remained highly impressionistic and did not significantly evolve beyond impressionism even when that style was no longer considered innovative.[62] Bauer's contemporaries recognized that her craftsmanship was still solid and her products highly musical. Her style was no longer considered progressive simply because the techniques and vocabulary she had helped to pioneer in her early years were quickly absorbed and eventually became mainstream.[63]

In 1942, Howard wrote that Bauer "was considered by many to be a radical member of the musical left wing [twenty years ago], but today, in comparison with contemporary experimentalists, she is decidedly 'middle-of-the-road'" (*Our Contemporary Composers* 192). Goss places her in the ultra-modern school in her early years, but acknowledges that, by the text's publication in 1952, Bauer's music "seems less radical," adding that Bauer "never believed in breaking entirely with tradition" (136).

Bauer herself acknowledged her propensity towards tradition even in the midst of innovation. As early as 1925, she wrote that, while she did not fear writing "a melodic line," her type of melody was a new one "and not the square tune of the Romantic period. […] We must reflect the period in which we live, but we must include the past in our knowledge"

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category, which includes composers who would have been considered at the time to be conservative in their compositional idiom."

[62] Bauer apparently also considered herself an impressionist. She included examples from her own work alongside those of Debussy, Ravel, and Griffes in the chapter on "Impressionistic Methods" in her book *Twentieth Century Music*.

[63] See Struble 86-87; Fuller 54; Ewen's *American Composers* 41-42; Hisama 5-6; Edwards, "Bauer" 41-42; Billock 12; Goss 132; and Oja, *Making Music Modern* 162-63, 166.

(qtd. in Oja, *Making Music* 166).[64] Nearing the end of her career, she gave her defense, stating, "I haven't any use for modernists who deny tradition and the things of the past, but I hope I am walking forward into the future" (Bazelon 7).

Bauer's *Indian Pipes* (op. 12 no. 2, 1920),[65] *A Lament on African Themes* (op. 20 no. 2, 1925)[66] and sometimes *Sun Splendor* (op. 19, 1926)[67] have been cited as examples of Bauer's use of non-Western or borrowed material in her original compositions;[68] however Bauer asserted that she did not (intentionally at least) use "Indian music or jazz as a basis on which to write" (Bazelon 7). Bauer herself acknowledged that the second movement of her first String Quartet was indeed "based on an African Negro Lament" (see note 66), but her source material has not been identified. Also, Indian pipes were not necessarily a reference to a Native American influence but rather to "small plants that poke up through the moist carpet of the forest's floor after a rain" (Dees 16).

This issue of using Native American or African material was of concern for American composers seeking to identify some kind of truly American music. Bauer herself wrote of it in her 1933 tome *Twentieth Century Music*, stating that, "to Europeans, music is not typically

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[64] Bauer, Marion. Letter to Irving Schwerké. 29 January 1925. Irving Schwerké Collection. Library of Congress Music Division, Washington D. C.

[65] Originally a piano piece from the suite *From the New Hampshire Woods*, *Indian Pipes* was arranged for full orchestra in 1928 by Martin Bernstein (Ewen, *American Composers* 41). For in-depth treatment, see chapter 4.

[66] Originally simply titled *String Quartet*, op. 20, of which this is the second movement titled "Adagio lamentoso" with the note "Based on an African Negro Lament." It was arranged for string orchestra by Martin Bernstein and renamed *A Lament on an African Theme, A Lament on African Themes* or simply *A Lament*. The exact date of the arrangement is unclear and is cited as 1935 in Goss (138) but as 1928 in Reis (20).

[67] Originally a solo piano piece, Bauer rearranged it for piano duet in 1930 and for full orchestra in 1946 (Pickett, "Appendix" 32, 36, 58).

[68] See Ammer 47, Fuller 54-55, and Tawa 157.

American unless it reflects the Negro or the Indian" (270). Bauer's contemporary Rudolph Ganz specifically stated that she and fellow composer Charles Griffes "reach out for new problems and don't lean upon Indian or negro theme[s] in order to make the people believe they are American'" (qtd. in Anderson 143).[69]

Bauer recognized that this search for a uniquely American compositional identity was a complex one. While Bauer admitted, just four years before her death, that she was not sure "that anyone can say that [her] work is definitely American," she "hopes it is definitely a reflection of [her] own cultural background, environment and personality" (Bazelon 7). Her concern for an American identity and for the promotion of both modern and American music was a driving force for Bauer. It influenced every aspect of her career – her compositions, her writings, her activism, and her teaching.

Marion Bauer the Professor

Apart from her lectures and lecture-recitals which will be discussed below, Marion Bauer was on the faculty of several institutions. She was the first woman on the music faculty of New York University's Washington Square College, joining its ranks as Assistant Professor of Music shortly after her return from Paris in 1926. In 1930, she was promoted to Associate Professor and, for a season, headed the music department after Albert Stoessel's resignation. There, she taught composition, form and analysis, and music history for twenty-five years

[69] V., J. "A Chat with Rudolph Ganz." *Musical Courier* 77.4 (1918) : 10.

until her retirement in 1951 (Ammer 147; Goss 134, 136; Ewen *American Composers Today* 21).

In 1940, Bauer was added to the faculty of the Institute of Musical Art which was combined with Juilliard the following year. Bauer taught musicology, form, and aesthetics in its summer school up until her death in 1955.[70] Bauer often taught at other institutions during the summer months, returning to her teaching duties in New York each fall. Over the summer of 1935, Bauer taught two courses at Mills College in California. One was on her specialty, contemporary music, and the other on "The Aesthetics and Philosophy of Music" ("Activities" (1935): X4). The following summer, she taught at the Carnegie Institute of Technology in Pittsburgh ("Activities" (1936): X6), but found herself back at New York University in the summer of 1938 where NYU's School of Education offered courses designed for public school educators in vocal and instrumental music. While her specific courses were not listed, Bauer was known as a pianist and teacher, so it is possible that she contributed as a piano instructor ("Notes of Musicians" (1938): 128). That same summer, Bauer also taught harmony and music appreciation at the newly formed American Conservatory of Music, Drama and Dance, also in New York ("New Conservatory" 162). According to Bazelon, Bauer also taught summer sessions at the Cincinnati Conservatory of Music and at the Teachers' College of Columbia University (6).

[70] "Notes Here" (13 Apr. 1941): X8; "Display Ad" 29; Ewen *American Composers*, 42.

Bauer's students at New York University often participated in concerts of their own original compositions or arrangements created in Bauer's courses, presenting dance forms, fugues, sonatas, variations, songs, and suites. The April 1931 program included four compositions by Bauer's pupil Miriam Gideon: two songs (sung by fellow student Grace Yerbury) and two fugues performed by the composer ("N. Y. U. Composition Recital" 9).[71] Gideon would go on to be one of the foremost female American composers of the twentieth century, studying also with Lazare Saminsky (Mueller 260).

Bauer remarked late in her career that the "real function of a teacher is not to force upon any student one's own ideas of methods, or type of work. The true function is to develop the student's own talent and help him find himself and his individual style. To develop from inside out – not from outside in" (Bazelon 6). One could surmise that this method of teaching was learned from her own rather famous teacher Nadia Boulanger, of whom Bauer was the first American pupil. In 1958, Harold Schonberg[72] declared:

> The secret of [Boulanger's] influence, many of her students say, is that she had no preconceived notions about teaching, music or life. She was interested in one thing: getting the most out of the pupil. To achieve this, she demanded discipline and integrity from the student. Her aim was to instill in the student a solid background, one which she considered the rock essentials. She herself

[71] See, also, accounts in *The Musical Leader*: "N.Y. U. Composition Recital," "Second Composition Recital," "N. Y. U. Student Compositions," and "Student Recital."

[72] Schonberg studied with Marion Bauer while earning his master's at New York University in 1938 ("Times" 39).

> belonged to no school of composition, no sect of musical thought…
>
> (Campbell 5).

Bauer's pedagogical philosophy aided her well as did her immense knowledge of contemporary music and its creators. Milton Babbitt, one of Bauer's students, remembers her practical influence this way: "Her small, congenial courses extended little beyond such examples [of contemporary music], but she went everywhere and knew everyone; although she belonged to the extensive Boulanger, Franco-American, circle (and was no friend of any Viennese Circle) she professed great admiration for and friendship with Schoenberg and kept us in touch with his movements…" (Peles 468).[73]

Babbitt recalls what drew him to study with Bauer, a woman known by her students affectionately as "Aunt Marion" (Babbitt ii):

> I arrived in New York, from Mississippi by way of a few uncongenial campuses, just a few months after the Schoenbergs arrived in New York from Berlin by way of Paris. […] I had decided to enroll at Washington Square College primarily because of the presence there of Marion Bauer, who had just published a book called *Twentieth-Century Music*, which committed the unheard-of professionalism of containing actual musical examples, including some from Opus 11, *Erwartung*, and *Pierrot Lunaire*. (Incidentally, I was

[73] "My Vienna Triangle at Washington Square," Revisited and Dilated, 1999 – "This essay appeared in *Driven into Paradise: The Musical Migration from Nazi Germany to the United States*, ed. Reinhold Brinkman and Christoph Wolff (Berkeley: University of California Press), 33-53" (Peles 466-487).

> delighted to learn from Clara Steuermann that Schoenberg possessed this book, and it is in his library and – therefore – part of the Institute.) (Peles 336).[74]

Babbitt joined Bauer on the board of directors for the newly consolidated League of Composers-International Society for Contemporary Music, United States Section, Inc. in 1954 and remained a lifelong friend and colleague ("Two Groups" 38). He remembered Bauer as "one of the dearest, most wonderful creatures in the world" (qtd. in Hisama 101)[75] and wrote the introduction to the 1978 reprint of *Twentieth Century Music*, the most influential of her many writings.

Marion Bauer the Writer

Marion Bauer began her published writing career as the assistant editor of *The Cardinal*, the school newspaper at Saint Helen's Hall in Portland, Oregon, where she attended from 1896-1899 (D. Cohen 81, 103). Throughout her career, she wrote for journals and periodicals on both sides of the Atlantic Ocean. Bauer wrote for *The Sackbut* in England, *La Revue Musicale* in France, and the following in the United States: *The Musical Quarterly*, the *ACA Bulletin*, the *Gamut*, *Æolian Review*, *Theatre Magazine*, and *Modern Music*.[76] *Modern Music* was, from 1924-1947, the quarterly publication of the League of Composers,

[74] "Celebrative Speech" 1976 – "This essay is an abridged version of the Banquet Speech given on 13 September 1974 in conjunction with the Arnold Schoenberg Centennial Celebration at the University of Southern California. It appeared in the first issue of the *Journal of the Arnold Schoenberg Institute* (1976): 6-11" (Peles 335-340).
[75] Interview with Milton Babbitt in Duckworth, *Talking Music*, 62.
[76] Peyser, "Marion" 7; A. Cohen 61; Bauer *Twentieth* x.

founded "because it was the League's conviction that not only was too little modern music played, but too little was written about it. The periodical was designed to supply authoritative and discerning criticism in order to rouse the public out of mere tolerance or blind hostility to an appreciation of the new in music" (Bauer and Reis 6).[77]

Bauer returned to New York in 1926 due to the ailing health of her sister Emilie Frances. When Emilie passed away, Marion and her sister Flora Bauer Bernstein took over Emilie's post as New York correspondents for *The Musical Leader*, a Chicago-based weekly (and later monthly) magazine. Together, they edited the multi-page section on "Music in New York." Flora passed away in February 1954[78] and Marion relinquished her role as New York representative in September of the same year. She continued, however, to contribute her column "According to Marion Bauer" until her death.[79] In addition to many concert and book reviews and interviews with leading composers, educators, and performers, Marion Bauer wrote frequent articles, even before 1926, on such disparate topics as the quarter tone piano,[80] the historical influence of Boston on American musical life,[81] Berg's opera *Wozzeck*,[82]

[77] Bauer wrote "The Music of Mack Brunswick" and "Antonio Lora's Songs" for the *ACA Bulletin* (Cohen A. 61) and the following articles for *The Musical Quarterly:* "Natural Law: Its Influence on Modern Music," "The Primitive Art Instinct," "The Literary Liszt," "Darius Milhaud," and "Charles T. Griffes as I Remember Him."
[78] "Mrs. R. A. Bernstein" 29.
[79] "Shirley Cash Appointed," 2.
[80] "The Quarter Tone Piano" 10.
[81] "Boston's Share in Our Musical Life" 7-9.
[82] "'Wozzeck' Has American Premiere" 3+.

the problem of creating audiences for musical performances,[83] and the use of recording machines and the radio in musical education.[84]

She also wrote extensively on modern music and the plight of the American composer, beginning an article with this audacious statement: "All music that is ultra-modern is not good. Neither is all ultra-modern music bad. […] Someone asked me in reference to a 'first time performance,' 'Did you really like the sound of it?' And I could only answer, 'It doesn't matter whether I like the sound of it or not, it's here to stay.'"[85] Just the previous year, she had also declared audaciously that "there is a dearth in all musical composition at the present time EXCEPT in America," and gave the following in defense of this new music being created: "To the average concert goer, it does not matter if new works are not written, for there is always enough Bach, Beethoven, Liszt, Chopin and Wagner to supply repertoire *ad infinitim*, but for the creative musician, the problem is vital and perplexing."[86]

Bauer was on the Board of Associates for the publication of Oscar Thompson's 2380-page *International Cyclopedia of Music and Musicians*. She is listed as an editor and contributing editor, writing 75 articles including a 27-page outline of the history of music (Thompson 807-833). Ethel Peyser notes that Bauer also contributed chapters on Ernest Bloch and Aaron Copland to Thompson's *Great Modern Composers* and Ewen's *New Book of*

[83] "How Shall We Create Audiences for the Future?" 3.
[84] "Recording Machine As An Educational Factor" 28; "Radio's Ultimate Importance" 6.
[85] "Music in New York" 54.2 (12 Jan. 1928) : 6.
[86] "Music in New York" 52.5 (3 Feb. 1927) : 6.

Modern Composers[87] respectively as well as collaborating with Peyser on a series of articles for the magazine *Pictorial Review* before embarking on their books together ("Marion" 7).

Marion Bauer and Ethel Peyser wrote their first book together in 1925. *How Music Grew*, a music history text for "our young friends from nine to ninety" (v), was published by G. P. Putnam's Sons that same year.[88] In this book the authors do not attempt an encyclopedic history of music, but rather an evolutionary or teleological approach to the development of music. Because the text is geared toward the musical novice, the authors do not spend a great deal of time on technical aspects of music, instead focusing on sweeping trends and characteristics, using a conversational tone and simple language. They do not focus on performers of great renown, but on the creators of music from civilization's infancy through its youth, coming of age, and maturity. Considering Bauer's involvement, it is not surprising that the book ends with two chapters on American music and a final chapter on twentieth century music.[89]

The collaborators' next venture was the 1932 book *Music Through the Ages*. Again written in a simple, easy-to-follow style, this new history became a standard high school and college text for many years (D. Cohen 216-17). Both texts enjoyed great popularity and required multiple editions and printings to keep up with demand. Both texts also include

[87] A. Cohen misspells the author's name as "Ewers" (61) while Peyser calls him "Ewings" ("Marion" 7).
[88] Bauer admitted, "'I never had any problem about finding publishers after [the publication of our first book]. Putnam's has published all the books I have had time to write" (Goss 134).
[89] For an excellent analysis of Bauer's books and their reception, see Deborah Cohen's dissertation *Marion Bauer: Critical Reception of Her Historical Publications.*

information about folk and ethnic music under the now politically incorrect title of "savage music," explore jazz and popular music, and emphasize modern musical trends.

Bauer's third book was a solo effort entitled *Twentieth Century Music: How it Developed, How to Listen to It*, published in 1933 by G. P. Putnam's Sons. It was dedicated to her former teacher, the late Eugene Heffley, "valiant pioneer in the cause of Twentieth Century Music whose wise guidance and teachings have made this book possible" (v). Like her previous books, this text is "geared toward education leading to enjoyment and appreciation" (Doherty 334). Bauer would agree with this assessment of her writing, saying she wrote this book "as an attempt to guide the rapidly growing army of listeners in concert halls and over the air, through some of the paths along which the music of the twentieth century is traveling" ("Author's Foreword" ix).

Bauer, as in her earlier writings, analyzes the development of music as evolutionary, even while acknowledging what many others believe – that "the present day music seems to break completely with the past, to have no logical connection with former accepted methods." She declares that modern music's evolution is "progressive and reasonable" when examined logically (ix). "You must take it gradually," a reviewer remarks. "You first endure, then pity, then embrace; or, as Miss Bauer more elegantly puts it, 'the vision of the few is gradually tolerated, then generally accepted and then finally superseded by a new vision'" (Aldrich BR2).

The book's step-by-step approach begins with a "Prelude," an introductory chapter on the historical and contemporary art of listening. Bauer goes on to discuss what has come before and its effect on what comes next in a seven-chapter section entitled "Looking Backward." Before going on to what is happening now, she inserts an "Interlude" examining the "Breaking Down [of] Established Rules: New Scales, Melodies, Chords, Harmonic Resources, Rhythms, Etc." Her "Looking Forward" section includes chapters, among others, on Impressionism, Stravinsky, Schoenberg's atonality, polytonality, new opera, and "Jazz and American Music." In her "Postlude," Bauer considers "The New Esthetic: Effect of the War, the Machine, Radio, Etc." She posits that the twentieth century will see a resurgence of romanticism, "a renaissance of beauty and of simplicity, - but a romanticism composed of new materials" (306).

Bauer also wrote a short pamphlet in 1935, *A Summary of Twentieth Century Music*, a companion volume to her book meant to "facilitate the use of *Twentieth Century Music: How It Developed, How to Listen to It* as a textbook for the National Federation of Music Clubs, for music schools, music courses in universities and schools, in laymen's courses, and for individuals interested in listening to music..." (1). She also published, through G. P. Putnam's Sons, a musical digest called *Musical Questions and Quizzes*, dedicated to her sister Flora "who has been a patient victim of these Questions and Quizzes" (v). It was designed as a book of entertainment and education and utilized information gleaned from her own previous writings as well as Peyser's, the *International Cyclopedia*, and Gustave Kobbé's *Complete*

Opera Book. An answer key is provided at the back of the book following Part V, a "small handbook of information about the elements of music" (xii). Although it was written by her assistant Nina Naguid, it is noteworthy that, in an era when jazz was often snubbed by concert musicians, Bauer includes a whole section on "Questions and Answers on Jazz."

Bauer's final full-length book involved her return to collaboration with Ethel Peyser, resulting in *How Opera Grew: From Ancient Greece to the Present Day* (1956). The authors were undertaking final revisions when Bauer died suddenly on 9 August 1955; this is likely the reason that Peyser is given first author listing in the final publication even though Bauer was listed first in their previous collaborations. As were their two previous books, *How Opera Grew* was designed for the laity, "packed full of information, most of it germane, some of it miscellaneous, a little of it definitely of the grab-bag type. […] One of its unusual features is that it does not skimp on the modernists – a hardly surprising fact when one remembers Miss Bauer's encompassing interest in the music of our century" (Schonberg, "On Wings" 230).

The New York University Archives holds numerous manuscripts, both complete and incomplete, that Bauer worked on during her tenure there. The archives include notes for a proposed book on "Titans of Music" with chapters on Monteverdi (ch. I), Beethoven (ch. IV), and Brahms and the Schumanns (ch. VI); a book on "Modern Creators of Music: A Survey of Contemporary Music and Its Makers" with chapters on Berlioz (ch. II) and Liszt and Wagner (ch. III); and a book on "Some Social Aspects of Music: Its Purpose and Place" with chapters on "The Functions of Music" (pt. I, ch. I), "Music as a Common Language" (pt. I, ch. II),

"Music in Therapy and Industry" (pt. I, ch. III) and "Music's Place in Religion" (pt. I, ch. IV). In addition to these are articles and speeches as well as lists of "Contemporary Piano Music: Grade II and III" and "American Piano Music."[90] It is little wonder that, in 1951, Ethel Peyser wrote, "At present, besides her jobs as critic, editor, lecturer, teacher, composer, adviser, she is writing… is it one, two or three books? Who knows!" ("Marion" 7).

Marion Bauer the Lecturer[91]

In addition to her published work and her teaching responsibilities, Bauer lectured extensively, usually with live or recorded musical illustrations. She was assisted by famed composer Mrs. H. H. A. (Amy Cheney) Beach, renowned pianists Harrison Potter and Barbara Holmquest, and many other vocalists and instrumentals. She lectured at a fashionable girls' school in Paris; before the British Music Society in Liverpool; at Trinity College of Music in London; Sweet Briar College in Virginia; Seattle; Portland, Oregon; Philadelphia; Washington D.C., etc. Her New York lecture sites included Elmira College, Sarah Lawrence College in Bronxville, the Waldorf-Astoria hotel, the Contemporary Arts Club, the Beethoven Association, Henry Cowell's "Living Composers" course at the New School, various women's clubs, music schools, churches, concert halls, and private homes.[92]

[90] "Guide to the Marion Eugenie Bauer Papers."
[91] See Appendix C for a list of more lectures and lecture-recitals.
[92] Jenkins 138; Bazelon 7; "Marion Bauer Returns" 6; L. L. 5; "Marion Bauer Lectures on Twentieth Century Music" 22; "Majors and Minors" 107; Naguid, "Versatile" 61; "Music Notes" (1951): 30; "Announcing a New Series" 7; "Music Notes" (1935): 24.

Bauer appeared regularly at Chautauqua's summer institute beginning in 1928.[93] That summer, she lectured on "Twentieth Century Music" and conducted a five-lecture series on "Current Events" which she also delivered the following summer. In 1933, Bauer returned to Chautauqua for five lectures with Harrison Potter who provided musical illustrations, beginning an annual tradition that would last for twenty years. Bauer delivered her last lecture series at Chautauqua in 1952, speaking on "The Meaning of Music" with individual lecture topics corresponding with the manuscripts in the New York University Archives regarding her proposed book on "The Functions of Music" (see above).[94]

While Bauer lectured on a variety of musical topics, ranging from dance forms to music in everyday life, she was best known as an authority on modern music and took every opportunity to familiarize her audience with the works of her American contemporaries. She was among the few highlighting Henry Cowell and derived special pleasure from celebrating her friend Charles Griffes. Bauer only asked her audiences to listen to modern music with an open mind. "So many people come with unfounded prejudices toward modern music," she said. "All I ask is that your dislike be based on understanding" ("The Twentieth Century in

[93] Julius King wrote the following about Chautauqua, N. Y., in 1938, "Somewhere will be the new Salzburg of the world – a treasure of music, symphony, opera, chamber music, great voices and great instrumental soloists in the Summer. […] Of course, I think Chautauqua has more than any other place to offer, though others may think differently about it. […] Symphonies and operas alone would make a festival, but Chautauqua has in addition a choir of 200, a choral festival of more than 500 voices, chamber music recitals, piano recitals by Hutcheson and Austin Conradi, daily organ recitals by George William Volkel, lectures on music by Marion Bauer and Harrison Potter. Poorly expressed, there is our bid for the Salzburg mantle. Let others adduce their reasons."

[94] "The Marion Bauer Lectures" 16; L. L. 5; "Marion Bauer Ends Lecture Series" 3; "Marion Bauer Lectures at Chautauqua" 5.

Music" 16). As Naguid wrote in 1931, "Miss Bauer's sympathy with and keen understanding of modern music brings an immediate and sincere response from her lecture audiences. People are so anxious to know how to listen to this new music, and who is better qualified to advise them?" ("Versatile" 61).

Marion Bauer on the Radio

The first known appearance of Marion Bauer on the radio came on 8 November 1927, when New York University opened its "College of the Air" under the auspices of the university's Extension Division. Bauer gave a series of six talks on "How Music Grew," specifically highlighting the development of music in America ("Music Lecture Opens" 22). Over the next two years, she gave two talks over the radio encouraging families to make musical activities a priority in the home, "especially when children are too young to realize that they are unconsciously receiving a background on which to build" (Peyser, "Karin" 14). In the first of the two, she asserted that "mediocre talents may not develop into the best professional musician, but we need to develop audiences, too, if we would keep the concert world alive and healthy. It is a great mistake to think that every music student should become a professional musician, but every music student in the home can and should become a 'creative listener'" ("Music in the Home" 25).

Bauer had several programs broadcast devoted entirely to her music. Soprano Rosa Spinelli presented a concert of Bauer's songs on 28 September 1931, over station WLWL.

Bauer appeared on the program, accompanying one song and speaking briefly.[95] Two programs of Bauer's music were aired in May 1933. The first was a part of the Pan-American Association of Composers series and included performances by Harrison Potter of "White Birches," the Prelude in F minor, and Ostinato and Toccata from op. 21, two recent songs sung by contralto Joan Peebles, and Bauer's Suite for Oboe and Clarinet, op. 22, played by Sidney Halpern and Kalman Bloch. The second program was a collection of early vocal songs performed on the organ by Elmo Russ.[96] Under the auspices of the American Composers Alliance, WNYC presented a program of Bauer's music in 1954 performed by pianist Dorothy Eustis which included *Sun Splendor* (presumably the solo piano version) and *Dance Sonata* as well as "Here Alone," "Dreams in the Dusk," and "From the Shore," sung by tenor Carey Sparks.[97]

Bauer compositions broadcast over the radio also included the Concertino for Oboe, Clarinet, and Strings on 29 May 1941, the songs "Only of Thee and Me" and "Gold of the Day and Night" on 15 February 1942, and her Suite for Strings on 17 February 1957. Bauer also appeared as a commentator on several radio programs: 25 April 1933, for the Library of Congress Festival of Chamber Music; 10 November 1935, for an orchestral program; and 30 May 1951, for a Composers' Concert. In addition, Bauer appeared on the program "The

[95] "Bauer Broadcast Postpones" 13.
[96] Naguid, "Radiophonics: Marion Bauer's Works Broadcast" 7.
[97] "Radio Concerts of the Week" X15.

Author Reviews His Book" to talk about the second edition of *Twentieth Century Music* in 1947 and participated in "Much Ado About Music," a musical quiz program in 1948.[98]

As a part of the annual American Music Festival, Bauer saw two more concerts of her music broadcast. The first was on 14 February 1945, and the second on 12 February the following year. Both programs were thirty minutes long, but no program details were provided.[99] During the 1953 festival, Bauer's music appeared on three separate programs: 14 February – "The Swan" and "The Harp" sung by soprano Helen Maggia with Harry Fuchs at the piano; 16 February – first New York performance of the choral work "Death Spreads His Gentle Wings" by the New York College of Music; and 19 February – Concertino for Oboe, Clarinet, and Strings by the Mannes Music School. Bauer also participated in a forum on "Women in American Music" on 16 February (W. Stern 6).

Marion Bauer the Advocate

For Marion Bauer, it was not enough to promote American or modern music as an individual; organization was necessary to advance the cause. In 1921, Bauer, the only woman among the men, founded the American Music Guild.[100] Their goal was to provide local composers with the opportunity to have their works heard and critiqued by fellow composers

[98] "Concerts the Microphone Will Present This Week" X10; "Music in the Air" X10; "Radio Concerts" X12; Naguid, "Radiophonics: Marion Bauer in a New Role" 8; "On the Radio" 20. "On the Radio Today" 46; Gould X9.

[99] "Radio Today" (1945): 35; "Radio Today" (1946): 43.

[100] The other members were Louis Gruenberg, Sandor Harmati, Charles Haubiel, Frederick Jacobi, A. Walter Kramer, Harold Morris, Deems Taylor, and Albert Stoessel (Bauer, *Twentieth* 285-86). The *New York Times* article "Music Guild Founders to Give Tea" also lists Chalmers Clifton among the founders and Oja includes Emerson Whithorne among the members in *Making Music Modern* (156).

and the general audience. Bauer reflected later, "I can attest to the stimulating effect of the short-lived organization in fulfilling its mission. It gave the members a definite opportunity to measure their talents and to seek the right channels for further development" (*Twentieth* 285). According to Copland, the effects of the Guild were confined primarily within their small circle and did little to influence the progress of American music in general society. Although it only lasted a few years, the American Music Guild set the stage for societies that would come after, by far the most influential being the League of Composers.[101]

The League of Composers was founded in 1923 when its members seceded from the International Composers' Guild. Bauer joined its executive board almost immediately upon her return to New York in 1926. While a member of the League, Bauer participated in the establishment of a Phonographic Record Library in the New York Public Library "to give music students a chance for study and amusement" ("New Departure" 6) and was the executive director for the League's project to encourage artists, organizations, and publishers to provide contemporary compositions on their programs and in their catalogs. When, in 1954, the League of Composers merged with the International Society for Contemporary Music, United States Section, Bauer also served on the combined society's board of directors.[102]

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[101] Oja, *Making Music Modern* 157; Copland, *New Music* 104; Ewen, *American Composers Today* 21.
[102] Oja, *Making Music Modern* 185; "Marion Bauer Appointed" 4; Taubman X7; "League Composers Sponsors Project" 10; "Two Music Groups" 38.

During the Great Depression, the Works Progress Administration Federal Music Project established the Composers' Forum-Laboratory in 1935. Its purpose was "to provide an opportunity for serious composers, residing in America, both known and unknown, to hear their own compositions, to test the reactions of auditors, as well as to present their own particular viewpoint, if any, and benefit by a public discussion of their works."[103] Bauer appeared in a solo concert during the project's first season (22 January 1936) as well as on subsequent concerts of collected works. Like the American Music Guild that came before it, the Composers' Forum-Laboratory received mixed reviews. While many found the project extremely valuable, Elliott Carter remarked, "The concerts appear to have done nothing more than to give a small group of friends and others a chance to hear their works. But is this enough after three years' constant work" (Pettis 107)?[104]

In 1939, Bauer, again the only woman among men,[105] founded the American Music Center in New York City "to foster and encourage the composition of contemporary music and to promote its production, publication, distribution, and performance in every way possible" (qtd. in Browning 511). Its first and most significant act was the formation of a library of American concert music containing both published and unpublished works. After all, fellow founder Otto Luening recalled, "it was no good always talking about American music if nobody could get their hands on it" (Kozinn D21). Twenty-one years after its

[103] "Composers' Forum-Laboratory" X7.
[104] "Composers' Laboratory" X8; "Composers' Forum" X8.
[105] Harrison Kerr, Aaron Copland, Howard Hanson, Quincy Porter, and Otto Luening, chairman (Kerr 38).

inception, the library possessed the world's largest circulating collection of American music, holding 9,000 volumes. Over 500 composers were members at that time. As of December 2007, the AMC has over 2500 members, provides grants and workshops for composers and performers, and has over 40,000 scores in its collection, now located at the New York Public Library Music Research Division (American Music Center).

A tireless supporter and promoter of American and modern music,[106] Bauer was particularly interested in encouraging and aiding young musicians. "To tell you the truth," she said, "I am especially interested in young composers, in their problems and in giving them assistance when I can; possibly it helps me to keep young, too" (Bazelon 6). Fourteen years after her death, she was still remembered as a woman whose "heart [was] bigger than she was. […] There are very few New York musicians who came up in the 1930's without being in some way indebted to her" (Schonberg, "Alias" D19). She chaired the Young Composers' Contests, a service of the National Federation of Music Clubs, and led the League of Composers' "Young Composers' Concerts" series beginning in 1924.[107] As one of her students remembered,

> At the annual award meetings of the Music Critics Circle of New York Miss Bauer would suffer visibly at the neglect of certain composers she thought praiseworthy. She invariably would make a motion to award supplementary prizes, or consolation awards, or citations of merit – anything to draw public

[106] See Pool 33 and Villamil 36.
[107] "Young Composers Win Prizes" 24; Metzer 51-52.

> attention to young American composers. […] When she ran across an exceptionally talented pupil she would move heaven and earth to get him or her started. She would type letters of introduction, send the aspirant to editors and publishers and to performing groups, and literally pester people until her youngster was launched (Schonberg, "Champion" X7).

Bauer also served on the board of directors for the International Society for Contemporary Music before its merger with the League of Composers, as secretary of the Society for the Publication of American Music, board of governors member and later vice president of the American Composers Alliance, board of advisors member for the New Symphony Orchestra, and committee member for the American Association for Advancement of Chamber Music. In addition to these duties, Bauer served on Mayor La Guardia's Municipal Art Committee, designing curriculum for a music and art high school. Under the auspices of the Phi Beta National Professional Fraternity of Music and Speech, she was on the advisory committee for a soldier music program with the Department of Defense and was the National Director of the fraternity's Contemporary Music Project.[108]

Marion Bauer the Honoree

"Had she been less interested in new music by other composers," a student of Bauer's posited, "she would have composed more of her own, and also would have received many

[108] "Society Elects Officers" X7; "Chamber Music Contest" 11; "Copland First Head" 23; "Notes Here and Afield" (19 Oct. 1941): X6; "Display Ad 101" X6; Parmenter (1949) X7; "Civic Art Centre" 1; "Damrosch to Plan City Arts School" 21; "Phi Beta – U. S. Army" 23; E. F. S. 18.

more performances" (Schonberg, "Champion" X7). Bauer certainly seemed to put others ahead of her own ambition. Even so, throughout the course of her lifetime, she was to receive numerous accolades on her own behalf as well.

In 1932, Bauer received an honorary master of arts degree from Whitman College in Walla Walla, Washington, along with Gena Branscombe, a former faculty member of the Whitman Conservatory. The college's president, Dr. Stephen B. Penrose, wrote to Bauer the following:

> The faculty of Whitman College has voted unanimously to recommend to the board of trustees that at the approaching commencement the honorary degree of Master of Arts be conferred upon you in recognition of your distinguished work as musician and composer. You will perhaps be surprised to have this expression of appreciation from your native town and from an institution with you yourself have had, I believe, no personal connection beyond the fact that your mother was a member of its faculty. But we know about you and your work and it will give great pleasure to a large number of people if you will accept this honorary degree ("Receives" 3).

In April 1951, Bauer and twelve other faculty members who had "served the school nobly since 1926" were feted by New York University's Washington Square College ("Faculty Honored" 68). Bauer retired from the faculty at the end of the school year at which time she

was awarded an honorary doctorate from the College of Music "for distinguished professional services and outstanding achievement in Music Education" ("N. Y. College" 5).

At a nationwide contest for American women composers conducted by the women's music fraternity Sigma Alpha Iota in 1941, Bauer received an honorable mention. In 1950, she won a publication award for her Sonata for Viola and Piano from the Society for the Publication of American Music. She also received one of the 1952 Henry Hadley citations for "Distinguished Service to American Music" from the National Association for American Composers and Conductors in recognition of her role as composer, writer, and educator. Bauer was one of nine composers honored by the Piano Teachers Information Service for excellence in children's music, recognizing her pedagogical piano collection *Summertime Suite*.[109]

Bauer also received numerous commendations in the press, being called "America's greatest left-handed composer,"[110] "one of the few women whose compositions have achieved importance," "one of the foremost woman composers," "one of America's outstanding composers" and one "whom many have called the world's outstanding woman composer." She very quickly became considered the "most distinguished member [of the Society of

[109] "With Musicians" (29 June 1941): X6; "Two Compositions" 33; "Dr. Hodgson" 17; "NAACC Makes Annual Awards" 10; "Composers of Children's Music" 10.
[110] Qtd. in Cohen D. 125, note 24: David W. Hazen, "Noted Authority on Music, Ex-Portland Girl, Visitor. Marion Bauer Tells of Severe Effect of Depression on Composers; Hopes Placed in School Training Programs." *Morning Oregonian* 2 June 1934: 12.

American Women Composers] after Beach" and was named "one of the [Phi Beta] Fraternity's most illustrious and honored members."[111]

Marion Bauer the Woman

As has been evidenced above, Marion Bauer was the first and/or only woman to do many things – often the only woman among men in professional societies, the first woman to join New York University's faculty, the only woman whose work was played by the New York Philharmonic in a quarter century, the first American of either gender to study with Nadia Boulanger,[112] the only woman whose work was consistently included on the programs of major festivals such as the Chautauqua Institute, the American Music Festival, and the Yaddo Festival of Contemporary American Music. As Doherty declares, Marion Bauer was a "pioneering modern woman [… who] helped to establish a heritage of great women musicians, teachers, and scholars in the United States…" (335).

William J. Henderson[113] of the New York Sun penned the words that have been the most oft-quoted in this author's research. After witnessing a performance of Bauer's String Quartet, op. 20, on 12 February 1928, he wrote:

> Those who like to descant upon the differences between the intellect of woman and that of man must have found themselves in difficulties while listening to Miss Bauer's quartet. It is anything but a ladylike composition.

[111] "Marion Bauer Appointed" 4; "Music Lecture" 22; Harter 8; Naguid, "Radiophonics: New Role" 7; Block 246; Johnston 2.
[112] See chapter 2 for more information about Bauer's studies Europe and New York.
[113] Henderson also wrote the introduction to Bauer and Peyser's first book, *How Music Grew*, and was known as the "dean of New York critics" (Bauer; "Sensationalism" 7).

> This does not mean that it is rude, impolite, or vulgar, but merely that it has a masculine stride and the sort of confidence which is associated in one's mind with the adventurous youth in trousers (qtd. in "Here and There" 17).

Goss, writing in 1952, added cheekily, "This […] was written in the days before adventurous youths of both sexes wore trousers" (132). While Henderson was obviously an admirer, his words demonstrate the kind of society in which Bauer, as a woman, sought to do what was evidently unwomanly – exhibit confidence.

Aaron Copland, who wrote extensively about music and its practitioners, rarely mentioned women composers by name. According to Pollack, he only occasionally mentioned Germaine Tailleferre and Marion Bauer, and tellingly titled his surveys of young American composers, "America's Young Men of Promise" and "America's Young Men – Ten Years Later" (*Aaron* 212). Copland wrote, in a 1960 tribute to Nadia Boulanger, that Boulanger was:

> […] listed in that unenviable category of the woman composer. Everyone knows that the high achievement of women musicians as vocalists and instrumentalists has no counterpart in the field of musical composition. This historically poor showing has puzzled more than one observer. It is even more inexplicable when one considers the reputation of women novelists and poets, of painters and designers. Is it possible that there is a mysterious element in the nature of musical creativity that runs counter to the nature of the feminine

> mind? And yet there are more women composers than ever writing today, writing, moreover, music worth playing. The future may very well have a different tale to tell; for the present, however, no woman's name will be found on the list of world-famous composers (*Copland on Music* 84-85).

In two interviews in 1978, Copland asserted that, "Writing a forty-minute piece that makes sense is not a sympathetic task for the female mind," and "Music is too formal. The feminine mind doesn't like to concern itself with abstract things and that's what music is. But I think that's changing." In spite of his public comments, however, Copland habitually included the music of women composers in the Copland-Sessions Concerts and at the Yaddo Festival and served as patron and friend to many of his female counterparts (Pollack, *Aaron* 213).

When reflecting on her career in conversation with Irwin Bazelon, Bauer made her own position abundantly clear. "My early aspiration," she said, "was not to listen to the sly remarks of intolerant men regarding women composers." She believed "that if given reasonable chance for development, an individual talent, regardless of sex, can progress and grow" (6). Earlier in his article celebrating the Town Hall recital of her works, Bazelon had these words to say to those men who stubbornly refused to acknowledge female musicians' capability:

> Her completely musical life, augmented by teaching, writing and lecturing, in addition to her composing activities, is a distinct rebuttal to to [sic] those die-

> hard, narrow-minded men who still assert that "women artists lack the essential sensitivity and understanding" necessary to make them valid contributors to the progress of art. Her work, both as composer and writer, have commanded respect and admiration from men and women alike, musician and non-musician, and has placed her name upon the identical high level of stature already occupied by other distinguished artists of music (4).

In an age when a woman's principal occupation was wife and mother, Bauer never married nor did she have children. In a letter to A. P. Schmidt as early as 1918, she wrote, "Your idea of a 'Young Lochinvar' is a very wise one only I do not believe in sitting down and waiting for him to put in an appearance. And so every time his head has popped over the horizon I happened to be looking over manuscripts so hard that I missed him" (qtd. in Horrocks 162).[114]

Elie Hisama's research has conjectured that Bauer was actually a lesbian, a position which would certainly explain the fact that she never married. In Hisama's 1994 interview with Martin Bernstein,[115] Bauer's long-term colleague reflected, "Marion was a… well… she had no… she didn't… as a female, she had very little interest in men… At least if she had any romantic liaisons with men, we don't know about it" (qtd. in Hisama 101). Milton Babbitt, another man who knew her well, recalled, "She was a dear lady […]. And she was very much

[114] Bauer, Marion. Letter to A. P. Schmidt. 10 May 1918. A. P. Schmidt Collection. Library of Congress Music Division, Washington D. C.

[115] Martin Bernstein was one of the chairs of the music department during Bauer's tenure at New York University. He also did the orchestral arrangements of Bauer's *Indian Pipes* and *A Lament on an African Theme*.

a … let's simply say unmarried. But she was an absolute dear" (Duckworth 62). Babbitt's intention in his comments is unclear. He simply may have wished to refrain from calling Bauer a "spinster" but it is certainly possible that he suspected that her sexual orientation was the reason she remained unmarried.

Ruth Crawford, eminent modernist composer and later folk musicologist, met Bauer at the MacDowell Colony in 1929 when she was 28 years old.[116] That fall, on a trip to Washington, D.C., Crawford believed that their deep friendship almost became sexual, an assertion that Bauer denied. Shying away from what she called the "Lesbian subject," Crawford instead referred to her relationship with Bauer in maternal terms which was logical considering the 19-year difference in their ages. "I am Marion's child," she wrote in her diary the following February (Tick 107).[117]

While Crawford went on to marry the composer Charles Seeger in 1932, there is no firm evidence that Bauer ever formed a lasting romantic attachment with another person, male or female. An examination of her last will and testament, however, is intriguing. After various legacies, Bauer left 40% of her residual estate to a woman named Olive G. Taylor of 26 East 93rd Street, New York City. Dr. Susan Pickett estimates that 40% would amount, in today's dollars, to about $130,000 and has discovered, through address and phone records, that Olive was likely Mrs. George H. Taylor, an actress before her marriage. What is curious

[116] Bauer would turn 47 while they were at the Colony that summer.
[117] Tick quotes from Crawford's diary ("I am Marion's": Feb. 1930) and a letter from Crawford to Carl Sandburg (RE: the "Lesbian subject": 14 Feb. 1931).

about this bequest is that, while Dr. Pickett has interviewed many people who knew Bauer in her last years, including Fred Stoessel, none of Bauer's circle knew of Olive. It is certainly strange, if not suspect, that Bauer would leave so much of her estate to a woman none of her other friends knew. Because so little is known about Olive, it is impossible to surmise what her relationship with Bauer was; however, it is obvious that their connection was sufficiently strong to warrant such a remembrance.[118]

Bauer made a habit of remembering women. She dedicated many of her compositions to women, including Mrs. Edward MacDowell, the patroness Alma Wertheim, composers Mrs. H. H. A. Beach, Ruth Crawford and her sister Emilie Frances Bauer, performers Dorothy Eustis, Maud Powell, and Ernestine Schumann-Heink.[119] She also included many women in her books including editor Minna Lederman of the League of Composers' *Modern Music*, Alma Wertheim and Marian MacDowell, composers Amy Beach, Ruth Crawford, Mary Howe, Vivian Fine, Mabel Daniels, and many others.[120]

Indeed, in many ways, Marion Bauer was a pioneer, an ambassador, and an advocate for women and for music. In her own compositions, she sought to reflect what had come

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[118] Emails to the author, August 20 and 28, 2007.

[119] Bauer's known female dedicatees: Mrs. Cecil H. [Rose Bloch] Bauer (Only of Thee and Me), Emile Frances Bauer (Arabesque), Mrs. H. H. A. [Amy] Beach (Prelude in D for Left Hand), Earl & Caroline Blakeslee (Night Etching), Mme. [Jennie Hall] Buckhout (Phillis), Ruth Crawford (Toccata), Karin Dayas (Fantasia Quasi una Sonata), Dorothy Eustis (Anagrams), Grace Ewing (Over the Hills), Eva Gauthier (I Love the Night), Alma Gluck (Send Me a Dream), Barbara Holmquest (Aquarelle No. 1), Mary Jordan (My Faun), Katherine Litz (Moods for Dance Interpretation), Mrs. Edward [Marian] MacDowell, Florence Macbeth (The Linnet is Tuning her Flute), Maria Maximovitch (A Letter), Maud Powell (Up the Ocklawaha), Mr. & Mrs. Walter H. Rothwell (The Mill-Wheel), Mrs. [Ernestine] Schumann-Heink (Light, The Last Word), Jane Seller (In the Country No. 1 & 4), Katherine Seller (In the Country No. 2 & 3), Helen Stanley (Epitaph of a Butterfly), Marcia von Dresser (Night in the Woods), Alma M. Wertheim (Chromaticon), Rosalie Wirthlin (A Little Lane).

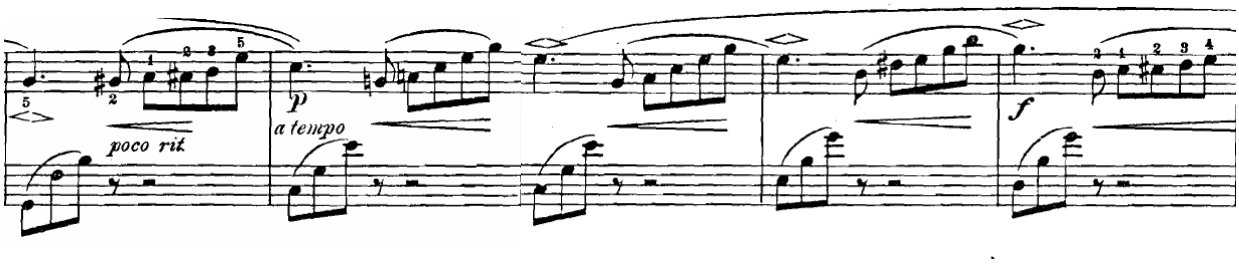
[120] *Twentieth Century* 82, 86-89, *How Music Grew* 480-81, 492, 557.

before while still looking to the future. In her teaching and writing, she encouraged and promoted understanding which she hoped and believed would lead to appreciation. Through her work in a wide range of organizations, she was able to influence the direction of American music and education. And, while she did not receive the honors and accolades many of her contemporaries did, she was respected and revered by her colleagues and was both an example and an inspiration to those who came after her.

Chapter Four: Solo Piano Music

Marion Bauer's composition of solo piano music began very early in her career, publishing two short piano pieces in 1904 when she was 22 years old. The pieces, *Arabesque* and *Elegie*, were published by the John Church Company and dedicated to two of Bauer's first teachers, Emilie Frances Bauer and Henry Holden Huss, respectively. *Arabesque* is a simple tonal work in C major that uses broken chords over a wide range of the piano and constant eighth notes to illustrate its title (see example 1). Even in this short 38-measure piece, however, several of Bauer's compositional characteristics emerge: her use of chromatically altered notes as passing tones, her use of a short rhythmic or melodic motive as a foundation for the entire piece, her use of some kind of an ABA form, and her use of sometimes extreme tempo and dynamic changes to provide interest and expression.

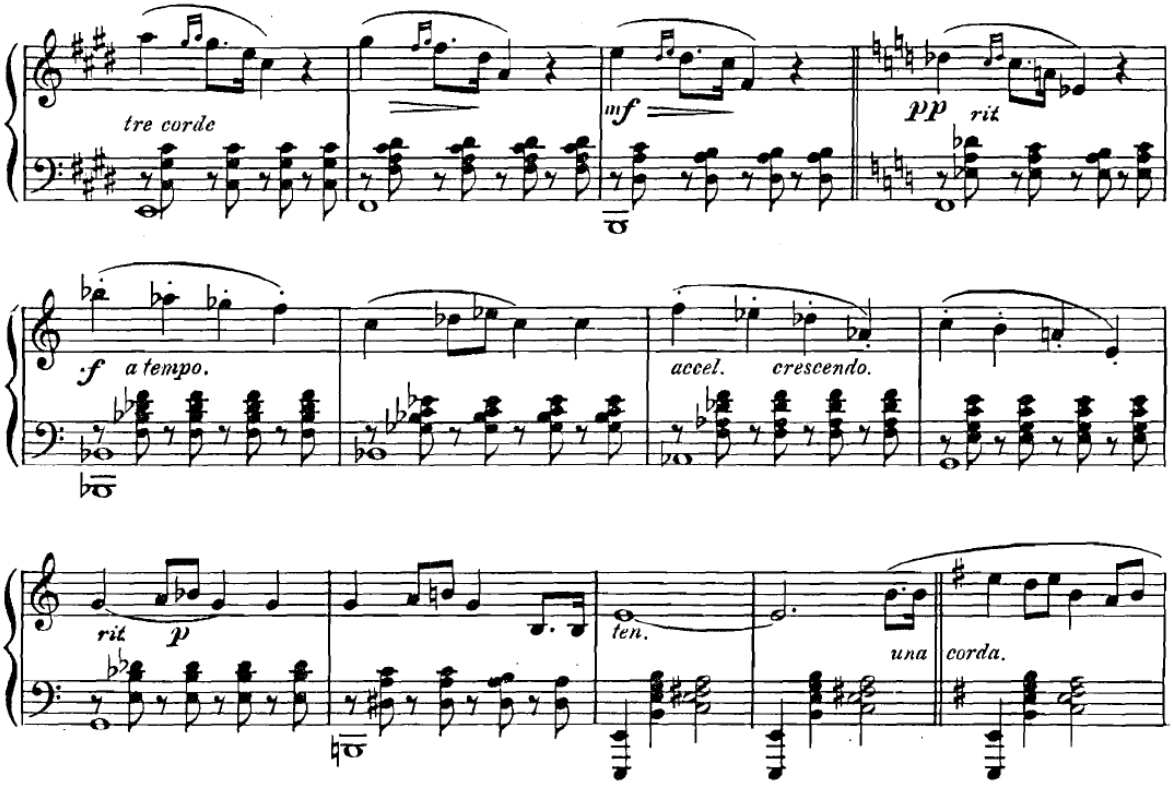
Example 1. *Arabesque* mm. 7-11 (mm. 8-9 are an exact repetition of the opening measures)



Elegie, also a short 50-measure work in ABA form, is significantly more advanced, traveling through several harmonic centers in rapid succession before returning to the original E minor tonality. The following example illustrates Bauer's use of quickly shifting dynamic levels, tempos, and harmonic centers as well as a simple rhythmic motive that is repeated throughout each section. The final three measures (41-43) comprise the return to

the A theme with a restatement of measures 1-3 (the tied whole note E in the right hand is simply filled with rests at the beginning of the piece).

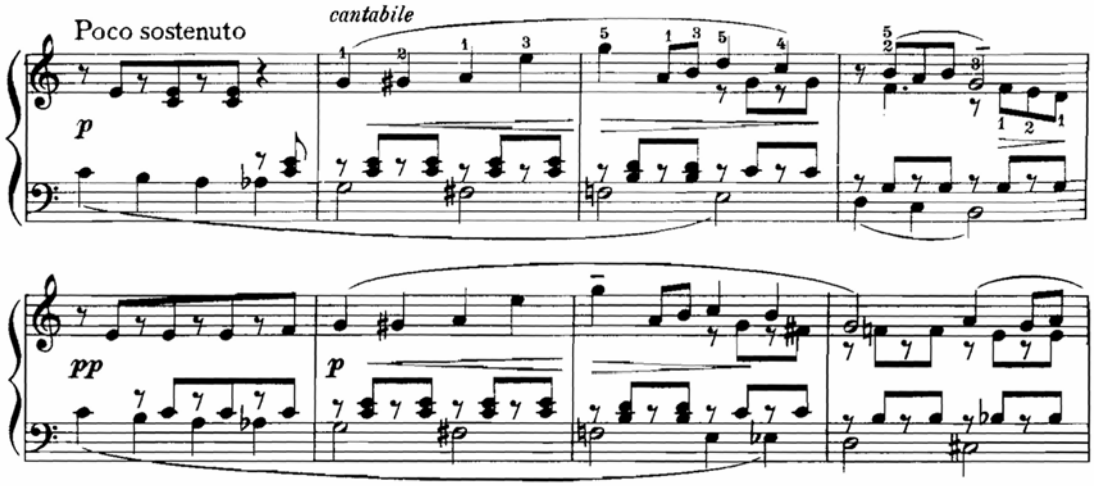
Example 2. *Elegie* mm. 31-43



Bauer did not publish another solo piano work for nine years, a period of time in which her compositional focus was almost exclusively on solo vocal music. In 1913, she published a set of four short pieces entitled *In the Country* with A. P. Schmidt who had also offered her a publishing contract the previous year for her vocal works. *In the Country*, comprised of "At the Crossroads," "In the Market Place," "The Village Gossips," and "The Trysting Hour," illustrates several compositional techniques that Bauer uses extensively in later works including a descending chromatic line in an inner voice (in this case the tenor) and the use of a pedal point to stabilize or define the tonality.

The technique of introducing a descending chromatic line is also used in Bauer's 1923 publication with G. Schirmer entitled *Three Preludettes*. In the first of the three pieces, the line appears in the bass (see example 3). Each piece in the collection is untitled and utilizes a unifying motive. The first piece, in ABA form, contrasts an A section of staccato eighth notes alternating between hands with a short cantabile B section shown below. The second piece, a 3/4 waltz, uses a 𝅗𝅥 ♩ pattern in the melody over a ♫ pattern in the accompaniment throughout the vast majority of the work. The third piece, in 6/8, is like *Arabesque* in that it is characterized by a 𝄽 ♩ ♩ pattern of broken chords, giving it a gentle, rocking motion.

Example 3. Three Preludettes, No. 1, mm. 17-24

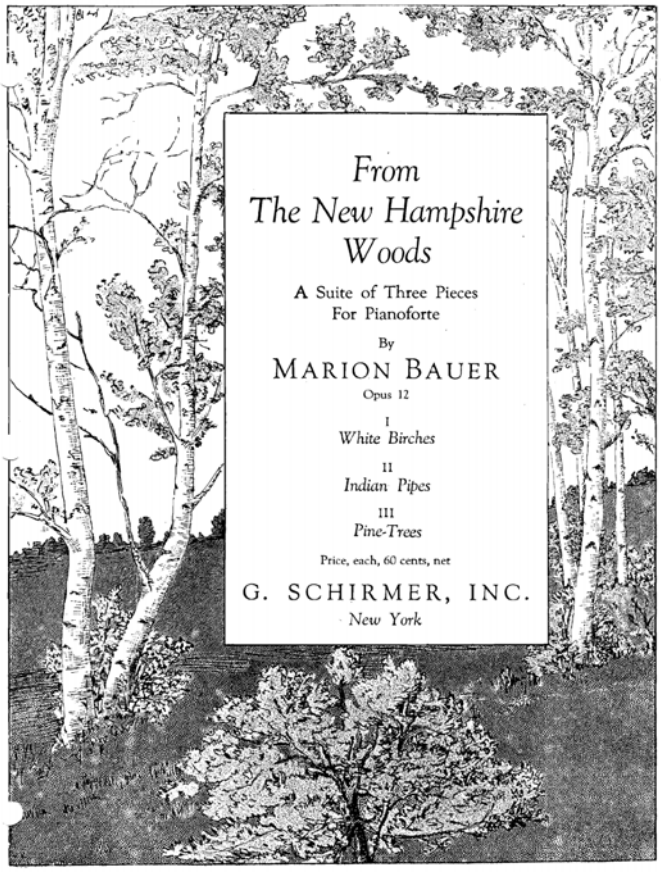


Marion Bauer also wrote a number of highly impressionistic pieces, including *Three Impressions* (1918; A. P. Schmidt). This set includes "The Tide," "Druids," and "Vision." Each piece begins with a short, two- to four-lined poem, the first of which is attributed to John Gould Fletcher while the others remain anonymous. Bauer also set several poems by Fletcher for soprano and piano around the same time.

From the New Hampshire Woods

From the New Hampshire Woods, published by G. Schirmer in 1922 and 1923, is one of Bauer's most well-known sets and includes three short works, "White Birches," "Indian Pipes," and "Pine Trees." While composed as a unified set and usually performed as such, each piece is independent of the others in spite of their similarities. Each of the three works begins with a short poem about the mystical nature of trees/woods, begins and ends quietly, contains a dramatic crescendo in the middle, uses some kind of pedal point, and includes at least one descending chromatic line. The pictorial cover (see figure 1), a common practice at the time, depicts the serene woods surrounding the MacDowell Colony which served as the inspiration for Bauer's suite.

Figure 1. ***From the New Hampshire Woods*** **Cover Art**



"White Birches," the first of the set and the only of the three to be published in 1922, was dedicated to Bauer's contemporary and fellow pianist/composer John Powell. The piece begins with the following epigram by William Rose Benét who, like Bauer, spent summers at the MacDowell Colony (Goss 136):

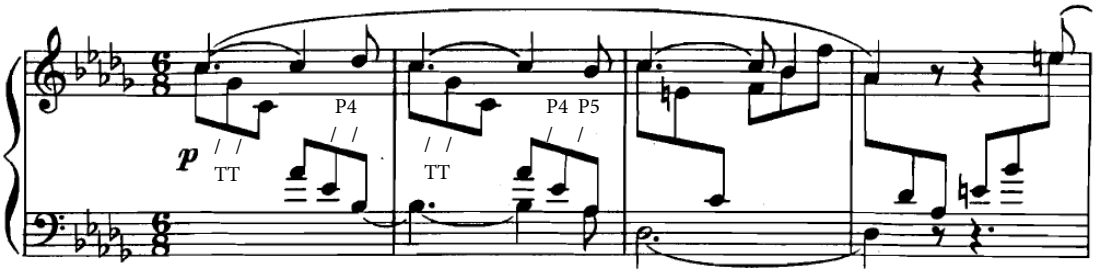
> What is the meaning of their secret gleaming,
>
> What language is in their leaves, that glitter and whisper
>
> Where the ghostly birches glimmer under the moon?

Benét is best known today as the brother of author Stephen Vincent Benét and husband of Elinor Wylie. William was a notable poet, novelist, columnist, playwright, and anthologist in the first half of the twentieth century. He taught at Mills College in Oakland, California, for the two summers after Bauer was there (1936 and 1937). In 1942, he won the Pulitzer Prize for his autobiographical verse narrative, *The Dust Which Is God*. Bauer also set one of his poems in her vocal work "Wood Song of Triboulet" ("William Benet" 21).

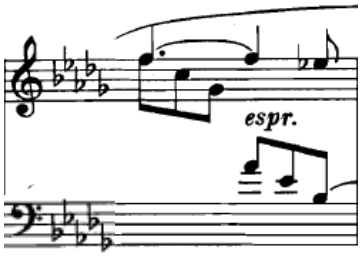
"White Birches" has been described as a "song without words" that creates a "portrait of rustling leaves and palely glowing bark, dappled with moonlight and mysterious shade" (Dees 16). This portrait is painted using an undulating triplet pattern, an extensive use of tritones alternating with perfect fourths and fifths, chromatic lines, descending parallel chords and extended chords. The tempo (♩. = circa 116) as well as the marking *Grazioso e rubato* help create an unsettled, rustling effect.

Measures 1-4 (see example 4) illustrate both the rippling triplets and the use of the tritone alternating with perfect fourths and fifths while measure 5 (see example 5) outlines an extended F-minor 11 chord (F, A♭, C, E♭, G♭, B♭). “White Birches” is surprisingly tonal with several root movements of V-I, the most notable traditional cadence appearing between sections A and B (mm. 38-39, example 6).

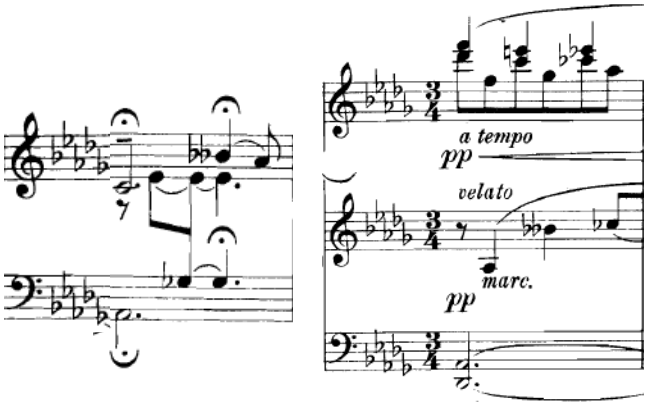
Example 4. "White Birches" mm. 1-4



Example 5. "White Birches" m. 5

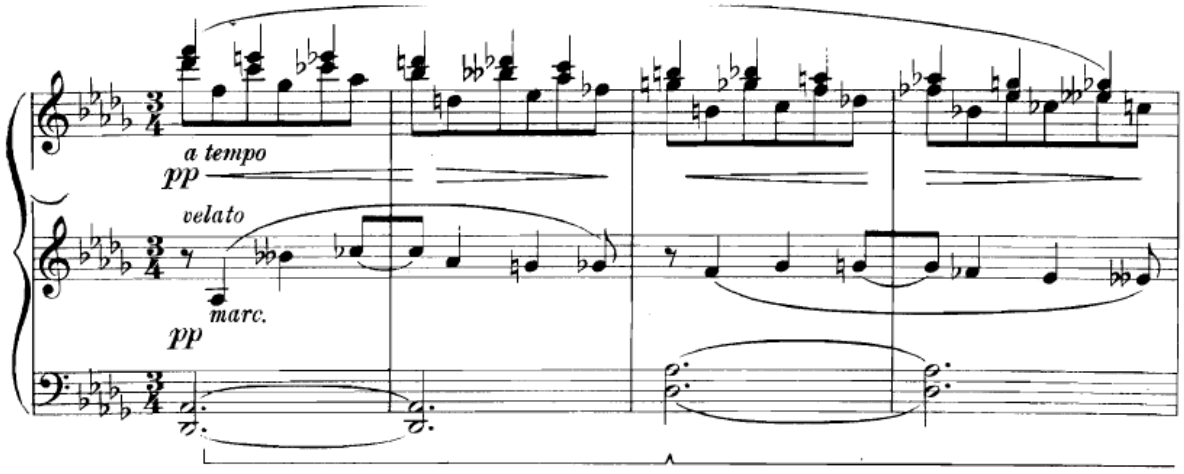


Example 6. "White Birches" mm. 38 and 39



Descending chromatic lines appear throughout the work (mm. 7-9 and 17-22 in the bass; mm. 33-38 in the alto; mm. 45-47 and 55-57 in the tenor), but its most pervasive use occurs at the opening of section B in 3/4 with parallel thirds in the right hand (mm. 39-42, see example 7).

Example 7. "White Birches" mm. 39-42



The opening material in section B (see above) recurs in measure 51 transposed down a perfect fifth to G♭. A brief *forte* interlude in 6/8 results in a return to section A once again in D♭ beginning in measure 65. A short quotation of the B theme occurs in measures 83-85 and the piece comes to its conclusion with five measures of D♭ chords.

"Indian Pipes" is dedicated to Mrs. Edward (Marian) MacDowell and contains the following introductory poem for which no author's name is given:

After the rain,

Down in the woods,

Through last year's moss

The ghostly Indian Pipes

Lift up their heads…

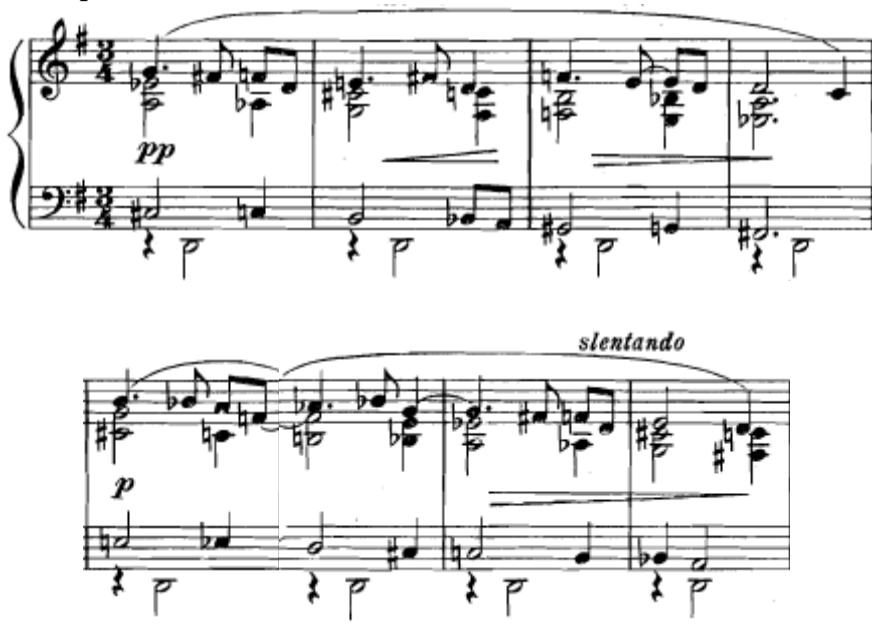
Mysterious!

Transcendent!!

Indian pipes are flowers that emerge from the forest's floor after the rain. In her work named for these small plants, Marion Bauer paints a haunting picture of tiny solitary flowers burrowing through moss to reach the light and air above ground.

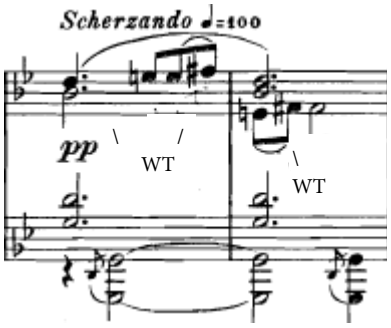
The piece begins with four descending chromatic lines over a D pedal, portraying the bogginess of the rain-soaked, moss-covered earth. The individual lines do not move at the same rate or at the same time, resulting in a descent of a tritone in the alto and tenor lines, and a perfect fifth in the bass/baritone. The soprano line descends more rapidly than the others but, due to an ascending minor third in measure two, also results in a total descent of a perfect fifth. The soprano also contains two notes that do not fit the descending semitone pattern (F# in measure two and B♭ in measure six), skips the D#, and borrows three notes from the alto line (D in measure one, F in measure five, and D in measure seven). This short section comprises section A in an ABCBA form and illustrates the first three lines of the poem (see example 8).

Example 8. "Indian Pipes" mm. 1-8

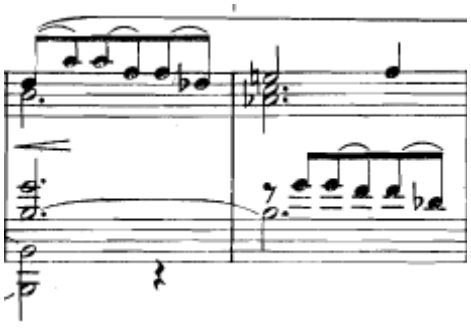


The B section, beginning in measure 9, depicts the fourth line of the poem, describing the "ghostly Indian Pipes" with an ascending whole tone line and a descending broken chord eighth note pattern over pedals (mm. 9-16 over G pedal; mm. 17-20 over B♭ pedal; mm. 21-23 descending chromatic line A, A♭, G; mm. 24-26 over D pedal). The first three melodic notes of section B reiterate the last soprano note of measure one and the first two notes of measure two, immediately echoed down an octave in the tenor line (mm. 9-10, see examples 8 and 9). The descending broken chord pattern occurs first in measures 19-20, again appearing first in the soprano and echoing immediately in the tenor, albeit slightly altered (see example 10). This motive appears later with the D♭ respelled as a C♯. Whether the chord is analyzed as a D♭ augmented chord or an F augmented, an augmented fifth relationship still exists between the stacked major thirds.

Example 9. "Indian Pipes" mm. 9-10



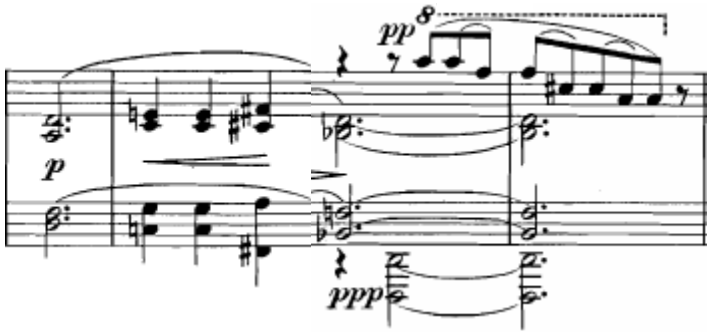
Example 10. "Indian Pipes" mm. 19-20



Measure 27, still in section B, includes an augmentation of the whole tone motive with a continuation of the broken chord motive. In each of the three reiterations, the whole tone motive appears over different chords. Example 11 shows the first instance over the

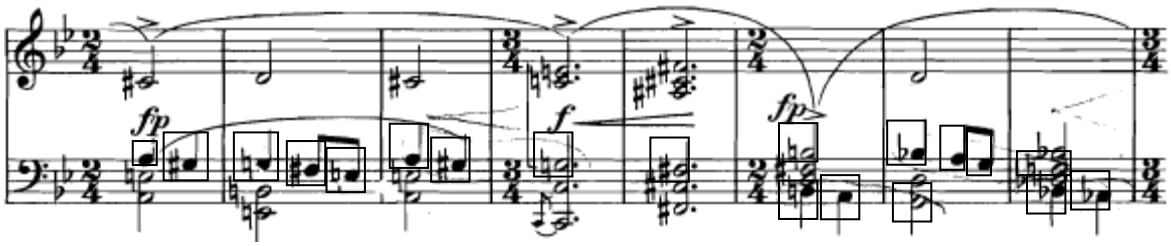
chords dm, C, f#m, and B♭. The second, beginning in measure 31, is over the chords gm, E, bm, and E♭ 6/5. The final, beginning in measure 35, is over bm, f#m7 add 2, D7 ♭5, and A.

Example 11. "Indian Pipes" mm. 27-30



.Section C, measures 39-57, is in stark contrast to the quiet and ghostly B section; it is marked *poco marziale* and *forte*. Even this loud and martial section about the "lift[ing] up [of] their heads" utilizes the descending chromatic line to great effect by shifting it between voices, sprinkling the line with whole tones (sometimes in succession), adding leaps of a perfect fourth or fifth, and utilizing dynamic contrasts and meter changes (see example 12).

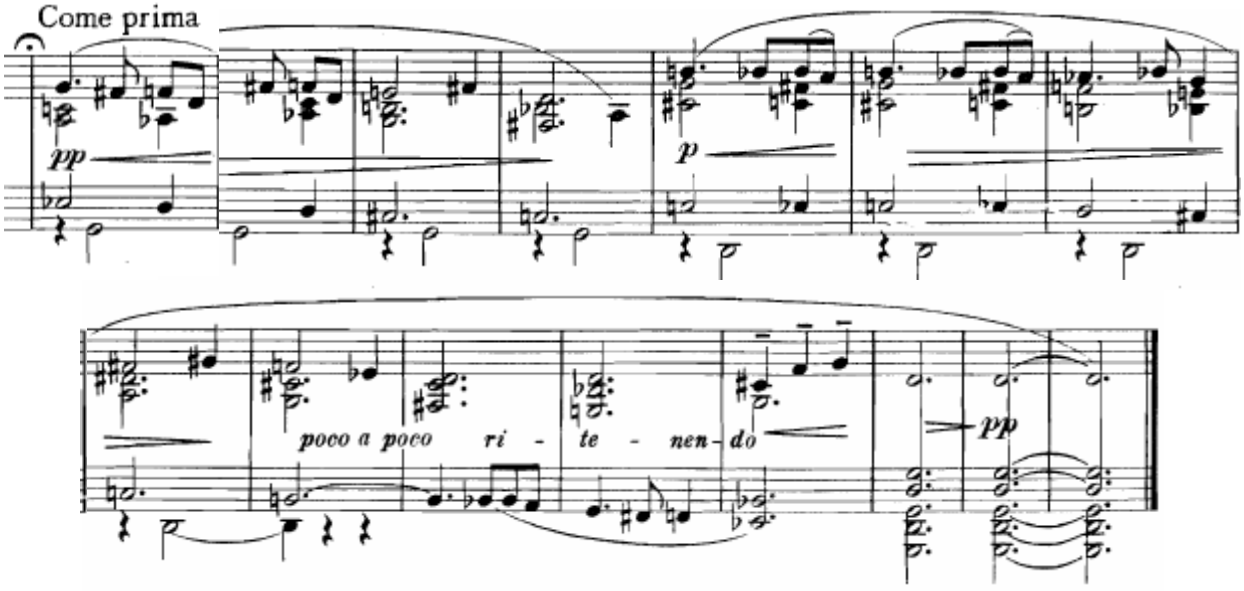
Example 12. "Indian Pipes" mm. 41-48



Section C ends with a *fortissimo* D major chord spread across four octaves, setting up a return to section B in G minor. Bauer allows the B section to return as expected, but this time in F# minor instead of G minor while maintaining the G minor key signature. After a

shortened B section, A returns in measure 74, again utilizing descending chromatic lines, first over a G pedal and then over D. Melodically, measures 74 and 75 are both repetitions of measure one while measures 76-77 contain an augmentation of measure two. Measures three and four do not reappear in the recapitulation of A. Measures 78 and 79 repeat measure five and measures 80-83 present measures six through eight in augmentation. Compare example 13 below with the piece's opening measures in example 8.

Example 13. "Indian Pipes" mm. 74-88



"Indian Pipes" ends on an indeterminate G chord. Without the third, it is impossible to definitively say whether the piece ends in G minor or G major. Undoubtedly this ambiguity was intentional, illustrating the "mysterious" nature of Indian Pipes. This composition was also orchestrated by Martin Bernstein and premiered at Chautauqua in 1928 under Albert Stoessel's baton (Ewen, *American Composers* 41).

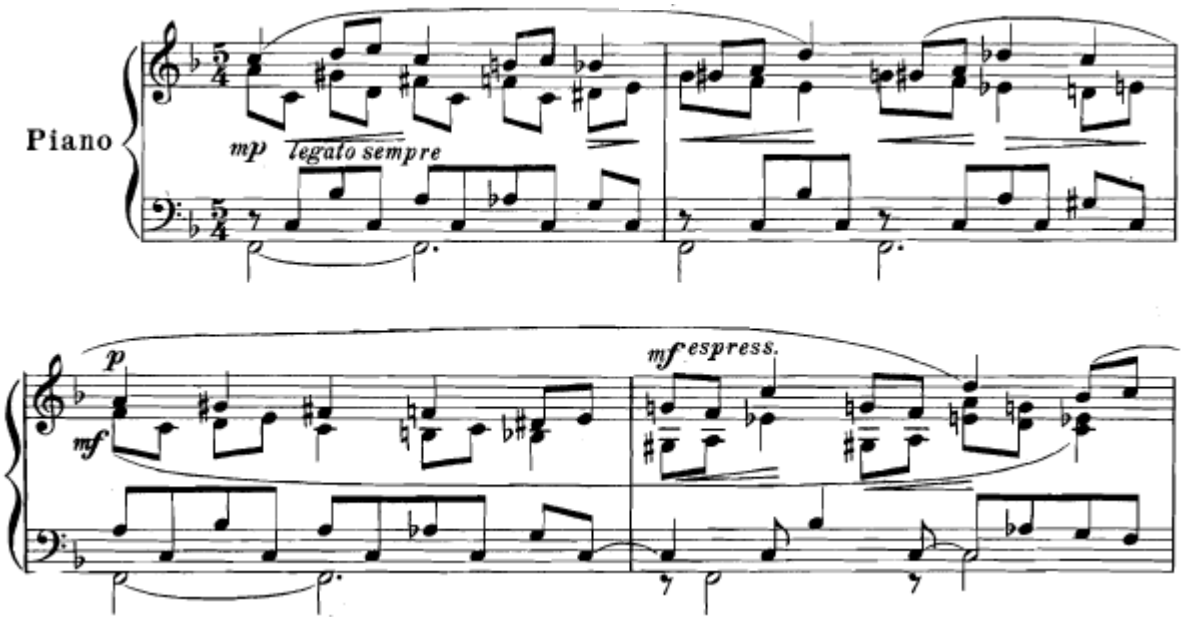
The final piece of *From the New Hampshire Woods* is "Pine Trees" for which no dedicatee is named. Its introductory short poem is by poet-playwright M. Hardwicke Nevin who, like Benét, was also a MacDowell colonist:

> Pine-trees on the dark-strewn hillside
>
> Hear the dreams the river blows them.
>
> Pine-trees, standing quiet there and listening,
>
> You have heard the dreams of God.

"Pine Trees" is marked *Andante con moto* and is to be "surging" and *legato sempre*, an effect easily created by its setting in 5/4 (the B section is in 6/4 and there are two measures in 4/4). Like the other two pieces in the suite, "Pine Trees" contains numerous tempo and expression markings: *poco stretto* (m. 9), *a tempo (flowing)* (m. 11, other *a tempo* markings occur in mm. 16 and 33), *slentando* (mm. 15, 20, and 32), *crescendo and animando poco a poco* (m. 19), *allargando* (m. 27), *più tranquillo a poco a poco, misterioso* (m. 28), *diminuendo and rallentando* (mm. 39 and 45).

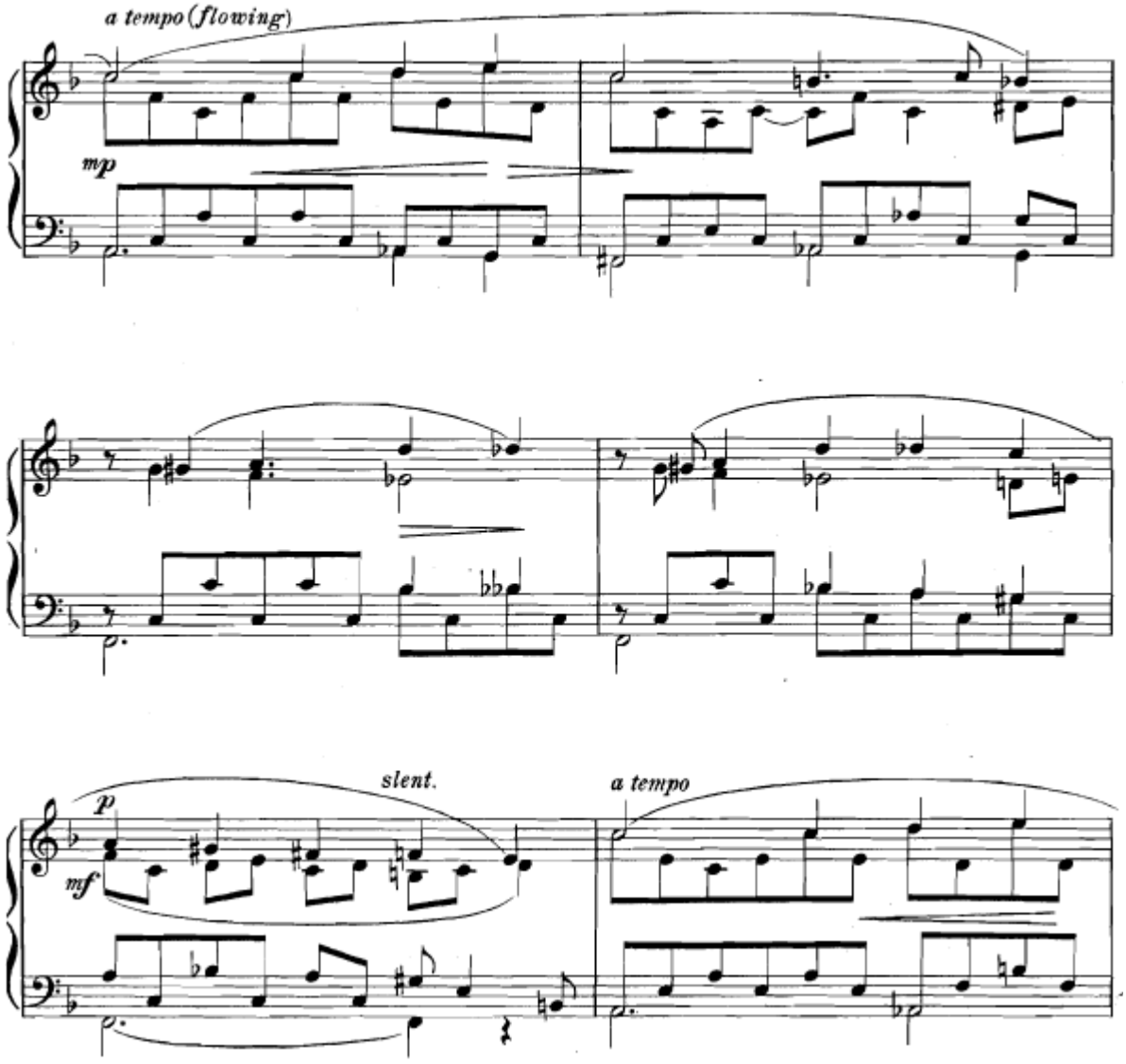
"Pine Trees" begins with a  pattern in the melody and rocking eighth notes in the alto and tenor over an F pedal. The tenor line contains descending chromaticism in each of the first three measures, alternating with a dominant C pedal. Note also that the melody shifts to the alto voice in measures three and four with an exact repetition of the first six beats of the piece, transposed down an octave (see example 14).

Example 14. "Pine Trees" mm. 1-4



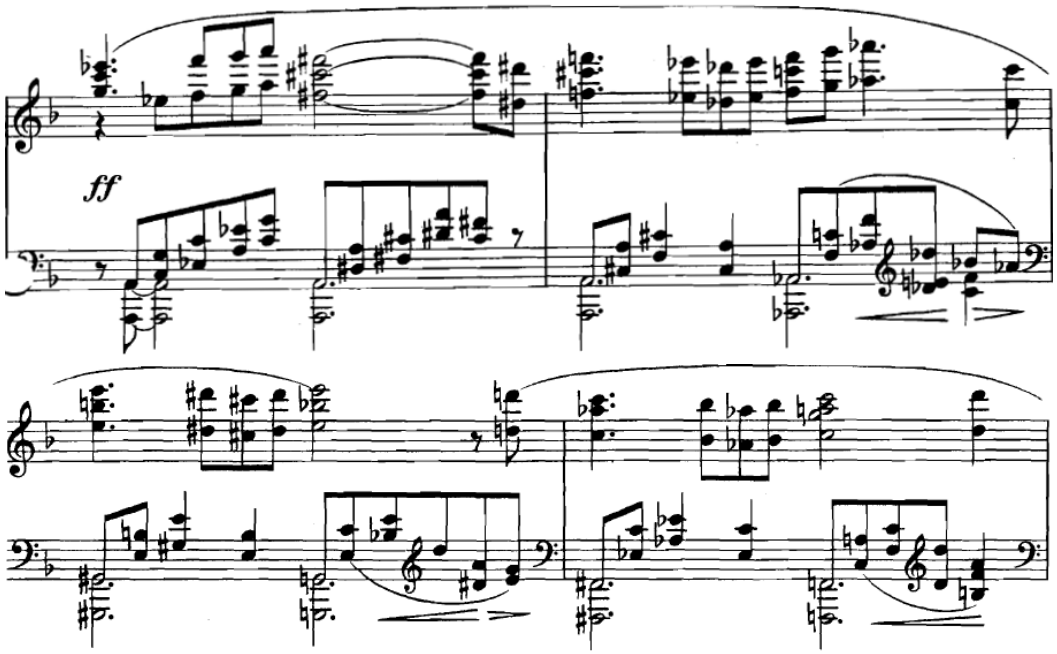
Measure six begins with the A theme back in the soprano transposed down a major second. The piece quickly moves into a related transitional phrase before bringing the A theme back in the original key in measures 11-15, and again over an A minor accompaniment in measure 16. Compare examples 14 and 15, noting the inconsistent ratio of augmentation in measures 11-15, the third treatment of the A theme.

Example 15. "Pine Trees" mm. 11-16



While the B Section is short (just seven measures in 6/4), it is assuredly intense. Marked *forte*, it quickly increases to *fortissimo* with the melodic line in octaves and the left hand arpeggiating chords in fourths, fifths, and sixths, all anchored by a slowly descending chromatic line in the bass from A to E (see example 16).

Example 16. "Pine Trees" mm. 25-28



A short transitional section, beginning in measure 28 and over a G pedal, returns the piece to the A theme in 5/4, now in the dominant key of C. The A theme swiftly returns to F with a truncated version of the previous augmentation (mm. 11-15) in measures 37-39. Measures 40 and 41 augment measure four before bringing the A theme back one last time in measure 43. The piece ends tranquilly with a slow arpeggiation of an FM7 chord.

Shortly after publishing *From the New Hampshire Woods* and during her studies with André Gédalge in France, Bauer wrote two pieces for piano entitled *Turbulence* and *Introspection* (also known as *Quietude*), the first of which was eventually published by Edward B. Marks in 1942. These pieces are more pervasively dissonant while still highly impressionistic ("New Quartet" 10; Oja, *Making Music* 163). During this period, she also wrote six preludes for piano and the original solo piano version of *Sun Splendor* which would go on to greater recognition as a symphonic work.

Four Piano Pieces

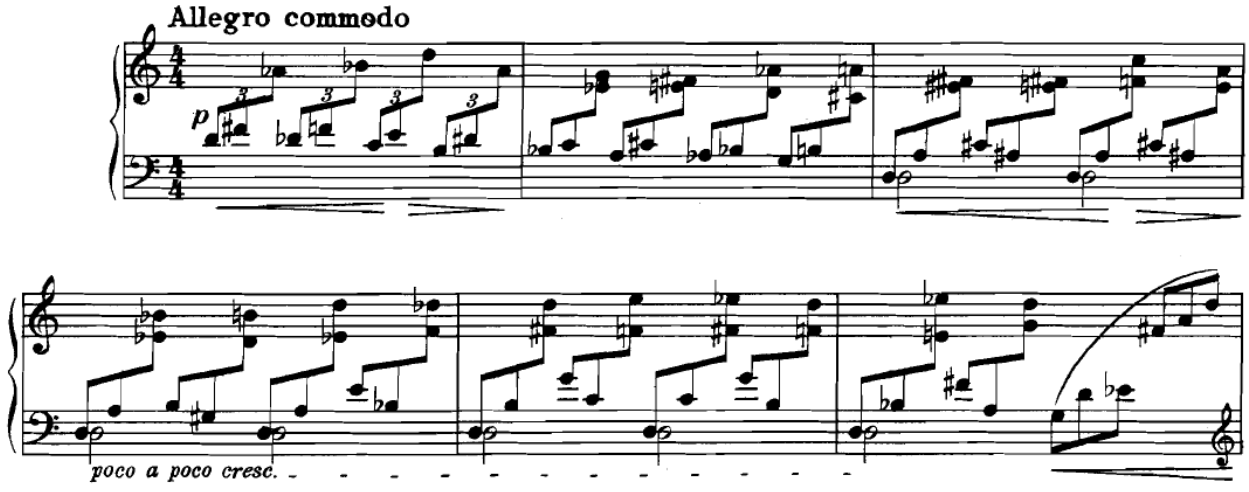
Besides *From the New Hampshire Woods*, Bauer's set of *Four Piano Pieces* is probably her best known collection of solo piano music. Premiered at a League of Composers concert on 6 April 1930, this set was performed regularly in recitals and as an illustration for Bauer's own lectures on twentieth century music. The four pieces, "Chromaticon," "Ostinato," "Toccata," and "Syncope," were dedicated to Alma M. Wertheim (no. 1), Ruth Crawford (no. 3), and Harrison Potter (nos. 2 and 4). Alma Wertheim was a patron of the arts and was the founder of Cos Cob Press which published the set and specialized in the publication of modern music. Ruth Crawford, an eminent contemporary composer, has already been mentioned. Harrison Potter, who premiered the set, went on to illustrate most of Bauer's lecture-recitals and was entrusted with Bauer's scores after her death ("Rich Lenten" 129; Oja, "Cos Cob" 229; Bauer, "Last Will" 5).

Ross Parmenter of the *New York Times* wrote that the *Four Piano Pieces* were "in the nature of studies. Well made and pleasant, they succeeded in demonstrating briefly the effects of their titles" ("Harry Fuchs" 18). In "Chromaticon," chromatic movement pervades the work. Repeated E-flats make up the pattern in "Ostinato." "Toccata" is full of rapidly shifting eighth-note chords which require an extremely light touch in order to play *scherzando* as indicated. "Syncope" (or syncopation) experiments with constant shifts of rhythmic emphasis, greatly obscuring the meter and bar line.

All four pieces have, at the bottom of each piece's first page, the instruction that "accidentals apply to individual notes only; they are not effective through the measure" and none of the pieces utilizes a key signature. This is, of course, contrary to common practice and might have been chosen by the composer to further remove these pieces from traditional treatments of tonality. While this set is not strictly atonal, it certainly embraces much more dissonance and is less dependent on functional harmony than previous works.

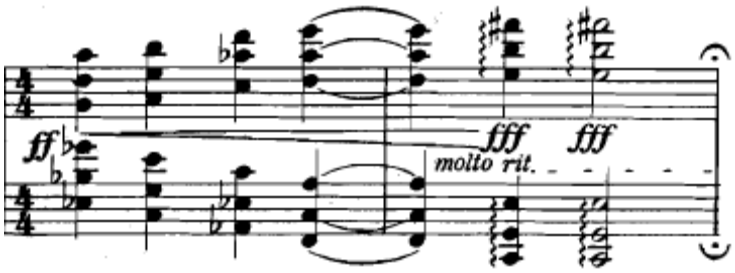
"Chromaticon" begins with a descending chromatic line in the left hand from D down to G before introducing a D pedal. Eleven of the twelve chromatic pitches are sounded in the first measure; only the G is missing. The only note to be repeated before all twelve pitches occur is D, a note which can be considered the tonic. As is evidenced in the short excerpt below (example 17), Bauer did not confine her chromatic alterations to strict descending lines although she did use them throughout both sections.

Example 17. "Chromaticon" mm. 1-6



The A section ends with expansive chords in contrasting motion (mm. 15-16, see example 18). Each hand is harmonically independent: the right hand plays quintal trichords (the third beat of measure 15 is an anomaly; the A♭ would need to be a G to fit the pattern strictly); the left hand plays a series of triads whose roots outline an fm7 chord descending. The final chord, marked *fff*, is a CM7 with a raised fourth. The tritone relationship between the F# and the C as well as the five-octave distance between bottom and top voices do much to negate a feeling of tonal rest and release in spite of the V-I movement in the bass.

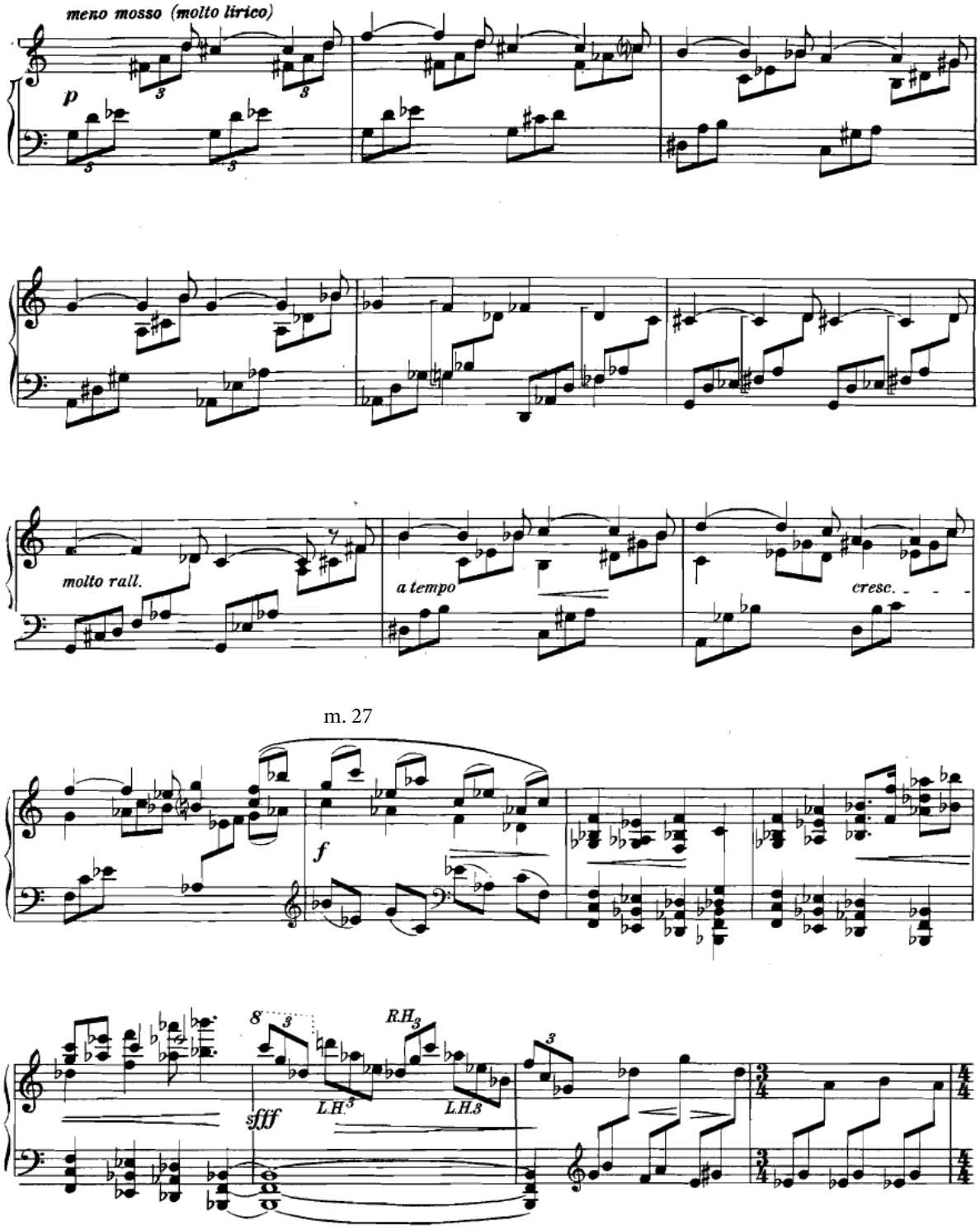
Example 18. "Chromaticon" mm. 15-16



Section B, beginning in measure 17, is *molto lirico* and uses a highly embellished descending chromatic line over an arpeggiated triplet pattern. Like the A section, section B begins *piano* and crescendos to *fff* at the end, using similar chord structures in the final climax. In measure 27, a D♭M7 chord is outlined in the descending alto line while the duple eighth-note sonorities as a whole create a progression of alternating minor and major seventh chords: Cm7 – A♭M7 – fm7 – D♭M7. Measures 28-30 contain the same four indeterminate chords in the left hand, each a quarter-note in length: F, E♭, D♭, B♭. Tonal ambiguity is maintained with the non-functional progression of open fifths in the bass, the polyharmonic

structure, and the alteration of the notes G and G♭, giving cause to wonder if the present tonality is A♭ or D♭ major (see example 19).

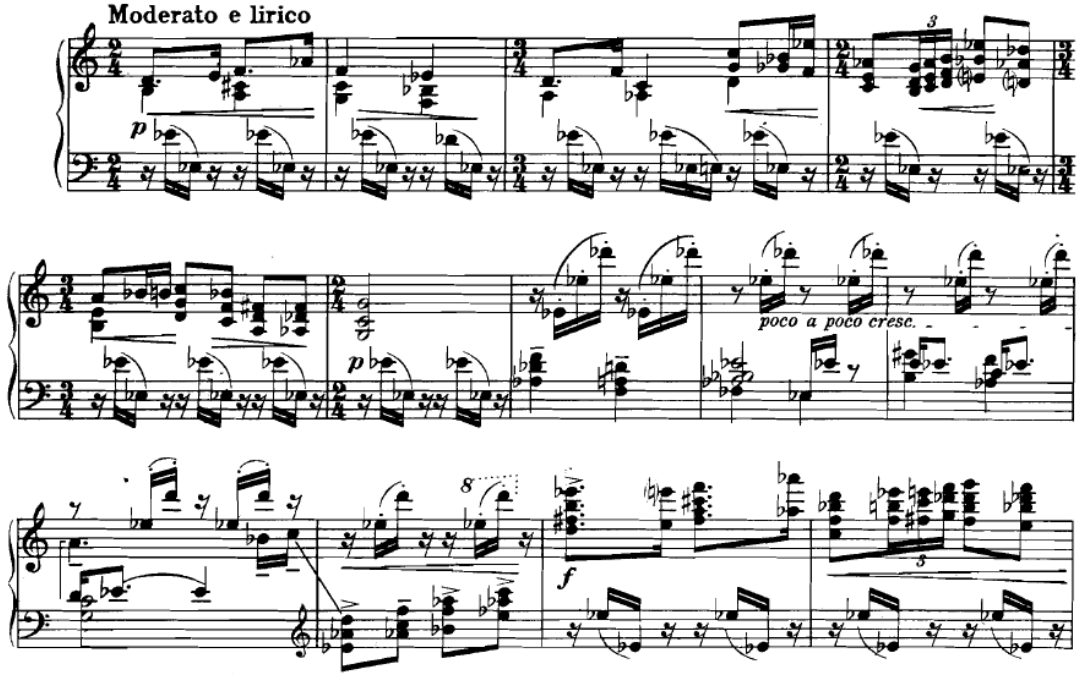
Example 19. "Chromaticon" mm. 17-33



After a brief transition, a truncated version of A returns in measures 35-38 and is an exact repetition of the first three-and-a-half measures of the piece followed by beats one and two of measure six. The B theme returns in measure 39, slightly altered. An extended build-up to the end brings the piece to a close in *fff*. The final chord is comprised of the first three notes of the piece, D, F#, and A♭. Surprisingly, Bauer tags the original tonic pitch of D in three octaves at the very end, firmly placing the piece in a D tonality in spite of the flat fifth in the final triad.

"Ostinato" is the slowest piece in the set and the only one to end quietly. In fact, it ends *pp* while the other three end *fff*. In ABA form, it has a fairly stable meter with all but four measures in 2/4 (measures 3, 5, 36, and 38 are in 3/4). The ostinato is derived from repeated E♭ notes on beats one and two, occurring in each beat either on the second eighth or on the second sixteenth, often on both (see example 20).

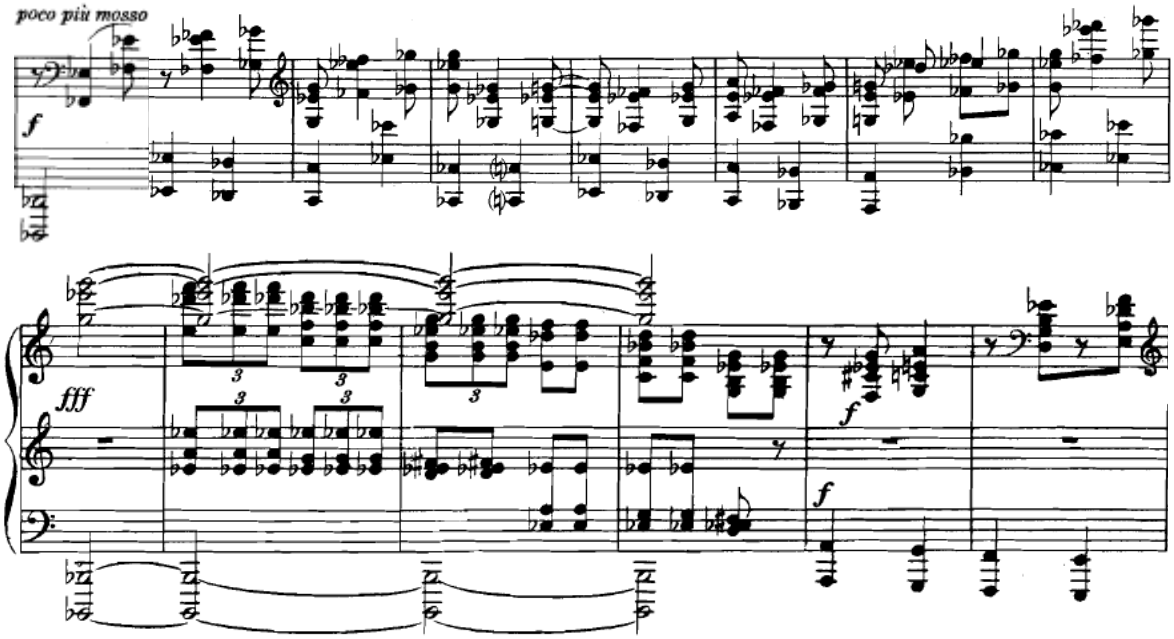
Example 20. "Ostinato" mm. 1-13



While there is significant octave displacement of the ostinato, only a handful of measures deviate from its original rhythmic pattern. Measures 20, 24, 25, and 46 contain the E♭ on beat two rather than on a subdivision, while beat one of each of these measures contains the E♭ on the second eighth. The triplet patterns in measures 27, 33, and 34 obscure the rhythmic integrity of the ostinato, but the E♭ is still present. The pattern alters when section A returns in measures 34-51 (see below).

Section A appears in measures 1-17 with section B in measures 18-33. Section B is bombastic in character and is played more quickly than the A section. Octaves in the left hand combine with octaves in the right hand (with additional sixths or sevenths) for a strong, declamatory effect. The hands move in the same direction until the *fff* climax in measure 26 on an E♭ 6/4 chord (see example 21).

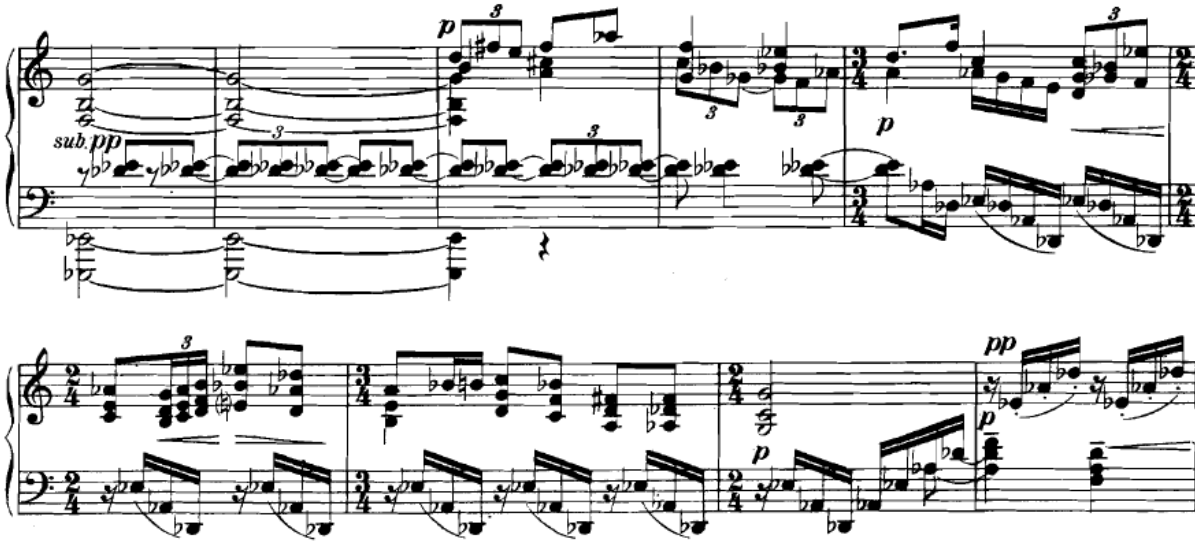
Example 21. "Ostinato" mm. 18-31



Any sense of harmonic rest is removed one measure later when the hands move with harmonic independence while the grand E♭ 6/4 chord is sustained. Section B ends with a *subito pianissimo* direction in measure 32, setting up the return of section A with a D♭/E♭ ostinato over a sustained augmented E♭ add 2 (see examples 21 and 22).

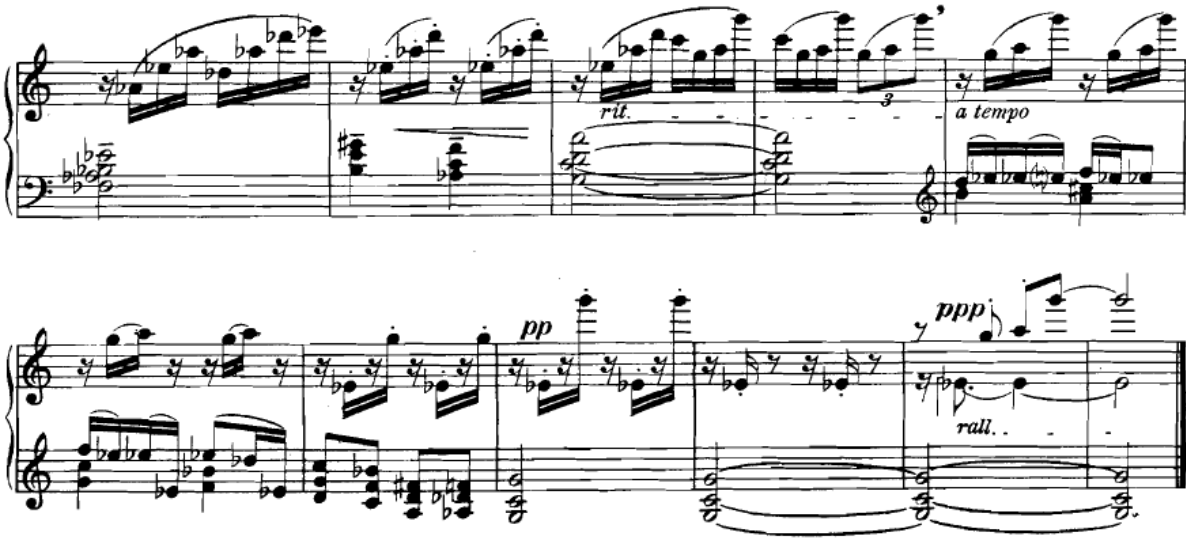
When A returns in measure 34 (see example 22), there are very few alterations in the melody: an added F# in m. 34 beat one and a rhythmic alteration in m. 36 beat three. The left hand plays an alternating duple and triple eighth note pattern in measures 32-34 and begins a descending broken chord embellishment in measure 36. The broken chord in measures 36-39 beat one is made up of descending perfect fifths. This pattern is inverted in measure 39 beat one through measure 41 with ascending perfect fourths, one added perfect fifth, and one major second. Measure 42 introduces the D♮ which creates an ascending perfect fourth-tritone pattern. In each measure, the E♭ occurs either on the beat or on the second sixteenth (m. 41 beat two contains the E♭ on the final sixteenth).

Example 22. "Ostinato" mm. 32-40



When the melody moves to the left hand in measures 40-43, it is exactly as in measures 7-10 except for the removal of the ostinato from the left hand. In measures 43-46 and 50-51, a second repeated figure is added on top of the E♭ ostinato: G-A-G in the right hand. The piece winds down to a close with a *pianissimo* C minor 6/4 chord in the left hand and the repeating E-flat ostinato in the right. The G-A-G figure is added over the C minor chord in the final two measures (50-51) providing additional color with the inclusion of the major sixth above C (see example 23).

Example 23. "Ostinato" mm. 41-51



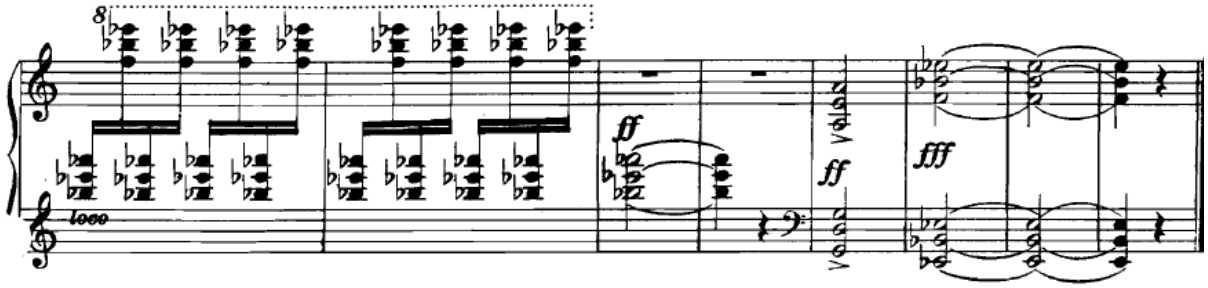
In *Twentieth Century Music*, Bauer writes:

> In previous times *dominant* and *tonic* represented movement and repose. It resulted in the cadence which became tyrannical and controlled the length of the phrase, the rhythmic impulse, the shape of the melodic design, and the structure of the composition. […] Here are a few examples of how the cadence has been affected by the changes which have taken place in scales and chords

in the twentieth century. Still recognizing the dominant and tonic idea of movement and repose, the composers have in many cases used arbitrary chords as the points of movement and repose (124-25).

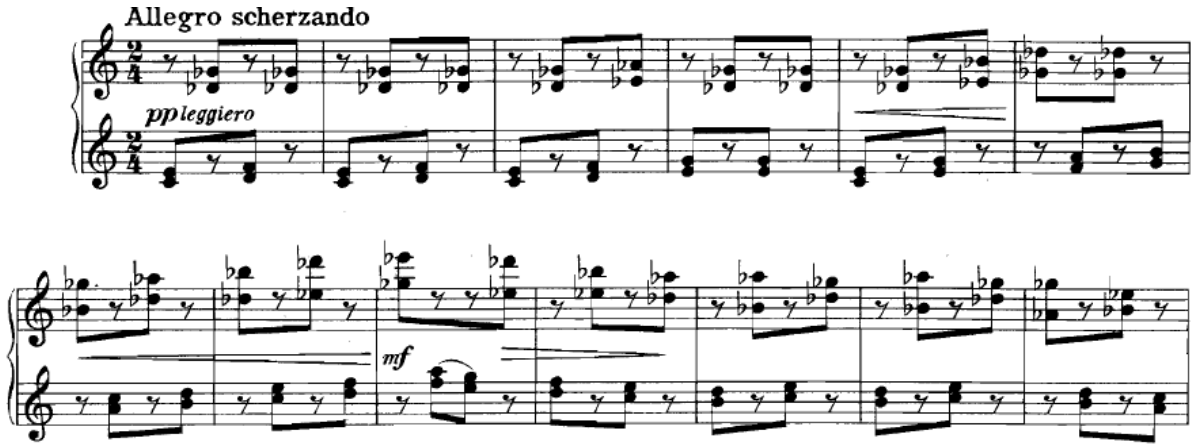
She gives examples from the first movement of Ravel's *Sonatine*, Louis Gruenberg's "Syncopep" from the set *Jazzberries* (which was dedicated to Bauer), Scriabin's *Prelude* op. 74, no. 5, Ernest Bloch's *Incertitude* from *Five Sketches in Sepia*, and the final measures of her own "Toccata" (see example 24).

Example 24. "Toccata" mm. 113-120



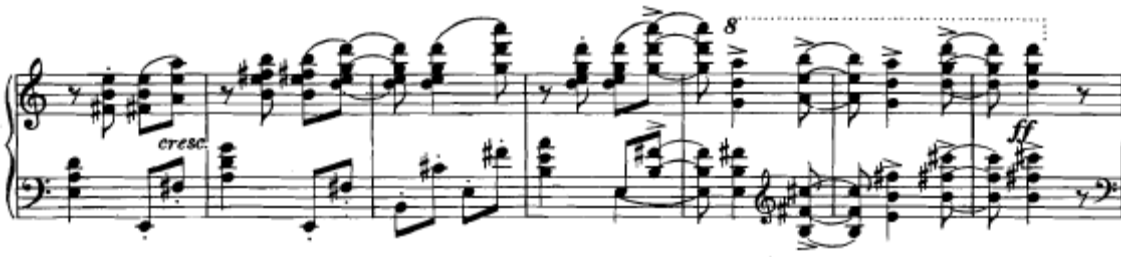
In "Toccata," the emphasis is on constant frenetic movement and, for the most part, a harmonic independence of hands. In the first measures of the piece, the right hand appears to be in G♭ major while the left hand is just as solidly in C major (see example 25).

Example 25. "Toccata" mm. 1-13



The B section, beginning in measure 34, is characterized by a 𝅀♪♫ rhythmic pattern in the melody. The left hand moves independently from the right while both hands at times utilize chords of stacked fifths (see measures 40-43, example 26).

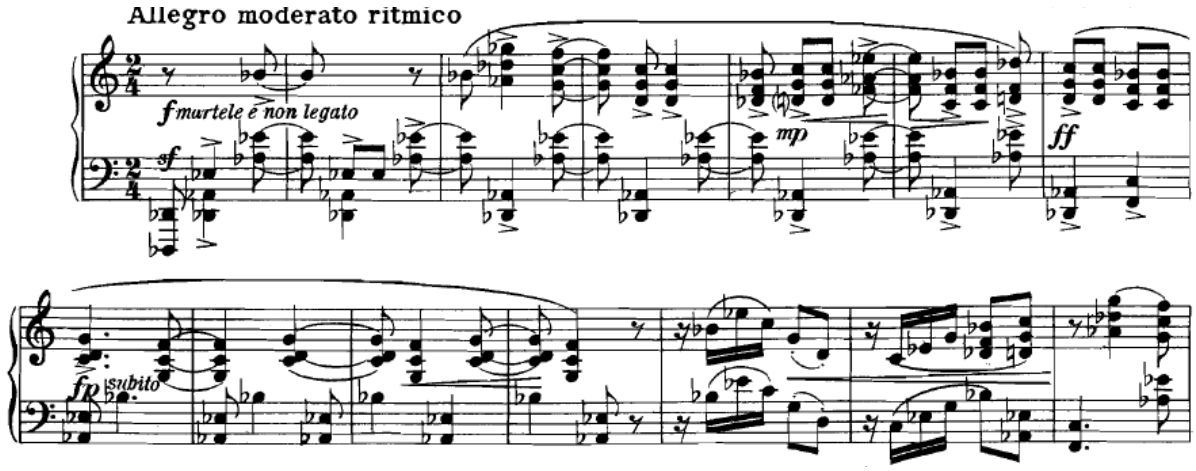
Example 26. "Toccata" mm. 37-43



The B section also borrows from the rhythmic pattern and bitonal independence of the first measures of the piece in measures 62-79 but still maintains its uniqueness from A. In measures 1-22, the eighth-note pattern is either left-right-left-right or right-left-right-left. Beginning in measure 62, the pattern appears as left-right-right-left while also including some of each of the previous patterns. The A section reprises briefly beginning in measure 102, tempo marked *presto*, before ending the piece on the "arbitrary chords" Bauer cited in her book.

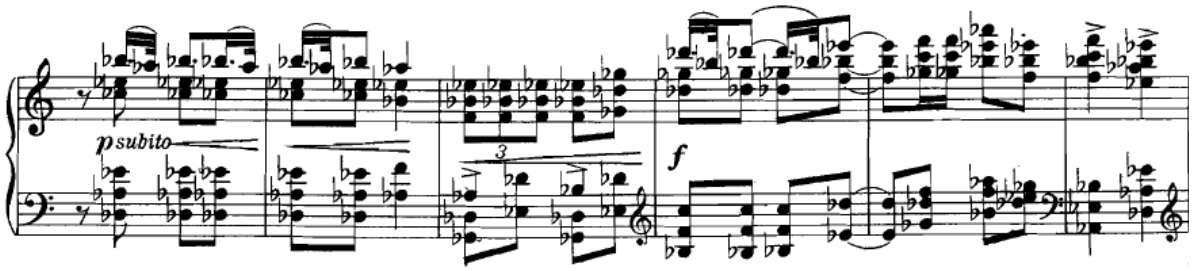
"Syncope" (or syncopation) dominates Bauer's final piece in this set, often obscuring the bar line. An examination of the first two lines of the piece shows her use of stacked fifths (in the left hand through measure 11), a D♭/A♭ pedal (followed by an A♭/E♭ pedal), solo lines in octaves (measures 12-13), and harmonic independence between hands (see example 27).

Example 27. "Syncope" mm. 1-14



Throughout the piece, Bauer also uses frequent seventh and ninth chords, *sforzandos*, extreme dynamic shifts, and a dominant-tonic root movement between sections. The middle section introduces a dotted sixteenth note figure and two-against-three beats to add further rhythmic interest (see example 28). The opening theme returns in measure 58 and is reprised briefly before ending on a quintal trichord (D♭, A♭, E♭) and an indeterminate C 6/4 chord in the right hand.

Example 28. "Syncope" mm. 26-31



In *Twentieth Century Music*, Bauer gives this account of modern music and the musicians who have created it in all of its various forms:

> We might successfully sum up the new music as an attempt to escape the obvious, to avoid time-worn combinations, to elide the unnecessary, to allow the mind to supply implied detail and to break down established boundaries not in a spirit of revolt but of exploration. In harmony, in the building of cadences, in the use of musical forms, we are finding new ways of treating old material; we are exhausting the possibilities of chromatic resources; we are experimenting with new ideas and methods… (128).

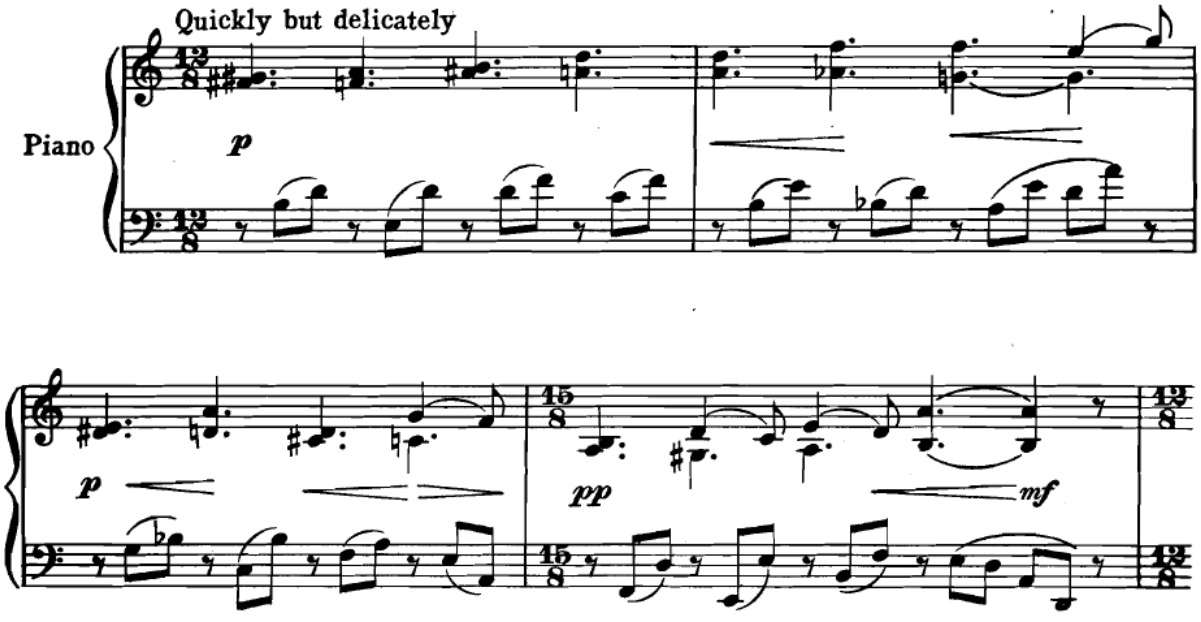
In the period following the composition of *Four Piano Pieces*, Bauer continued to "experiment with new ideas and methods" while still using some traditional forms and harmonies. In 1932, she wrote a passionate three-movement *Dance Sonata*, taking traditional forms (a sonata, a sarabande with six variations, and a scherzo) and presenting them with new harmonic treatments. During this period, she also wrote a short work entitled *A Fancy* (or *A Fairy Tale*) for inclusion in a book of poetry and music called *The Poetry Cure*. In the early forties, Bauer also wrote several relatively impressionistic pieces (three unrelated *Aquarelles* and *The Last Frontier*) and *Anagrams* (based on Dorothy Eustis's name to whom the work was dedicated) before experimenting with twelve-tone serialism in *Patterns* (a 1946 set of five pieces) and *Moods* (four pieces, the first three of which were written in 1950 and the last in 1954). The first three pieces in the set were originally entitled *Moods for Dance Interpretation* and were intended to be performed with a dancer. Bauer later added the fourth piece and designated the set for solo piano, entitling it *Moods* or *Four Moods*.

Aquarelle op. 39, no. 1

An aquarelle is a painting done in transparent watercolor so it is not surprising that *Aquarelle* no. 1, the composition, utilizes many impressionistic techniques to achieve a light texture. Bauer uses constant eighth notes and a very small amount of melodic and harmonic material varied multiple times to create a sense of peaceful restlessness. The music moves perpetually but never strays far from where it began.

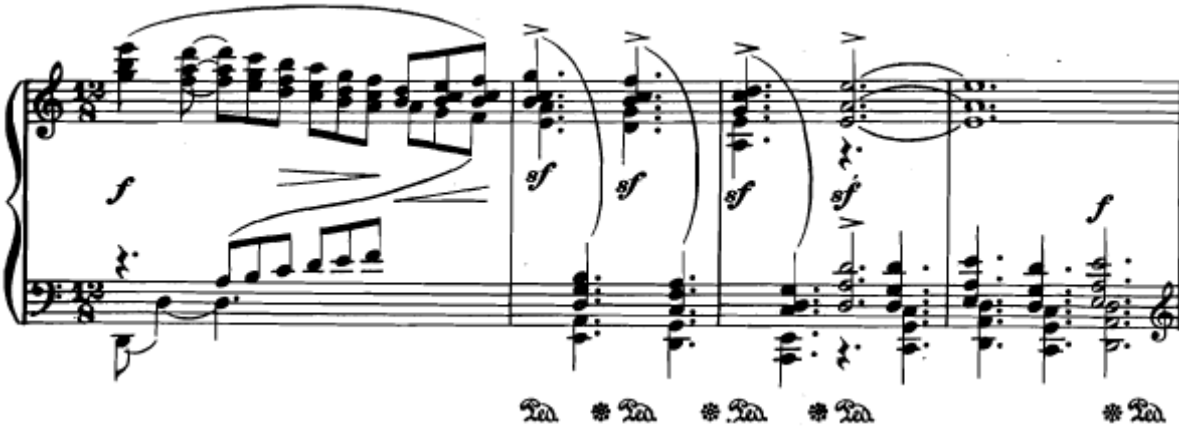
The first section (measures 1-18, see example 29) establishes practically all of the material for the entire piece. Measures 1-2 are varied in measures 5-6. A swirling effect is created in the ascending line in measure 8 by offsetting the line by an eighth note between hands. The only deviation from an exact repetition occurs in the final notes. Right hand: C#, D#, F#, G#, A, C, D#, F#, G#, A. Left hand: D#, F#, G#, A, C, D#, F#, A, C#, D#.

Example 29. "Aquarelle" no. 1, mm. 1-4



In the final measures of the opening section (see example 30), Bauer uses an ascending Dorian scale in the left hand against descending fauxbourdon chords in the right (em, dm, C, b°, dm, C, b°, am, G, F), both medieval techniques. This leads into unresolved polytonal block chords (G / am, F / G, open G / am, C 2 / am, open A / open D, open G / open C).

Example 30. "Aquarelle" no. 1, mm. 15-18

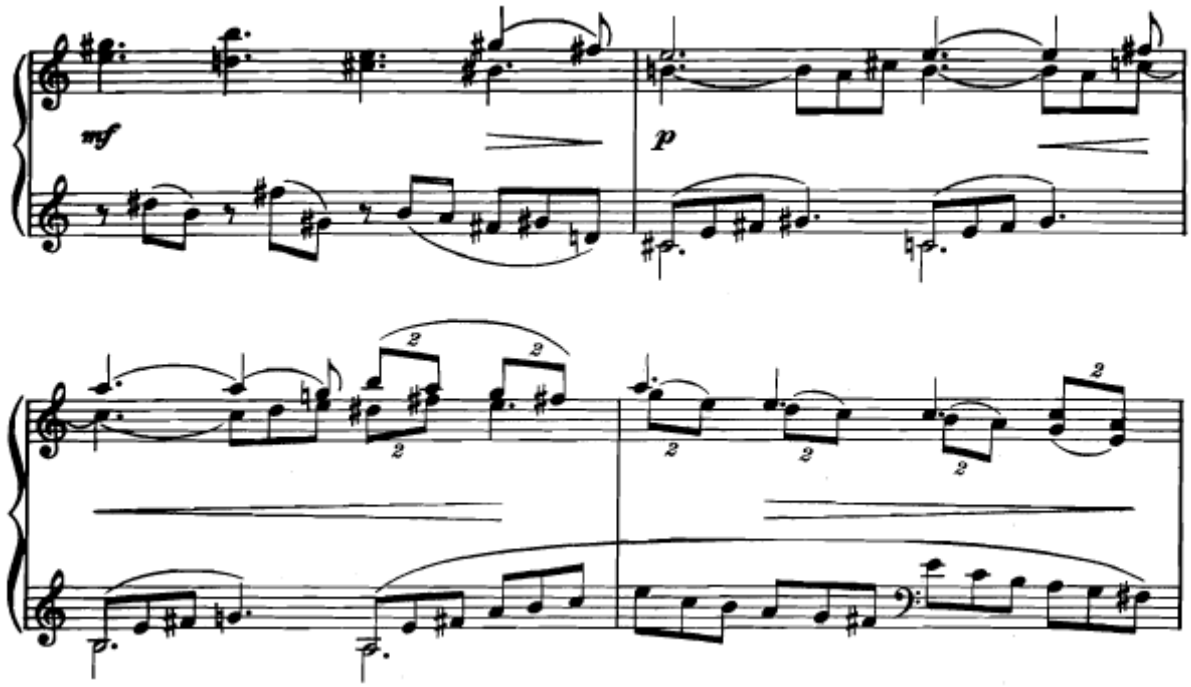


The second section, beginning in measure 19, revises the opening material in a variety of ways. Measures 19-22 present the same material as measures one-four, transposed up a minor third with the right hand sonorities expressed linearly instead of vertically. Measures 23-25 present the same material as the opening three measures in the original key, again linearly instead of vertically. Measure 26 employs an ascending pentatonic scale in both hands.

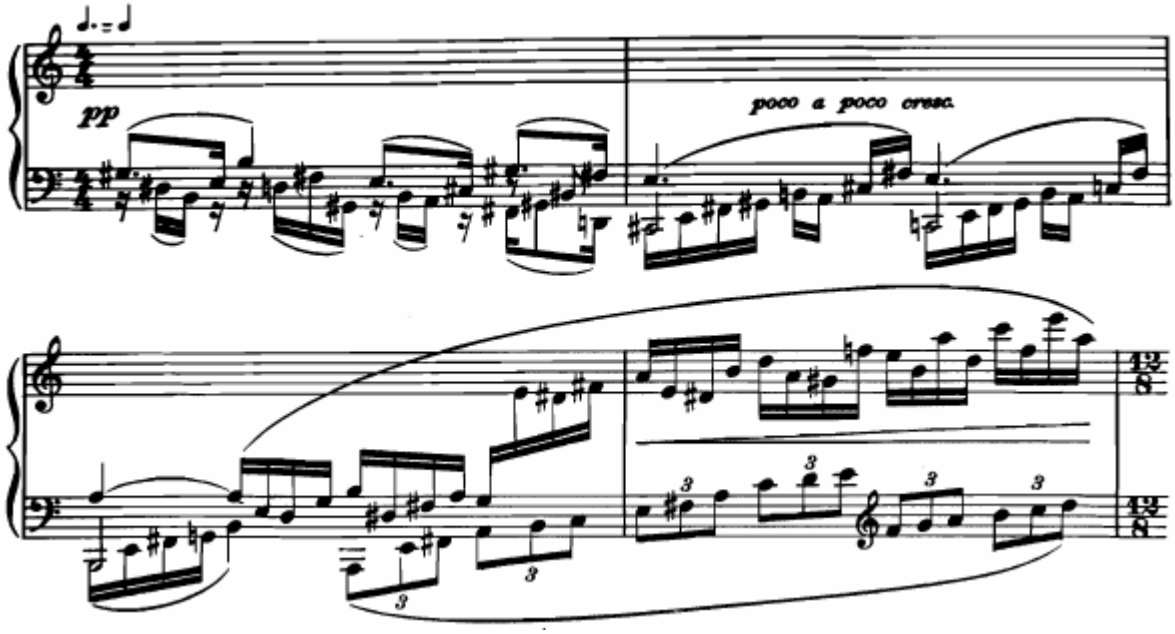
Measures 27-30 present the same material as measures 9-12, but now in 4/4 instead of 12/8. Three individual notes are added to the passage (F# in m. 28 beat two, B in m. 29 beat two, and D# in m. 29 beat four) and two notes are played in inverted order (E and D in m. 29

beat two). Measure 30 reverses and modifies the descending line from measure 12 (compare examples 31 and 32).

Example 31. "Aquarelle" no. 1, mm. 9-12

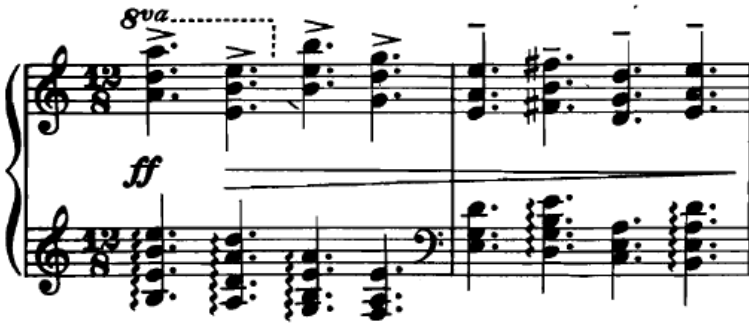


Example 32. "Aquarelle" no. 1, mm. 27-30



Another series of unresolved polytonal chords occurs in measures 31-32, each chord occupying a dotted-quarter's length (see example 33):

Example 33. "Aquarelle" no. 1, mm. 31-32 with harmonic analysis



Right Hand	Left Hand
ind. D 6/4	ind. E 6/4
ind. E	ind. D 6/4
ind. E 6/4	em6 add 4
ind. G	FM7
ind. A 6/4	em7
ind. B 6/4	em 4/2
ind. G 6/4	am6
ind. A 6/4	ind. E7 add 4 (B quartal tetrachord)

A dominant E pedal sets up the closing theme in A minor, finally coming to rest on an indeterminate A7 sonority.

Bauer also wrote seven recitations with piano and several collections of pedagogical pieces. She was particularly interested in providing modern music at a level children could learn and enjoy. Even she, however, confined most of her pedagogical pieces to a romantic style, easily assimilated by the public. Her frustration with the need to publish marketable pieces is expressed in her article entitled "Why Not Teach Music of Today?" which she wrote for the November 1951 edition of the *Associated Music Teachers' League Bulletin*:

> It's a vicious circle! Publishers don't publish modern teaching pieces because teachers don't buy them. Teachers don't teach modern music because publishers don't publish it. […] Dissonant sounds do not disturb the young

> pianist if there is a rhythmical interest or a melody that may be easily followed, or an entertaining subject or a pattern that is easy to get hold of (qtd. in Ammer 147).

Bauer habitually wrote her solo piano pieces in sets; very few of her works were intended to be single-movement independent works. She also tended to use descriptive titles such as "The Trysting Hour" and "Aquarelle" and often included a short introductory poem, especially in her earlier works. Even her twelve-tone set from the 1950s, *Moods*, has evocative titles: "Humility," "Petulance," "Sorrow," and "Conflict." Throughout her career, Bauer wrote primarily in ternary form, focusing on rhythm and harmony as organizational tools rather than relying solely on her melodies.

Bauer's style did undergo development through the years. Her works grew increasingly chromatic, dissonant, and non-functional up through her experiments with serialism. Her impressionistic works from the 1940s could be considered a throw-back to her earlier style of writing, but even here there are marked differences. Her later impressionistic works tend to have a sparser texture, perhaps serving as a precursor to the minimalist movement. As her compositions became more and more dissonant, Bauer continued to rely on pedal points to anchor her tonal pieces and often used dominant-tonic root movements even when the overall sonorities were extremely dissonant and otherwise non-functional. Even in her most dissonant pieces, Bauer never completely turned her back on traditional tonality.

Chapter Five: Solo Vocal Music

Marion Bauer wrote solo vocal works throughout her career, her most commercially successful pieces in this form occurring during her seven-year contract with A. P. Schmidt beginning in 1912. Bauer's stylistic differences with Schmidt have already been discussed, leading to the cessation of her contract. She continued to publish vocal works with other companies though many of her later, more mature vocal compositions remain in manuscript form.

In all things, Bauer sought to promote American artists. Hence, she set American poets almost exclusively, often choosing lyrics by her contemporaries as well as her personal friends and colleagues. She set poems by some of the best contemporary American poets including William Rose Benét ("Wood Song of Triboulet"), Conrad Aiken ("Here Alone, Unknown"), Steven Crane ("A Parable"), and John Gould Fletcher (*Four Poems*: "Through the Upland Meadows," "I Love the Night," "Midsummer Dreams," "In the Bosom of the Desert"). A few notable exceptions include Englishmen Oscar Wilde ("My Faun") and Lewis Carroll (set of 5 songs from *Alice in Wonderland* and *Through the Looking Glass*) and Chinese poet Chang Chi ("The Letter").

Bauer was particularly drawn to poems that dealt with nature, dreams, night and moonlight, and other such impressionistic themes; however, she did not confine herself solely to such texts. In addition to Chang Chi's poem, Bauer also composed two songs about the Native Americans of the Northwest where she was born and spent her youth: "The Red Man's

Requiem" is dedicated to the memory of Chief Joseph with text by Emilie Frances Bauer and "Coyote Song" sets text by John S. Reed.

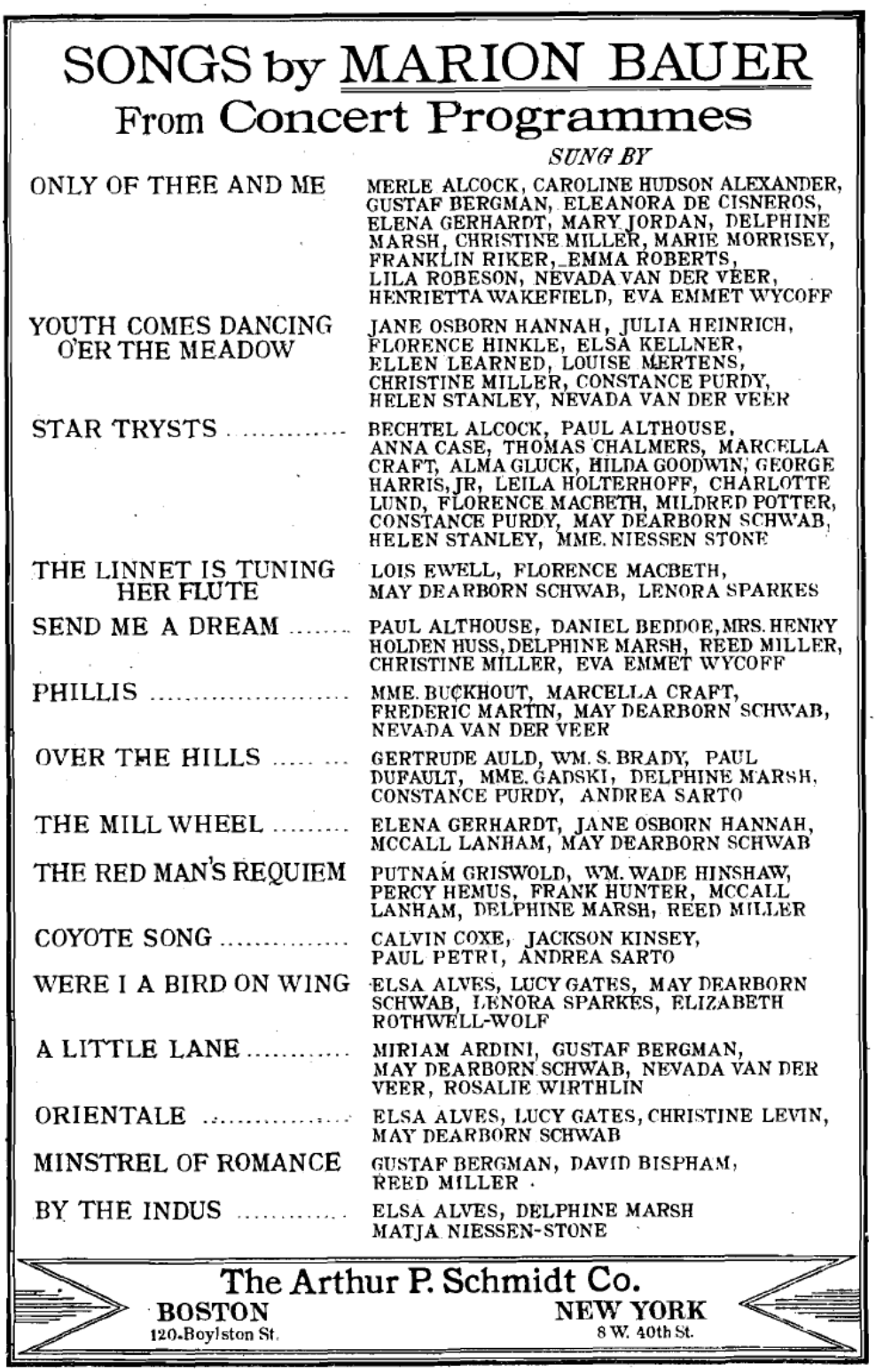
Bauer's early songs published by A. P. Schmidt are relatively simple romantic pieces much in the style of German *Lied*. The accompaniments are not difficult, the vocal range not extreme, the form generally strophic or ternary, and the interpretation of the text clearly indicated in the score and supported in the accompaniment (Horrocks 50-51). These songs, often published in both soprano/tenor and alto/baritone editions, were extremely popular and appeared on numerous recital programs. The back cover of one of Bauer's songs published by A. P. Schmidt in 1921 ("The Driftwood Fire") provides a long list of singers who have presented songs composed by Bauer and published by Schmidt (see figure 2).

The very simplicity and popularity of these songs is quite possibly a contributing factor to the general obscurity of Bauer's vocal music today. Many of her more mature works were not published and were not as accessible to the amateur singer or accompanist as the early ones. A. P. Schmidt discouraged her from experimenting with more modern techniques; consequently, Bauer's best-known compositions are her least remarkable. Finely crafted and pleasant, these early pieces do not stand out among art songs.

Still, though these early songs are simple and romantic in style, the influence of French impressionism on Bauer is nonetheless evident. Particularly in the accompaniment, Bauer uses chromaticism, non-functional chord progressions, altered and extended chords

(sevenths, ninths, triads with an added second or sixth), and modal elements, all techniques she would continue to use and develop throughout her career.

Figure 2. Back Cover of "The Driftwood Fire" (1921)



SONGS by MARION BAUER
From Concert Programmes

	SUNG BY
ONLY OF THEE AND ME	MERLE ALCOCK, CAROLINE HUDSON ALEXANDER, GUSTAF BERGMAN, ELEANORA DE CISNEROS, ELENA GERHARDT, MARY JORDAN, DELPHINE MARSH, CHRISTINE MILLER, MARIE MORRISEY, FRANKLIN RIKER, EMMA ROBERTS, LILA ROBESON, NEVADA VAN DER VEER, HENRIETTA WAKEFIELD, EVA EMMET WYCOFF
YOUTH COMES DANCING O'ER THE MEADOW	JANE OSBORN HANNAH, JULIA HEINRICH, FLORENCE HINKLE, ELSA KELLNER, ELLEN LEARNED, LOUISE MERTENS, CHRISTINE MILLER, CONSTANCE PURDY, HELEN STANLEY, NEVADA VAN DER VEER
STAR TRYSTS	BECHTEL ALCOCK, PAUL ALTHOUSE, ANNA CASE, THOMAS CHALMERS, MARCELLA CRAFT, ALMA GLUCK, HILDA GOODWIN, GEORGE HARRIS, JR, LEILA HOLTERHOFF, CHARLOTTE LUND, FLORENCE MACBETH, MILDRED POTTER, CONSTANCE PURDY, MAY DEARBORN SCHWAB, HELEN STANLEY, MME. NIESSEN STONE
THE LINNET IS TUNING HER FLUTE	LOIS EWELL, FLORENCE MACBETH, MAY DEARBORN SCHWAB, LENORA SPARKES
SEND ME A DREAM	PAUL ALTHOUSE, DANIEL BEDDOE, MRS. HENRY HOLDEN HUSS, DELPHINE MARSH, REED MILLER, CHRISTINE MILLER, EVA EMMET WYCOFF
PHILLIS	MME. BUCKHOUT, MARCELLA CRAFT, FREDERIC MARTIN, MAY DEARBORN SCHWAB, NEVADA VAN DER VEER
OVER THE HILLS	GERTRUDE AULD, WM. S. BRADY, PAUL DUFAULT, MME. GADSKI, DELPHINE MARSH, CONSTANCE PURDY, ANDREA SARTO
THE MILL WHEEL	ELENA GERHARDT, JANE OSBORN HANNAH, MCCALL LANHAM, MAY DEARBORN SCHWAB
THE RED MAN'S REQUIEM	PUTNAM GRISWOLD, WM. WADE HINSHAW, PERCY HEMUS, FRANK HUNTER, MCCALL LANHAM, DELPHINE MARSH, REED MILLER
COYOTE SONG	CALVIN COXE, JACKSON KINSEY, PAUL PETRI, ANDREA SARTO
WERE I A BIRD ON WING	ELSA ALVES, LUCY GATES, MAY DEARBORN SCHWAB, LENORA SPARKES, ELIZABETH ROTHWELL-WOLF
A LITTLE LANE	MIRIAM ARDINI, GUSTAF BERGMAN, MAY DEARBORN SCHWAB, NEVADA VAN DER VEER, ROSALIE WIRTHLIN
ORIENTALE	ELSA ALVES, LUCY GATES, CHRISTINE LEVIN, MAY DEARBORN SCHWAB
MINSTREL OF ROMANCE	GUSTAF BERGMAN, DAVID BISPHAM, REED MILLER
BY THE INDUS	ELSA ALVES, DELPHINE MARSH MATJA NIESSEN-STONE

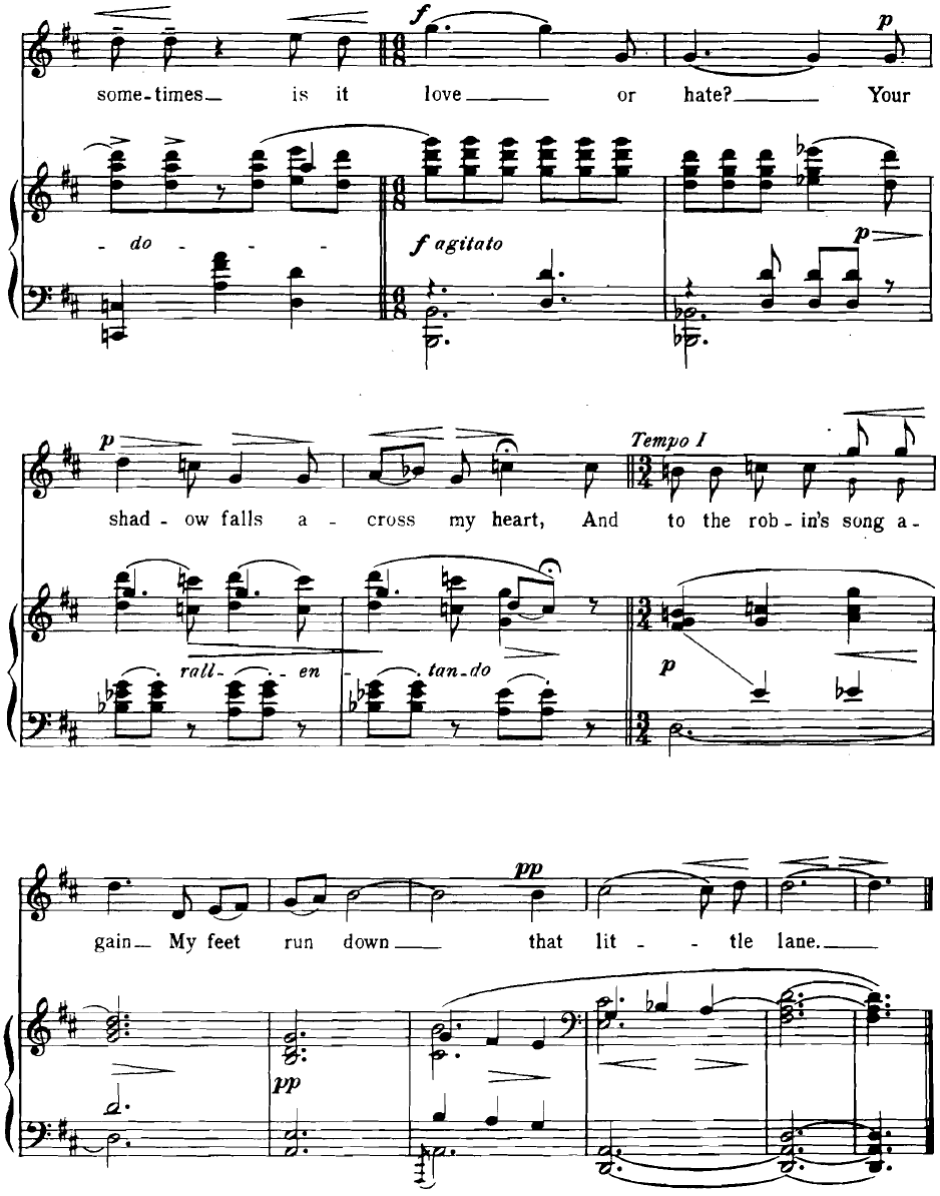
The Arthur P. Schmidt Co.

BOSTON
120 Boylston St.

NEW YORK
8 W. 40th St.

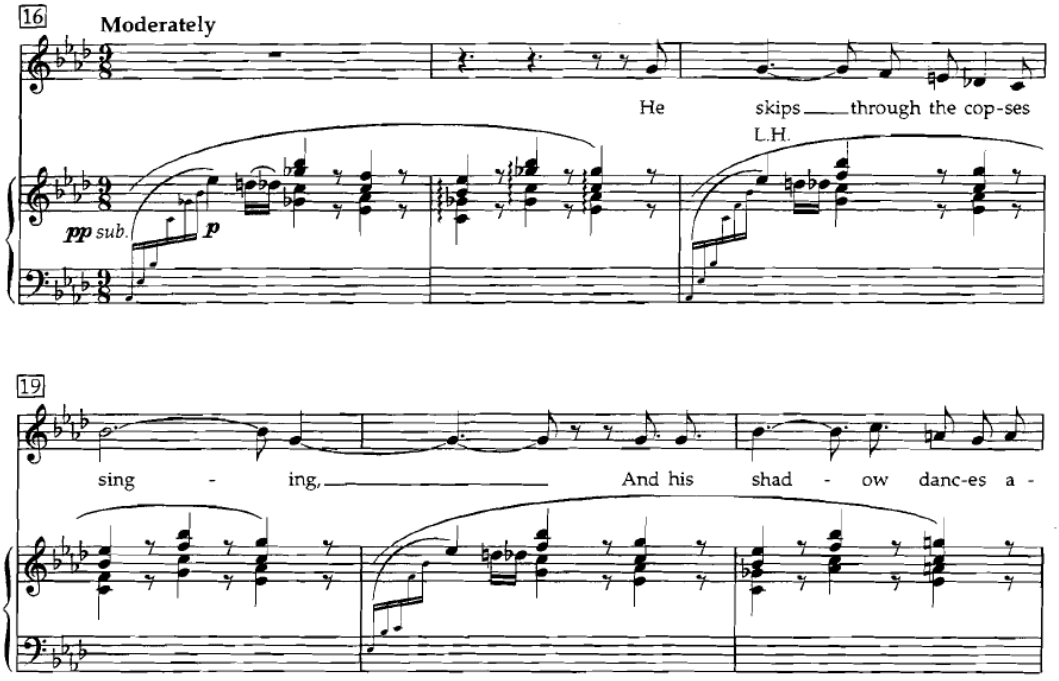
The following excerpt (example 34) is from the soprano/tenor edition of "A Little Lane" with text by Ellen Glasgow. This song was published in 1914 by Schmidt in a set of *Three Songs with Pianoforte Accompaniment* along with "Only of Thee and Me" and "Phillis." Note the sentimental text, expressive dynamics, and logical melodic progression, but also the descending chromatic line in the accompaniment at the 3/4 and the tritone root relationship between the E♭M7 and the a^{ø}7 in measures 27 and 28.

Example 34. "A Little Lane" mm. 24-35

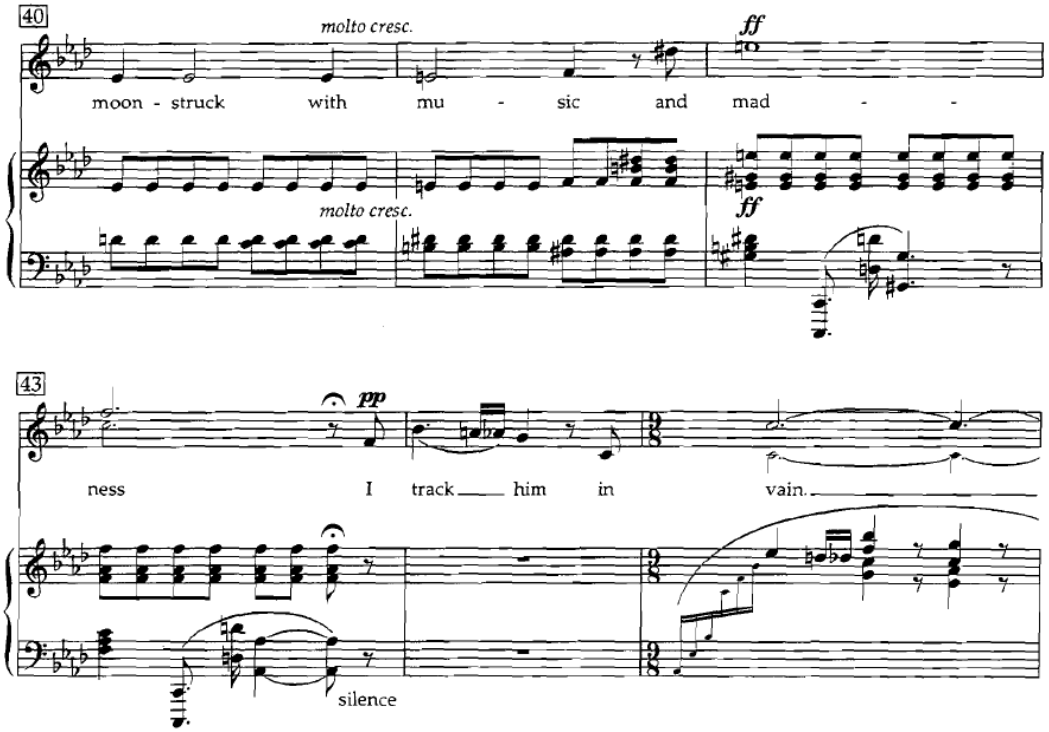


In the late teens and early twenties, Bauer could no longer deny the pursuit of her own true compositional voice regardless of the marketability of the results. “My Faun” with text by Oscar Wilde is one result of this pursuit. Written in 1919, Schmidt declined to publish it. The song remained in manuscript form until Hildegard Publishing Company issued a set of six Bauer songs in 2001. Formally, this piece is through-composed with piano interludes in between poetic lines, with alternating simple and compound meters. In this piece, Bauer uses a more sophisticated harmony including unresolved dissonances, non-functional harmony and a much more prevalent use of chromaticism. Measures 16-17 (see example 35) include a descending chromatic figure, an A♭9 (or 7) alternating with a c°7. This figure is altered in measure 18 to incorporate stacked fifths and fourths. At the same time, the singer is also required to negotiate a descending augmented second (measure 18), chromatic lines (measures 40-44, see example 36), and an ascending augmented sixth (measure 41-42).

Example 35. "My Faun" mm. 16-21



Example 36. "My Faun" mm. 40-45



A Parable (The Blade of Grass)

"A Parable," published in 1922 by G. Schirmer, is written in a fairly simple style. This song is set to a text by Stephen Crane (1871-1900) and comes from his collection of poems entitled *The Black Riders, and Other Lines* (cited in the published score as *Dark Riders*). Stephen Crane is best known as the author of *The Red Badge of Courage*, a Civil War era novella which has been compared to Impressionist painting, but has also been claimed by several other genres including Naturalism, Realism, and Symbolism ("Stephen Crane").

"A Parable" is one of Bauer's few works with a religious theme. Set in heaven, this short poem tells the story of a small blade of grass who, unlike the other blades around him,

does not boast about his many earthly accomplishments before God. The small blade's humility earns God's praise:

In Heav'n, some little blades of grass stood before God.

"What did you do?"

Then all save one of the little blades

Began eagerly to relate the merits of their lives.

This one stayed a small way behind, ashamed, ashamed.

Presently God said: "And what did you do?"

The little blade answered: "Oh, my Lord, mem'ry is bitter to me,

"For if I did good deeds, I know not of them."

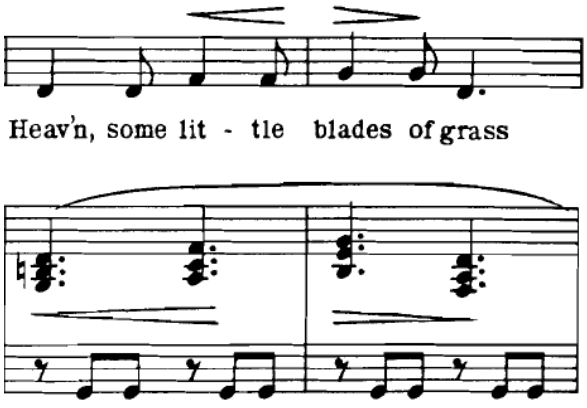
Then God in all his splendor arose from His throne:

"Oh best little blade of grass," He said.

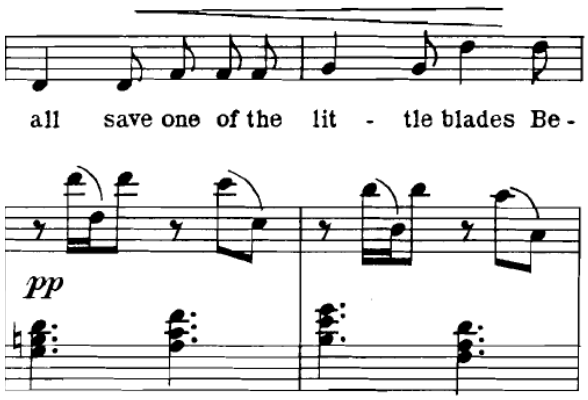
Bauer uses a very small amount of melodic material in "A Parable" and varies it multiple times, always anchored in G minor or major (the key signature throughout has two flats). The ascending D-F-G-A motive is used in measures 5-6, 14-15, 38-39, while the shorter version of D-F-G is used in measures 3-4, 11-12, and is inverted in measures 22-23, each time with a varied accompaniment. Examples 37-39 show the D-F-G motive in its various treatments. Examples 37 and 38 utilize the same harmonic progression (G, F, E♭, dm), first in the right hand over a G pedal and then in the left hand with a descending broken octave

figure in the right. Example 39 shows the same three notes inverted over dm, cm, B♭, and D 4/3 with a similar broken octave figure in the bass.

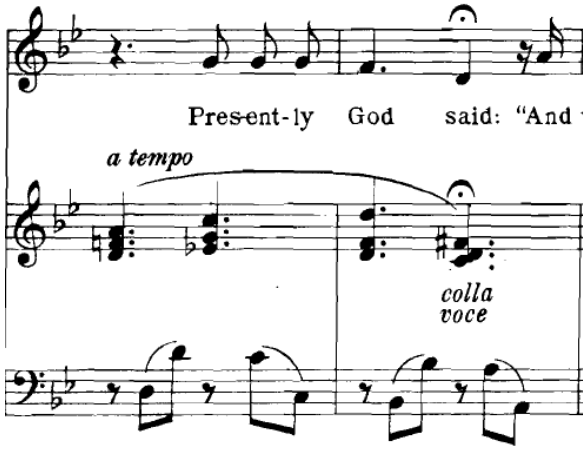
Example 37. "A Parable" mm. 3-4



Example 38. "A Parable" mm. 11-12



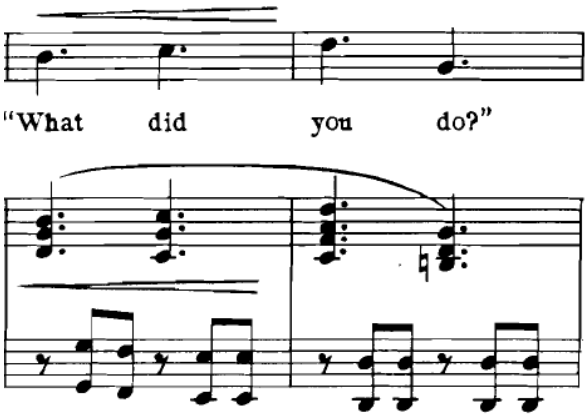
Example 39. "A Parable" mm. 22-23



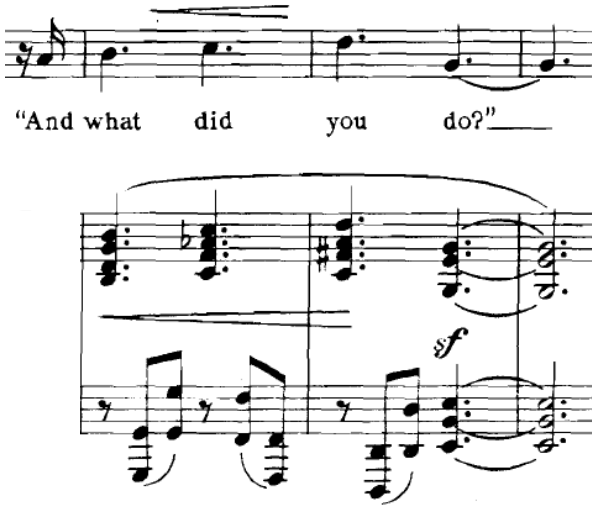
God speaks three times in this song. All three times, Bauer represents God in the vocal part with a grand crescendo and an ascending line ending with the leap down to G. The first two instances use the same words and are identical in the vocal line while the accompaniment uses different harmonies to provide interest and forward motion. Example 40, showing the first quote, is harmonized with a simple i-iv-v-I progression: gm 4/2, cm6, dm7, and G 6/4.

The second quote (example 41) continues the broken octave figure in the bass from the preceding measures and is harmonized with a more complex progression: gm, fm, D7, E♭.

Example 40. "A Parable" mm. 7-8

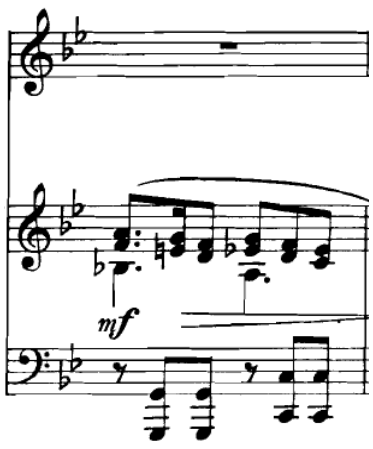


Example 41. "A Parable" mm. 24-26

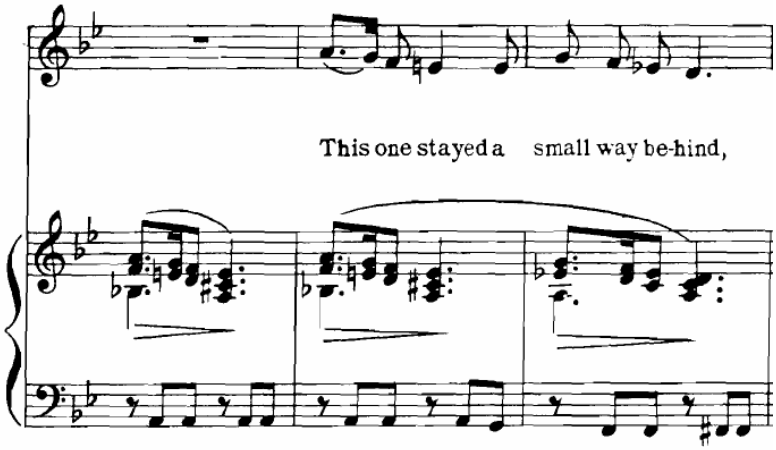


Bauer also uses a short descending line in thirds in the accompaniment as a transitional device (measures 9 and 17). This figure appears in the vocal line in measure 18 (see examples 42 and 43).

Example 42. "A Parable" m. 9



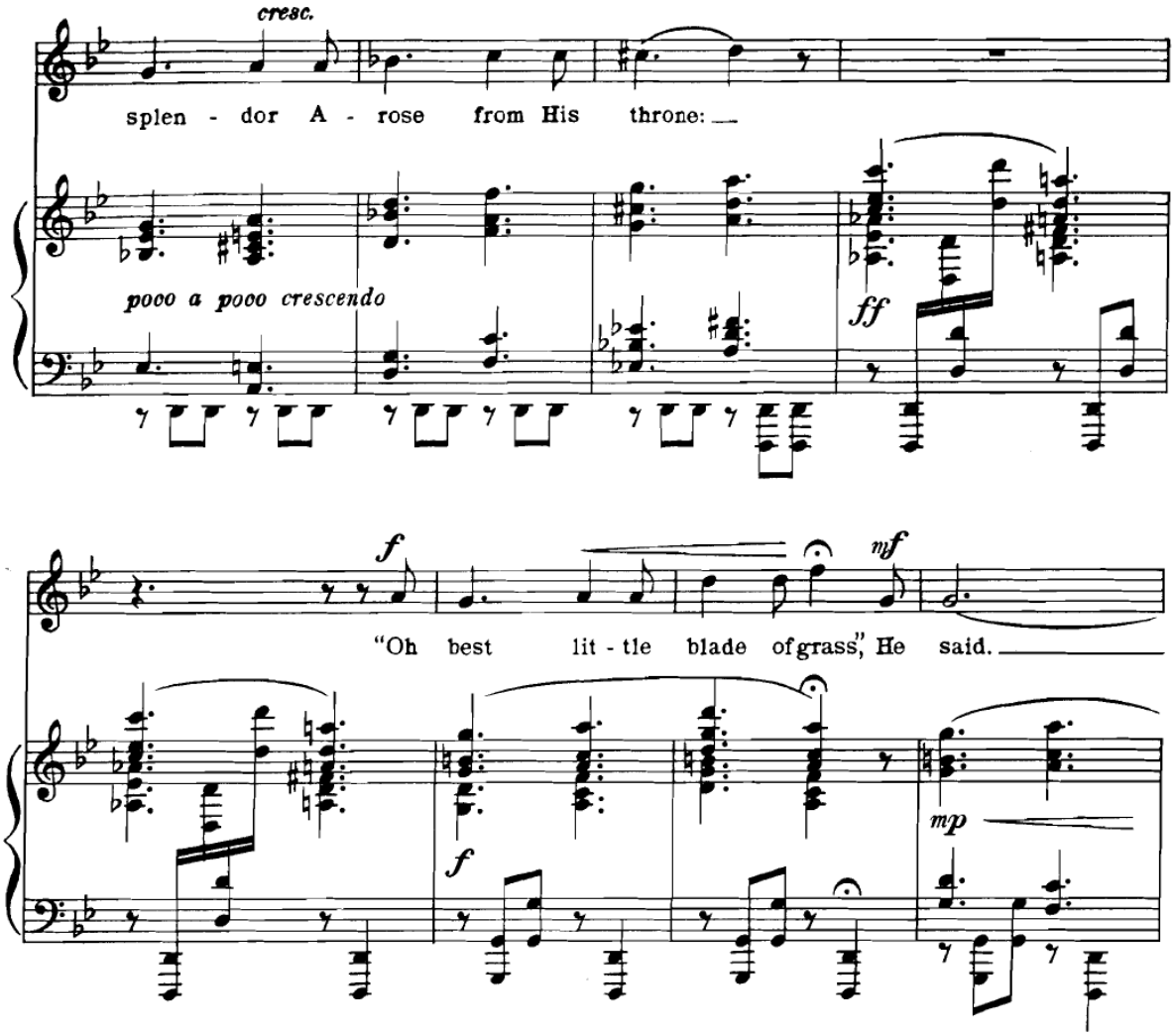
Example 43. "A Parable" mm. 17-19



God's final speech, which ends the piece, is the dramatic climax of the song. The penultimate line depicts "God in all His splendor [rising] from His throne" using ascending

lines in the voice and the piano, both increasing dynamically over a D pedal in the bass. The piano explodes into a *fortissimo* broken octave figure that spans six octaves in measures 42-43 and alternates between A♭ and D major sonorities (see example 44). Note, once again, the tritone relationship between roots. When God speaks, he is accompanied by three measures of alternating G major – F major (dm7) sonorities. After one measure of em6 and B major (over D♮ in the bass), the song quickly winds down with alternating G major – B major chords, ending, as it began, firmly in G major and *pianissimo*.

Example 44. "A Parable" mm. 39-46



Perhaps her best-known songs, published in 1924 by G. Schirmer, were her *Four Poems* set to texts by John Gould Fletcher. Fletcher was an extremely important literary figure in the emergence of French Imagism and the rejection of German Romanticism in American poetry (Horrocks 92). Both Fletcher and Bauer were frequent visitors to the MacDowell Colony and it is known that they were both in residence there at the same time in 1938 (Jenkins 146). It is unclear, however, if they had met before Bauer set his texts for *Four Poems* or for the 1918 piano composition "The Tide" from *Three Impressions*.

Peggy Horrocks examines Fletcher and the *Four Poems* in great detail in her dissertation *The solo vocal repertoire of Marion Bauer*, so they will not be analyzed here. It is worth noting, however, the high level of acclaim these pieces garnered for Bauer. In his 1930 text *Art-Song in America*, William Treat Upton gives "first place" for American modernist song composition to Charles Griffes (144). Immediately following, he has this to say about Marion Bauer:

> This growing power of self-expression has fully flowered in *Four Poems*, Op. 16, to texts by John Gould Fletcher, 1924, which form a notable contribution to American Song. Here, once more, we see it made perfectly clear that the freest possible use of modern color and effect is entirely compatible with an underlying sense of form and a very real appreciation of the value of an expressive melodic line, as we have already seen it so abundantly proved in the songs of Griffes. Indeed, in easy command of modern technique, in rich

> pictorial quality, in vivid play of the imagination and sustained dramatic interest, these songs may worthily take their place beside Griffes' own (145).

Goddard Lieberson called the *Four Poems* "commanding in structure, engrossing in harmony, and subdued in emotional expression" (Tawa 157). They also receive special mention in David Ewen's biographical sketch of Bauer in *American Composers Today*. He writes, "In the field of song she has shown a great variety of style and mood, a consummate craftsmanship, and a sensitive capacity to transfer the atmosphere and feeling of a poem into tones. Among her most successful songs is a set of four to texts by John Gould Fletcher…" (22).

The Alice Songs

In the late 1920s, Bauer wrote a set of five songs based on texts by Lewis Carroll from *Alice in Wonderland* and, in the case of "Jabberwocky," *Through the Looking Glass*: "You Are Old, Father William," "Pig and Pepper," "The Lobster Quadrille," "Jabberwocky," and "How Doth the Little Crocodile." All but "How Doth the Little Crocodile" remain unpublished. Only one piece includes a date of composition (17 Dec. 1928 written on the manuscript for "How Doth the Little Crocodile"), but it is clear that all five songs were completed by March 1929 when they were presented in concert by Dorothy Gordon. A review of the program in *The Musical Leader* lists all five songs by name, saying that "How Doth the Little Crocodile" was presented as an encore and had "its first performance on this occasion" ("Modernist Program" 15).

A later review from *The Musical Leader* tells of another Dorothy Gordon program the following month. Gordon was known for her concerts for young people and, in this April 1929 concert, asked her young concertgoers to write her letters to request their favorite songs. Four of the Alice songs made the program. Only "How Doth the Little Crocodile" was not included, but this is hardly surprising given the fact that it had only been premiered one month before and that was to an adult audience at the MacDowell Club. It was Gordon's habit to present the Alice songs dressed in a costume which was "an exact copy of Lewis Carroll's pictures of his famous heroine." This review also cites the Alice songs as having been "composed especially for Dorothy Gordon by Marion Bauer." The reviewer (either Bauer or someone connected to her on *The Musical Leader* staff) wrote, "Perhaps no greater tribute could be paid to an artist than to say that she satisfies the composer" ("Dorothy" 10).

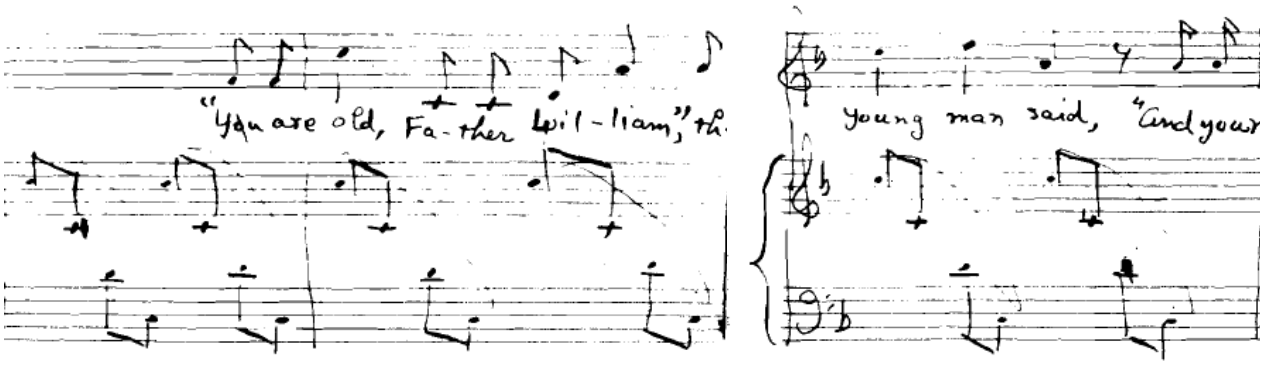
As may be imagined due to the source material, these songs are amusing and entertaining. Each piece has its own character and will be examined briefly, giving special consideration to "The Lobster Quadrille."

"You Are Old, Father William" is the only piece in the set to be labeled opus 26 and, at 83 measures, is the longest of the Alice songs. The text is comprised of eight stanzas of four lines each and alternates voices between a youth and his father. Each stanza that the youth speaks asks his father a question, beginning with the title phrase, "You are old," while the father begins all but the last stanza with the response, "In my youth..." The key signature

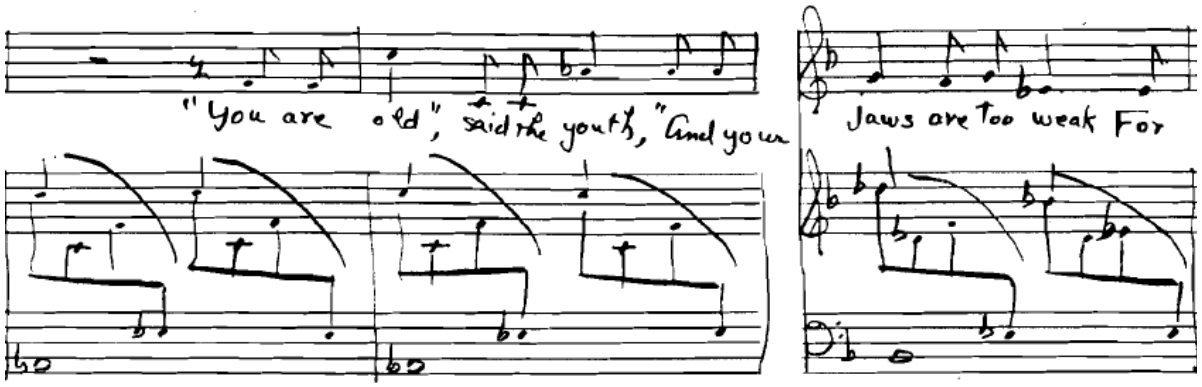
remains one flat throughout the piece while the meter changes back and forth between 4/4 and 6/8.

Every stanza that the youth sings utilizes the same basic melody, beginning with a leap of a perfect fifth from F to C and modified to fit a different harmony. The first stanza is over C add 2, the third beginning over a $d^{\circ}7$ chord, the fifth over fm 6/5, and the seventh over F major (see examples 45 and 46) .

Example 45. "You Are Old, Father William" Stanza 1, mm. 2-4



Example 46. "You Are Old, Father William" Stanza 5, mm. 42-44



The father is a silly man whose nonsensical behavior bewilders his child; however, he is called a "sage" in the fourth stanza. The father's stanzas are more varied in rhythm,

harmony, and texture, illustrating the unrelenting questioning of the youth as compared to the father's supposedly wise responses.

"Pig and Pepper" is a simple, short (34-measure), humorous work:

"Speak roughly to your little boy,

And beat him when he sneezes:

He only does it to annoy,

Because he knows it teases."

"Wow! Wow! Wow!"

"I speak severely to my boy,

I beat him when he sneezes;

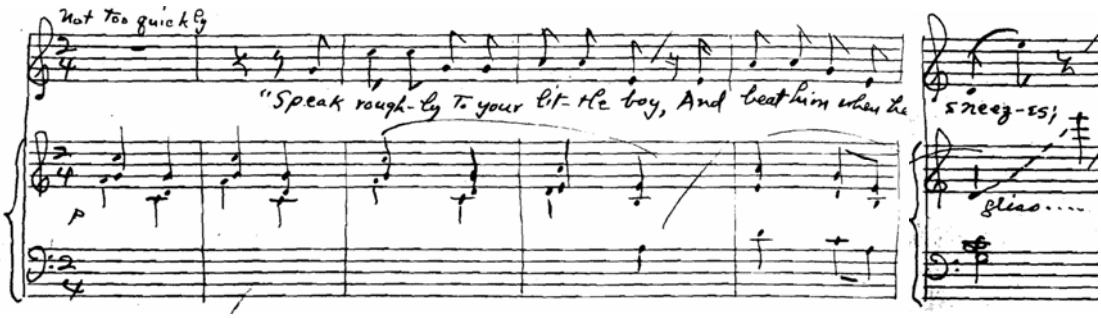
For he can thoroughly enjoy

The pepper when he pleases!"

"Wow! Wow! Wow!"

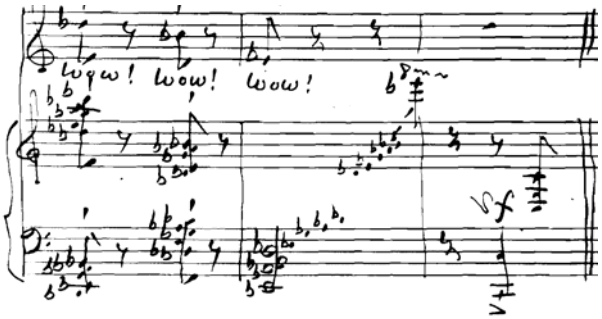
"Pig and Pepper" is strictly strophic with each line of poetry corresponding to a discrete musical thought (ABCABC). The A sections are almost exclusively comprised of chords with an added second and no third: F2, C2, F2, C2, F2, C2, D2, A2, D2, C2, A2, ending with the only anomaly, G add 4. Both sections are identical harmonically and melodically, but the second iteration gives variety by moving the right hand notes to the off-beat (see example 47).

Example 47. "Pig and Pepper" mm. 1-6



Bauer arbitrarily changes keys in between each section. Horrocks has conjectured that these sudden key changes as well as the cluster chords in section C were a result of Bauer's familiarity with and admiration for the music of Charles Ives (121). The second B section (measures 22-27) transposes the material of measures 7-12 up a perfect fourth (from B♭ to E♭), modifying only the final two notes. In the second verse, an extra three measures of accompaniment are inserted between sections B and C (measures 28-30). Measures 13 and 31 are full-measure rests immediately before the abrupt "Wow! Wow! Wow!" of section C. When this line is first set, the accompaniment ends with an eighth note on the final "wow." At the end of the piece, however, the accompaniment includes a black key glissando of six octaves before ending with a quick return to the original key of C major (see example 48).

Example 48. "Pig and Pepper" mm. 32-34



"How Doth the Little Crocodile" is also a short piece, lasting only 25 measures:

How doth the little crocodile

Improve his shining tail,

And pour the waters of the Nile

On every golden scale!

How cheerfully he seems to grin,

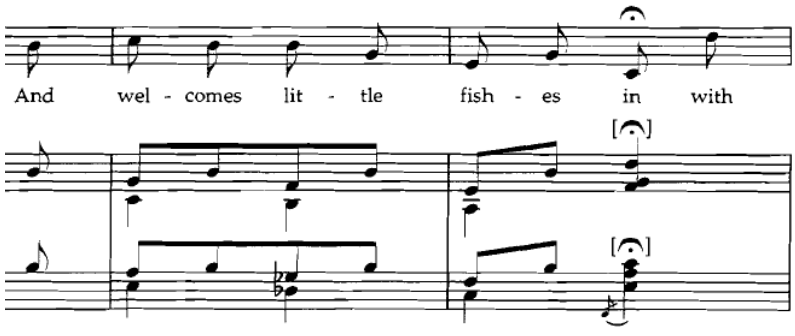
How neatly spreads his claws,

And welcomes little fishes in

With gently smiling jaws!

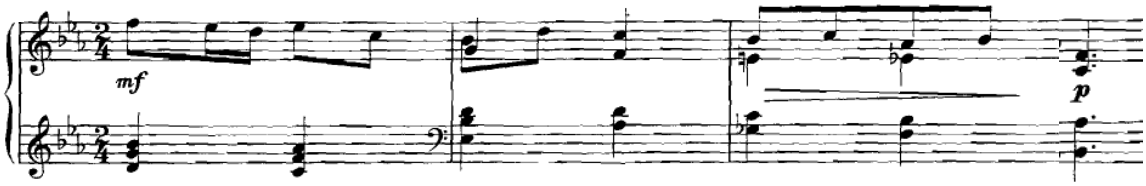
It is the only one of the five Alice songs to be published; however, this did not occur until 2000 when Hildegard Publishing Company included it in a collection of "First Solos" and later in 2001 in the same set of six Bauer songs that includes "My Faun" and "To Losers." It is in 2/4 and is in E♭ major. Its melody is extremely simple and tonal with only one leap greater than a fifth, making it an ideal choice for young voice students. That leap, a ninth in measure 21, is between phrases and is supported by the presence of both pitches in the accompaniment in the same octave as the voice (see example 49).

Example 49. "How Doth the Little Crocodile" mm. 20-21

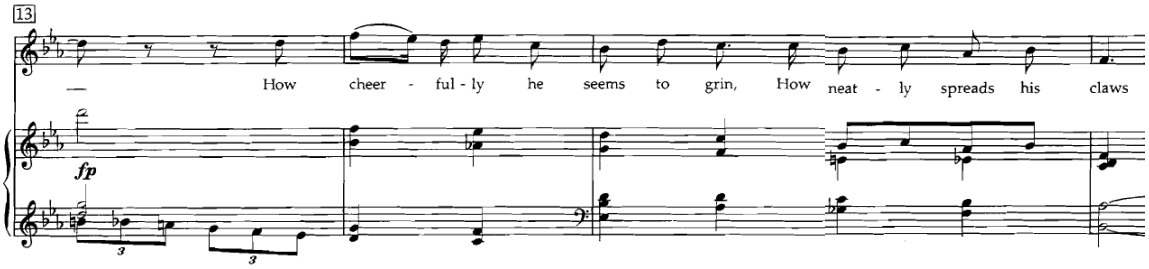


Even in this short piece, Bauer recycles melodic material, using the same or similar lines once in the four-measure piano introduction and twice in the voice in measures 14-17 and 22-23 (see examples 50-52).

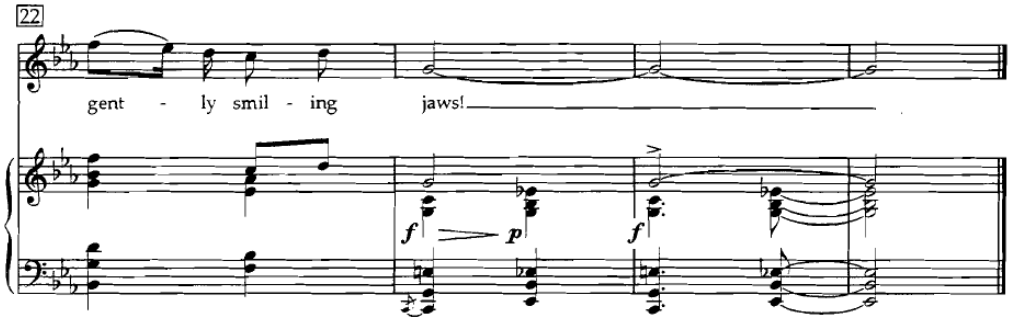
Example 50. "How Doth the Little Crocodile" mm. 1-4



Example 51. "How Doth the Little Crocodile" mm. 13-17



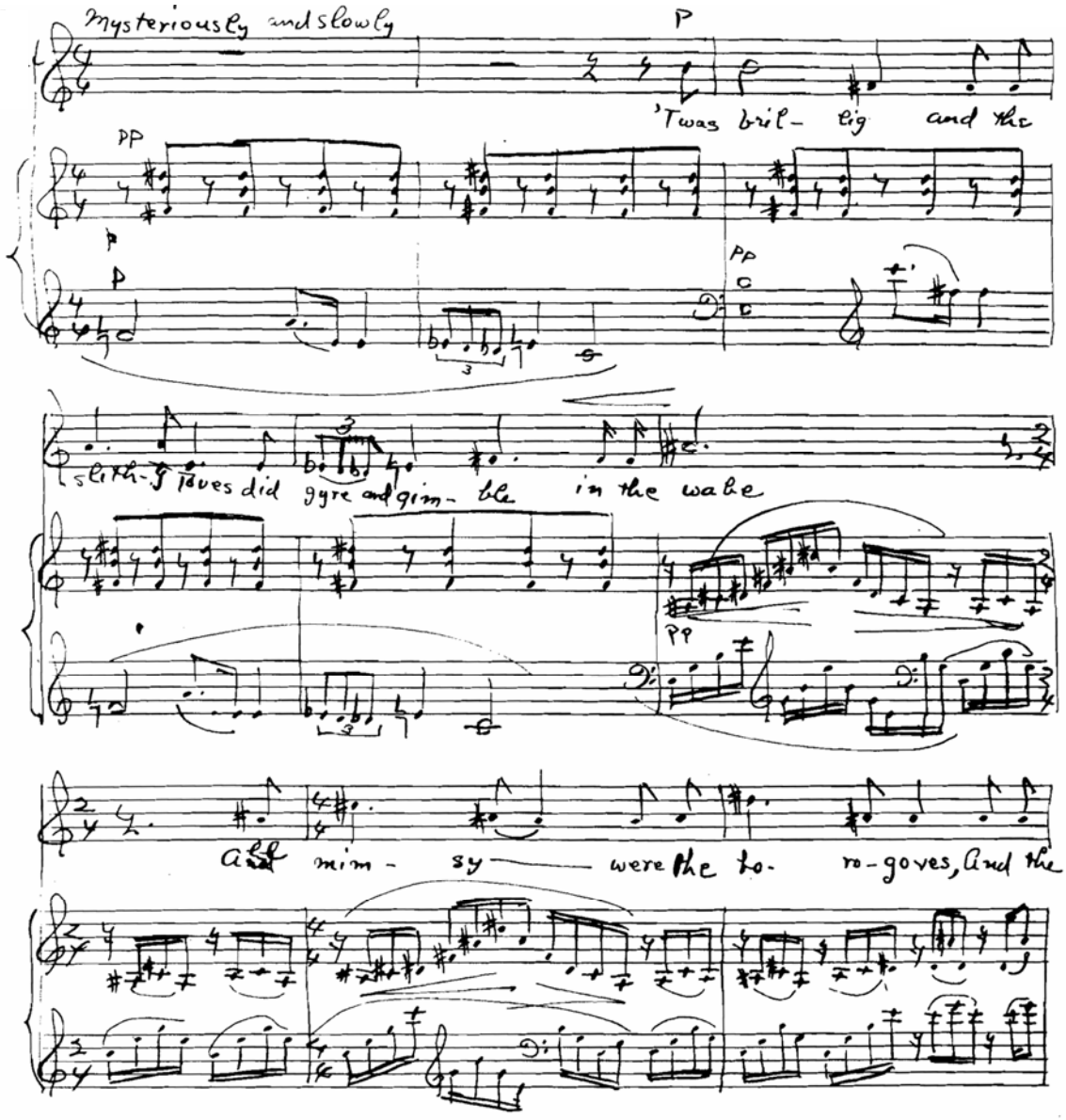
Example 52. "How Doth the Little Crocodile" mm. 22-25



"Jabberwocky" is one of the most famous nonsense poems in the English language. At 79 measures, it is nearly as long as "Father William" and much more difficult both to sing and to play. Bauer's setting is haunting and highly chromatic, requiring great skill from both performers. As in *Four Piano Pieces*, Bauer chooses not to use a key signature, allowing, perhaps, for less dependence on the strictures of traditional tonality.

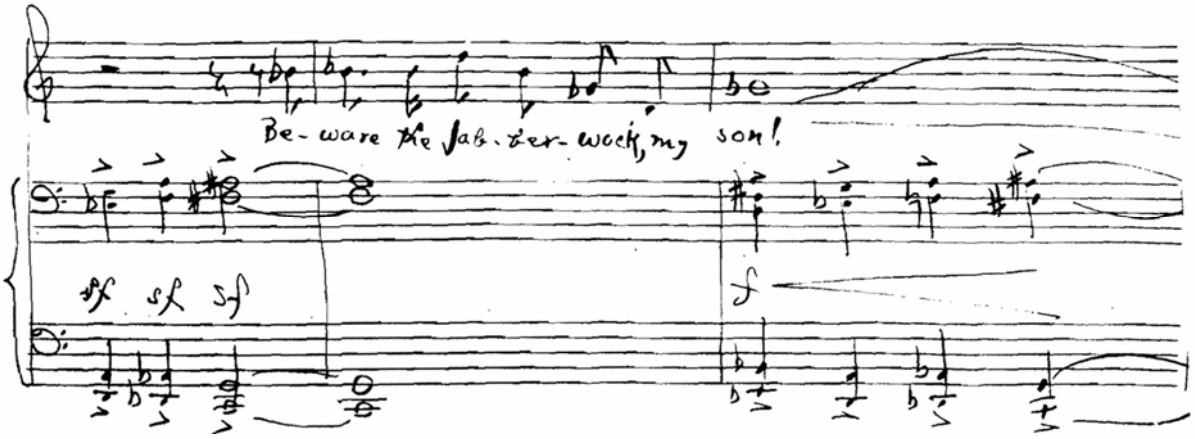
The song begins with a B 6/4 chord in the right hand and an F♮ in the same octave in the left. The right hand begins in B major and introduces a pentatonic scale in measure six while the left hand alternates between F and em with an added descending chromatic triplet figure in measures two and five. The hands' bitonal independence further complicates the singer's task as the vocal line borrows material from both hands of the accompaniment (see example 53).

Example 53. "Jabberwocky" mm. 1-9



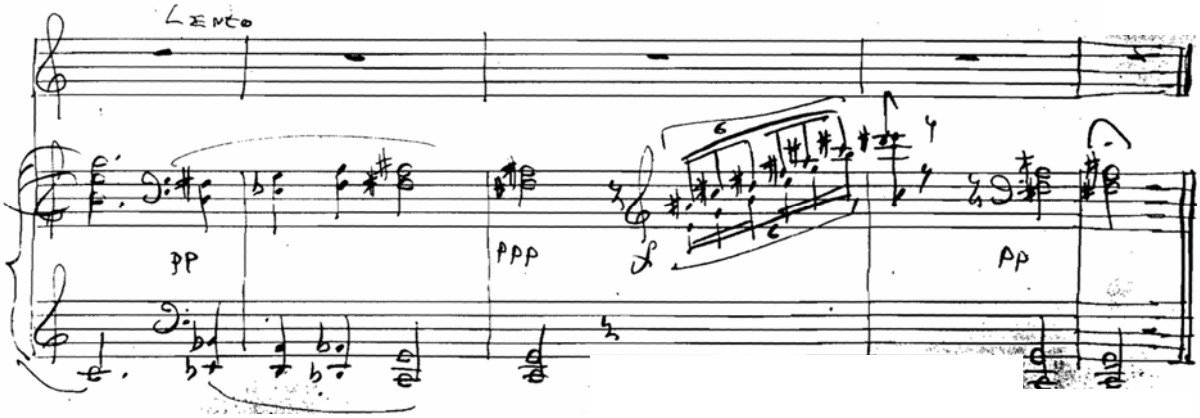
In measures 14-15, Bauer also demands that the vocalist must sing the outline of an augmented G♭ chord. While the accompaniment includes an enharmonic spelling of the root and third in the right hand, the left hand complicates the sonority with a C and G♮, making it even more difficult to find the D♮ (see example 54).

Example 54. "Jabberwocky" mm. 14-15



Just as it appears in the original poem, the first stanza is reprised at the end of the piece without alteration in melody or accompaniment. The final measures of the piano part quote from measures 14-15, insert an ascending pentatonic scale over a broken em chord, and end with F#/A# in the right hand and C/G in the left (see example 55).

Example 55. "Jabberwocky" mm. 75-79



“The Lobster Quadrille” is another delightful nonsense poem set energetically and engagingly. It is three stanzas long, each comprised of six lines, and the overall form is AAB.

"Will you walk a little faster?" said a whiting to a snail,

"There's a porpoise close behind us, and he's treading on my tail.

See how eagerly the lobsters and the turtles all advance!

They are waiting on the shingle -- will you come and join the dance?

Will you, won't you, will you, won't you, will you join the dance?

Will you, won't you, will you, won't you, won't you join the dance?”

"You can really have no notion how delightful it will be

When they take us up and throw us, with the lobsters, out to sea!"

But the snail replied "Too far, too far!" and gave a look askance --

Said he thanked the whiting kindly, but he would not join the dance.

Would not, could not, would not, could not, would not join the dance.

Would not, could not, would not, could not, could not join the dance.

"What matters it how far we go?" his scaly friend replied.

"There is another shore, you know, upon the other side.

The further off from England the nearer is to France --

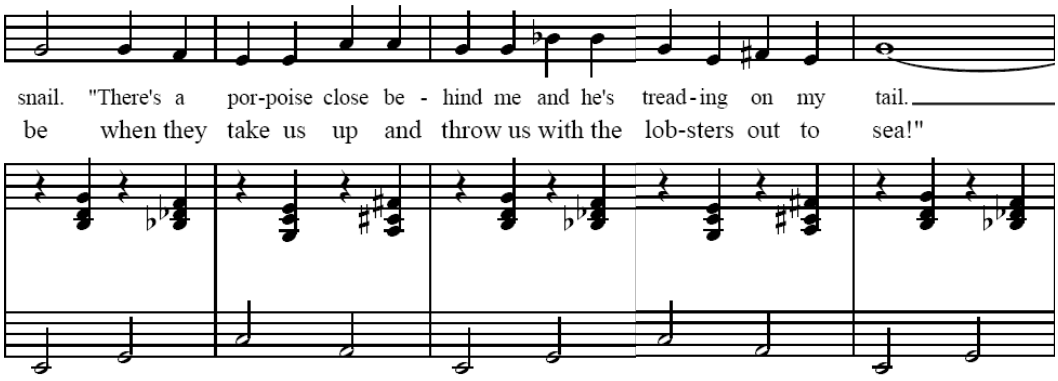
Then turn not pale, beloved snail, but come and join the dance.

Will you, won't you, will you, won't you, will you join the dance?

Will you, won't you, will you, won't you, won't you join the dance?

"The Lobster Quadrille" does not have a key signature, beginning in C major and ending each verse in G major. It remains in 4/4 for the entire song. The first two stanzas are treated identically beginning with two measures of piano introduction on C, f#m, em7, and G°7 (repeated once). This two-measure phrase is repeated in the accompaniment four times during the first two lines of each stanza. During the first third of the verse, the range of the melody is confined to a tritone (E to B♭) and, though the vocalist is required to negotiate a descending diminished triad (measures 10-11), the accompaniment supports melodic movement (see example 56).

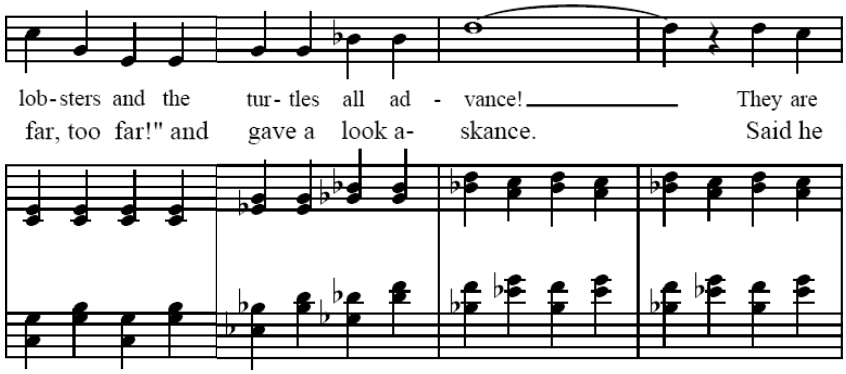
Example 56. "The Lobster Quadrille" mm. 8-12



Lines three and four of each of the first two stanzas alternate in the accompaniment between constant quarter notes and the half-note (left hand) / quarter-note (right hand) accompaniment from the first passage. Beginning in measure 13, the harmonic progression includes four measures of alternating major triads with their respective major sevenths in second inversion: C (one measure), B♭ (one measure), C (one measure), E♭ (two beats), and G♭ (two beats). In measures 17-18, the piano shifts to alternating quarter notes on B♭ and A° 4/3. This progression can also be explained as the right hand moving in thirds down by step

in B♭ major while the left hand alternates between an indeterminate B♭ and E♭ major (see example 57). In measures 19-23, the pattern returns to the half-note / quarter-note pattern found at the beginning of the song with chord changes every two beats: gm, cm6, gm6, D, E♭, am6, G major (four beats).

Example 57. "The Lobster Quadrille" mm. 15-18

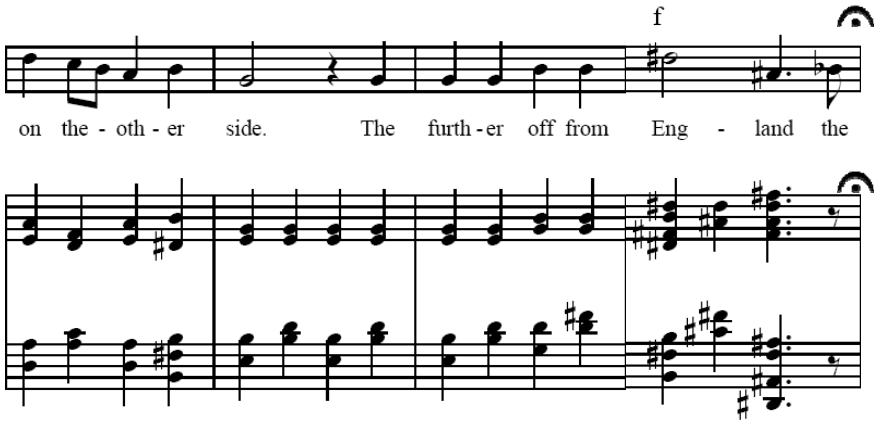


The rocking pattern in the accompaniment found in measures 13-16 is repeated in measures 23-24 and 27-28, now alternating G major with F major 4/3, to support lines five and six which read "Will you, won't you, will you, won't you" (verse 1) and "Would not, could not, would not, could not" (verse 2). Measures 25 and 29 are also identical with a half note on G major and quarter notes on D 11 and D7, ending the fifth line with a measure of B major (26) and the sixth line in G major (30).

The B section introduces some new material and recycles much of A. The section begins in measure 32 with half-notes on E♭, a°6, gm, b♭m, D♭, and gm6 before quoting measure 13 twice (measures 35-36). The accompaniment maintains the same pattern alternating between em and em 4/3 for measures 37 and 39. Measure 38 is slightly unusual in this piece as the first and third beats are made up of stacked fifths and a fourth (D-A-E-A)

rather than a triadic chord. Beat two is a dm 4/3 and beat four moves to B major. Measure 40 alternates G with G 4/3 before coming to the dynamic climax of the piece in measure 41: beat one, B major; beat two, d#m 4/2; beats three and four, d#m (see example 58).

Example 58. "The Lobster Quadrille" mm. 38-41



After the fermata on beat three, Bauer brings back measures 16-22 exactly in measures 42-48. The song closes with a reprise of lines five and six from verse one (measures 23-30, 49-56), this time reversing the chord progressions in measures 49-50 and 53-54 so they now move F 4/3 to G.

"The Lobster Quadrille" was also arranged for four-part women's chorus. It received its New York City premiere under the baton of fellow renowned American composer Gena Branscombe on 5 May 1953 at her choir's nineteenth annual spring concert ("Chorus" 38). Bauer's solo version already had a four-part accompaniment, so it is not surprising that the choral arrangement is practically identical to the solo with piano. Bauer also arranged several of her other solo songs for ensembles as well as composing and publishing many original choral pieces for men's, women's, and mixed ensembles.

To Losers

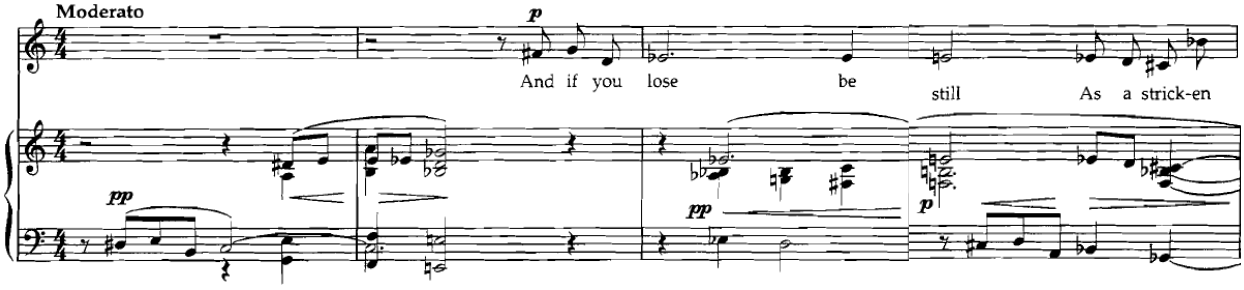
One of Bauer's most dissonant and difficult songs to sing is "To Losers" with text by Frances Frost (1905-1959). Frances Frost, also a frequent guest at the MacDowell Colony, was a prolific writer of short stories, poetry, novels, and children's poems and books and was, according to one critic, "a poet who has something to say and says it" ("Frances"). Frost's poem is the darkest and least hopeful of Bauer's choices for song texts:

> And if you lose be still
>
> As a stricken hawk upon a granite hill,
>
> The great wings broken.
>
> Be mute.
>
> The rock will yield a hollow
>
> Uncomforted by fern for the hours that are to follow.
>
> Accuse the heart for what you lose
>
> The heart – that wild dark bird
>
> Of haste thinking it heard
>
> What was not spoken,
>
> Leaving the climbing emptiness of air
>
> And falling to the voice that was not calling
>
> To the breast that was not there.

Its setting reflects the poem's negativity through the use of extreme chromaticism and non-functional harmony making it one of Bauer's most adventurous compositions which, like many of her mature works, was not published in her lifetime. The manuscript has, in Bauer's handwriting, a note dating the piece 15 August 1932, her 50th birthday, at MacDowell Colony, Peterborough, New Hampshire. It was published in 2001 by Hildegard Publishing Company 69 years after its composition and 46 years after Bauer's death.

William Treat Upton recognized "the technical skill and harmonic freedom with which Marion Bauer has built up the entire song […] on a single four-note motive" ("Aspects" 29). That four-note motive appears in the left hand of the accompaniment in the first measure, is repeated in the right hand immediately afterward beginning on the same pitch an octave higher and maintaining the same intervallic relationship (minor second, perfect fourth, minor second) while changing direction, appears in the vocal line up a minor third from the original, and again in the bass in measure four down a perfect 12th from the voice or a major second from the original. Note also the descending chromatic line in the tenor (measures three-four) and in the voice/soprano line in measure four (see example 59).

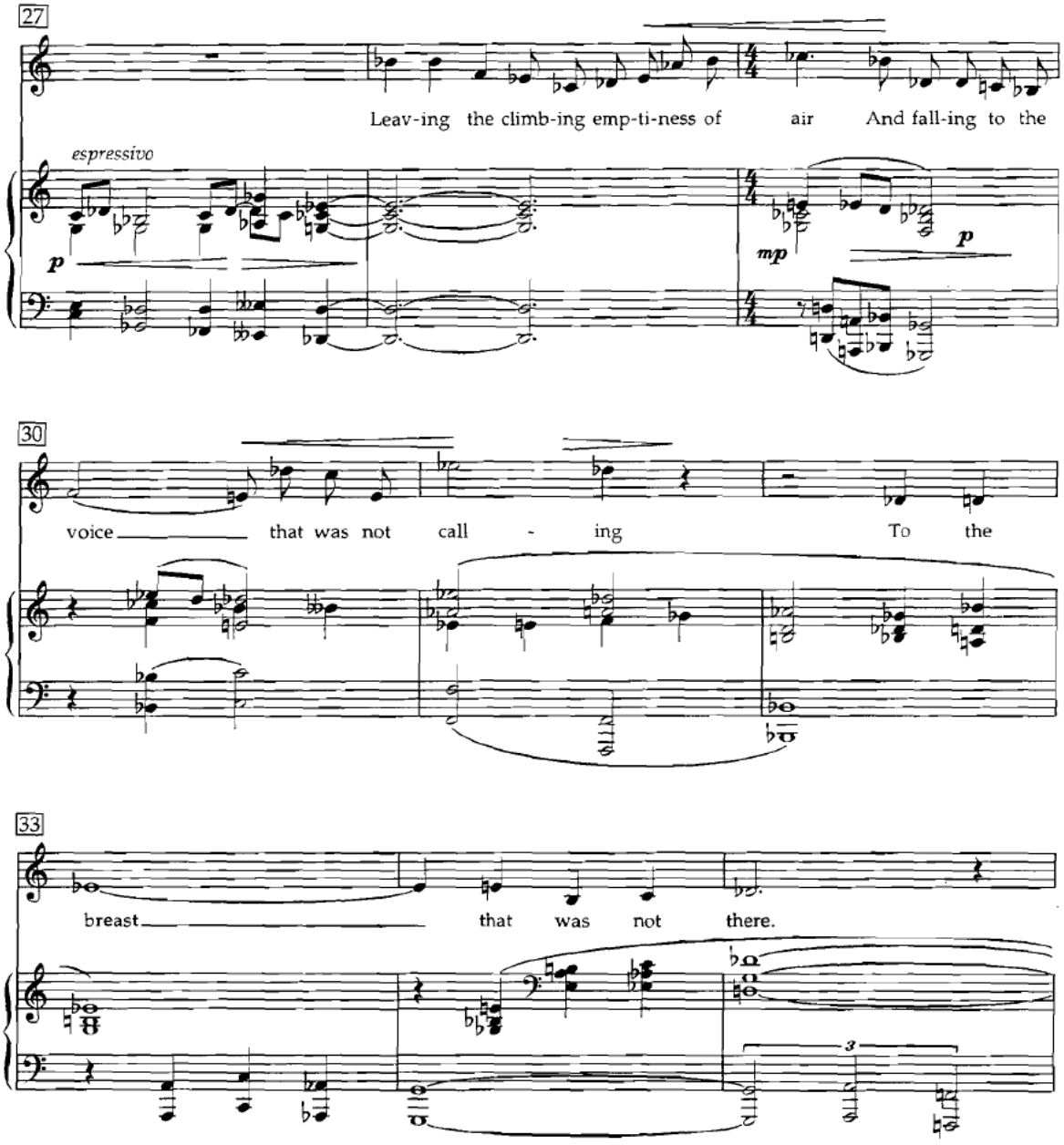
Example 59. "To Losers" mm. 1-4



The difficulty of the piece for singers is compounded by the enharmonic spelling of notes which obscure their intervallic relationship with surrounding pitches. For instance, Bauer has spelled a major second as a diminished third once (measure 15), a major third as a diminished fourth twice (mm. 25-26), a major sixth as a diminished seventh twice (mm. 4 and 30), and a major seventh as a diminished eighth twice (mm. 6-7 and 30-31). Also, there is often little or no support in the accompaniment for the voice to negotiate these leaps.

In spite of its dissonance, "To Losers" is not strictly atonal. Bauer includes E pedals in measures 12-16 and a G pedal in measures 23-25. And in spite of its difficulty, it is an extremely moving piece and very well crafted, accurately reflecting the dismay of Frost's text. Through-composed, Bauer breaks up the four sections with piano interludes and includes several instances of text painting: The "emptiness of air" in measures 28-29 is accompanied by a sustained chord while the word "falling" in measure 29 literally falls away. The plaintive voice "calling" in measure 31 is particularly moving. Bauer also brings back short motives to stabilize the song. Note also the return of the descending chromatic line from E♮ to D♭/C♯ in the right hand of the accompaniment in measure 29 and a shortened version in measure 30 (originally in measure 4), chromatic lines in the tenor in measures 31 and 32-33, a reversal of the chromatic line in the voice in measures 32-34 (D♭ ascending to E♮), and a return of the original four-note motive in the voice and accompaniment in measure 34, this time beginning on E♭ (see example 60).

Example 60. "To Losers" mm. 27-35



Like many of her contemporaries, Bauer found it difficult to convince singers to embrace her more complex compositions. In fact, there are only a few performances of "To Losers" on record during Bauer's lifetime, all in 1933. The earliest known performance was at a lecture-recital given by Bauer herself and sung by Joan Peebles on 17 April 1933 (H., J. 6).

The song was also included on a radio broadcast on 14 May 1933 (Root 67) and a concert of the New Society of Music on 26 September 1933 (Mead 459).

While Bauer acknowledged the complexity of modern music for vocalists, she refused to discount the possibility and worth of learning such repertoire, expressing her frustration this way:

> At the present moment the idiom used by contemporary composers is one that almost precludes solo songs. In the first place, every composer will tell you that in writing in the idiom of the day, whether it was today, yesterday, or before, he has had trouble with singers because as a class they will not go to the pains of studying difficult music. This is especially true of difficult music by Americans. Consequently, many Americans have become discouraged on account of the attitude of singers in general and have turned to other branches of composition where they have wanted to use the most advanced styles of technique and tonality.… I have heard it claimed that the voice will not "take" the difficult intervals, which, of course, is not true, because the voice will do anything providing the ear "takes" it (Upton, “Aspects” 18).

The Harp

Bauer continued to write songs throughout the rest of her career, but, after the publication of *Four Poems* in 1924, only a handful of other songs were published in her lifetime. "The Harp" and "The Swan," both with texts by Edna Castleman Bailey, were published by Broadcast Music, Inc. in 1947. Bauer also wrote a duet for soprano and tenor to a poem by Bailey entitled "Night Etching," the manuscript dated 11 September 1947. All three are lovely, highly impressionistic pieces written with simple but effective accompaniment.

"The Harp" was premiered over the radio on 14 February 1943 by the baritone Yves Tinayre with Harrison Potter on piano. The first live concert performance of both "The Harp" and "The Swan" was on 9 May 1948 sung by the contralto Anne Katz. In 1944, Charles Mills described "The Harp" is as "a splendid lyric achievement, probably one of the best contemporary American pieces in the medium" (qtd. in Pickett, "Appendix" 52).[121]

Bailey's poem "The Harp" is as follows:

> She is a harp that, standing in the breeze, waits for the master wind to stir strong notes.
>
> Then, floats the music God has blent for this instrument.
>
> Birds do not sing from trees, nor rise on wings more surely than her golden strings could give forth beauty, if the touch were only sure.

[121] Charles Mills, "Over the Air," *Modern Music* 21 (March/April 1944).

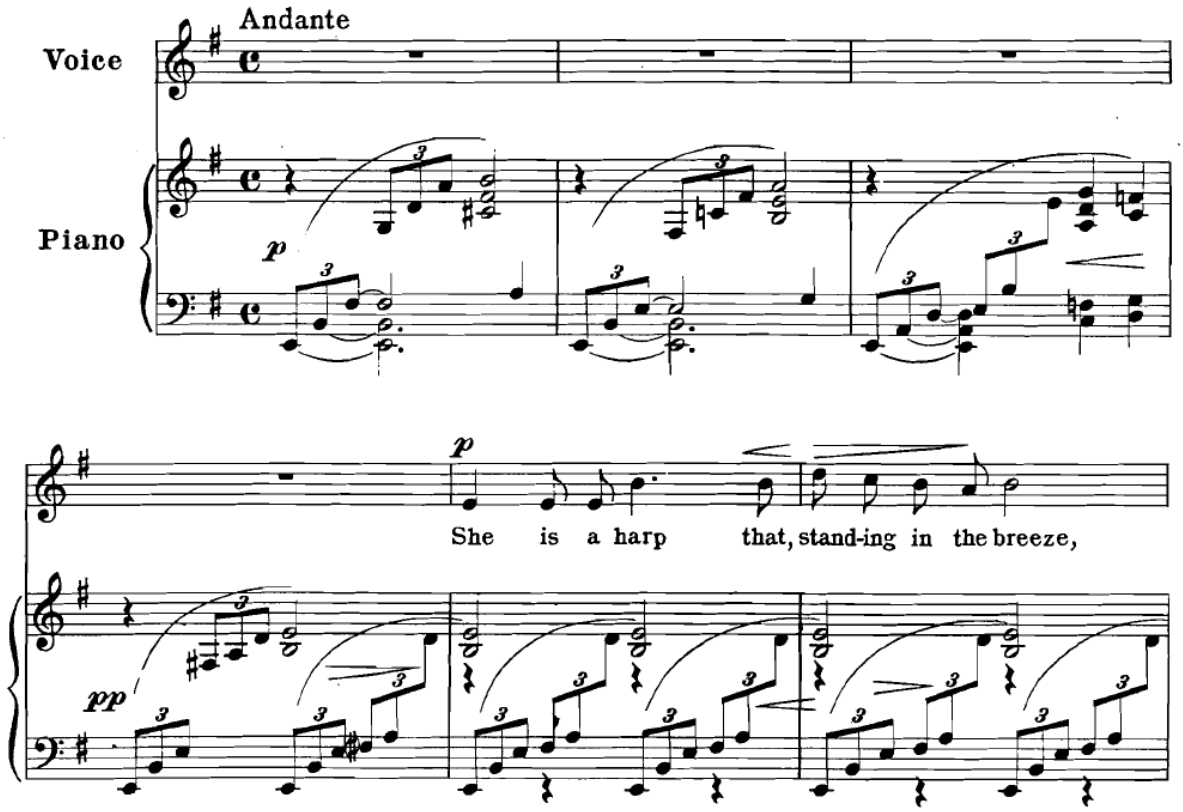
O master wind, conjure to life these muted strings of melody and blow and

blow that her true song may flow exalted and supreme!

For long, too long now she has stood silent – within a leafless wood.

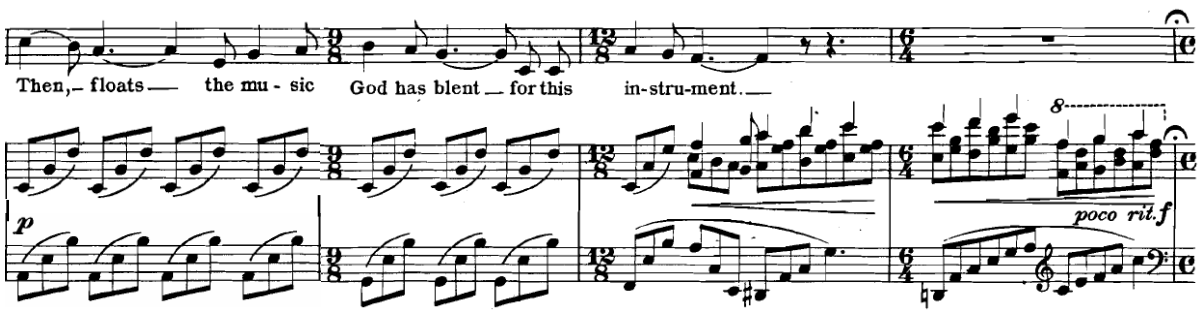
Each line of the poem receives separate musical treatment and, in all but the last case, is separated from the next line by a piano interlude. Section A, while in 4/4, is replete with triplet eighth notes in the accompaniment representing the strumming of the harp, is built on quartal and quintal harmonies (measures 1-3), contains an E pedal (measures 1-9), and a combination of broken chords: indeterminate E in the left hand and D 6/4 in the right in measures four-seven (see example 61).

Example 61. "The Harp" mm. 1-6



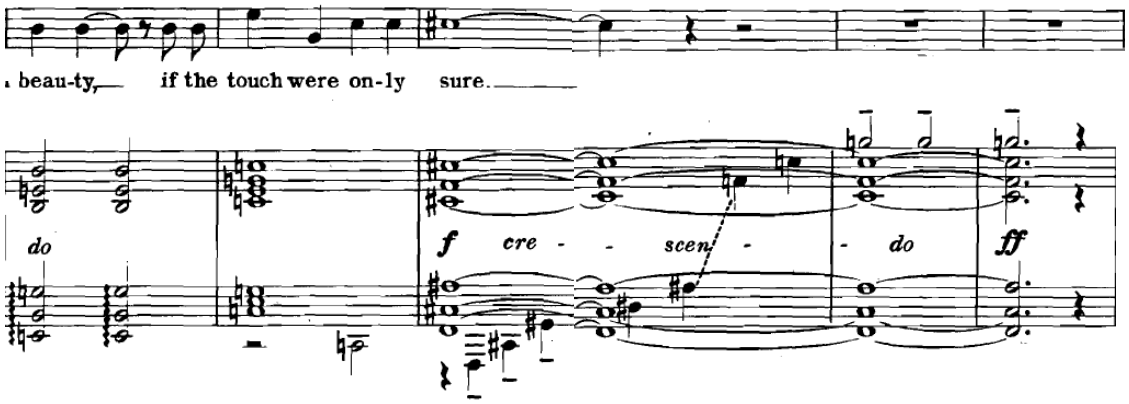
The second line (section B) is in 12/8, 9/8, and 12/8, its ascending broken triplet eighth pattern characterized by simultaneous arpeggiation in both hands. The harmonic building block is the perfect fifth. In measure 13, the right hand continues its stacked fifth figure while the left hand outlines an em6 chord. Measures 14 and 15 are characterized by an ascending line in am doubled at the octave (see example 62).

Example 62. "The Harp" mm. 12-15



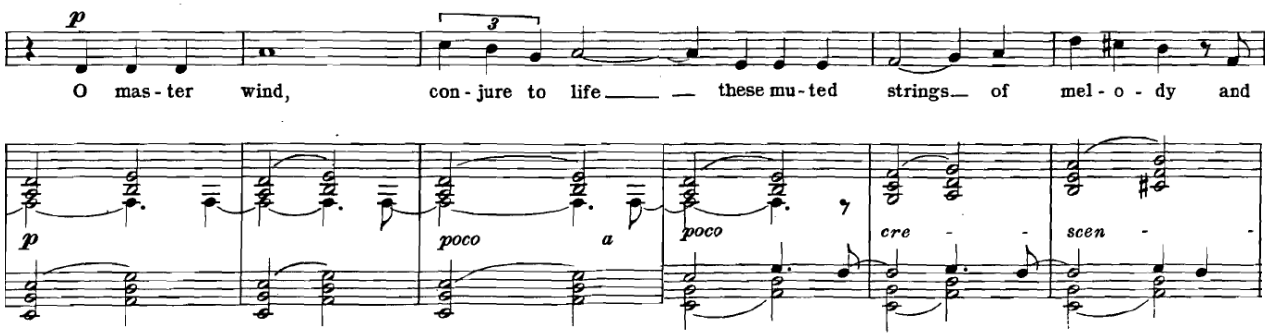
After a brief interlude reminiscent of the opening measures back in 4/4, the third line enters in measure 19 to a strict chordal accompaniment with almost didactic eighth notes and dotted eighth/sixteenth-notes in the melody. Chords change every two beats through measure 21 (em, dm7, cm7, A, C#, a#m) and then once per measure for 22 and 23 (em, C). Measures 24-27 contain an indeterminate F# chord with ascending perfect fifths in quarter notes: F#, C#, G#, D#, A#, F, C, G (see example 63).

Example 63. "The Harp" mm. 22-27



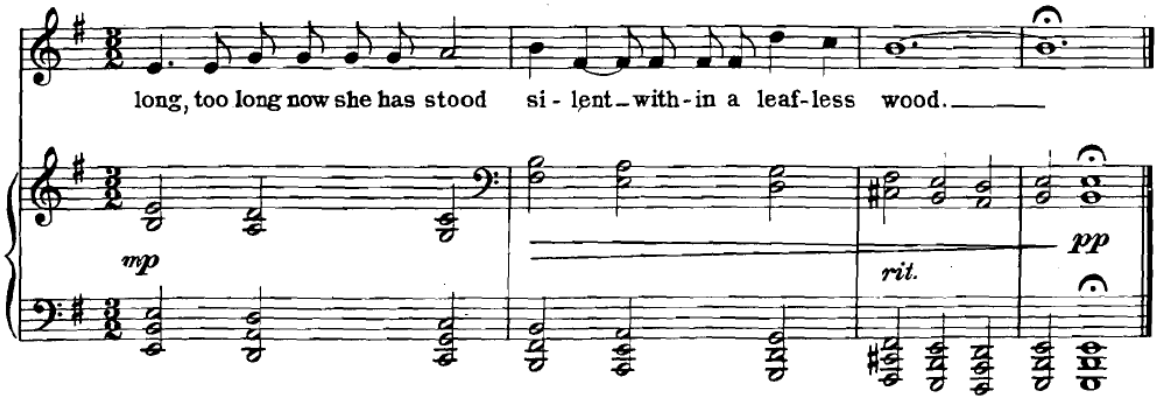
The piano interlude in measures 28-31 borrows its harmonic material from the first measures of the song, this time presenting vertically in half-notes instead of in linear triplet eighths. The fourth line of poetry (section D) begins in measure 32 with a leisurely melodic line supported by half-note chords in the accompaniment: D 6/4 over an indeterminate E and quartal/quintal trichords (see example 64).

Example 64. "The Harp" mm. 32-37



There is no interlude between lines four and five. Line five, just five measures long, ends the song in 3/2 over a descending half-note accompaniment in E natural minor, each chord indeterminate: E, D, C, B, A, G, F#, E, D, E. It is a particularly haunting ending (see example 65).

Example 65. "The Harp" mm. 43-46



Chapter Six: Chamber Music

In addition to her piano, vocal and choral works, Marion Bauer wrote a number of significant pieces for chamber ensembles and full orchestra. Bauer composed a *Symphonic Suite for String Orchestra* (1940), a piano concerto (*American Youth Concerto*, 1942), and a Symphony (1947-50). She also arranged several previous compositions for orchestra including the song "Orientale" (1932), the choral work *China* (1944-45), the piano solo/duet *Sun Splendor* (1946), and, for flute and string orchestra, *Prelude and Fugue* (1948, originally for flute and piano). Her most significant chamber pieces include *Up the Ocklawaha* for violin and piano (1912), *Fantasia quasi una Sonata* also for violin and piano (1924-25), a String Quartet (1925-27), a Duo for Oboe and Clarinet (1932), a Sonata for Viola (or Clarinet) and Piano (1932/35), a Concertino for Oboe, Clarinet, and String Quartet commissioned by the League of Composers (a 1939/40 arrangement of the 1938/39 Sonatina for Oboe and Piano), and the Trio Sonatas of 1944 and 1951 for Flute, Cello, and Piano.

While Bauer's early songs were extremely popular and several of her solo piano works well-known, it was in the medium of chamber music that Bauer garnered the most critical acclaim. William J. Henderson said that Bauer's string quartet was "the most interesting composition of the [League of Composers'] concert. […] The music is modern without being eccentric or extravagant. It has well defined themes, clarity of form, firm and well planned developments and above all a genuine musical temper" (qtd. in "Here and There" 17). David Ewen has even conjectured that "perhaps her most important writing has been in the field of

chamber music" (*American Composers Today* 22). This chapter will examine three of Bauer's piano chamber works: *Up the Ocklawaha*, the Sonata for Viola (or Clarinet) and Piano, and Trio Sonata No. 1 for Flute, Cello, and Piano.

Up the Ocklawaha

Bauer's first composition that involved more than a voice and/or piano was her tone poem *Up the Ocklawaha* for violin and piano. In February of 1912 Maud Powell, known as the greatest American violin virtuoso of the late nineteenth and early twentieth centuries, was touring in Florida when she traveled up the river Ocklawaha.[122] She wrote a poem about this experience and shared it with Marion Bauer, asking her to "put it into music when she might feel moved to do so."[123] Bauer finished the composition in May of 1912. That same month, Powell told an interviewer that she had "never experienced a more remarkable expression of color and picture drawing in music than this work."[124]

After the 15 December 1912 premiere, critic Thomas Noonan wrote that Powell had declared the piece "as good a piece of programme music as has ever been penned." He responded, "Had she said 'penned for violin' there would be no difficulty agreeing with her… As well as could be judged at a single hearing, the composition by Miss Bauer is in fine

[122] The background information about the composition of *Up the Ocklawaha* comes from Leslie Petteys' essay "Up the Ocklawaha" in the 1998 Hildegard reprint of the work. The quotes cited in footnotes 123-27 have been reprinted from this essay.
[123] "Maud Powell Who is Now Finishing Tenth Consecutive Season in America Tells of American Composers and Their Works." *The Musical Leader* 16 (May 1912): 29.
[124] Ibid.

descriptive harmony with [the] verse."[125] The *Examiner* published the entire poem the following week, asserting that the "work is highly original and fascinatingly weird, and it carries vivid tone-pictures of the Florida scenes it represents."[126] The complete poem, reprinted in the Hildegard edition of the composition, is shown in figure 3.

Figure 3. ***Up the Ocklawaha (An Impression)*** **by Maud Powell**

A stream of bark-stained waters,
A swift and turgid river.
A restless, twisting, tortuous river,
Bankless, through a cypress swamp,
Escaping to the sea.

Through Florida's mighty inland swamp,
Rank, dark, malarious, fearsome,
(Hell's Half Acre hidden within)
Where noble trees of giant estate
Stand knee-deep in the noisome ooze.
A dying forest, sapless and sear,
Lifts lean arms to leaden skies.
Gaunt limbs shrouded in Spanish moss,
A parasite's rags, swathing, loathsome.
The deadly tillandsia, vegetable vermin,
Merciless air-weed wrecking a wood,
Sapping the soul of the primitive wood.

The daylight dies—
Leaden skies are changed to black.
Up the Ocklawaha
The Hiawatha plows her way.
Silent-footed, the dusky [sic] crew
Build pine-knot fires to pierce the night.
The arrowed flames trick and cheat the eye:
Wanton shapes infest the trees,
(Hanks of poisonous moss in the air)
Things fantastic, gruesome, grim,
That quiver and start and quicken to life.
Grinning gargoyles, nodding their masks.
Menacing imps, tiptilting aloft.
Against the night's abysmal black.
Swinging, swaying, a phantom throng,
'Meshed in a somber death-dance,
Dancing a demon death-dance.
(Masses of moss, mid-air.)
The gaunt trees tremble and groan,
Buried alive in the terrible swamp,
Choked in the clutch of a vampire weed,
Strangled in tangles of hideous moss.

The pine-knot fires, in lurid relief,
Double the curse in the ink-black waters.
Imaged clear in the mocking stream,
The forest of doom, in two-fold gloom,
Stands helpless.
There is no solace in the mirrored depths
Of the Ocklawaha.

Softly speeds the Hiawatha,
Searching her way through the haunted swamp.
The pilot-wheel turns with a gentle lilt,
(Trusting darkies [sic] guiding the boat
With stealthy instinct, true, unerring)
Paddle-blades dip with a rhythmic splash.
Branches brush by with a broadside swish.
A wild bird calls across the swamp,
A new breeze blows from the far-off gulf,
A message of dawn is in the air.
Crystal clear from the distant lake
The virgin head waters rush,
Washing the sin of the night away.
The erstwhile spell of the forest lifts,
The vision's fevered force is spent.
The soul escapes the hated thrall,
Tortured thoughts are laid to rest,
The nightmare is no more.
Peace at last
Up the Ocklawaha.

[125] Noonan, Thomas. "Maud Powell Gives Farewell Concert." *San Francisco Examiner* 16 Dec. 1912: 7.
[126] "Here is a Poem by Maud Powell." *San Francisco Examiner* 22 Dec. 1912: 1.

When A. P. Schmidt published the score in 1913, a reviewer called the piece "one of the most interesting compositions that have come to hand recently," saying it was "atmospheric" and that Bauer had "thrown convention to the winds." The reviewer conjectured that the piece would be "even more imposing" if it were arranged as a "tone-poem for full modern orchestra" but still declared that the composer "deserves a wide hearing as the creator of this individual picture in tone [… which] proves her a musician of imaginative power."[127]

In the Schmidt publication, Bauer included the following shortened version of Powell's poem:

A boat glides silently up a swift and tortuous river.
The bark-stained waters race madly through a mighty swamp.
Giant cypresses stand knee-deep in noisome ooze,
losing their birthright in the vampire clutch of the deadly Tillandsia (Spanish moss.)
The trees seem shrouded in death rags.
The mournful swish of the dying branches against the Hiawatha
as she pushes up-stream, is the primeval forest's last
whispered appeal to humanity for release from its awful fate.

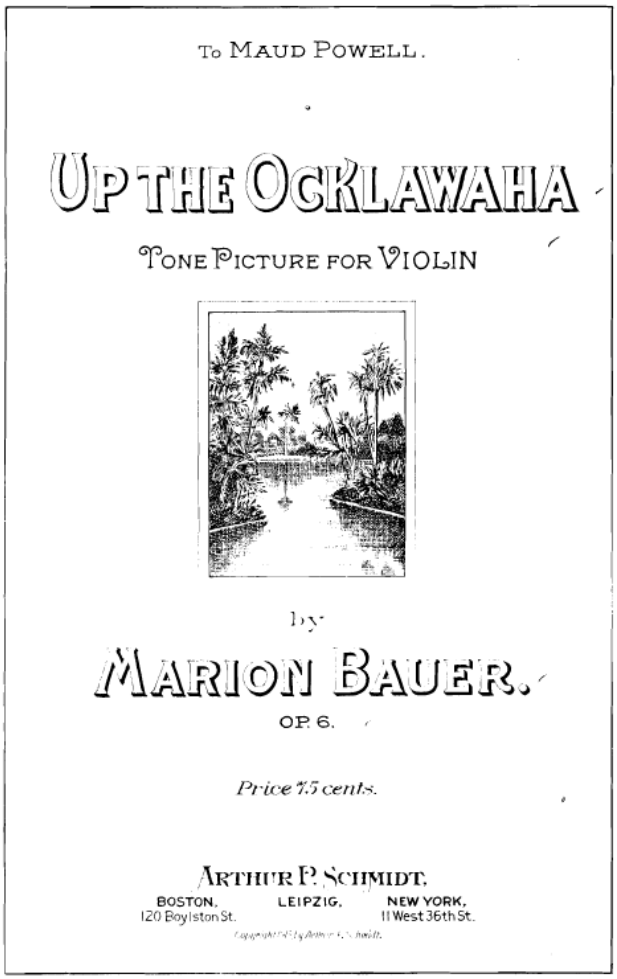
The composition is fittingly dedicated to Maud Powell whose Guarnerius Violin, known as the "Mayseder" dated 1731, was presented to the Juilliard School of Music in 1953.

[127] "New Music – Vocal and Instrumental." *Musical America* (26 Apr. 1913): 36.

Exceptionally gifted violinists of that school, where Bauer also taught in the 1940s and 50s, were permitted to play Powell's extraordinary instrument ("Juilliard" 5).

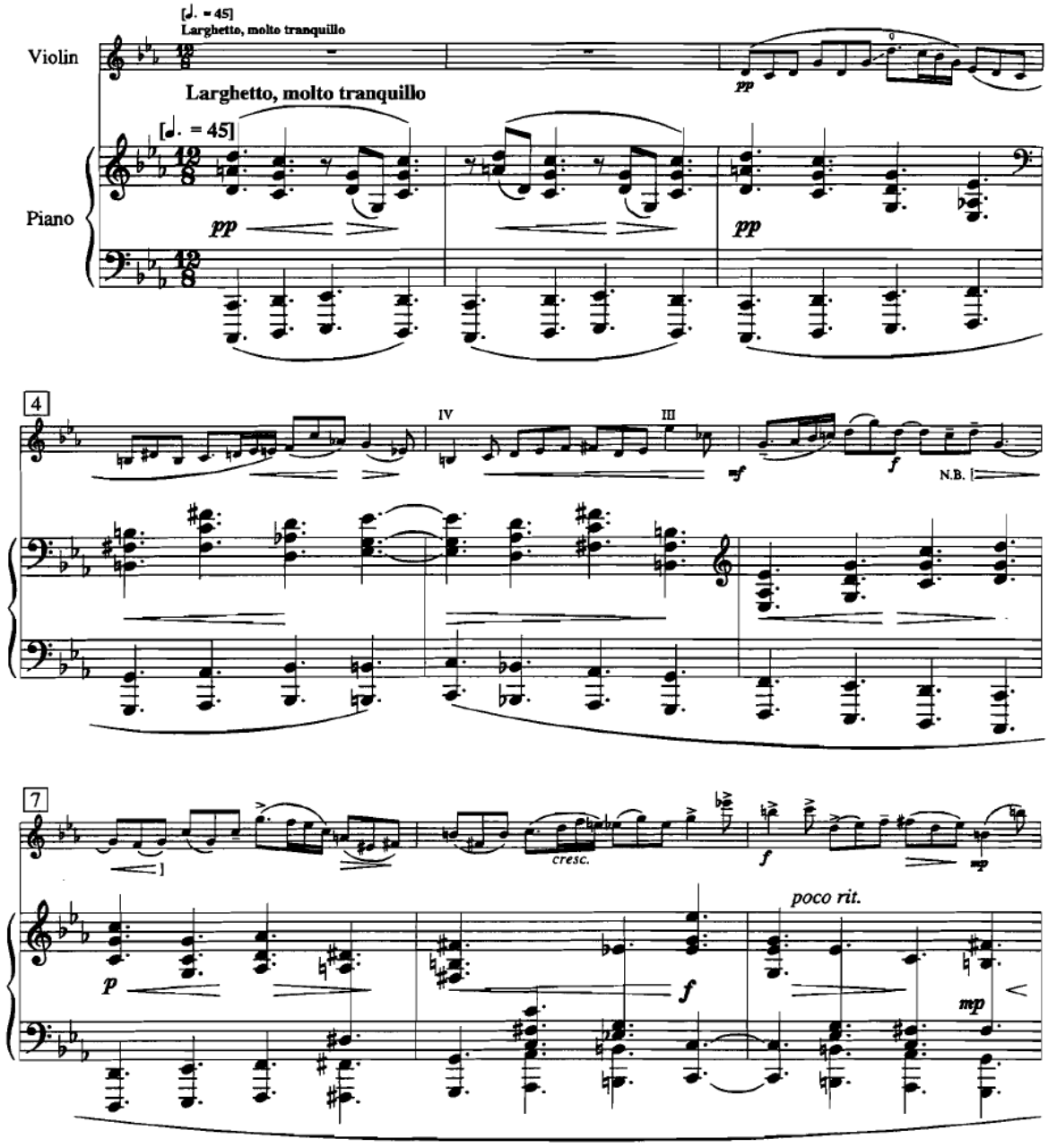
Up the Ocklawaha is a breathtakingly beautiful and highly impressionistic work of art. It is in ternary form with the A section in measures 1-19, B section in measures 20-39, and the A section returning in measures 40-62. It is in 12/8 with the key signature of C minor. Measures 30 and 36 are in 6/8. The beginning of the piece is marked *Larghetto, molto tranquillo* while section B is marked *Più presto* and *scherzoso*. The piece begins *pianissimo* and ends *ppp* with frequent crescendos in both sections to *forte* and *fortissimo*. Bauer evokes the serene and exotic setting depicted on the cover art of the original 1913 publication through the use of a constant dotted quarter note harmonic rhythm, open fifths, stepwise motion in the bass, and non-functional harmonic progressions (see figure 4). One can feel the rhythm of the murky water lapping up against the boat as it "glides silently up a swift and tortuous river."

Figure 4. *Up the Ocklawaha* Original Cover Art, 1913



The opening accompaniment is comprised mostly of open fifths in the right hand and dotted quarter notes in octaves in the left. Two measures of piano introduction begin the piece with C, D, E♭, and D in the bass and D, C, G, and C indeterminate chords in the treble. Beat three can also be considered an E♭M7 sonority. The violin enters in measure three over the same piano figures. Harmonically measure three is identical to the previous measures through beat three. Beat four shifts to an open A♭ over F (or fm7) sonority. Through the first ten measures, the treble part of the accompaniment varies from the open fifth figure only for four beats (measure eight, beats three and four, and the first two beats of measure 9), all of which contain the notes E♭ and G with one of the two doubled at the octave. Bauer also utilizes an Italian sixth chord comprised of F#, A♭, and C four times in the opening section (measure four, beat two; measure five, beat three; measure eight, beat two; and measure nine, beat three). In the first instance, the chord is not used functionally, proceeding from an A♭ Italian sixth to a B♭7. The other three are used functionally, proceeding to a GM7 in measures five and nine and to an augmented E♭ 6/4 (of which G is the third) in measure eight (see example 66).

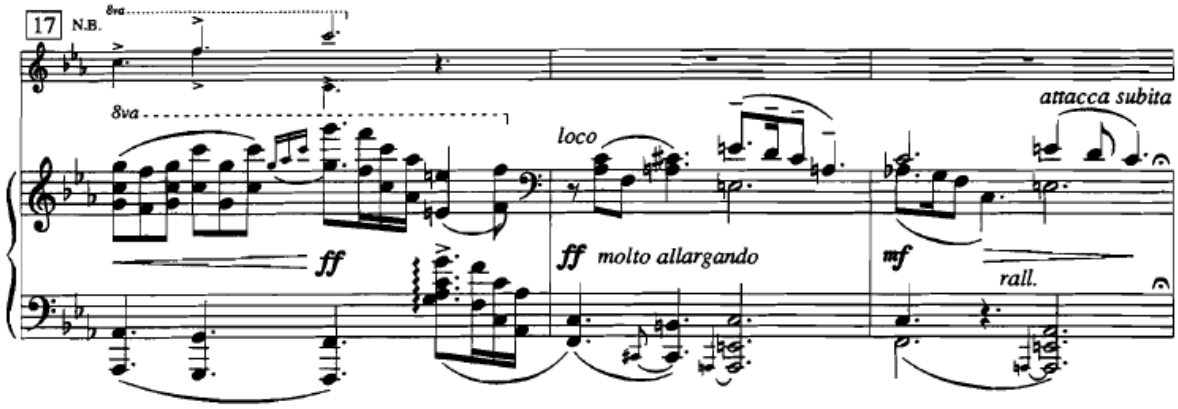
Example 66. ***Up the Ocklawaha*** **mm. 1-9**



Beginning in measure 11, the piano takes the lead and modifies the violin's melody. Both instruments begin *forte*, are marked *crescendo e agitato* in measure 13 and increase to *fortissimo* by measure 17. Two measures of *molto allargando* in the piano bring section A to a

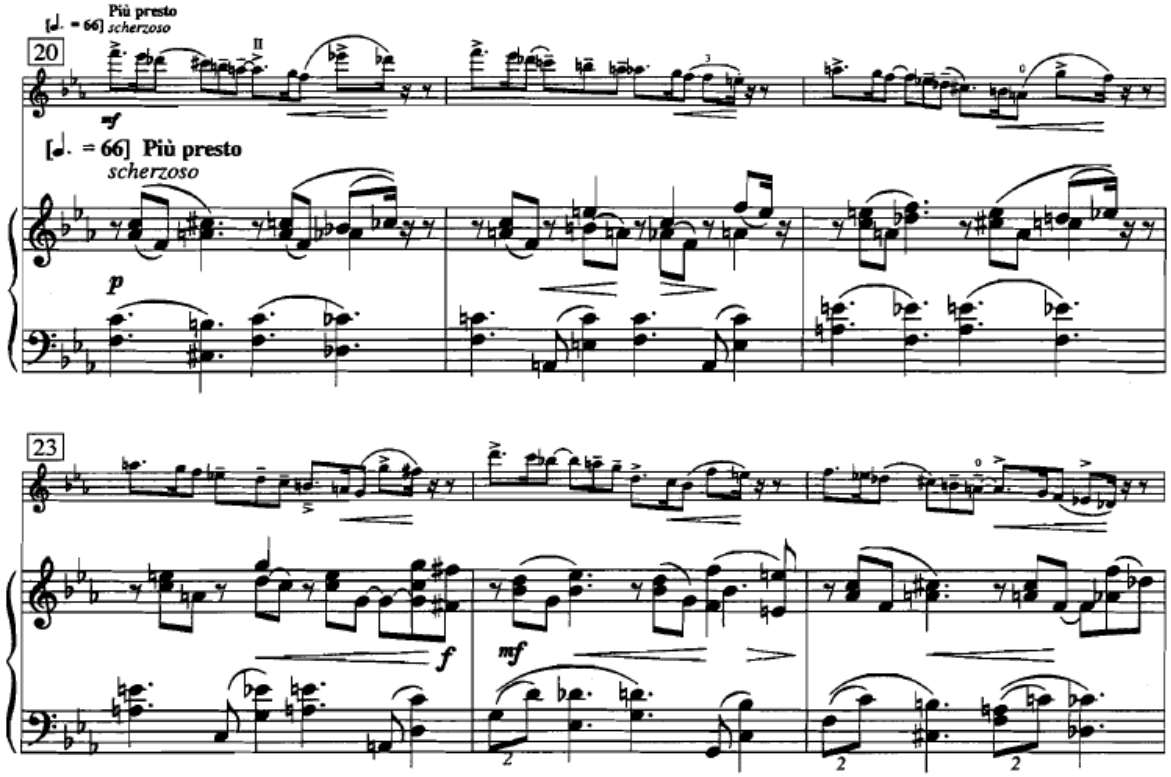
close and introduce what will be the defining figure in section B: dotted eighth, sixteenth, eighth, dotted quarter (see example 67).

Example 67. *Up the Ocklawaha* mm. 17-19



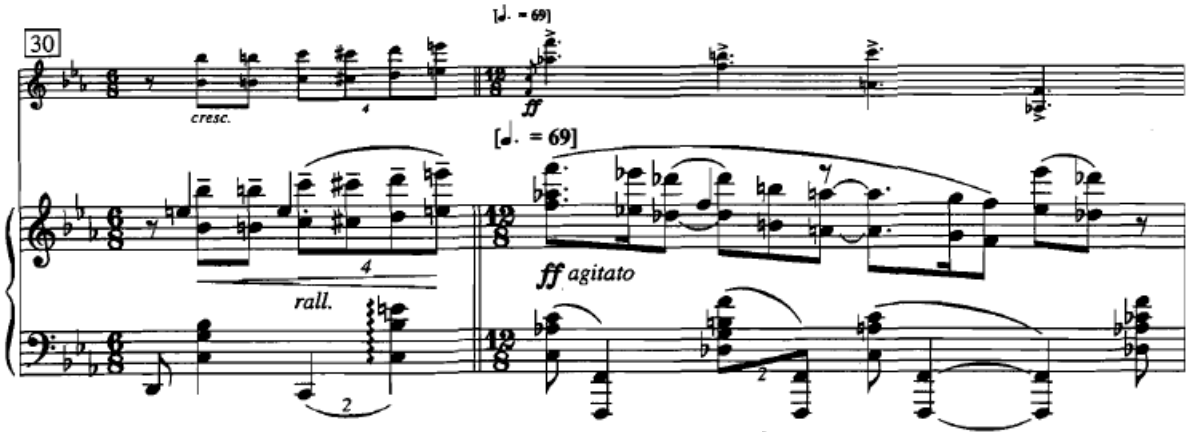
After a fermata at the end of measure 19, section B begins with the melody in the violin while the piano plays a supporting role. Once again, this balance shifts in the latter part of the section with the piano assuming the melodic role in measure 31. As in section A, the harmonies shift and progress in a sometimes illogical fashion, moving from fm to A6 add 2, back to fm and to D♭7 in measure 20. Measures 21 through 25 use the following sonorities: F, am, fm, D♭ add 2, A, F7, cm, D7, gm, E♭7, and C7 (see example 68).

Example 68. ***Up the Ocklawaha*** **mm. 20-25**



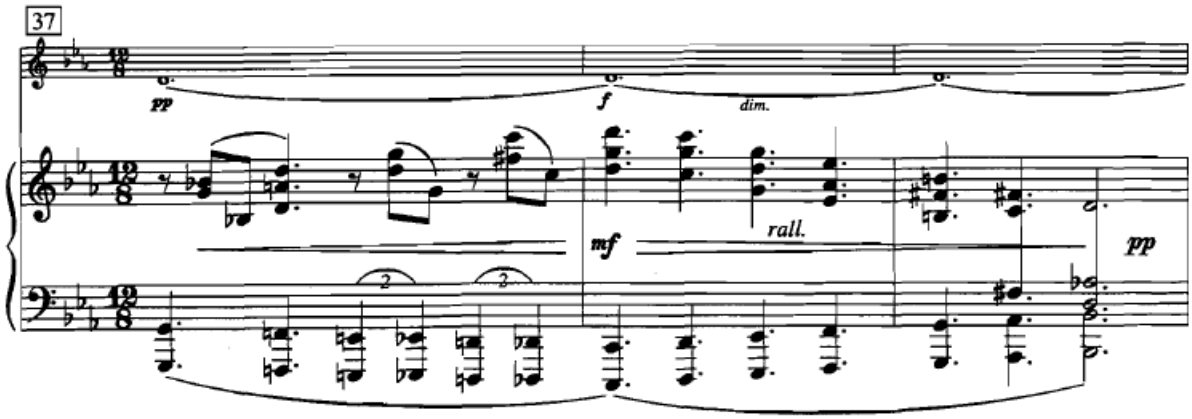
Measure 26 begins the same passage up a minor second to F# major but, like the preceding passage, quickly shifts sonorities and does not maintain a clear tonal center. The first traditional cadence of the piece occurs between measures 30 and 31 (C7 to fm) as the piano takes the lead (see example 69).

Example 69. ***Up the Ocklawaha*** **mm. 30-31**



Measure 32 outlines f#m, with the following measures moving through several sonorities (D, bm, G, and A) before the gm in measure 37 begins a descending chromatic scale back to the original key of C minor. The piano part in measure 38 borrows closely from measure three while measure 39 borrows its harmonic structure from the first three beats of measure four. This sets up the return of section A in measure 40 (see example 70).

Example 70. ***Up the Ocklawaha*** **mm. 37-39**

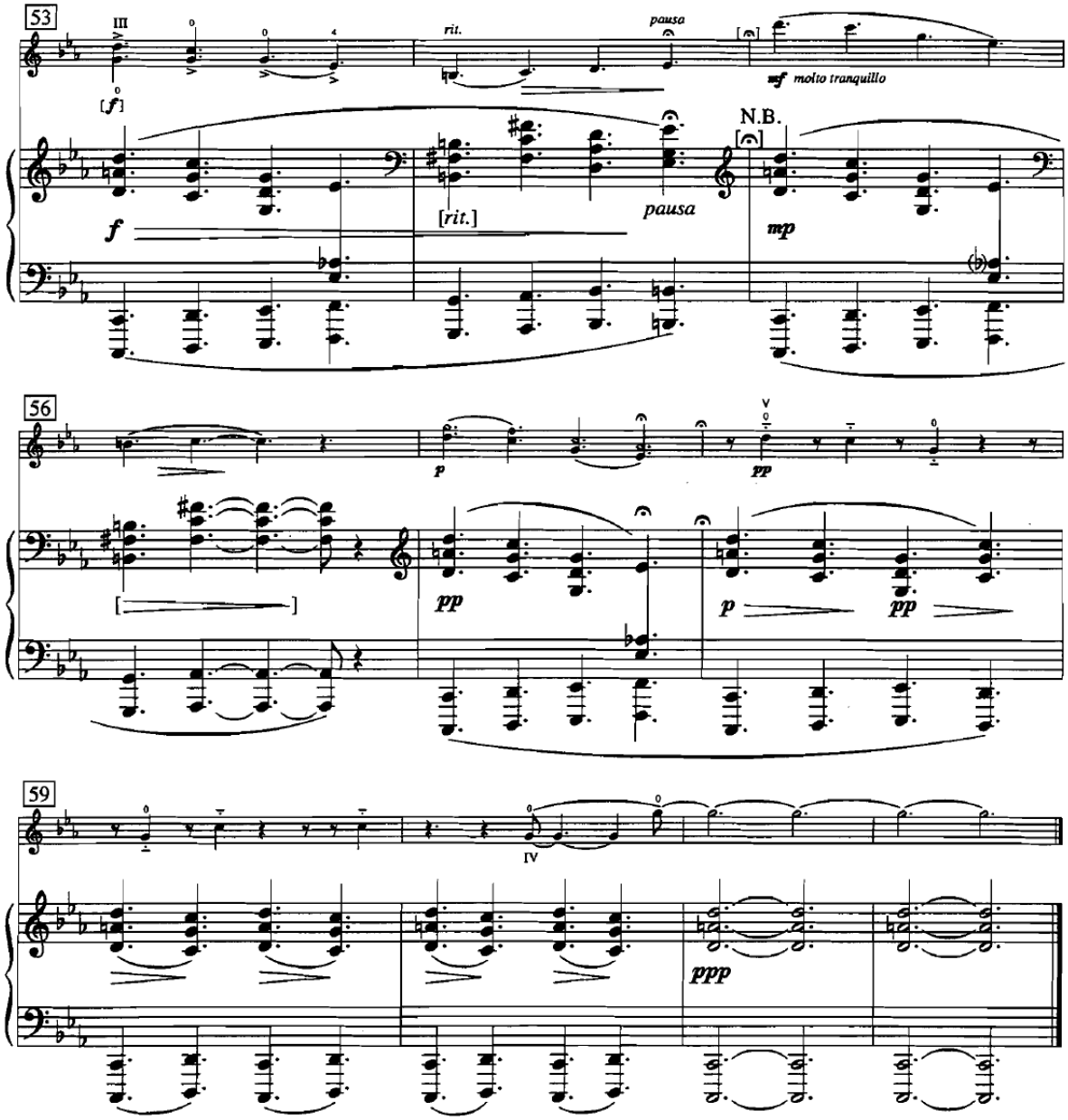


The return of section A is practically identical to its original with the only difference between measures 40-47 and measures 3-10 is the respelling of a B♮ in the bass on the fourth beat of measure 4 to a C♭ on the fourth beat of measure 41. This enharmonic spelling changes the name of the chord from augmented E♭ 6/4 to augmented C♭ but does not change the sonority at all. The right hand of the piano part also alters the rhythmic figure slightly, but maintains the harmonic rhythm and chord progression of the beginning faithfully.

After the return of the piano to melodic prominence in measure 48, Bauer reprises the composition's beginning measures. Measures 3-4 in the piano are repeated exactly in measures 53-54 and 55-56 (truncated) with the violin outlining the harmony in dotted

quarter notes. Measure 57 equals measure three, measure 58 repeats measure one, and measures 59 and 60 replay the first two beats of measure one twice each measure. The piece ends with an indeterminate C chord with an added second and a sixth. This chord could also be analyzed as a quintal tetrachord (C-G-D-A) (see example 71).

Example 71. Up the Ocklawaha mm. 53-59



Sonata for Viola (or Clarinet) and Piano, Op. 22

It is not entirely clear when Marion Bauer wrote the Sonata for Viola (or Clarinet) and Piano. Goss lists the date of composition as 1935 (138) while Edwards maintains it was written in 1932 (Pickett, "Appendix" 40). Neither author gives a reason for their dating. Certainly, the sonata was finished by 1936 when it received its New York premiere on a League of Composers concert 23 March 1936 performed by Zoltan Kurthy, viola, and Frank Sheridan, piano.[128] According to Pickett, it had also been performed at Chautauqua prior to its New York premiere ("Appendix" 38) as well as in 1937.[129] No evidence has been found of a professional performance of the work with clarinet.

The Viola Sonata, as it was commonly called, was not published until 1951 and was reissued in 1986 by Da Capo Press. On 6 April 1950, president Philip James announced that Bauer had won a publication award from the Society for the Publication of American music for her viola sonata ("Two Compositions" 33). The viola sonata was also performed at Bauer's Town Hall concert (8 May 1951) by Nathan Gordon, viola, and Harrison Potter, piano. One reviewer wrote that the two "sterling artists" who performed the work "achieved a perfect ensemble and brought out the dramatic quality as well as the lyric relief of this important contribution to the chamber music literature."[130] *New York Times* critic Olin Downes wrote that "the sonata has dark colors as well as bright ones, and – let it be

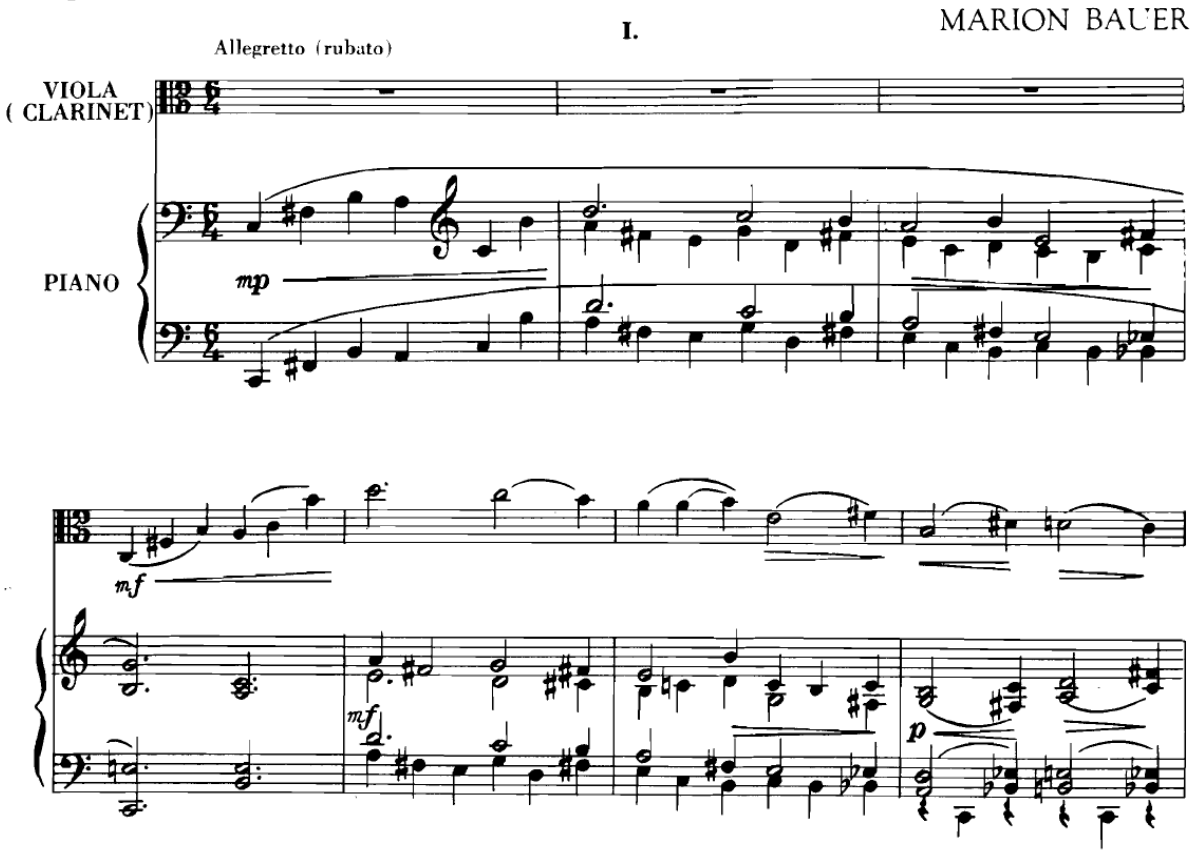
[128] "Composers' Concert" X6; "Composers' Group Presents Concert" 27.
[129] "Notes Here and Afield" (1937): 178.
[130] "Marion Bauer Concert a Great Success" 17.

whispered – a romantic trend" (41); reviewer William Schempf also acknowledged the second movement's romantic elements of "7th and 9th chords and lush harmonic changes" (328).

The sonata is in three movements, each of which ends in either E major or its relative minor. The first movement, *Allegretto (rubato)*, is in sonata-allegro form; the second, *Andante espressivo*, is in ternary form with a second section of light *scherzo;* and the third, *Allegro*, is in rondo form and also includes a brief cadenza for the viola. Like many of Bauer's pieces from this era, there is no key signature. According to Schempf, Bauer's first movement is reminiscent of the second movement of Brahms' Opus 120 sonatas and the last movement of Debussy's *Rhapsodie*. Schempf prefers the clarinet version to the viola version, but acknowledges that "Marion Bauer has a command of long sustained lines which are particularly suitable to both the clarinet and the viola, and this sonata will be a useful addition to the repertoire for both instruments" (328).

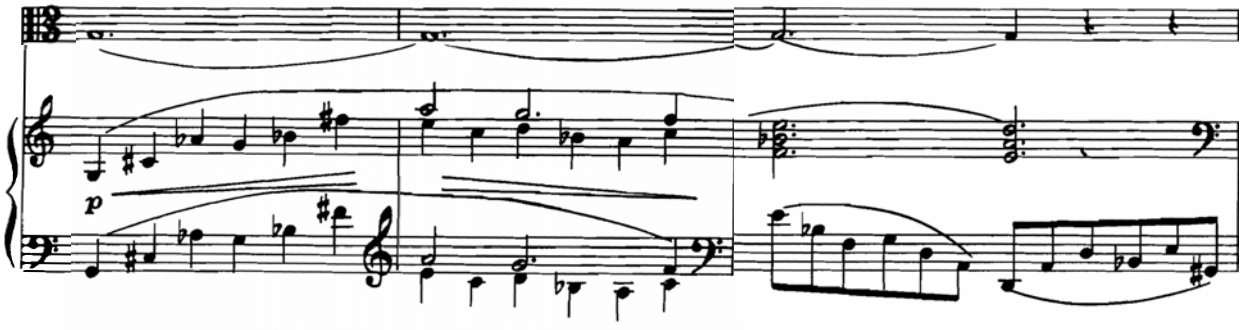
Movement I begins with a statement of the primary theme in the piano, echoed by the viola. The primary theme is made up of a succession of seemingly unrelated intervals. The line first ascends (tritone, perfect fourth, major second, major seventh, minor third) and then, for the most part, descends (major second, minor second, major second, ascending major second, descending perfect fifth, major second, and perfect fifth). When the viola enters in measure four, it is in the same octave as the piano's initial rendering of the theme (see example 72).

Example 72. Sonata for Viola and Piano, Mvt. I, mm. 1-6



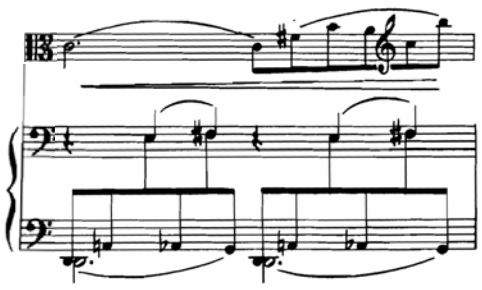
After the first three measures of the theme, the viola continues in the same vein, ascending and descending with slightly altered intervals, arriving on a G in measures 12-14 while the piano continues in a single line doubled at the octave and moves, in measure 14, into harmonies built on fourths (see example 73).

Example 73. Sonata for Viola and Piano, Mvt. I, mm. 12-14



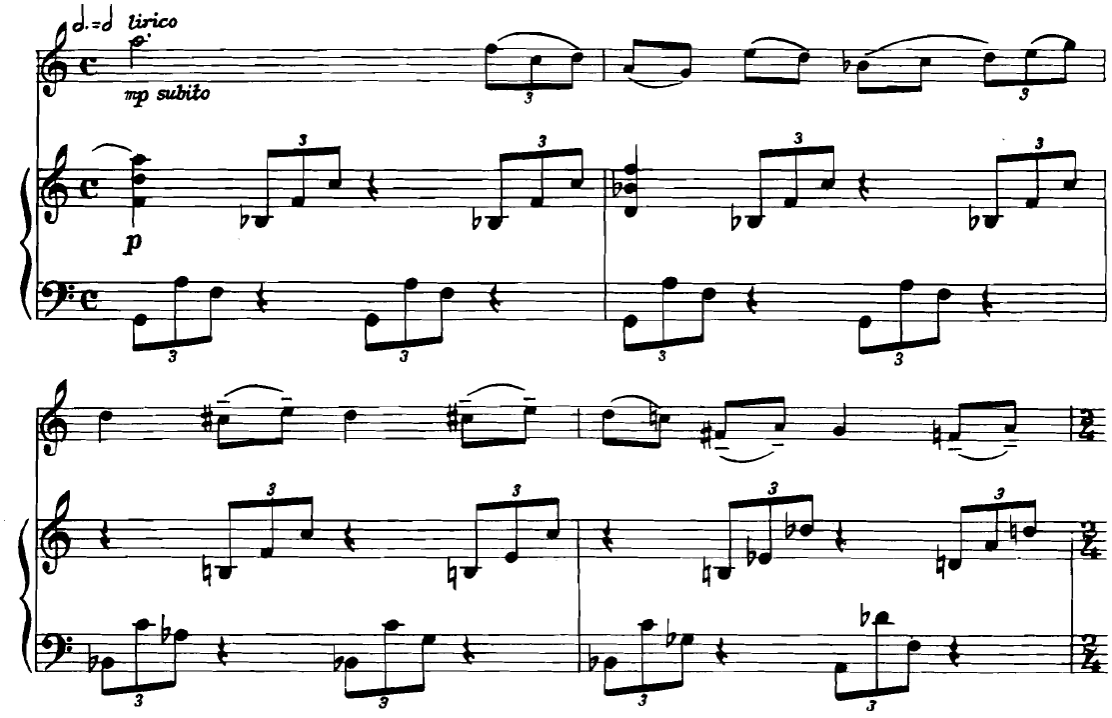
After a brief piano interlude, the first part of the primary theme comes back in the viola, an octave higher and altered rhythmically (see example 74).

Example 74. Sonata for Viola and Piano, Mvt. I, m. 19



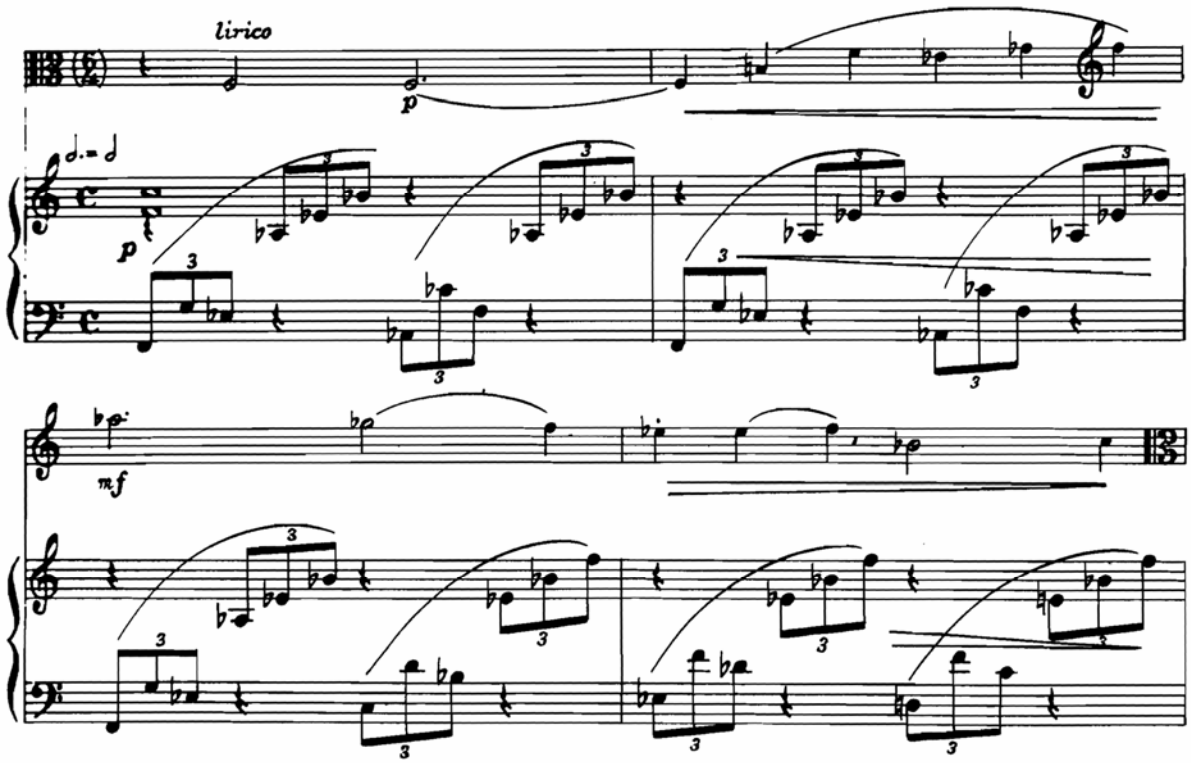
The secondary theme is introduced in measure 24 and is marked *lirico*. The viola divides the quarter note into, at different times, two or three equal eighth notes, while the piano has a constant triplet eighth figure. The secondary theme is characterized primarily by an alteration of larger intervals and major/minor seconds, usually in the opposite direction and occurs in the dominant key center of G minor (see example 75).

Example 75. Sonata for Viola and Piano, Mvt. I, mm. 24-28



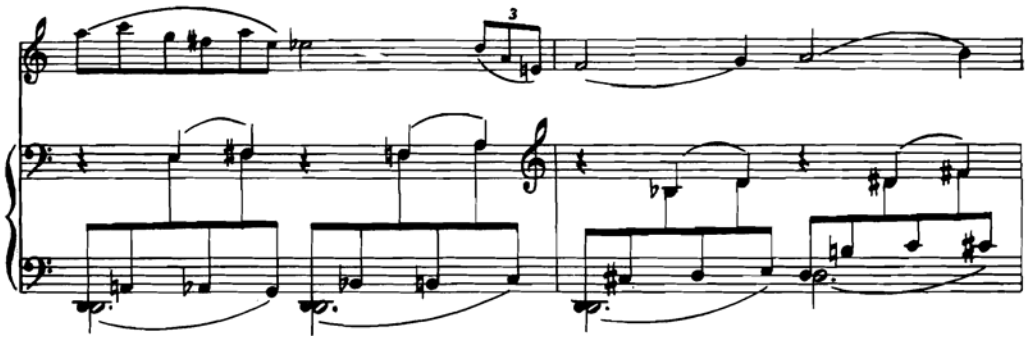
The development begins in measure 53 with the piano figuration borrowed from the secondary theme while the viola plays a slightly altered version of the primary theme (the perfect fourth is altered to a tritone) beginning in F (see example 76).

Example 76. Sonata for Viola and Piano, Mvt. I, mm. 53-56

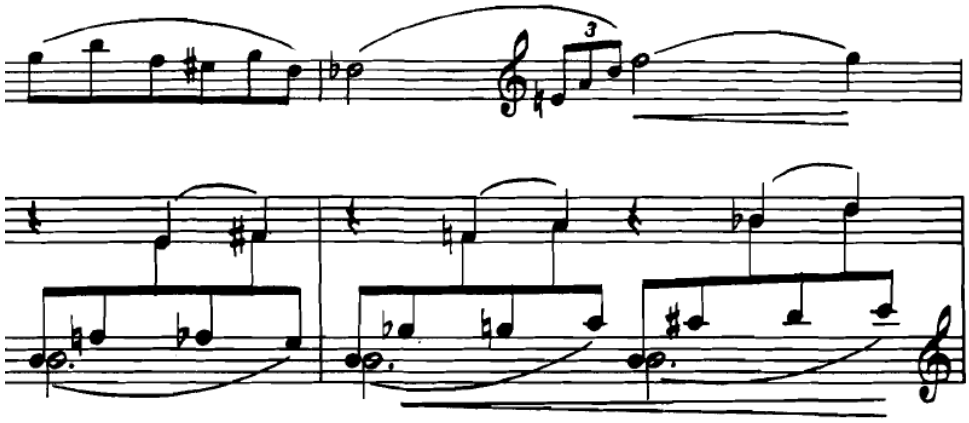


The secondary theme is developed in measure 59 while measures 63-64 are an exact copy of measures 20-21, excepting octave displacement and a change in direction for the triplet (measure 20, sixth beat; measure 64, third beat). Compare examples 77 and 78 below.

Example 77. Sonata for Viola and Piano, Mvt. I, mm. 20-21

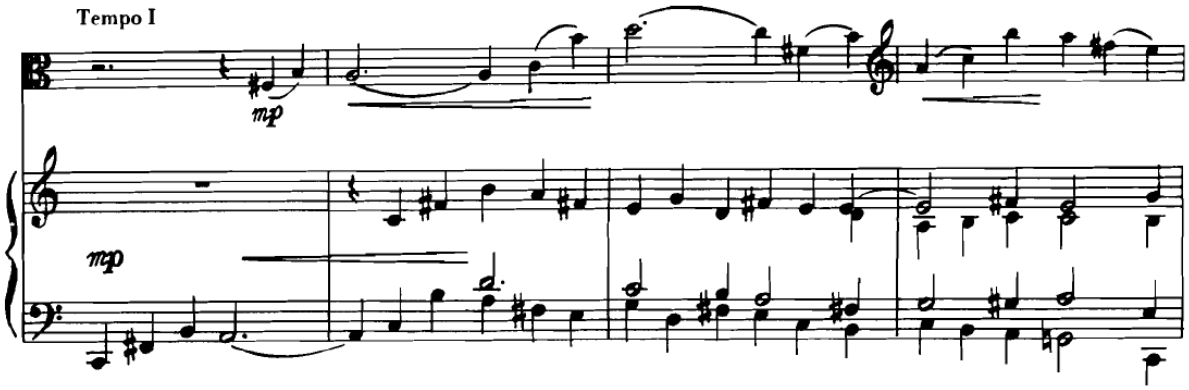


Example 78. Sonata for Viola and Piano, Mvt. I, mm. 63-64



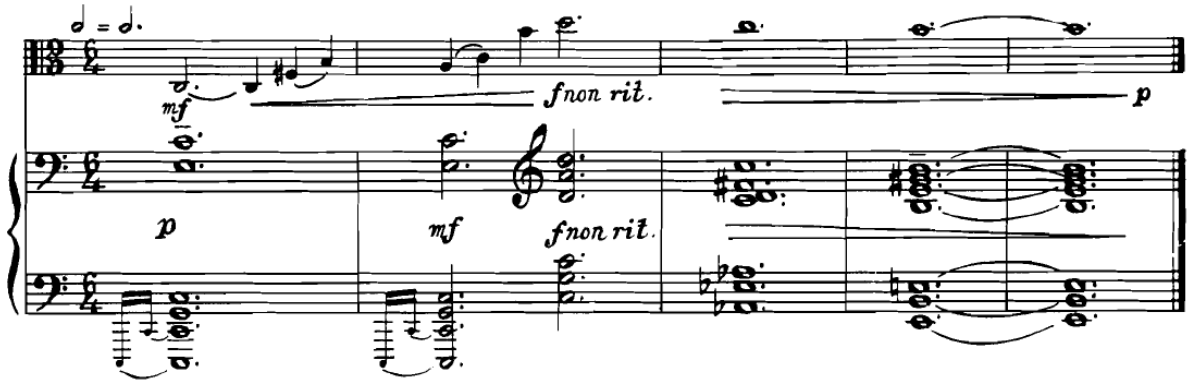
The recapitulation begins in measure 74 with a restatement of the primary theme entering first in the bass, followed by the viola and then the treble piano (see example 79).

Example 79. Sonata for Viola and Piano, Mvt. I, mm. 74-77



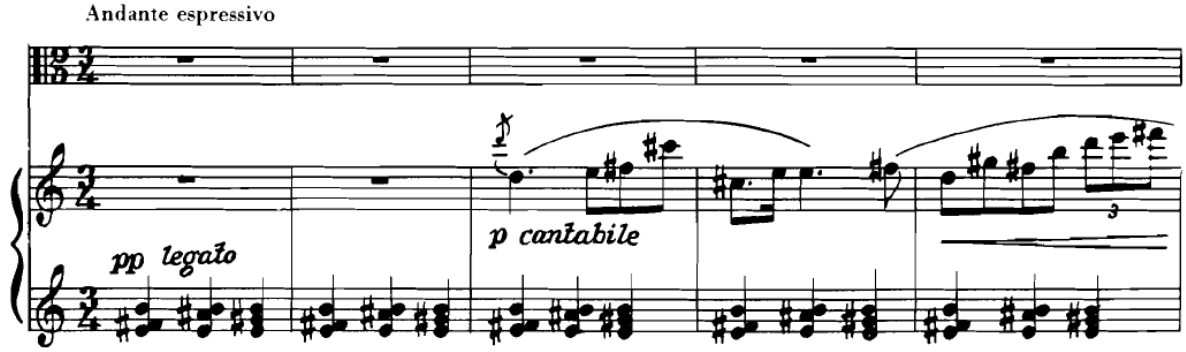
The secondary theme is reprised beginning in measure 96, now in C. The final measures reiterate the primary theme one last time in the original octave and key over one-and-a-half measures of C, three beats of open D over open C, a measure of D7 over open A♭, landing finally in E major. Notice Bauer's habitual use of open fifths a major second apart (measure 113), bitonal independence between hands (measures 113-114), and root movement of a tritone (♭V – I) in place of the traditional V – I (see example 80).

Example 80. Sonata for Viola and Piano, Mvt. I, mm. 112-116

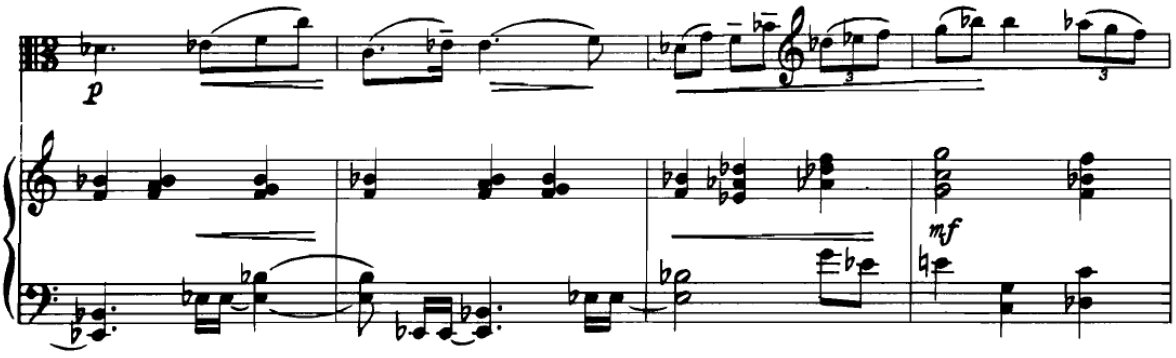


As Schempf and Downes agreed, there are distinct romantic tendencies in Bauer's second movement. In 3/4 and marked *legato*, *cantabile*, and *piano/pianissimo*, the second movement is full of lush harmonies and soaring melodies. It is in ternary form with section A beginning with a statement of the A theme in the piano. When the viola enters in measure 9, it does not play the A theme, but rather the second part of the A theme. In measure 15, the viola finally plays the beginning of the A theme, one half-step lower than the original (see examples 81 and 82).

Example 81. Sonata for Viola and Piano, Mvt. II, mm. 1-5

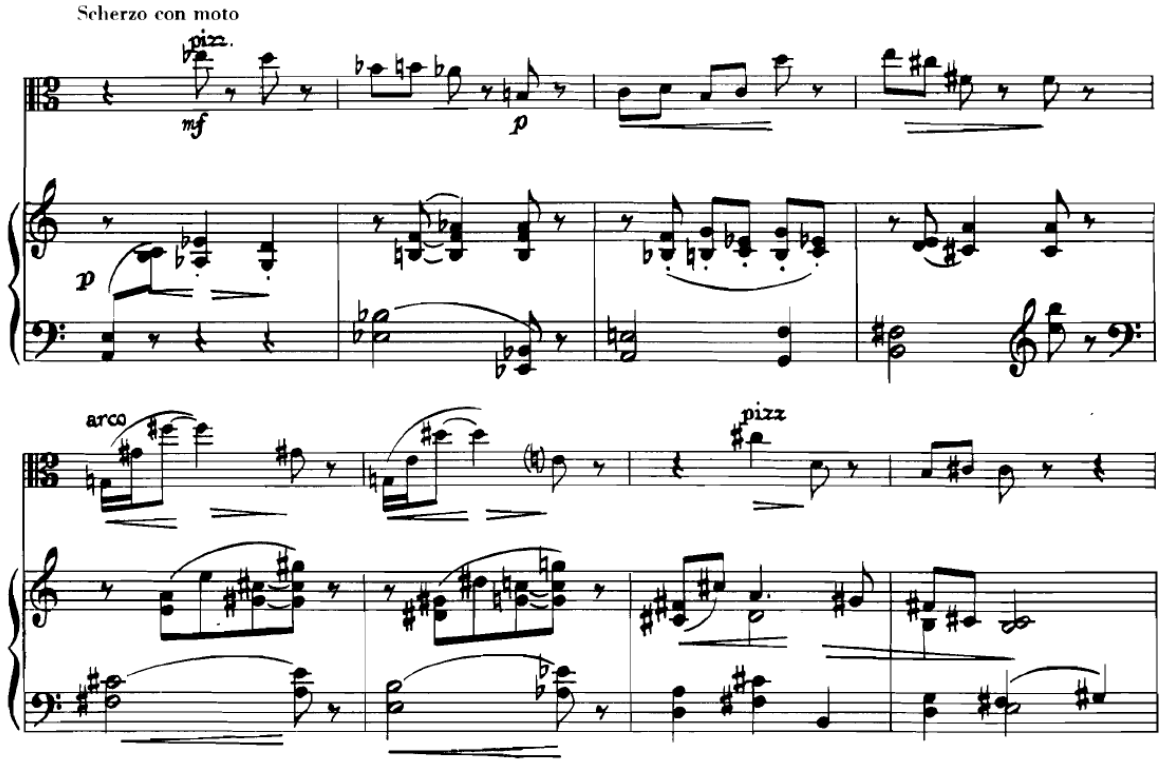


Example 82. Sonata for Viola and Piano, Mvt. II, mm. 15-18



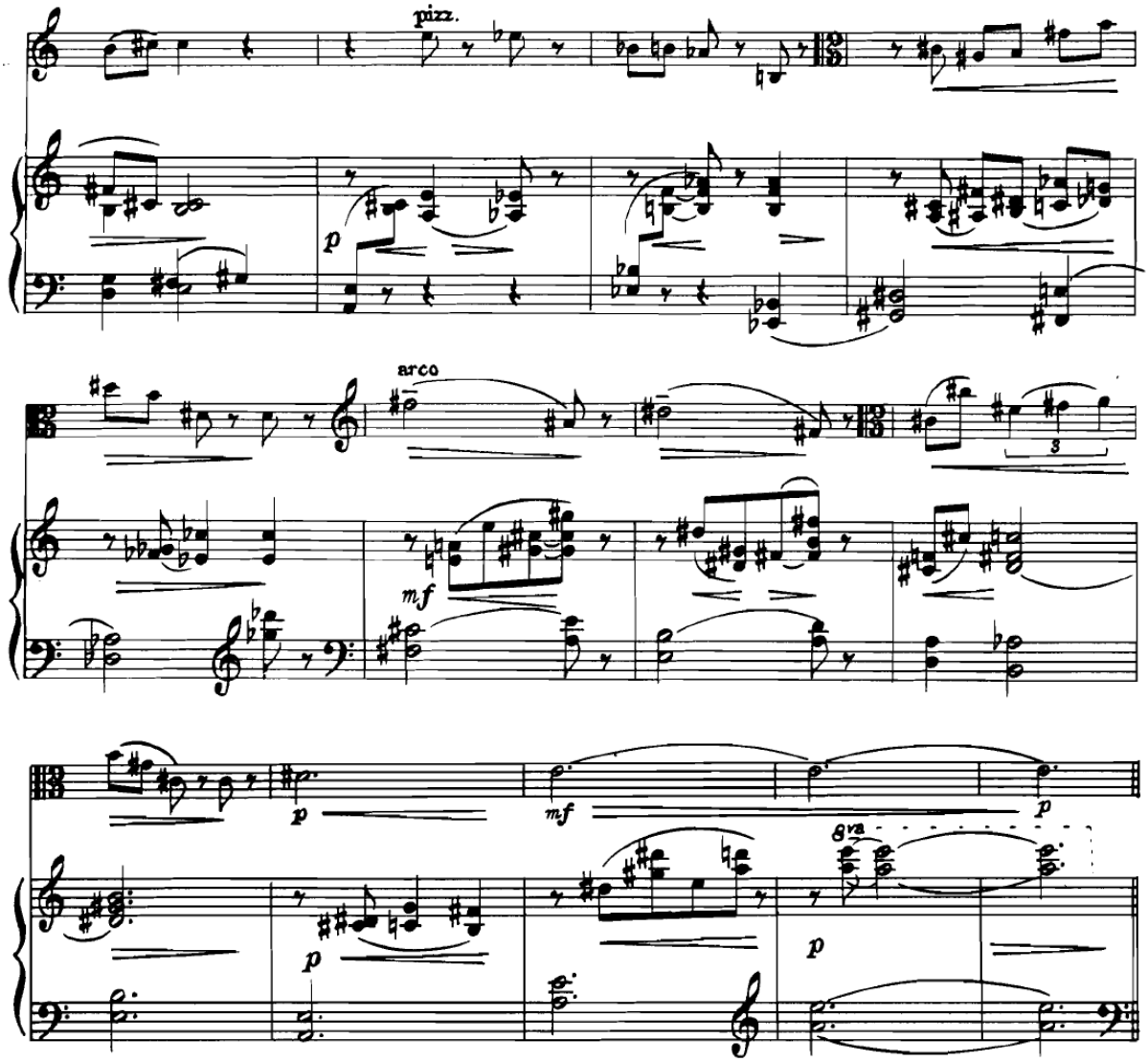
An E pedal in measures 30-39 (with AM7, gm, D#º7, fm, C#º7, gm, E♭, and bm in the right hand) sets up an imperfect authentic cadence into section B. The scherzo begins with the piano playing *staccato* and the viola *pizzicato*. The whole section is characterized by an alteration between *pizzicato* and *arco* playing in the viola and *staccato* and *legato* in the piano (see example 83).

Example 83. Sonata for Viola and Piano, Mvt. II, mm. 40-47



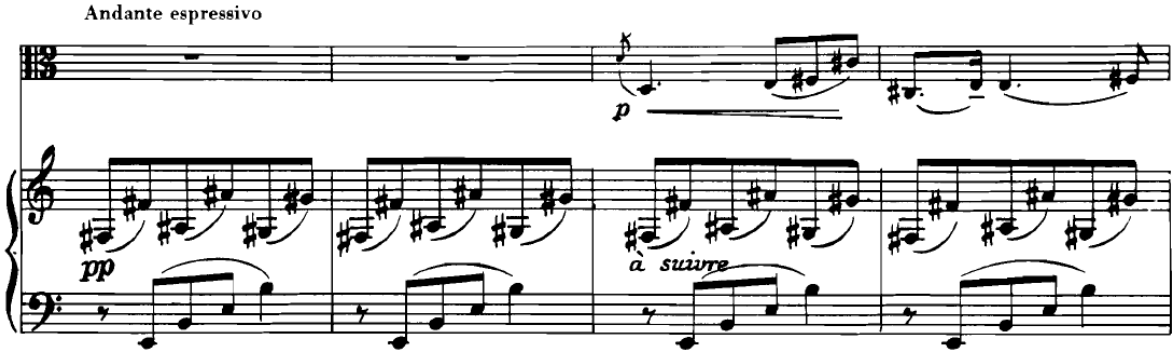
Section B is significantly longer than section A and tends to be much more dynamic with rapid crescendos and the use of a wide range of the piano. In measure 60, the B theme is repeated immediately (measures 48-53), the first part of it again in measures 60-61, and lastly beginning in measure 90. Each time, it is treated differently, giving a small amount of material a great deal of interest while maintaining structural consistency (see the final iteration of B in example 84).

Example 84. Sonata for Viola and Piano, Mvt. II, mm. 89-101



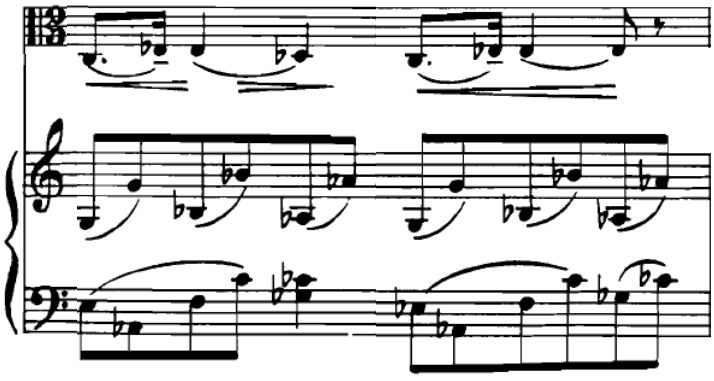
After an A pedal at the end of section B, section A returns over a broken indeterminate E chord in the left hand and broken octaves (F#, A#, G#) in the right hand (see example 85).

Example 85. Sonata for Viola and Piano, Mvt. II, mm. 102-105



This ascending major third, descending major second motive is borrowed from the second half of the A theme which begins with an ascending *minor* third, descending major second. Measures 109 and 110 contain the right hand of the piano and the viola both outlining the minor third, major second version in parallel fifths (see example 86).

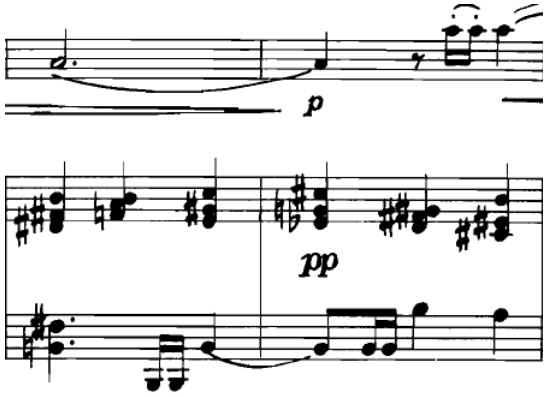
Example 86. Sonata for Viola and Piano, Mvt. II, mm. 109-110



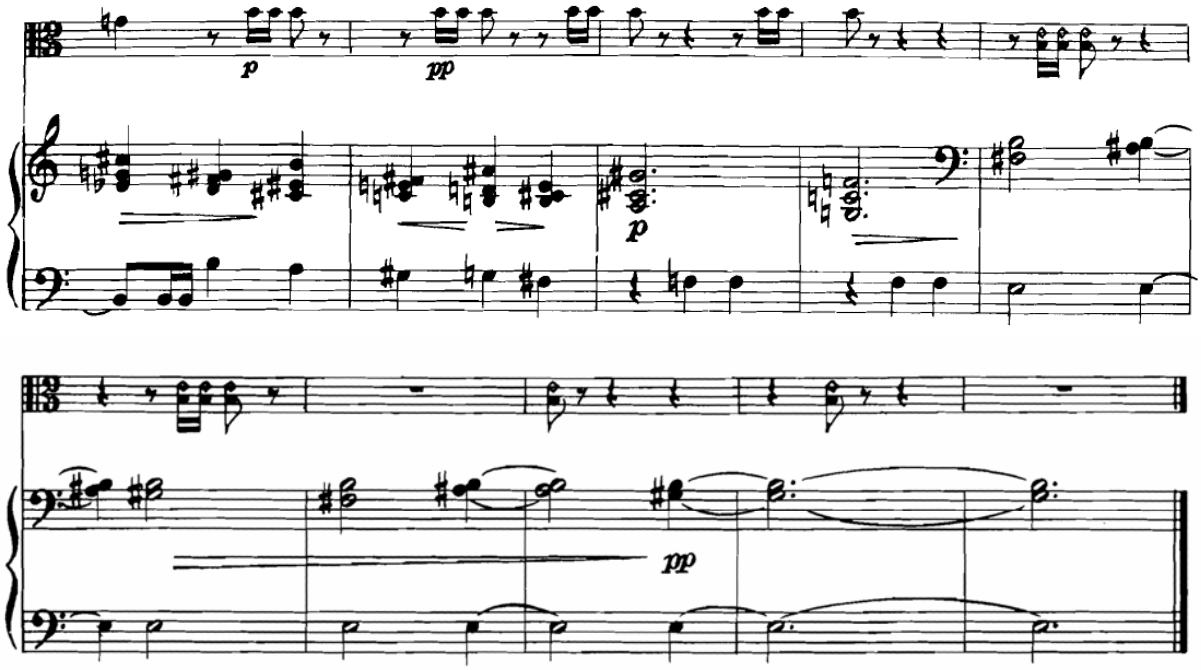
The ending of the second movement borrows its distinctive figure from measures 25-26. These repeated *staccato* sixteenths followed by an eighth (or in the earlier version, a

quarter) allow the piece to fade away. Notice also the F#-A#-G# figure in the middle voice of the piano in measures 130-135 (see examples 87 and 88).

Example 87. Sonata for Viola and Piano, Mvt. II, mm. 25-26

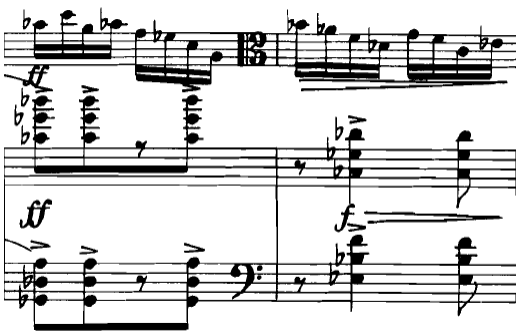


Example 88. Sonata for Viola and Piano, Mvt. II, mm. 126-135

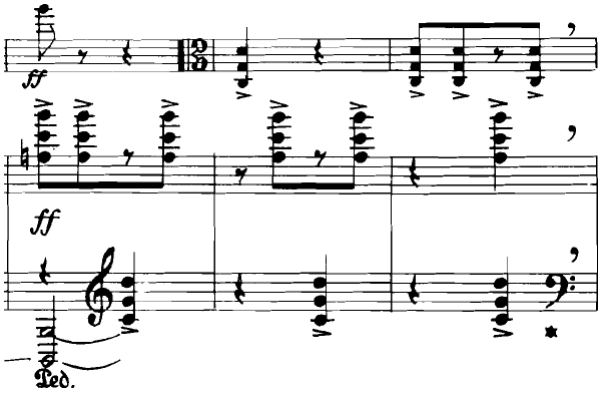


The third movement, an *Allegro* in rondo form, is the most energetic of the three movements. With the exception of section C, the movement proceeds with constant sixteenth note figures, complex rhythmic structures, and a frenetic spirit. Each iteration of A includes a *fortissimo* syncopated figure at or near the ending of the section (see examples 89 and 90).

Example 89. Viola Sonata, Mvt. III, mm. 40-41

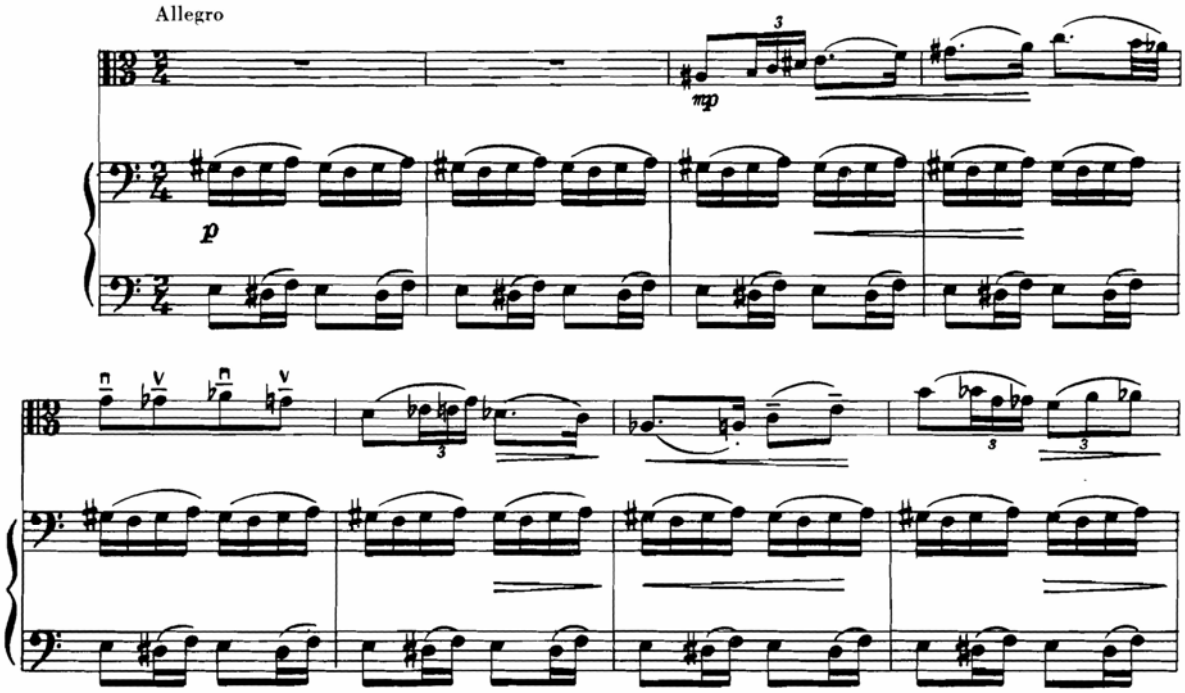


Example 90. Viola Sonata, Mvt. III, mm. 142-44



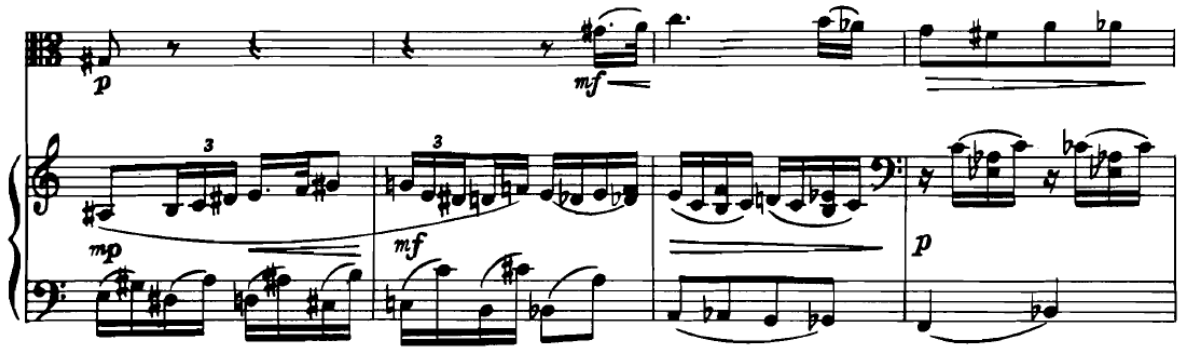
The whole movement begins with a sixteenth note figure in the piano against a solo viola line that also includes triplet sixteenths and eighths. The accompaniment is primarily in thirds and the A theme is highly rhythmic and fast-paced (see example 91).

Example 91. Sonata for Viola and Piano, Mvt. III, mm. 1-8



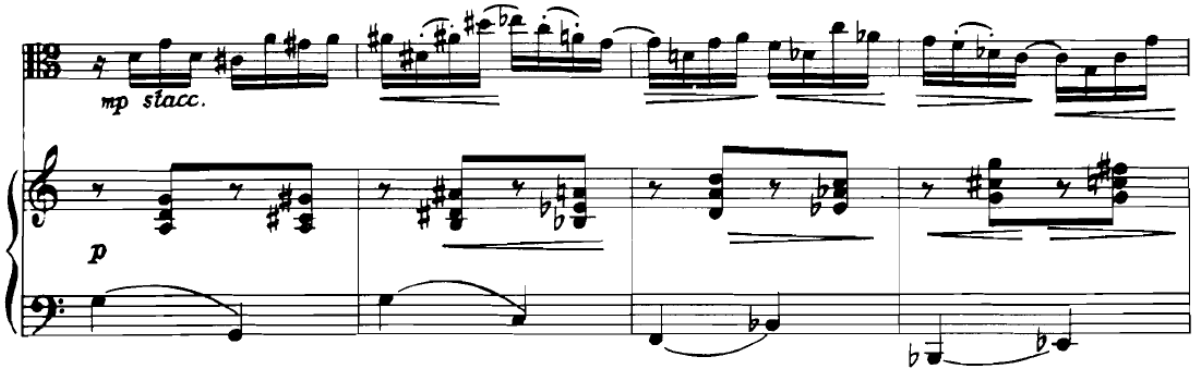
In measure 17, the piano assumes the melodic role with the A theme for three measures (in the original octave and key) before relinquishing it to the viola once again (see example 92).

Example 92. Sonata for Viola and Piano, Mvt. III, mm. 17-20



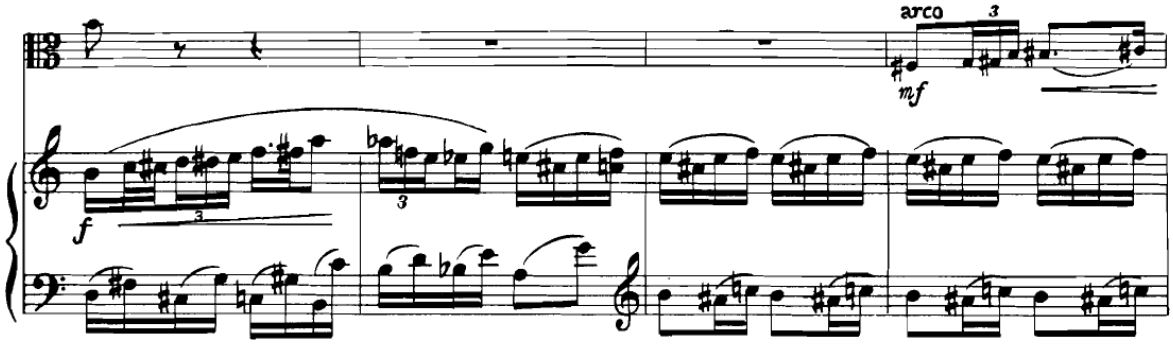
Section B begins in measure 48 and is only eight measures long. Its theme is characterized by sixteenths, tied sixteenths, and syncopated eighths over an accompaniment comprised of quarters (left hand) and off-beat eighths (right hand) (see example 93).

Example 93. Sonata for Viola and Piano, Mvt. III, mm. 48-51



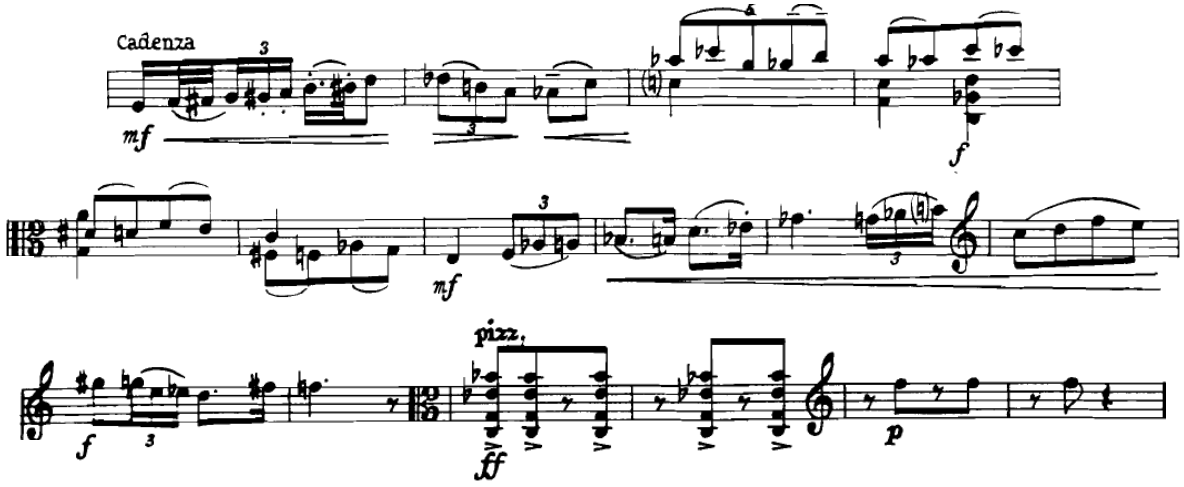
The section A theme returns in measure 56 in the piano and 59 in the viola, now beginning a major third lower over a quartal harmony. This return of A is much shorter than the original, measuring only 14 bars (see example 94).

Example 94. Sonata for Viola and Piano, Mvt. III, mm. 56-59



Tagged on at the end of Section A is a cadenza for the soloist based on the A theme (see example 95).[131]

Example 95. Sonata for Viola and Piano, Mvt. III, mm. 70-85

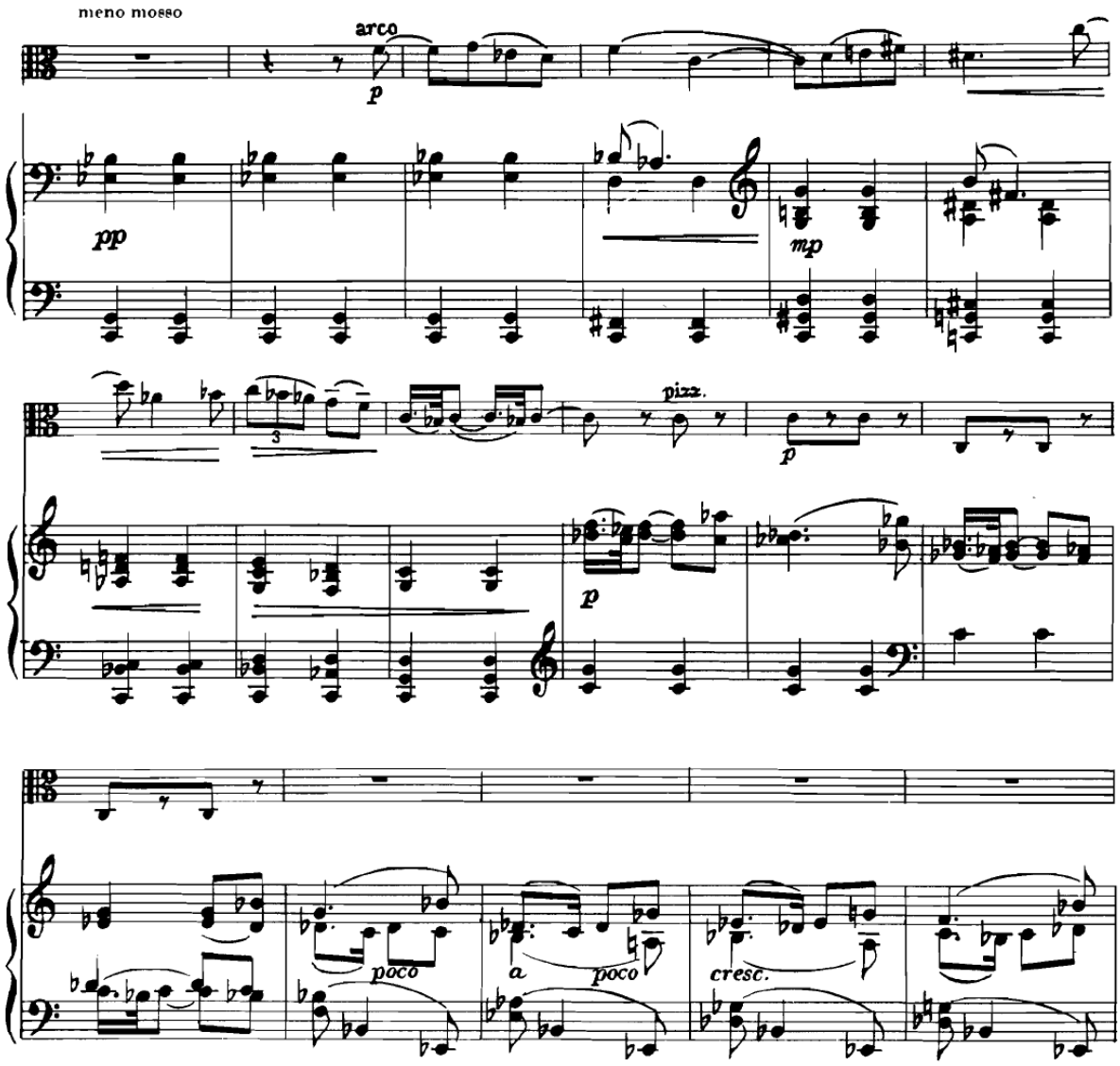


Section C begins immediately after the cadenza in measure 86. While longer than section B, it is still only 31 measures long, and is much slower and more peaceful than either section A or B. Section C begins quietly and simply with a quarter-note chordal pattern in the accompaniment and a *legato* eighth and quarter-note pattern in the solo. Measure 94

[131] Double- and triple- and even quadruple-stops are sprinkled throughout the viola part. In the clarinet version, the soloist is asked to play the same notes, treating the lower notes as grace notes. The exception to this is when the viola plays full chords in a non-melodic setting (see examples 90 and 95). In these cases, the clarinet is not always required to play all the notes in the viola part, but rather only a selection of the supporting tones along with the principal note.

introduces a new rhythmic semitone motive that figures prominently in the rest of the section, either exactly as originally stated, or in augmentation as in measures 99-102 (see example 96).

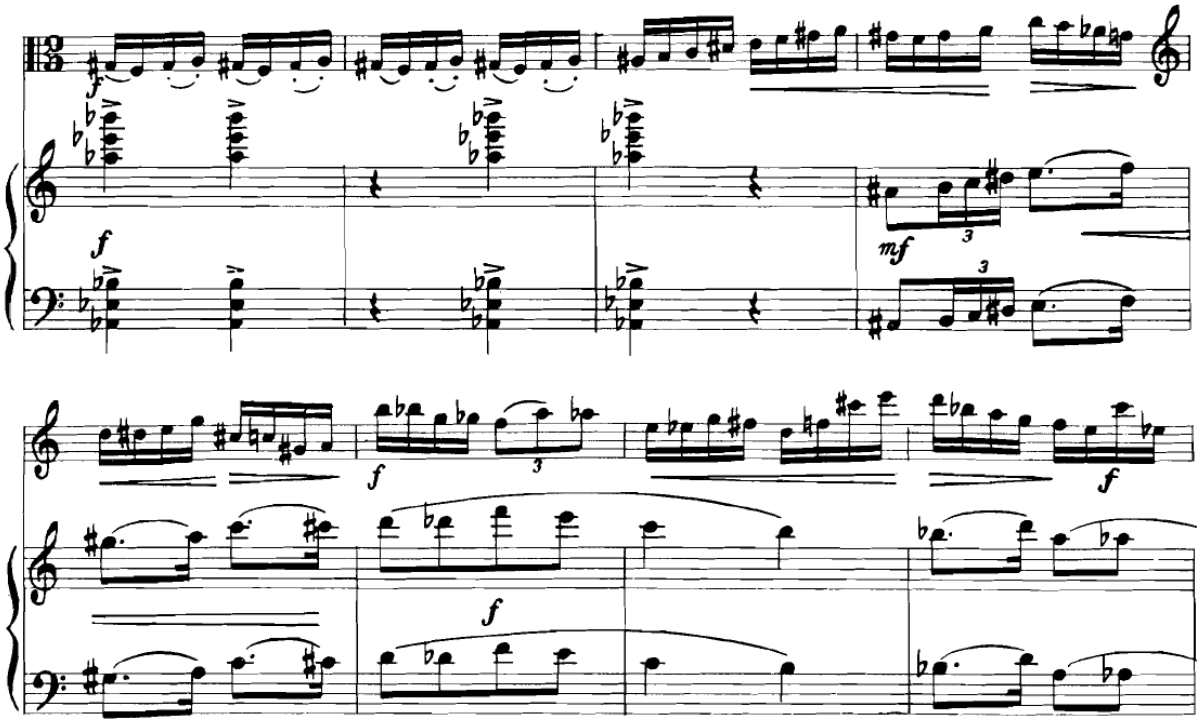
Example 96. Sonata for Viola and Piano, Mvt. III, mm. 86-102



Section A returns in measure 117 with a descending chromatic line in the bass to get back to the original key. The solo part enters in measure 121 having skipped the first measure of the A theme. An *agitato* passage in measures 133-144 brings the A theme to a close. Like at

the beginning, the A theme is repeated twice, the second time beginning in measure 145 with the viola assuming the piano figure from measure one. Like in the first instance of section A, during the reiteration of the A theme, the piano takes the melodic role. Unlike at the beginning, however, the piano in measures 148-160 presents the melody throughout and does not relinquish the melodic role to the solo instrument. During this passage, the viola embellishes the A theme with a counter melody (see example 97).

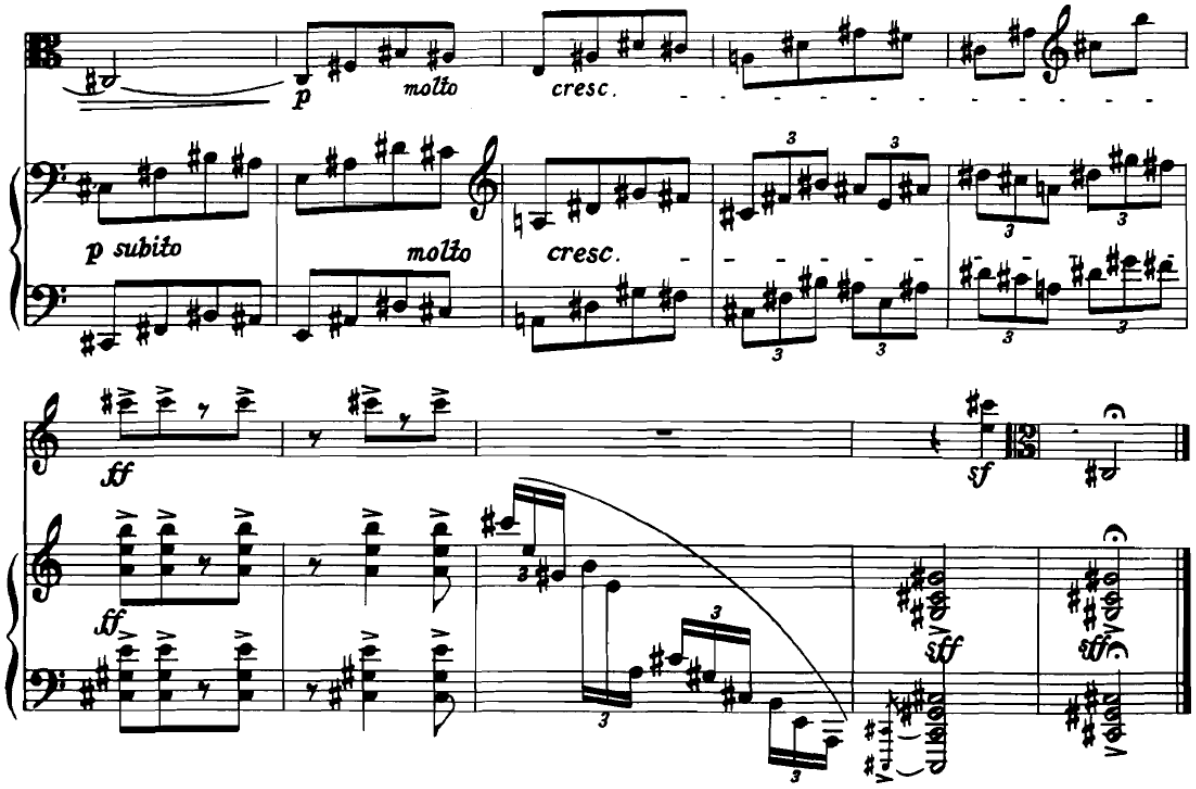
Example 97. Sonata for Viola and Piano, Mvt. III, mm. 145-152



Measure 161 marks the final phrase of the piece with solo and piano in parallel motion and the accompaniment in octaves. Two measures of wide and *fortissimo* c#m7 chords set up a descending arpeggio in the piano, landing, with the viola, on an

indeterminate C# chord. The presence of the third in the penultimate chord in the viola grounds the ending solidly in C# minor (see example 98).

Example 98. Sonata for Viola and Piano, Mvt. III, mm. 161-70



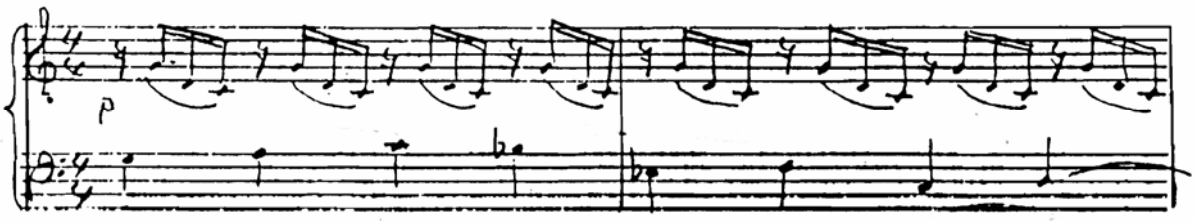
Trio Sonata No. 1 for Flute, Cello, and Piano

When Bauer finished the score for her first Trio Sonata for Flute, Cello, and Piano, she inscribed the date at the end of the manuscript: 26 November 1944. It was premiered over the radio on 12 February 1946 with Ruth Freeman on flute, Aaron Bodenhorn on cello, and Harrison Potter on piano. It was called a "charming little score," "light, unpretentious and well-written for the instruments" (qtd. in Pickett, "Appendix" 57). Like many of Bauer's other later works, the Trio Sonata was called "slight, attractive, [and] straightforward" with French

antecedents (Tawa 157). The Sagul Trio, who would commission Bauer's second Trio Sonata in 1951, performed the work live at Times Hall, New York, on 17 December 1946 and 12 April 1950.[132] The Trio Sonata was also performed with bassoon instead of cello. This version was premiered by the Wollf Chamber Unit on 7 May 1948 and also performed by Paige Brook, Bernard Garfield, and Donald Duckworth on 27 January 1952.[133] Like most of Bauer's later works, the Trio Sonata has not been published professionally, appearing only in manuscript form distributed by the American Composers Alliance, Composers Facsimile Edition.

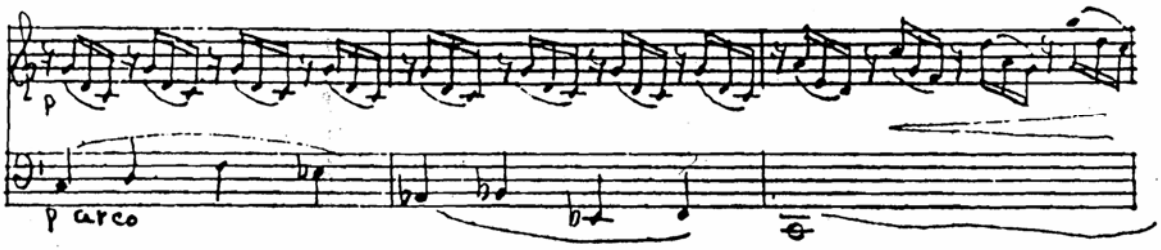
The first movement is in rondo form (ABABA). The A theme is characterized by a quarter-note motive (ascending major second, ascending minor third, descending major second, descending perfect fifth, ascending major second, descending perfect fourth, ascending major second), whose over-all movement descends a perfect fourth. This theme occurs in the left hand of the piano (example 99) or in the cello (example 100) and is sometimes altered so that the descending perfect fourth near the end of the theme is increased to a perfect fifth.

Example 99. Trio Sonata, Mvt. I, mm. 1-2



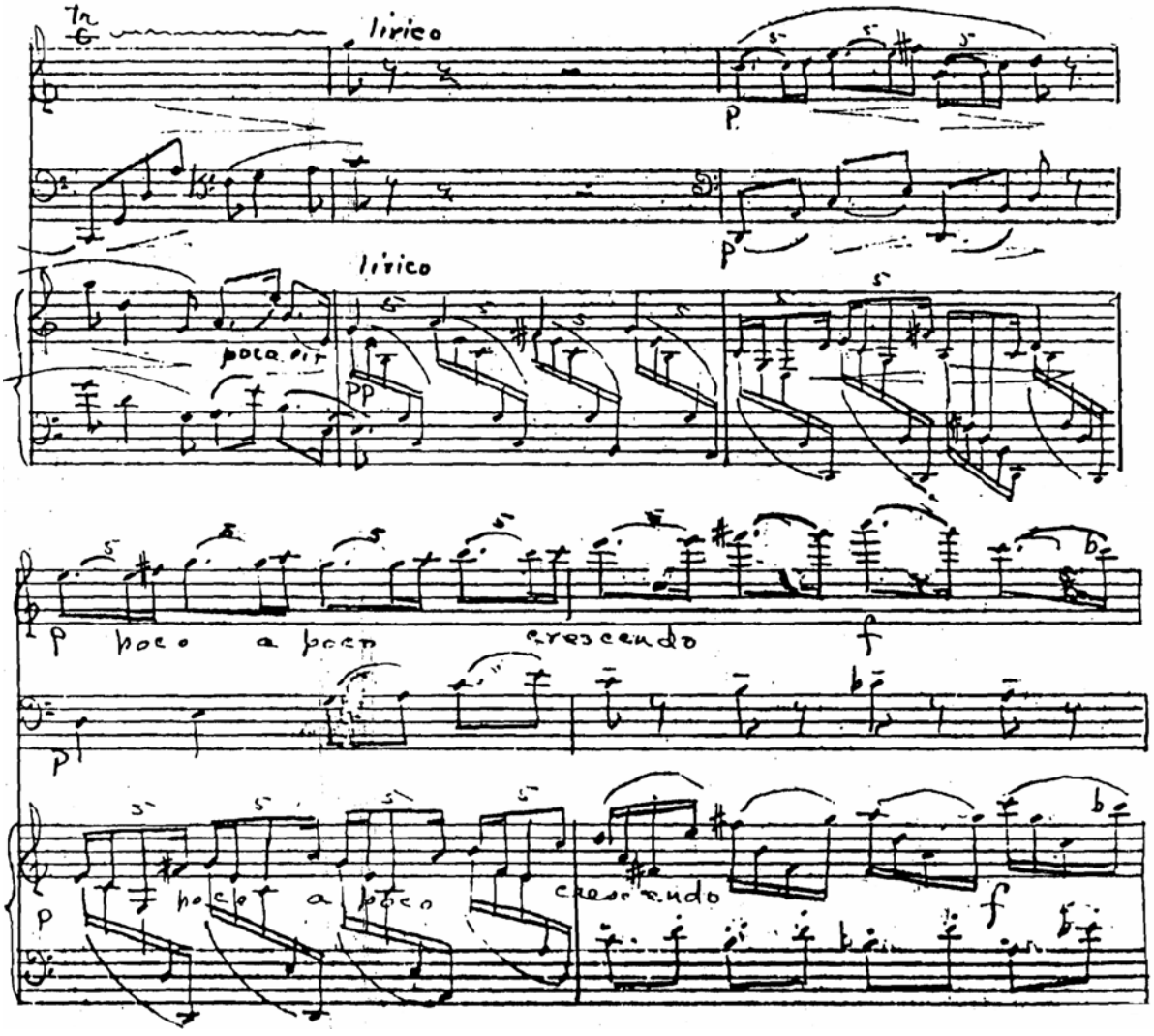
[132] Ross Parmenter, "Sagul Trio Concert Features New Music" 39; "Concert Series Ends" 35.
[133] "Robert Craft Leads Wollf Chamber Unit" 12; "Marion Bauer Activities" 15.

Example 100. Trio Sonata, Mvt. I, mm. 13-15



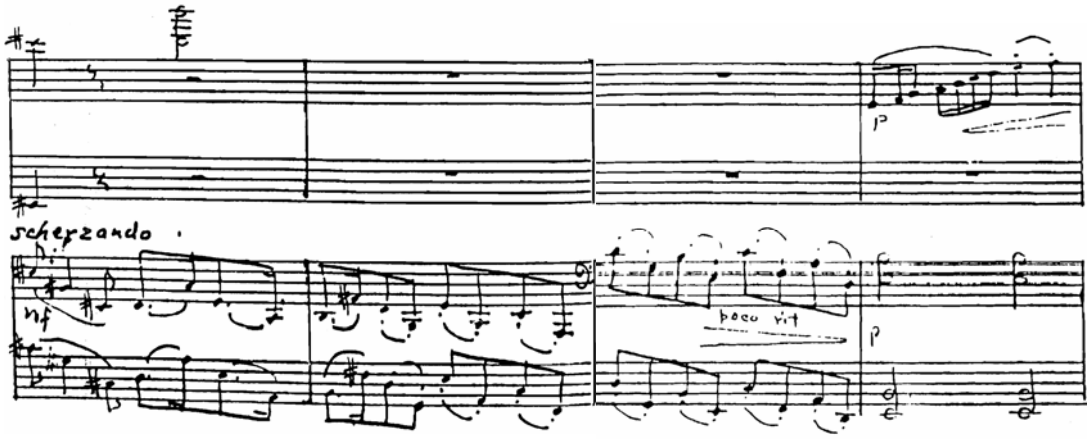
Section B is marked *lirico* and utilizes quintuplet sixteenths in the flute and piano against duple eighths in the cello to create a tumbling kind of line that begins on C (see measures 17-20, example 101).

Example 101. Trio Sonata, Mvt. I, mm. 16-20



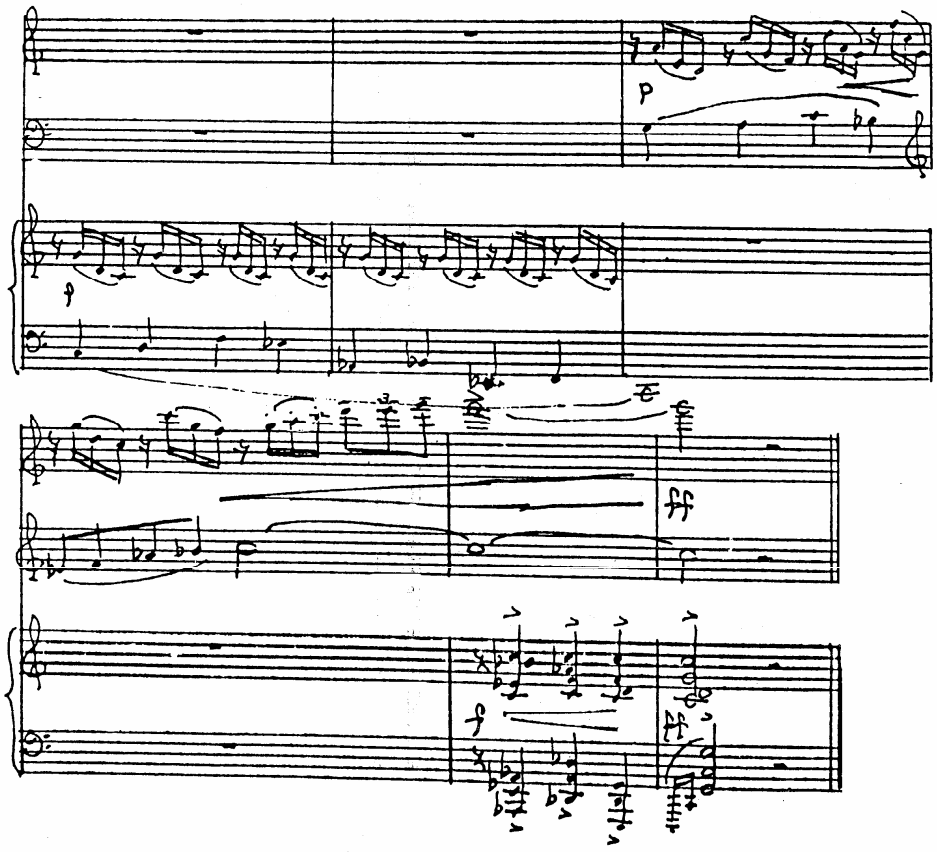
Section A returns in measure 24, now beginning on E♭. The flute and cello parts are significantly different from the original A section, but all is kept unified over the A theme in the left hand of the piano. A short *scherzando* passage (measures 37-40) ends section A, just as the same pattern ends the first section A in measure 16 (see examples 101 and 102).

Example 102. Trio Sonata, Mvt. I, mm. 37-40



Section B returns in measure 41 with the quintuplet sixteenth pattern in the piano and *pizzicato* chords in the cello. The cello reprises the B theme in measure 43 (beginning on E) before the flute takes over the melodic function in measure 44 (beginning on D). Section A returns in measures 48-49 with the piano repeating the flute and cello parts in measures 13-14. In measures 50-51, the cello and flute modify the piano introduction of the opening two measures and end with a C add 2 chord. Compare example 103 below with examples 99 and 100 above.

Example 103. Trio Sonata, Mvt. I, mm. 48-53

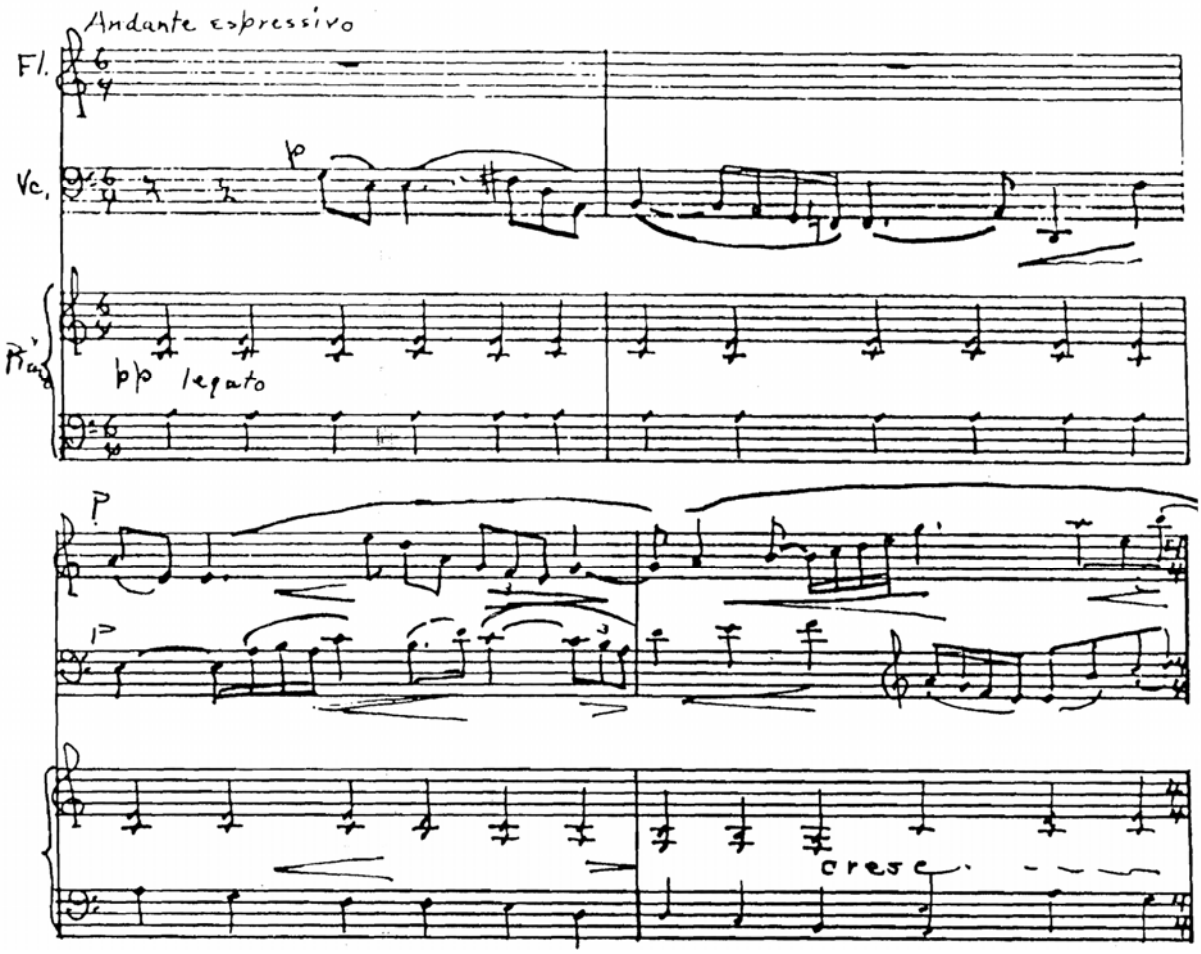


At 36 measures, Movement II is the shortest of the three movements on paper. Its *Andante espressivo* marking, however, and the fact that it is primarily in 6/4 (with measures of 4/4 and 3/4) make the second movement the longest of the three in terms of performance time. It is also the most soothing and peaceful of the movements with long, lyric melodic lines and simple accompaniment. The cello and flute work seamlessly together while the piano only takes prominence during interludes.

The second movement begins firmly in A minor with the melody beginning in the cello with a descending minor third from G to E. The flute enters with a counter melody in measure three beginning with a descending perfect fourth from A to E. Note also the

descending stepwise motion in the left hand of the piano in measures three and four (see example 104).

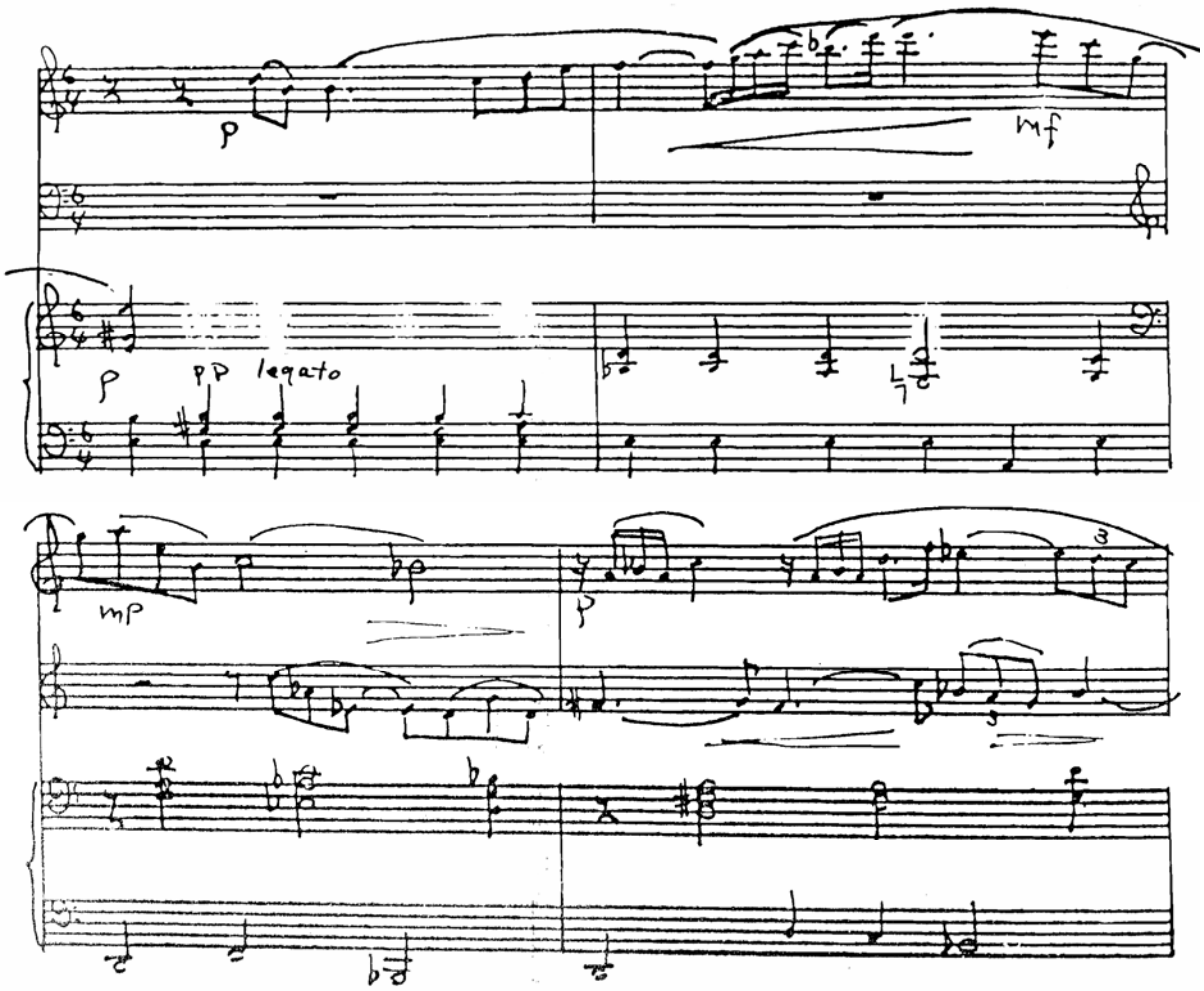
Example 104. Trio Sonata, Mvt. II, mm. 1-4



The end of the A section uses contrary motion in the flute and cello to arrive at E in octaves over an E major chord in the piano. After a short, three-measure interlude in the piano, section B begins in measure 11 in E major. The B theme is closely related to the A theme, beginning with the same descending minor third in the melody and steady quarter-note accompaniment. Section B, however, introduces much more adventurous harmonic

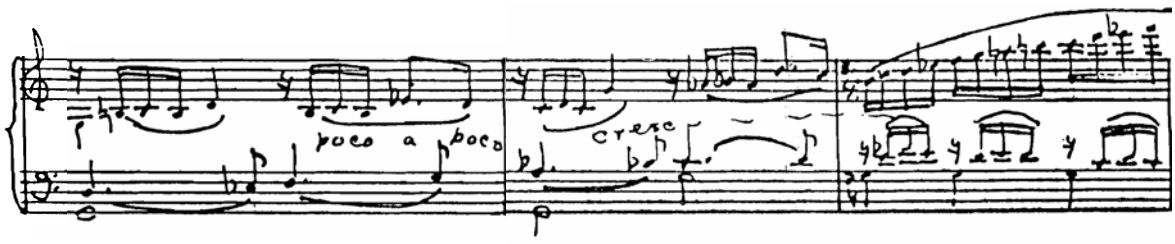
progressions and, in the flute in measure 14, a completely new rhythmic and melodic figure (see example 105).

Example 105. Trio Sonata, Mvt. II, mm. 11-14



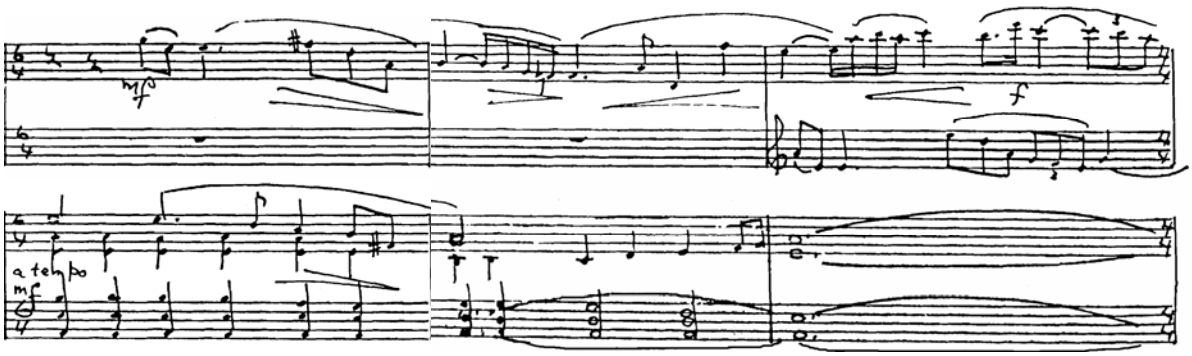
The short motive initially stated in measure 14 in the flute forms the basis of the piano interlude in measures 19-25 (see example 106).

Example 106. Trio Sonata, Mvt. II, mm. 19-21



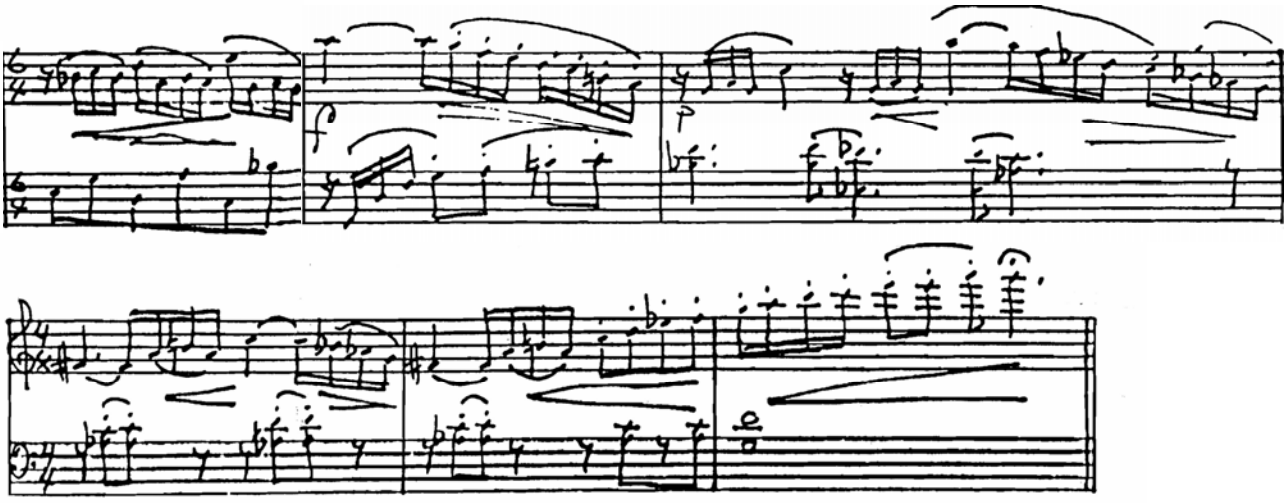
Section A returns in measure 26 with an exact reiteration of the cello's line in the first three measures of the movement played by the flute two octaves higher. The flute's counter-melody from measure three is played by the cello in measure 28 in the same octave. Compare example 104 above with example 107.

Example 107. Trio Sonata, Mvt. II, mm. 26-28



At the end, the piano fades away as the theme from B is briefly reprised in the flute and cello. The final measure presents a mixolydian scale in the flute over an open fifth in the cello (see example 108).

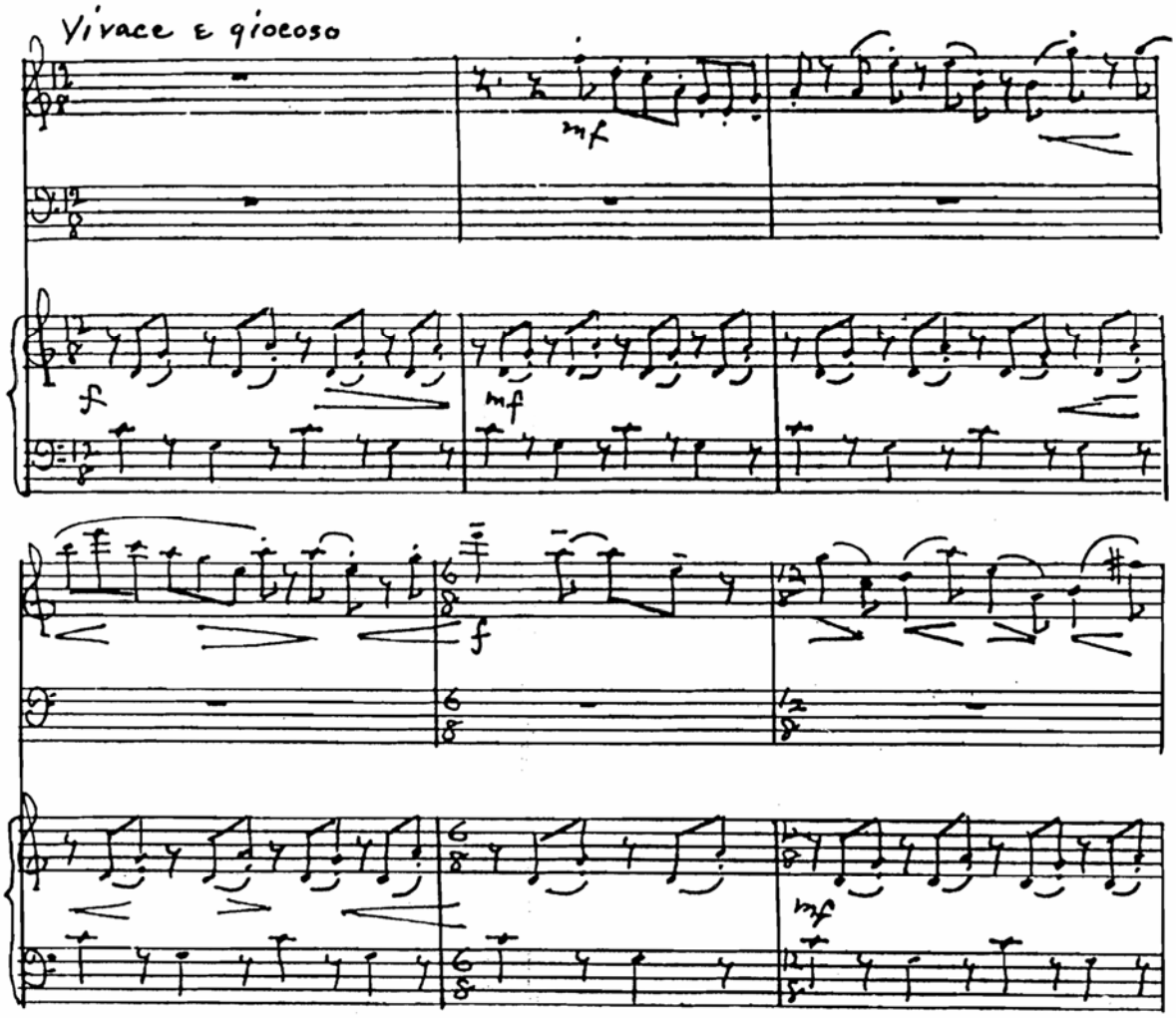
Example 108. Trio Sonata, Mvt. II, mm. 30-36



The third and final movement of the Trio Sonata is marked *Vivace e giocoso*, making its 50-measure length take less than half the time to perform than the second movement does. As would be expected from a movement marked as it is, the third movement is very sprightly, vivacious, and playful. Most of the notes are marked *staccato*, there are many rapid scales, and the 12/8 time signature gives the piece a bouncing feel. This movement is primarily monothematic. Structurally, it falls into ABAB form.

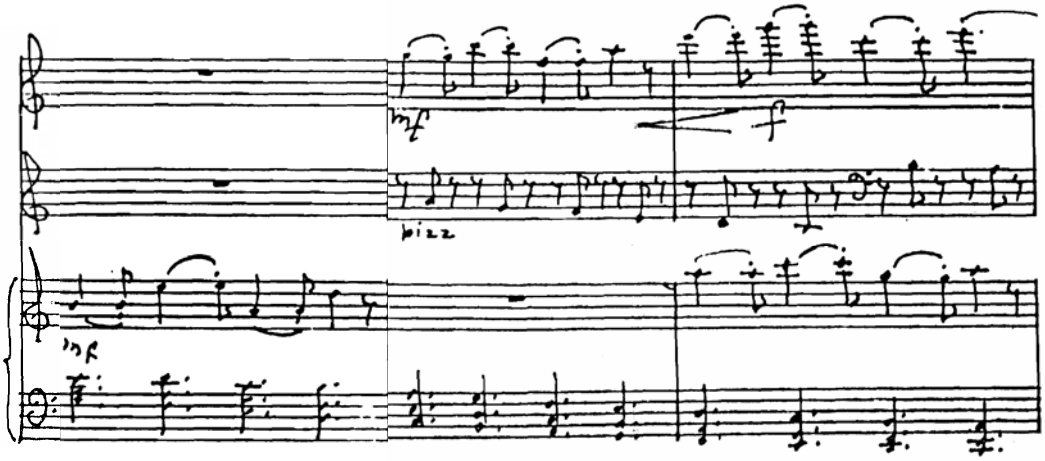
The first statement of the theme occurs in the flute in measure two (see example 109).

Example 109. Trio Sonata, Mvt. III, mm. 1-6



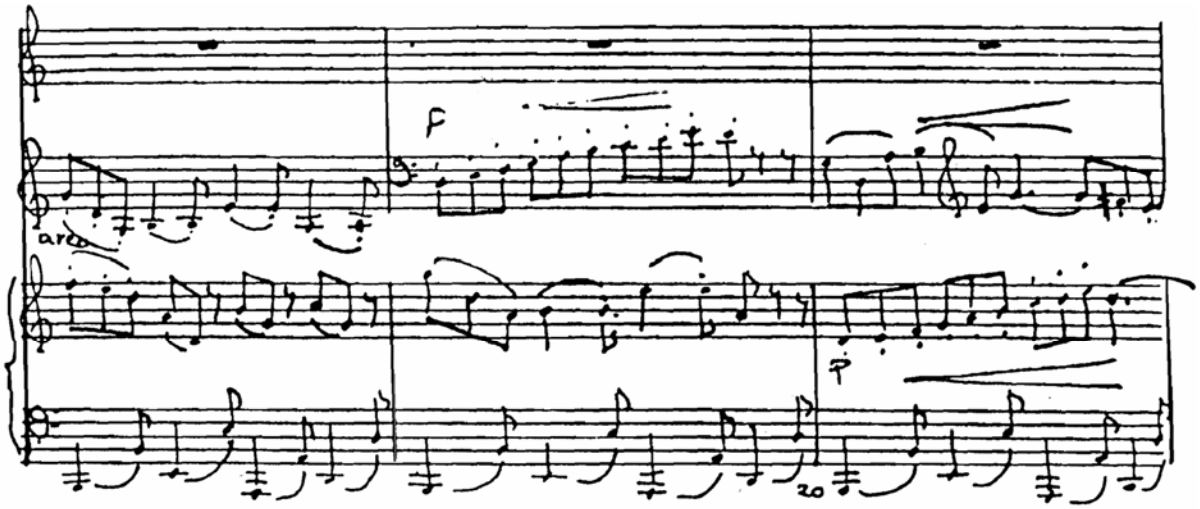
Section B begins in measure 15 with the modification of the quarter-eighth motive in measure six (see example 110).

Example 110. Trio Sonata, Mvt. III, mm. 15-17



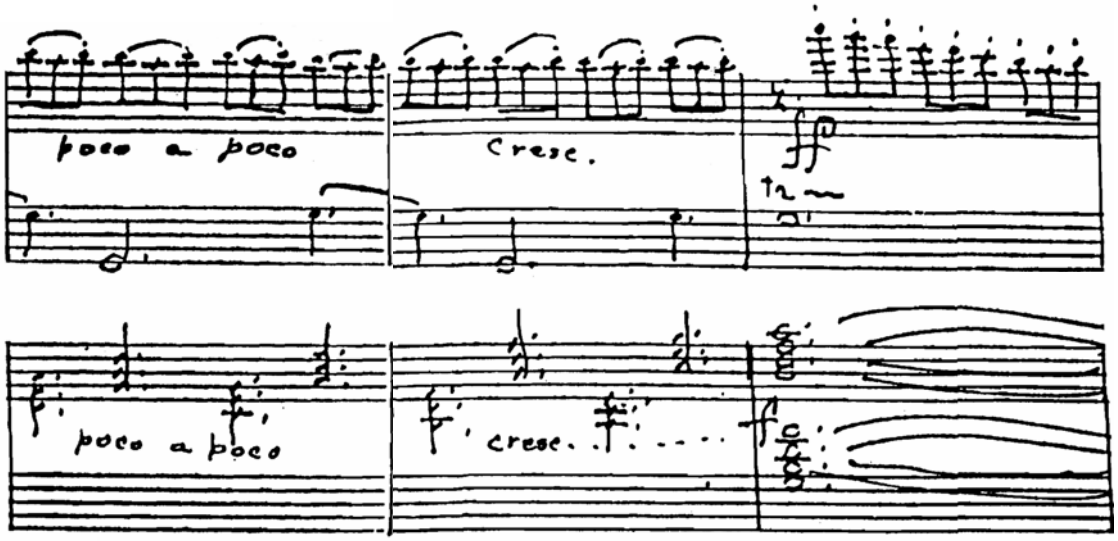
The cello part in measure 19 borrows the descending perfect fourth motive from the flute part in measure five (see example 109) and the treble piano part in measure 15 (see example 110). The right hand of the piano echoes the cello in measure 20 while the cello plays the ascending Dorian scale originally played by the piano in measures eight and nine and repeated in measure 21 (see example 111).

Example 111. Trio Sonata, Mvt. III, mm. 19-21



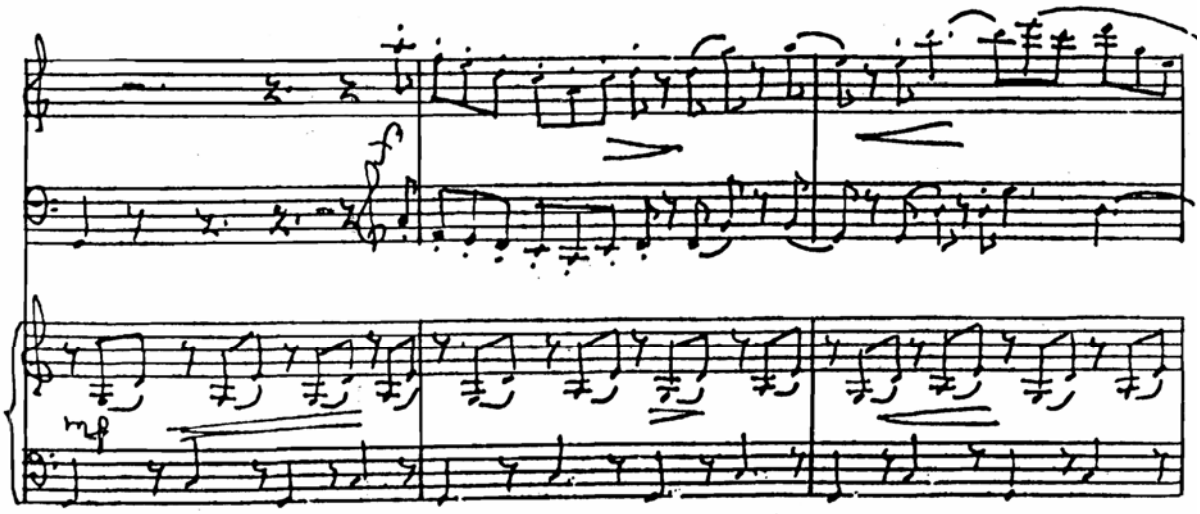
Bauer uses an interesting device in the piano in measures 27-28. During this passage, the flute plays a constant triplet eighth-note pattern (B-A-B) over a G pedal in the cello. The piano plays triads (no sharps or flats) built on D, G, C, A, B, B, A, and C. The root movement is as follows: ascending fourth, descending fifth, ascending sixth, descending seventh, ascending eighth, descending ninth, ascending tenth. Measure 29 continues the G pedal in the cello (now trilling) over a G9 in the piano (see example 112).

Example 112. Trio Sonata, Mvt., III, mm. 27-29



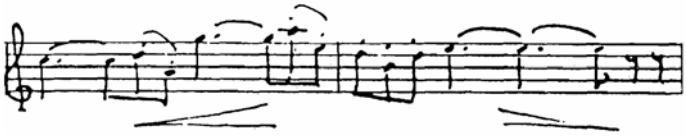
In measures 29-32, the flute cascades down in rapid triplets, the cello picking up the pattern in measure 33. Section A returns in measure 34. The piano part now reverses the pattern from measure one, playing alternating G and C. The flute and cello play a modified version of the theme in octaves, beginning a major third higher than in measure two. The flute continues with the theme while the cello diverges briefly, only to join the flute again two octaves apart in measure 38 which is a direct quotation of measure five (see example 113).

Example 113. Trio Sonata, Mvt. III, mm. 34-36

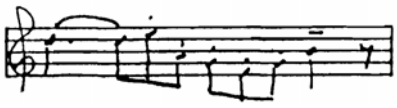


In measures 38 and 39 (beats one and two), the piano once again plays an ascending Dorian scale, this time for one-and-a-half octaves in both hands. The piano goes on to play a D major scale in measures 39 (beats three and four) and 40, again for one-and-a-half octaves in both hands, now in thirds. In measure 40, the flute quotes itself from the last two beats of measure 13 and the first two of measure 14, a perfect fourth lower. Only the last interval is altered (see examples 114 and 115).

Example 114. Trio Sonata, Mvt. III, mm. 13-14



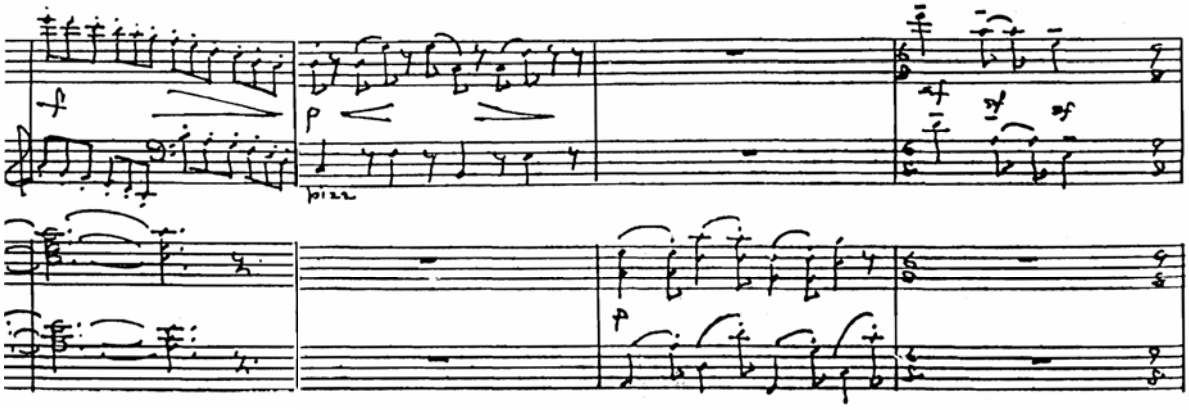
Example 115. Trio Sonata Mvt. III, m. 40



The modification of the theme introduced in section B returns in measure 41 in the piano which then holds an A minor chord while the flute and cello play descending natural lines a fifth apart in measure 42 (flute beginning on E and cello on A). The flute in measure 43 directly quotes the treble piano in measure 15 while the cello plays the same root

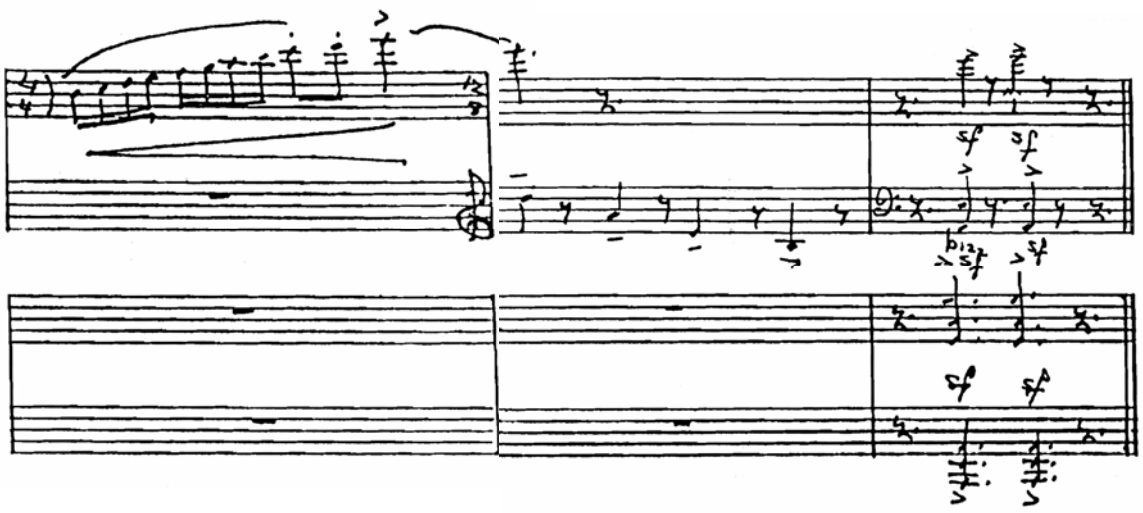
movement a seventh below. The piano returns in measure 44 with the same motive a perfect fourth higher, harmonized in open fifths (see example 116).

Example 116. Trio Sonata, Mvt. III, mm. 42-45



The flute and cello once again quote measure five in octaves in measure 45 and measures 13-14 in measure 46 (see examples 109 and 114 above). The piece closes with a rapid ascending scale in the flute (all naturals, B to E a twelfth above) in measure 48, one final quote of the descending fourth pattern in the cello in measure 49 (D-A-E-B), and *sforzando* open A chords on beats two and three in measure 50 (see example 117).

Example 117. Trio Sonata, Mvt. III, mm. 48-50



Chapter Seven: Marion Bauer's Legacy

Marion Bauer died on 9 August 1955, just six days before what would have been her 73rd birthday. She became ill while she was celebrating the completion of her last book *How Opera Grew* by vacationing with Harrison Potter and his wife at their home in South Hadley, Massachusetts. She died shortly thereafter as a result of a coronary thrombosis.[134] Her death warranted inclusion on the *New York Times* "News Summary and Index" page on 11 August 1955.[135] The Society for the Publication of American Music ran an obituary for her the following day which read, "The Society for the Publication of American Music records with deep sorrow the death of Marion Bauer, distinguished composer, and for many years a devoted member."[136]

On 14 August 1955, a touching article was written by one of her former students, Harold Schonberg. He called her a "champion of American composer[s]," saying that she had spent practically her whole life "fighting for the acceptance of modern music in general and the American composer in particular." About her own taste in musical styles, he wrote:

> There was nothing cliqueish about her musical predilections. Her own roots were in the impressionist period, but she was sympathetic to other and later schools. The twelve-tone technique fascinated her, and she learned its

[134] E. French Smith 14.
[135] "News Summary & Index" (1955): 2. The listing includes three names in alphabetical order. Bauer is first: "Miss Marion Bauer, composer and author, was 67. Page 21." Bauer would have been 67 if she had been born in 1887 as she told people.
[136] "Obituary 1 – No Title" 19.

> mysteries by composing a set of pieces in the idiom. She also had a deep insight into opposing schools of musical composition. She would fight for Stravinsky as strongly as for Varèse or Bartók. To her, it was not a matter of the technique in which a particular music was written, but of what the music tried to say and how successful it was on its own terms.

He closed his eulogy with the assurance that "her pupils and friends will miss her. For she had the ability to draw out the best in them. Nobody was more of an appreciator, in the best sense of the word, than Marion Bauer." [137]

Even at the time of her death, Bauer was remembered more for what she did for other composers than for her own work. Schonberg's article is littered with references to Bauer's writing and teaching as well as her advocacy for her students, for young American composers, and for modern music in general. Only two brief references to her as a composer are included. After declaring that "she aided, in one way or another, about every young American composer before the public today – and some not so young," Schonberg recognizes that Bauer "herself was a skillful composer, and she well knew the struggles and frustrations of her younger colleagues." Later in the article, Schonberg marvels, "how she ever, with her multiple activities, got a chance to do her own composing remains a mystery." He then

[137] Schonberg, "Champion of American Composer [sic]" X7.

acknowledges that, "had she been less interested in new music by other composers she would have composed more of her own, and also would have received many more performances." [138]

The following year, Mu Sigma, the honorary music society of New York University's Washington Square College, sponsored a free memorial concert in Bauer's honor. Sixty-five manuscripts were submitted in the competition for inclusion on the program of which only five were selected.[139] The concert was presented at New York University's School of Education Auditorium on 11 May 1956 and opened with Bauer's Sonata for Viola and Piano, Op. 22.[140] Bauer's reputation was still secure enough to warrant another inclusion on the "News Summary & Index" page.[141] A review of the concert said that the evening was:

> […] a beautifully appropriate tribute. For the sonata's companions on the program were by those who had been her deep concern throughout her fruitful career: the rising generation of American composers. She would have been made very happy knowing that four representative young composers, carefully chosen from among a large number of applicants all over the country, would have unpublished works performed at a concert in her memory (D., E. 28).

[138] Ibid.
[139] Parmenter, "World of Music: May Festivals in U. S." 138.
[140] "Concert and Opera Programs for the Week" 136.
[141] "News Summary & Index" (1956): 2.

In September 1956, Mu Sigma announced a competition to select unpublished compositions to be played at the second annual Marion Bauer Memorial Concert.[142] The following spring, Ross Parmenter announced that 75 works were submitted and only four chosen.[143] Schonberg reviewed the May 1957 event, saying that Bauer, "eminent teacher and composer, always had interested herself in new music, and it was fitting that nearly everything on the program illustrated the modern school." The only exception was a set of five of Bauer's songs for soprano which were from 1917 onward and "were in the impressionistic vein but distinguished by sure workmanship and lyric sensitivity."[144]

Mu Sigma announced their intention to hold an annual Marion Bauer Memorial Concert, but there are no other listings for any such events following 1957. After the second memorial concert, the *New York Times* lists only five performances of Bauer's music over a 60-year period (from May 1957 through the end of 2007). In February 1960, the orchestrated version of *Indian Pipes* was performed by the Village Civic Symphony.[145] *Fantasia quasi una Sonata* was performed by Claire Deene, violinist, on a recital of American works in September 1979.[146] A "two-concert mini-festival of contemporary chamber works by Shulamit Ran, Ruth Crawford-Seeger, Marion Bauer and others" was sponsored by

[142] "Music Contest Announced" 27.
[143] "The World of Music" (1957): X9.
[144] "Memorial Concert for Marion Bauer" 24.
[145] This performance was listed as a part of a "Memorial Concert for Marion Bauer," but no reference to Mu Sigma was given ("Concert and Opera Programs" X11).
[146] Davis C13.

Monadnock Music and took place August 1992 in Peterborough, New Hampshire.[147] Aviva Players performed "chamber music and songs by Marion Bauer, Alla Borzova, Mary Howe, Judith Sainte Croix, Ruth Schonthal and Mira J. Spektor" in May 2000.[148] Finally, in August 2002, Virginia Eskin included four of Bauer's "engagingly Impressionistic, deft and mercurial preludes in a program that encompasses preludes by Debussy, Rachmaninoff and Chopin."[149] It is truly remarkable how quickly a memory can fade.

Today, Bauer is remembered "as much as a champion of contemporary music and a teacher as a composer" (Ammer 145). According to Struble, "the principal part of her legacy for American classical music may lie [not in her compositions but] in three important books she wrote in her advocacy and assistance to other composers of the time, including Griffes and Copland." Struble names *How Music Grew*, *Music Through the Ages* and "the landmark *20th Century Music*, one of the first serious histories of modern music published during the 1930s" (87). Lastly, for Struble, Bauer is remembered as the manager of the League of Composers' "Young Composers' Concerts" in which she arranged the premieres of works by Copland, Antheil, Křenek, Bernard Rogers, and many others. Doherty declares that:

> Bauer's place in American musical history is that of a pioneering modern woman. She […] bridged the nineteenth and twentieth centuries with music that looked at once backward to the past and forward to the future.

[147] "Arts and Leisure Guide" (1992): H28.
[148] "Arts and Leisure Guide" (2000): AR45.
[149] "Classical Music and Dance Guide" E6.

> Additionally, she helped to establish a heritage of great women musicians, teachers, and scholars in the United States modeled on the female achievers of Europe, a group that included Boulanger (335).

Like many of the transitional composers of her generation, Bauer has been largely forgotten. This author agrees whole-heartedly with Nicholas Tawa who says:

> We cannot help but wonder why Marion Bauer has been excluded from most recent histories and encyclopedias on American music, given her talent as a composer and her importance as an educator, writer on musical subjects, promoter of American music, and service to the American musical community. We also wonder why her music is neither performed or recorded. It is superior to many a contemporary European piece that easily wins a hearing (157).

While efforts have been made to revive her music and memory, there is still much to be done. This study has sought to take an honest look at Bauer's life and music, neither rationalizing nor praising unduly, but simply judging it for what it was: a product of its time, but also the product of a unique creative individual. Bauer's contributions to American musical history are vast and not to be discounted. One can only hope that, as more scholars rediscover Bauer's music, as more recordings are made, and as more performances occur, the public will once again have the privilege of experiencing Bauer's genuine quest for a communicative art in the midst of innovation.

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APPENDIX A: LIST OF BAUER'S COMPOSITIONS

If a date is written on the manuscript, that is given precedence. Otherwise, if published, the date of publication is given after the title. If in manuscript form, a likely date of composition is given with footnoted justification.

Solo Vocal Music

Light (1910): voice and piano; text by F. W. Bourdillon; dedicated to Ernestine Schumann-Heink; published by the John Church Company

Coyote Song (1912): voice (soprano/tenor or alto/baritone) and piano; text by John S. Reed; dedicated to Mr. Clarence Whitehill; published by A. P. Schmidt

Bacchanale (1909-10):[150] voice and piano; unpublished; manuscript has not been located

Nocturne (1912): voice and piano; text by Emilie Frances Bauer; dedicated to Maurice Renaud; published by G. Schirmer

Star Trysts [or The Dream Stream] (1912): voice (soprano/tenor or alto/baritone) and piano; text by Thomas Walsh; published by A. P. Schmidt

Melancolié (1910 or 1911):[151] voice and piano; text (French) by Camille Mauclair; manuscript in Peggy Holloway's collection

The Last Word (1912): voice and piano; text by S. William Brady; dedicated to Mme. Schumann-Heink; published by G. Schirmer

The Mill-Wheel (Das Mühlenrad) (1912): voice (mezzo/tenor or alto/baritone) and piano; German folk text translated by F. W. Bancroft; dedicated to Mr. and Mrs. Walter H. Rothwell; published by A. P. Schmidt

Over the Hills (1912): voice (soprano/tenor or alto/baritone) and piano; text by Paul Lawrence Dunbar; dedicated to Grace Ewing; published by A. P. Schmidt

Song of the Earth (1911):[152] voice and piano; unpublished; manuscript has not been located

[150] Performed in April 1910 (Pickett, "Appendix" 6).
[151] Performed in March 1912 (Pickett, "Appendix" 8).

The Red Man's Requiem [or Red Man's Requiem] (1912): voice (soprano/tenor or mezzo/baritone) and piano; text by Emilie France Bauer; dedicated to Mr. Putnam Griswold and to the memory of Chief Joseph; published by A. P. Schmidt

Send Me a Dream (Intuition) (1912): voice (soprano/tenor or mezzo/baritone) and piano; text by Emilie France Bauer; dedicated to Mme. Alma Gluck; published by A. P. Schmidt

Were I a Bird On Wing (Wenn ich ein Waldvöglein wär) (1912): voice (soprano/tenor or mezzo/baritone) and piano; German folk text translated by F. W. Bancroft; dedicated to Mr. and Mrs. Walter H. Rothwell; published by A. P. Schmidt

[Heavens weaving] (Untitled) (1912):[153] voice and piano; unpublished; manuscript at Mount Holyoke College

Only of Thee and Me (1914): voice (soprano/tenor or mezzo/baritone) and piano; text by Louis Untermeyer; dedicated to Mrs. Cecil H. (Rose Bloch) Bauer; published by A. P. Schmidt

The Shadows (1913):[154] voice and piano; text by Charlotte Becker; unpublished; manuscript at Mount Holyoke

A Little Lane (or A Little Lane Mid Shade and Sun) (1914): voice (soprano/tenor or mezzo/baritone) and piano; text by Ellen Glasgow; dedicated to Miss Rosalie Wirthlin; published by A. P. Schmidt

Phillis (or Phyllis) (1914): voice (soprano/tenor or mezzo/baritone) and piano; text by Charles Rivière Defresny; dedicated to Mme. Buckhout; published by A. P. Schmidt

Youth Comes Dancing O'er the Meadows (or Spring Fantasy) (1914): voice (soprano/tenor or mezzo/baritone) and piano; text by Emilie Frances Bauer; published by A. P. Schmidt

The Moonlight is a Silver Sea (1914-1919):[155] voice and piano; text by Charles Buxton Going; unpublished; manuscripts at Mount Holyoke

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[152] Performed in March 1912. Pickett conjectures that it could be the same song as another, perhaps "Over the Hills," simply re-titled ("Appendix" 9).

[153] Bauer's address on the manuscript is 251 W 97th St, dating the song 1912 or earlier (Pickett, "Appendix" 11).

[154] Performed in February 1913 (Pickett, "Appendix" 14).

[155] Two versions exist, both on the same brand of manuscript typical of this era (Pickett, "Appendix" 16).

The Linnet is Tuning Her Flute (1915): voice (soprano/tenor or mezzo/baritone) and piano; text by Louis Untermeyer; dedicated to Miss Florence MacBeth; published by A. P. Schmidt

Lad and Lass (1915):[156] voice and piano; text by Cale Young Rice; published in 2001 by Hildegard Publishing Company in a set of "Six Songs"

Das Erdenlied (Jan. & Feb. 1912; 2 Apr. 1916): voice and piano; German text by Sebastian Frank Wendland; unpublished; manuscript at Mount Holyoke

Orientale (Fair Goes the Dancing) (1917): voice (soprano/tenor or mezzo/baritone) and piano; text by Edwin Arnold; published by A. P. Schmidt; orchestrated in 1932

The Minstrel of Romance (1917): voice (soprano/tenor or mezzo/baritone) and piano; text by John S. Reed; dedicated to Mr. David Bispham; published by A. P. Schmidt

Little Sleeper (1916):[157] voice and piano; text by Richard Le Gallienne; unpublished; manuscript at Mount Holyoke

By the Indus (1917): voice (soprano/tenor or mezzo/baritone) and piano; text by Cale Young Rice; published by A. P. Schmidt

The Malay to his Master (1916):[158] voice and piano; text by Cale Young Rice; unpublished; published by Composers Facsimile Edition in 1959

From Hills of Dream (or Fairy Lullaby) (1918): voice (soprano/tenor or mezzo/baritone) and piano; text by Joyce Kilmer; published by A. P. Schmidt

The Epitaph of a Butterfly (or The Last Butterfly) (1921): voice and piano (in E-flat or in C); text by Thomas Walsh; dedicated to Mme. Helen Stanley; published by Oliver Ditson

Night in the Woods (1921): voice and piano; text by Edward Rowland Sill; dedicated to Marcia van Dresser; published by G. Schirmer

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[156] Pickett dates the song somewhere around 1915 "because of its style and because of the proximity to other works in which Marion uses texts by Cale Young Rice" ("Appendix" 17).
[157] Marion Bauer, Correspondence to Arthur P. Schmidt, 26 March 1917 (Pickett, "Appendix" 19).
[158] Pickett dates the song here because its style is similar to "By the Indus" and the same author is used. "When Marion composed multiple songs using the same text-author they tend to cluster around a particular year" ("Appendix" 20).

Roses Breathe in the Night (1921): voice and piano; text by Margaret Widdemer; published by G. Schirmer

A Parable (The Blade of Grass) (1922): voice and piano; text by Stephen Crane; published by G. Schirmer

My Faun (or The Faun) (21 July 1919): voice and piano; text by Oscar Wilde; dedicated to Mary Jordan; orchestrated for chamber ensemble in 1933; published in 2001 by Hildegard Publishing Company in a set of "Six Songs"

Gold of the Day and Night (1921): voice (soprano/tenor or mezzo/baritone) and piano; text by Katharine Adams; published by A. P. Schmidt

Thoughts (1921): voice (soprano/tenor or mezzo/baritone) and piano; text by Katharine Adams; published by A. P. Schmidt

The Driftwood Fire (1921): voice (soprano/tenor or mezzo/baritone) and piano; text by Katharine Adams; published by A. P. Schmidt

Four Poems, Op. 16 (1924): #1 Through the Upland Meadows dedicated to Monsieur Yves Tinayre; #2 I Love the Night dedicated to Mme. Eva Gauthier; #3 Midsummer Dreams; #4 In the Bosom of the Desert; voice and piano; text by John Gould Fletcher; published by G. Schirmer

Alice in Wonderland songs, Op. 26 (c. 1928):[159] The Lobster Quadrille, Pig and Pepper, Father William, Jabberwocky, How Doth the Little Crocodile; text by Louis Carroll; "Lobster Quadrille" was also arranged for women's chorus (SSAA); "How Doth the Little Crocodile" published in 2001 by Hildegard Publishing Company in a set of "Six Songs"

[The Lizards Scamper] (Untitled) (c. 1930):[160] voice and piano; text by Margaret Widdemer; unpublished; manuscript at Mount Holyoke

When the Shy Star Goes Forth (1931):[161] voice and piano; text by James Joyce; published in 2001 by Hildegard Publishing Company in a set of "Six Songs"

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[159] "How Doth the Little Crocodile" has the date 17 Dec. 1928 written on the manuscript. It is likely the last of the five to be written as it was the last of the five to be premiered ("Modernist" 15).
[160] Pickett places the song here "because of similarities in musical style, manuscript paper, and handwriting style to 'Pig and Pepper'" ("Appendix" 41-42).
[161] Holloway 676.

To Losers, Op. 33[162] **No. 2 (15 Aug. 1932):** voice and piano; text by Frances Frost; published in 2001 by Hildegard Publishing Company in a set of "Six Songs"

An Apple Orchard in the Spring (1933):[163] voice and piano; text by Alma See; unpublished; manuscript has not been located

Rainbow and Flame (1934): voice and piano; text by Robert Haven Schauffler; unpublished; manuscript at Houghton Library (Harvard) and Library of Congress

Four Songs with String Quartet (or Suite for Soprano and String Quartet/Four Songs for Soprano and String Quartet), Op. 30 (1933-36): #1 The Crocus. "When Trees have lost remembrance"; #2 Ragpicker Love (Duel); #3 There's Something Silent Here (Recapitulation); #4 Credo (I Sing the Will to Love); soprano and string quartet; text by Alfred Kreymborg; unpublished; manuscript at Library of Congress

Benediction (or Priestly Benediction) (1941):[164] baritone and organ/piano; unpublished; manuscript in Peggy Holloway's collection

The Harp (1947): voice and piano; text by Edna Castleman Bailey; published by BMI

Wood Song of Triboulet (1942):[165] voice and piano; text by William Rose Benét; unpublished; manuscript at Library of Congress

With Liberty and Justice for All (c. 1942):[166] voice and piano; unpublished; manuscript at Library of Congress

Songs in the Night (1943): voice and piano; text by Minny M. H. Ayers; published by G. Schirmer

A Letter (1943):[167] voice and piano; text by Chang Chi translated from the French by Marion Bauer; dedicated to Maria Maximovitch; published by HERS Publishing Company in 1988:

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[162] Duplicate opus number with *Symphonic Suite for String Orchestra*.
[163] The music has not been located. Pickett has found a review of the premiere dated 13 Apr. 1933, written by Nina Naguid: "American Composers on Columbia Program" ("Appendix" 45-46).
[164] N. S. 46.
[165] Premiered 14 Feb. 1943 (Pickett, "Appendix" 52).
[166] Presumably written during World War II (Pickett, "Appendix" 53).
[167] Probably supposed to be premiered 14 Feb. 1944 by the dedicatee, but she was ill (Pickett, "Appendix" 55).

"A Collection of Arts Songs by Women Composers" edited by Ruth Drucker and Helen Strine

Swan (1947): voice and piano; text by Edna Castleman Bailey; published by BMI

Dusk (c. 1947):[168] voice and piano; unpublished; manuscript at Houghton Library (Harvard) and Library of Congress

Night Etching (11 Sep. 1947): text by Edna Castleman Bailey; soprano and tenor duet with piano; dedicated to Earl and Caroline Blakeslee; unpublished; manuscript at Mount Holyoke

Dreams in the Dusk (c. 1953-54):[169] voice and piano; text by Carl Sandburg; unpublished; music has not been located

From the Shore (c. 1953-54):[170] voice and piano; text by Carl Sandburg; unpublished; manuscript has not been located

Here Alone, Unknown (1954):[171] voice and piano; text by Conrad Aiken; published in 2001 by Hildegard Publishing Company in a set of "Six Songs"

Solo Piano Music

Arabesque (1904): piano solo; dedicated to Emilie Frances Bauer; published by The John Church Company

Elegie (1904): piano solo; dedicated "To my teacher Mr. Henry Holden Huss"; published by The John Church Company

Canzonetta in G (1904-05):[172] piano solo; unpublished; music has not been located

Out of the West (c. 1910):[173] piano solo; unpublished; music has not been located

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[168] Pickett places this song here because "all other Bauer works on this particular paper were composed between 1947-1953" ("Appendix" 59).
[169] Premiered 5 May 1954 ("Phi Betas" 22).
[170] Premiered 5 May 1954 ("Phi Betas" 22).
[171] Premiered Nov. 1954 on the radio ("Radio Concerts of the Week" X15).
[172] Performed in April or May 1905 (Pickett, "Appendix" 4).
[173] Referenced in "Marion Eugenie Bauer's Compositions" from *The Musical Leader* (Pickett, "Appendix" 6-7).

Three Impressions, Op. 10 (1918): #1 The Tide, introductory poem by John Gould Fletcher; #2 Druids, introductory poem anonymous; #3 Vision (or Just Beyond), introductory poem anonymous; dedicated to Eugene Heffley; published by A. P. Schmidt

From The New Hampshire Woods. A Suite of Three Pieces, Op. 12 (1922-23): #1 White Birches, introductory poem by William Rose Benét, dedicated to John Powell; #2 Indian Pipes, introductory poem anonymous, dedicated to Mrs. Edward MacDowell; #3 Pine-Trees, introductory poem by M. Hardwicke Nevin; published by G. Schirmer; "Indian Pipes" was also arranged for orchestra by Martin Bernstein

Six Preludes, Op. 15 (1922): #1 Prelude in D[major] (for the left hand), dedicated to Mrs. H. H. A. Beach; #2 Prelude in A minor, dedicated to Mr. Victor Wittgenstein; #3 Prelude in D minor, dedicated to Mr. Ernest Hutcheson; #4 Prelude in F-sharp (major), dedicated to Mr. E. Robert Schmitz; #5 Prelude in B minor, dedicated to Mr. Harald (Harold) Morris; #6 Prelude in F minor; published by A. P. Schmidt

Three Preludettes (melodic studies) (1923): piano solo; dedicated to Jean Jacobson; published by G. Schirmer

Introspection (or Quietude), Op. 17 No. 1 (6 May 1924): piano solo; unpublished; manuscript at Library of Congress

Turbulence, Op. 17 No. 2 (1924):[174] piano solo; dedicated to Louis Gruenberg; published by Edward B. Marks in 1942

Sun Splendor, Op. 19a (1926):[175] piano solo; unpublished; music has not been found; also arranged for piano duet (1930) and orchestra (1946)

A Fancy (or Fairy Tale) (1925): piano solo; dedicated to "R. H. S. for The Poetry Cure"; published in *The Poetry Cure* in 1925; published independently with Axelrod in 1939
Opus: Opus 21 #1 [duplicate opus number; see no. ___]

Four Piano Pieces, Op. 21 (1930): #1 Chromaticon, dedicated to Alma M. Wertheim; #2 Ostinato, dedicated to Harrison Potter; #3 Toccata, dedicated to Ruth Crawford; # 4 Syncope, dedicated to Harrison Potter; published by Cos-Cob Press

[174] Performed in Paris in mid-1924 ("New Quartet" 10).
[175] Marion Bauer, Correspondence to H. R. Austin, 23 June 1927 (Pickett, "Appendix" 32).

Sun Splendor, Op. 19b (1930):[176] piano duet; unpublished; manuscript at Houghton Library at Harvard University
Dance Sonata, Op. 24 (1932/35):[177] piano solo in three movements - I. Allegro appassionata; II. Sarabande with 5 variations; III. Scherzo-Allegretto giocoso; published in 1952 by ACA/Composers Facsimile Edition

Piano Concerto, "American Youth," Op. 36 (1942):[178] I Majestic (Andante maestoso – Allegretto – Vivo); II Dignified, yet lyric (Andante ma non troppo); III Humorous (Allegretto); piano and orchestra or two pianos; dedicated "for the High School of Music and Art, New York City"; premiered 13 May 1943 ("Rhoda" 16); two-piano version published by G. Schirmer in 1946

Aquarelle No. 1, Op. 39 No. 1 (June 1943): piano solo; dedicated to Barbara Holmquest; published by Axelrod in 1944

The Last Frontier, Op. 39 No. 2 (1943):[179] piano solo; unpublished; manuscript at Library of Congress

Aquarelle No. 2, Op. 39 No. 2 (1945):[180] piano solo; unpublished; opus number duplicate with *The Last Frontier*; also arranged for double woodwind quintet with two basses; incomplete manuscript of piano version at New York Public Library; complete manuscript in Pickett collection

Aquarelle No. 2b, Op. 39 No. 2 (1945):[181] piano solo; unpublished; manuscript at New York Public Library

Patterns, Op. 41 (1946): #1 Allegretto; #2 In fast waltz time; #3 Scherzo-like; #4 Somewhat slow; #5 Toccata (fast); piano solo; published by American Composers Alliance; manuscripts available at Houghton Library (Harvard)

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[176] Marion Bauer, Correspondence to H. R. Austin, 18 December 1930 (Pickett, "Appendix" 36).
[177] Reis listed the date as 1932 (20). After the Town Hall Recital of 1951, the date was listed as 1935 (Downes 41; J. S. V. 17).
[178] Marion Bauer, Correspondence to Ross Lee Finney, 1942 (Pickett, "Appendix" 51).
[179] Premiered with *Aquarelle* no. 1 by William de Menasce 17 Nov. 1943 ("Music Notes" (1943): 16).
[180] Ewen, *American Composers Today* 22.
[181] Pickett conjectures the composition date because of similarities with *Aquarelle* No. 2 in writing, paper, style ("Appendix" 57).

Moods for Dance Interpretation, Op. 46 (1950): I Humility; II Petulance; III Sorrow; piano solo with dancer; dedicated to Katherine Litz; later expanded for solo piano (see *Moods* below); unpublished; manuscript at New York Public Library (Katherine Litz Collection)

Anagrams, Op. 48 (19 June 1950): piano solo; dedicated to Dorothy Eustis; published by ACA/Composers Facsimile Edition

Moods (or Four Moods), Op. 46b (1950-1954): I Humility; II Petulance; III Sorrow; IV Conflict; piano solo; "Conflict" is dated 11 Jan. 1954, and was added to *Moods for Dance Interpretation* and published by ACA/Composers Facsimile Edition

Choral Music

Fair Daffodils (1914): women's chorus (SSA) and piano; text by Robert Herrick; published by A. P. Schmidt

The Lay of the Four Winds [aka The Winds], Op. 8 (1915): men's chorus (TTBB) and piano; text by Cale Young Rice; published by A. P. Schmidt

Three Noëls (Tryste Nöel) [aka Three Christmas Carols] (1930): #1: The Ox He Openeth, text by Louise Guiney; #2: I Sing of a Maiden, 15th Century text; #3: Lullay! Lullay! Lytel Child, old English text; women's chorus (SSA) with alto solos in 1 & 3; published by A. P. Schmidt; reissued in 2003 by Treble Clef Music Press

Here at High Morning, Op. 27 (1931): male chorus (TTBB); text by May Lewis; dedicated to "The New York University Glee Club"; published by H. W. Gray

A Garden is a Lovesome Thing, Op. 28 (1938): six-part mixed chorus (SSATBB); text by Thomas Edward Brown; published by G. Schirmer

The Thinker, Op. 35 (1938): mixed chorus; published by Galaxy Music Corp.[182]

China, Op. 38 (June 1943): mixed chorus (SATB) and piano or orchestra; text by Boris Todrin; published by J. Fischer & Bro. in 1944; orchestrated in 1944-45.

[182] Music has not been found. All information comes from listings in Reis 20 and Goss 138.

Song of the Wanderer (1947): women's chorus (SSA); published in *Modern Canons* edited by H. Reichenbach and Marion Bauer.

At the New Year, Op. 42 (1950): text by Kenneth Patchen; mixed chorus (SATB) and piano; published by Associated Music Publishers

Death Spreads His Gentle Wings (1952): mixed chorus (SATB); text by Eunice Prossor Crain; dedicated "in memory of Walter Howe"; published by Associated Music Publishers

A Foreigner Comes to Earth on Boston Common, Op. 49 (11 Sep. 1953): mixed chorus with tenor and soprano solos and piano; text by Horace Gregory; published by Independent Music Publishers in 1953

The Seven Candles (c. 1953):[183] women's chorus (SSA); text by J. W.; unpublished

Chamber Music

Up the Ocklawaha, Op. 6 (1912): violin and piano; dedicated to Maud Powell; published by A. P. Schmidt in 1913 and Hildegard Publishing Company in 1998

Sonata (No. 1) for Violin and Piano in G Minor, Op. 14 (1921): I Allegro Dramatico; II Scherzo; III Misterioso–Allegretto Grazioso; unpublished; manuscript has been lost

Allegretto Giocoso (1920): for 11 instruments;[184] listed by title and date in Goss (138); unpublished; manuscript has not been located

Serentina (c. 1921-1922): chamber orchestra (woodwinds and strings);[185] unpublished; manuscript has not been located

Fantasia quasi una Sonata (or Sonata No. 2 for Violin and Piano), Op. 18 (1925):

[183] Premiered at Phi Beta's National Convention in 1953 and included in the fraternity's Candlelight Service (Smith 18).

[184] Pickett cites a letter from Marion Bauer to Arthur P. Schmidt (21 July 1920) in which Bauer says she is "doing a small composition for Miss [Carolyn] Beebe's organization [New York Chamber Music Society] for piano, flute, clarinet, oboe, bassoon, horn, and strings" which is probably this piece and is also possibly a movement from *Serentina* ("Appendix" 30).

[185] This piece was named in the composer's biographical notes in The American Music Guild concert program (1923), instrumentation listed as "woodwinds and strings" (Pickett, "Appendix" 30).

I. Moderato romantico; II. Ben ritmico e vivace; III. Lento espressivo-Allegro con moto e marcato; violin and piano; dedicated to Karin Dayas and Auguste Soendlin; published by G. Schirmer in 1928; premiered at League of Composers concert 25 October 1925 (Metzer 61)

String Quartet, Op. 20 (1925-1927): I. Allegro moderato; II. Adagio lamentoso (Based on an African Negro Lament); III. Allegro giocoso; string quartet; dedicated to the Pro Arte Quartet;[186] unpublished; manuscript at Mount Holyoke College; first two movements premiered 19 November 1926 (); three-movement work premiered at a League of Composers concert 12 February 1928 (Metzer 63); arranged for string orchestra by Martin Bernstein, called "A Lament on an African Theme" either 1928 (Reis 20) or 1935 (Goss 137)

Prometheus Bound (incidental music for a play) (1929): two pianos and two flutes (Reis 20); unpublished; manuscript has not been located; premiered 4 January 1930 with the Greek Stage Society of New York University ("Aeschylus" 23)

Sonata for Viola (or Clarinet) and Piano, Op. 22 (1932/1935):[187] I. Allegretto (rubato); II. Andante espressivo–Scherzo rapido–Andante espressivo; III. Allegro; viola or clarinet and piano; dedicated "to the memory of Albert Stoessel"; published by the Society for the Publication of American Music and G. Schirmer in 1951; also by Da Capo Press in 1986

Duo for Oboe and Clarinet (or Suite for Oboe and Clarinet), Op. 25 (1932):[188]
I. Prelude; II. Improvisation; III. Pastoral; IV. Dance; Opus 25; oboe and clarinet; unpublished; manuscript at Library of Congress

Faun Song (1933): alto and chamber orchestra; arrangement of "My Faun" (1919) for voice and piano; accompaniment orchestrated by Bauer in 1933;[189] unpublished; manuscript has not been located

Four Songs with String Quartet (or Suite for Soprano and String Quartet/Four Songs for Soprano and String Quartet), Op. 30 (1933-1936): #1 The Crocus (When Trees have lost remembrance); #2 Ragpicker Love (Duel); #3 There's Something Silent Here (Recapitulation); #4 Credo (I Sing the Will to Love); soprano and string quartet; text by Alfred Kreymborg; unpublished; manuscript at Library of Congress; second song dated "November 23, 1933"; four songs premiered 26 February 1936 ("American Music Heard" 22)

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[186] Marion Bauer, Correspondence to Arthur P. Schmidt, 19 March 1930 (Pickett, "Appendix" 33).
[187] Listed as 1932 in Howard, *Our American Music* 411; listed as 1935 in, among others, Goss 138.
[188] "Phi Beta Fraternity."
[189] Marion Bauer, Correspondence to Radiana Pazmor, 21 August 1933 (Pickett, "Appendix" 45).

Five Greek Lyrics for flute alone [or Forgotten Modes. Five Pieces for Flute (Alone)], Op. 29 (1936):[190] #1 Idyll (Greek Dorian Chromatic. Moderato); #2 Hymn to Pallas Athene (Mixolydian); #3 Paean (Phrygian Chromatic. Allegro ma non troppo); #4 Phrenody (Electra Rhythm. Oriental Chromatic. Andante); #5 Dithyramb (Phrygian. Allegro); unaccompanied flute; dedicated to Georges Barrère; unpublished; manuscript at Library of Congress
Pan and Syrinx, Op. 31 (1937): choreographic sketch for film for flute, oboe, clarinet, string quartet, piano, and percussion; published by ACA/Composers Facsimile Edition; manuscripts available at Mount Holyoke College and Library of Congress

Sonatina for Oboe and Piano, Op. 32a (1938-1939):[191] I. Allegretto; II. Andantino; III. Allegro giocoso; oboe and piano; dedicated to Joseph Marx; unpublished; manuscript at Mount Holyoke; also arranged for oboe, clarinet and string quartet (see *Concertino* below)

Concertino for Oboe, Clarinet, and String Quartet, Op. 32b (1939/1940; rev. 1943):[192] I. Allegretto; II. Andantino; III. Allegro giocoso; oboe, clarinet, and string quartet or string orchestra; published by Arrow Music Press in 1944

Trio Sonata No. 1, Op. 40 (26 Nov. 1944): I Allegretto commodo; II Andante espressivo; III Vivace e giocoso; flute, cello, and piano; published by ACA/Composers Facsimile Edition

Prelude and Fugue for flute and piano, Op. 43a (1947): flute and piano; unpublished; manuscript at Houghton Library (Harvard) and New York Public Library

Patterns, Op. 41c No. 2 (1948):[193] two flutes, two oboes, two clarinets, two bassoons, two horns in F, bass; arrangement of solo piano work (Op. 41 No. 2); published by ACA/Composers Facsimile Edition in 1965

Aquarelle (No. 2) for chamber ensemble, Op. 39b No. 2 (1948):[194] double woodwind quintet plus two basses; arrangement of solo piano work (Op. 39 No. 2); published by ACA/Composers Facsimile Edition in 1965

Five Pieces for String Quartet (Arr. of Patterns), Op. 41b (1946-1949):

[190] "Barrere Plays New Bauer Pieces."
[191] Two dates written on manuscript at Mount Holyoke: "Aug. 1938" and "Dec. 2, 1939."
[192] Goss lists 1940 (139); Reis lists 1939 & 1943 (20).
[193] Edwards (Pickett, "Appendix" 61).
[194] Ibid. 62.

No. 1 Allegretto; No. 2 In fast waltz time; No. 3 Scherzo-like; No. 4 Somewhat slowly, expressively; No. 5 Fast and Ferociously; string quartet; arrangement of solo piano work (Op. 41); unpublished; manuscript at New York Public Library

Trio Sonata No. 2, Op. 47 (1951): I Toccata; II Recitative; III Scherzo; IV Interlude; V Rondo; flute, cello, and piano; unpublished; manuscript has not been located; premiered at Bauer's Town Hall recital 8 May 1951

Quintet for Woodwinds, Op. 48 (c. 1952): I Allegro commodo; II Allegro gioviale (last word is illegible); III Andante pastorale; IV Allegro giocoso; woodwind quintet; published by ACA in 1956; premiered 23 February 1953;[195] duplicate opus number with piano work *Anagrams*

Sonata No. 3 for violin and piano (1953-1954):[196] violin and piano; unpublished; manuscript has not been located

Orchestral Music

Orientale (1932): voice and orchestra; arrangement of 1916 voice and piano work; text by Edwin Arnold; orchestrated in 1932 (Reis 20); orchestrated version unpublished; manuscript has not been located

Symphonic Suite for String Orchestra, Op. 33 (June 1940): I Prelude and Scherzo; II Interlude; III Finale–Fugue; string orchestra; published by ACA/Composers Facsimile Edition in 1955; duplicated opus number with the song "To Losers"

Piano Concerto "American Youth," Op. 36 (1942): I Majestic (Andante maestoso – Allegretto – Vivo); II Dignified, yet lyric (Andante ma non troppo); III Humorous (Allegretto); piano and orchestra or two pianos; dedicated "for the High School of Music and Art, New York City"; premiered 13 May 1943 ("Rhoda" 16); two-piano version published by G. Schirmer in 1946; orchestral part unpublished; manuscript and parts are rented through G. Schirmer

[195] "Marion Bauer's Activities" 23.

[196] "Regarding a concert of Marion's works scheduled for February 1954, Marion wrote, 'I may have a new and short sonata for violin and piano that is well begun for Arved Kurtz, and I have been doing some songs, so I will have plenty of new things to choose from.' It is unknown if she completed the work" (Marion Bauer, Correspondence to Peggy [Glanville-Hicks?], 1 June 1953; Pickett, "Appendix" 70).

China, Op. 38 (June 1943): mixed chorus (SATB) and piano or orchestra; text by Boris Todrin; piano version published by J. Fischer & Bro. in 1944; orchestrated in 1944-45; orchestrated version unpublished; manuscript has not been located

Sun Splendor, Op. 19c (1934-1946): symphonic poem for orchestra; unpublished; also arranged for solo piano (1926) and piano duet (1930); complete orchestral score at Mount Holyoke College; orchestral parts at Mount Holyoke and Houghton Library (Harvard)

Prelude and Fugue, Op. 43b (1948): flute and string orchestra; unpublished; orchestration of work for flute and piano; manuscript at Library of Congress

Symphony No. 1, Op. 45 (1947-1950):[197] I Moderato deciso; II Allegretto con moto e giocoso; III Moderato; piccolo, two flutes, two clarinets, third clarinet/bass clarinet, two oboes, English horn, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, strings, two harps; unpublished; manuscript at New York Public Library

Pedagogical Piano Music

In the Country. Four Little Piano Pieces, Op. 5 (1913): #1 At the Cross Roads; #2 In the Market Place; #3 The Village Gossips; #4 The Trysting Hour; pedagogical piano solo; Nos. 1 and 4 dedicated to Jane Seller; Nos. 2 and 3 dedicated to Katherine Seller; published by A. P. Schmidt

Goldenrod (c. 1922): pedagogical piano solo; unpublished; music has not been located[198]

Cornflowers (c. 1922): pedagogical piano solo; unpublished; music has not been located[199]

Spring Day (1948): pedagogical piano solo; published by Merrymount Music Press/Mercury Music; also published as Four Piano Pieces, Junior grade with Parade, Tumbling Tommy, and A New Solfeggieto

Parade (1948): pedagogical piano solo; published by Merrymount Music Press/Mercury Music; also published as Four Piano Pieces, Junior grade with Spring Day, Tumbling Tommy, and A New Solfeggieto

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[197] Goss 138.

[198] Referenced in H. R. Austin, Correspondence to Marion Bauer, 7 October 1924 (Pickett, "Appendix" 28).

[199] Referenced in H. R. Austin, Correspondence to Marion Bauer, 7 October 1924 (Pickett, "Appendix" 28).

Tumbling Tommy (1948): pedagogical piano solo; published by Merrymount Music Press/Mercury Music; also published as Four Piano Pieces, Junior grade with Spring Day, Parade, and A New Solfeggieto

A New Solfeggieto (after C.P.E. Bach) (1948): pedagogical piano solo; published by Merrymount Music Press/Mercury Music; also published as Four Piano Pieces, Junior grade with Spring Day, Parade, and Tumbling Tommy

Summertime Suite. 8 Pieces for Piano (1922-52): #1 A Rainy Day; #2 A Gallop In the Park; #3 Pond Lilies (1922);[200] #4 Whippet Race; #5 Nodding Mandarins; #6 The Water Wheel; #7 Fireflies; #8 Mermaids (1942);[201] pedagogical piano solo; published by MCA in 1953

Eight Diversions from a Composer's Notebook (1953): #1 Skating; #2 Sunset on the Lake; #3 Pursuit; #4 An Old Song Resung; #5 Pinwheels; #6 Fog on the Hills; #7 In a Sailboat; #8 The Leaves are Falling; pedagogical piano solo; published by Chappell

Children's Vocal Music

Black-eyed Susan, Blue-eyed Grass (1930):[202] text by Mabel Livingstone; two treble voices; likely for children; manuscript in Peggy Holloway's collection

If I Were a Tree (1930): text by Mabel Livingstone; three treble voices; likely for children; manuscript in Peggy Holloway's collection

If (1930): text by Mabel Livingstone; two treble voices; likely for children; manuscript in Peggy Holloway's collection

A Laugh is Just Like Sunshine (1930): text by Mabel Livingstone; three treble voices; likely for children; manuscript in Peggy Holloway's collection

The Night Will Never Stay (1930): text by Mabel Livingstone; two treble voices; likely for children; manuscript in Peggy Holloway's collection

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[200] Marion Bauer, Correspondence to H. R. Austin, 27 June 1922 (Pickett, "Appendix" 66).

[201] Marion Bauer, Correspondence to Ross Lee Finney, 1942 (Pickett, "Appendix" 66).

[202] Date of composition for the Mabel Livingstone songs is conjectured by Pickett based on Bauer's use of the same brand of manuscript paper as *Sun Splendor* for two pianos which was written in 1930 ("Appendix" 37).

An Open Secret (1930): text by Mabel Livingstone; three treble voices; likely for children; manuscript at Houghton Library (Harvard)

Playing Fireman (1952): text by Eleanor Graham Vance; song for children; published in *Music for Early Childhood* by Silver Burdett Company

Recitations

The Forsaken Merman (A Melodrama) (8 Oct. 1912): recitation and piano; text by Matthew Arnold; unpublished; manuscript at Library of Congress

Song from "A Blot on the 'Scutcheon" (c. 1912):[203] recitation and piano; text by Robert Browning; unpublished; manuscript at Library of Congress

Prospice (c. 1912): recitation and piano; text by Robert Browning; unpublished; manuscript at Library of Congress

The Relief of Lucknow. An Incident of the Sepoy Mutiny (c. 1912): recitation and piano; text by Robert Lowell; unpublished; manuscript at Library of Congress

O That We Two Were Maying (c. 1940):[204] recitation and piano; text by Charles Kingsley; dedicated "à M. Paul Leyssac avec les amitiés de Marion Bauer"; unpublished; manuscript at Library of Congress

Suppliant (c. 1940): recitation and piano; text by Florence C. Coates; note on manuscript: "To Paul Leyssac – with cordial regards. Marion Bauer"; unpublished; manuscript at Library of Congress

April Morning (5 May 1953): recitation and piano; text by Robert Hillyer; dedicated to Claude Rains; unpublished; manuscript at the Library of Congress and Mount Holyoke College

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[203] Pickett places this piece, *Prospice*, and *The Relief of Lucknow* circa 1912 because of its similarities to *The Forsaken Merman* in "the medium, the handwriting, and the manuscript paper on which it was written" ("Appendix" 11).

[204] Pickett dates this piece and *Suppliant* circa 1940 because the dedicatee died in 1946. Also, his recitation of Prokofiev's *Peter and the Wolf* (composed in 1936) made Leyssac famous and was possibly the inspiration for the works ("Appendix" 49-50).

Organ

Meditation and Toccata (1951): organ; unpublished; music has not been located[205]

Unknown

Cortège (1921): medium unknown; all information for this piece comes from two letters[206] between H. R. Austin (of A. P. Schmidt Company) and Marion Bauer in which Austin expresses his desire to publish the work. Either it was not published or it was published under a different name; no manuscript with this name has been located

Arrangements of other composers' works

Six Easy Fugues (or Six Little Fugues) by George Frederick Handel: edited and arranged by Marion Bauer; piano version published by Axelrod (1940) and A. Templeton (1954); woodwind quintet version published by BMI (1948) and available at Mount Holyoke

Ertödt uns durch dein Güte. Transcription of choral prelude from Cantata No. 22 by J. S. Bach: piano solo; unpublished; incomplete manuscript (missing third page) at Houghton Library (Harvard); arranged c. 1950[207]

Ein ungefärbt Gemüthe (Untarnished Spirit). Transcription of chorale from Cantata No. 24 by J. S. Bach: piano solo; unpublished; manuscript at Houghton Library (Harvard) and in Pickett's collection; arranged c. 1950

Sheep May Safely Graze. Transcription from Cantata No. 208 by J. S. Bach: piano solo; unpublished; manuscript not located; all the information about this transcription comes from the Library of Congress online catalog regarding a recording: *Dorothy Eustis plays Bach, father and son* [1950]. Eustis also performed it in recital 11 October 1950.[208]

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[205] Goss mentions this in a list of works by Bauer; no other information is known (139).

[206] H. R. Austin, Correspondence to Marion Bauer, 28 May 1921; Marion Bauer, Correspondence to H. R. Austin, 19 June 1921 (Pickett, "Appendix" 27).

[207] Pickett conjectures the three Bach chorale arrangements at c. 1950 because "Sheep May Safely Graze" was performed and recorded in 1950. All three arrangements have similar handwriting and manuscript paper. Also, in 1950, Bauer wrote an introduction to a C. F. Peters collection of Bach chorales ("Appendix" 71-72).

[208] "Programs of the Week," 8 October 1950 (Pickett, "Appendix" 72).

Classics as Duets I: four-hand pedagogical piano; published by Heritage Music in 1953; contains works by Scarlatti, J.S. Bach, Haydn, Beethoven, R. Schumann, and Heller

Classics as Duets II: four-hand pedagogical piano; published by Heritage Music in 1958; contains works by Couperin, Mattheson, Handel, Mozart, Beethoven, Schubert, R. Schumann, and Grieg.

Appendix B: Performances of Bauer's Music

Articles not cited in the text will not appear in the Works Cited list. Bibliographical information will be included following each announcement.

See also figure 1 on page 99 for an additional list of vocalists who performed Schmidt-published songs before 1921.

NYT= New York Times: ProQuest Historical Newspapers. Multnomah County Lib., Portland, OR. <http://www.proquest.com>.
ML= The Musical Leader

Light: 28 Nov. 1911. Ernestine Schumann-Heink recital at Carnegie Hall (NYT: "Music Here and There." 26 Nov. 1911: X7; "Mme. Schumann-Heink Sings." 29 Nov. 1911: 11).

Song(s): 27 Jan. 1913. Operatic singer Putnam Griswold (NYT: "Mr. Griswold's Recital." 28 Jan. 1913: 11).

Star Trysts: 6 Jan. 1914. Alma Gluck song recital (NYT: "Display Ad 52 – No Title." 4 Jan. 1914: XA9).

Up the Ocklawaha: 28 Jan. 1914. Violinist Jacques Kasner recital at Aeolian Hall, NY (NYT: "Music of the Week." 25 Jan. 1914: 73; "Jacques Kasner, Violinist, Please." 29 Jan. 1914).

Song(s): 9 Mar. 1915. Julia Heinrich song recital (NYT: "Julia Heinrich Reappears." 10 Mar. 1915: 13).

Two Songs: 10 Apr. 1915. Elena Gerhardt song recital at Carnegie Hall (NYT: "Miss Gerhardt's Recital." 11 Apr. 1915: C3).

Song(s): 17 Mar. 1916. Gertrude Hale, soprano, song recital at Aeolian Hall (NYT: "Gertrude Hale Sings." 18 Mar. 1916: 9).

Prelude in B minor: 11 Jan. 1922: Harold Morris, pianist, recital at Aeolian Hall (NYT: "Harold Morris's Recital." 12 Jan. 1922: 15).

Sonata for Violin and Piano, Op. 14: 29 Apr. 1922. American Music Guild at MacDowell Gallery. Performed by Albert Stoessel, violin, and Louis Gruenberg, piano (Oja 368-9).

New Chamber Music: 28 Apr. 1922. Albert Stoessel and Lucien Schmitt at MacDowell Gallery (NYT: "Many Aid 'Music Week.' 23 Apr. 1922: 85).

Star Trysts, Orientale, The Epitaph of a Butterfly, By the Indus, Up the Ocklawaha: 6 Dec. 1922. American Music Guild at the New York Public Library. Performed by Doria Fernanca, soprano, and Imogen Peay, piano; Ruth Kemper, violin (Oja 368-9)

Piano Work(s): Jan. 1923. Mr. Schmitz at the Société Musicale Independante in France (NYT: "Music Notes From Other Centres." 7 Jan. 1923: X5).

Three Preludes for Piano Op. 15 (F-Sharp Major NY premiere, B Minor, and D Minor NY premiere): 7 Feb. 1923. American Music Guild concert at Town Hall. Performed by E. Robert Schmitz (NYT: Aldrich, Richard. "'Advanced' American Music." 8 Jan. 1923: 17; Oja 368-9).

Piano Piece(s): 20 Mar. 1923. Frederic Dixon, pianist, at Aeolian Hall (NYT: "Recital Programs." 18 Mar. 1923: X5).

Song(s): 20 Mar. 1923. Doria Fernanda, California contralto of the Chicago Civic Opera, at Aeolian Hall (NYT: "Doria Fernanda Sings." 21 Mar. 1923: 19).

Miscellaneous Composition(s): 1923 season. American Music Guild concerts May 6, 1923 (NYT: "Music Notes Afield." 6 May 1923: X3).

Miscellaneous Composition(s): May 1924. Franco-American Musical Society of New York in an evening of American and French compositions in Paris (NYT: No Title. 18 May 1924: X6).

Prelude in D for Left Hand: 5 Jan. 1925. Percy Grainger, pianist, at Carnegie Hall (NTY: Downes, Olin. "Music." 6 Jan. 1925: 23).

Second Sonata for Violin and Piano: 25 Oct. 1925. League of Composers concert at the Anderson Galleries. Performed by Mayo Wadler, violin, and Arthur Loesser, piano (NYT: Downes, Olin. "Music – League of Composers." 26 Oct. 1925: 19; Oja 368-9; Metzer 61).

Turbulence, Introspection (new): 15 Jan. 1926. Harold Morris, piano, at Aeolian Hall (NYT: "Opera and Concert Events." 10 Jan. 1926: X7; "Harold Morris Plays." 17 Jan. 1926: 28).

Short Piano Pieces: 4 Feb. 1926. Helen Mennig, pianist, at Aeolian Hall (NYT: "Helen Mennig in Debut." 5 Feb. 1926: 26).

Prelude, Op. 18, No. 6: 16 Mar. 1926. Edwin Hughes, pianist, at Aeolian Hall (NYT: "Programs of the Week." 14 Mar. 1926: X7).

Star Trysts, Night in the Woods, By the Indus, Light: mid-Apr. 1926. Bauer lecture for the Music Department of the Scarsdale Women's Club, performed by Miss Delphine March (ML: "Marion Bauer Lectures on Twentieth Century Music." 29 Apr. 1926: 22).

Chamber Music: May 1926. Lazare Saminsky lecture at the Royal Academy of Florence, Italy (NYT: "Landowska Art Centre." 9 May 1926: X6).

Sun Splendor (new; solo version): 18 Oct. 1926. Dorothy Berliner, pianist, at Town Hall (NYT: "Programs of the Week." 17 Oct. 1926: X6).

String Quartet (two movements): Nov. 1926. Lenox Quartet (Block 368n46).

Introspection, Turbulence: 19 Nov. 1926. League of Composers concert at the Brooklyn Museum. Performed by Marion Rous, piano (NYT: "To Present New Composer." 14 Nov. 1926: X8; Oja 368-9; Metzer 62).

New Lyric(s): 3 Feb. 1927. Carlos Valderrama, Peruvian pianist, with vocalist Marguerita Sylva, at Aeolian Hall (NYT: "Valderrama Heard Again." 4 Feb. 1927: 16).

Miscellaneous Compositions(s): April 1927. Society of Women Composers' first concert (ML: Peyser, Ethel. "A-Musicking in Gotham." 14 Apr. 1927: 9).

Epitaph of a Butterfly: 22 Apr. 1927. American Academy of Arts and Letters at Carnegie Hall; songs sung by Miss Atwood (NYT: Downes, Olin. "Music – All-American Concert." 23 Apr. 1927: 14).

String Quartet (world premiere): 12 Feb. 1928. League of Composers. Performed by the Lenox Quartet (NYT: "More of the 'Moderns.'" 27 Nov. 1927: X8; "Music Here and

There." 22 Jan. 1928: 113; "American Works Heard at Concert." 13 Feb. 1928: 17. ML: "Five American Composers on Third League of Composers Program." 26 Jan. 1928: 14; Oja 368-9; Metzer 63).

Fantasia quasi una Sonata for violin and piano: Barbara Lull and Lawrence Schauffler at Chickering Hall (ML: "Modern American Composers Heard." 9 Feb. 1928: 8).

Night in the Woods: 15 Apr. 1928. Hazel Longman, soprano, Steinway Hall (NYT: "Many Recitals Yet to Fill the Concert Halls." 15 Apr. 1928: 122).

Fantasia quasi una Sonata: 7 May 1928. Ruth Breton, violinist, and Lawrence Schauffler, pianist, at Washington Square College of New York University (ML: "Faculty Concert of N. Y. U." 17 May 1928: 6).

Indian Pipes (arr. Bernstein): Summer 1928. New York Symphony Orchestra at Chautauqua, conductor Albert Stoessel (NTY: "Americans at Chautauqua." 24 June 1928: X6. ML: W., E. A. "American Composers Featured." 23 Aug. 1928: 6).

A Parable: 24 Oct. 1928. Laurence Wolfe, tenor, at Town Hall (NYT: "Programs of the Week." 21 Oct. 1928: 128; "Laurence Wolfe Heard." 25 Oct. 1928: 26).

Turbulence: 20 Nov. 1928. Anton Rovinsky, piano recital at Town Hall (NYT: "Programs of the Week." 18 Nov. 1928: X10).

Piano Work(s): 27 Nov. 1928. Anton Rovinsky, piano recital at Town Hall (NYT: "Rovinsky, Pianist, Heard." 28 Nov. 1928: 39).

Song(s): 14 Dec. 1928. Jean Knowlton, soprano, at Steinway Hall (NYT: "Jean Knowlton Sings." 15 Dec. 1928: 23).

Alice Songs (Lobster Quadrille, Pig and Pepper, Father William, Jabberwocky, How Doth the Little Crocodile): 3 Mar. 1929. Dorothy Gordon at the MacDowell club (ML: "Some Reminiscence of the Flonzaley Quartet." 7 Mar. 1929: 15).

Lyric(s): 10 Mar. 1929. Sarah Core, soprano, song recital at Steinway Hall (NYT: "Sarah Core's Recital." 11 Mar. 1929: 33).

Alice Songs: 5 Apr. 1929. Dorothy Gordon, costume recital at Town Hall (NYT: "Dorothy Gordon Delights." 6 Apr. 1929: 20. ML: "Dorothy Gordon's Request Program." 11 Apr. 1929: 10).

Song(s): 19 Nov. 1929. Taylor Gordon and J. Rosamond Johnson at Ampico Hall (NYT: "Music Notes." 20 Nov. 1929: 6).

Three Noels (Lullay, Lullay, Lytel Childe; I Sing of a Maiden; Tryste Noel): Dec. 1929. Women's University Glee Club, conductor Gerald Reynolds (ML: Naguid, Nina. "The Versatile Marion Bauer." 11 June 1931: 61).

Prometheus Bound: 4 Jan. 1930. Incidental music for production put on by Greek Stage Society under the auspices of Alpha Zeta Chapter of Eta Sigma Phi, honorary classical fraternity at Washington Square College of New York University (NYT: No Title. 8 Dec. 1929: X12; "To Give Play by Aeschylus." 11 Dec. 1929: 35; "Aeschylus in English." 29 Dec. 1929: 23).

Four Pieces for Piano, Op. 21 (first time): 6 Apr. 1930. League of Composers at the Art Centre, performed by Harrison Potter (NYT: "Rich Lenten Concert Fare." 6 Apr. 1930: 129; "League Performs Novelties." 6 Apr. 1930: 128; "League of Composers' Concert." 7 Apr. 1930: 28; Oja 368-9; Metzer 65; Tick 126).

Send Me a Dream: 8 Dec. 1930. Joanne de Nault, song recital at Town Hall (NYT: "Concert Programs for Current Week." 7 Dec. 1930: 134; "Joanne de Nault Sings." 9 Dec. 1930: 33).

Chromaticon, Ostinato, Toccata: 9 Dec. 1930. Frederick Bristol, piano recital at Steinway Hall (NYT: "Concert Programs for Current Week." 7 Dec. 1930: 134; "Frederick Bristol Plays." 10 Dec. 1930: 31).

Choral carol (Tryste Noel) (for women's voices): 10 Dec. 1930. League of Composers concert at Town Hall. Performed by the Emanu-El Choir, conductor Lazare Saminsky (NYT: "Activities of Musicians Here and Afield." 23 Nov. 1930: 117; "Concert Programs for Current Week." 7 Dec. 1930: 134; "Notes on Musicians Here and Afield." 7 Dec. 1930: 133; "League of Composers Resumes Concerts." 11 Dec. 1930: 29. ML: Naguid, Nina. "The Versatile Marion Bauer." 11 June 1931: 61; Oja 368-9).

Lyric(s): 29 Dec. 1930. Gertrude Wider, contralto, song recital at Town Hall (NYT: "Gertrude Wieder Heard." 30 Dec. 1930: 15).

String Quartet: Jan. 1931. Lange Quartet at a musicale at Alfred Rossin's home (ML: "A-Musicking in Gotham – Marion Bauer's Quartet." 15 Jan. 1931: 17).

Night in the Woods, Faun Song: 24 Jan. 1931. Gertrude Wieder, contralto, with Diana Kasner, piano. Members of the Society of American Women Composers informal meeting at Ethel Glenn Hier's studio (ML: "Women Composers Honor Mrs. Beach." 5 Feb. 1931: 8).

Four Piano Pieces: 11 Feb. 1931. Rhea Silberta lecture-recital on Contemporary American Music; performed by Harrison Potter (ML: "Contemporary American Music." 19 Feb. 1931: 10; "Rhea Silberta Presents American Composers." 5 Mar. 1931: 8).

Sun Splendor (two piano version): 8 Mar. 1931. Germaine Schnitzer and Ignace Hilsberg at Town Hall (NYT: C., W. B. "Two Pianists Play Novelties." 9 Mar. 1931: 25. ML: "A Modern Program of Duos." 19 Mar. 1931: 12).

Faun Song: 5 Mar. 1931. Gertrude Wieder, contralto, at Jordan Hall in Boston. Also sung by Wieder in Berlin, Vienna and the Hague (ML: Brown, Richardson. "Recitals at Boston – Gertrude Wieder, Contralto, Wins Great Success in Program of Unusually High Standard." 12 Mar. 1931: 3; Naguid, Nina. "The Versatile Marion Bauer." 11 June 1931: 61).

Ostinato, Toccata: 6 Mar. 1931. Harrison Potter, piano recital at Sarah Lawrence College in Bronxville (ML: "Harrison Potter Plays." 19 Mar. 1931: 10).

Prelude in F minor, White Birches: Spring 1931. Bauer lecture-recital, performed by Harrison Potter (ML: Naguid, Nina. "The Versatile Marion Bauer." 11 June 1931: 61).

Prelude for the Left Hand: May/June 1931. Mrs. H. H. A. Beach (ML: "Plays Eight Groups of Piano Solos." 4 June 1931: 9).

Sonata for violin and piano: 30 Aug. 1931. Marie Nichols and Charles Frederick Morse (ML: "A-Musicking in Gotham – Marion Bauer's Violin Sonata." 3 Sep. 1931: 8).

Star Trysts, By the Indus, The Linnet is Tuning Her Flute, Prelude in F sharp minor: 28 Sep. 1931 (postponed from 21 Sep. 1931). Rosa Spinelli, soprano with Rudolph Forst, violinist, and George Herlihy, piano (NYT: "The Microphone Will Present." 20 Sep. 1931: XX11; ML: "Bauer Broadcasts Postpones." 24 Sep. 1931: 13).

Composition(s): 8 Dec. 1931. Rosa Low, soprano; Nino Martini, tenor (NYT: "Programs of the Week." 29 Nov. 1931: X10).

Four Piano Pieces: 6 Dec. 1931. New York Matinee Musicale "New York Composers' Day." Performed by Anca Seidlova (NYT: C., W. B. "Composers Play Their Works." 7 Dec. 1931: 23).

Prelude for the Left Hand: 16 Dec. 1931. Mrs. H. H. A. Beach at Musicians' Club of New York (ML: "Musicians Club Entertains Mrs. Beach." 24 Dec. 1931: 7-8).

Orientale: 24 Jan. 1932. Virginia Syms, soprano, with Solon Alberti, piano, at Barbizon-Plaza (NYT: "Programs of the Week." 24 Jan. 1932: X9).

Miscellaneous Composition(s): 26 Jan. 1932. Marion Bauer lecture-recital on "Contemporary Americans" at the Waldorf-Astoria. Performed by Harrison Potter (NYT: "Programs of the Week." 24 Jan. 1932: X9).

Here at High Morning: 2 Mar. 1932. New York University Glee Club, conductor Alfred M. Greenfield, at Town Hall (NYT: "Programs of the Week." 28 Feb. 1932: X9; "Concert by Glee Club." 28 Feb. 1932: 15; Downes, Olin. "Music in Review – N. Y. University Glee Club Sings." 6 Mar. 1932: N2. ML: "N. Y. U. Glee Club Presents Work by Ganz." 17 Mar. 1932: 7-8).

Song(s): 13 Mar. 1932. Josef Schilsky (or Shilsky), song recital at Carnegie Hall (NYT: "Programs for the Week." 13 Mar. 1932: X9; C., W. B. "Music in Review – Josef Schilsky, Tenor, Sings." 14 Mar. 1932: 12).

Song(s): 27 Mar. 1932. American concert by ten native-born Metropolitan opera stars (NYT: "Programs of the Week – An American Concert." 27 Mar. 1932: X9; "Sing 'Old Favorites' At Opera Concert." 28 Mar. 1932: 10).

Miscellaneous Composition(s): May 1932. Harrison Potter, piano recital at N. Y. University (ML: "Impressionist Program at N. Y. U." 19 May 1932: 13).

Song: 27 Nov. 1932. Suzanne d'Olivera Jackowska, dramatic soprano, recital at the Students' Atelier Reunions in Paris (ML: "Marion Bauer Song Heard in Paris." 22 Dec. 1932: 6

Chromaticon, Ostinato, Toccata: 30 Nov. 1932. Frances Nash, piano recital at Town Hall (NYT: "Programs for the Week." 27 Nov. 1932: X7; "Plays a Dobrowen Sonata." 30 Nov. 1932: 23).

Song(s): 13 Dec. 1932: Gina Pinnera, song recital at Carnegie Hall (NYT: H. H. "Music in Review – Gina Pinnera Gives Recital." 14 Dec. 1932: 26).

Tryste Noel for women's voices: 8 Jan. 1933. League of Composers concert (ML: "A Concert of Repetitions." 29 Dec. 1932: 2; "League of Composers Celebrates." 12 Jan. 1933: 2+. NYT: Downes, Olin. "Composers Give American Works." 9 Jan. 1933: 22).

Druids: 28 Jan. 1933. Avis Charbonnel, piano recital at Town Hall (H. H. "Music – Avis Charbonnel's Recital." 29 Jan. 1933: N6).

Piano pieces: 12 Mar. 1933. Harrison Potter at MacDowell Club (NYT: "Programs of the Current Week." 12 Mar. 1933: X6. ML: "Modern American Music." 16 Mar. 1933: 2).

To Losers, The Faun: 17 Apr. 1933. Bauer lecture-recital on Modern Song, performed by Joan Peebles, contralto, and Harrison Potter, piano (ML: J. V. H. "Marion Bauer Closes Lecture Series." 27 Apr. 1933: 6).

Suite for Oboe and Clarinet, Op. 22; Dance Sonata (Sarabande and Variations): 1 May 1933. Sidney Halpern and Kalman Bloch; Harrison Potter, faculty program at New York University (ML: "Faculty Program at N. Y. U." 11 May 1933: 6-7).

White Birches, Prelude in F minor, Suite for oboe and clarinet, To Losers, The Faun, Ostinato, Toccata: 14 May 1933. Radio program aired over WEVD as a part of the Pan-American Association of Composers series, director A. Lehman Engel. Performed by Harrison Potter, piano, Sidney Halpern, oboe, Kalman Bloch, clarinet, Joan Peebles, contralto (Root 67; ML: Naguid, Nina. "Radiophonics: Marion Bauer's Works Broadcast." 25 May 1933: 7).

Only of Thee and Me, Star Trysts, The Linnet Is Tuning Her Flute, By the Indus: 21 May 1933. Elmo Russ, organist, radio program over WMAC (ML: Naguid, Nina. "Radiophonics: Marion Bauer's Works Broadcast." 25 May 1933: 7).

Indian Pipes (arr. Bernstein): 1 Aug. 1933. Chautauqua orchestra (ML: "Great Activity at Chautauqua." 17 Aug. 1933: 2).

To Losers: 26 Sep. 1933. New Music Society Concert (Mead 459).

Indian Pipes (arr. Bernstein): 27 Sep. 1933. N. Y. Philharmonic Orchestra, Children's Orchestral Program at 74th annual Worcester Music Festivals, conductor Albert Stoessel (ML: "Stoessel to Feature Contemporary Works at Worcester." 21 Sep. 1933: 6; "American Composers Presented." 12 Oct. 1933: 2+. NYT: "Music and Musicians." 24 Sep. 1933: X5; "N.Y. Philharmonic Begins Season." 1 Oct. 1933: X6).

Fantasia quasi una Sonata: 1 Oct. 1933. Pan-American Association of Composers, radio program (WEBD). Performed by Jerome Goldstein, violinist, and Charles Haubiel, pianist (ML: "More American Works." 12 Oct. 1933: 5).

I Love the Night, Through the Upland Meadows, Midsummer Dreams, Sun Splendor (two-piano versions): 19 Nov. 1933. Emily Roosevelt, soprano, with duo-pianists Claire Ross and Alice Griselle, program of contemporary American music at the MacDowell Club (ML: N. N. "Emily Roosevelt and Duo-Pianists." 23 Nov. 1933: 2; Naguid, Nina. "Marion Bauer's Activities." 23 Nov. 1933: 5).

The Tide: 6 Dec. 1933. Margaret Tolson, piano recital at Steinway Hall (NYT: "Programs of the Week." 3 Dec. 1933: X11; "Margaret Tolson in Debut." 7 Dec. 1933: 26. ML: No Title. 16 Dec. 1933: 14-15).

Ragpicker Love: 17 Dec. 1933. League of Composers concert at the French Institute (NYT: "Programs of the Week." 17 Dec. 1933: X9).

Three Noels: 19 Dec. 1933. Dessoff Choirs, director Margarete Dessoff (NYT: H. H. "New Choral Music by Dessoff Choirs." 20 Dec. 1933: 26. ML: Naguid, Nina. "Marion Bauer's Noels Sung." 30 Dec. 1933: 12).

Three Christmas Songs (Noels): 20 Dec. 1933. Women's University Glee Club, conductor Gerald Reynolds (NYT: "Women's Choir in Yule Concert." 21 Dec. 1933: 24).

String Quartet: 22 Jan. 1934. Roth Quartet, series of concerts by contemporary composers at Steinway Hall (NYT: "Modern Chamber Music." 5 Nov. 1933: X6; "Activities of Musicians Here and Afield." 31 Dec. 1933: X6).

Violin Work(s): 12 Jan. 1934. Ruth Kemper, violinist, with Mrs. H. H. A. Beach, pianist and composer, and Lois Townsley, at the National Musical Society's hall (NYT: "Music Notes." 12 Jan. 1934: 28).

Sun Splendor (two-piano version): 24 Nov. 1934. Guy Maier and Lee Pattison, duo-piano recital at Town Hall (NYT: "Programs of the Week." 18 Nov. 1934: X6).

Impression, The Tide, Toccata: 25 Feb. 1935. David Barnett, piano recital at Town Hall (NYT: "Programs of the Week." 24 Feb. 1935: X6).

Adagio Lamentoso: 26 Apr. 1935. String Orchestra of New York University (NYT: "Activities of Musicians Here and Afield." 14 Apr. 1935: X5; "Programs of the Week." 21 Apr. 1935: X6; "Music Notes." 26 Apr. 1935: 22).

Works of Marion Bauer: 22 Jan. 1936. Composers' Forum-Laboratory (NYT: "The Calendar for January." 29 Dec. 1935: X7).

Four songs for soprano and string quartet, Op. 28: 26 Feb. 1936. Composers' Forum-Laboratory. Performed by Louise Taylor and the Modern Art Quartet (NTY: "Programs for the Week." 23 Feb. 1936: X6; "Music Notes." 26 Feb. 1936: 17; "American Music Heard." 27 Feb. 1936: 22).

Fairy Tale: 7 Mar. 1936. Barrère Little Symphony, conductor Georges Barrère, at Town Hall. Performed by Alice de Cevée, pianist (NYT: "Programs of the Week." 1 Mar. 1936: X6; N. S. "Barrere Ensemble Gives Lively Recital." 8 Mar. 1936: N7).

Sonata for viola and piano: 23 Mar. 1936. League of Composers concert at the French Institute. Performed by Zoltan Kurthy, viola, and Frank Sheridan, piano (NYT: "Composers' Concert." 15 Mar. 1936: X6; "Composers' Group Presents Concert." 24 Mar. 1936: 27).

Piano work: 20 Apr. 1936. Frederick Bristol, piano recital at Town Hall (NYT: H. T. "Bristol, Pianist, Heard." 21 Apr. 1936: 26).

Four Poems: 24 Apr. 1936. Helen Traubel song recital (Tick 234; Jenkins 127).

Four Songs for Soprano and String Quartet: 6 May 1936. WPA Festival of American Music at the Manhattan Theatre: Composers' Forum-Laboratory Concert. Performed by Louise Taylor and the Modern Art Quartet (NYT: "In Observance of National Music Week." 3 May 1936: X5).

Concert of Bauer compositions: 6 Jan. 1937. Composers Forum-Laboratory concert, devoted to the works of Marion Bauer (NYT: "Other Items." 13 Dec. 1936: X10; "Music Notes." 6 Jan. 1937: 19; "Music Notes." 7 Jan. 1937: 17).

String Quartet: 3 May 1937. WPA Music Festival. Performed by the Forum Quartet (NTY: "Festival of Music Arranged by WPA." 26 Apr. 1937: 15).

Sonata for viola: Summer 1937. Mischakoff String Quartet at Chautauqua (NTY: "Notes Here and Afield." 13 June 1937: 178).

Thee and Me: 5 Oct. 1937. Leonora Corona song recital at Town Hall (NYT: "Programs of the Week." 3 Oct. 1937: 176).

Four Poems (Fletcher Gould): 4 Apr. 1938. Maria Maximovitch, soprano, song recital at Town Hall (NYT: O. D. "Music – Miss Maximovitch Reappears." 5 Apr. 1938: 19).

Piano work(s): 20 Mar. 1939. Jeanne Behrend, pianist, at the Barbizon Plaza (NYT: "Jeanne Behrend Plays." 21 Mar. 1939: 30).

Miscellaneous composition(s): 12 Oct. 1939. Composers' Forum-Laboratory free concerts by WPA (NYT: "Programs of the Week." 8 Oct. 1939: 140).

Ostinato, Toccata: 22 Nov. 1939. Lolita Cabrera Gainsborg piano recital at Town Hall (NYT: "Programs of the Week." 19 Nov. 1939: X6; "Lolita Gainsborg Heard in Recital." 23 Nov. 1939: 41).

Song(s): 17 May 1940. Alice Ralph Wood, soprano, in concert during twelfth biennial convention of the New York Federation of Music Clubs (NYT: "Music Clubs Hear Girl, 7, at Piano." 18 May 1940: 17).

White Birches: 30 Nov. 1940. Harrison Potter, piano recital at Town Hall (NYT: R. P. "Harrison Potter in Recital." 1 Dec. 1940: 63).

Priestly Benediction: 29 Mar. 1941. Moses Rudinow, baritone, with organ, at the sixth annual Three Choir Festival of New York (NYT: "Three Choir Festival." 9 Mar. 1941: X6; Downes, Olin. "Emanu-El Offers 3-Choir Festival." 29 Mar. 1941: 13; N. S. "Festival is Ended by Biblical Music." 30 Mar. 1941: 46).

A Garden Is a Lovesome Thing (first time): 6 May 1941. Branscombe Choral, conductor Gena Branscombe, at Town Hall (NYT: "Programs of the Week." 4 May 1941: X8).

Concertino for Oboe, Clarinet, Strings, Op. 32: 21 May 1941. Studio Orchestra, conductor John Barnett, radio program (WNYC) (NYT: "Concerts the Microphone Will Present This Week." 25 May 1941: X10).

Symphonic Suite for String Orchestra: 23 Aug. 1941. Chautauqua Symphony Orchestra, conductor Albert Stoessel (NYT: "With Musicians on Many Fronts." 17 Aug. 1941: X6).

Only of Thee and Me, Gold of the Day: 15 Feb. 1942. Viola Silva, contralto, radio program (WNYC), Festival String Concert (NYT: "Music in the Air." 15 Feb. 1942: X10).

American Youth Concerto for piano and orchestra, Op. 36: 13 May 1943. Rhoda Shapiro with the High School of Music and Art Senior Symphony Orchestra, conductor Alexander Richter (NYT: "Music of the Week." 9 May 1943: X6; "Rhoda Shapiro Plays New Piano Concerto." 14 May 1943: 16).

Miscellaneous composition(s): August 1943. Fifth Annual Music Festival at Brigham Young University at Provo, Utah (NYT: "Of American Music." 22 Aug. 1943: X5).

The Last Frontier, Aquarelle (first performance): 17 Nov. 1943. William de Menasce, composer-pianist, recital (NYT: "Music Notes." 17 Nov. 1943: 30).

Concertino for oboe, clarinet and string quartet (first time): 19 Mar. 1944. League of Composers concert at Times Hall. Performed by Benjamin Storch, oboe, Sidney Powers, clarinet, and the Kolisch Quartet (NYT: "Opera and Concert Programs of Week." 19 Mar. 1944: X4; M. A. S. "Composers' League Offers 3 Premieres." 20 Mar. 1944: 15).

Music of Marion Bauer: 14 Feb. 1945. 30-minute radio program (WNYC) (NYT: "Radio Today." 14 Feb. 1945: 35).

Song(s): 11 Mar. 1945. Malyina Ferrari, soprano from Pittsburgh, debut song recital at Times Hall (NYT: "Debut by Miss Ferrari." 12 Mar. 1945: 22).

China: 12 Oct. 1945. Worcester Festival Chorus and Orchestra, Walter Howe conductor, at the Worcester (Massachusetts) Music Festival (NYT: "Worcester Plans." 19 Aug. 1945: X4; Ewen, *American Composers* 42).

Music of Marion Bauer: 12 Feb. 1946. 30-minute radio program (WNYC) (NYT: "Radio Today." 12 Feb. 1946: 43).

Trio Sonata (No. 1) (first NY performance): 17 Dec. 1946. Sagul Trio, "enterprising young women who play the flute, piano and 'cello" (R. P. "Sagul Trio Concert Features New Music." 18 Dec. 1946: 39).

Suite for Strings: 14 Feb. 1947. Chamber Orchestra of New York, conducted by Will Lorin, at Town Hall (NYT: "WNYC Music Festival Heard at Town Hall." 15 Feb. 1947: 20).

Song(s): 10 Apr. 1947. Elizabeth Davis, soprano, song recital (NYT: "Recital by Elizabeth Davis." 11 Apr. 1947: 31).

Turbulence: 29 Sep. 1947. Lucy Brown, piano recital at Town Hall (NYT: R. P. "Miss Brown Features Music by Modernists." 30 Sep. 1947: 22).

Sun Splendor (orchestral version): 25 Oct. 1947. New York Philharmonic-Symphony Orchestra, conducted by Leopold Stokowski at Carnegie Hall (NYT: R. P. "Bauer Work Presented." 26 Oct. 1947: 42).

Piano work(s): 8 Dec. 1947. Mathilde McKinney, piano recital at Times Hall (NYT: C. H. "Miss McKinney in Recital." 9 Dec. 1947: 39).

Three Noels: 18 Dec. 1947. Mount Holyoke College Glee Club concert of Christmas music at Town Hall (NYT: "Mount Holyoke Concert." 19 Dec. 1947: 34).

Trio Sonata (No. 1) for flute, bassoon and piano: 7 May 1948. Wolff Chamber Players concert at Times Hall (NYT: "Robert Craft Leads Wollf Chamber Unit." 8 May 1948: 12).

Sun Splendor (solo piano version): 28 Jan. 1949. Dorothy Berliner Commins, piano recital at Times Hall (NYT: E. O'G. "Miss Commins Heard." 29 Jan. 1949: 10).

Fantasia quasi una Sonata: 16 Mar. 1949. Norah Drewett, pianist, and Géza de Kresz, violinist, at Times Hall (NYT: N. S. "De Kresz and Wife Return in Recital." 17 Mar. 1949: 32).

Miscellaneous composition(s): 23 Apr. 1949. Composers Concert (NYT: "Music Notes." 23 Apr. 1949: 10).

Miscellaneous composition(s): 21 Jan. 1950. Composers' Concert (NYT: "Programs of the Week." 15 Jan. 1950: X8).

Trio Sonata for flute, 'cello and piano: 12 Apr. 1950. The National Association for American Composers and Conductors concert at Times Hall. Performed by the Sagul Trio (NYT: "Concert Series Ends." 13 Apr. 1950: 35).

Prelude and Fugue for Flute and Strings (world premiere): 20 July 1950. Chautauqua Symphony Orchestra, conductor Franco Autori (NYT: "Chautauqua Season Is Opened By Autori." 16 July 1950: 71; Parmenter, Ross. "The World of Music." 16 July 1950: X6; "2 Music Works in Bow." 20 July 1950: 35).

Dance Sonata (first performance): 11 Oct. 1950. Dorothy Eustis, piano recital at Town Hall (NYT: H. C. S. "Miss Eustis Offers New Bauer Sonata." 12 Oct. 1950: 50).

Town Hall Recital: 8 May 1951. Duo for Oboe and Clarinet, Op. 25, played by Melvin Kaplan and Aldo Simonelli; Sonata for Viola and Piano, Op. 22, with Nathan Gordon and Harrison Potter; Songs from Op. 16, 'I Love the night' and 'Midsummer Dreams,' and 'The Minstrel of Romance,' sung by Carey Sparks, tenor, accompanied by George Cory; Trio-Sonata II, Op. 47 (Toccata, Recitative, Scherzo, Interlude, Rondo), played by Edith Sagul, flute; Marilyn Beabout, cello, and Mary Stretch, piano; Moods for Dance Interpretation, Op. 46 (Humility, Petulance, Sorrow), performed by Katherine Litz with Sylvia Hecht at the piano; and Dance Sonata, Op. 24, played by Dorothy Eustis (ML: "Concert of Marion Bauer's Compositions in Town Hall." May 1951: 7; "Marion Bauer Concert a Great Success." June 1951: 17. NYT: Downes, Olin. "Miss Bauer's Work Makes Up a Concert." 9 May 1951: 41).

Symphony No. 1: 5-7 Nov. 1951. Eastman-Rochester Symphony Orchestra, conducted by Dr. Howard Hanson, at the Annual Symposium of American Orchestral Works of the Eastman School of Music (NYT: "Symposium." 28 Oct. 1951: 95. ML: "Twelve New Works To Be Heard At Rochester." Nov. 1951: 3).

Miscellaneous composition(s): 20 Jan. 1952. Composers' Concert at the Carl Fischer Concert Hall (NYT: "Concert and Opera Programs of the Week." 13 Jan. 1952: X8; "Concert and Opera Programs of the Week." 20 Jan. 1952: X6).

Trio Sonata No. 1 for flute, bassoon, and piano: 27 Jan. 1952. New York Flute Club, played by Paige Brook, Bernard Garfield and Donald Duckworth (ML: "Marion Bauer Activities." Apr. 1952: 15).

Anagrams: 1952 season. Dorothy Eustis on her cross-country tours (ML: "Marion Bauer Activities." Apr. 1952: 15).

Death Spreads her Gentle Wings: 1952 memorial service for Walter Howe at Chautauqua, director Harrison Potter (ML: "Marion Bauer Activities." Apr. 1952: 15).

Four Piano Pieces, Op. 21: 3 Mar. 1952. Harry Fuchs at a concert program of the Composers Concerts at Fischer Hall (ML: "Marion Bauer Activities." Apr. 1952: 15).

10 piano pieces: 6 Mar. 1952. Bauer lecture-recital before the music division of the Woman's Club of Bronxville, New York. Performed by Harry Fuchs (ML: "Marion Bauer Activities." Apr. 1952: 15).

Duo for oboe and clarinet: 7 Sep. 1952. William Arrowsmith, oboe, and David Glazer, clarinet, at Locust Valley, Long Island (NYT: Parmenter, Ross. "3d Music Fete Held at Locust Valley." 8 Sep. 1952: 18).

Prelude and Fugue for flute and string orchestra (first NYC performance): 7 Oct. 1952. New Symphony Orchestra, conductor Maurice Bonney, soloist Philip Dunnigan (NYT: "Programs of the Current Week." 5 Oct. 1952: X8; "Concert by New Symphony." 8 Oct. 1952: 36. ML: "New Symphony Orchestra Heard." Nov. 1952: 22).

Four Piano Pieces, Op. 21: 30 Nov. 1952. Harry Fuchs, piano recital at Town Hall (NYT: "Concert and Opera Programs of the Week." 30 Nov. 1952: X6; R. P. "Harry Fuchs, Pianist, Gives Debut Recital." 1 Dec. 1952: 18).

Trio Sonata No. 2, Op. 47: 18 Jan. 1953. Sagul Trio (Edith Sagul, flute, Colette Chardonnett Kozusko, cello, and Mary Stretch, piano) at Brooklyn Museum (ML: "Sagul Trio at Brooklyn Museum Concert." Feb. 1953: 9).

Dance Sonata: 28 Jan. 1953. Dorothy Eustis with the Professional Laboratory at David Saperton's Studio (ML: "Marion Bauer's Activities." Mar. 1953: 23).

The Swan, The Harp: 14 Feb. 1953. Helen Maggia on a program presented by the Composers Concerts (ML: "Marion Bauer's Activities." Mar. 1953: 23).

Death Spreads His Gentle Wings (NYC premiere): 16 Feb. 1953. Annual WNYC American Music Festival (ML: "Two Concerts of Contemporary American Music." Mar. 1953: 9).

Concertino for Oboe, Clarinet, and Strings: 19 Feb. 1953. Festival Concert, conductor Carl Bamberger (ML: "Marion Bauer Activities." Mar. 1953: 23).

Quintet for Woodwinds (world premiere): 23 Feb. 1953. New Art Wind Quintet concert (ML: Skulsky, Abraham. "New Work by Marion Bauer Presented." Mar. 1953: 20).

Lobster Quadrille (four-part women's chorus, NYC premiere): 5 May 1953. Branscombe Choral, conductor Gena Branscombe at Town Hall (NYT: "Chorus Gives Concert." 6 May 1953: 38).

Piano work(s): 7 June 1953. Ruth Crawford's students' recital (Tick 347).

Seven Candles (three-part women's chorus): Aug./Sep. 1953. Phi Beta Chorale, conducted by Ruth Ecton Fife (ML: "Phi Beta Fraternity Holds Convention in Lexington." Sep. 1953: 11).

Duo for oboe and clarinet, Four Moods for piano ("Conflict" premiere), Trio Sonata (No. 1): 5 Feb. 1954. Composers Forum at McMillin Theatre, Columbia University. Josef Marx, oboe, David Glazer, clarinet, Harry Fuchs, pianist, Sagul Trio (NYT: "Concert and Opera Programs of the Week." 31 Jan. 1954: X8; Straus, Noel. "Forum Hears Trio By Marion Bauer." 8 Feb. 1954: 18. ML: "Marion Bauer Activities." Mar. 1954: 23).

Four Moods: 19 Feb. 1954. Aired over WNYC station (ML: "Marion Bauer Activities." Mar. 1954: 23).

Ostinato, Prelude in F Minor: 14 Feb. 1954. Harrison Potter, piano recital in South Hadley, Massachusetts (ML: "Marion Bauer Activities." Mar. 1954: 23).

Four Moods, Dreams in the Dusk, From the Shore: 5 May 1954. New York Pi Omicron chapter of Phi Beta Fraternity of Music and Speech (ML: "Phi Betas Celebrate Founders' Day." June 1954: 22).

Miscellaneous composition(s): 26 June 1954. Young Artists' radio program (WNYC) (ML: "Composers Concerts Broadcast" July 1954: 22).

Sun Splendor, Here Alone, Dreams in the Dusk, From the Shore, Dance Sonata: 7 Nov. 1954. American Composers Alliance radio program (WNYC). Performed by Carey Sparks, tenor, and Dorothy Eustis, piano (NYT: "Radio Concerts of the Week." 7 Nov. 1954: X15).

Death Spreads His Gentle Wings: 15 Dec. 1955. Washington Square College Chorus and Orchestra, conductor Fredric Kurzweil (NYT: "Concert and Opera Programs for the Week." 11 Dec. 1955: 158).

Sonata for viola and piano: 11 May 1956. Marion Bauer Memorial Concert presented by Mu Sigma (Parmenter, Ross. "World of Music: May Festivals in U.S." 29 Apr. 1956: 138; "Concert and Opera Programs for the Week." 6 May 1956: 136; "Music Notes." 11 May 1956: 24; E. D. "Music: Bauer Memorial." 12 May 1956: 28).

Suite for Strings: 20 Feb. 1957. Masterwork Hour radio program (WNYC) (NYT: "Radio Concerts (Musical Programs of Unusual Interest)." 17 Feb. 1957: X12.

Five Songs: 10 May 1957. Marion Bauer Memorial Concert. Songs sung by Frieda Teller (NYT: "Music Contest Announced." 26 Sep. 1956: 27; Parmenter, Ross. "The World of Music." 14 Apr. 1957: X9; "Concert and Opera Programs for the Week." 5 May 1957: 138; "Music Notes." 10 May 1957: 21; H. C. S. "Memorial Concert for Marion Bauer." 11 May 1957: 24).

Indian Pipes (arr. Bernstein): 10 Feb. 1960. Village Civic Symphony, Memorial Concert for Marion Bauer, conductor Norman Masonson (NYT: "Concert and Opera Programs." 7 Feb. 1960: X11).

Fantasia quasi una Sonata: Sep. 1979. Claire Deene, violinist, program at Carnegie Recital Hall (NYT: Davis, Peter G. "Violinist: Claire Deene." 10 Sep. 1979: C13).

Chamber work(s): Aug. 1992. Monadnock Music two-concert mini-festival (NYT: "Arts and Leisure Guide." 23 Aug. 1992: H28).

Chamber music and/or song(s): 14 May 2000. Aviva Players (NYT: "Arts and Leisure Guide." 14 May 2000: AR45).

Four Preludes: 9 Aug. 2002. Virginia Eskin, piano recital at the Morgan Library (NYT: "Classical Music and Dance Guide." 9 Aug. 2002: E6).

Appendix C: Lecture-Recitals by Marion Bauer

Articles not cited in the text will not appear in the Works Cited list. Bibliographical information will be included following each announcement.

NYT= New York Times: ProQuest Historical Newspapers. Multnomah County Lib., Portland, OR. <http://www.proquest.com>.
ML= The Musical Leader

Twentieth Century Music: Mid-Apr. 1926. Lecture for the Music Department of the Scarsdale Women's Club (ML: "Marion Bauer Lectures on Twentieth Century Music." 29 Apr. 1926: 22).

Series of Lectures: 1927 season. Lecture series at Columbia University (ML: Cover Photo Caption. 5 Aug. 1926).

The Cause of Modern Music: 27 Nov. 1927. MacDowell Club Lecture-Recital on the cause of modern music from the point of view of the composer (Frederick Jacobi), the program maker (Claire Reis), the editor (Minna Lederman of *Modern Music*) and the critic (Marion Bauer) (Metzer 63).

The Twentieth Century in Music: 14 Aug. 1928. Chautauqua; with Mme. Karin Dayas, piano (ML: "The Twentieth Century in Music" (from the Chautauqua Daily). 30 Aug. 1928: 16).

Chautauqua Lecture Series: Aug. 1928. Current Events Course: "Beethoven and his Nine Symphonies," "Strauss and the Tone Poem," "Liszt and Program Music," "Hanson's 'Pan and the Priest,'" "English Music from Purcell to Vaughan Williams," "Wagner and His Influence on Music," "Career of Albert Stoessel," "Russian Music," "Modern Music," "Music Forms from Handel's 'Concerto Grosso' to Stravinsky's 'Fire Bird,'" "American Music" (ML: "The Marion Bauer Lectures." 30 Aug. 1928: 16).

Chautauqua Lecture Series: July/Aug. 1929. (NYT: "A MacDowell Colony Benefit." 28 July 1929: 104).

Contemporary Music: 24 Apr. 1930. Lecture at the Contemporary Arts Club with Harrison Potter, illustrator (NTY: "Majors and Minors." 20 Apr. 1930: 107).

The Tendencies of Modern Music: 24 Feb. 1931. Woman's Club of Upper Montclair (NYT: "Notes of Social Activities in New York and Elsewhere." 24 Feb. 1931: 29).

Music for Today: 7 May 1931. Symposium at the Greenwich House Music School with Bauer, Charles Louis Seegar and Dr. Franklin L. Hunt (NYT: "Music Festival Opens in the Village Today." 7 May 1931: 30).

Impressionism: Jan. 1931. Upper Montclair, New Jersey, illustrated by Constance Beardsley (ML: Naguid, Nina. "The Versatile Marion Bauer." 11 June 1931: 61).

Modern Music: Feb./Mar. 1931. Upper Montclair, New Jersey, illustrated by Harrison Potter. Also at Mrs. John W. Alexander's, at Elmira and Bronxville (ML: Naguid, Nina. "The Versatile Marion Bauer." 11 June 1931: 61; Jenkins 103).

Charles Griffes: Spring 1931. Elmira College, illustrated by Harrison Potter (ML: Naguid, Nina. "The Versatile Marion Bauer." 11 June 1931: 61).

Contemporary American Composers: Spring 1931. Sarah Lawrence College, Bronxville, illustrated by Harrison Potter (ML: Naguid, Nina. "The Versatile Marion Bauer." 11 June 1931: 61).

Today's Possibilities for Music Education: Spring 1931. Greenwich House Music School during Music Week, illustrated by Harrison Potter (ML: Naguid, Nina. "The Versatile Marion Bauer." 11 June 1931: 61).

Lecture Series on Twentieth Century Music (aspects of Impressionism, Russian-French Influences, Middle-European Music, Contemporary Americans): 24 Nov. 1931, 8 Dec. 1931, 12 Jan. 1932, 26 Jan. 1932. At the Waldorf-Astoria, illustrated by Harrison Potter (NYT: "Music Notes." 11 Nov. 1931: 26; No Title. 15 Nov. 1931: X10; ML: Peyser, Ethel. "A-Musicking in Gotham – Marion Bauer's Recital." 3 Dec. 1931: 10; Peyser, Ethel. "A-Musicking in Gotham – The Second Bauer Lecture-Recital." 17 Dec. 1931: 10; Peyser, Ethel. "A-Musicking in Gotham – Marion Bauer With the Moderns." 21 Jan. 1932: 10; N. N. "Bauer Lecture Recitals Close." 4 Feb. 1932: 13).

Contemporary Music: 24 Jan. 1932. Series of seven informal recitals at the Diller-Quaile School of Music (NYT: "Music Notes." 23 Jan. 1932: 18).

An American Evening With Emerson and Whitman: 16 Mar. 1932. Roerich Museum (NYT: "What Is Going on This Week." 13 Mar. 1932: N4).

Music in the 20th Century: 8 June 1932. Oregon Federation of Music Clubs, Portland, Oregon (ML: "Receives Honorary Degree." 16 June 1932: 3+

Music Through the Ages: Oct. 1932 – Jan. 1933. Series of lectures and concerts sponsored by Helen M. Fowles, at the Barbizon-Plaza Concert Hall. Marion Bauer, "The Beginnings of Music" (Oct. 5); Ernest Fowles, "The Sister Arts" (Oct. 12); Dr. E. H. Fellowes, "Songs of the Elizabethan and Jacobean Lutinists" (Oct. 26); Basil Gauntlett, piano works by Brahms, Chopin and Liszt (Nov. 9); E. H. Fellowes, "The English Madrigal" (Nov. 23); Ernest Fowles, "Bach: His Contribution to Music and to Mankind" (Dec. 7); Marion Bauer, "Twentieth Century Music" (Dec. 21); Basil Gauntlett, piano music (Jan. 11, 1933) (NYT: "Activities of Musicians Here and Afield." 24 July 1932: X4; ML: "A New Lecture-Recital Series." 22 Sep. 1932: 6; Naguid, Nina. "Marion Bauer Opens Lecture Series." 13 Oct. 1932: 7).

Lecture Series on The Relation of Present Day Music to the Past: Mar./Apr. 1933. With Harrison Potter, pianist. "The Classic Spirit Versus the Romantic," (Mar. 6); "The Dance and Art Music," (Mar. 20); "A Twentieth Century Estimate of Brahms" (commemorating the centenary of his birth), assisted by Marie Nichols, violinist, and Elsa Alves Hunter, soprano (Apr. 3); "Modern Song," assisted by Joan Peebles, contralto, Robert Crawford, baritone (Apr. 17) (ML: "Announcing a New Series of Lectures." 16 Feb. 1933: 7; NYT: "Notes from Here and Afield." 26 Feb. 1933: X8).

The Dance and Art Music: Feb./Mar. 1933. Series of four Sunday evening lecture-recitals at the Diller-Quaile School of Music, with illustrations by Harrison Potter (ML: "Lecture Recital at Diller-Quaile School." 9 Mar. 1933: 2).

How Music Grew and Music Through the Ages: 10 Mar. 1933. Oxford Music Teachers' Association (ML: "Marion Bauer's Lectures in Demand." 23 Mar. 1933: 7).

Modern French Music: 15 Mar. 1933. French Club of N. Y. University (ML: "Marion Bauer's Lectures in Demand." 23 Mar. 1933: 7).

Modern Song: 17 Apr. 1933. With Harrison Potter, piano, Joan Peebles, contralto, and Robert Crawford, baritone (ML: J. V. H. "Marion Bauer Closes Lecture Series." 27 Apr. 1933: 6).

The Relation of Present-Day Music to the Past: July/Aug. 1933. Five-lecture series at Chautauqua with illustrations by Harrison Potter: "The Classic Spirit versus the Romantic," "The Dance Influence on Art Music," "Brahms and Wagner from the 20th-

century viewpoint," "Impressionism," "Contemporary Americans" (NYT: "Other Notes Here, Afield." 25 June 1933: X5; "Music Notes." 23 July 1933: N2. ML: "Marion Bauer Ends Lecture Series." 10 Aug. 1933: 3).

Music in Everyday Life: 11 Aug. 1933. Chautauqua (ML: "Chautauqua Season Closes." 31 Aug. 1933: 3).

Symposium of the New York Matinee Musicale: 21 Nov. 1933. At Steinway Hall (ML: Naguid, Nina. "Marion Bauer's Activities." 23 Nov. 1933: 5).

Music in Everyday Life: 22 Nov. 1933. Washington Irving High School (ML: Naguid, Nina. "Marion Bauer's Activities." 23 Nov. 1933: 5).

Twentieth Century Music: 22 Nov. 1933. Alumni Association of the Institute of Musical Art (ML: Naguid, Nina. "Marion Bauer's Activities." 23 Nov. 1933: 5).

Louis Gruenberg: 29 Nov. 1933: New School for Social Research with illustrations by Harrison Potter (ML: No Title. 7 Dec. 1933: 2).

The Analysis of Sonata Form: 6 Mar. 1934. With Harrison Potter at the home of Mrs. Henry W. Morgenthau (NYT: "Music Notes." 6 Mar. 1934: 28).

Contemporary Music and the Choral Renaissance: 14 May 1934 With Harrison Potter at First Presbyterian Church (NYT: "Activities of Musicians Here and Afield." 13 May 1934: X5).

Dance Suites: Old and New: 26 Mar. 1935. With Harrison Potter at the Beethoven Association (NYT: "Programs of the Week." 24 Mar. 1935: X6).

Nationalistic Phases in Music: 2 Apr. 1935. With Harrison Potter at the Beethoven Association (NYT: "Programs of the Week." 31 Mar. 1935: X6).

Topic Unknown: 9 Apr. 1935. Last of three lecture recitals with Harrison Potter at the Beethoven Association (NYT: "Music Notes." 9 Apr. 1935: 24).

Modern Music: 2 May 1936. New York University Alumnae Club's annual tea for senior girls at the School of Commerce (NYT: "N.Y.U. Girl Seniors at Tea." 3 May 1936: N4).

The Dance and Its Influence on Music: 18 Jan. 1939. First of three lecture-recitals at the American Conservatory of Music, Drama and Dance (NYT: "Music Notes." 18 Jan. 1939: 24).

Topic Unknown: 15 Feb. 1939. American Conservatory of Music, Drama and Dance (NYT: "Music Notes." 15 Feb. 1939: 21).

Guiding Children to a Fuller Participation in Music/The Training of Children as Music Lovers: 11 Mar. 1939. Forum of Composers and Educators at The Little Red House under the direction of Marion Bauer, with Roy Harris, Mark Brunswick and Lazare Saminsky (composers), Evelyn Hunt, Alexander Richter, Louisa Montgomery Roe, Marion Flagg, Abby Whiteside and Edwine Behre (teachers) (NYT: "Notes Here and Afield." 26 Feb. 1939: 130; "Music Forum on Saturday." 5 Mar. 1939: D9; "Music Notes." 11 Mar. 1939: 20).

Topic Unknown: Summer 1939. Chautauqua (NYT: "Summary of Chautauqua." 3 Sep. 1939: X5).

The Effect of the War on American Music: Nov. 1939. Luncheon-forum by the New York Federation of Music Clubs at the Great Northern Hotel. Discussion led by Geoffrey O'Hara, with Mrs. Ethelbert Nevin, Marion Bauer, Harold Morris, Carleton Sprague Smith, Gena Branscombe, J. Walter Kramer and Dr. Sigmund Spaeth (NYT: "War and Music Clubs' Topic." 12 Nov. 1939: 60).

Topic Unknown: 16 May 1940. Twelfth biennial convention, New York Federation of Music Clubs, Hotel Great Northern. Speakers: Harold Morris, Carleton Sprague Smith, Dr. George Gartlan, Sigmund Spaeth, Aaron Copland, Charles Haubiel, Gena Branscombe, Marion Bauer, Geoffrey O'Hara, Dr. Ernest Carter. (NYT: "Events Today." 16 May 1940: 30).

Modern Piano Music: July 1943. Series of six lectures with Barbara Holmquest, pianist, at the Juilliard Summer School (NYT: "Music Notes." 21 July 1943: 11; "Music Notes." 28 July 1943: 11).

Topic Unknown: Convention and open house by the Brooklyn Music Teachers Guild. Round-table discussion with Marion Bauer, Paul Boepple, Emma Boynet, Sacha Culbertson, Samuel Gardner, Edwin Hughes, Richard McClanahan, Louis Persinger, Michel Piastro, Carl Tollefson and others (NYT: "Event by Music Guild." 26 Sep. 1943: 31).

Great Symphonies: Spring 1944. Series of fifteen weekly lectures on the great symphonies from Haydn to Shostakovich as a part of NYU's adult education program (NYT: "To Lecture on Great Symphonies." 6 Feb. 1944: 43).

Has America Become the Music Capital of the World?: 8 Oct. 1944. Forum on WNEW with Leopold Stokowski, Paul Creston, Sigmund Spaeth and Marion Bauer (Lohman, Sidney. "One Thing and Another." 8 Oct. 1944: 51).

Topic Unknown: 3 Mar. 1952. Music Club in Paterson, New Jersey (ML: "Marion Bauer Activities." Apr. 1952: 15).

American Composers: 6 Mar. 1952. Music division of the Women's Club of Bronxville, New York (ML: "Marion Bauer Activities." Apr. 1952: 15).

Topic Unknown: Mar. 1952. Series of three lectures for the Women's Auxiliary group of the Ethical Culture Society (ML: "Marion Bauer Activities." Apr. 1952: 15).

The Meaning of Music: 11-15 Aug. 1952. Five-lecture series: "The Function of Music, Social, Cultural, Popular, Professional, Education," "Music as a Bond Between Nations," "Music in Therapy and Industry," "Music's Place in Religion" (ML: "Marion Bauer Lectures at Chautauqua." Sep. 1952: 5).

Music in America during the Last Thirty Year: 6 Jan. 1953. Present Day Club in Princeton, New Jersey with Mathilde McKinney, pianist (ML: "Marion Bauer's Activities." Mar. 1953: 23).

The Symphonic Poem: 19 Jan. 1953. Music Study Group at the home of Mrs. Frances McFarland (ML: "Marion Bauer's Activities." Mar. 1953: 23).

Women in American Music: 16 Feb. 1953. Forum with moderator Quaintance Eaton; discussion with Mrs. Claire Reis of the League of Composers, Merle Montgomery, educational music publisher authority, and Marion Bauer. A recording of *Sun Splendor* was played as a musical illustration (ML: "Marion Bauer's Activities." Mar. 1953: 23).

Contemporary Trends: 6 Jan. 1955. In Elmira, New York, before the Thursday Morning Musicales, illustrated by four young student-pianists from the studio of Georgianna Palmer (ML: "Marion Bauer Lectures." Feb. 1955: 23).

Appendix D: Graduate Recital Program

The University of Portland Department of Performing and Fine Arts Presents a

Graduate Recital by Sarah Grace Shewbert

Wednesday, March 5, 2008, 12:30 PM, Mago Hunt Center Recital Hall

The Music of Marion Bauer

Solo Piano Compositions

From the New Hampshire Woods, Op. 12, No. 1-3 (1922-23)

1. White Birches – epigram by William Rose Benét
   What is the meaning of their secret gleaming
   What language is in their leaves, that glitter and whisper
   Where the ghostly birches glimmer under the moon?
2. Indian Pipes – epigram not ascribed
   After the rain/ Down in the woods/ Through last year's moss
   The ghostly Indian Pipes/ Lift up their heads…/ Mysterious!/ Transcendent!!
3. Pine Trees – epigram by M. Hardwicke Nevin
   Pine-trees on the dark-strewn hillside/ Hear the dreams the river blows them.
   Pine-trees, standing quiet there and listening
   You have heard the dreams of God.

Four Piano Pieces, Op. 22, No. 1 and 2 (1930)

1. Chromaticon
2. Ostinato

Aquarelle, Op. 39, No. 1 (1943)

Solo Vocal Compositions
with Ron Fabbro, piano

"A Parable (The Blade of Grass)" – text by Stephen Crane (1922)

"The Lobster Quadrille" – text by Lewis Carroll, Op. 26 (c. 1928)

"To Losers" – text by Frances Frost, Op. 33, No. 2 (1932)

"The Harp" – text by Edna Castleman Bailey (1947)

Chamber Compositions

Up the Ocklawaha, Op. 6 (1912) with Kathleen Follett, violin

Sonata for Viola (or Clarinet) and Piano, Op. 22 (1932/1935) with Kathleen Follett, viola
II. Andante espressivo – Scherzo rapido – Andante espressivo

Trio Sonata No. 1, Op. 40 (1944) with Annie Harkey-Power, cello, and Jessica Wright, flute
II. Andante espressivo
III. Vivace e giocoso

Marion Eugenie Bauer (composer): Marion Bauer was born in Walla Walla, Washington, on August 15, 1882. She had her first music lessons with her older sister, Emilie Frances, who was also a music critic and composer in New York. After attending high school in Portland, Oregon, Marion joined her sister in New York where she continued her studies with Henry Holden Huss, Eugene Heffley, and Walter Rothwell. She studied with Raoul Pugno in Paris in 1906 where she was also Nadia Boulanger's first American pupil, studying harmony with her in exchange for English lessons. After her sister's death in 1926, Marion took over Emilie's position as New York correspondent for the weekly magazine *The Musical Leader*. Bauer spent many summers at the MacDowell Colony in Peterborough, New Hampshire, where she met other important composers and writers, many of whom had their poems set by Bauer or had pieces dedicated to them. Bauer was the first woman on the faculty at Washington Square College, a division of New York University, and was often the only woman among men founding and/or administering musical societies such as the League of Composers and the American Music Guild. Bauer lectured extensively throughout the United States and Europe and wrote six books on music history, the most important of which was *Twentieth Century Music* (1933). Her own compositions, originally considered radical, now seem primarily impressionistic, often using coloristic harmonies and programmatic titles. She also experimented with further reaches of functional tonality, utilizing extended harmonies, diatonic dissonance, and chromatic alterations. While firmly grounded in the Parisian school of Boulanger, Bauer taught and advocated for all schools, promoting modern, twelve-tone, atonal, and experimental music with even greater fervor than that with which she promoted her own music. She died August 9, 1955. Today, she is remembered principally as a writer and advocate for modern American music. Most of her compositions are no longer in print.

Ron Fabbro (piano): Ron Fabbro received both Bachelor of Music and Master of Music degrees in piano performance from the University of Colorado at Boulder, where he studied with Larry Graham and Angela Cheng. He received a Doctor of Musical Arts degree from Rice University under the tutelage of John Perry. Dr. Fabbro has performed at the Aspen Music Festival, Sarasota Music Festival, Boulder Bach Festival, Astoria Music Festival,

Colorado Mozart Festival, and the Idyllwild Arts Academy. He earned top honors at the Fort Collins Symphony National Young Artist Competition, Young Pianists Competition, MTNA Wurlitzer Collegiate Artist Competition, and the Lee Piano Competition. Dr. Fabbro has taught on the faculties of Lee College, the University of Texas at San Antonio Summer Music Institute, and currently teaches at the University of Portland.

Kathleen Follett (violin/viola): Kathleen Follett has been performing in the Pacific Northwest for almost three decades and has worked with all of the region's major instrumental and choral organizations including the Portland Opera, Oregon Ballet Theatre, Oregon Repertory Singers, Symphonic Choir, Choral Union, Eugene Symphony, Boise Philharmonic and the Oregon Symphony. Ms. Follett has performed chamber music with Virtuosi della Rosa, Reedwood Trio, and the St. Elvis Piano Trio. Ms Follett is an adjunct professor of violin and viola at the University of Portland. She also teaches at Concordia University and at Nestucca Elementary School.

Annie Harkey-Power (cello): Annie received a Bachelor of Science in Music from the University of Oregon in 1999 and is currently a freelance cellist and private cello teacher. She has been a member of the Vancouver Symphony Orchestra since 2005 and has been principal cellist of the Southwest Washington Symphony and section cellist in the Portland Festival Symphony. Annie has also substituted in the Columbia Symphony Orchestra, Oregon Pro Arte Chamber Orchestra, and the Oregon East Symphony. Additionally, she has played for five years at Mock's Crest's annual Gilbert and Sullivan production and two years at the Astoria Festival.

Sarah Grace Shewbert (piano/voice): Originally from Portland, Oregon, Sarah spent her school years in China and Nigeria before returning to Portland in 1997. She earned degrees in English and theatre from Concordia University in 2001 and a degree in music from Portland State the following year where she studied voice with Ruth Dobson. She began her studies at the University of Portland in January 2006 where she focused on musicology and studied piano with Dr. Fabbro. She is currently Assistant Director of Theology, Performing & Visual Arts, & Humanities and Director of the MADE for Kids theatre arts program at Concordia University, positions she has held since 2003. She will begin study toward a Ph.D. in historical musicology this fall at the University of Washington with the goal of teaching music history and theory at the collegiate level.

Jessica Wright (flute): Jessica Wright is a graduate student at the University of Portland where she studies composition and classical flute. In 2002, Jessica graduated with a BA in Music from Washington State University-Pullman where she studied classical flute with Ann Yasinitsky, jazz flute and tenor saxophone with Horace Alexander Young III, and jazz tenor and baritone saxophones with Greg Yasinitsky. Jessica currently studies flute with Carla Wilson (Oregon Symphony) and tenor saxophone with jazz saxophonist Tim Willcox.

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