

Elias Hecht and the Chamber Music Society of San Francisco:  
Pioneers of West Coast Chamber Music

Katherine Isbill Emeneth

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Reading Committee:

Donna Shin, Chair

Christina Sunardi

JoAnn Taricani

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University of Washington

Abstract

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Katherine Isbill Emeneth

Chair of the Supervisory Committee:  
Assistant Professor of Flute Donna Shin, Chair  
Instrumental Performance, School of Music

Since 1950, scholarship has addressed the evolution of chamber music in America. This research makes a strong case for the positive correlation between the achievements of small ensembles and the broader American musical culture and performance practice. Chamber ensembles from East Coast music centers like Boston, New York, and Chicago dominate discussions about American chamber music. However, the West Coast and the Chamber Music Society of San Francisco have largely been overlooked.

The purpose of this study is to examine the role of the Chamber Music Society of San Francisco and its founder, Elias Hecht, in establishing chamber music performance in the western United States. From their widespread performances on the West Coast to participation in the Berkshire Chamber Music Festival on the East Coast, the ensemble advocated the performance of chamber music across the country. This ensemble's far-reaching success helped establish San Francisco as a leading music city.

This study also explores the ensemble's contributions to the American chamber music repertoire written for flute and strings. Composers such as Amy Beach, Arthur Foote, and Domenica Brescia dedicated works to this ensemble. These works later paved the way for a new wave in flute chamber music composition. The findings of this dissertation reveal that the Chamber Music Society of San Francisco had a profound affect on chamber music in America, composition for flute and string ensembles, and the West Coast's rapid development as one of the United State's essential music regions.

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## Introduction

In September of 1910 at the Francesca Apartments in San Francisco, California, a group of five musicians met in the home of Elias M. Hecht. These friends held weekly meetings to discuss and perform chamber music. From Bach to Brahms, they played through countless compositions, discussed the music's aesthetic values, and enjoyed each other's company. Consisting of a string quartet, flute, and sometimes piano, the ensemble encountered difficulties finding repertoire that fit their unique instrumentation. Despite these complications, the ensemble continued to meet, motivated to find substantive works performable by their ensemble. Elias Hecht made it his mission to establish the Chamber Music Society of San Francisco as the vehicle to bring quality chamber music to the western United States. During the next fifteen years, the ensemble's accomplishments included at least twenty public concerts each season, new commissioned works, national tours, radio broadcasts, and a lasting impact on the West Coast's music history.

Classical music in America grew significantly in the late 1880s through the 1900s. Burgeoning city orchestras recruited musician immigrants from Europe. American composers began to flourish. Conservatories sprang up across the nation, mostly in large cities like Boston, New York, Chicago, and Philadelphia. The West Coast remained largely untouched by this type of music and related arts. After the formation of orchestras and conservatories, chamber ensembles slowly became part of the country's musical infrastructure.

Since 1950, scholarship has addressed the evolution of chamber music in America.<sup>1</sup> This research makes a strong case for the positive correlation between the achievements of small

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<sup>1</sup> For more information about the evolution of American Chamber Music, see the following sources: Burnet Corwin Tuthill, "Fifty Years of Chamber Music in the United States 1876-1926," *The Musical Courier*, 99 (August 17, 1929), 8, (August 24), 15, 20, (August 31), 10, Roger P. Phelps, "The History and Practice of Chamber Music in the United States from Earliest Times up to 1875" (Ph.D diss, State University of Iowa, 1951), Victor B. Danek, "A

ensembles and the broader American musical culture and performance practice. Chamber ensembles from Eastern music centers like Boston, New York, and Chicago dominate discussions about American chamber music. However, the West Coast and the Chamber Music Society of San Francisco have largely been overlooked.

Topics ancillary to the Chamber Music Society of San Francisco have appeared in research and include Amy Beach's *Theme and Variations* for flute and string quartet,<sup>2</sup> Arthur Foote's *A Night Piece*,<sup>3</sup> flutist Georges Barrère,<sup>4</sup> and the San Francisco Symphony Orchestra.<sup>5</sup> However, the impact this ensemble had on the culture of San Francisco, the West Coast, and its importance in establishing American chamber music performance tradition in the United States remain largely unexamined. This lack is only emphasized by the excellent analyses that exist for other chamber music ensembles located primarily on the East Coast in the 19th and early 20th centuries such as the Mendelssohn Quintette Club,<sup>6</sup> the Kneisel Quartet,<sup>7</sup> and many of Georges Barrère's ensembles.<sup>8</sup> The purpose of this study is to examine the role of the Chamber Music Society of San Francisco and its founder, Elias Hecht, in establishing chamber music performance in the western United States. This study will also explore the ensemble's contributions to the American chamber music repertoire.

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Historical Study of the Kneisel Quartet" (D.M.E. diss., Indiana University, 1962), Richard M. Dowell, "The Mendelssohn Quintette Club of Boston" (Ph.D. diss, Kent State University, 1999), Lisa A. Kozenko, "The New York Chamber Music Society, 1915-1937: A Contribution to Wind Chamber Music and a Reflection of Concert Life in New York City in the Early 20<sup>th</sup> Century" (D.M.A. diss, The City University of New York, 2013).

<sup>2</sup> Carolyn Marie Treybig, "Amy Beach: An Investigation and Analysis of the Theme and Variations for Flute and String Quartet, Op. 80" (D.M.A. diss, University of Texas at Austin, 1999).

<sup>3</sup> Nicholas E. Tawa, *Arthur Foote: A Musician in the Frame of Time and Place* (Lanham: The Scarecrow Press, 1997).

<sup>4</sup> Nancy Toff, *Monarch of the Flute: The Life of Georges Barrère* (New York: Oxford University Press, 2005).

<sup>5</sup> Larry Rothe, *Music for a City, Music for the World: 100 Years with the San Francisco Symphony* (San Francisco: Chronicle Books, 2011).

<sup>6</sup> Dowell, "The Mendelssohn Quintette Club of Boston."

<sup>7</sup> Danek, "A Historical Study of the Kneisel Quartet."

<sup>8</sup> Toff, *Monarch of the Flute*.

The first chapter focuses on musical culture in San Francisco before 1910. This chapter gives a brief history of San Francisco, its early inhabitants, and the music they brought from their homelands. The second half of the first chapter is dedicated to the changing musical environment in San Francisco following the California Gold Rush and the establishment of music ensembles. This chapter establishes the larger social and historical context for the development of the Chamber Music Society of San Francisco. Next, the second chapter explores the life, education, and career of Elias Hecht, founder of the Chamber Music Society of San Francisco. This chapter focuses on Hecht's background and influencing factors of his upbringing, education, and musical experiences, which later affected the Chamber Music Society of San Francisco. Chapter Three turns to focus on the activities, performances, and high points of the Chamber Music Society's active years. This chapter includes information about local concerts, national tours, and the music festivals in which the Society was involved. These details illuminate the concert life of the ensemble and how far their influence reached. The fourth chapter deals with music written expressly for the ensemble. Important American composers dedicated works to the Society, and this chapter highlights how these compositions redefined the flute and string quartet repertoire. Finally, the fifth chapter addresses the current state of chamber music in California as well as present interesting compositions written for flute and string quartet following the Chamber Music Society of San Francisco's active years. Current organizations are also highlighted, and their repertoire examined. The following pages describe the profound influence the Chamber Music Society of San Francisco had on developing chamber music in the West, and their significant contribution to the American chamber music repertoire.

## Chapter 1: Foundations

### *Music in San Francisco Before 1910*

The Chamber Music Society of San Francisco grew out of a short yet concentrated history of musical ensembles in early San Francisco. Immigrants from all over the world established the city's musical tradition and created the first ensembles. Chinese, German, Dutch, Spanish, and Mexican influences shaped San Francisco's early culture and led to the formation of a music-loving city. The immigrants who built the city brought music from their homelands. Builders, architects, professors, bankers, and entrepreneurs flooded San Francisco from around the world. The discovery of gold in 1848 and a massive earthquake in 1906 served as catalysts that rapidly changed the city and culture. Within the condensed timespan of sixty years, San Francisco evolved from a frontier town where popular music dominated to a fresh, sparkling city with its own orchestra and chamber music ensemble.

In 1914, a statue of Giuseppe Verdi was erected in Golden Gate Park marking the end of a large opera festival that drew twenty thousand people. The following year, a statue of Beethoven was unveiled alongside Verdi in honor of a three day Beethoven Festival.<sup>1</sup> These early tributes to composers illustrate San Francisco's deep appreciation and awareness of Western art music which developed between the gold rush and 1910. A brief review of this city's dramatic and diverse music history will contribute to understanding the role of the Chamber Music Society of San Francisco's importance in establishing chamber music on the

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<sup>1</sup> Leta E. Miller, *Music and Politics in San Francisco: From the 1906 Quake to the Second World War* (Berkeley: University of California Press, 2012), 2.

West Coast.

Despite California's late entrance into the Union in 1850, the state's early years show significant cultural infusion. Many European and American cultures were present in San Francisco before 1910. These cultures saturated the city with music and the arts. Though San Francisco's early years were filled with war, hardships, and disconnect from the rest of the continent, the city flourished with a vast assortment of musical opportunities.

To fully understand the significant culture change in California, an examination of each culture present in early San Francisco is necessary. Native American tribes originally inhabited the region where San Francisco is located. In 1776, the Spanish established a mission in the same region as part of Spain's Sacred Expedition.<sup>2</sup> Spanish missionaries forcibly housed natives, enslaved them, and converted them to Catholicism. The difficult work and lack of immunity to European diseases nearly eradicated the native Californian population and culture. The Spanish lost their hold on California in 1822 to Mexico. Since the land area was so large, Mexico permitted California-born inhabitants or *Californios* to own part of the land and offered large land grants to foreigners who were interested in settling the land.<sup>3</sup> The fur trade, cattle raising, and the convenience of the bay attracted more people to the area, officially named Yerba Buena ("good herb" for the mint plants that grew in the region). The population was made up of only a few hundred *Californios* as well as European and Pacific Islander immigrants, and a growing number of inhabitants from other parts of the United States. Though these early San Franciscan settlers came from a myriad of cultures, the arts did not flourish at this time. Like any other new civilization, the first priority was settlement.

The popularity of Manifest Destiny in the 19<sup>th</sup> century drew out American tensions with

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<sup>2</sup> Mick Sinclair, *San Francisco: A Cultural and Literary History* (New York: Interlink Books, 2004), 6.

<sup>3</sup> Sinclair, *San Francisco: A Cultural and Literary History*, 7.

Mexico. The Mexican-American War began in 1846 and ended in 1848 resulting in the United States acquiring Texas, California, and New Mexico. Yerba Buena was established as a U.S. city and renamed San Francisco. The new city experienced very little growth over the next year. Though Americans were absorbed in the ideals of the Manifest Destiny, a trip to the West Coast was simply too treacherous. Thoughts of moving to the “Great West” were thwarted by the long journey across the country through the forbidding terrain. The Transcontinental Railroad was not finished until 1869. Before this project’s completion, San Francisco remained a pioneer town until the discovery of gold changed the city’s fate and music history.

On January 28, 1848, James Marshall from New Jersey was building a sawmill in present-day Sacramento when he spotted gold in the American River.<sup>4</sup> This discovery spurred the California Gold Rush. In one year, San Francisco grew from a population of 1,000 to 25,000 people.<sup>5</sup> Though gold was discovered near Sacramento, San Francisco served as the port of entry for thousands of gold seekers. The discovery of gold was a catalyst for San Francisco’s cultural and musical establishment.

San Francisco historian Cornel Lengyl wrote the gold rush era was “a decade when more music was performed and more murders committed in San Francisco than any other city in the United States.”<sup>6</sup> Adventurers, gold seekers, and immigrants from Europe and Asia overwhelmed the city. Most did not plan to stay in San Francisco. Ship crews instantly abandoned their vessels in the bay before unloading goods and passengers, leaving both as easy prey for thieves and pirates.<sup>7</sup> San Francisco was overrun with unruly gold seekers, and lawlessness ran rampant.

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<sup>4</sup> Sinclair, *San Francisco: A Cultural and Literary History*, 11.

<sup>5</sup> Rothe, *Music for a City, Music for a World*, 14.

<sup>6</sup> Miska Hauser, *The Letters of Miska Hauser, 1853* (New York: AMS Press, 1972), 8.

<sup>7</sup> Sinclair, *San Francisco: A Cultural and Literary History*, 13.

By 1850, city officials attempted establishing civil organization and law with no success.<sup>8</sup> The wild city remained lawless and an entertainment haven for the '49ers (gold seekers who came to California in 1849) on the way to and from Sacramento. The miners' "entertainment" included popular music exhibitions alongside gambling and dancing. Though these musical performances were simple and mainly consisted of popular music and "beer drinking music," they served as the foundations of musical art in San Francisco.

Because San Francisco was only the first stop on the way to gold, it did not endure the extremely harsh living conditions found in Sacramento. This aspect of San Francisco attracted many people to settle and start businesses in the city taking advantage of the miners' needs. These businessmen struck their own gold by providing entertainment and promising plentiful pleasures to the rough miners. Herbert Asbury described these pleasures as "the roaring temptations of the brothel, the gambling houses, and the other fascinating flesh-pots of the city" where men "squandered their hard-earned fortunes on harlots, liquor, and games of chance."<sup>9</sup> Other accounts suggest that the men who came to San Francisco were polished gentlemen who "returned to San Francisco afterwards and served as the nucleus of society" displaying "education and cultural appreciation."<sup>10</sup> Both accounts seem to be accurate descriptions. In his book *San Francisco: A Pageant*, Charles Dobie described the scene:

Here was no community growing slowly and patiently into coherence. It was a thing of instantaneous birth with every beauty and every ugliness that normally takes time to achieve...the hunger for gold filled the erstwhile village of Yerba Buena with cut-throats, Methodist ministers, gamblers, South-sea whalers, university professors, frontier men, French marquises, Chinese coolios, Chilean landowners, Australian convicts and Philadelphia Quakers.

In an eye's twinkling the new city by the Golden Gate became squalid,

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<sup>8</sup> Raymond Francis Foote, *The History of Music in San Francisco from 1848 to 1860* (M.A. thesis, University of Washington, 1949), ii.

<sup>9</sup> Sinclair, *San Francisco: A Cultural and Literary History*, 15.

<sup>10</sup> Foote, *The History of Music in San Francisco from 1848 to 1860*, 23.

pretentious, immoral, high-minded, extravagant, prudent, evil, heroic – all in one breath.<sup>11</sup>

It was precisely this melting pot of men, culture, and traditions that laid the foundation for San Francisco's unique musical culture from which chamber music would grow. Men of education and culture alongside raucous swindlers composed San Francisco's citizenry during the California Gold Rush. All pedigrees of men were drawn to California in hopes of achieving wealth and station. San Francisco provided every man starved of civilization entertainment through music, comedy, gambling, and theater.

Unlike many cities in the United States, San Francisco's cultural growth paralleled its social and commercial development instead of being the final phase of the community's establishment.<sup>12</sup> Diverse men came to San Francisco and brought with them the entrepreneurial know-how to establish businesses as well as the musical cultures from their homelands. Jewish immigrants from Germany came in large numbers and established businesses such as department stores and grocery stores in San Francisco. They served miners as they stocked up for their gold-hunting endeavors.<sup>13</sup> One of these Jewish families was the Hecht family, Elias Hecht's (founder of the Chamber Music Society of San Francisco) family. They established Hecht Brothers and Company, a textile and shoe manufacturer.<sup>14</sup>

Germans came in large numbers, brought European musical instruments with them, and were responsible for establishing instrumental ensembles in San Francisco.<sup>15</sup> Music halls and saloons were the dominating music venues in San Francisco. Hearing music in private settings was rare. Music hall owners competed for the best musicians, most of whom were German

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<sup>11</sup> Cornel Lengyel, ed., History of Music Project, *Music of the Gold Rush Era* (New York: AMS Press, 1972), 25.

<sup>12</sup> Foote, *The History of Music in San Francisco from 1848 to 1860*, v.

<sup>13</sup> Leta E. Miller, *Music and Politics in San Francisco: From the 1906 Quake to the Second World War* (Berkeley: University of California Press, 2012), 2.

<sup>14</sup> See Chapter 2, p. 51 and Appendix A, p. 169 for more information about the Hecht family.

<sup>15</sup> Miller, *Music and Politics in San Francisco*, 1.

immigrants. Dancing, singing, drinking, acrobatics, minstrel troupes, small orchestras, and singing waiters were common sights in these venues. Composed of German musicians, dance orchestras performed popular music and advertised spectacles such as “the young female violinist,” who performed while standing on her head.<sup>16</sup> Before 1850, music in the saloons and music halls was the most common form of organized music in the city.

The first saloons appeared between 1849 and 1850. These saloons housed a small stage where paid performers entertained miners and gamblers as they socialized. The roughest of these saloons were called “bit houses” because the entrance price was a bit (twenty-five cents).<sup>17</sup> Most patrons came to bit houses to gamble, and the entertainment on the stage was simply to accompany their activities and serve as background music. The instruments that were played most often in these venues included a single piano, string instrument, guitar, or accordion.<sup>18</sup> The higher-end saloons were known as “melodeons,” named for the reed organ that provided music at these establishments.<sup>19</sup> Though the music could have drawn in several spectators, it remained similar to that of the bit houses.

From its early days, San Francisco showed an appreciation for Western art music. Though the saloons provided an entertainment haven for many in the early gold rush, recitals and concerts filled that need for others as the city continued developing. On April 2, 1850, pianist Henri Herz of Paris gave what is considered the first purely musical event in San Francisco.<sup>20</sup> He organized a recital with a flutist and a local baritone singer as assisting artists. Works performed include variations on popular operatic arias such as Donizetti’s *La Favorite*, Herold’s *Le Pre aux clerics*, Bellini’s *I puritani*, and Donizetti’s *Lucia di Lammermoor*, as well as a

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<sup>16</sup> Foote, *The History of Music in San Francisco from 1848 to 1860*, 87.

<sup>17</sup> George Martin, *Verdi at the Golden Gate* (Berkeley: University of California Press, 1993), 12.

<sup>18</sup> Martin, *Verdi at the Golden Gate*, 12.

<sup>19</sup> Martin, *Verdi at the Golden Gate*, 12.

<sup>20</sup> Martin, *Verdi at the Golden Gate*, 15.

sampling of popular songs from France, Italy, Germany, and America.<sup>21</sup> His ticket prices were the highest San Francisco had seen yet for any event, \$6 for box seats and \$4 for general admission. For his second appearance he lowered prices by a dollar and the venue sold out. He continued experiencing success with his performances and performed many popular songs alongside operatic variations. Before leaving the city, Herz was offered a \$2,000 per month salary to perform nightly at a local saloon.<sup>22</sup> The *Pacific News* printed Herz's refusal of the offer and clarified the distinction between music as an end in itself versus music merely to accompany other activities. Even from its early days, some San Franciscans valued fine Western art music over music for entertainment in saloons.

On December 16, 1850, the city had its first vocal recital given by Mathilde Korsinsky-Von Gulpen, a new singer who recently moved to San Francisco from New York.<sup>23</sup> This recital featured arias, duets, and songs from famous operas such as Rossini's *Il barbiere di Siviglia* and Donizetti's *Lucia di Lammermoor*. The audience was delighted with this performance, and one newspaper printed, "There can be no doubt that two such concerts monthly, if well managed, would succeed admirably."<sup>24</sup> San Francisco's musical culture continued to grow.

Shortly after Mathilde Korsinsky-Von Gulpen's recital, a similar "Grand Concert" was given at the California Exchange.<sup>25</sup> This concert was advertised as the city's "first Grand Concert of Vocal and Instrumental Music."<sup>26</sup> Forty musicians, recruited from music halls and saloons, performed "popular and grand overtures, symphonies and variations."<sup>27</sup> The program included an aria from *Attila* by Handel played on trombone by Signor Lobero and a cavatina

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<sup>21</sup> Martin, *Verdi at the Golden Gate*, 15.

<sup>22</sup> Martin, *Verdi at the Golden Gate*, 17.

<sup>23</sup> Martin, *Verdi at the Golden Gate*, 21.

<sup>24</sup> Martin, *Verdi at the Golden Gate*, 21.

<sup>25</sup> Foote, *The History of Music in San Francisco from 1848 to 1860*, 3.

<sup>26</sup> Martin, *Verdi at the Golden Gate*, 21.

<sup>27</sup> Foote, *The History of Music in San Francisco from 1848 to 1860*, 3.

from *La Somnambula* sung by Señora Abalso. Similar concerts showcased other Italian opera arias, duos or trios with several instruments, and Strauss's waltzes. The audiences were made up of mainly men wearing work clothes.<sup>28</sup> At intermission, the audience members would retreat outside to smoke a cigar, take a drink, or sneak in a quick card game.<sup>29</sup> Audiences at these concerts were comprised of all classes of San Francisco's citizenry. No one class was excluded, and everyone had an opportunity to hear and enjoy Western art music.

Along with Germans, Italian immigrants made their mark in San Francisco's early musical culture. In addition to establishing a banking system in the city, they also established opera. In the Italian district near North Beach, the Italian community set up a makeshift opera company in 1851.<sup>30</sup> The performances included only excerpts of popular operas including Bellini's *La Somnambula*.<sup>31</sup> The Adelphi Theater was the venue for these first operas housing around one thousand seats. Once the doors opened, it was "first come, best seated" within each ticket holder's price range.<sup>32</sup> San Francisco loved opera, and those who made a fortune in gold spared no expense for the opportunity to hear famous opera stars as they toured through the city.<sup>33</sup> One ticket to an opera concert, featuring soprano Catherine Hayes was apparently sold for \$500 in 1851.<sup>34</sup> Many American cities promoted opera but San Francisco transcends all of them for having the most and earliest opera performances in relation to the city's founding.

Spanish and Mexican musical influences remained prominent throughout the early gold rush years. The Bella Union music hall housed a quintet of Mexican musicians who played

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<sup>28</sup> Martin, *Verdi at the Golden Gate*, 27.

<sup>29</sup> Martin, *Verdi at the Golden Gate*, 28.

<sup>30</sup> Miller, *Music and Politics in San Francisco*, 2.

<sup>31</sup> Foote, *The History of Music in San Francisco from 1848 to 1860*, 53.

<sup>32</sup> Martin, *Verdi at the Golden Gate*, 26.

<sup>33</sup> Foote, *The History of Music in San Francisco from 1848 to 1860*, 52.

<sup>34</sup> Foote, *The History of Music in San Francisco from 1848 to 1860*, 53.

traditional Spanish songs as well as popular waltzes and dances of the time.<sup>35</sup> Mexican fandango houses attracted miners who flocked there to dance a very primitive version of the traditional fandango. More serious Spanish musical traditions were lost to the pomp and raucous music of the California Gold Rush Era. However, the Spanish and Mexican people living in California enjoyed the traditional Cascarono balls, the Mardi Gras of California.<sup>36</sup> The popularity of new music arriving from all over the world extinguished these balls filled with guitar music and traditional dancing. The cacophonous twang of the miners' banjos and the relentless noise from the popular music halls drowned out the solemn guitar strumming of *Californios*. New musical traditions were being created in California.

At the onset of the gold rush in 1849, 10,000 Chinese gold-seekers flooded San Francisco. Most of these immigrants worked as laborers in San Francisco and were responsible for building structures and the railroad.<sup>37</sup> They also established "Chinatown" in the heart of San Francisco where musical entertainment attracted Caucasian tourists. Chinatown provoked exaggerated tales of opium consumption, prostitution, and gambling. This lured tourists into their community for spectacular displays. Tourists hired guides for security and protection, but these guides coordinated staged street fights and paid dwellers to put on Chinese operas.<sup>38</sup> These tourists sought exotic entertainment. Although the Chinese opera fulfilled this desire, most remarked the music displayed "ear-splitting percussion and screeching string sounds."<sup>39</sup> Chinese opera represented yet another significant example of musical cultural infusion in San Francisco that contributed to the amalgamation of influences driving the development of chamber music.

San Francisco's social climate facilitated musical growth. Most citizens lived in shanties

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<sup>35</sup> Foote, *The History of Music in San Francisco from 1848 to 1860*, 88.

<sup>36</sup> Lengyel, ed., History of Music Project, *Music of the Gold Rush Era*, 19.

<sup>37</sup> Miller, *Music and Politics in San Francisco*, 3.

<sup>38</sup> Miller, *Music and Politics in San Francisco*, 3.

<sup>39</sup> Miller, *Music and Politics in San Francisco*, 4.

or makeshift leaky canvas tents. Lodging houses and hotels were extremely expensive, and private rooms cost an extravagant five hundred to one thousand dollars per month, paid in advance.<sup>40</sup> The city was overrun with pests, including huge rodents. Although San Francisco's living conditions were better than Sacramento's, the city was still a frontier town in its infancy. Musical entertainment and gambling served as an escape from the deplorable living conditions in the gold rush era and offered '49ers the closest taste of civilization available to them. German, Italian, Spanish, and Chinese people gathered shoulder to shoulder in the music and opera halls and saloons of San Francisco. They had a profound love for music, theater, and opera, and these venues served as their chief diversion from their difficult lives. Music of all kinds and cultures played an important role in early pioneer social life. These musical foundations ushered in the establishment of Western art music.

### *The Rise of Instrumental Ensembles*

As previously discussed, instrumental music held an important place in society. In the years spanning the gold rush and the earthquake of 1906, at least six different instrumental ensembles attempted to organize themselves as San Francisco's official instrumental ensemble. German musicians were at the helm of these endeavors. They continually, but unsuccessfully, strived to transplant repertoire and musical skill from their homeland. Musicians organized chamber ensembles, large orchestras, and small orchestras, but each ensemble lived a very short and futile life. The desire for permanent music ensembles in San Francisco existed from the city's early years, but it was not until later that permanent ensembles formed.

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<sup>40</sup> Lengyel, ed., History of Music Project, *Music of the Gold Rush Era*, 23.

These improvised orchestras often appeared on the same program as other musical organizations throughout the city beginning in 1850. These programs were called “Collective Concerts.”<sup>41</sup> In addition to orchestras, these concerts featured other musical organizations, including the vocal group, *Pacific Musical Troupe*, and soloists like violinist Miska Hauser, pianist Rudolph Herold, and a “Mr. Hildebrand,” violoncellist.<sup>42</sup> Like the “Grand Concerts” put on by music hall orchestras, these “Collective Concerts” showcased popular music including Italian arias and popular ballads like “Minstrel Boy.” The perception of these performances by music critics of the time illuminates the general competence of instrumental musicians in 1850s San Francisco. In his *Last Adventure*, Albert Benard de Russailh wrote, “A musician could earn two ounces (\$32) by scraping a squeaky fiddle for two hours every evening or by puffing into an asthmatic flute.”<sup>43</sup> Though seemingly unrefined, these concerts represent the earliest form of organized symphonic and chamber ensemble programs in the city. These humble beginnings laid the foundation for music ensemble performance in San Francisco. Audiences were accustomed to attending live concerts and San Francisco’s need for permanent music ensembles was growing.

Miska Hauser was a German violinist who arrived in San Francisco in 1853 seeking monetary fortune in the New World.<sup>44</sup> He wrote many letters to his brother describing music in San Francisco. In one letter, he described the concert scene:

The city is full of concertizing artists and all of the larger halls have long since been engaged, so I was forced to take a small theater for my first concert. The number of concert-givers, who all hope to become rich here, seem steadily to be increasing.<sup>45</sup>

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<sup>41</sup> Foote, *The History of Music in San Francisco from 1848 to 1860*, 9.

<sup>42</sup> Foote, *The History of Music in San Francisco from 1848 to 1860*, 9.

<sup>43</sup> Lengyel, ed., History of Music Project, *Music of the Gold Rush Era*, 44.

<sup>44</sup> Hauser, *The Letters of Miska Hauser*, 6.

<sup>45</sup> Hauser, *The Letters of Miska Hauser*, 21-22.

Hauser's logistical issues in finding a suitable venue illustrate the popularity of concerts. Also, concerts required creative programming. Musicians came up with new ensemble schemes to compete with each other and attract audiences. As a result of the fierce competition, Hauser established the first legitimate chamber music ensemble in San Francisco in 1853.<sup>46</sup> This ensemble, composed of Hauser and three other amateur string players, was the city's first string quartet. The ensemble performed for less than a year before disbanding.

In addition to organizing a string quartet, Hauser also collected musicians from local music halls and gambling houses and organized an orchestra in 1853 that he remarked "would do honor to the halls of a European nobleman."<sup>47</sup> Hauser wrote about his tireless efforts required to prepare the ensemble for concerts. He wrote, "I finally disciplined them to a point where we might dare to perform Beethoven's *Leonore Overture*."<sup>48</sup> This ensemble performed twenty-six concerts, and Hauser wrote that one concert took four hours to play on account of three encores after each work.

Unique programming and the combination of different genres of music were common in early instrumental performances in San Francisco. Hauser performed a sacred German melody, "Die Kinder des Himmlischen Reiches," with Chinese melodies interwoven and received such applause from the Chinese audience members that he had to hide in a corner until the applause subsided. In an attempt to draw large crowds of various classes of society, musicians programmed works with folk melodies from their audiences' native lands. This account is one of few showcasing the San Francisco public's reaction to first hearing music from different cultures melded together. They enjoyed both the recognizable folk melodies alongside Western art music. Musicians like Hauser programmed many genres of music for their concerts to keep audiences

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<sup>46</sup> Foote, *The History of Music in San Francisco from 1848 to 1860*, 34.

<sup>47</sup> Hauser, *The Letters of Miska Hauser*, 30.

<sup>48</sup> Hauser, *The Letters of Miska Hauser*, 30.

coming back.

Popular music was still preferred over art music by many San Franciscans. Hauser composed a “musical joke” called *The Bird on the Tree* in 1853, and performed it as an encore on many concerts. He wrote, “The newspapers have repeatedly printed articles in which I was asked to include this piece in every one of my concerts. What would our critics at home have said to that?”<sup>49</sup> San Franciscan audiences desired a wide array of repertoire. Hauser wrote, “the more variety programs contain and the more extreme the tastes shown, so much the better.”<sup>50</sup> Audiences adored these concerts even if they were not always representative of what was considered fine art.

Despite the rise and fall of ensembles between 1850 and 1906, instrumental concerts were frequently given. Symphony orchestras, concert bands, and chamber ensembles filled the city offering concerts nightly. New symphonic works such as Antonin Dvorak’s *New World* Symphony were premiered in San Francisco through organizations such as the Metropolitan Musical Society.<sup>51</sup> On a different occasion, over five thousand people packed the Mechanics’ Pavillion to hear the American Concert Band perform popular wind band works in March 1895.<sup>52</sup> An ensemble known as the San Francisco Symphony performed a popular music concert on February 29, 1896. The program consisted of “semi-classical and popular music.”<sup>53</sup> Works performed included the overture to *Der Freischutz* by Carl Maria von Weber, transcriptions of arias from *Ernani* by Giuseppe Verdi, and an arrangement of Franz Liszt’s *Second Hungarian Rhapsodie*.<sup>54</sup> The *San Francisco Call* reported,

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<sup>49</sup> Hauser, *The Letters of Miska Hauser*, 26.

<sup>50</sup> Hauser, *The Letters of Miska Hauser*, 28.

<sup>51</sup> “Dvorak’s New Symphony,” *The Morning Call*, February 24, 1895.

<sup>52</sup> “By the American Band,” *The San Francisco Call*, March 13, 1895.

<sup>53</sup> “Popular Music,” *The San Francisco Call*, February 29, 1896.

<sup>54</sup> “Popular Music,” *The San Francisco Call*, February 29, 1896.

The programme was cleverly constructed to pander both to the popular as well as to the more severe musical taste...The attendance showed a marked increase in numbers, and was a visible proof of the fact that the enterprise of the musicians in organizing concerts of their own is meeting with the public appreciation it deserves.<sup>55</sup>

In fact, more music concerts were being performed than other performing art before 1900. The *San Francisco Call* announced, “The programmes of five out of the eight places of amusement in town are saturated with music. The best theater in town offers music as its main attraction.”<sup>56</sup> All of the theaters in San Francisco booked musical performances instead of dance or theater. Ensembles like the San Francisco Symphony and the Philharmonic Society performed often for large crowds. The musicians organized all of these early instrumental ensemble concerts themselves.

Instrumental ensembles like these popped up in San Francisco over the next fifty years performing a variety of popular music and Western art music. Musicians tried to fill the need for symphonic ensembles but each attempt at organization ultimately failed.<sup>57</sup> Though orchestras were active in the years during and following the gold rush, records suggest “no one took them seriously as music-making bodies.”<sup>58</sup> The only instrumental ensembles considered world-class that performed in San Francisco were ensembles that stopped in San Francisco as part of a broader national tour. The Theodore Thomas Orchestra arrived in San Francisco in June of 1883, and their performances in San Francisco were extremely well received.<sup>59</sup> This orchestra received their most enthusiastic reception in San Francisco, where the program book totaled one hundred and ten pages. The Metropolitan Opera from New York also received a warm welcome from

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<sup>55</sup> “Popular Music,” *The San Francisco Call*, February 29, 1896.

<sup>56</sup> Miriam Michelson, “Tragedy’s Nose is Out of Joint...,” *The San Francisco Call*, May 22, 1898.

<sup>57</sup> For a comprehensive list and history of these ensembles, see Larry Rothe, *Music for a City, Music for the World: 100 Years with the San Francisco Symphony* (San Francisco: Chronicle Books, 2011), 29.

<sup>58</sup> Rothe, *Music for a City, Music for a World*, 18.

<sup>59</sup> Miller, *Music and Politics in San Francisco*, 33.

San Francisco's opera-loving patrons. San Francisco hosted the Met far longer than any other city in the company's 1900 cross-country tour. The Met gave twenty-four performances of seventeen different operas over the course of three weeks.<sup>60</sup> Leta Miller calculated that the Met earned \$179,000 from ticket sales alone.<sup>61</sup> From this evidence, it is clear that San Francisco supported what was considered first-rate music. Audiences enjoyed performances from accomplished ensembles across the country as well as local orchestras formed by local musicians. These local orchestras never developed a permanent orchestra or chamber ensemble for San Francisco during the early days of the city's establishment. Filled with many musicians, conductor of the New York Symphony Orchestra, Walter Damrosch, agreed that "San Francisco is naturally and temperamentally a musical city. What it needs is a good orchestra."<sup>62</sup>

### *The San Francisco Symphony Orchestra*

Chamber ensembles often develop from larger musical bodies. As history reveals, the establishment of permanent larger music ensembles contributes to the expansion of chamber music. Before the Chamber Music Society of San Francisco was established, the only serious chamber ensembles in the United States were mainly from large East Coast centers like Boston and New York. In Boston, the Mendelssohn Quintette Club performed chamber music concerts since 1849.<sup>63</sup> Their original personnel included two of five members that were performers in the

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<sup>60</sup> Miller, *Music and Politics in San Francisco*, 137.

<sup>61</sup> Miller, *Music and Politics in San Francisco*, 138.

<sup>62</sup> Rothe, *Music for a City, Music for the World*, 17.

<sup>63</sup> Richard E. Dowell, "The Mendelssohn Quintette Club of Boston," iv.

Boston Symphony Orchestra.<sup>64</sup> In New York, violinist Theodore Thomas and pianist William Mason joined forces and created a piano quintet named the Mason-Thomas Quintet.<sup>65</sup> Theodore Thomas was in the Philharmonia Society's orchestra as were two other members of the quintet.

The Chamber Music Society of San Francisco followed a similar paradigm. The climate was not conducive for San Francisco to have chamber music until a permanent professional city orchestra was established. Even though San Francisco was the largest city in the West, it was the last western city to have its own orchestra. Los Angeles formed its orchestra in 1898, Denver in 1900, and Seattle in 1903.<sup>66</sup> As previously noted, the development of San Francisco's orchestra was tried at least six times by many musicians. The city needed a fresh start.

This fresh start came in the form of an earthquake that shattered the city in 1906. On April 8<sup>th</sup> at 5:12 a.m., fifteen miles from San Francisco, an earthquake "seventy times the equivalent of the atomic bomb" ripped the city in half in forty-two seconds.<sup>67</sup> The Metropolitan Opera was in San Francisco on another tour and musical director Alfred Hertz (conductor of the San Francisco Symphony nine years later) recalled being awakened in the Palace Hotel by a pitcher of water falling on his head.<sup>68</sup> He watched a piano and wardrobe trunk converge on his bed from opposite sides of the room and he stumbled down the fire escape to the lobby where broken shards of glass from the hotel's canopy littered the floor. Fires from overturned stoves, ruptured gas mains, and broken electrical wires lit up the city. Unable to put out the fires with water because the underground water lines were broken, the untrained fire department set off explosives to create firebreaks, but this only exacerbated the situation.<sup>69</sup> It took five days to

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<sup>64</sup> Richard E. Dowell, "The Mendelssohn Quintette Club of Boston," 18.

<sup>65</sup> Josiah Seymour Currey, *Chicago: Its History and its Builders; A Century of Marvelous Growth*, vol. 3 (Chicago: S.J. Clarke Publishing, 1912), 264.

<sup>66</sup> Miller, *Music and Politics in San Francisco*, 31.

<sup>67</sup> Rothe, *Music for a City, Music for the World*, 17.

<sup>68</sup> Miller, *Music and Politics in San Francisco*, 15.

<sup>69</sup> Miller, *Music and Politics in San Francisco*, 17.

extinguish the fires. Houses, shanties, tents, and buildings burned to the ground. Alfred Hertz recalled, “We had to pass through streets where, on both sides, houses were burning and the heat was almost unbearable.”<sup>70</sup> He, like many others, slept in a streetcar in Golden Gate Park, waiting for the fires to subside.<sup>71</sup>

The city was wiped out and needed rebuilding. City developers planned not only to redesign the city structurally but also culturally. They believed what made cities great was their support of culture. All other great cities had orchestras, and it was time for San Francisco to join their ranks. The idea was not born from one individual or corporation. The orchestra project gave people something to be excited and hopeful about for their city’s future. Instead of falling back to the dance orchestras in music halls that depended on miners as their main patrons, the new orchestra “was built to appeal even to the grassroots level, to men and women eager for beauty, affirmation, and fun.”<sup>72</sup> The orchestra was a community project, and it was believed “Music can route us through the hazards of our own inner West as we negotiate the valleys and barely perceived trails, as we master our responses to the personal earthquakes apt to shake every day.”<sup>73</sup>

Elias Hecht laid plans for a new chamber ensemble in San Francisco. After the earthquake, he used the new orchestra as a way to recruit top string players for a chamber ensemble. A native San Franciscan, Hecht knew all of the best string players in the community and simply invited his friends to his home to read through chamber music. As the orchestra evolved, so did Hecht’s ensemble.<sup>74</sup>

San Francisco studied the Boston Symphony Orchestra’s model. For almost thirty years,

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<sup>70</sup> Miller, *Music and Politics in San Francisco*, 20.

<sup>71</sup> Miller, *Music and Politics in San Francisco*, 20.

<sup>72</sup> Rothe, *Music for a City, Music for the World*, 18.

<sup>73</sup> Rothe, *Music for a City, Music for the World*, 18.

<sup>74</sup> See p. 39 for more information about the Chamber Music Society of San Francisco’s foundation.

Henry Higginson's Boston Symphony Orchestra enjoyed maximum success and demonstrated that a United States orchestra could be just as successful a European orchestra. Higginson made the European-style orchestra a reality in the U.S. The early days of Boston were similar to San Francisco: many musicians worked multiple jobs and were stretched for time commitment. Higginson understood how European orchestras became successful. He wrote, "The essential condition of such orchestras is their stability, whereas ours are necessarily shifting and uncertain, because we are dependent upon musicians whose work and time are largely pledged elsewhere."<sup>75</sup> Higginson paid all of the orchestral musicians a decent salary from his own earnings and incorporated obligation restrictions in their contracts; they were solely the musicians of the Boston Symphony and could not be associated with any other musical organization in the city.<sup>76</sup> San Francisco, however, did not have a Henry Higginson.

Instead of a sole benefactor like Henry Higginson, San Francisco relied on self-made men who came to San Francisco as immigrants and made fortunes. These men were the backbone of the San Francisco Symphony Orchestra's organization. On December 20, 1909, three of these men came together in the Mercantile Building in San Francisco to organize an orchestra.<sup>77</sup> Tiernan Brien Berry (a real estate entrepreneur and owner of a coal mine and cattle company from Maryland), Emanuel Siegfried Heller (a native San Franciscan and successful lawyer), and John Rothschild (an immigrant from Germany who established the San Francisco import-export firm of John Rothschild & Co.) met with seven other men and established the San Francisco Musical Association whose mission was "to foster Musical Art in all its forms, and particularly

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<sup>75</sup> Joseph Horowitz, *Moral Fire: Musical Portraits from America's Fin de Siècle* (Berkeley: University of California Press, 2012), 34.

<sup>76</sup> Rothe, *Music for a City, Music for the World*, 22.

<sup>77</sup> Rothe, *Music for a City, Music for the World*, 22.

to establish a symphony orchestra in San Francisco and the building of an opera house.”<sup>78</sup> They next set out to find a conductor and suitable musicians.

The Musical Association searched for a conductor and found Henry Hadley, an American conductor who led the Seattle Symphony Orchestra and orchestras of note in Europe. San Francisco Symphony expert, John Rothe, described Hadley’s extra-musical assets in his book about the San Francisco Symphony’s history:

Besides his musical talents, he came with collateral assets. He was handsome, had a reputation as a genuinely good fellow, and could mingle easily with the class of society on whose support the new organization would depend. Soon he became a member of the Bohemian Club, the exclusive fraternity that in 1912 produced his theatrical extravaganza *The Atonement of Pan* at its annual retreat in the redwoods north of the city. Hadley was diplomatic and a born organizer.<sup>79</sup>

This combination of Hadley’s charm and musicality was critical to the early success of the San Francisco Symphony Orchestra. After securing a good conductor that was witty and charming, the Musical Association searched for musicians to fill the fledgling orchestra.

The majority of the musicians were local San Francisco musicians that continued to perform at theaters and in music halls. San Francisco had plenty of musicians to fill the orchestra, but orchestra concerts conflicted with nighttime theater performances. The Musical Association found a solution to the scheduling problems by producing symphony concerts on Sunday afternoons. Unable to incorporate strict demands on associations with other performing groups in the city like Boston implemented, the San Francisco Symphony allowed musicians to keep working in other ensembles while performing in the symphony.

The formation of the new orchestra attracted many musicians not already working in San Francisco. One such musician was violinist Louis Ford who joined the San Francisco Symphony

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<sup>78</sup> Rothe, *Music for a City, Music for the World*, 24.

<sup>79</sup> Rothe, *Music for a City, Music for the World*, 24.

after moving from Los Angeles.<sup>80</sup> Another was principal violist Clarence Evans who came to San Francisco from his hometown of Duluth, Minnesota.<sup>81</sup> Freshly graduated from the University of California at Berkeley, Victor de Gomez took a cello position.<sup>82</sup> These three men (Ford, Evans, and de Gomez) were all friends with flutist Elias Hecht and joined him in establishing the Chamber Music Society of San Francisco. This connection to the San Francisco Symphony strengthened Hecht's mission of filling his chamber ensemble with only the best musicians. Hecht seized the opportunity to create his own ensemble while the climate was perfect in San Francisco for new musical growth.

Hadley thoroughly rehearsed the orchestra and programmed musical masterpieces in the first season including Richard Wagner's Prelude to *Die Meistersinger*, Pyotr Ilyich Tchaikovsky's *Pathetique* Symphony, Josef Haydn's Theme and Variations from the *Emperor* Quartet, and an arrangement of Franz Liszt's *Les Preludes*.<sup>83</sup> The public was thrilled with the orchestra, and San Francisco finally possessed a permanent musical body performing Western art music. William L. Greenbaum managed the orchestra and organized "people's concerts" for schoolchildren with ticket prices starting at fifteen cents, thereby making symphonic repertoire more accessible to the general public.<sup>84</sup> William Greenbaum also managed the Chamber Music Society of San Francisco in its early years. Both organizations, however, soon disowned Greenbaum due to his questionable business practices.<sup>85</sup>

After several seasons, the orchestra experienced a downfall. The 1915-1916 season was

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<sup>80</sup> "Personnel of Chamber Music Society," *Pacific Coast Musical Review* 30, no. 23 (September 2, 1916): 3.

<sup>81</sup> Larry Huffman, "A Chronological Listing of Principal Musicians of the San Francisco Symphony Orchestra," [http://www.stokowski.org/Principal\\_Musicians\\_San\\_Francisco\\_Symphony.htm#Clarence%20Evans](http://www.stokowski.org/Principal_Musicians_San_Francisco_Symphony.htm#Clarence%20Evans) (accessed October 13, 2012).

<sup>82</sup> Larry Huffman, "A Listing of All the Musicians of the San Francisco Symphony Orchestra," [http://www.stokowski.org/San\\_Francisco\\_Symphony\\_Musicians\\_List.htm](http://www.stokowski.org/San_Francisco_Symphony_Musicians_List.htm) (accessed October 13, 2012).

<sup>83</sup> Rothe, *Music for a City, Music for the World*, 28.

<sup>84</sup> Rothe, *Music for a City, Music for the World*, 30.

<sup>85</sup> For more information about Greenbaum see Larry Rothe, *Music for a City, Music for the World: 100 Years with the San Francisco Symphony* (San Francisco: Chronicle Books, 2011), 29.

a bust. The Boston Symphony Orchestra came to San Francisco on May 15, 1915 and delivered a performance that both wowed and upset San Franciscans. A woman at the Boston Symphony concert reportedly proclaimed, “It seems as though the orchestras we have had and heard have just been for the purpose of showing us how the tunes were suppose to ‘go.’”<sup>86</sup> With these negative sentiments running rampant in the city, the Musical Association decided to hire a new conductor. After interviewing several conductors from around the U.S. and Europe, the Musical Association hired Alfred Hertz, the musical director of the Metropolitan Opera.

Alfred Hertz joined the San Francisco Symphony in 1915. At first, he received negative attention due to his German background and the ongoing war. He soon, however, ranked high among San Franciscan civic officials. In the first concert with the orchestra, he programmed Ludwig van Beethoven’s *Leonore Overture No. 3*, Johannes Brahms’s *Symphony No. 2*, Richard Wagner’s *A Faust Overture*, and Hector Berlioz’s *Roman Carnival Overture*. Redfern Mason recalled the event in the *San Francisco Chronicle*:

On one previous occasion only have I seen a symphony audience in San Francisco wrought up to such a passion of enthusiasm as was manifested by the people who had gathered together in the Cort Theatre yesterday afternoon. That occasion was the final concert of the Boston Symphony in Festival Hall.<sup>87</sup>

Mason’s review is evidence that Hertz succeeded where Hadley failed. In his second season, Hertz doubled the number of concerts and the budget and insisted on “establishing the last ‘permanent’ orchestra envisioned from the outset.”<sup>88</sup> Musicians were offered full-year contracts and agreed to perform exclusively with the San Francisco Symphony during the regular season. Hertz was a strong proponent of outreach concerts, and the symphony’s offerings underwent expansion. This included more children’s concerts, run-out programs, and a popular municipal

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<sup>86</sup> Rothe, *Music for a City, Music for the World*, 34.

<sup>87</sup> Rothe, *Music for a City, Music for the World*, 43.

<sup>88</sup> Miller, *Music and Politics in San Francisco*, 56.

series that started in the 1920s. Hertz achieved most of the goals set forth by the San Francisco Musical Association. The Chamber Music Society of San Francisco paralleled these same achievements. Hertz's establishment of a successful music ensemble paradigm helped chamber music to flourish.

Due to World War I and Hertz's German background, however, he frequently did not receive the support of some members of the Musical Association despite his successes. Frustrated with budgetary constraints and lack of support to attract the best players, increase musician salaries, bring in guest artists, and perform little known works from local and American composers, Hertz decided to resign in 1922. Newspapers announced his resignation on March 30<sup>th</sup> of that year. At the last concert of the season, the audience showed their appreciation for Hertz. At intermission, a young voice student named Kathryn Roberts came on stage and requested the listeners contribute to the Alfred Hertz Retention Fund. In fifteen minutes, more than \$10,500 was donated.<sup>89</sup> Another strong Hertz supporter and member of the Association, Elias Hecht, joined Kathryn Roberts on stage and attributed the delay in renewing Hertz's contract to "machinations of a certain clique." He went on to say "To lose this man because certain people do not fancy him would be an outrage and a shame."<sup>90</sup> Hertz ended up staying with the symphony for another eight years.

Hertz's association with the San Francisco Symphony greatly affected Elias Hecht and the Chamber Music Society of San Francisco. Elias Hecht was always a strong Hertz supporter. The two musicians created a strong bond and their professional relationship was mutually beneficial for both Hertz's symphony and Hecht's chamber ensemble. Like Hertz, Hecht believed that music in San Francisco needed dispersion to all ranks of people, that master works

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<sup>89</sup> Miller, *Music and Politics in San Francisco*, 58.

<sup>90</sup> Miller, *Music and Politics in San Francisco*, 58.

should be programmed alongside works of local composers, and that musicians should be paid what they are worth.

Both men frequently showed their support for each other's organizations. Hertz was habitually in the audience at Chamber Music Society concerts along with other local music celebrities.<sup>91</sup> The Chamber Music Society of San Francisco was the Hertz's' guest at their home in December 1916 and was invited to give a special private concert after dinner.<sup>92</sup> In 1916, the Chamber Music Ensemble of San Francisco sent Hertz a photo of the group with the caption, "To Alfred Hertz: A token of highest admiration and warm personal regard."<sup>93</sup> Hecht also wrote an article in the *Pacific Coast Musical Review* where he shared his admiration and musical confidence in the man. He wrote:

Alfred Hertz is the greatest musical metropolitan I have ever heard. Chameleon-like he changes national color with every school of composition. His analysis is keen, thorough, complete. But it is in the synthesis, the reconstruction of each work after its detailed dissection, that he stands pre-eminent. Many conductors are gifted with the power of analysis, but only a chosen few attain the vitality, life and color in their synthetic reconstruction that are so characteristic of Mr. Hertz's wonderful performances.<sup>94</sup>

All of these examples illustrate the admiration and friendship of the two men. Hecht and Hertz's personal relationship contributed to the success of both the Chamber Music Society of San Francisco and the San Francisco Symphony Orchestra. Without Hertz's support and establishment of a great symphony orchestra, the Chamber Music Society of San Francisco would not have enjoyed the success it achieved. The public was also aware of this fact. Music critic Alfred Metzger also recognized the cooperative relationship between the symphony and

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<sup>91</sup> Alfred Metzger, "Chamber Music Society Opens Season," *Pacific Coast Musical Review* 31, no. 5 (November 4, 1916): 3.

<sup>92</sup> "Mr. and Mrs. Hertz Entertain," *Pacific Coast Musical Review* 31, no. 9 (December 2, 1916): 5.

<sup>93</sup> See Appendix B, p. 182 for a copy of this photograph.

<sup>94</sup> Alfred Metzger, "Eleventh Pair of Symphony Concerts Among Best of the Season," *Pacific Coast Musical Review* 31, no. 25 (March 24, 1917): 1.

chamber ensemble.

A symphony orchestra is a permanent enterprise which gives a community a certain musical prestige which nothing else can give it. There is no doubt but that the success of the symphony orchestra had its influence upon the Chamber Music Society of San Francisco, which, through the generosity of Mr. Hecht, had an opportunity to establish itself firmly in the affections of the music lovers.<sup>95</sup>

Metzger points to the fact that the cooperation of the symphony orchestra and chamber ensemble was mutually beneficial. The symphony supplied top ranked string players to occupy both ensembles and Hecht financially supported part of the players' salaries.

Hertz's symphony and Hecht's ensemble grew from each other. Hertz and Hecht frequently met and corresponded about new string players for the orchestra. Since its beginnings, the Chamber Music Society only incorporated string players that occupied principal seats in the symphony. Hecht handled many of the personnel appointments for these positions.

One personnel incident involving a cellist is the strongest piece of evidence showing Hertz and Hecht's collaboration and friendly relationship. In 1921, Horace Britt, the famed principal cellist of the symphony and member of the Chamber Music Society of San Francisco accepted a position with the famous Letz Quartet in New York.<sup>96</sup> His departure left the symphony and chamber music ensemble in search of a new cellist whose talent equaled Britt's. In the spring of 1921, Hecht and Hertz exchanged letters about who would fill the vacancy in both ensembles. From analyzing their correspondence, light is shed on how the two men's collaboration shaped the West's musical history.

Walter Ferner eventually succeeded Horace Britt but did not easily commit to joining the San Francisco Symphony or Hecht's ensemble at first. Hertz wrote to Hecht, "You seem to have

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<sup>95</sup> Metzger, "Eleventh Pair of Symphony Concerts Among Best of the Season," 1.

<sup>96</sup> "Horace Britt to Leave San Francisco," *Pacific Coast Musical Review* 40, no. 4 (April 23, 1921): 6.

made a nice mess out of the Ferner business.”<sup>97</sup> Ferner backed out of his commitment to join the San Francisco ensembles on two different occasions. In Hertz’s first letter to Hecht dated April 26, 1921, Hertz suggested hiring William Dehe, cellist with the Barrère Ensemble,<sup>98</sup> along with a handful of other European cellists.<sup>99</sup> Hertz and Hecht were committed to recruiting only the finest musicians for their ensembles. This high standard was a contributing factor leading to both ensembles’ national reputations.

The situation was sore with Hertz. In a rage about Britt’s leaving and demonstrating his close relationship with Hecht, he vented in his letter,

Somebody who should know all about it, tells me that Britt is crazy to take the position with Letz, as he never would live through the season, they having four hours rehearsal daily, nearly 100 concerts, one-night stands all the time, etc. etc...he will be much worse off than in San Francisco. This entre nous!<sup>100</sup>

Britt had been Hertz’s principal cellist since 1915. As the music director, Hertz knew all musicians in the symphony well and understood their individual work ethic. This letter reveals Hertz’s negative feelings towards Britt. After working with him for six years, Hertz considered Britt lazy and not able to handle the workload required by the Letz Quartet which Hertz freely expressed to Hecht. The fact that Hertz shared this personal information with Hecht is an example of their close bond. Hertz would not share such personal feelings about one of his musicians with anyone he did not completely trust for fear of it leaking to the public. The fact that he shared his opinion of Britt with Hecht confirms their close relationship and illustrates the partnership of their organizations.

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<sup>97</sup> Alfred Hertz to Elias Hecht, April 26, 1921, University of California-Berkeley Archives, Alfred Hertz Papers, Box 1, folder 92.

<sup>98</sup> For more information about Barrère and the impact of his ensembles, see Chapter 2, p. 64.

<sup>99</sup> Alfred Hertz to Elias Hecht, April 26, 1921, University of California-Berkeley Archives, Alfred Hertz Papers, Box 1, folder 92.

<sup>100</sup> Alfred Hertz to Elias Hecht, April 26, 1921, University of California-Berkeley Archives, Alfred Hertz Papers, Box 1, folder 92.

Hecht's reply on May 13, 1921 contained more information on the situation.<sup>101</sup> Hecht and the chamber ensemble met Ferner in Los Angeles where they heard him play and "felt that he was the man best suited to fit both positions."<sup>102</sup> Hecht spoke frankly with Ferner and would not totally commit to hiring him until he released himself from Walter Henry Rothwell, the conductor of the Los Angeles Symphony. Ferner wired a note to Hecht a few days later saying he accepted the positions in San Francisco and to send him the official contract. Before leaving Los Angeles, Hecht and a "Mr. Widenham" wrote up a contract and left it with Ferner. A few days later, Ferner telegraphed a note to Hecht saying he could no longer take the offer. Ferner explained that he "had a fine summer engagement offer" and "had a further two year engagement with the Los Angeles Symphony."<sup>103</sup> These employment opportunities afforded him more money than the San Francisco offer. Ferner also remarked that he bought a house in Los Angeles, and his wife was not willing to move again.

Taking Hertz's advice, Hecht and the ensemble invited Dehe to apply and audition for the position. Hecht commented that he played well, just not as well as Britt or Ferner. Hecht and Mr. Widenham connected with Ferner again while the Los Angeles Symphony was performing in Sacramento. From their meeting, the gentlemen realized Ferner "was really anxious to come" to San Francisco for "various reasons, financially and domestic." Agreeing to new terms, Hecht and Mr. Widenham drafted a new contract, raised Ferner's salary, and guaranteed his work for two years in San Francisco. Hecht himself would cover half of Ferner's fee. At first, Ferner again declined and Hecht made contact with Dehe almost offering him the position instead.

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<sup>101</sup> Elias Hecht to Alfred Hertz, May 13, 1921, University of California-Berkeley Archives, Alfred Hertz Paper, Box 1, folder 92.

<sup>102</sup> "Both positions" refers to performing in the symphony and chamber ensemble. Elias Hecht to Alfred Hertz, May 13, 1921, University of California- Berkeley Archives, Alfred Hertz Paper, Box 1, folder 92.

<sup>103</sup> Elias Hecht to Alfred Hertz, May 13, 1921, University of California- Berkeley Archives, Alfred Hertz Paper, Box 1, folder 92.

Within twenty-four hours, Ferner wired Hecht and accepted the offer. As a precaution, Hecht asked Dehe not to fill up his next few weeks with engagements and offered him the second stand in the Symphony. In the event that Ferner backed out again, he would have the principal stand and \$5,000 for one year.

The content of these letters demonstrates Hertz and Hecht's reliance on each other's connections and judgment. The two men worked together for the greater good of both ensembles. Through their joint efforts, the men brought San Francisco and the West well-organized and artistic instrumental ensembles composed of only the finest artists. Hecht ended his letter with a friendly jab asking Hertz to pick up any new chamber music compositions he came across for the ensemble. He closed, "and if I feel like it I may pay you, perhaps, when you come back."<sup>104</sup>

### *San Francisco Quintet Club*

Unlike the San Francisco Symphony Orchestra, the establishment of the Chamber Music Society of San Francisco was not an organized project from its conception. From its roots, the ensemble was founded purely out of a love for music and desire to learn and collaborate with friends. This happenstance venture resulted in the birth of an important and influential music ensemble. Founder Elias Hecht described the origins of the ensemble in an interview with a writer from the *Wasp* newspaper in 1918. There is no more accurate description of the foundation of the ensemble than his account:

I gathered together good musicians to play at my home just for pleasure. At first we rehearsed once a week, then finally became so interested that we rehearsed

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<sup>104</sup> Alfred Hertz to Elias Hecht, April 26, 1921, University of California-Berkeley Archives, Alfred Hertz Papers, Box 1, folder 92.

nearly every day, progressing so well that we decided to give our friends an opportunity to hear the work we were doing. Once a week we invited a few musicians and music lovers to listen to us. Our first performance was with the Pacific Musical Society and we made an instantaneous success. The late impresario, Will Greenbaum, was in the audience, and realizing that our work was of superior merit, offered to arrange concerts for us. I was to pay the salaries and Mr. Greenbaum all other expenses. Our organization then consisted of Louis Ford, first violin, A. Weiss, second violin, Clarence Evans, viola, Victor de Gomez, cello, Gyuala Ormay, piano, and I the flute. Nathan Firestone played with us off and on, sometimes violin, sometimes viola. The success of our concerts was unusual on account of the painstaking rehearsals. Where other quartets or quintets would appear in public after four or five rehearsals, we would rehearse at least twenty-four times, but this was possible only because there was no sparing of expense, such as other organizations always have suffered from. If the works played are not sufficiently rehearsed the concerts are merely good readings.<sup>105</sup>

It is evident from Hecht's account that the ensemble took their performances seriously and prepared for each appearance. This preparation raised the standards for music in San Francisco, increasing the chamber ensemble's significance in San Francisco's arts culture. Like Henry Higginson, Hecht appreciated the value of musicians only belonging to one or two organizations and not working many jobs. Also like Higginson, Hecht guaranteed the salaries of the string players, giving the group more time to rehearse. After their first official public appearance in 1914, the ensemble was praised for their "wonderful blend, youthful fervor and smooth ensemble of the players."<sup>106</sup> William Greenbaum instantly became the group's manager and began seeking other engagements for the ensemble's first season.

Originally named the San Francisco Quintette Club, the ensemble performed at the St. Francis Ballroom of the Palace Hotel in downtown San Francisco during their first season before making radical personnel changes and changing names in their second season.<sup>107</sup> The original

<sup>105</sup> Dr. Clarence Edwards, "The Chamber Music Society," *Wasp*, February 9, 1918.

<sup>106</sup> Alfred Metzger, "Coast to Have Exemplary Chamber Music," *Pacific Coast Musical Review* 30, no. 16 (July 15, 1916): 1.

<sup>107</sup> "New San Francisco Quintet Welcomed," *Musical America* 21, no. 3 (November 21, 1914): 30.

ensemble's personnel consisted of Louis Ford, violin; Clarence B. Evans, viola and violin; Victor de Gomez, cello; Gyula Ormay, piano; and Elias Hecht, flute.<sup>108</sup> Arthur Weiss was listed as a second violinist in some programs.<sup>109</sup> Weiss was primarily a cellist and was the principal cellist when the San Francisco Symphony was first formed.<sup>110</sup> Prior to playing with the symphony, Weiss was the principal cellist in the University of California at Berkeley orchestra in 1905.<sup>111</sup> Emile Rossett replaced Weiss after the first season.<sup>112</sup> Few articles mention Rossett performing on various concert programs in San Francisco throughout the 1910s.<sup>113</sup> Rossett was also the principal second violinist from 1921-1923 for the San Francisco Symphony Orchestra.<sup>114</sup>

In 1916 after the quintet's second official season finished, violist Clarence B. Evans received an offer to perform with the Berkshire Quartet of New York, which he accepted.<sup>115</sup> In addition to appearing with the Quintette Club, Evans was the principal violist of the newly formed San Francisco Symphony Orchestra before leaving San Francisco in 1916.<sup>116</sup> A native Californian, cellist Victor de Gomez grew up near Sacramento and then studied at the University of California at Berkeley before performing with the San Francisco Symphony and San Francisco Quintet Club. He left San Francisco in 1916 to join the Philadelphia Symphony Orchestra.<sup>117</sup> With so much personnel change, reorganization was necessary.

For the quintet's third season, Louis Ford, second violinist in the quintet and assistant

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<sup>108</sup> "New San Francisco Quintet Welcomed," 30.

<sup>109</sup> "Chamber Music Society of San Francisco," *Pacific Coast Musical Review* 32, no. 3 (October 20, 1917): 4.

<sup>110</sup> Huffman, "A Listing of All the Musicians of the San Francisco Symphony Orchestra."

<sup>111</sup> Huffman, "A Listing of All the Musicians of the San Francisco Symphony Orchestra."

<sup>112</sup> "Chamber Music Society of San Francisco," *Pacific Coast Musical Review* 32, no. 3 (October 20, 1917): 4.

<sup>113</sup> "The San Francisco People's Orchestra," *Pacific Coast Musical Review* 30, no. 9 (April 8, 1916): 3.

<sup>114</sup> Huffman, "A Listing of All the Musicians of the San Francisco Symphony Orchestra,"

[http://www.stokowski.org/San\\_Francisco\\_Symphony\\_Musicians\\_List.htm](http://www.stokowski.org/San_Francisco_Symphony_Musicians_List.htm) (accessed October 13, 2012).

<sup>115</sup> "Chamber Music Society of San Francisco," *Pacific Coast Musical Review* 32, no. 3 (October 20, 1917): 4.

<sup>116</sup> Stanley R. Evans, "My Father, Clarence B. Evans," *Journal of the American Viola Society* 3, no. 3 (November, 1987): 3.

<sup>117</sup> Larry Huffman, "Cleveland Orchestra Principal Musicians: A Chronological Listing,"

[http://www.stokowski.org/Principal\\_Musicians\\_Cleveland\\_Orchestra.htm#Victor%20de%20Gomez](http://www.stokowski.org/Principal_Musicians_Cleveland_Orchestra.htm#Victor%20de%20Gomez) (accessed October 13, 2012).

concertmaster of the San Francisco Symphony Orchestra, graciously gave up his stand and agreed to play second violin to San Francisco's newest violist and new symphony concertmaster, Louis Persinger.<sup>118</sup> Ford also assisted in securing Belgium-born cellist Horace Britt for the ensemble.<sup>119</sup> Former principal violist of the University of California at Berkeley Orchestra and new violist for the San Francisco Symphony Orchestra, Nathan Firestone, was also hired.<sup>120</sup> The new ensemble was renamed the Chamber Music Society of San Francisco.<sup>121</sup>

The Chamber Music Society of San Francisco's personnel remained relatively unchanged over the next ten years. The only major change occurred in 1921 when Horace Britt left San Francisco for New York and was replaced by Walter Ferner.<sup>122</sup> Nathan Firestone became ill in the 1917 season and was briefly replaced by Leon Goldwasser.<sup>123</sup> Also, in December of 1917, Firestone briefly left the ensemble to join the military.<sup>124</sup> However, within a month, he was back in the ensemble after being rejected from the military due to "physical incapacity."<sup>125</sup>

Hecht held strong beliefs about what made a good chamber music ensemble, especially the camaraderie of the ensemble musicians. He felt professional chamber ensembles "must have, in addition to their experience, temperament and ability, the true ensemble spirit."<sup>126</sup> He also believed great artists make up the very best ensembles. This philosophy is in line with why he sought out principal players in the San Francisco Symphony to make up this ensemble and why his ensemble later grew a national reputation. His philosophy also explains why very little

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<sup>118</sup> "Chamber Music Society of San Francisco," *Pacific Coast Musical Review* 32, no. 3 (October 20, 1917): 4.

<sup>119</sup> Huffman, "A Listing of All the Musicians of the San Francisco Symphony Orchestra."

<sup>120</sup> "Chamber Music Society of San Francisco," *Pacific Coast Musical Review* 32, no. 3 (October 20, 1917): 4.

<sup>121</sup> "Chamber Music Society of San Francisco," *Pacific Coast Musical Review* 32, no. 3 (October 20, 1917): 4.

<sup>122</sup> For a complete account of Horace Britt's departure and Walter Ferner's hiring, see p. 35.

<sup>123</sup> Alfred Metzger, "Chamber Music Society Closes Season," *Pacific Coast Musical Review* 32, no. 1 (April 7, 1917): 4.

<sup>124</sup> Alfred Metzger, "Third Chamber Music Society Concert," *Pacific Coast Musical Review* 33, no. 12 (December 22, 1917): 7.

<sup>125</sup> Herbert I. Bennett, "Oaklanders Treated to Some Rare Music," *Pacific Coast Musical Review* 33, no. 17 (January 26, 1918): 6.

<sup>126</sup> E.A., "Bringing Chamber Music Back to the Home," *Musical America* 43, no. 8 (December 12, 1925): 17.

personnel change occurred in his ensemble over their twelve seasons.

In an interview about American chamber music, Hecht described his ideas about ensemble personnel:

They must also be musically of equal grade so that there is no lack of respect among them. It seems to me a false idea to suppose that a good quartet can be made out of four great concert stars, or centered about one such star. If there are four great stars, each one is likely to have his own fixed ideas as to interpretation and to find it difficult to sacrifice them to the ensemble. And if there is one star at the head he will generally quite unconsciously dominate things with disastrous results.

The perfect ensemble is made up of four splendid players, devoted to music, and with enough idealism to work for long hours - years, in fact - with no thought of the ultimate financial gain which may or may not come, depending upon a series of circumstances beyond the control of any of use.<sup>127</sup>

He found all of these admirable qualities in Persinger, Ford, Ferner, and Firestone. Hecht valued each ensemble members' interpretations and relied on their willingness to spend as much rehearsal as needed to perfect music for performances. These aspects ultimately led to the ensemble's prosperity.

The success of the Chamber Music Society of San Francisco relied on Hecht's philosophy of chamber music. At a time in America's history when chamber music's importance was superseded by orchestra and solo performance, he planted a true interest in chamber music early in the West's music history. He felt that the only way for chamber music to grow in the country and especially in the West was to cultivate fine tastes in audiences by delivering emotionally engaging performances and changing the long held belief that chamber music was "more cerebral than emotional."<sup>128</sup>

Audiences developed prejudices against chamber music because they felt "chamber

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<sup>127</sup> "Elias Hecht Talks of the Progress of Chamber Music in America," *Musical Courier* 91, no. 26 (December 24, 1925): 11.

<sup>128</sup> "Elias Hecht Talks of the Progress of Chamber Music in America," 11.

music writing and performing does not lend itself to the means of popular expression which any other kind of musical writing allows.”<sup>129</sup> They thought the intimate qualities of chamber music were boring and not easily digested by the common audience. The orchestra, with its overwhelming dynamics and theatrical conductor, created a much more universally pleasing experience. Additionally, the public felt that “the literature of chamber music requires more equipment on the part of the performer and listener than the rest of musical literature.”<sup>130</sup>

Audiences believed chamber music demanded more thought and analysis than other musical genres.

In an effort to negate this logic, Hecht wrote,

Beethoven, you may be sure, felt as strongly when he wrote a string quartet as he did when he wrote a symphony. The fact that he used a smaller frame, a smaller medium of expression for his thought, does not mean that the thoughts were any smaller. We know, indeed, that they were just as full of passion as anything he ever wrote. It was not mathematics but red-blooded feeling, emotion...<sup>131</sup>

Hecht surmised that the public thought composers conceived and composed their chamber music without emotion. By staying grounded in his philosophy about popularizing chamber music, Hecht established the most successful chamber music ensemble in the West. He remained firm in his beliefs and constantly worked to change the public’s opinion of chamber music.

He and his ensemble succeeded in this endeavor. He wrote about his success in growing chamber music appreciation in the West:

Perhaps the best way to judge [the growth of chamber music in the U.S.] is by the growth in the West, for the reason that the West is the farthest from the centers of general culture. When we began in San Francisco some twelve years or so ago we used to play to an average attendance of 150 or 200. Now we reach 1,500 on an average and have touched as high as 1,800. Our season commences in October

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<sup>129</sup> Sandor Harmati, “America Needs Wider Cultivation of Chamber Music,” *Musical America* 41, no. 10 (December 27, 1924): 11.

<sup>130</sup> Harmati, “America Needs Wider Cultivation of Chamber Music,” 11.

<sup>131</sup> “Elias Hecht Talks of the Progress of Chamber Music in America,” 11.

and by July we are eighty per cent subscribed.<sup>132</sup>

As Hecht states, the ensemble multiplied their audience tenfold over twelve years. Hecht and the ensemble were successful in fulfilling Hecht's mission of popularizing chamber music in the West. The increase in concert attendance is evidence of this success. Chamber music was no longer solely for the educated or refined. It was accessible to everyone.

Additionally, Hecht was frequently invited to speak at music symposiums about the importance of chamber music.<sup>133</sup> His establishment of the West's first successful chamber music ensemble created a stir in the music community and general public. Audiences and music teachers wanted to learn about his achievements and the development of his ensemble. His lectures further popularized his ensemble and chamber music in the West and encouraged music teachers to expose their students to small ensemble playing instead of emphasizing only orchestral and solo studies.<sup>134</sup> This early music education helped create both larger audiences and a larger pool of motivated chamber music performers. His deeply rooted philosophy concerning exceptional musicians and well-prepared, excellent performances cemented the establishment of chamber music in the West.

### *Flute and String Quartet*

The instrumentation of the Chamber Music Society of San Francisco was unique.

Though few in number, professional and successful chamber music ensembles in America before

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<sup>132</sup> "Elias Hecht Talks of the Progress of Chamber Music in America," 11.

<sup>133</sup> "Elias M. Hecht," *Pacific Coast Musical Review* 39, no. 2 (October 9, 1920): 3.

<sup>134</sup> Harmati, "America Needs Wider Cultivation of Chamber Music," *Musical America*, 31.

1900 principally consisted of a string quartet with one or two string players also playing flute or clarinet.<sup>135</sup> Before 1900, the Mendelssohn Quintette Club of Boston,<sup>136</sup> the Mason-Thomas Quintet of New York, and the Kneisel Quartet of Boston<sup>137</sup> were the most successful chamber music ensembles in America. Of these ensembles, the two quintets generally programmed string quartets by Beethoven, Haydn, Schubert, and Mozart and made use of the flute and clarinet in the middle of programs to add variety.<sup>138</sup> These works were often very short and compositionally light.<sup>139</sup>

The Mendelssohn Quintet Club was active for fifty years (1849-1899) in Boston and on tour across the United States and abroad. They generally performed for music-loving audiences in the musically thriving city and fostered an appreciation for chamber music. They are considered to be the “first professional group organized in this country which devoted itself exclusively to the performance of chamber music.”<sup>140</sup> They performed most concerts in association with the Boston Musical Fund and Harvard Musical Association and at Chickering Music Hall in Boston.<sup>141</sup> Boston was a musically established city with a large upper class that supported chamber music. Outreach concerts or tours to small towns were not common for the Mendelssohn Quintette Club. The ensemble premiered works by American composers including Charles Callahan Perkins’ Septet for piano, flute, clarinet, horn, violin, cello, and double bass, James Cutler Dann Parker’s Quartet No. 2 in d minor, and Julius Eichberg’s Quintet in B-flat

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<sup>135</sup> Dowell, “The Mendelssohn Quintette Club of Boston,” 27.

<sup>136</sup> For a complete history of the Mendelssohn Quintette Club, see: Dowell, “The Mendelssohn Quintette Club of Boston.”

<sup>137</sup> For a complete history of the Kneisel Quartet, see: Danek, “A Historical Study of the Kneisel Quartet.”

<sup>138</sup> Dowell, “The Mendelssohn Quintette Club of Boston,” 27.

<sup>139</sup> For example, Fürstneau’s *Grand Duo* for two flutes and Iwan Müller’s *Cavatina* for clarinet from Rossini’s *La gazza ladra*.

<sup>140</sup> Roger P. Phelps, “The Mendelssohn Quintet Club: A Milestone in American Music Education,” *Journal of Research in Music Education* 8, no. 1 (1960): 39.

<sup>141</sup> Dowell, “The Mendelssohn Quintette Club of Boston,” 11.

Major.<sup>142</sup>

Founded in 1855, the Mason-Thomas Quintet was only active for two seasons.<sup>143</sup> Evidence suggests the quintet continued performing sporadically for another thirteen years.<sup>144</sup> This quintet performed in New York and gave an annual series of “Mason-Thomas Soirées,”<sup>145</sup> programming quartets and piano quintets by Bach, Mendelssohn, Schubert, and Brahms among others.<sup>146</sup> Their intent was specifically to give public concerts and take chamber music out of private settings.<sup>147</sup> Though they were out of the salon, the upper class audience members were their most prominent patrons.

The Kneisel Quartet of Boston was also a successful ensemble but performed exclusively string quartet repertoire and made no use of wind instruments. Principal players from the Boston Symphony Orchestra performed in this first-rate quartet. Similar to the Mendelssohn Quintet Club, the Kneisel Quartet performed new works including those by American composers George W. Chadwick and Arthur Foote. Also, like the Mendelssohn Quintet Club and the Mason-Thomas Quintet, the Kneisel Quartet performed concerts mainly for music-loving audiences such as the Beethoven Club and Euterpe Society.<sup>148</sup> No evidence suggests this ensemble performed for a lower class audience.

Like the founders of the Mendelssohn Quintette Club, Hecht believed incorporating repertoire utilizing a wind instrument was of the utmost importance. This viewpoint is manifest in the following quote. Hecht said,

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<sup>142</sup> Phelps, “The Mendelssohn Quintet Club: A Milestone in American Music Education,” 42-43.

<sup>143</sup> Danek, “A Historical Study of the Kneisel Quartet,” xiii.

<sup>144</sup> Irving Sablosky, *What They Heard: Music in America, 1852-1881, from the Pages of Dwight's Journal of Music* (Baton Rouge: Louisiana State University Press, 1986), 222.

<sup>145</sup> Reinhold Brinkmann, *Driven into Paradise: The Musical Migration from Nazi Germany to the United States* (Berkeley: University of California Press, 1999), 323.

<sup>146</sup> Sablosky, *What They Heard: Music in America, 1852-1881*, 224.

<sup>147</sup> Sablosky, *What They Heard: Music in America, 1852-1881*, 222.

<sup>148</sup> Danek, “A Historical Study of the Kneisel Quartet,” 7.

String quartets give chamber music in its purest form and the greatest compositions ever written for them. But personally, I favor a change of color in one of the three numbers on a program. The introduction of some other instrumental color, in as pure form as possible - for example, a quintet or a sextet with a clarinet or a flute, or even a piano (although a piano detracts a bit for the purity owing to the tempered scale) - adds to the enjoyment.<sup>149</sup>

Hecht did not believe in devoting entire concerts to wind ensembles. He said, “The tone color is too monotonous and too whangy. One number occasionally is enough for me and I believe that it is for most musical audiences.”<sup>150</sup> Even as a wind player himself, he believed in the beauty and simplicity of tone that a string quartet afforded. Programs of the Chamber Music Society concerts illustrate his tastes.<sup>151</sup>

Though the Mendelssohn Quintette Club also incorporated a flute in their programs, the type of flute repertoire the Chamber Music Society of San Francisco programmed was drastically different. Though both ensembles shared some similar programming, Hecht’s group showcased the flute in an entirely different way. The Boston group generally used the flute for lighter, more soloistic works such as arrangements of opera arias. The San Francisco ensemble, however, blended the sound of the flute with the strings by performing chamber music works written for their instrumentation, specifically Mozart’s flute quartets and Bach’s Brandenburg concerti. Recognizing the lack of chamber music written for a string quartet and flute, Hecht enthusiastically commissioned several works by American composers.<sup>152</sup> Like his predecessors, Hecht also appreciated the importance of performing works by American composers. Not only was Hecht founding chamber music in the West, but he was also establishing a unique genre of chamber music.

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<sup>149</sup> E.A., “Bringing Chamber Music Back to the Home,” 17.

<sup>150</sup> E.A., “Bringing Chamber Music Back to the Home,” 17.

<sup>151</sup> See Appendix D, p. 219 for examples of the ensemble’s concert programs.

<sup>152</sup> See Chapter 4, p. 98 for more information about the ensemble’s commissions.

Another significant difference between the earlier ensembles and the Chamber Music Society of San Francisco concerns their audiences. Elias Hecht made his mission to bring chamber music to the public and educate all people about the genre's value. This contrasted with other groups' audiences who already had an affinity for the repertoire. Though the Chamber Music Society of San Francisco played for music-loving audiences, they also performed for average working class citizens and children. Elias Hecht organized concerts for school children and presented benefit concerts for orphanages.<sup>153</sup> Hecht also took the Society on tour across the country and included stops in small towns. One example of the ensemble's friendly reception in small towns is illustrated in an article from a newspaper in Watsonville, California:

Now, what we don't know about music would fill a book as big as Webster's dictionary. We've never had more than a speaking acquaintance with a flat major, outside of 'Major' Judd... We sat in the auditorium last evening and listened with keen pleasure to the sweetest concord of beautiful music we've ever heard. Those composers, with the unpronounceable names, who threw those notes together, music, in many instances, have heard the strains in visions, or sought out the silvery-throated feathered songsters of leafy glades, for their inspiration.<sup>154</sup>

Reviews of the Chamber Music Society of San Francisco like this example are common. From large cities to small towns, Elias Hecht believed chamber music could only flourish if all audiences were educated about the subject. Instead of limiting chamber music to well-educated and elite audiences, he demonstrated chamber music is accessible to all people no matter their rank. Like the Mendelssohn Quintette Club, the Mason-Thomas Quintet, and the Kneisel Quartet, the Chamber Music Society of San Francisco gave performances to well-attended crowds. However, by expanding concerts to a wider audience, the Chamber Music Society of

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<sup>153</sup> "The Chamber Music Society of San Francisco," *Pacific Coast Musical Review* 41, no. 20 (February 11, 1922): 5.

<sup>154</sup> "Chamber Music in the Country" *Pacific Coast Musical Review* 40, no. 9 (May 28, 1921): 3.

San Francisco popularized chamber music far more than the most ensembles in the East that came before them.

Through early San Francisco's turbulent times emerged a city full of culture and music. A symphony was born, as was a chamber music ensemble. Elias Hecht founded a long-lived ensemble and brought them to a wide range of enthusiastic audiences on the West Coast. He exceeded his predecessors in his efforts, and he established a new genre in the chamber music repertoire: flute and strings. Since Hecht played a critical role in the history of chamber music in San Francisco, his life and career are examined in the following chapter.

## Chapter 2: Founder and Flutist – Elias Hecht

### *Family and Philanthropy*

Elias Hecht's family, prominent in city affairs and celebrated for their philanthropic acts, left a legacy that influenced the establishment of the Chamber Music Society of San Francisco. The Hecht family was prominent in city projects and celebrated for their philanthropic acts. They enjoyed financial success after establishing a textile and shoe firm, Hecht Brothers and Company, in San Francisco in 1861. Later, the family bequeathed large sums of money to the city's charities and organizations.<sup>1</sup> Elias Hecht continued his parents' legacy after their deaths by remaining active in city organizations, donating money to charities, and establishing musical culture through the foundation of the Chamber Music Society of San Francisco.

Abraham Hecht, Elias Hecht's father and co-owner of Hecht Brothers and Company, was active in the city's charitable organizations. He was president of the Eureka Benevolent Society, which raised funds to help distressed and poor Jewish families in the city. He was also an active member of the San Francisco Chamber of Commerce, a director of the German Savings and Loan Society, an honorary member of the finance committee for the National Guard Army encampment in San Francisco, and a member of the Masonic order.<sup>2</sup> After his death on January 9, 1898, he was deeply mourned and respected due to his involvement in the city government and his sizeable donations.

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<sup>1</sup> See Appendix A, p.169 for a complete family biography.

<sup>2</sup> Martin A. Meyer, *Western Jewry: An Account of the Achievements of the Jews and Judaism in California* (San Francisco: Emanu-el, 1916), 105.

Elias Hecht's mother, Amelia Hecht, died several years later on May 16, 1904. She, too, left a significant portion of her families' assets and wealth to charity.<sup>3</sup> The *San Francisco Call* published an estimated breakdown of Mrs. Hecht's last will and testament, including donations totaling \$1,000,000 to the following organizations: Armitage Orphanage, Eureka Benevolent Association, Hebrew Orphan Asylum of San Francisco, Hebrew Orphan Asylum of Baltimore, Hebrew Industrial School of Boston, Pioneer Kindergarten Society, Occidental Kindergarten, Fruit and Flower Mission, and the Emmanuel Sisterhood.<sup>4</sup> The Hecht family promoted California's welfare through their considerable donations and prominent positions in California organizations.

The values of Abraham and Amelia Hecht lived on long after their deaths through their son. During their lifetimes, the Hecht's provided the best education for their children. They desired for them a solid understanding of politics, religion, culture, business, and history. They felt all of these attributes were essential to maintain the family business and to realize the importance for philanthropy in one's community. Elias Hecht experienced a widely varied education in music and other subjects. His diverse education played a significant part in his foundation of the Chamber Music Society of San Francisco and directly affected the musical cultures of California and the United States.

Elias Hecht served on the board of directors for a number of charitable institutions including the California Society for the Prevention of Cruelty to Children<sup>5</sup> and the Pacific Hebrew Orphan Asylum,<sup>6</sup> however, no other contribution to the city was more significant than his founding of the Chamber Music Society of San Francisco. Through his foundation and

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<sup>3</sup> Meyer, *Western Jewry*, 105.

<sup>4</sup> "Will of Late Manufacturer's Widow Contains Bequests to Worthy Institutions, *San Francisco Call*, May 20, 1904, 16.

<sup>5</sup> "New Officers Chosen for Welfare Society," *San Francisco Call*, January 19, 1913, 36.

<sup>6</sup> "Henry Lachman Gives Outing to 165 Orphans," *San Francisco Call*, Thursday, July 14, 1910, 1.

support of this organization, San Francisco finally gained its own permanent and prosperous chamber music ensemble.

Over the course of seven years, Hecht contributed more than \$150,000 to the establishment and support of the Chamber Music Society of San Francisco.<sup>7</sup> Through his support the city received its first sustainable chamber music organization offering regular programs and outreach concerts to California citizens. One of Hecht's missions for the society was to promote music education in California by giving concerts for students and adults who could not easily afford regular concert tickets. He created a concert series with this specific audience in mind. His vision for these concerts was published in the *Pacific Coast Musical Review*:

This season Mr. Hecht and his associates are making it possible for the student and professional musician to hear these concerts. They consider establishing special rates. To benefit the public it is not practicable to give them poorly performed concerts at cheap rates, but to give them the best concerts at prices within their reach... In line with the educational policy which Mr. Hecht has maintained, and which includes a special rate for students and professional musicians, concerts will be given for all recognized settlement clubs and welfare departments of large commercial establishments in line with the European idea in this respect.<sup>8</sup>

Local schools purchased blocks of seats and concerts sold out. Hecht attributed audience growth in later years to educating people about chamber music through outreach concerts.<sup>9</sup> In essence, he was cultivating his own audiences by making live musical performances accessible to all people and, at the same time, exposing San Franciscans to chamber music. Through his donated

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<sup>7</sup> Alfred Metzger, "Chamber Music Society's Eighth Season," *Pacific Coast Musical Review* 46 no. 13 (June 30, 1924): 1.

<sup>8</sup> Alfred Metzger, "Chamber Music Society a Leading Factor in City's Musical Life," *Pacific Coast Musical Review* 32 no. 21 (August 25, 1917): 1.

<sup>9</sup> "Berkshire Music Festivals to be Transferred to Washington, D.C.," *Musical Courier* 91 no. 26 (December 25, 1925): 11.

time and energy, the establishment of the Chamber Music Society of San Francisco became Hecht's greatest philanthropic contribution.

In addition to his work with the Chamber Music Society of San Francisco, Hecht financially supported other arts organizations in the city including music publications like the *Pacific Coast Musical Review*.<sup>10</sup> He also served as director of the San Francisco Community Music School where he taught lessons, scheduled events, and oversaw the organization's philanthropic causes.<sup>11</sup> Newspapers applauded Hecht's efforts and revered his support of San Francisco's musical life. In a 1920 article praising Hecht's numerous contributions to the city, George Edwards wrote, "A few more Elias Hechts and San Francisco would have its own grand opera."<sup>12</sup>

### *Formal Education*

Studying multiple subjects, including social sciences, as well as attending schools across the United States and Europe contributed to Hecht's success as an ambassador of music in the West. It is through his varied educational experiences that he learned how to effectively and financially support the Chamber Music Society of San Francisco, perform in the ensemble, cultivate audiences, and establish a national reputation for the ensemble.

Before examining Hecht's wide and varied musical training, it is important to note that he was also educated in fields other than music including business and social sciences. While

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<sup>10</sup> Editorial, "Progress of Campaign to Enlarge Review," *Pacific Coast Musical Review*, 32 no. 2 (April 14, 1917): 3.

<sup>11</sup> George Edwards, "Chamber Music Society in Two Quartets," *Pacific Coast Musical Review*, 37 no. 15 (January 10, 1920): 8.

<sup>12</sup> Edwards, "Chamber Music Society in Two Quartet," 15.

studying other subjects, he continued studying the flute privately with local musicians. As a native San Franciscan, Elias Hecht attended schools in the San Francisco public school system where he received a traditional education.<sup>13</sup> He studied music with Louis Newbauer while in primary school.<sup>14</sup> In 1893, Hecht attended Phillip's Exeter Academy in New Hampshire and continued private flute studies from Boston Symphony flutist, Charles Molé.<sup>15</sup>

After a three-year sojourn studying music in Europe, Hecht returned home and attended the University of California at Berkeley where he graduated in 1901 with a Bachelor of Social Sciences degree.<sup>16</sup> He wrote that he took a break from flute during this time but maintained active in music by participating in the university's musical organizations. Further, he won second prize in the song writing competition in 1901.<sup>17</sup> Even during his early days at the University of California, he was known for his small stature and distinct personality. His personality, wide range of skills as a businessman, interest in the social sciences, and ability to create advantageous relationships with others paid off with the success of his chamber music society.

### *Music Education*

Hecht studied with multiple flute teachers over the course of his music education. Hecht wrote about each teacher's unique attributes in articles for local journals and in letters. From

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<sup>13</sup> Martin A. Meyer, *Western Jewry: An Account of the Achievements of the Jews and Judaism in California* (San Francisco: Emmanu-El, 1916), 190.

<sup>14</sup> Elias Hecht to Emil Medicus, January 19, 1920, Medicus Collection, Library of Congress.

<sup>15</sup> Elias Hecht to Emil Medicus, January 19, 1920, Medicus Collection, Library of Congress.

<sup>16</sup> "Many Seeking College Degrees," *San Francisco Call*, March 9, 1901.

<sup>17</sup> John Jewett Earle, ed., *The Blue and Gold*, (San Francisco: University of California, 1901), 186.

private flute teachers to theory professors and solo virtuosi to chamber musicians, each person Hecht studied music with affected future decisions for the Chamber Music Society of San Francisco.

Hecht's choice of learning to play the flute was uncommon for this time period in America. In the 1800s, most upper-class families encouraged their children to learn the piano or violin. In a letter to Emil Medicus, Hecht wrote about his first attraction to music:

As a child, [I] showed a strong desire to learn to play the flute. My parents were much opposed to this and insisted upon my taking Piano lessons, which I heartily disliked and manifested it so strongly, that the violin was tried; this proving also unsuccessful, my father bought me an \$8.00 eight keyed old-style flute...<sup>18</sup>

With his father's purchase, Hecht learned far more than how to play a flute. Through his early years, he quickly developed an affinity for ensemble playing after a terrifying recital experience in Boston. Hecht wrote,

I always had felt a longing for some kind of musical expression which neither orchestral nor solo work could satisfy, and it was when I did my first ensemble playing at Philip's Exeter Academy that I realized just how that longing could be gratified, although at the first recital I was so frightened, being merely a boy, that I burst into tears and fled from the stage, thus learning that by permitting the ego to assert itself I had ruined the concert, because I had looked upon myself as an individual, not as a part of the whole. It was a valuable lesson to me.<sup>19</sup>

It was from this experience as a boy that Hecht continually sought chamber music performance opportunities. He performed in chamber music ensembles throughout his youth, including the famous Mozart-Verein Quartet in Munich.<sup>20</sup> After he returned to San Francisco in 1911, Hecht recognized the lack of great chamber music in the West. He reflected on his experiences in Europe and established his own quintet, the Chamber Music Society of San Francisco, later that year. Since musical opportunities were few in the West, Hecht established this ensemble as a

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<sup>18</sup> Elias Hecht to Emil Medicus, January 19, 1920, Medicus Collection, Library of Congress.

<sup>19</sup> "Music," *Wasp*, February 9, 1918.

<sup>20</sup> "Music," *Wasp*, February 9, 1918.

way of continuing his own ensemble performance, as well as to ensconce a professional chamber music organization comparable to those in the East and Europe. Because of his family's wealth, he had access to the best music teachers and resources of the time.

### *Early Flute Teachers*

The Chamber Music Society of San Francisco's instrumentation was unique. During the 1900s in America, most chamber ensembles consisted of string instruments with or without piano and rarely incorporated a wind instrument.<sup>21</sup> The flute carried a reputation of being a frivolous instrument outside of the orchestra. Often it was performed in living rooms to accompany a singer. Since a flutist founded the Chamber Music Society of San Francisco, it is essential to this study to investigate Elias Hecht's flute teachers' education and professional accomplishments. His music education lineage greatly impacts the development of chamber music in San Francisco and the greater West Coast. Hecht's teachers were from the United States and Europe, and each teacher shaped aspects of Hecht's musical decisions. These influences would later become apparent in Hecht's decisions for the ensemble concerning programming, commissions, and playing style.

#### *Louis Newbauer*

Hecht's first flute teacher was Louis Newbauer, a native San Franciscan. In September 1906, Newbauer was appointed the principal flutist for the University of California at Berkeley's

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<sup>21</sup> For a review of earlier chamber ensembles' instrumentation, see Chapter 1, p. 45.

orchestra.<sup>22</sup> This orchestra was the leading orchestra on the West Coast prior to the establishment of the San Francisco Symphony in 1911, at which time Newbauer was named the principal flute for the first season of concerts. For the next sixteen years, Newbauer served as second flute in the San Francisco Symphony.

Newbauer was perhaps Hecht's most influential teacher. In an interview with Dr. Clarence Edwards, editor of the *Wasp*, Hecht chronicled his regard for Newbauer:

My first teacher was Louis Newbauer, and although I since have studied in the East and in Europe, I honestly can say that I never have found a more competent instructor, nor one from whom I learned quite so much. After leaving Mr. Newbauer, I went to Boston and studied with Charles Molé, first flutist of the Boston Symphony Orchestra, and considered the greatest flute player in the country. He told me that I had been so well grounded that there was nothing to be undone.<sup>23</sup>

That Charles Molé found no fault in Newbauer's teaching suggests Newbauer's skill and knowledge of the instrument was more than that of an amateur flutist. Unfortunately, no information exists on Newbauer's musical education.

Hecht and Newbauer performed in concerts together throughout California. During the early 1900s, Hecht and Newbauer were the most sought after professional flutists in the state. Concert announcements and reviews from local newspapers and journals listed the two flutists as performers in salon concerts where they played accompanimental obbligati lines for vocalists. Mostly, these concerts were women's club recitals and benefit concerts for charities.<sup>24</sup>

Additionally, Newbauer frequently called on Hecht to perform in private concerts in California's wealthiest living rooms. Though Hecht was already familiar with the high-class society in San Francisco from his family's connections, these concerts gave him an opportunity

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<sup>22</sup> "Musicians Names are Announced," *San Francisco Call*, September 13, 1906.

<sup>23</sup> Dr. Clarence Edwards, "The Chamber Music Society," *Wasp*, February 9, 1918.

<sup>24</sup> Editorial, *Pacific Coast Musical Review* 29, no. 4 (October 23, 1915): 6.

to mingle with San Francisco's elite music lovers.<sup>25</sup> These connections later served Hecht when he established the Chamber Music Society of San Francisco and sought collaborative artists, patrons, as well as welcoming venues across the state.

Aside from laying the foundation of Hecht's flute playing, Newbauer also introduced Hecht to professional musicians in San Francisco and California from an early age. Newbauer was affiliated with the Jenkins School of Music in Oakland, California and the San Francisco Symphony Orchestra.<sup>26</sup> He was also well known in the community as a freelance flutist.<sup>27</sup>

### *Charles Molé*

At age fourteen, Hecht moved to New Hampshire and attended Phillip's Exeter Academy for one year. While enrolled, he continued his flute studies with one of the most famous flutists in the country, Charles Molé.<sup>28</sup> Molé was the principal flutist of the Boston Symphony Orchestra, the United States' oldest and most established orchestra. Nearly every other professional orchestra in the country imitated traditions set in Boston.<sup>29</sup> Though Hecht officially studied with Molé for only one year, Hecht's association with this French flutist remains a relevant aspect of Hecht's music education. Molé's choice of instrument model and association

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<sup>25</sup> Editorial, *Pacific Coast Musical Review* 29, no. 4 (October 23, 1915): 6.

<sup>26</sup> Louis Newbauer performed alongside many musicians that Hecht later involved in his ensemble, most notably, Louis Persinger, Horace Britt, and Arthur Weiss. These men became members of the Chamber Music Society of San Francisco. Moreover, Persinger took over the ensemble in 1926 after Hecht's health declined.

<sup>27</sup> Larry Huffman, "San Francisco Symphony Musician List," Louis Newbauer, [http://www.stokowski.org/San\\_Francisco\\_Symphony\\_Musicians\\_List.htm](http://www.stokowski.org/San_Francisco_Symphony_Musicians_List.htm) (accessed October 12, 2012).

<sup>28</sup> "Personnel of the Chamber Music Society," *Pacific Coast Musical Review* 31, no. 1 (October 30, 1916): 3.

<sup>29</sup> During its early days, the Boston Symphony Orchestra experienced significant turmoil with constantly changing musical directors and musicians. One of these directors, Wilhelm Gericke, took over the orchestra in 1885 and made overwhelming personnel changes, especially in the woodwind section. He ventured to Europe in 1886, recruiting twenty young musicians for the Boston Symphony. Despite criticism towards Gericke's changes, the orchestra was quickly regarded as the best orchestra in the United States. Journalists remarked on how much better the orchestra sounded, especially the woodwinds. Woodwind students of the Paris Conservatoire were known to have clear tones and excellent technique. Audiences flocked to the symphony to hear the incredible winds. As a result of Gericke's success, New York, Chicago, and Philadelphia's orchestras implemented Boston's paradigm and established the tradition of filling orchestras with French-trained flutists.

with the Paris Conservatoire flute traditions<sup>30</sup> are the most obvious influences relevant to Hecht.

Molé studied at the Paris Conservatoire with legendary flutist Henri Altès where he won the coveted *premier prix* for flute in 1874.<sup>31</sup> Paris Conservatoire flutists played silver French model Boehm flutes while most other flutists in Europe played on either wooden Boehm flutes or old style German flutes. Charles Molé is credited with bringing the first silver Louis Lot flute to the United States.<sup>32</sup> Before Molé, American orchestral flutists performed with wooden German flutes. The tonal differences between the wooden flutes and the Louis Lot silver flute are extremely significant. Many musicians, especially in America, insisted that this wooden flute had the “true flute tone,” and was superior to the new metal instruments.<sup>33</sup> Soon after word spread of Molé’s phenomenal tone and technique, American flutists in the eastern United States adopted this new playing style and imported French silver flutes. Hecht also played a silver Louis Lot flute for the majority of his career.<sup>34</sup>

While specific details of Hecht’s education under Molé are few, perhaps what is more important is that Hecht studied with a graduate of the Paris Conservatoire and acquired from him the ideas that laid the foundation of American flute playing. As mentioned earlier, Hecht specifically remarked that Molé found no fault in his playing. This suggests that Hecht’s early training with Newbauer contained elements that were taught in the French flute school. Although Molé may have given this compliment to Hecht to ensure that the young millionaire would continue lessons with him, the fact that Hecht studied with Molé remains significant.

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<sup>30</sup> For information about the French Flute School, see the following sources: Claude Dorgeuille and Edward Blakeman, *The French Flute School: 1860-1950* (London: Bingham, 1986), Edward Blakeman, *Taffanel: Genius of the Flute* (New York: Oxford University Press, 2005).

<sup>31</sup> Larry Huffman, “Boston Symphony Orchestra Musicians List,” [http://www.stokowski.org/Boston\\_Symphony\\_Musicians\\_List.htm](http://www.stokowski.org/Boston_Symphony_Musicians_List.htm) (accessed May 1, 2011).

<sup>32</sup> Ardal Powell, *The Flute* (New Haven: Yale University Press, 2002), 202.

<sup>33</sup> Paul H. Giroux, “The History of the Flute and its Music in the United States,” *Journal of Research in Music Education* 1, no. 1 (Spring, 1953): 70.

<sup>34</sup> “Elias Hecht Presented with Flute,” *Musical Courier* 92, no.4 (January 28, 1926): 17.

Hecht was one of very few American-born flutists that had similar training as graduates of the Paris Conservatoire. He brought these ideas to the West Coast and further disseminated the musical norms already developed in Europe and on the East Coast. This allowed West Coast musicians and audiences to experience the same musical culture found in the music centers of the world, such as Boston, New York, and Paris. Molé, however, was not the only flute teacher Hecht studied with that shared the same tonal paradigm. Emilio Puyans and Georges Barrère were also from Paris Conservatoire training.

### *Studies in Europe*

After Hecht's stay in New Hampshire, he traveled to Germany where he spent the next two years studying flute with Heinrich Correggio,<sup>35</sup> flute virtuoso and a pupil of flute maker Theobald Boehm. Correggio was also the solo flutist at the Stadttheater in Frankfurt for many years.<sup>36</sup> According to an article written about Hecht in 1916, Correggio "took great interest in the young student and was careful to develop the theoretical as well as practical side."<sup>37</sup> Hecht returned to Germany and continued his studies with Correggio after graduating from the University of California at Berkeley in 1901.<sup>38</sup> Hecht remarked that it was during this time in Germany when he truly developed his ensemble playing and especially enjoyed playing with strings.

Through Correggio's connections with other musicians, Hecht was invited to perform

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<sup>35</sup> "Personnel of the Chamber Music Society," 3.

<sup>36</sup> Andrew Fairley, *Flutes, Flautists and Makers* (London: Pan Educational Music, 1982), 29.

<sup>37</sup> "Personnel of the Chamber Music Society," 3.

<sup>38</sup> "Personnel of the Chamber Music Society," 3.

with the Mozart-Verein Quartet in Munich and collaborated with Italian-German composer Ermanno Wolf-Ferrari.<sup>39</sup> From Germany, Hecht traveled to Paris where he performed in ensembles with famous organist Alfred Baehrens.<sup>40</sup> Limited information exists on details surrounding Hecht's education in Europe and his flute studies with Correggio. Although specific facts are few, Hecht's musical education was deepened from his stay in Europe. Not only was he studying with a flute virtuoso who embraced the style of the French, but he also performed with ensembles in Germany and France. There, he found a niche performing with string ensembles. Additionally, he worked closely with composers. These experiences later shaped Hecht as a musician and inspired his creation of the Chamber Music Society of San Francisco by programming new compositions alongside standard chamber music.

### *Music Versus Family Business*

After these varied travels through Europe, Hecht returned to San Francisco in 1911 where he faced an important decision: run the family business or perform music. Initially, Hecht chose to take up the family business and continue with music as an amateur until he was asked by Henry Bickmore Pasmore to join a quintet that Pasmore was forming in San Francisco.<sup>41</sup> Hecht eagerly agreed and found himself again drawn deeply into music. He continued to study the flute with Emilio Puyans and Georges Barrère. After seeking advice from the two flutists on starting a new ensemble, Hecht formed the Chamber Music Society of San Francisco.

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<sup>39</sup> "Personnel of the Chamber Music Society," 3.

<sup>40</sup> Joe Mitchell Chapple, "Affairs at Washington," *National Magazine* 26, no. 6 (September, 1907): 644.

<sup>41</sup> "Personnel of the Chamber Music Society," 3.

*Emilio Puyans*

In 1911 after Hecht's travels abroad and continued focus on chamber music performance, he returned to San Francisco and continued studying the flute under Emilio Puyans. Puyans came to San Francisco to perform in the newly established San Francisco Symphony.<sup>42</sup> Continuing the Boston Symphony's tradition of recruiting wind players from the Paris Conservatoire for their superb technique and beautiful tone, the San Francisco Symphony Orchestra recruited Puyans. He studied under Paul Taffanel.<sup>43</sup> Together Puyans and Hecht brought the "French flute tone" to California.

As previously stated, most major orchestras on the East Coast included Paris Conservatoire flute alumni in their wind sections. Though this style of flute performance was popular and became widespread in East Coast music centers, the majority of flutists in the western states played the old German style flute. Puyans, however, was the first official Paris Conservatoire-trained professional flutist in the West.<sup>44</sup> He, along with Hecht, exposed West Coast audiences to the French flute playing traditions already deeply rooted on the East Coast.

Many amateur American flutists sought lessons with flutists who studied at the Paris Conservatoire. The French flute style was in vogue, and American flutists wanted to create these impressive and exotic tones themselves. Most American flutists simply performed for themselves, took lessons to learn the popular style, and rarely held high-ranking positions. Before taking lessons with Puyans in California, Hecht was already familiar with the French style because of his studies with Molé. Studies with Puyans further solidified Hecht's training. Unlike other American flutists who took lessons with French-trained flutists as a hobby, Hecht

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<sup>42</sup> See Chapter 1, p. 27 for more information about the San Francisco Symphony Orchestra.

<sup>43</sup> For more information about Paul-Claude Taffanel, see Edward Blakeman, *Taffanel: Genius of the Flute* (New York: Oxford University Press, 2005).

<sup>44</sup> Louis Newbauer, Hecht's first flute instructor may have been trained in the French style, but there are no records of his education.

consistently performed for large audiences in formal concerts. The majority of other American flutists playing in the French style simply performed private concerts for friends. Hecht, however, was one of the only American-born flutists performing in the French style on a professional level.

To demonstrate the performance level Hecht shared with Puyans, one can simply look at concert reviews of both flutists. In a symphony review in the *San Francisco Call* in 1913, Puyans' flute tone was described as "mellow and luscious and never shrill nor strident."<sup>45</sup> Hecht also received similar praise regarding his flute tone. In a concert review from 1916, a writer describes Hecht's tone: "Elias Hecht played the flute part of the Mozart Quartet with a tone of liquid sweetness, and he phrased the same with a certain poetic instinct which could not help but secure for him the hearty approval of his delighted listeners."<sup>46</sup> Emilio Puyan's association with Hecht confirms that Hecht committed himself to study in California with flutists who shared the French performance style.

### *Georges Barrère*

Georges Barrère was likely Hecht's most influential teacher. Though few records exist of their student-teacher relationship, what does remain is Barrère's obvious influence on Hecht regarding the establishment of new music ensembles with wind instruments and supporting new American music composition.<sup>47</sup>

Like Molé and Puyans, Barrère graduated from the Paris Conservatoire after winning the *premier prix* in 1895. Paul Taffanel was his primary instructor, and he spent the year after his

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<sup>45</sup> "Symphony Orchestra Gives Fine Concert," *San Francisco Call*, January 25, 1913.

<sup>46</sup> Alfred Metzger, "Chamber Music Society Opens Season," *Pacific Coast Musical Review* (November 4, 1916): 3.

<sup>47</sup> Other students of Barrère imitated the model of chamber music societies developed over his lifetime, such as William Kincaid and the New York Chamber Music Society. Further research on ensembles modeled after Barrère and his teacher, Taffanel, warrant investigation.

graduation from the Conservatoire as Taffanel's apprentice, specifically focusing on chamber music. Taffanel directed his own ensemble of wind instruments, Société de Musique de Chambre pour Instruments à Vent (Society of Chamber Music for Wind Instruments), and was responsible for many new works composed specifically for his ensemble.<sup>48</sup> Taffanel's mission was to establish the wind instrument ensemble as a serious chamber music genre by giving frequent concerts and commissioning works by living composers. Barrère supported his teacher's mission and learned not only about the musical side of chamber music, but also business aspects. In 1895, Barrère established his own version of Taffanel's ensemble: Société moderne d'instruments à vent (Modern Society for Wind Instruments).<sup>49</sup> Barrère directed this ensemble until he left for the United States in 1905. In addition to his chamber music ventures, Barrère was associated with numerous musical organizations including symphony and opera orchestras throughout Paris and made his living as a freelance musician. The young Barrère performed in many large and small ensemble concerts in Paris. He was a regular substitute and then section player in the Paris Opera, but he would not achieve widespread fame in France.

In 1905 Walter Damrosch, conductor of the New York Symphony Orchestra, traveled to Paris to recruit new musicians for his orchestra. Like Gericke of Boston, he sought a new high level of musicianship that was hard to come by in the United States at that time. Barrère accepted Damrosch's invitation to perform in his orchestra and move to America. After all, many great flutists, many of whom were established in their posts, already populated Paris. Vacancies in orchestras were few, and this opportunity to travel to America afforded Barrère a chance to create his own legacy in a fertile new land whose Western art music culture was in its infancy.

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<sup>48</sup> Blakeman, *Taffanel: Genius of the Flute*, 84.

<sup>49</sup> Toff, *Monarch of the Flute*, 25.

Barrère was an instant star in America. People came to hear the new flutist from France and marveled at his sparkling sound and strong technique. As part of Barrère's contract with the New York Symphony, he also held the position of head of the woodwind department and instructor of flute at Frank Damrosch's new Institute of Musical Art in New York City, which would later merge with the Juilliard School.<sup>50</sup> With this new institution, Damrosch eliminated the need for first-rate musicians to be imported from Europe and for American musicians to experience a European education without leaving the country.<sup>51</sup> The Institute of Musical Art took on the structure of the Paris Conservatoire and graduated top musicians to fill American orchestras. Flute students from across the country flocked to New York to be admitted into Barrère's flute class. The positions his students held in major orchestras reflected his successful teaching. Nancy Toff includes a list of Barrère's top students and their orchestras in her biography of Barrère:

William Kincaid, solo flutist of the Philadelphia Orchestra; John Fabrizio and J. Henry Bové of the New York Philharmonic Orchestra; Pasquale Amerena of the Boston Symphony; John H. Kiburz, solo flutist of the St. Louis Symphony; John Wummer, principal of the Detroit Symphony; George Possell and Quinto Maganini of the New York Symphony; and Meredith Wilson, Maurice Sackett, Arthur Schwanner, and Carl Hutchings, all members of the Sousa Band.<sup>52</sup>

As Barrère's fame for delivering successful students grew, so did his teaching studio. By the mid-1920s, not only did he teach his students at the Institute of Musical Arts in New York, but he also kept a very large private studio.<sup>53</sup> Additionally, he met with other flutists across the country and gave lessons while he was on tour with his ensembles and the orchestra, recruiting the best flutists from around the country to study with him at the Institute.<sup>54</sup>

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<sup>50</sup> Toff, *Monarch of the Flute*, 92.

<sup>51</sup> Toff, *Monarch of the Flute*, 92.

<sup>52</sup> Toff, *Monarch of the Flute*, 209.

<sup>53</sup> Toff, *Monarch of the Flute*, 92.

<sup>54</sup> Toff, *Monarch of the Flute*, 191.

Interestingly, Elias Hecht's name is not present in the roster of students Barrère formally taught at the Institute of Musical Art in New York City. Since Hecht had the financial resources and desire to study with great and famous flutists, it is not surprising that Barrère's name is present on Hecht's musical résumé.<sup>55</sup> The time period in which Hecht studied with Barrère is uncertain, but lessons most likely took place while Hecht was in New York on his way to and from Europe.<sup>56</sup> Another likely scenario is that Hecht met with the famous flutist when the Barrère Ensemble toured California in 1915.<sup>57</sup> No evidence suggests that Hecht ever lived in New York. The frequency and depth of Hecht's tutelage with Barrère is also unknown.<sup>58</sup>

Though Hecht was not formally trained at the Institute of Musical Art, evidence suggests Hecht's relationship with Barrère had the depth of other students who were enrolled in Barrère's elite flute class at the Institute. The most telling indication of their relationship is a concert program printed in a 1926 edition of the *Flutist*.<sup>59</sup> This concert was given on January 24, 1926 in New York's Chickering Hall. Barrère invited Hecht and the Chamber Music Society of San Francisco to perform a joint concert at a New York Flute Club event. Other than Hecht, members of the Chamber Music Society of San Francisco, and Barrère, this concert featured two of Barrère's flute students from the Institute of Musical Art: Quinto Maganini and George Roscoe Possell.<sup>60</sup> Both Maganini and Possell performed in the New York Symphony alongside Barrère beginning in 1914.<sup>61</sup> Maganini was a native of Fairfield, California, so it is possible that Maganini crossed paths with Hecht. Possell, however, has no direct connection with Hecht. These facts aside, the one feature that links these flutists is their teacher, Georges Barrère. That

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<sup>55</sup> See "Elias Hecht," *Flutist* 3, no. 11 (November 1922): 821.

<sup>56</sup> "Personnel of the Chamber Music Society," 3.

<sup>57</sup> Toff, *Monarch of the Flute*, 137.

<sup>58</sup> Barrère's personal papers do not survive. There is no definitive list of his private students.

<sup>59</sup> Program, *Flutist* 7, no. 7 (July, 1926): 173.

<sup>60</sup> Program, *Flutist* 7, no. 7 (July, 1926): 173.

<sup>61</sup> Toff, *Monarch of the Flute*, 177.

Hecht and the Chamber Music Society of San Francisco performed on the same recital as Barrère and two of his most successful students suggest Hecht was a significant student of Barrère's and not merely an acquaintance.

Georges Barrère founded the New York Flute Club on December 5, 1920.<sup>62</sup> The organization's goals were:

To promote the art of flute playing, particularly in the City of New York and its vicinity; To encourage the composition and dissemination of music for the flute; To foster the association of professional and amateur flutists and all music lovers; To spread news of interest to persons playing the flute by means of a publication or otherwise.<sup>63</sup>

The club's initial membership was made up primarily of Barrère's flute students in New York. Guest artists and speakers were invited to give concerts or lectures, including Georges Laurent and flute maker William S. Haynes, and many of Barrère's most successful students who held posts in orchestras or chamber ensembles.<sup>64</sup> Based on the history of the Club, the guest artists engaged, and the organization's history of spotlighting Barrère's students, it is not surprising that Hecht's ensemble was invited to perform at such an event.

Hecht and the Chamber Music Society of San Francisco's appearance at the New York Flute Club's concert can also be viewed as insufficient evidence of Hecht and Barrère's relationship. Barrère frequently invited former students to perform at New York Flute Club events. Barrère was known to maintain friendly relationships with his former students.<sup>65</sup> Hecht was a wise businessman and realized the importance of keeping an ongoing relationship with America's most famous flutist. The Chamber Music Society of San Francisco's New York Flute

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<sup>62</sup> For a complete history of the organization and Barrère's leadership, see Nancy Toff, *Monarch of the Flute: The Life of Georges Barrère* (New York: Oxford University Press, 2005).

<sup>63</sup> Nancy Toff, *Monarch of the Flute*, 189.

<sup>64</sup> Nancy Toff, *Monarch of the Flute*, 203.

<sup>65</sup> Nancy Toff, interview by the author, Seattle, WA, November 19, 2012.

Club performance occurred during the same time that the ensemble was already on tour in the East. It is possible that Hecht sought out Barrère and requested a concert appearance with his former teacher simply to promote his own ensemble.

Even if Hecht instigated the invitation to perform with Barrère, what remains significant is that an ensemble from the West Coast was invited to perform with one of America's greatest music celebrities. Events like this were rare for Western ensembles. Based on this evidence, the author draws conclusions that Barrère's association with the Chamber Music Society of San Francisco is significant to the ensemble's history and an important aspect of the Society's efforts to maintain important relationships and collaborations with the country's most influential chamber music supporters like Barrère.<sup>66</sup> Additionally, Barrère would not have invited Hecht to perform alongside him if he did not respect Hecht as a flutist.

The January 24, 1926 New York Flute Club concert program began with a Mozart quartet for flute and strings featuring Hecht and his colleagues from the Chamber Music Society of San Francisco. Next, Barrère and Hecht performed Loeillet's Sonata in G Minor for two flutes. The last two works on the program featured all four flutists (Barrère, Hecht, Maganini, Possell) performing Frank Bridge's Quartet in E Minor and Robert Russell Bennett's *Rondo Capriccioso*.

Though Hecht studied the flute with Barrère, perhaps the most significant impact Barrère had on Hecht was his entrepreneurial influence. Hecht's establishment of the Chamber Music Society of San Francisco and his mission for the ensemble parallels Barrère's goals for his own ensembles. Hecht already possessed experience as a businessman from his involvement with his family's business. With these skills plus his musical talent, he achieved in the West what Barrère had in the East. A writer from the *Flutist* magazine described Hecht's unique balance of

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<sup>66</sup> Another notable supporter of chamber music was Elizabeth Sprague Coolidge. See Chapter 3, p. 87 for information about her relationship and support of the Chamber Music Society of San Francisco.

artistic and business expertise: “Hecht, forced by circumstances, the early part of his life, had to go into business, where he made a success. He is a fine type of the American business man with artistic tendencies, who, as soon as he is able, does something to further the cause and the art he loves.”<sup>67</sup> Perhaps Barrère’s greatest influence on Hecht was passed down to Barrère himself from Taffanel regarding the establishment of chamber music ensembles.

After his arrival in America, Barrère was eager to educate Americans about the flute and other wind instruments and start an organization similar to his Société moderne d’instruments à vent (Modern Society for Wind Instruments). Barrère established several chamber ensembles including the Barrère Ensemble of Wind Instruments, Trio de Lutèce, the Barrère Trio, and the Barrère-Britt Concertino in the United States.<sup>68</sup> Barrère envisioned these ensembles as vehicles to educate the public and to popularize the incorporation of wind instruments in chamber ensembles.

Barrère was a strong advocate of promoting the composition of well-written, new American music for his ensembles. Additionally, Barrère took on the cause of encouraging other ensembles across the country to perform American music. He wrote, “I want to establish to our audiences the fact that we are not compelled to draw entirely on foreign sources for our program material, for composers over here have been waking up to the opportunities presented.”<sup>69</sup> Through his travels and tours, Barrère made an effort to meet new American composers and encourage the composition of new American works. He also served on the music advisory committee of the Society for the Publication of American Music whose aim was to remedy the lack of American chamber music, especially for wind instruments.<sup>70</sup> Through his work with this

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<sup>67</sup> “Elias Hecht,” *Flutist* 3, no. 11 (November 1922): 821.

<sup>68</sup> Toff, *Monarch of the Flute*, 128.

<sup>69</sup> Toff, *Monarch of the Flute*, 134.

<sup>70</sup> Toff, *Monarch of the Flute*, 179.

organization, his relationship with American composers and ensembles, and his own ensembles, Barrère and his ensembles were responsible for premiering many new works.<sup>71</sup> His campaign to foster the composition of American chamber music for wind instruments was taken on by many other musicians across the country. Elias Hecht took on this initiative in San Francisco after being inspired by Barrère's work.<sup>72</sup> Hecht's ensemble commissioned and promoted musical compositions by American and, specifically, Californian composers for this unique ensemble.<sup>73</sup>

In addition to spending time with Hecht in New York, Barrère appeared several times in California with his ensembles, giving concerts and touring. The first of these visits occurred in 1915 when the Barrère Ensemble took a trip to the West, performing in Los Angeles, San Diego, and then the Bay Area.<sup>74</sup> At the San Francisco concert, the audience filled the Columbia Theater, including friends from Hecht's circle. The *San Francisco Enquirer* described the significance of this concert in California: "Not to hear the Barrère Ensemble would be as great a sin against the high aesthetic deities as it would be to miss the Boston Symphony. Their art is perfect."<sup>75</sup> The Ensemble drew large audiences and its performances were extremely well received. We do not know if Hecht was present at the performances, but it seems likely. What is certain from all of the articles that paint a picture of Hecht's concert life is that if he were in California, he would have definitely been in attendance at this concert.

Eleven years later, Barrère and Hecht would cross paths again in California. Elizabeth Sprague Coolidge sponsored a new chamber music festival in Ojai, California called the Ojai

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<sup>71</sup> For a complete list of works premiered and/or dedicated to Barrère and ensembles, see Appendices 1 and 2 in Nancy Toff, *Monarch of the Flute: The Life of Georges Barrère*, (New York: Oxford University Press, 2005).

<sup>72</sup> The ensemble toured the country and gave concerts to diverse audiences (see Chapter 3, p. 73) and encouraged the composition of new American musical works (see Chapter 4, p. 98).

<sup>73</sup> For more information about the Chamber Music Society of San Francisco's dedications, see Chapter 4, p. 98.

<sup>74</sup> Toff, *Monarch of the Flute*, 137.

<sup>75</sup> Advertisement, *San Francisco Enquirer*, April 26, 1915, quoted in advertisement, *Musical America* 22 (May 15, 1915): 29.

Music Festival.<sup>76</sup> She appointed the Chamber Music Society of San Francisco the official quartet of the festival.<sup>77</sup> Coolidge also invited Barrère's Trio de Lutèce to perform at the festival. Unfortunately, Barrère was not traveling with a harpist on this trip to the West Coast, so his Little Symphony performed instead.<sup>78</sup>

This meeting at the Ojai Valley Music Festival of the two flutists and their ensembles demonstrates Barrère's influence on Hecht. Barrère advocated new chamber ensembles in the United States and promoted composition of American music. Hecht's California ensemble was one ensemble that sprung up after Barrère's influential chamber music tours and continued encouragement of such ensembles' organization.<sup>79</sup> The Chamber Music Society of San Francisco's involvement in establishing a new chamber music festival in the culturally expanding West also carries on Barrère's principles by promoting new opportunities for chamber music performance. Hecht's ensemble carried out objectives similar to Barrère's and influenced the West Coast's musical culture greatly

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<sup>76</sup> For more information about the Ojai Festival, see Chapter 3, p. 95.

<sup>77</sup> "Chamber Music Society of San Francisco Will Cover Country in Tour," *Musical America* 42, no. 24 (October 3, 1925): 31.

<sup>78</sup> Toff, *Monarch of the Flute*, 225.

<sup>79</sup> Toff, *Monarch of the Flute*, 138.

### Chapter 3: Spreading the Music

Investigating the Chamber Music Society of San Francisco's concert activities affirms the Society's influence in the establishment of chamber music in the West. In its eleven official seasons, the Society firmly established chamber music and cultivated public appreciation for the genre through their numerous concerts in San Francisco, the state of California, the greater West, and the East. Their participation in Elizabeth Sprague Coolidge's Berkshire Chamber Music Festival sealed their position as a first rank chamber music ensemble in the United States and spotlighted the West as a serious contributor to American chamber music traditions.

The Society's summer travels extended as far as Alaska and Hawaii. The ensemble even vacationed together during the summer months, not losing any precious rehearsal time for the upcoming season. After the 1921 season, they began inviting famous guest artists to collaborate in performances. These performances exposed Western concertgoers to well-known national and international performers. Finally, the Society was instrumental in establishing a new chamber music festival in California, similar to Coolidge's famous festival in the East. All of these varied and widespread events distinguish the Chamber Music Society of San Francisco as the pioneers and founders of chamber music in the West.

*Performances in San Francisco*

The Chamber Music Society of San Francisco officially began performing publicly in 1914.<sup>1</sup> The ensemble performed only four concerts in the ballroom of the St. Francis Hotel the first season.<sup>2</sup> The concert programs generally juxtaposed classic and modern repertoire and utilized all instruments of the ensemble. An example of such a program was a Haydn string quartet, Beethoven's Serenade, Op. 25 for flute, viola, and piano, and Franck's piano quintet.<sup>3</sup> Around thirty audience members attended the first concerts in the season. By the last concert of this first season, the audience totaled two hundred listeners.<sup>4</sup> The public received this first season enthusiastically and acknowledged the need for such an ensemble in the city. One music critic wrote, "anyone who listened to this concert with interest and understanding can not but admit that such an organization is of extraordinary benefit to the community, both as an artistic and educational institution."<sup>5</sup>

Elias Hecht and the Society's manager, William Greenbaum, poured their money and time into the first season. Alfred Metzger, editor of the *Pacific Coast Musical Review*, supported the cause and wrote articles in his journal supporting the men's efforts:

Neither Mr. Hecht nor Manager Greenbaum expects financial reward from their efforts. The one is a true musician who delights in assisting in bringing the finest music to the attention of our music lovers, and the other is a combination of music lover and business manager who, while he makes his living in the concert business, is only too glad to assist in the presenting of the best, even at a loss, when he feels that it is for the PERMANENT welfare of local music, and the San Francisco Quintet Club will surely be a PERMANENT musical institution.<sup>6</sup>

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<sup>1</sup> Alfred Metzger, "Second S.F. Quintet Club Concert," *Pacific Coast Musical* 27, no. 11 (December 26, 1914): 6.

<sup>2</sup> Metzger, "Second S.F. Quintet Club Concert," 6.

<sup>3</sup> Metzger, "Second S.F. Quintet Club Concert," 6.

<sup>4</sup> Alfred Metzger, "Closing Concert of S.F. Quintet Club," *Pacific Coast Musical Review* 27, no. 18 (January 30, 1915): 3.

<sup>5</sup> Metzger, "Second S.F. Quintet Club Concert," 6.

<sup>6</sup> "The San Francisco Quintet Club," *Pacific Coast Musical Review* 27, no. 17 (January 23, 1915): 6.

Hecht and Greenbaum realized the importance of the musical organization. Their philanthropy, altruistic nature, and love of music were essential to the development of chamber music in the West. It was obvious after the first season of concerts that the Chamber Music Society of San Francisco was, indeed, a permanent musical institution.

Hecht had no intention of establishing this ensemble for monetary gain. He simply wanted an ensemble to perform with and saw the need for the developing audiences in San Francisco to have a first class chamber music organization. To this end, he set ticket prices very low and enabled attendance of any class of music lover. Newspapers and journals advertised these reasonable ticket prices:

Not in the largest music centers of Europe can similar programs be heard at smaller cost. The unreserved seats cost but 33 1/2 cents a concert if a series ticket is purchased. Teachers, colleges, schools, clubs, etc., desiring to subscribe for groups of twenty or more tickets will be given a special price.<sup>7</sup>

Even in the successful years to come, the Society kept ticket costs low for their patrons. School children and members of high society sat alongside each other, enjoying the Chamber Music Society of San Francisco's performances.

In 1926, *New York Times* music critic Olin Downes traveled to California and wrote an article about the unique features of the Chamber Music Society of San Francisco and their recipe for success:

The policy of the San Francisco Chamber Music Society with its audiences, that has had a powerful influence in popularizing the highest forms of chamber music in its vicinity, will commend itself to every sincere lover of music. First of all, the management dispenses with lists of society people or individuals of other prominence as its 'patrons.' Social enterprise and the flunkeyism that go with it are conspicuous by absence. Secondly, formal dress at its concerts is discouraged. Thirdly, special seats are not reserved and bunched together for 'select' listeners. There has been actually no question of caste or social herding involved in the sale

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<sup>7</sup> "The San Francisco Quintet Club," *Pacific Coast Musical Review* 28, no. 25 (September 18, 1915): 4.

of the seats or the accommodations of patrons. Finally an exceptional degree of common sense has been employed in the construction of programs...the net policy of this chamber music society is to make the very best music attractive and interesting to the public, and never to 'educate' in the academic meaning of that term.<sup>8</sup>

While most chamber music societies only catered to the upper class, the Chamber Music Society of San Francisco supplied all citizens from all classes with an entertaining and gratifying concert experience. This attitude and paradigm contributed to the success of the Chamber Music Society of San Francisco's mission of exposing all audiences to outstanding chamber music performances.

Alfred Metzger continued supporting the Chamber Music Society of San Francisco each week in his journal, the *Pacific Coast Musical Review*. In 1917, Hecht contributed money to Metzger's journal for expansion.<sup>9</sup> Metzger praised the Society's performances and even claimed the society was "considered one of the truly big chamber music organizations of the world."<sup>10</sup> This claim and others like it should be carefully considered. Perhaps Metzger's exaggerated praise and international acclaim of the ensemble was influenced by Hecht's monetary contribution to his publication. Though claims such as this embellish the Chamber Music Society of San Francisco's reputation, Metzger's articles provide substantial insight into the West's pride and support of the Chamber Music Society of San Francisco.

During the Society's second season, Metzger wrote articles encouraging other local musical organizations and clubs to engage the Chamber Music Society for concerts. He wrote, "If such organizations are not received with open arms by at least the cultured few of a community, then we might just as well shed all pretense at being a musical community, and go

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<sup>8</sup> Olin Downes, "New York Critic Enthusiastic About Musical San Francisco," *Pacific Coast Musical Review* 49, no. 5 (December 20, 1925): 30.

<sup>9</sup> Editorial, "Progress of Campaign to Enlarge Review," *Pacific Coast Musical Review*, 32 no. 2 (April 14, 1917): 3.

<sup>10</sup> "First Chamber Music Society Concert," *Pacific Coast Musical Review* 33, no. 4 (October 27, 1917): 3.

back to the mining days.”<sup>11</sup> The public heard Metzger’s call to action and, in addition to their regular season performances, the ensemble gave performances for the Loring Club,<sup>12</sup> the San Francisco Music Club, the Pacific Music Club, and for private citizens in San Jose.<sup>13</sup> These engagements continued each season for the next eleven years.

By the third official season, 1916-1917, the Chamber Music Society was deeply entrenched in the musical culture of San Francisco. The Society broke down barriers that previously existed for chamber music. Not only were audiences made up of various social classes, but also the repertoire presented was interesting and entertaining. This fact was evident in a concert announcement from October 1917:

On Tuesday evening, October 30th occurs the first concert of the season of the Chamber Music Society of San Francisco. This is an event second only in importance to the concerts of the San Francisco Symphony Orchestra, and we confidently predict the “standing room only” sign...

The programs are always extremely interesting. There is never a feeling of languor or boredom, but the interest remains enthusiastically alive to the very last note. The Chamber Music Society has certainly eradicated dullness from this class of music.<sup>14</sup>

This quotation illustrates that Hecht completed his mission of extinguishing pretenses usually associated with chamber music. Instead of boring programs, the Chamber Music Society kept interest by pairing serious string quartets with lighter material.<sup>15</sup> Because of this engaging programming, audiences packed auditoriums excited to hear the new modern works and the

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<sup>11</sup> Alfred Metzger, “San Francisco Quintet Club Concert,” *Pacific Coast Musical Review* 29, no. 6 (November 6, 1915): 2.

<sup>12</sup> “The Loring Club was founded in 1876 for the study and part songs and other music adapted to male voices, and consists of 60 active, or singing, and 250 associate members. The revenue of the Club is derived from the associate members, who pay \$10 per annum as a subscription to defray necessary expenses. Rehearsals are held every Monday evening, and the regular meeting on the first Monday of each month. The annual invitation concert is considered as one of the fashionable events of the year.”

*San Francisco Blue Book and Pacific Coast Elite Directory* (San Francisco: The Bancroft Company, 1892), <http://www.sfgenealogy.com/sf/1892b/sfb92002.htm> (accessed February 20, 2013).

<sup>13</sup> “The San Francisco Quintet Club,” *Pacific Coast Musical Review* 28, no. 25 (September 18, 1915): 4.

<sup>14</sup> “First Chamber Music Society Concert,” *Pacific Coast Musical Review* 33, no. 4 (October 27, 1917): 3.

<sup>15</sup> For a complete listing of all programs available to the author, see Appendix D, p. 219.

contrasting classic, familiar string quartets.<sup>16</sup> The popularity of these chamber music programs was rare in any city, especially a new city that only recently acquired a professional chamber ensemble. This unique programming and the ability to hold patrons' interest was one aspect that led to the Chamber Music Society of San Francisco establishing chamber music on the West Coast. One article mentioned the relevance of this feature of the ensemble to its readers in San Francisco:

There are possibly not many of our readers who realize how great an institution the Chamber Music Society of San Francisco really is. It is indeed a civic asset of as great an importance as the symphony orchestra, when musical refinement is taken into consideration. It will astonish many people to hear that the subscriptions for chamber music in San Francisco this year exceed those of any other city in the country - even New York, for there are almost one thousand subscribers for the season...It has introduced to San Francisco many new works which would not have been heard otherwise, thus contributing to our musical knowledge and experience.<sup>17</sup>

The fact that a chamber music ensemble had one thousand subscribers confirms that San Francisco audiences supported their chamber ensemble. The public was not only entertained by attending concerts, but the concerts increased the musical public's exposure to a variety of styles and genres of chamber music.<sup>18</sup> The attraction these concerts drew distinguishes the Chamber Music Society of San Francisco as one of the most popular and best community promoted instrumental ensembles in the United States during the 1900s.

Even though San Francisco was reaping the benefits of the Chamber Music Society of San Francisco's performances, Elias Hecht was determined to expand chamber music across all of California and the West, not only in his hometown. To accomplish this task, he financed and organized tours across western states, developed outreach concerts, and arranged summer

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<sup>16</sup> "The Chamber Music Concerts," *Pacific Coast Musical Review* 44, no. 26 (September 29, 1923): 10.

<sup>17</sup> "The Chamber Music Society," *Pacific Coast Musical Review* 41, no. 8 (November 19, 1921): 3.

<sup>18</sup> Alfred Metzger, "Chamber Music Society of San Francisco to Give Five Concerts, October to March," *Pacific Coast Musical Review* 34, no. 26 (September 28, 1918): 1.

excursions in rural California.

### *Summer Activities*

Summer months afforded the Chamber Music Society of San Francisco the luxury of vacationing together in splendid locales while also preparing music for the next season. In 1916, the ensemble summered in Marin County, north of San Francisco, at Woodacre Lodge.<sup>19</sup> In 1917, the group found themselves in Monterey, California at Carmel-by-the-Sea.<sup>20</sup> Other locations included Castle Crag<sup>21</sup> and Hermosa Beach.<sup>22</sup> The personnel enjoyed “combining conscientious work with recreation and fun.”<sup>23</sup> Those members that had families brought their wives and children along for the vacation.<sup>24</sup> While on vacation, the ensemble often gave impromptu performances near these resorts and took time to thoroughly prepare for the next season. Elias Hecht frequently traveled elsewhere on vacation, including Alaska<sup>25</sup>, always looking for new repertoire, before joining his colleagues at their summer getaway. The ensemble recognized the value of rehearsing in the summer before presenting a full season of concerts. These conscientious efforts in delivering only their best is one reason they succeeded in popularizing chamber music in the West.

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<sup>19</sup> “The other day...,” *Pacific Coast Musical Review* 30, no. 13 ( June 24, 1916): 6.

<sup>20</sup> Alfred Metzger, “A Week-end Visit to Carmel-by-the-Sea,” *Pacific Coast Musical Review* 32, no. 12 (June 23, 1917): 3.

<sup>21</sup> “Chamber Music Society Rehearsing,” *Pacific Coast Musical Review* 37, no. 19 (July 8, 1920): 3.

<sup>22</sup> “Chamber Music Society Busy Rehearsing,” *Pacific Coast Musical Review* 40, no. 17 (July 23, 1921): 4.

<sup>23</sup> “Chamber Music Society Rehearsing,” *Pacific Coast Musical Review* 37, no. 19 (July 8, 1920): 3.

<sup>24</sup> For a copy of these photos, see Appendix B, pp. 180-181.

<sup>25</sup> “Chamber Music Society Busy Rehearsing,” *Pacific Coast Musical Review* 40, no. 17 (July 23, 1921): 4.

*Performances in California*

The Chamber Music Society of San Francisco visited many cities in California during their twelve seasons together. At the close of each symphony season, the ensemble left San Francisco on a tour of Californian cities before settling in for summer rehearsals. Beginning in 1918, the ensemble organized these tours each spring.<sup>26</sup> In their first year, the ensemble visited the principal cities between San Francisco and Los Angeles and Santa Barbara.<sup>27</sup> Cities that extended multiple invitations over the years included San Jose, Berkeley, Oakland, and Los Angeles. San Jose, Berkeley, and Oakland are situated relatively close to San Francisco and allow an easy commute. Los Angeles was another large music hub in California and therefore a necessary stop on the tour list.

The Chamber Music Society's first performance in San Jose was for the Ladies' Musical Club on January 28, 1915. Though this occurred before the first annual tour, this appearance was essential to the ensemble's future touring schedule.<sup>28</sup> The majority of the ensemble's early performances were for small clubs like this. Even throughout their later seasons, the ensemble accepted invitations for private concerts. Immediately after this initial performance for the Ladies' Musical Club, the printed review concluded, "There is talk of again inviting the San Francisco artists to come to San Jose in the near future and give another of their delightful programs."<sup>29</sup> The impression the Chamber Music Society of San Francisco made on this club in their early years secured subsequent invitations. Early audience cultivation in San Francisco's neighboring cities like San Jose later evolved into steady engagements and widespread

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<sup>26</sup> "Chamber Music Society's Spring Tour," *Pacific Coast Musical Review* 33, no. 21 (February 23, 1918): 6.

<sup>27</sup> "Chamber Music Society's Spring Tour," 21.

<sup>28</sup> "Miss Lillian Remillard, soprano..." *Pacific Coast Musical Review* 27, no. 15 (January 9, 1915): 4.

<sup>29</sup> "Fine Concert in San Jose," *Pacific Coast Musical Review* 27, no. 20 (February 12, 1915): 8.

recognition.

Similarly, the Chamber Music Society of San Francisco was invited to perform in a concert series in Berkeley overseen by the University of California at Berkeley in 1916.<sup>30</sup> Again, tickets were offered at a very low rate, only twenty-five cents per ticket.<sup>31</sup> Hecht was quite proud of this invitation since it came directly from Professor Seeger, head of the music department at the University of California at Berkeley.<sup>32</sup> These concerts showcased the standard repertoire presented at San Francisco concerts - usually two classic pieces paired with one modern work. Their performances at the University of California at Berkeley were so well received that the university invited the ensemble back for the next three years for similar concert series.<sup>33</sup> Their success at Berkeley is yet another example of how the ensemble popularized chamber music to various audiences and performed in unique venues.

In addition to the more serious concerts at the university, the Chamber Music Society of San Francisco also performed “young peoples’ concerts” in Berkeley in partnership with the Department of Education.<sup>34</sup> Scheduled immediately after school hours, these concerts allowed schoolchildren to enjoy and experience chamber music. This project for schoolchildren became a cornerstone of the Society’s mission to expose and educate people about chamber music.

In 1917, the Chamber Music Society of San Francisco booked three concerts in nearby Oakland.<sup>35</sup> With ticket prices kept low and the concert hour set to 4 p.m., each concert was fully attended.<sup>36</sup> Local newspapers encouraged attendance at these concerts and also wrote of their

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<sup>30</sup> “San Francisco Quintet Club in Berkeley,” *Pacific Coast Musical Review* 29, no. 14 (January 1, 1916): 6.

<sup>31</sup> “San Francisco Quintet Club in Berkeley,” 6.

<sup>32</sup> Elizabeth Westgate, “S.F. Quintet Club in Berkeley,” *Pacific Coast Musical Review* 29, no. 20 (February 12, 1916): 8.

<sup>33</sup> “Chamber Music Society Ready for Season,” *Pacific Coast Musical Review* 37, no. 2 (October 11, 1919): 8.

<sup>34</sup> “Young People’s Concerts in Berkeley,” *Pacific Coast Musical Review* 41, no. 21 (February 18, 1922): 4.

<sup>35</sup> Abbie Gerrish Jones, “Chamber Music Society in Oakland,” *Pacific Coast Musical Review* 33, no. 6 (November 10, 1917): 4.

<sup>36</sup> Jones, “Chamber Music Society in Oakland,” 4.

importance to Oakland's culture: "The concerts are so fine that it would be an everlasting aspersion on Oakland's musical appreciation if these concerts are not crowded to the doors."<sup>37</sup>

The audiences applauded each work and considered the Chamber Music Society of San Francisco the best chamber ensemble they ever heard. Oakland music critic Herbert L. Bennet wrote:

After listening to this splendid company of artists banded together for the uplifting purpose of playing the best music in the absolute form, the writer is impressed with the debt of gratitude this community owes to Elias M. Hecht, flutist and founder of the organization that easily can take a firm place amongst the foremost chamber music ensembles on earth.<sup>38</sup>

Though it is questionable if Oakland even heard other top-ranked chamber ensembles or "foremost chamber music ensembles on earth," their enthusiasm for the Chamber Music Society of San Francisco cannot be denied. After such an enthusiastic reception, concerts in Oakland became routine.<sup>39</sup>

Further south in Los Angeles, news of the chamber ensemble created a stir in music circles prior to the Chamber Music Society of San Francisco's arrival in 1921.<sup>40</sup> This first performance in Los Angeles served as an important union between the cities. After their concert in the University Auditorium of the University of Southern California, the concert review appearing in local newspapers closed with, "Hence to sum it up: When may we hear this ensemble again?"<sup>41</sup> Aside from their positive reception in Los Angeles, this stop proved important in establishing ties with another known professional string quartet in California: the Philharmonic Quartet of Los Angeles.

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<sup>37</sup> "Chamber Music Society in Oakland," *Pacific Coast Musical Review* 33, no. 8 (November 24, 1917): 4.

<sup>38</sup> Herbert I. Bennett, "Oaklanders Treated to Some Rare Music," *Pacific Coast Musical Review* 33, no. 17 (January 26, 1918): 4.

<sup>39</sup> Elizabeth Westgate, "Chamber Music Society Thrills Oakland," *Pacific Coast Musical Review* 46, no. 3 (April 21, 1924): 8.

<sup>40</sup> "Chamber Music Admired in South," *Pacific Coast Musical Review* 40, no. 7 (May 14, 1921): 3.

<sup>41</sup> "The Chamber Music Season," *Pacific Coast Musical Review* 41, no. 2 (October 8, 1921): 6.

The Chamber Music Society of San Francisco did not make an official relationship with this quartet until 1924.<sup>42</sup> Hecht invited the Los Angeles quartet to appear as guest artists on the Chamber Music Society of San Francisco's program. Likewise, the Los Angeles group invited the San Francisco ensemble to appear on their programs in later years. These invitations were a result of Hecht's longtime vision of establishing permanent music ensembles throughout California. The *Pacific Coast Musical Review* published an article demonstrating the significance of this relationship:

This pleasing artistic exchange between the two cities is a result of long effort on the part of Elias Hecht, founder of the Chamber Music Society, towards furthering a greater musical California. He has always felt that the establishment of an artistic *entente cordiale* between our two leading cities would further the general artistic development of all California. It is hoped that this opening wedge, the interchange of the two chamber music organizations, will lead to further artistic inter-relationships extending eventually to inter-change of our symphony orchestras and other noteworthy artistic endeavors.<sup>43</sup>

This connection of two important chamber ensembles between two musical cities strengthened California's overall culture. Due to Hecht's efforts with the Los Angeles quartet, as predicted in the account above, the San Francisco Symphony and Los Angeles Symphony later joined forces. This example of California musical institutions collaborating is further evidence of the importance of Hecht and the Chamber Music Society of San Francisco's influence in broadening art music across the West.

The Chamber Music Society of San Francisco performed in other California cities over the years, including Sacramento, Chico, Hollister, Modesto, San Anselmo, Santa Barbara, and Mill Valley. They were greeted enthusiastically in these cities as in their hometown and continued offering low priced tickets and outreach concerts. In Sacramento, thirty school

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<sup>42</sup> "Great Cities Exchange Great Artists," *Pacific Coast Musical Review* 46, no. 21 (August 25, 1924): 1.

<sup>43</sup> "Great Cities Exchange Great Artists," 1.

children made “scarcely so much as the flutter of a program to disturb.”<sup>44</sup> In Chico, their performance was one of the “best things musically with which Chico” ever heard.<sup>45</sup> The ensemble’s performance was deemed “the very best concert Hollister has ever heard.”<sup>46</sup> A Hollister music critic even mentioned, “Several parties motored over from Del Monte to hear this concert.”<sup>47</sup> In Modesto, local papers printed, “Not less than one thousand tickets [have] already been disposed of in advance of the event, showing the great popularity being enjoyed by the Chamber Music Society in interior California cities.”<sup>48</sup> The Chamber Music Society of San Francisco broadened chamber music exposure in California. These short reviews demonstrate their far-reaching success in rural areas of the region. The ensemble’s concerts in small towns are perhaps more significant than their engagements in large cities. The Society’s commitment to traveling outside of San Francisco and around the state confirms their investment to their cause. Exposure to a variety of people and locations contributed to their success in popularizing chamber music in the West.

### *Performances in the West*

The Chamber Music Society of San Francisco’s first excursion outside of California occurred in January 1919 when opera star Emilio de Gogorza postponed his tour dates due to illness. The Chamber Music Society was invited to perform in his absence in Reno, Nevada.<sup>49</sup>

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<sup>44</sup> “Chamber Music Society in Sacramento,” *Pacific Coast Musical Review* 31, no. 6 (November 25, 1916): 8.

<sup>45</sup> “Chamber Music Society in Oakland,” *Pacific Coast Musical Review* 33, no. 8 (November 24, 1917): 6.

<sup>46</sup> “Chamber Music at Hollister,” *Pacific Coast Musical Review* 33, no. 15 (January 12, 1918): 4.

<sup>47</sup> “Chamber Music at Hollister,” 4.

<sup>48</sup> “Chamber Music Society of San Francisco: Both Regular and Popular Series Entirely Sold Out,” *Pacific Coast Musical Review* 37, no. 7 (November 15, 1919): 3.

<sup>49</sup> “Chamber Music Society Replaces De Gogorza,” *Pacific Coast Musical Review* 33, no. 15 (January 26, 1918): 8.

Guest artists from New York or Boston usually fulfilled performance vacancies such as this. This invitation was thus “a great feather in San Francisco’s musical cap that, for the first time in musical history, such replacement [had] been sought from a sister state in the West.”<sup>50</sup>

News of the Chamber Music Society of San Francisco spread across the western states after the first season. Though they did not perform in Chicago, the *Chicago Musical Leader* published the following in December of 1917:

Here is a prescription for an ideal chamber music organization: Assemble such men as Louis Persinger, Horace Britt, Nathan Firestone, Louis Ford, Gyula Ormay and Elias Hecht - send them to Carmel in Monterey for the summer - give them the enthusiastic support of the music lovers of the community when they return for the winter. This has been done there and the result is all and more than the most captious could demand.<sup>51</sup>

This article is the first example of a metropolis outside of California taking note of the ensemble. They were previously only known in California. Additionally significant is the mention of community support. The West carried a stigma of primitivism and lack of refinement. This article informs Chicago readers that Western art music lovers existed on the West Coast and supported a chamber music ensemble, challenging the stereotype that people on the West Coast lacked refinement and taste in Western art music.

In Colorado, the ensemble gave a private concert in first violinist Louis Persinger’s hometown of Colorado Springs. It was quite an affair. Over 200 musicians and music lovers attended the concert, all packed into the living room of a private residence.<sup>52</sup> A local reporter noted, “This remarkable company of players opened to our impoverished minds the beauties and profundities of chamber music as has never been done before in local musical history.”<sup>53</sup> The

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<sup>50</sup> “Chamber Music Society Replaces De Gogorza,” 8.

<sup>51</sup> Reprinted in “Chicago Paper Lauds S.F. Ensemble,” *Pacific Coast Musical Review* 33, no. 13 (December 29, 1917): 4.

<sup>52</sup> “The Chamber Music Society,” *Pacific Coast Musical Review* 42, no. 26 (September 23, 1922): 7.

<sup>53</sup> Reprinted in “The Chamber Music Society,” *Pacific Coast Musical Review* 42, no. 26 (September 23, 1922): 7.

Chamber Music Society of San Francisco had, yet again, exposed a culturally barren city to fine chamber music and extended their influence to Colorado.

News reports indicate that the ensemble spent time performing in the Pacific Northwest in 1924 and 1925. In 1924, records show that they appeared in Seattle, Vancouver, B.C., and Portland, where “they scored as usual a brilliant artistic success.”<sup>54</sup> In 1925, the organization gave the closing concert at the biennial convention of the Federation of Music Clubs in Portland, Oregon.<sup>55</sup> Other sources indicate music clubs in the Northwest were interested in engaging the Chamber Music Society of San Francisco for performances in the spring of 1914, but only the above appearances are confirmed.<sup>56</sup> Spreading their music even further west, the Chamber Music Society performed six concerts in Honolulu sponsored by Hawaii’s Philharmonic Society in 1923.<sup>57</sup> The famous London String Quartet appeared in Honolulu the year before, setting the standard for a high level of musical performers traveling to the remote city.<sup>58</sup>

Through the Chamber Music Society of San Francisco’s travels, the ensemble elevated the appeal of the chamber music genre to communities in the West. Cities in California, like San Jose, regularly invited the Society for performances and received them as music ambassadors. The Chamber Music Society of San Francisco served as the authority on chamber music in the West. This link to communities and continued patronage of the Society would only be furthered after their success in the East.

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<sup>54</sup> “The Chamber Music Society of San Francisco,” *Pacific Coast Musical Review* 47, no. 3 (October 24, 1924): 6.

<sup>55</sup> “Chamber Music Society Tour,” *Pacific Coast Musical Review* 48, no. 2 (May 1, 1925): 8.

<sup>56</sup> “Chamber Music Society on Tour,” *Pacific Coast Musical Review* 46, no. 2 (April 14, 1924): 6.

<sup>57</sup> Alfred Metzger, “Chamber Music Season Ends Brilliantly,” *Pacific Coast Musical Review* 43, no. 26 (March 31, 1923): 1.

<sup>58</sup> Metzger, “Chamber Music Season Ends Brilliantly,” 1.

*Performances in the East*

The Chamber Music Society of San Francisco's national reputation was established after receiving an invitation to perform at Elizabeth Sprague Coolidge's famed Berkshire Chamber Music Festival in Pittsfield, Massachusetts. From this single invitation, the Chamber Music Society achieved a place of national importance and forced Eastern audiences and critics to take notice of music affairs in the West. Additionally, Elias Hecht secured Eastern management and booked concerts in New York and Boston for his ensemble while performing in the festival. By participating in this festival and touring major cities on the East Coast, the Chamber Music Society of San Francisco achieved national recognition and established California and the West as supporters of excellent music ensembles.

Elizabeth Sprague Coolidge was a great patron of American chamber music. She inherited a large sum of money from her parents and used it to promote chamber music in America. As a pianist herself, chamber music was her favorite genre. She established an annual chamber music festival and composition competition to further develop the genre in the United States. In Pittsfield, Massachusetts, Coolidge established the Berkshire Festival in 1917 with the first performances given in 1918.<sup>59</sup> She invited only six ensembles to participate each year.<sup>60</sup> The festival lasted three days and featured five concerts mainly composed of string quartets, quintets, and some wind instruments and vocalists.<sup>61</sup> She invited only the best ensembles around the country and from Europe to the festival.<sup>62</sup> Coolidge also handpicked audience members.

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<sup>59</sup> Cyrilla Barr, *Elizabeth Sprague Coolidge: American Patron of Music* (New York: Schirmer Books, 1998), 134.

<sup>60</sup> Alfred Metzger, "Chamber Music Society Wins International Distinction," *Pacific Coast Musical Review* 42, no. 9 (May 27, 1922): 1.

<sup>61</sup> "Programs for Berkshire Festival Wide in Scope," *New York Tribune*, September 3, 1922.

<sup>62</sup> Barr, *Elizabeth Sprague Coolidge*, 144.

Only the most notable musicians, music critics, and patrons were invited.<sup>63</sup>

The Chamber Music Society of San Francisco received its initial invitation to perform at the festival in 1919; however, they declined due to impending symphony orchestra rehearsals.<sup>64</sup>

That year, Elias Hecht traveled to Massachusetts to visit friends, search for new music for the ensemble, and attend the festival. He spoke of Coolidge with the highest admiration:

Mrs. Coolidge is a woman who has a vision and gives liberally toward its realization. She believes that chamber music has need of fostering care that it may attain its rightful place in American life, and strives to elevate it to that place of dignity. Her annual festival has already enlisted the admiration of the musically eminent, and it is her dream that it will be a factor in a steadily growing public interest.<sup>65</sup>

Like Hecht, Coolidge strove to publicize the chamber music genre. Obviously, Coolidge highly regarded Elias Hecht and the Chamber Music Society of San Francisco by inviting the ensemble to her festival. The *Musical Courier*, a national music journal published in New York, described Mrs. Coolidge's initial acknowledgement of the ensemble: "Mrs. Coolidge had heard of the remarkable beauty, authority and finish of this group, and with the wholehearted interest in the development of chamber music in America, invited the society to participate in her festival."<sup>66</sup> This was the first time ever that an organization from the Pacific Coast was invited to participate in such a momentous and important musical event.<sup>67</sup>

The invitation placed the Chamber Music Society of San Francisco on the world's stage. Unlike the other ensembles invited to the festival, the Society never toured Europe nor received extensive press coverage. The other ensembles Coolidge invited to the festival frequently toured Europe and received ample reviews in newspapers around the world. The fact that the Chamber

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<sup>63</sup> "Short Items of Interest," *Pacific Coast Musical Review* 36, no. 24 (September 13, 1919): 8.

<sup>64</sup> "Short Items of Interest," 8.

<sup>65</sup> Elias Hecht, "What Hecht Says of Pittsfield Festival," *Pacific Coast Musical Review* 37, no. 3 (October 18, 1919): 10.

<sup>66</sup> "Chamber Music Society Arouses Interest," *Musical Courier* 90, no. 11 (March 12, 1925): 9.

<sup>67</sup> Metzger, "Chamber Music Society Wins International Distinction," 1.

Music Society of San Francisco had not achieved the international recognition that the other festival ensembles had speaks for the significance of the festival invitation. Coolidge invited only the best ensembles to her festival. Therefore, she believed the all-American Chamber Music Society of San Francisco's talent was equal with the best East Coast and European ensembles.

The following year, Coolidge extended another invitation to the Chamber Music Society of San Francisco to perform at her festival. This time they accepted. They were programmed to perform Maurice Ravel's string quartet. This string quartet was a standard in chamber music repertoire and was frequently programmed by chamber music ensembles during this time period. The discerning audience may have had antagonistic expectations for the performance of this quartet from the Westerners; however, after their performance at the festival, famed Boston music critic Henry Taylor Parker wrote the following review in the *Boston Evening Transcript*:

Mrs. Coolidge sought a measure of new adventure in the players upon stringed or wind instruments...For offset, Mrs. Coolidge bade from California the String Quartet of the Chamber Music Society of San Francisco. Not too many in the East were aware of its existence; fewer still of its merit. The quartet, by itself it played only the 'standard' quartet of Ravel. In this piece 'The Flonzaleys,' the Londoners might hardly have excelled these Californians. They disclosed, besides, clear individuality. Hearing, a discriminating audience passed from surprise to sensation, from expectation to enthusiasm. At the end, applause covered these San Franciscans neck-deep. A good thing, a rare thing, had come out of Nazareth which at the will of the reader may signify the Californian city, too little regarded in the East except as a playground; or these United States, which we usually mistrust when a floweret of the arts 'perks up' among them.<sup>68</sup>

This endorsement from such a well-known critic in Boston placed the Chamber Music Society of San Francisco among the ranks of the period's best ensembles and also established San Francisco as a musical city supportive of chamber music. The all-American ensemble from the "Wild West" performed one of the most standard and highly scrutinized string quartets of the time and

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<sup>68</sup> Reprinted in: Alfred Metzger, "Resident Artists Get Great Ovations," *Pacific Coast Musical Review* 43, no. 2 (October 14, 1922): 1.

won over the most critical chamber music audience in the United States.

Parker continued with a full review of their performance, comparing the ensemble to the famed London String Quartet. Considering the significance of the author and his influential opinions, here is the complete review of the Chamber Music Society of San Francisco's 1922 Ravel quartet performance by Henry Taylor Parker:

The Californians played Ravel's quartet. They had not finished the first division before it was clear that here were four little masters of all that the music asked. Nothing in it baffled their technical aptness, fluency, flexibility. Their tone vibrated between the incisiveness Ravel asked here, the sensuous beauty lie enjoined there. They conveyed his precision and fineness of line. They shaded his glamorous harmonic backgrounds. They answered to his vividness of rhythm; his subtleties.

At the end of the first movement the music-room rang with applause. On the San Franciscans went with the other divisions of Ravel, at every turn deepening or broadening first impressions, touching the music with that life-giving tremor and flame which is the vast difference between vitality and inertia. And when Ravel bade them play with mystery, the sheer loveliness of the illusion banished every other sensation. At the end a cheering audience was on its feet, since clapping would not suffice it. Not since that September afternoon of 1920 when the unheralded Londoners came, played and conquered, has the Berkshire Festival known such sensation, and this time, it was Americans from the other side of our continent who had wrought it.<sup>69</sup>

This excerpt confirms the musical abilities of the ensemble. The London String Quartet was one of the world's most celebrated string quartets at this time. Coolidge introduced the ensemble to America in 1920 at the Berkshire Festival, and their popularity quickly spread across the country. Even today, their live recordings demonstrate their sensitivity and depth of musicality.<sup>70</sup>

Parker's outright comparison of the Chamber Music Society of San Francisco and the London String Quartet implies that the San Francisco ensemble delivered a comparable performance to the best string quartet in the world. The West achieved fame and was recognized as a cultured

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<sup>69</sup> Reprinted in: Metzger, "Resident Artists Get Great Ovations," 1.

<sup>70</sup> The Library of Congress holds live recordings of the ensemble from the 1920s. LC Call Number: RDA 01712-01714.

region supportive of chamber music. Hecht achieved his goal of establishing chamber music in the West comparable to that in the East.

Due to the unprecedented “rise to the top” of this little-known ensemble from the West, even the members of the quartet did not predict such huge success. Rosalie Housman said, “no one was probably more surprised than the personnel to find that they were the hit of the entire occasion.”<sup>71</sup> Elias Hecht told this reporter that he had no intention of causing such excitement in the East, that he was already proud that the ensemble had received an invitation.

Further illustrating the Eastern public’s surprise with the Chamber Music Society of San Francisco’s performance, Parker continued his review of the Chamber Music Society of San Francisco’s performance with a description of the scene the next morning:

On Saturday morning, to an audience that the gossip of porch and lobby had only partially prepared, came the four San Franciscans - Persinger and Ford, Firestone and Ferner - with seven years of association and accomplishment (though few suspected as much) behind them. After all San Francisco is a long way from New York and Boston and those metropolitan villages of music are prone to be self-centered, quite sure that at most there is nothing worth heeding west of Chicago.<sup>72</sup>

The Chamber Music Society of San Francisco received a warm and surprising welcome in New England. Though the ensemble had previously not received attention or notoriety outside of the West, they made a significant impression on music leaders in the East. For the first time in American history, an all-American born ensemble performed with equal skill as any other quartet from any European country. The likelihood of this occurrence was, at the very least, rare. The nationality of the performers, their artistry and skill, and the region where they came from were three unlikely combinations that very few at the festival anticipated. People regarded the West as underdeveloped and lacking musical culture until the Chamber Music Society of San

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<sup>71</sup> Rosalie Housman, “Chamber Music Society Conquers New York,” *Pacific Coast Musical Review* 43, no. 4 (October 28, 1922): 5.

<sup>72</sup> Metzger, “Resident Artists Get Great Ovations,” 1.

Francisco arrived in Massachusetts.

After their huge success, music journals and newspapers took an interest in the ensemble and wrote articles about the West and the ensemble's influence. One such article appeared in *Musical America* several years after the ensemble's Berkshire Festival debut:

The East, with its older culture and its wealth, has had the tendency to look down a bit on its brother West, read with skeptical eye and heard with skeptical ear the fruits of West-of-the-Mississippi's artistic efforts.

During the last few years the West has been developing rapidly along artistic lines, more specifically, along musical lines. A tired eastern public has been forced to sit up and take notice of more than creditable music organizations that have come out of the West.<sup>73</sup>

The East was no longer the only harbinger of great chamber music ensembles. The West had an ensemble whose skill equaled the best ensembles in the world.

Their popularity in the East soared and local impresarios made offers requesting the ensemble to remain in the East and keep the name "The Chamber Music Society of San Francisco."<sup>74</sup> Elias Hecht respectfully declined knowing his work in the West was not yet finished. "Feeling that the East was well taken care of, he determined to bring the West up to as high a standard of performance and appreciation,"<sup>75</sup> however, before departing back to the West, Hecht secured the services of successful music manager Arthur Judson of New York and Philadelphia.<sup>76</sup>

Judson scheduled a concert tour of Eastern cities including New York, Boston, and Philadelphia for the ensemble. The Bostonians requested that the San Franciscans perform Amy Beach's Theme and Variations for flute and string quartet, a work commissioned by the

<sup>73</sup> E.A., "Bringing Chamber Music Back to the Home," 17.

<sup>74</sup> "Chamber Music Society Arouses Interest," 9.

<sup>75</sup> "Chamber Music Society Arouses Interest," 9.

<sup>76</sup> "Chamber Music Society has Eastern Manager," *Pacific Coast Musical Review* 42, no. 13 (June 24, 1922): 4.

Chamber Music Society.<sup>77</sup> Amy Beach was a Boston resident and a local hero.<sup>78</sup> In Philadelphia, praise for the ensemble continued. One of the only articles written with a hint of negativity towards the ensemble's performance was written in Philadelphia concerning the ensemble's performance of Beethoven's Op. 50, No. 1 quartet:

More profound readings of the Beethoven quartet have been heard in this city and if the quartet presentation showed any faults, it was in the apparent lack of a really delicate pianissimo and a tendency to under-emphasize the emotional value of the Beethoven composition, one of the brightest gems in the quartet repertoire – and one of the most difficult to interpret.<sup>79</sup>

Though this review illustrates mild criticism towards the Beethoven quartet, the rest of the program, including Amy Beach's Theme and Variations for flute and string quartet and an Erno Dohnanyi string quartet, received rave reviews:

The Dohnanyi quartet, was better adapted to the style of performance of the Chamber Music Society of San Francisco and it is difficult to see how it could have been more effectively played.

Mrs. Beach's composition is for a naturally top-heavy combination, three treble voices (the flute and the two violins) against a single voice in the tenor and bass parts. It is an admirable piece of work and shows off the capabilities of all the instruments to excellent advantage...Mr. Hecht proved to be a most excellent flutist and the number was perhaps the most successful of the evening.<sup>80</sup>

This review displays the Society's reception in another Eastern city. Though the critic did not approve of Beethoven's String Quartet Op. 50, No. 1 performance, the other two works were highly praised. Other reviews of the Society from the East generally display glowing comments. This review's mild criticism shows a varying opinion.

Back home in San Francisco, the ensemble received an enthusiastic reception. The

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<sup>77</sup> "New Works Played by Chamber Music Society," *Pacific Coast Musical Review* 42, no. 22 (August 26, 1922): 4. For more information about this commission, see Chapter 4, p. 104.

<sup>78</sup> For more information about Amy Beach's Theme and Variations for flute and string quartet, see Chapter 4, p. 100.

<sup>79</sup> "San Francisco Chamber Music Society Concert," *Philadelphia Evening Public Ledger*, October 10, 1922.

<sup>80</sup> "San Francisco Chamber Music Society Concert," *Philadelphia Evening Public Ledger*, October 10, 1922.

community was filled with pride. One reporter wrote, “Occasionally we can not resist the temptation to throw out our chest and exclaim: ‘We told you so!’”<sup>81</sup> Hecht and all members of the ensemble earned ample praise. Their success in the East created more appreciation of their efforts in the West. One well-traveled music critic from San Francisco wrote,

It will probably surprise the Westerners as well, to realize that because of these four or five concerts in the East, the name of our City on the Golden Gate has been more in the mouths of the public, (and in the daily papers of the great cities) far more than usual; indeed, I doubt if anything so far done by the Chamber of Commerce has achieved the same results. It stamped San Francisco as the logical cultural center of the West, and its citizens as a discriminating public.<sup>82</sup>

The Chamber Music Society of San Francisco’s fame in the East brought on more and more public attention. The Society was considered ambassadors of the city and responsible for raising the cultural standards of the West. Alfred Metzger always supported their efforts, and an article he wrote after their return is particularly poignant:

If any musical organization is entitled to the success, which it has earned by reason of efficiency and industry, it is the Chamber Music Society of San Francisco. And if any man is entitled to credit for having proved the justification of his confidence in a high musical cause it is Elias M. Hecht, the founder and sustainer of this organization. No one knows better than the editor of this paper how difficult it is to do pioneer work, and how few people possess the vision to realize the needs of the future. Mr. Hecht gamely stuck to his fixed ideas regarding the establishment of a chamber music society of which San Francisco and California could justly be proud, and notwithstanding innumerable obstacles and discouragement he firmly followed his determination until the much-coveted success proved his judgment and foresight to have been correct.<sup>83</sup>

What some considered Hecht’s personal venture turned into a successful and long lasting enterprise. An ensemble that originally performed for the love of music and for the good of their city transcended their own agenda and became the pioneers and founders of chamber music in

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<sup>81</sup> Rosalie Housman, “New York Season Opens with San Carlos,” *Pacific Coast Musical Review* 43, no. 2 (October 14, 1922): 1.

<sup>82</sup> Rosalie Housman, “Chamber Music Society Conquers New York,” *Pacific Coast Musical Review* 43, no. 4 (October 28, 1922): 5.

<sup>83</sup> Alfred Metzger, “Six Great Chamber Music Concerts,” *Pacific Coast Musical Review* 44, no. 25 (September 22, 1923): 3.

the West.

The Chamber Music Society of San Francisco established chamber music in the West by gaining acceptance in the East. Eastern opinions and prejudices dominated music circles. For the first time in history, an ensemble from the West was recognized as an equal with Eastern and European organizations. This recognition further propelled the group's popularity and served as a catalyst in the expansion of music in the West. The "conquering Californians" forged ahead in their musical endeavors.

### *Ojai Valley Music Festival*

Another example of the Chamber Music Society's importance in establishing chamber music in the West is their part in founding the Ojai Valley Chamber Music Festival in 1926. In the years after Coolidge discontinued the Berkshire Festival, she founded several other small chamber music festivals, including the Ojai Valley Chamber Music Festival in Ojai, California. Mrs. Coolidge was familiar with California. In her later years, Mrs. Coolidge enjoyed spending winters there. She frequently stayed at the Biltmore Hotel in Los Angeles but also spent time in Oakland, Santa Barbara, San Francisco, Pomona, Palo Alto, and Ojai visiting friends.<sup>84</sup> Partially influenced by the Chamber Music Society of San Francisco's presentation at the Berkshire Festival in 1922, Coolidge realized an opportunity in further establishing chamber music in the untapped West. She set up the Ojai festival similarly to her Berkshire Festival by only inviting approximately four hundred guests and only the best chamber ensembles.<sup>85</sup> Naturally, she

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<sup>84</sup> Barr, *Elizabeth Sprague Coolidge*, 188.

<sup>85</sup> "Chamber Music Festival," *Pacific Coast Musical Review* 49, no. 12 (March 25, 1926): 12.

appointed the Chamber Music Society of San Francisco as the official quartet for the festival.<sup>86</sup> Their part in the Ojai Valley Music Festival is a representative example of the Chamber Music Society's role in establishing chamber music traditions in the West.

### *Guest Artists*

The Chamber Music Society of San Francisco engaged many famous guest artists starting in their 1920 season. Previously, guest artists performed exclusively solo recital concerts with extremely high ticket rates or at private engagements. Hecht's plan was twofold: he wanted to attract audience members to chamber music concerts to see the famous musicians at low ticket prices while also bringing guest artists to the West Coast to perform with a chamber ensemble instead of always in solo recitals or private concert engagements.

These guest artists ranged from vocalists to instrumentalists and included composers. Audiences flocked to hear big name soloists from exotic cities and countries. One journal printed, "The Chamber Music Society is setting an example for the symphony orchestra which is worthy of emulation. Such appearances of soloists adds to our musical atmosphere and creates a reputation second to none among music centers of the world."<sup>87</sup> A few of these esteemed guest artists included Arthur Schnabel, Harold Samuel, Harold Bauer, Erno Dohnanyi, the London String Quartet, May Mukle, Leopold Godowsky, Elly Ney, and Percy Grainger.<sup>88</sup> Each of the aforementioned events enabled the Chamber Music Society of San Francisco to expose audiences to famed musicians and mark San Francisco as a cultural center.

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<sup>86</sup> "Chamber Music Society Official Quartet," *Musical Courier* 92, no. 3 (January 21, 1926): 1.

<sup>87</sup> "The Chamber Music Society," *Pacific Coast Musical Review* 41, no. 8 (November 19, 1921): 3.

<sup>88</sup> For complete listing of guest artists, see concert programs in Appendix D, p. 219.

Their regional travels coupled with excursions to the East spread their fascination for and adoration of the genre. From private club gatherings to public performances with over one thousand audience members, the Society always delivered thoroughly prepared and planned programs. This level of preparation and study of the music contributed to their success at home and across the country. From their origins at the Ladies' Musical Club performances in San Jose to being showcased at the Berkshire Chamber Music Festival in Massachusetts, the Chamber Music Society of San Francisco accepted any occasion where they could continue their quest of making the West more aware of the chamber music genre.

## Chapter 4: Repertoire, Commissions, and Dedications

In addition to their travels in the West and across the country, the Chamber Music Society of San Francisco contributed to American chamber music culture by commissioning and performing works from notable American composers. The pieces for flute and string quartet are particularly interesting since the combination of instruments is rare. Amy Beach, Arthur Foote, and Domenico Brescia composed works dedicated to the Chamber Music Society of San Francisco for flute and string quartet. These works fulfilled Elias Hecht's desire for the expansion of the flute and string quartet repertoire. The pieces themselves illustrate each composer's style and add to the repertoire of a very narrow genre. Amy Beach and Arthur Foote's works are particularly interesting due to their similar use of orchestration.

Other than Mozart's quartets for flute and three strings and their new commissions and dedications by Beach, Foote, and Brescia, the Chamber Music Society of San Francisco performed only two other pieces written for flute and string quartet: Jan Brandts-Buys's *Christmas Quintet* and Charles Bordes's *Suite Basque*.<sup>1</sup> The ensemble also programmed J.S. Bach's *Brandenburg* Concerti and arranged them for their instrumentation. Other than the Brandts-Buys and Bordes quintets, however, the ensemble found difficulty finding other compositions written for flute and string quartet. To further expand the ensemble's repertoire, Elias Hecht pursued the composition of new works from Beach, Foote, and Brescia. These works are interesting not only because of their instrumentation, but also because of how each composer used similar orchestration devices in writing for the flute and string quartet ensemble never before used.

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<sup>1</sup> See Appendix D, p. 219 for all concert programs available to the author.

*Boston Romantics*

Music historians consider Beach and Foote part of the “Boston Six” or the “Boston Romantics.” These composers included John Knowles Paine (1839-1906), Arthur Foote (1853-1937), George Chadwick (1854-1931), Amy Beach (1867-1944), Edward MacDowell (1861-1908), and Horatio Parker (1863-1919).<sup>2</sup> This group of composers founded American art music. Springing from European roots, they embraced the compositional style of the masters, such as Beethoven, Brahms, and Schubert. John Knowles Paine is considered the father of this group of composers and was head of the music department at Harvard University. He demanded “adherence to the historical forms as developed by Bach, Handel, Mozart and Beethoven.”<sup>3</sup> Paine cloned the styles of these composers and taught his students to do the same.

The “Boston Six” attended the same concerts, met at the same men’s clubs (Amy Beach was excluded), and critiqued each other’s works. They convened on various occasions to analyze their works. Arthur Foote recalled, “The talk was honest and frank to a degree...I learned a lot from it.”<sup>4</sup> These composers followed European norms and they established a precedent for American art music composition. They wanted to establish strong American art music repertoire. The first and foremost objective was to be “excellent musical craftsmen with substantial creative ideas.”<sup>5</sup> Their popularity for embracing this cause spread across the country. The “Boston Six” paved the way for other notable American composers like Howard Hanson, Walter Piston, and Charles Ives.<sup>6</sup>

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<sup>2</sup> Jos Smeets, “Boston Six or Second New England School,” Classical Composers Database, <http://www.classical-composers.org/group/106> (accessed February 15, 2013.)

<sup>3</sup> Joseph Horowitz, *Classical Music in America: A History of Its Rise and Fall* (New York: W.W. Norton, 2005), 98.

<sup>4</sup> Horowitz, *Classical Music in America*, 99.

<sup>5</sup> John Warthen Struble, *The History of American Classical Music: MacDowell Through Minimalism* (New York: Facts On File, 1995), 38.

<sup>6</sup> Struble, *The History of American Classical Music*, 46.

The Chamber Music Society of San Francisco's relationship with two of the six composers points to their role in expanding and nurturing American-made art music. Commissioning these works from Beach and Foote confirms the Society as advocates for American art music. Additionally, the two Boston composers' works are scored for flute and string quartet, a unique chamber ensemble. Not only did these commissions from the founders of American art music support composition in America, but they also expanded the flute and string quartet genre.

*Amy Beach's Theme and Variations, Op. 80*

Originally from New Hampshire, Amy Beach received an entirely American education.<sup>7</sup> Unlike many other composers and musicians of her time, she did not travel to Europe for her music education. Instead, she took lessons from notable composers in Boston after her family moved there in 1875.<sup>8</sup> It was in Boston that Amy met Dr. Henry Harris Aubrey Beach. Amy married the doctor in 1885 when she was eighteen and he forty-two years old. To maintain focus on her composition, the Beaches never had children and Amy limited her performing engagements to only several appearances per year until after her husband's death. During their twenty-five-year marriage, the Beaches enjoyed Amy's fame as a composer across the country and the world as she became one of the most well known American composers of her time. In the years following Dr. Beach's death, Amy traveled extensively, giving performances all over

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<sup>7</sup> For a complete biography of Amy Beach, see Block, Adrienne Fried, *Amy Beach, Passionate Victorian: The Life and Work of an American Composer, 1867-1944* (New York: Oxford University Press, 1998).

<sup>8</sup> Block, *Amy Beach, Passionate Victorian*, 38.

Europe and America.<sup>9</sup> With the likely onset of World War I brewing in Europe, Amy came home to the U.S. and went on a tour of the western states.

Beach's 1915 trip to California was originally planned for the purpose of visiting her only remaining relatives, the Clement family.<sup>10</sup> Shortly following her husband's death, Amy's mother also passed away. Longing for family ties, California was the obvious location for her next trip. San Francisco hosted the Panama–Pacific International Exposition,<sup>11</sup> celebrating the opening of the Panama Canal in the same year. Beach composed *Panama Hymn* for the occasion, and she heard her composition performed in its intended setting while living with the Clement family in San Francisco. While in California, Beach received numerous private invitations to events; however, she declined most invitations. One unique opportunity proved fruitful. This invitation was from flutist Elias Hecht, who requested the composer perform her piano quintet with the Chamber Music Society of San Francisco.

She happily accepted, and San Francisco buzzed with anticipation. The *Pacific Coast Musical Review* publicized the magnitude of the event by declaring Beach “among the most important writers regardless of sex.”<sup>12</sup> After the concert, Alfred Metzger wrote outstanding reviews of her performance and success:

Mrs. Beach is an executive as well as creative musician, and she is entitled to all the honor and respect which a grateful public is able to bestow upon her. She was surely deserving of the enthusiastic ovation which her audience so readily accorded her. The San Francisco Quintet Club has every reason to feel proud of the assistance of Mrs. Beach, and it may rest assured that the mere fact of Mrs. Beach paying it the compliment of her co-operation is sufficient evidence for any just man or woman that it has a right to occupy a leading position in this community.<sup>13</sup>

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<sup>9</sup> Block, *Amy Beach, Passionate Victorian*, 181.

<sup>10</sup> Block, *Amy Beach, Passionate Victorian*, 202.

<sup>11</sup> See this photo in Appendix B, p. 182.

<sup>12</sup> “Will L. Greenbaum's Plans for the Season,” *Pacific Coast Musical Review* 28, no. 26 (September 25, 1915): 38.

<sup>13</sup> Alfred Metzger, “San Francisco Quintet Club Concert,” *Pacific Coast Musical Review* 25, no. 6 (November 6, 1915): 3.

This successful and well-received performance with the Chamber Music Society of San Francisco established a powerful relationship between Beach and the city that enthusiastically embraced her music. Since Beach was considered a famous celebrity in San Francisco, her appearance with the Chamber Music Society of San Francisco displays the ensemble's prominence as musical ambassadors.

After such a momentous reception of Amy Beach in San Francisco, Elias Hecht requested that Beach compose a piece for flute and string quartet, and she welcomed the opportunity. Beach spent the next summer composing in San Francisco.<sup>14</sup> Overwhelmed with the friendly nature of the community, Beach bought a house in San Francisco a half of a block away from the Clement family.<sup>15</sup> She finished composing her Theme and Variations at this house in July 1916. After the work's completion, Hecht invited Beach to his home for a dinner in her honor. It was here that she handed over the score to Hecht.<sup>16</sup> San Francisco excitedly awaited the premiere of this work.

Eager for the composer's input, Hecht invited Beach to the ensemble's rehearsal just a few days after receiving the score. Impressed with the quality of their performance, Beach wrote the following letter to Hecht:

My Dear Mr. Hecht: -  
 I must tell you again how deeply touched and impressed I was yesterday by the truly wonderful way in which you and your confreres played my new composition. The intimate appreciation of every shade of expression, added to the marvelous beauty of the tone coloring produced by your organization, combined to give a performance, which I can never forget. It was really a great experience, to hear for the first time these thoughts of mine uttered so exactly as they sounded in my mind. Please express to each and every one of the gentlemen my sincere thanks for the great enjoyment they gave me. And let me add my deep appreciation of your own very beautiful tone and absolute comprehension of your very important

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<sup>14</sup> Block, *Amy Beach, Passionate Victorian*, 205.

<sup>15</sup> Block, *Amy Beach, Passionate Victorian*, 208.

<sup>16</sup> "E.M. Hecht Gives Enjoyable Dinner," *Pacific Coast Musical Review* 30, no. 18 (July 29, 1916): 1.

part in the work.  
Faithfully yours,  
Amy M. Beach<sup>17</sup>

As a well-known composer, Amy Beach worked with ensembles from all over the world. Her compliments of the ensemble's execution of her work imply great musicianship and artistry. Beach's letter expresses her admiration of Hecht's individual contribution. This work was one of the first American compositions featuring the flute as part of the ensemble instead of as a solo voice. Beach's appreciation of Hecht's "absolute comprehension" of his part points to his skills as an ensemble performer.

Unfortunately, Beach was not in attendance at the premiere on September 28, 1916 in San Francisco's Palace Hotel.<sup>18</sup> In August 1916, she left San Francisco for New Hampshire. The reason for her sudden departure is unknown but leaving her "beloved California" left her saddened.<sup>19</sup> Even without the composer present, 1,100 Beach fans filled the Palace Hotel.<sup>20</sup> Although the work summoned music lovers from around the region for the premiere, San Franciscan reviews did not display their usual praise for Beach's compositions.

It was received with varying sentiments by the audience. To one it was a scholarly effort, admirable from every viewpoint but unattractive musically. To another the theme, undeniably beautiful, was, in spite of its  $\frac{3}{4}$  rhythm, strongly reminiscent of the 'March Slav.' Another professed unbounded admiration of the whole work. It seemed not to be a general sentiment that the performers themselves in this number found little to inspire them, though the flute of Elias Hecht awoke enthusiastic acclaim for his splendid performance of a difficult and trying score.<sup>21</sup>

The modern compositional style of the work and the incorporation of the flute as an ensemble instrument are likely explanations of these varying sentiments. The work was the first in a new

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<sup>17</sup> "Mrs. Beach Praises Chamber Music Society," *Pacific Coast Musical Review* 30, no. 20 (August 12, 1916): 4.

<sup>18</sup> Block, *Amy Beach, Passionate Victorian*, 212.

<sup>348</sup> Block, *Amy Beach, Passionate Victorian*, 212.

<sup>20</sup> "1100 Hear First Pacific Concert," *San Francisco Chronicle*, September 29, 1916.

<sup>21</sup> "First Concert of Pacific Musical Society," *Pacific Coast Musical Review* 31, no. 1 (October 20, 1916): 8.

genre of American chamber music. After multiple hearings, San Francisco welcomed the work as part of the Chamber Music Society's regular repertoire.

The Chamber Music Society programmed Beach's Theme and Variations on many programs after the premiere. Other music critics gave the work glowing reviews:

While Mrs. Beach adheres strictly to the old and finest school of composition, she is in so far modern in her trend of thought as to write this work differently from the usual variation style. The flute does not predominate, but blends with the strings, and the variations are so cleverly interwoven with fixed themes that they do not seem to be variations in the stereotyped sense. This blending of flute and strings is done so ingeniously that one is under the impression that the flute is not treated literally enough, and only after some thought and investigation does one become acquainted with Mrs. Beach's clever Scheme. There is no attempt at flippancy. The work is a serious composition built upon conventional lines and yet sufficiently at variance with other compositions of its kind to prevent Mrs. Beach from being accused of writing reminiscently. That followers of the conventional school cannot entirely escape using ideas similar to those of their predecessors, is a matter of course. Mrs. Beach has here written a very useful and clever work, and Elias Hecht and his associates gave it a most effective and delightful presentation. As usual, Mr. Hecht's flute tone was clear, bell-like, and pliant.<sup>22</sup>

This review identifies the most unique feature of the work: the balance of the flute's timbre with the string quartet. Unlike other works the Society performed, this work blends the strikingly different timbre of the flute with the strings.<sup>23</sup> The treatment of the flute in this work is unique and significant to the history of American chamber music. Other American composers who followed Beach in writing for this ensemble, namely Arthur Foote, used identical compositional styles in their works for flute and string quartet. Amy Beach set a new precedent for composing for flute and string quartet. A thorough examination of Beach's Theme and Variations for flute and string quartet reveals a new wave in chamber music composition.

Until 1916, most compositions for flute and strings were simply melody with

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<sup>22</sup> Alfred Metzger, "Third Chamber Music Society Concert," *Pacific Coast Musical Review* 31, no. 13 (December 30, 1916): 4.

<sup>23</sup> Other works include J.S. Bach Sonatas, Louis Sowerby's Trio, and Charles Bordes' *Suite Basque*.

accompaniment. By examining Beach's orchestration, melody, and rhythm in Theme and Variations for flute and string quartet, one easily ascertains Beach's care in making this piece something new and unique instead of a flute solo with accompaniment.<sup>24</sup> This analysis is significant to this study since the Chamber Music Society of San Francisco contributed to the larger American chamber music repertoire. The ensemble's commissions and dedications of new works with unique treatment of each instruments' role expanded the flute and string quartet repertoire. Amy Beach was the first American composer who incorporated the flute as an ensemble instrument in the flute and string quartet repertoire. Since Theme and Variations for flute and string quartet was the first in a close string of works composed for the Chamber Music Society of San Francisco, a thorough analysis of Beach's orchestration of the flute is necessary.

One critic noted, "The string writing is the best of all of her chamber works... Although there is a trace of Wagnerian writing, the statement that Mrs. Beach wrote most sincerely when not utilizing the piano certainly holds true here."<sup>25</sup> This work is one of her finest pieces and displays hallmarks of her compositional style: creative syncopation, unique harmonies, and rich melodies. It takes a special place in her output as one of the most creatively orchestrated works she ever wrote.<sup>26</sup> Perhaps this fresh orchestration and creatively spun phrases caught the San Francisco audience off-guard upon their first listening. The work maintained a stable place in the Chamber Music Society of San Francisco's repertoire throughout their active years and became an audience favorite.

The piece was conceived with great care taken in orchestration. The flute dominates only

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<sup>24</sup> For a complete theoretical analysis of Theme and Variations for flute and string quartet, Op. 80, see Carolyn Marie Treybig, "Amy Beach: An Investigation and Analysis of the Theme and Variations for Flute and String Quartet, Op.80" (D.M.A. diss, University of Texas at Austin, 1999).

<sup>25</sup> Treybig, "Amy Beach: An Investigation and Analysis of the Theme and Variations for Flute and String Quartet, Op.80," 44.

<sup>26</sup> For a complete list of Amy Beach's output, see Burnet C. Tuthill, "Mrs. H. H. A. Beach," *The Musical Quarterly* 26, no. 3 (July 1940): 306-310.

occasionally, and Beach utilized its color with the best efficiency. Unlike most works written for flute and strings up until this time, the flute functions as an ensemble instrument supporting other voices. Serving as a countermelody, being omitted from variations, and weaving in and out of other lines are ways in which Beach cleverly orchestrated the flute part. The analysis on the next pages demonstrates this unique usage.

An analysis of the work demonstrates Beach's unique compositional style. The opening theme is scored without flute, maintaining the same texture as the original setting. The first violin presents the theme in the original form but Beach rewrote the other supporting parts, increasing contrapuntal voice leading and developing the "sighing" motive that develops in the other variations. This motive, which is defined by the rhythm of a quarter note followed by an eighth note, is a primary motive Beach varies in each instrumental voice and throughout the piece. Figure 4.1 shows the theme in the first violin and the sigh motive in the second violin and viola. This is the first example of Beach departing from the traditional melody and accompaniment paradigm usually scored for this ensemble.

To the Chamber Music Society of San Francisco, Cal.

Theme and Variations  
for  
Flute and String-Quartet

Theme Mrs. H.H.A. Beach. Op. 80  
Lento di molto, sempre espressivo (♩ = 48)

Flute

Violin I

Violin II

Viola

Violoncello

Flute

Violin I

Violin II

Viola

Violoncello

Flute

Violin I

Violin II

Viola

Violoncello

Figure 4.1. Theme and Variations, Op. 80, Theme, mm. 1-11<sup>27</sup>

The “sighing motive” is circled above and also found a third lower in the viola line. The melody is in the first violin.

The flute opens the first variation in a solo cadenza, full of augmented seconds and the

<sup>27</sup> H.H.A. Beach. *Theme and Variations for Flute and String Quartet, Op. 80* (Bryn Mawr: Hildegard Publishing, 1996), 3.

first variation of the “sighing” motive. Beach writes the main discernable motive in the flute line without accompaniment. Figure 4.2 shows the opening cadenza with the new version of the “sighing” motive in measure 1. This occurrence of the motive is similar to the original except displays more notes and has a slightly different rhythm. The strings later pick up this motive. Almost every beat of this variation contains some form of the “sighing” motive. Though the flute opens the variation, this variation illustrates Beach’s first example of making the flute an integral part of the work’s makeup. The flute’s opening melody becomes the basis for the entire variation as seen in Figure 4.3.

Variation I  
L'istesso tempo (♩ = 48)

Flute

noise

cresc.

Figure 4.2. Theme and Variations, Op. 80, Variation I, mm. 1-3<sup>28</sup>  
The flute introduces a rhythmically varied “sighing” motive circled above.

Flute

Violin I

Violin II

Viola

Violoncello

Figure 4.3. Theme and, Op. 80, Variation I, mm. 8-10<sup>29</sup>  
The new “sighing” motive (shown in the boxes) occurs on almost every beat.

<sup>28</sup> H.H.A. Beach. *Theme and Variations for Flute and String Quartet, Op. 80* (Bryn Mawr: Hildegard Publishing, 1996), 6.

The second variation develops the theme in another way. Instead of leaving the theme in one voice, the theme passes through all of the instruments, sometimes in mid-phrase. Again, the flute is omitted for the first thirty-five measures. As seen in Figure 4.4, the variation begins with the theme in the second violin. The other string instruments playing short rhythmic snippets reminiscent of the theme.

**Variation II**  
**Allegro giusto** (♩ = 138)

The musical score consists of two systems of staves. The first system includes parts for Flute, Violin I, Violin II, Viola, and Violoncello. The Flute part is mostly silent. The Violin I part starts with a short rhythmic snippet in the first measure, followed by a longer phrase. The Violin II part starts with a short rhythmic snippet in the first measure, followed by a longer phrase. The Viola part starts with a short rhythmic snippet in the first measure, followed by a longer phrase. The Violoncello part is mostly silent. The second system includes parts for Flute, Violin I, Violin II, Viola, and Violoncello. The Flute part is mostly silent. The Violin I part starts with a longer phrase. The Violin II part starts with a short rhythmic snippet in the first measure, followed by a longer phrase. The Viola part starts with a short rhythmic snippet in the first measure, followed by a longer phrase. The Violoncello part is mostly silent. Short rhythmic snippets of the theme are shown in boxes in the Violin I, Violin II, and Viola parts.

Figure 4.4. Theme and Variations, Op. 80, Variation II, mm. 1-14<sup>30</sup>  
*Short, rhythmic snippets of the theme are shown in the boxes.*

<sup>29</sup> H.H.A. Beach. *Theme and Variations for Flute and String Quartet, Op. 80* (Bryn Mawr: Hildegard Publishing, 1996), 6.

<sup>30</sup> H.H.A. Beach. *Theme and Variations for Flute and String Quartet, Op. 80* (Bryn Mawr: Hildegard Publishing, 1996), 10.

Eight measures later, the first violin takes over the lyrical theme and the second violin continues the accompanying rhythmic motive. After contrasting unison rhythmic material in the strings (Figure 4.5), the lyrical theme is passed to the cello as seen in Figure 4.6 while the other voices continue trading off the thematic and rhythmic motives in contrast to the more lyrical cello theme.

Figure 4.5 shows a musical score for five instruments: Flute, Violin I, Violin II, Viola, and Violoncello. The Flute part is mostly silent. The Violin I and Violin II parts play a lyrical theme, with the Violin I part marked *cresc.* (crescendo). The Viola and Violoncello parts play a unison rhythmic motive, also marked *cresc.* (crescendo).

Figure 4.5. Theme and Variations, Op. 80, Variation II, mm. 15-21<sup>31</sup>  
*Unison rhythm in strings.*

Figure 4.6 shows a musical score for four instruments: Violin I, Violin II, Viola, and Violoncello. The Violoncello part is marked with an arrow and *mf* (mezzo-forte), indicating the theme. The Violin I and Violin II parts play a rhythmic motive, with the Violin I part marked *mf* (mezzo-forte). The Viola part plays a rhythmic motive, also marked *mf* (mezzo-forte).

Figure 4.6. Theme and Variations, Op. 80, Variation II, mm. 22-27<sup>32</sup>  
*Theme in cello (shown by arrow). Other voices trade off the rhythmic motive shown in squares.*

<sup>31</sup> H.H.A. Beach. *Theme and Variations for Flute and String Quartet, Op. 80* (Bryn Mawr: Hildegard Publishing, 1996), 10.

<sup>32</sup> H.H.A. Beach. *Theme and Variations for Flute and String Quartet, Op. 80* (Bryn Mawr: Hildegard Publishing, 1996), 11.

Another rhythmical section increases anticipation when the flute finally enters in its highest register supported by the second violin and viola in harmony as illustrated in Figure 4.7.

The image shows a musical score for five instruments: Flute, Violin I, Violin II, Viola, and Violoncello. The Flute part is in the highest register, playing a melodic line with slurs and accents. The Violin I, Violin II, Viola, and Violoncello parts are in lower registers, playing a rhythmic accompaniment with slurs and accents. The score is marked *ff* (fortissimo) and consists of seven measures.

Figure 4.7. Theme and Variations, Op. 80, Variation II, mm. 35-41<sup>33</sup>  
*The flute has the theme and is supported by the second violin and viola.*

This variation is unique because of the absence of the flute's melody in the rest of the variation. These seven measures are the only time in this variation when the flute has the melody. Beach only inserted the flute melody after the theme was already heard multiple times in the strings. This illustrates Beach's unique orchestration of the flute part. Figure 4.8 shows the flute continuing the rhythmic motives with the other strings while the melody is in the first violin. The flute reverts back to an accompanimental role.

<sup>33</sup> H.H.A. Beach. *Theme and Variations for Flute and String Quartet, Op. 80* (Bryn Mawr: Hildegard Publishing, 1996), 11.

The image shows a musical score for five instruments: Flute, Violin I, Violin II, Viola, and Violoncello. The Flute part is the most prominent, starting with a new rhythmic theme in the upper register. The other instruments provide accompaniment. The score is written in a key with one sharp (F#) and a common time signature (C).

Figure 4.8. Theme and Variations, Op. 80, Variation II, mm. 43-48<sup>34</sup>  
*The flute has a new version of the rhythmic theme.*

In this variation, Beach used the drastically different color of the flute for a purpose. Instead of functioning as the solo instrument from the beginning of the work, Beach waited until the thirty-fifth measure for the flute to enter with the melody. Also, she wrote the flute in its highest register at *fortissimo*, making the audience aware of the varied theme. These compositional elements are significant to the importance of the work. When she showcased the flute's timbre, she did so obviously by writing the flute in the upper register and with a strong dynamic. The flute only carries the melody for seven measures in this variation, which is in stark contrast to the usual orchestration of flute melody with string accompaniment.

Variation III is in a waltz meter. Again, the flute does not have the melody at the beginning of this variation. Instead, the theme begins in the first and second violins, and the flute ascends to its upper register and maintains a soft dynamic serving as a countermelody, shown in the box in Figure 4.9.

<sup>34</sup> H.H.A. Beach. *Theme and Variations for Flute and String Quartet, Op. 80* (Bryn Mawr: Hildegard Publishing, 1996), 12.

**Variation III**  
Andantino con morbidezza (quasi Valzer lento) (♩ = 132)

The image displays a musical score for Variation III of 'Theme and Variations, Op. 80' by H.H.A. Beach. The score is for a flute and string quartet. It is divided into two systems. The first system (measures 1-4) shows the flute part mostly silent, with a *pp* dynamic marking. The string quartet (Violin I, Violin II, Viola, and Violoncello) plays a rhythmic pattern of eighth notes, with *arco* and *pp* markings. The second system (measures 5-8) shows the flute part entering with a counter melody, which is highlighted in a box. The string quartet continues with the same rhythmic pattern, with *poco cresc.* markings. The tempo is 'Andantino con morbidezza (quasi Valzer lento)' and the time signature is 3/4.

Figure 4.9. Theme and Variations, Op. 80, Variation III, mm. 1-8<sup>35</sup>  
Flute countermelody shown in box.

After 28 measures, the flute finally enters with the melody along with the strings in supportive harmony and similar rhythmic material illustrated in Figure 4.10. In this variation, Beach wrote the flute as an obligato line and ornamented the other voices. Again, Beach employed the flute part as a supportive role. The flute's function as a countermelody in this variation demonstrates Beach's creative orchestration. This usage of the flute further points to the flute as an ensemble voice instead of solo voice.

<sup>35</sup> H.H.A. Beach. *Theme and Variations for Flute and String Quartet, Op. 80* (Bryn Mawr: Hildegard Publishing, 1996), 15.

Flute

Violin I

Violin II

Viola

Violoncello

Flute

Violin I

Violin II

Viola

Violoncello

Flute

Violin I

Figure 4.10. Theme and Variations, Op. 80, Variation III, mm. 22-31<sup>36</sup>  
*Flute enters with melody shown by arrow.*

Variation IV is the shortest and most exciting in the set. Unlike the other variations thus far, the flute has the melody throughout while the strings are in unison rhythm with canonic entrances. The short, fast eighth notes juxtaposed against the flute's long, sometimes syncopated lines create a stirring effect seen in Figure 4.11. Here, the flute is the solo instrument. Beach

<sup>36</sup> H.H.A. Beach. *Theme and Variations for Flute and String Quartet, Op. 80* (Bryn Mawr: Hildegard Publishing, 1996), 17.

contrasted the lyrical flute line with the hasty rhythm in the strings. This highlights the drastically different instrumental timbre.

**Variation IV**  
**Presto leggiero** (♩. = 112)

The musical score consists of two systems of five staves each. The top system is titled 'Variation IV Presto leggiero (♩. = 112)'. The staves are labeled Flute, Violin I, Violin II, Viola, and Violoncello. The Flute staff has rests. The Violin I, Violin II, and Viola staves play a rhythmic pattern of eighth notes, marked with *pp*. The Violoncello staff also plays eighth notes, marked with *pp*. The bottom system shows the Flute staff with a melodic line marked *dolce cantabile*, slurred over several notes. The Violin I, Violin II, Viola, and Violoncello staves continue their rhythmic patterns.

Figure 4.11. Theme and Variations, Op. 80, Variation IV, mm. 1-20<sup>37</sup>  
*The flute has the melody while the strings have short, rhythmic, and contrasting texture.*

Variation V is the longest of the variations. Beginning with the theme in the cello, the other voices gradually enter with triplets, syncopations, and have ties over bar lines. These interesting rhythms create a thick texture. The flute is also showcased with the theme in measure

<sup>37</sup> H.H.A. Beach. *Theme and Variations for Flute and String Quartet, Op. 80* (Bryn Mawr: Hildegard Publishing, 1996), 18.

14. Beats are blurred, harmonies are rich, and the melody continually travels through all voices.

(See Figure 4.12.) These elements combine to create a distinctive overall effect that demonstrates Beach's idiosyncratic compositional style.

**Variation V**  
Largo di molto, con grand' espressione (♩ = 62)

Flute

Violin I

Violin II

Viola

Violoncello

Flute

Violin I

Violin II

Viola

Violoncello

Flute

Violin I

Violin II

Viola

Violoncello

*p* *cresc.* *sempre cresc.* *cantando*

*cresc.* *mf* *tando sempre*

*dolce espressivo*

*dim.* *pp*

*dim.* *pp*

*dim.* *espr.* *pp* *tranquillo*

*dim.* *pp* *tranquillo*

Figure 4.12. Theme and Variations, Op. 80, Variation V, mm. 1-14<sup>38</sup>

This variation incorporates ties across bar lines in the strings. The flute enters with the melody in measure 14, shown in the box.

<sup>38</sup> H.H.A. Beach. *Theme and Variations for Flute and String Quartet, Op. 80* (Bryn Mawr: Hildegard Publishing, 1996), 22.

Tension builds until a half cadence signals the transition to previous material. Variation IV is briefly recalled before the flute restates Variation II's opening cadenza shown in Figure 4.13. Chords in the strings support the flute. Throughout this lengthy variation, the flute sometimes carries the melody and also functions as an inner part similar to the string instruments' part in Figure 4.13. The closing cadenza signals the flute's exoticism with the use of augmented seconds, giving the end of the variation an unresolved closure to a highly unstable movement.

The image shows a musical score for five instruments: Flute, Violin I, Violin II, Viola, and Violoncello. The Flute part is the most prominent, starting with a melodic line marked 'pp' and 'Quasi Cadenza'. The string parts (Violin I, Violin II, Viola, and Violoncello) are marked 'ppp' and 'arco', providing a harmonic support for the flute. The tempo is indicated as 'Tempo del Tema'. The score is for measures 109-111 of Variation V from Theme and Variations, Op. 80.

Figure 4.13. Theme and Variations, Op. 80, Variation V, mm. 109-111<sup>39</sup>  
*Variation II is recalled by the flute's exotic cadenza.*

Similar to Variation IV, Variation VI begins with a fugal and canonic opening. The strings begin this fugue from the cello to the first violin and then finally, the flute. The flute remains part of the texture and does not overpower the strings except for a brief statement of the theme in measure 21, illustrated in Figure 4.14.

<sup>39</sup> H.H.A. Beach. *Theme and Variations for Flute and String Quartet, Op. 80* (Bryn Mawr: Hildegard Publishing, 1996), 28.

The image shows a musical score for five instruments: Flute, Violin I, Violin II, Viola, and Violoncello. The score is in G major (one sharp) and 3/4 time. The Flute part is boxed in the first measure of the second system, starting with a mezzo-forte (mf) dynamic. The string parts (Violin I, Violin II, Viola, and Violoncello) are marked with a dim. (diminuendo) dynamic in the first measure of the second system and a piano (p) dynamic in the second measure of the second system.

Figure 4.14. Theme and Variations, Op. 80, Variation VI, mm. 19-22<sup>40</sup>  
*The beginning of the flute's brief statement of the melody is shown in the box.*

In this occurrence, the flute has a *mezzo forte* dynamic while the strings remain at *piano* indicating the flute has the prominent voice. As illustrated in Figure 4.15, rhythmic motives are passed around before a recap of the theme.

<sup>40</sup> H.H.A. Beach. *Theme and Variations for Flute and String Quartet, Op. 80* (Bryn Mawr: Hildegard Publishing, 1996), 31.

The image shows a musical score for five instruments: Flute, Violin I, Violin II, Viola, and Violoncello. The score is for Variation VI of Theme and Variations, Op. 80, measures 57-65. The Flute part is marked 'dolce espr.' and features a melodic line with syncopated rhythmic motives highlighted in boxes. The Violin I, Violin II, and Viola parts are marked 'dim.' and 'pp', and also feature syncopated rhythmic motives highlighted in boxes. The Violoncello part is marked 'pp' and features a melodic line with syncopated rhythmic motives highlighted in boxes.

Figure 4.15. Theme and Variations, Op. 80, Variation VI, mm. 57-65<sup>41</sup>  
*Syncopated rhythmic motives are passed through the voices shown in boxes.*

Finally, the entire ensemble joins together briefly with the varied theme in the flute while the strings provide accompaniment. A diffusion of the theme in cascading sixteenth notes passes from the flute to the violins and viola until finally ending with the cello illustrated in Figure 4.16. Here, the flute is an ensemble instrument that begins the cascading sixteenth notes.

<sup>41</sup> H.H.A. Beach. *Theme and Variations for Flute and String Quartet, Op. 80* (Bryn Mawr: Hildegard Publishing, 1996), 33.

The image displays two systems of musical notation for Variation VI of 'Theme and Variations, Op. 80'. The first system shows the Flute, Violin I, Violin II, Viola, and Violoncello parts. The Flute part features a descending sixteenth-note pattern. The second system shows the same instruments, with the descending sixteenth-note pattern from the first system circled in each part to illustrate how the theme is diffused.

Figure 4.16. Theme and Variations, Op. 80, Variation VI, mm. 96-106<sup>42</sup>  
*Descending sixteenth notes diffuse the theme shown in circles.*

This variation and work ends in the same way it began. The strings have the original theme but this time with the flute incorporated into the final six measures shown in Figure 4.17. The flute in this variation shares the role of soloist and accompanist. Beach used the striking timbre of the flute's highest register to bring out the melody and the low and middle registers as accompaniment. Yet again, Beach utilizes the flute in a new and unique way to close the work.

<sup>42</sup> H.H.A. Beach. *Theme and Variations for Flute and String Quartet, Op. 80* (Bryn Mawr: Hildegard Publishing, 1996), 36.

The image displays two systems of musical notation for a string quartet and flute. The first system includes staves for Flute, Violin I, Violin II, Viola, and Violoncello. The Flute staff is mostly empty, while the string staves show a rhythmic pattern of eighth notes, marked with *pp*. The second system shows the Flute playing a complex, melodic cadenza marked *pp*. The Violin I and II staves have *pp* markings. The Viola staff has *pp* and *arco ppp* markings. The Violoncello staff has *pp pizz.* and *arco ppp* markings.

Figure 4.17. Theme and Variations, Op. 80, Variation VI, mm. 118-128<sup>43</sup>  
*The strings restate the original theme while the flute adds Variation II's opening cadenza.*

Beach was complimented on her work. Burnet Tuthill, a Beach biographer, congratulated her on the creative use of the flute:

The color effects produced by the combination of the flute with the strings have seldom if ever been so well exploited in so original a treatment. Too often composers treat the part of the wind instrument as though it were intended for a soloist but here, while it may have the lead because of its coloratura-soprano position in the gamut, it is nevertheless merely an important member of the ensemble.<sup>44</sup>

<sup>43</sup> H.H.A. Beach. *Theme and Variations for Flute and String Quartet, Op. 80* (Bryn Mawr: Hildegard Publishing, 1996), 37.

<sup>44</sup> Treybig, "Amy Beach: An Investigation and Analysis of the *Theme and Variations for Flute and String Quartet, Op. 80*," 44.

This account of Beach's use of the flute clarifies how the flute line is usually composed in works with this instrumentation. Beach abandoned the common orchestration for the flute and string quartet ensemble and created a new way of composing for this unique instrumentation. The extraordinary compositional style of Amy Beach is in full display in this work. The Chamber Music Society of San Francisco furthered their genre with this commission from one of the great American composers and Boston Romantics. This work set a new standard for flute and string quartet composition. The orchestration ideas found in Beach's composition would soon be found in Arthur Foote's work. A new trend of writing for flute and string quartet was begun.

G. Schirmer published the work in 1920. In 1942, a large audience heard the work performed at an event honoring Beach's seventy-fifth birthday.<sup>45</sup> At this concert, the work received rave reviews. Alice Eversman, writing for the *Evening Star*, thought the flute quintet "one of her loveliest works from both the standpoint of melody and inventiveness."<sup>46</sup> This "inventiveness" dealt with the use of the flute as an ensemble instrument instead of in a solo role and the clever evolution of each variation. The compositionally unique characteristics secured the work as a representative of the Boston Romantic style and further expanded the American chamber music repertoire.

*Arthur Foote's "Nocturne and Scherzo" Compared to Amy Beach's Theme and Variations for Flute and String Quartet*

Another Boston Romantic composer, Arthur Foote, composed a piece for the Chamber Music Society of San Francisco in 1918. Similar to Amy Beach in her early background, Arthur Foote was the first notable American composer who did not travel to Europe for his music

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<sup>45</sup> Block, *Amy Beach, Passionate Victorian*, 292.

<sup>46</sup> Block, *Amy Beach, Passionate Victorian*, 292.

education.<sup>47</sup> In 1870, he enrolled at Harvard University where he eventually completed his Master degree.<sup>48</sup> He made his living by playing organ for church services and teaching piano lessons. Foote also worked with ensembles such as the Kneisel Quartet where he learned a great deal about composing for chamber ensembles. In addition to his compositions, Foote wrote a number of theoretical and pedagogical works such as *Modern Harmony in its Theory and Practice*, *Some Practical Things in Piano Playing*, and *Modulation and Related Harmonic Questions*.<sup>49</sup> He was deeply humble about his composition and writing skills. His obituary read, “Arthur Foote had a trait which, in the eyes of the world, is a fault. He never blew his own trumpet; he was utterly unskilled in the art of crying up his own wares.”<sup>50</sup> Despite his personal humility, his fame spread across the country.

In 1911, Foote received an invitation from Julius R. Weber of the University of California at Berkeley to give a series of lectures during the summer. Foote was not acquainted with anyone in California except for two former students and old friend, H. J. Stewart.<sup>51</sup> He arrived in California at the end of May 1911 and stayed at Cloyne Court in Berkeley for two months. During these two months, he gave a series of twenty-four talks on music history, attracting around five hundred people to the University of California at Berkeley. He visited San Francisco and was a guest of the Loring Club where he received a warm welcome. One local journalist described the scene: “He made his appearance in the second part of the programme, and when he stepped into view he was greeted with sincere and prolonged applause, for the big

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<sup>47</sup> Nicholas E. Tawa, *Arthur Foote: A Musician in the Frame of Time and Place* (Lanham: Scarecrow Press, 1997), 169.

<sup>48</sup> Nicholas E. Tawa, *The Coming of Age of American Art Music: New England's Classical Romanticists* (New York: Greenwood Press, 1991), 169.

<sup>49</sup> Tawa, *Arthur Foote*, 280-290.

<sup>50</sup> Tawa, *The Coming of Age of American Art Music*, 170.

<sup>51</sup> Tawa, *Arthur Foote*, 283.

audience of cultured music-lovers had long known him from his works and his reputation.”<sup>52</sup>

California’s music-loving audience was familiar with the famed composer’s work and eagerly received him in their city. His works appeared at the summer meeting of the California Music Teachers’ Association where standing room only was available. California fell in love with the Bostonian. Offers came to remain permanently in California and become head of the University of California at Berkeley’s Music Department.

Even though he loved living in California, he declined the offer. In his autobiography, he wrote:

I had so fallen in love with California and the life there, everything I felt about me was so sympathetic and hopeful, and the opportunity for constructive work was so great and inviting that it was hard to decline. But the work ahead in that case would have been tremendous, demanding a younger man than I, and the roots had gone too deep during the more than fifty years to make transplanting best.<sup>53</sup>

He never returned to California, but he remembered the West with fondness and recalled the warm welcome. He saw Berkeley as a perfect environment in which to do his work but knew that reconstructing the University of California at Berkeley’s music department required more energy than he was able to devote.

He met many people in California but at the time of this study, no direct evidence exists linking Elias Hecht to Arthur Foote. By looking at Elias Hecht’s past affiliations with guest artists and the University of California at Berkeley, however, one can assume Hecht made contact with Foote during this summer.

During his sojourn in California, Foote’s fans asked him his opinion about the state of music in the Western world. Foote called it a “period of transition and experimentation” and

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<sup>52</sup> Tawa, *Arthur Foote*, 283.

<sup>53</sup> Tawa, *Arthur Foote*, 285.

identified Strauss and Debussy as harbingers of change.<sup>54</sup> Regarding America and American music, Foote said, “there has been a remarkable advance in the last twenty-five years in the composing of music,” and the works “will stand with those of any other nation.”<sup>55</sup> Foote was an advocate of American music and continually elaborated on the recent strides in composition in America. He wrote, “Thirty years ago we had little music of our own and we had to get everything from Europe. Now we have a great deal of music of good quality. We have a small band of good composers and the future is full of promise.”<sup>56</sup> This “small band of good composers” he referred to likely consisted of his colleagues in the Boston circle.

Like the other Bostonian composers, Foote composed modest, sophisticated works in the style of Brahms and Wagner. He sought simplicity and beauty in his compositions and never resorted to artifice or spectacular measures. More than the other Bostonians, he held a reverent regard for the masters and composed music in their language. His music was beautiful, clear, and romantic in tonality, orchestration, and form. His *Nocturne and Scherzo* clearly represents these composition ideals.

*Nocturne and Scherzo* was Foote’s last instrumental ensemble piece. Philip Hale wrote, “This composition, which Mr. Foote with characteristic modesty calls ‘a slight little thing’ was composed in 1918 for the Chamber Music Society of San Francisco.”<sup>57</sup> Today, the *Nocturne*, later renamed *A Night Piece*, is one of his most loved compositions. It embodies Foote’s compositional style with expansive and accessible melodies, excellent string writing, and full harmonies. John Burk, annotator for the Boston Symphony Orchestra, commented on the piece a few days after Foote’s death in 1937:

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<sup>54</sup> Tawa, *Arthur Foote*, 283.

<sup>55</sup> Tawa, *Arthur Foote*, 283.

<sup>56</sup> Tawa, *Arthur Foote*, 285.

<sup>57</sup> Tawa, *Arthur Foote*, 348.

The “Night Piece” may well be considered to typify Arthur Foote and his art. It has no concern to shake the world. It no more than searches the beauties of a certain tonal combination within the suitable confines of an accepted form. And this search is made with a neat skill, a sensitive response to beauty which has enabled him to capture a distillation of sheer sensuous delight. It need hardly be added that the result is far more precious to the audiences of 1919 or 1937 than the more ambitious attempts of lesser men.<sup>58</sup>

This work remains an important example of Foote’s compositional style in its exemplification of the tonality and form that Burk mentions. It is simple yet unique, and displays compositional characteristics in line with the Boston Romantics’ new American style. Like Beach’s *Theme and Variations* for flute and string quartet, *Nocturne and Scherzo* occupies an important place in the American chamber music repertoire.

This work written for the Chamber Music Society of San Francisco in 1918 received ample recognition. In 1937, conductor Pierre Monteaux of the Boston Symphony heard flutist Georges Laurent perform the work. He liked it and asked Foote to arrange the *Nocturne* for string orchestra and flute. Foote said, “This required only partial rewriting of the cello and occasional addition of the double bass.”<sup>59</sup> The *Nocturne* was then called *A Night Piece* and retained all of his original writing. Today, the double bass part is optional.

After the premiere in San Francisco in September 1918, California was again proud of the Chamber Music Society of San Francisco. Alfred Metzger wrote:

Further evidence of the national growth of our 'local' organization is manifest in the fact that distinguished composers have dedicated some of their best works to this society. Not very long ago it was Mrs. H.H.A. Beach who has dedicated one of her most effective works to this organization. This season it is Arthur Foote who has dedicated his *Nocturne and Scherzo* for flute and strings to the Chamber Music Society of San Francisco. And he has done this specially upon hearing the report from musicians, in whom this same society had performed his piano quartet in a manner that brought out its innermost artistic sentiment and theoretical purity.<sup>60</sup>

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<sup>58</sup> Tawa, *Arthur Foote*, 349.

<sup>59</sup> Tawa, *Arthur Foote*, 349.

<sup>60</sup> Metzger, “Chamber Music Society of San Francisco to Give Five Concerts, October to March,” 1.

As Metzger notes, Beach and now Foote dedicated new compositions to a Western musical organization. Hecht executed his plan of assisting in the establishment of the American chamber music repertoire. Two of the country's most revered and accomplished composers wrote music for an unknown San Francisco ensemble and composed for the flute in a new way.

The Foote-loving Californians appreciated the composition's beautiful and clear phrases. This composition was a gift from Foote to his beloved Californians. The first review of the premiere illustrates the joy the work brought to San Francisco:

This work is a *Nocturne and Scherzo* for flute and strings and is written in that facile and fluent style which Mr. Foote is so successful in attaining. In addition, the work is pleasing in its melodious vein and written in a straightforward, yet not simple, manner. It was played most effectively by the Chamber Music Society and Mr. Hecht interpreted the flute part in a manner that revealed combined technical and musical skill. Since the work is written in conventional style its interpretation is rather difficult, and if you add that the society had no precedent to go by and actually had to create the first interpretation, as it were, the members individually are, indeed, deserving of much credit to have been able to impress their listeners at once with the merit and beauty of the work.

Clearly, the San Francisco audience enjoyed the beauty of the work and was pleased with the ensemble's interpretation. Since the *Nocturne and Scherzo* was written in a more conservative style than Beach's *Theme and Variations* for flute and string quartet, positive reviews were expected. San Franciscans appreciated the ease of listening to a beautiful composition in a familiar form even though the flute writing contained elements similar to Beach's work. San Franciscans were thrilled that another one of America's great composers dedicated an original composition to their hometown chamber ensemble. This dedication displays the Chamber Music Society of San Francisco's role in supporting and contributing to the expansion of America's chamber music repertoire.

*Nocturne and Scherzo* is both similar to and different from with Beach's *Theme and Variations* for flute and string quartet, particularly in terms of melody, rhythm, and texture relating to the treatment of the flute part. Like Beach, Foote writes for the flute as a solo and ensemble instrument. Unlike Beach, Foote uses the flute as a more prominent solo instrument but also incorporates the flute as a countermelody or in an accompanimental role. Since Amy Beach's *Theme and Variations* was composed first and Beach and Foote were from the same musical background, Foote was familiar with Beach's unique usage of the flute.

These two works illustrate a new wave of flute ensemble writing that had never existed prior to the Chamber Music Society of San Francisco. Since the works are forerunners of American chamber music written for flute and strings, a comparison between the two works highlights common styles. For the purposes of this study, Foote's work is compared and contrasted to Beach's *Theme and Variations*. Each work has an individual style, but there are extensive similarities in orchestration and treatment of the flute part. Since these compositional similarities had never been utilized for this ensemble before, a comparison between Beach's *Theme and Variations* and Foote's *A Night Piece* provides substantial evidence into a changing style in flute and string quartet composition.

At the opening of the *Nocturne*, the flute is the obvious solo instrument. As seen in Figure 4.18, Foote writes a long, lyrical melody in the flute supported by rhythmic swells in the strings. Like the "sighing" motive in Beach's "theme," the accompanimental string lines blur the sense of meter.

Andantino languido (♩ = 50)

The musical score shows six staves: Flute, Violin I, Violin II, Viola, Cello, and Basso (Optional). The tempo is 'Andantino languido' with a quarter note equal to 50 beats per minute. The key signature is three sharps (F#, C#, G#). The flute part begins with a *mp* dynamic. The Violin I, Violin II, Viola, and Cello parts begin with a *p* dynamic. The Cello part includes markings for *pizz. marc.* and *arco*. The flute part features a melodic line with a crescendo. The Violin I and II parts have syncopated swells circled in ovals. The Viola part has a syncopated swell circled in an oval. The Cello part has a syncopated swell circled in an oval. The Basso part is optional and has a rest.

Figure 4.18. *Nocturne and Scherzo, Nocturne*, mm. 1-3<sup>61</sup>

The flute is the melody instrument while the strings play syncopated swells (shown in ovals). The varying dynamic markings are circled.

The flute has a *mezzo piano* dynamic indicated while all strings are *piano*. Foote establishes the flute as the solo instrument from the first measure through dynamics and texture.

Also similar to Beach's composition is the use of the flute as an obbligato instrument. In this passage, seen in Figure 4.19, the first violin has the melody while the flute plays a countermelody, ornamenting the long and lyrical theme. The flute here serves a supporting role.

<sup>61</sup> Arthur Foote, *A Night Piece for Flute and String Quartet* (Evanston: A. P. Schmidt, 1934), 1.

The image displays a musical score for a piece titled "Nocturne and Scherzo, Nocturne, mm. 23-30". The score is written for a string quartet (Violin I, Violin II, Viola, Cello) and a Flute. The key signature is one sharp (F#) and the time signature is 3/4. The tempo marking is "molto". The score is divided into two systems. In the first system, the flute part has a counter melody circled in red, and the violin I part has a melody circled in blue. The second system shows a dynamic shift to "cresc." (crescendo) for all instruments. The flute part continues with the circled counter melody, and the violin I part continues with the circled melody. The score is annotated with "molto" and "cresc." markings.

Figure 4.19. *Nocturne and Scherzo, Nocturne*, mm. 23-30<sup>62</sup>  
 Countermelody in flute (shown in circles). Melody in violin I (shown in squares).

This passage recalls Variation III of Beach's work in its texture (see Figure 4.9). The flute does not project the melody in this phrase, but the dynamic and register of this passage showcases the flute's timbre instead of blending it with the strings. The flute weaves its line in and out of the string's line. The flute is used here as an accompanimental instrument.

Trading off material between instruments is another characteristic shared by both compositions. As illustrated in Figure 4.16, Beach used cascading lines starting with the flute,

<sup>62</sup> Arthur Foote, *A Night Piece for Flute and String Quartet* (Evanston: A. P. Schmidt, 1934), 3.

descending to the cello for a dramatic affect at a cadence. In Figure 4.20, Foote applied a similar device. In this instance, the violins and viola share the melodic material, and the flute and cello trade off an ascending line. This exchange adds a dramatic countermelody, beginning in the depths of the cello to the reaches of the flute's register. Foote uses this exciting construction to signal the beginning of a new section in the form. By using the flute as part of this section, the flute's voice is situated as an equal with the strings'.

The image shows a musical score for six instruments: Flute, Violin I, Violin II, Viola, Cello, and Basso. The Flute part is in the upper register, while the Cello and Basso parts are in the lower register. The Flute and Cello parts feature circled sixteenth-note passages, illustrating the trade-off between the two instruments. The Violin I, Violin II, and Viola parts are in the middle register. The score is in a key with two flats and a 3/4 time signature.

Figure 4.20. *Nocturne and Scherzo, Nocturne*, mm. 51-54<sup>63</sup>  
*The flute and cello trade off sixteenth notes shown in circles.*

Similar to Beach, Foote used unison rhythm in the strings to create tension. Figure 4.21 shows the strings with unison rhythm with a slight ornamentation in the first violin. This is reminiscent of Beach's Variation II. In Figure 4.5 Beach wrote unison rhythm in the strings adding tension before the flute's entrance. In Foote's composition, this passage heralds an oncoming key and tempo change as well as highlighting the most aggressive section.

<sup>63</sup> Arthur Foote, *A Night Piece for Flute and String Quartet* (Evanston: A. P. Schmidt, 1934), 5.

The image shows two systems of a musical score. The first system is marked 'Tempo I' and includes a Flute part with a fermata and a string quartet (Violin I, Violin II, Viola, Cello, Bass) playing a rhythmic unison marked 'ff'. The second system continues the string quartet's rhythmic unison in a new key signature.

Figure 4.21. Nocturne and Scherzo, Nocturne, mm. 71-78<sup>64</sup>  
*Rhythmic unison creates tension.*

Like the opening of Beach's Variation I in Figure 4.2, Foote uses a solo cadenza to explore the full range of the flute. Figure 4.22 illustrates the flute's exotic line placed before the recapitulation. Both Foote and Beach use their solo flute cadenzas, filled with augmented seconds, to highlight the flute's exotic timbre. The last fermata leads into the new section.

<sup>64</sup> Arthur Foote, *A Night Piece for Flute and String Quartet* (Evanston: A. P. Schmidt, 1934), 7.

The image shows a musical score for a solo flute cadenza. The top staff is for the Flute, with a melodic line starting at a mezzo-piano (*mp*) dynamic, moving through various intervals and ending with a flourish. The flute part includes markings for *sordini* (muted), *rit.* (ritardando), and *f* (forte). The string parts (Violin I, Violin II, Viola, Cello, and Basso) are marked *ppp* (pianissimo) and *sordini*. The Violin II, Viola, and Cello parts also have *pizz.* (pizzicato) markings. The score is in a key signature of three sharps (F#, C#, G#) and a 3/4 time signature.

Figure 4.22. *Nocturne and Scherzo, Nocturne*, mm. 89-94<sup>65</sup>  
Solo flute cadenza at end of movement.

The most obvious difference between Beach's *Theme and Variations* for flute and string quartet and Foote's *Nocturne* is the manner in which the flute is scored. Though the flute trades lines with other instruments on occasion (see Figure 4.20), it mainly has the melody in this movement. When the flute does not have the melody, the melody is generally found in the first violin while the flute rests or has an accompanimental figure. Foote often traded eight or sixteen measure phrases between the two instruments. In Figure 4.23, the flute states theme 1a in sixteen measures. Figure 4.24 promptly shows the first violin taking over the melody and introducing theme 1b for another sixteen measures while the flute rests. This cooperation of trading off the melody between flute and violin is prevalent throughout the work.

<sup>65</sup> Arthur Foote, *A Night Piece for Flute and String Quartet* (Evanston: A. P. Schmidt, 1934), 8.

**Andantino languido** (♩ = 50)

Flute

Figure 4.23. *Nocturne and Scherzo, Nocturne*, Flute, mm. 1-16<sup>66</sup>  
*Opening melody stated by the flute.*

Violin I

Figure 4.24. *Nocturne and Scherzo, Nocturne*, mm. 16-30<sup>67</sup>  
*The arrow indicates the first violin's statement of theme 1b while the flute rests.*

<sup>66</sup> Arthur Foote, *A Night Piece for Flute and String Quartet* (Evanston: A. P. Schmidt, 1934), flute part, 1.

<sup>67</sup> Arthur Foote, *A Night Piece for Flute and String Quartet* (Evanston: A. P. Schmidt, 1934), violin 1 part, 1.

The flute is again the featured solo instrument with the introduction of theme 2. As seen in Figure 4.25, the flute is the solo instrument supported by the strings. Scored in its middle to high register, the lyrical flute line soars over the syncopated triplet accompaniment of the strings. Like the beginning of the movement, Foote indicated a *mezzo piano* dynamic for the flute and a *piano* or *pianissimo* for the strings. In this passage, the flute is the soloist with string accompaniment.

The image displays a musical score for a piece titled "Nocturne and Scherzo, Nocturne" by Arthur Foote, spanning measures 35 to 50. The score is presented in three systems, each containing six staves for the instruments: Flute, Violin I, Violin II, Viola, Cello, and Basso. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The first system includes dynamic markings such as *mp*, *mf*, *p*, and *pp*, and a tempo marking *p a tempo*. An arrow points to the beginning of the second theme in the Flute part, and circles highlight dynamic changes. The second system shows the continuation of the piece with various rhythmic patterns. The third system continues the musical development.

Figure 4.25. *Nocturne and Scherzo, Nocturne*, mm. 35-50<sup>68</sup>  
 The arrow indicates the beginning of theme 2 and the circles show the varying dynamics.

The middle section features the melody in the first violin. This section contains multiple modulations and a highly unstable structure. Figure 4.26 illustrates the second theme in

<sup>68</sup> Arthur Foote, *A Night Piece for Flute and String Quartet* (Evanston: A. P. Schmidt, 1934), 4-5.

diminution played by the violins. The flute briefly reenters stating a quicker version of theme 2 again before retreating when the strings continue aggressive unison rhythms with accents. Beach used similar treatment of the unison string rhythm in Variation II. See Figure 4.5. Both composers employed unison rhythm to signal an upcoming transition.

Tranquillo

Flute

Violin I

Violin II

Viola

Cello

Basso

Flute

Violin I

Violin II

Viola

Cello

Basso

Flute

Violin I

Violin II

Viola

Cello

Basso

Figure 4.26. *Nocturne and Scherzo, Nocturne*, mm. 58-74<sup>69</sup>  
*Melody in the violins (shown in the square). Melody in the flute (shown in the circle).*

<sup>69</sup> Arthur Foote, *A Night Piece for Flute and String Quartet* (Evanston: A. P. Schmidt, 1934), 6-7.

The recapitulation swaps the roles of the first violin and the flute found in the beginning. Originally, the flute began the movement with theme 1a. In the recapitulation shown in Figure 4.27, the first violin plays theme 1a. The flute then plays the violin's original statement of theme 1b.

Figure 4.27. *Nocturne and Scherzo, Nocturne*, mm. 93-109<sup>70</sup>

*The first arrow indicates theme 1a in the first violin. The second arrow points to theme 1b in the flute. These roles are opposite from their original arrangement.*

<sup>70</sup> Arthur Foote, *A Night Piece for Flute and String Quartet* (Evanston: A. P. Schmidt, 1934), 9-10.

The image displays three systems of a musical score for a chamber ensemble. The instruments are Flute, Violin I, Violin II, Viola, Cello, and Bass. The key signature is two sharps (F# and C#), and the time signature is 4/4. The first system shows the beginning of a section with various dynamics and articulations. The second system features a circled '8' above the Flute staff, indicating a measure. The third system continues the piece, ending with a circled '8' below the Cello staff. Performance markings include *pizz.* (pizzicato), *arco* (arco), *espress.* (espressivo), and *mp* (mezzo-piano).

Figure 4.27, continued

The movement ends with the violin reiterating theme 2, originally stated by the flute. Figure 4.28 shows Foote scored the violin in a range similar to the flute with the same accompaniment found in the original statement of theme 2. By swapping the order of the instruments, a slight change in texture occurs. This allows the flute to end the movement and for the last cadenza to be set up nicely. The flute ends the movement with a peaceful cadenza-like

phrase in the final six measures indicated by the box in Figure 4.28, this time without augmented seconds.

*Tranquillo*

Flute

Violin I

Violin II

Viola

'Cello

Basso

Flute

Violin I

Violin II

Viola

'Cello

Basso

Flute

Violin I

Violin II

Viola

'Cello

Basso

Flute

Violin I

Violin II

Viola

'Cello

Basso

Figure 4.28. *Nocturne and Scherzo, Nocturne*, mm. 127-144<sup>71</sup>  
*Melody in violin 2. Ending cadenza in flute shown in box.*

<sup>71</sup> Arthur Foote, *A Night Piece for Flute and String Quartet* (Evanston: A. P. Schmidt, 1934), 11-12.

The *Nocturne* shares similarities in orchestration, rhythm, and use of melody with Beach's Theme and Variations for flute and string quartet. The Boston composition school links both composers. Unlike Beach's composition, Foote parades the flute in more of a soloistic manner than Beach in this movement. Even though he makes use of similar compositional devices as Beach to blend the flute with the strings, the majority of the work features the flute as the prominent solo instrument. He uses the *Scherzo* to depart from the traditional melody with accompaniment texture. He incorporates similar, if not identical, devices found in Beach's Theme and Variations for flute and string quartet.

The *Scherzo* movement showcases the flute as a solo instrument and as part of the ensemble. This movement is less compositionally complex than the *Nocturne*. Composed in a ternary form, the movement mixes staccato melodies with long, lyrical lines. The movement serves as a fitting contrast to the *Nocturne*, with a light texture and jovial beat. There are several musical examples with which to compare the *Scherzo* to the *Nocturne* and Beach's Theme and Variations for flute and string quartet. Comparing and contrasting the compositional techniques employed in these works provide examples of how these two Bostonian composers departed from the traditional melody and accompaniment texture generally written for this ensemble.

At the beginning of the *Scherzo*, the flute interjects a syncopated melody into the first theme played by the strings. Figure 4.29 shows the flute melody with an accent on a weak beat. This melody serves as an introduction of the instrument before it shares the rhythm with the strings.

Vivace ♩ = 63

Flute

Violin I

Violin II

Viola

Violoncello

Figure 4.29. *Nocturne and Scherzo, Scherzo*, mm. 1-5<sup>72</sup>  
*The flute enters on a weak beat while the other instruments rest.*

Similar to the passages in the *Nocturne* (Figure 4.27), Figure 4.30 shows that theme 2 enters in the first violin part and is then followed eight bars later by the flute with the same melody an octave higher. Foote used the two highest instruments to introduce the main themes.

<sup>72</sup> Arthur Foote, *Scherzo for Flute and String Quartet* (San Antonio: Southern Music, 1982), 3.

Figure 4.30. *Nocturne and Scherzo, Scherzo*, mm. 18-29<sup>73</sup>

The first arrow indicates where the melody begins in the violin. The second arrow shows where this same melody is repeated in the flute.

Shown in Figure 4.31, the flute introduces the *Cantando* theme and is supported by the strings as in Figure 4.25 of the *Nocturne*. Foote, again, writes the melody for the flute supported by strings.

<sup>73</sup> Arthur Foote, *Scherzo for Flute and String Quartet* (San Antonio: Southern Music, 1982), 4.

The image shows a musical score for five instruments: Flute, Violin I, Violin II, Viola, and Violoncello. The score is for the Scherzo section of 'Nocturne and Scherzo' by Arthur Foote, measures 42-47. The Flute part is marked 'Cantando' and 'mf'. The strings are marked 'arco' and 'mf'. An arrow points to the beginning of the Cantando theme in the flute part.

Figure 4.31. *Nocturne and Scherzo, Scherzo*, mm. 42-47<sup>74</sup>  
*The arrow points to the Cantando theme in the flute.*

As in Beach's Variation II (Figure 4.7), the strings pass off short snippets of rhythmic figures while the flute carries the melody, also in short arpeggiated bursts, shown in Figure 4.32. The texture in this section is not melody with accompaniment. Instead, all of the instruments are equal. Furthermore, the articulation and rhythm contrast with articulation and rhythm of the *Cantando* section.

<sup>74</sup> Arthur Foote, *Scherzo for Flute and String Quartet* (San Antonio: Southern Music, 1982), 5.

The image displays a musical score for three instruments: Flute, Violin I, and Violin II. The top section shows a short excerpt with the following details:

- Flute:** Plays a melodic line starting with a quarter note, followed by eighth notes, and ending with a quarter note.
- Violin I:** Features a triplet of eighth notes marked with a '3' and a dynamic marking of *p spr. bow*.
- Violin II:** Features a triplet of eighth notes marked with a '3' and a dynamic marking of *spr. bow*.

The bottom section shows a longer excerpt of the same piece, illustrating the 'cascading melodic lines' mentioned in the caption. The Flute part continues with a melodic line, while the Violin I and Violin II parts trade off short, rhythmic bursts, often marked with triplets.

Figure 4.32. *Nocturne and Scherzo, Scherzo*, flute, violin 1, violin 2, mm. 80-86<sup>75</sup>  
*The violins trade off short, rhythmic bursts while the flute outlines thematic material.*  
*Scherzo also contains cascading melodic lines between voices.*

Similar to Variation VI (Figure 4.16) and in Figure 4.20 of the *Nocturne*, the flute passes off the melody midphrase to the strings, creating a cascade. This effect is shown in Figure 4.33. Foote, like Beach, used cascading lines between all instruments to create an interesting effect. The flute begins this cascade in both Foote's and Beach's pieces.

<sup>75</sup> Arthur Foote, *Scherzo for Flute and String Quartet* (San Antonio: Southern Music, 1982), 8.

The image displays a musical score for five instruments: Flute, Violin I, Violin II, Viola, and Violoncello. The score is for measures 106-109 of the 'Scherzo' section from 'Nocturne and Scherzo'. The Flute part features a circled descending line of notes in measure 107. The Violoncello part has a circled descending line of notes in measure 109. The Violin I and II parts have 'dim.' markings in measures 107 and 108. The Viola part has a circled descending line of notes in measure 108. The Violoncello part has a circled descending line of notes in measure 109 and an 'sfz' marking at the end of the section.

Figure 4.33. *Nocturne and Scherzo, Scherzo*, mm. 106-109<sup>76</sup>  
*Descending line between instruments.*

The first time the flute appears with little accompaniment is at the beginning of the large B section. Illustrated in Figure 4.34, the first sixteen measures of this section showcase the flute with very little accompaniment in the strings. Unlike the unaccompanied flute cadenzas in the *Nocturne* (Figure 4.22) and *Theme and Variations* (Figure 4.2), this flute solo is metered.

<sup>76</sup> Arthur Foote, *Scherzo for Flute and String Quartet* (San Antonio: Southern Music, 1982), 9.

5 *Piu vivace* (♩ = 96)

Flute *p*

Violin I

Violin II *pizz.*  
*p*  
*pizz.*  
*p*

Viola

Violoncello

Flute *f*

Violin I *p*  
*arco*  
*pp*  
*arco*

Violin II *pp*  
*arco*

Viola *pp*  
*arco*

Violoncello *pp*

Flute *rit.*

Violin I *rit.*

Violin II *rit.*

Viola *rit.*

Violoncello *rit.*

Figure 4.34. *Nocturne and Scherzo, Scherzo*, mm. 122-137<sup>77</sup>

<sup>77</sup> Arthur Foote, *Scherzo for Flute and String Quartet* (San Antonio: Southern Music, 1982), 10.

The flute again serves as an accompanimental and obbligato instrument in the next section. (See Figure 4.35). The viola has the main melody while the flute and other strings add soft bursts of staccato color to the long lyrical viola solo first introduced by the flute. Foote employed this same device in the *Nocturne* and in Beach's Variation III (see Figures 4.9 and 4.19). This change in the flute's role causes a refreshing change in the movement.

Figure 4.35. *Nocturne and Scherzo, Scherzo*, mm. 156-167<sup>78</sup>  
*The flute serves as accompanimental line (circled) to the viola's melody (boxed).*

The *Scherzo* closes with another flute solo supported by soft harmonics in the strings. This ending is shown in Figure 4.36. The flute is again the solo voice just as in the beginning of

<sup>78</sup> Arthur Foote, *Scherzo for Flute and String Quartet* (San Antonio: Southern Music, 1982), 12.

the *Scherzo* but in a completely different texture. Instead of a syncopated and accented melody, the flute has a soft and expressive arpeggio before quietly fading with the rest of the instruments. This ending is the exact opposite of how the movement begins and demonstrates Foote's affective orchestration with treating the flute as a solo and ensemble instrument.

The image shows a musical score for the Scherzo movement of 'Nocturne and Scherzo' by Arthur Foote, measures 314-320. The score is arranged in five staves: Flute, Violin I, Violin II, Viola, and Violoncello. The Flute part begins with a melodic line marked 'p espressivo' and ends with a soft 'pp' dynamic. The string parts (Violin I, Violin II, Viola, and Violoncello) provide accompaniment, with dynamics ranging from 'pp' to 'ppp'.

Figure 4.36. *Nocturne and Scherzo, Scherzo*, mm. 314-320<sup>79</sup>  
*The flute ends the movement with the melody.*

In sum, *Nocturne and Scherzo* shares important similarities with *Theme and Variations* for flute and string quartet, but also has differences. Similar treatment of the flute, rhythmic devices, and melody pervade each composition. Though these compositional aspects of the works are similar, the compositions are also unique because of varying treatment of the same characteristics. Beach's work makes far less use of the flute as a solo instrument, whereas *Nocturne and Scherzo* is written as more of a flute showcase. Foote's composition is closer to the traditional paradigm of solo instrument with string accompaniment, however, *Nocturne and Scherzo* embraces the new orchestration tactics introduced in Beach's work. These devices create interesting textures and use the different instrumental colors. It is important to note that Foote's work is much shorter in length and displays fewer unique orchestration devices than

<sup>79</sup> Arthur Foote, *Scherzo for Flute and String Quartet* (San Antonio: Southern Music, 1982), 20.

Beach. Even without sharing the same compositional complexity and length as Beach's work, there are identical compositional devices Foote incorporates in *Nocturne and Scherzo*. These devices promote the use of the flute as both a solo and ensemble instrument.

Both works are important in the American chamber music canon and illustrate two of the most famous American composers' characteristic compositional styles. The Chamber Music Society of San Francisco realized the weight that commissioning, supporting the composition of these works, and performing works from two of America's most famous composers carried. The Society's influence in the composition of these two works expanded the West's influence in establishing an American chamber music repertoire.

#### *Domenico Brescia's Three Eclogues and "Medallions"*

Domenico Brescia was an Italian-born composer who lived in San Francisco from 1914-1939. Unlike Beach and Foote, he was not educated in the Boston style of composition. Brescia received his education from the University of Bologna. He left Europe for Santiago, Chile where he taught harmony and composition and eventually became Assistant Director of the conservatory. In 1903, Brescia left Chile for Quito, Ecuador where he was the director of the music conservatory. Because of political unrest in Ecuador, Brescia permanently settled in San Francisco in 1914 and taught voice and composition.

Brescia quickly secured an important role in San Francisco musical life when he was asked to compose the music to the 1919 Bohemian Grove production, *Life*.<sup>80</sup> Brescia wrote other works in a variety of genres, including a symphonic work called *Sinfonia Ecuatoriana*. In this work for orchestra, he used native Ecuadorian motives. Because of this innovation, Brescia is considered the first Western composer to use Ecuadorian elements in composition.<sup>81</sup> His *Dithyrambic Suite* for woodwind quintet also enjoyed widespread praise. This work was premiered at Elizabeth Coolidge's Berkshire Festival in 1921, one year prior to the Chamber Music Society of San Francisco's debut at the same festival. Georges Barrère was the featured artist.<sup>82</sup>

Additionally, Brescia received national recognition when a string quartet he submitted for the Berkshire Festival composition competition in 1919 received an honorable mention.<sup>83</sup> He was considered the first composer from the West who received such an honor. The judges for the competition included noted chamber musicians including Frederick A. Stock, Franz Kneisel, Ossip Gabrilowitsch, Kurt Schindler and Hugo Kortschak.<sup>84</sup> Composers around the country submitted eighty-two compositions. Hugo Kortschak from the Berkshire String Quartet wrote a letter to Brescia in 1919 asking if his composition could be played at one of Coolidge's "musicales on Park Avenue."<sup>85</sup> Brescia happily obliged, and his string quartet was performed in New York on April 6, 1922.

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<sup>80</sup> Grove's *Dictionary of Music and Musicians*, s.v. "Life, No. 17 of the 'Grove-Plays,'" [http://books.google.com/books?id=t\\_8PAAAAAYAAJ&pg=PA272#v=onepage&q&f=false](http://books.google.com/books?id=t_8PAAAAAYAAJ&pg=PA272#v=onepage&q&f=false) (accessed February 10, 2013).

<sup>81</sup> Willi Apel, *Harvard Dictionary of Music* (Cambridge: Belknap Press of Harvard University Press, 1969), 253.

<sup>82</sup> Toff, *Monarch of the Flute*, 197.

<sup>83</sup> "Gossip About Music People," *Pacific Coast Musical Review* 35, no. 26 (March 29, 1919): 5.

<sup>84</sup> "Gossip About Music People," 5.

<sup>85</sup> "Gossip About Music People," 5.

In 1925, Brescia moved to Oakland, California where he taught composition and theory at Mills College.<sup>86</sup> He continued receiving the support and patronage of Elizabeth Coolidge.<sup>87</sup> Brescia also wrote pieces for local performing organizations including the San Francisco Symphony Orchestra and the Chamber Music Society of San Francisco.

He completed his first work dedicated to the Chamber Music Society of San Francisco, *Three Eclogues*, in 1921.<sup>88</sup> Very little information exists about this work. It was composed for flute and string quartet. There is no record of the work being published or the whereabouts of the manuscript at the time of this study. The reviews provide the most insight into the compositional style.

The reception after the premiere varied. The *Pacific Coast Musical Review* published the most negative comments from all the newspapers in San Francisco. Since so little information exists about this work, Alfred Metzger's complete review is reprinted:

We could hear the pastoral character of the work. We noted the narrative style of the composition. But we could not distinguish the difference between the themes that are supposed to depict nature and those that are suppose to stand for love. We could understand the truth that the three miniature sketches were derived from one solid branch or trunk retaining the character originally intended for them. But we could not discern that flow of inspiration, grace of style and decision of utterance which we have so greatly admired in Mr. Brescia's other compositions. We must admit that we could not help but admire the cleverness and skill with which Mr. Brescia scored this work. The flute part in particular is written in most admirable style, and while it is flute-like and easily playable, it is intricate in its arrangement and somehow does not make that pleasurable impression which the effort put into the scoring ought to justify. The writer is afraid that his ears will never become attuned to any composition that places arithmetical technical ideas worked out upon the principle of musical architecture - minus decisive form, melodic beauty and poetic flight - in the forefront of musical creative art.<sup>89</sup>

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<sup>86</sup> Dominico Brescia to Emma Brescia, 1925, Emory University Library Archives, Emma Brescia Papers, Box 9, folder 1.

<sup>87</sup> Nathan Rubin, *John Cage and the Twenty-Six Pianos of Mills College: Forces in American Music from 1940 to 1990, a History* (Moraga, CA: Sarah's Books, 1994), 409.

<sup>88</sup> Alfred Metzger, "Critics Admire Brescia Composition," *Pacific Coast Musical Review* 39, no. 17 (January 22, 1921): 14.

<sup>89</sup> "Critics Admire Brescia Composition," 14.

From this review, one can surmise that this work was written in a radical style that some San Franciscans, especially Alfred Metzger, did not find desirable.

Metzger reprinted positive reviews from other newspapers about the work after Brescia wrote a letter stating his concerns of Metzger's negative review. One review called the work, "fascinating, unusual, colorful, melodious, and modern."<sup>90</sup> Noted San Francisco music critic Ray C.B. Brown said, "*Three Eclogues* of Brescia met with a warm and unquestionably appreciative reception, for the good reason that they have originality of thought, picturesqueness of expression and distinctive characteristics."<sup>91</sup> Even with mixed reviews, the *Three Eclogues* remained a significant composition.

The work illustrates Hecht's determination to support local composers. It is unknown if Hecht commissioned this work or if the Society simply performed it. Olin Downes mentioned the work in an article. He wrote, "Domenico Brescia composed his *Eclogues* for flute and strings for the Society."<sup>92</sup> Whether the work was commissioned by the Society or not, what remains significant is that the Chamber Music Society of San Francisco supported local composers. They showed this support by performing works by composers like Brescia. Additionally, *Three Eclogues* expanded the flute and string quartet repertoire in America.

Even less information exists concerning Brescia's second work dedicated to the Chamber Music Society of San Francisco. The only sources mentioning this work occur in newspapers and journals. It is not published and the manuscript location is not available at the time of this study. This work, *Medallions* for flute and string quartet, was completed on August 22, 1925.<sup>93</sup>

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<sup>90</sup> "Critics Admire Brescia Composition," 14.

<sup>91</sup> "Critics Admire Brescia Composition," 14.

<sup>92</sup> Downes, "New York Critic Enthusiastic About Musical San Francisco," 30.

<sup>93</sup> "San Francisco Composer Completes New Work for Chamber Music Society of San Francisco," *Musical America* 42, no. 19 (August 29, 1925): 4.

It is three movements reminiscent of Spanish, Italian, and American music.<sup>94</sup> The Chamber Music Society of San Francisco premiered the work in September of 1925. A review of the work appeared in *Musical America* on October 10, 1925. Marjory M. Fisher wrote,

Brescia's "Three Medallions," Spanish, Italian and American, proved delightful sketches. In melody, rhythm and harmony they are full of beauty and interest. Melodies and rhythms are idiomatic while the harmonic treatment is modern and impressionistic. The American sketch cleverly combines characteristics of the Indian, the Negro and of jazz.<sup>95</sup>

This is the only review of the work found at the time of this study. One can deduce from this review that the work was more accessible than Brescia's *Three Eclogues* considering its use of identifiable folk elements.

*Three Medallions* served other purposes for the ensemble. The work was programmed on many concerts, including an outreach concert at Washington Irving High School in 1926.<sup>96</sup> Programming the work for an outreach concert also contributes to the argument that the work was easily accessible to all audiences. This is the only flute and string quartet dedicated to the Society that contains folk American music motives. Since part of the ensemble's mission was to encourage the composition of "American music," investigating this work would provide significant evidence into how American composers of this time period utilized the flute's timbre in American folk idioms.

These two works by Brescia represent Elias Hecht's mission to support local American composers. Other than Brescia, the ensemble also had a string quartet by Frederick Jacobi, another San Franciscan composer, dedicated to them.<sup>97</sup> The Chamber Music Society of San

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<sup>94</sup> "San Francisco Composer Completes New Work for Chamber Music Society of San Francisco," 4.

<sup>95</sup> "San Francisco Composer Completes New Work for Chamber Music Society of San Francisco," 4.

<sup>96</sup> "Chamber Music Society of San Francisco," *Musical Courier* 92, no. 5 (February 4, 1926): 39.

<sup>97</sup> Jacobi composed *String Quartet on Indian Themes* (1924) and *Nocturne* for string quartet (1918) for the Society.

Francisco realized the importance of performing works by local composers, and therefore furthered San Francisco and the West's reputation for producing quality art music.

The commission and dedications of flute and string quartets from Amy Beach, Arthur Foote, and Domenico Brescia places the Chamber Music Society of San Francisco in an important place in American music history. Beach and Foote were two of America's most loved composers and had a significant influence in establishing compositional norms for quality art music in America. They were a group of pioneers who intended to place American compositions alongside those in Europe. Beach's *Theme and Variations* for flute and string quartet and Foote's *Nocturne and Scherzo* are works demonstrating the composers' unique styles and creative use of orchestration for an unlikely ensemble. They paved the way for the flute to be considered an ensemble instrument other than soloist for the flute and string quartet ensemble. Brescia's compositions also remain important to American music history. His collaboration with the Chamber Music Society of San Francisco exhibits the ensemble's dedication for performing local composers' music and exposing the West's musical attributes to a national audience. Through their efforts in supporting music by American composers, the Chamber Music Society of San Francisco was not only responsible for establishing chamber music in the West, but they also contributed quality works to the flute and string quartet repertoire.

## Chapter 5: Trendsetters and Legacy

### *Trendsetters*

Through the popularity of the Chamber Music Society of San Francisco, chamber music flourished in California. Small chamber organizations sprang up all over the West as amateur musicians sought the artistic fulfillment that chamber music performance brought. Though the Society was the most well-attended and recognized chamber music ensemble in the city, four other groups were also active during the same years (1911-1928): the San Francisco Trio, the Berkeley String Quartet, the Philharmonic Trio, and the Florestan Trio.<sup>1</sup> These ensembles, however, did not tour widely and very little information is available concerning their activities. The Chamber Music Society of San Francisco was entrenched in the city's musical culture and produced a following of chamber music lovers more than any other ensemble.

The Wind Instrument Ensemble of San Francisco, founded in the 1920s, followed the trend of the Chamber Music Society of San Francisco by featuring works of American composers like Walter Giesecking.<sup>2</sup> The organization was composed of members from the San Francisco Symphony Orchestra's woodwind section. Further evidence of the ensemble's activities is not available.

The southern part of the state felt the influence of the Chamber Music Society of San Francisco as well. In Los Angeles, Elias Hecht promoted the work of the Los Angeles

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<sup>1</sup> Bailey Millard, *History of the San Francisco Bay Region: History and Biography* (Chicago: American Historical Society, 1924), 312.

<sup>2</sup> "The Wind Instrument Ensemble," *Pacific Coast Musical Review* 48, no. 4 (April 15, 1925): 4.

Philharmonic Quartet.<sup>3</sup> Around the same time Hecht founded the Chamber Music Society of San Francisco, Blanche Lott established the Chamber Music Society of Los Angeles. This organization presented salon concerts in private homes featuring the principal players from the Los Angeles Philharmonic.<sup>4</sup> Their estimated thirty concerts brought the group much praise.<sup>5</sup> Though only thirty concerts were given, this ensemble illustrates the establishment of chamber music ensembles in metropolitan areas of the West.

The Chamber Music Society of Los Angeles performed a variety of chamber music works incorporating various instruments. The nucleus of the ensemble was called L' Ensemble Moderne (The Modern Ensemble), composed of Blanche Rogers Lott, piano; Henri de Busscher, oboe; and Emile Ferir, viola.<sup>6</sup> Stemming from this ensemble, the DeBusscher Woodwind Ensemble formed. Its members were Henri DeBusscher, oboe; Jay Plowe, flute; Pierre Perrier, clarinet; Alfred Barin, French horn; Frederick Moritz, bassoon.<sup>7</sup> Records do not indicate if these ensembles ever toured or if they commissioned any works. Both San Francisco and Los Angeles supported chamber music societies and societies for wind instruments.

Though other chamber music organizations sprang up all around California and the West, the Chamber Music Society of San Francisco prevailed as the most prominent and influential. In June of 1926, in an article announcing the ensemble's tenth official season, the name of the ensemble changed to the Persinger String Quartet.<sup>8</sup> For unknown reasons, probably medical, Elias Hecht ceased performing with the group and passed patronage in San Francisco on to Mrs.

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<sup>3</sup> For more information about Hecht's support of the Los Angeles String Quartet, see Chapter 3, p. 83.

<sup>4</sup> William J. Perlman, "From the Pueblos to the Movies," *Music and Dance in California and the West*, (Hollywood: Drake-William Publishing, 1948), 63.

<sup>5</sup> Alfred Metzger, "Walter Henry Rothwell Discusses Plans," *Pacific Coast Musical Review* 44, no. 18 (August 4, 1923): 1.

<sup>6</sup> Metzger, "Walter Henry Rothwell Discusses Plans," 1.

<sup>7</sup> Metzger, "Walter Henry Rothwell Discusses Plans," 1.

<sup>8</sup> Alfred Metzger, "Persinger String Quartet," *Pacific Coast Musical Review* 50, no. 6 (June 20, 1926): 11.

W. B. Bourne, Mrs. J.B. Casserly, Sydney Ehrman, John Drum, and Noel Sullivan.<sup>9</sup> The ensemble also moved their headquarters to Santa Barbara for six months of the year.<sup>10</sup> In Santa Barbara, their finances were taken over by the Community Arts Association of Santa Barbara.<sup>11</sup> With Hecht's retirement, San Francisco paid him a well-deserved send off. Alfred Metzger wrote,

We wish to bestow a well-merited tribute upon the unusually generous attitude of Mr. Hecht, who is solely responsible that another first-class chamber music quartet has been added to the pitifully few organizations of real merit in the United States –yea, even the world. It is because chamber music concerts cannot, from their nature, ever become sufficiently popular that men like Elias Hecht must be honored for their courage and liberality...The Pacific Coast Musical Review takes off its hat to Mr. Hecht and sincerely trusts that even though the fortunes of the Chamber Music Society of San Francisco are now in new hands, the founder – he who bore the heaviest burden in its pioneer days – will not be forgotten when the history of the organization is written and when it continues to enjoy public favor and prestige as it has done for so many years past.<sup>12</sup>

Metzger's writing further solidifies Hecht's presence and activity throughout his career in California. He remained an honorary member of the Persinger String Quartet's San Francisco board of directors but never performed with his beloved ensemble again.

Hecht's death came almost a year later on April 19, 1927 at the age of forty-seven.<sup>13</sup> In his honor, the Persinger String Quartet performed the *Adagio* movement from Beethoven's Quartet in B-flat major, Op. 18, No. 6, at one of their concerts.<sup>14</sup> Emil Medicus, editor of *The Flutist* reprinted the *San Francisco Chronicle's* obituary for Hecht citing, "death was the result of failing health."<sup>15</sup> Hecht was buried at Cyprus Lawn Cemetery.<sup>16</sup>

<sup>9</sup> "Chamber Music Season," *Pacific Coast Musical Review* 50, no. 8 (July 20, 1926): 12.

<sup>10</sup> Metzger, "Persinger String Quartet," 11.

<sup>11</sup> Metzger, "Persinger String Quartet," 11.

<sup>12</sup> Metzger, "Persinger String Quartet," 11.

<sup>13</sup> "Elias M. Hecht," *Flutist* 8, no. 4 (April/May, 1927): 106.

<sup>14</sup> Alfred Metzger, "Concert Reviews," *Pacific Coast Musical Review* 53, no. 1 (October 5, 1927): 8.

<sup>15</sup> "Elias M. Hecht," *Flutist* 8, no. 4 (April/May, 1927): 106.

<sup>16</sup> "Elias M. Hecht," *Flutist* 8, no. 4 (April/May, 1927): 107.

Though the Persinger Quartet remained active for another year, the group disbanded in 1928. The ensemble gave a farewell concert in San Francisco on April 17, 1928, coincidentally on the one-year anniversary of Hecht's death.<sup>17</sup> San Francisco music lovers refused to allow chamber music in the city to die with Hecht. In 1928, the Civic Chamber Music Society of San Francisco formed and continued the work of Elias Hecht.<sup>18</sup> The new organization consisted of music lovers and patrons around the region. Their mission was to find an ensemble that took over chamber music activities in San Francisco. San Francisco was already accustomed to having a high-ranking chamber ensemble. Hecht's mission of cultivating chamber music appreciation in the West was realized in the simple fact that San Francisco searched for a new chamber ensemble to fill the Chamber Music Society of San Francisco's role.

Establishing a new city-supported ensemble, the new association engaged the Abas String Quartet composed of Nathan Abas, first violin; William Wolski, second violin; Romaine Verney, viola; and Michel Penha, cello. Wolski, Verney and Penha were members of the San Francisco Symphony Orchestra, and Nathan Abas was a popular violinist in the community. The Abas String Quartet was popular in San Francisco for their radio appearances before their appointment by the Civic Chamber Music Society.<sup>19</sup> Like Elias Hecht and Alfred Hertz, Nathan Abas believed all music lovers should have the opportunity for exposure to chamber music regardless of class. The ensemble's radio broadcasts were popular and "justifie[d] his prediction that the people at large enjoy chamber music just as much as the educated musician."<sup>20</sup> This ideal held

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<sup>17</sup> Alfred Metzger, "Abas String Quartet to Continue S. F. Chamber Music Seasons," *Pacific Coast Musical Review* 54, no. 2 (April 20, 1928): 4.

<sup>18</sup> Metzger, "Abas String Quartet to Continue S. F. Chamber Music Seasons," 4.

<sup>19</sup> Alfred Metzger, "Abas String Quartet to Continue S. F. Chamber Music Seasons," 4.

<sup>20</sup> Alfred Metzger, "Abas String Quartet to Continue S. F. Chamber Music Seasons," 4.

with that established by Hecht. The ensemble continued performing even through the Great Depression.<sup>21</sup>

Sources indicate the ensemble successfully continued advocating chamber music throughout the city. In the *San Franciscan* magazine, journalist Enid Hubbard described chamber music as flourishing in 1930 “under the tender care of the Abas Quartet.”<sup>22</sup> They performed regular concerts in San Francisco, mainly at Scottish Rite Auditorium, the same venue the Chamber Music Society of San Francisco frequented.<sup>23</sup> Their programs consisted of classic and contemporary music. One example of a concert program is from a concert at the University of Southern California on June 25, 1935. At this concert, the ensemble performed Schubert’s String Quartet in E-flat Major, Op. 125, No. 1, Schoenberg’s String Quartet Op. 30, No. 3, and Beethoven’s String Quartet in F Major, Op. 89, No. 1.<sup>24</sup> Sources do not indicate if they ever commissioned any string quartets from American composers.

Continuing the Chamber Music Society of San Francisco’s touring tradition, the Abas Quartet toured the West giving concerts during the Great Depression. In the mid-1930s, the ensemble performed in Eugene, Oregon, Tacoma, Washington, and Seattle, Washington.<sup>25</sup> The *Tacoma News Tribune* printed,

It is rare in any part of the world for four musicians to be able to devote sufficient time to ensemble playing to produce the unified body of tone which is a quartet and still more rarely does the West and Northwest have the opportunity to hear such music, but in the Abas group this feat has been accomplished.<sup>26</sup>

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<sup>21</sup> “Quartet Will Give Concert,” *Daily Trojan*, March 2, 1936, 4.

<sup>22</sup> “Another Year in Music,” *The San Franciscan* 4, no. 1 (January, 1930): 16.

<sup>23</sup> “Music,” *The San Franciscan* 10, no. 5 (March, 1931): 33.

<sup>24</sup> Arnold Schoenberg Center, “CP5692,”

[http://www.schoenberg.at/resources/pages/view.php?ref=5692&search=!last1000&order\\_by=relevance&sort=DESC&offset=0&archive=0&k=](http://www.schoenberg.at/resources/pages/view.php?ref=5692&search=!last1000&order_by=relevance&sort=DESC&offset=0&archive=0&k=) (accessed March 7, 2013).

<sup>25</sup> “Abas String Quartet to Give Concert at Stockton December 8,” *Lodi News-Sentinel*, December 2, 1936, 4.

<sup>26</sup> “Abas String Quartet to Give Concert at Stockton December 8,” 4.

This excerpt indicates the ensemble was positively acknowledged and accepted in the cities they toured. They received similar praise as the Chamber Music Ensemble of San Francisco on their tone and were appreciated for their travels. Staying determined, the Abas Quartet endured the hardships of the Great Depression while still keeping chamber music alive in San Francisco and the West. The date of the ensemble's final performance is unknown.

After the disbandment of the Persinger Quartet in 1928, San Francisco risked losing one of its most established musical ensembles. Because of Elias Hecht's tremendous efforts for over a decade, the music lovers of the city realized the necessity of saving his legacy. The Abas Quartet carried the torch, bringing chamber music into a new generation by performing frequently on the radio, touring the West, and performing standard classics alongside new and contemporary works. The West plowed through the Great Depression, and Elias Hecht's legacy was not lost.

### *Legacy*

Today, around fifty-two active California chamber music organizations are listed on Chamber Music America's ensemble directory.<sup>27</sup> Several non-profit organizations support the performance of chamber music across the state including Friends of Chamber Music in Stockton, California<sup>28</sup> and San Francisco Friends of Chamber Music.<sup>29</sup> These organizations financially

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<sup>27</sup> Chamber Music America, "Member Directory," <http://www.chamber-music.org/members/directory/search/100?membertype=99&repertoire=61&instrumentation=All&ensemblesize=All&memberstate=CA&membercountry=> (accessed March 8, 2013).

<sup>28</sup> See Friends of Chamber Music, <http://chambermusicfriends.org/index.php> (accessed March 8, 2013).

<sup>29</sup> See San Francisco Friends of Chamber Music, <http://www.sffcm.org/> (accessed March 8, 2013).

support the ensembles, organize chamber music concerts, and encourage chamber music concert attendance in their communities.

California is sprinkled with chamber music organizations in cities throughout the state. These organizations include Mill Valley Chamber Music Society,<sup>30</sup> South Bay Chamber Music Society,<sup>31</sup> San Jose Chamber Music Society,<sup>32</sup> Chamber Music Society of Sacramento,<sup>33</sup> Chamber Music San Francisco,<sup>34</sup> and the Coleman Music Association.<sup>35</sup> Though most of these organizations formed between the 1950s and the present, the Coleman Chamber Music Association began in 1904 with Alice Coleman.<sup>36</sup> In its early days, the association featured local musicians. By 1927, the association began inviting international touring ensembles to perform at the association's concerts.<sup>37</sup> Since then, almost all regular concerts feature internationally recognized ensembles and few local musicians.

Nearly all of the present-day ensembles are string quartets or string quintets. The Chamber Music Society of Sacramento is particularly interesting due to their incorporation of the flute with strings in many of their programs. In the 2012-2013 season, four of eight concerts incorporated the flute in the programs. Though these works are not the same as the Chamber Music Society's repertoire, this organization is the only professional ensemble in California at the time of this study that has been known to perform chamber music works for flute and strings.

Other chamber music ensembles in California have implemented unique methods of cultivating audiences, keeping chamber music interesting to a wide range of public audiences in

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<sup>30</sup> See Chamber Music Mill Valley, <http://www.chambermusicmillvalley.org/index.shtml> (accessed March 8, 2013).

<sup>31</sup> See South Bay Chamber Music Society, "A Brief History," <http://www.palosverdes.com/sbcms/briefhistory.htm> (accessed March 8, 2013).

<sup>32</sup> See San Jose Chamber Music Society, <http://www.sjchambermusic.org/> (accessed March 8, 2013).

<sup>33</sup> See Chamber Music Society of Sacramento, [www.cmssacto.org](http://www.cmssacto.org) (accessed March 8, 2013).

<sup>34</sup> See Chamber Music Society of San Francisco, <http://www.chambermusicsf.org/index.html> (accessed March 8, 2013).

<sup>35</sup> See Coleman Chamber Music Association, <http://www.colemanchambermusic.org/> (accessed March 8, 2013).

<sup>36</sup> See Coleman Chamber Music Association, <http://www.colemanchambermusic.org/> (accessed March 8, 2013).

<sup>37</sup> See Coleman Chamber Music Association, <http://www.colemanchambermusic.org/> (accessed March 8, 2013).

similar tradition of the Chamber Music Society of San Francisco. Musicians of the San Francisco Symphony Orchestra participate in a chamber music series called “Chamber Music Sundaes.” These concerts most often feature string quartets and piano quintets. Concerts take place at a local school in San Francisco, and ticket prices are affordable. The musicians from the San Francisco Symphony volunteer their time to this cause and further the community’s exposure to chamber music.<sup>38</sup>

Another chamber music organization called “InConcert Sierra” is taking another unique tactic for encouraging chamber music. In addition to performances at regular venues and outreach concerts at schools, this organization provides private house concerts in Nevada County, California.<sup>39</sup> By presenting chamber music concerts in homes, this organization maintains, “The music becomes very personal, and because of the limited number of audience members, there is ample time for reflection, discussion, or questions for anyone who wishes to participate.”<sup>40</sup> These private concerts replicate the environment where chamber music was originally performed and facilitate community involvement in music.

Though the original Chamber Music Society of San Francisco has been absent for the past eighty-six years, passion for chamber music continues to flourish in California and the West. Large and small, chamber music organizations throughout the West continue forming, and new patrons and non-profit institutions support their activities. Many aspects of these present-day organizations share common goals that Elias Hecht executed when establishing his ensemble. These facets include scheduling outreach concerts, negotiating reasonable ticket prices, popularizing chamber music, and performing at uncommon venues. Elias Hecht and the

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<sup>38</sup> See Chamber Music Sundaes, <http://www.chambermusicsundaes.org/index.htm> (accessed March 8, 2013).

<sup>39</sup> See InConcert Sierra, “House Concerts Overview,” <http://www.inconcertsierra.org/house-concerts/house-concerts-overview/> (accessed March 8, 2013).

<sup>40</sup> InConcert Sierra, “House Concerts Overview,” <http://www.inconcertsierra.org/house-concerts/house-concerts-overview/> (accessed March 8, 2013).

Chamber Music Society of San Francisco were the first in a long line of chamber music organizations established in the West from the Great Earthquake to the present.

### *Flute and String Quartet Compositions*

After the popularity of Amy Beach's *Theme and Variations* for flute and string quartet and Arthur Foote's *Nocturne and Scherzo* took the country by storm in the 1920s and 1930s, inspired composers wrote works experimenting with the Boston composers' new instrumentation. American composers were at the forefront of composing for this ensemble. Burnett Tuthill, an Amy Beach biographer, wrote *Nocturne* for flute and strings as a present for his fourteen-year-old daughter in 1953.<sup>41</sup> The work was not published until 1974.

Other notable American composers have written works for the flute and string quartet genre including Otto Luening, William Grant Still, Roy Harris, Quincy Porter, Lukas Foss, Jennifer Higdon, Gary Shocker, and Joan Tower.<sup>42</sup> William Grant Still composed a work titled *Four Indigenous Portraits* for flute and string quartet in 1956.<sup>43</sup> He dedicated the work to Bessie Lawson Blackman but sources indicate, "This work was discarded by the composer."<sup>44</sup> The organization "Music from Japan" commissioned *For Toru* from Lukas Foss in 1996 after Toru

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<sup>41</sup> J.L. Raines, "Burnet C. Tuthill: His Life and Music," (PhD, diss., Michigan State University, 1979).

<sup>42</sup> See Appendix C, p. 184 for a complete index of published flute and string quartet compositions.

<sup>43</sup> Judith Anne Still, Michael J. Dabrishus, and Carolyn L. Quin, *William Grant Still: A Bio-Bibliography* (Westport: Greenwood Press, 1996): 99.

<sup>44</sup> Still, *William Grant Still*, 100.

Takemitsu's death.<sup>45</sup> The flute soloist, Carol Wincenc, commissioned *Rising* from Joan Tower and recorded it at the Green Mountain Chamber Music Festival in 2012.<sup>46</sup>

Since the premiere of Beach's *Theme and Variations* for flute and string quartet in 1916, published works for flute and string quartets have flourished.<sup>47</sup> What began as an experiment for a flutist who enjoyed performing chamber music with his friends took off and sparked the establishment of a new chamber music genre in America. Beginning in 1911 when Elias Hecht and the Chamber Music Society of San Francisco began their mission of establishing chamber music in the West and expanding the flute and string quartet genre and continuing the sixteen years that followed, these five musicians accomplished the goals they set, and their influence spread much farther than the West. A century later music lovers now have a strong canon of American chamber music that incorporates the flute and a thriving chamber music climate in California.

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<sup>45</sup> Lukas Foss, *For Toru*, Miramar Sinfonietta, Albany Records, Troy 509, liner notes, 2002.

<sup>46</sup> Joan Tower, *Rising*, Carol Wincenc, Kevin Lawrence, Carolyn Stuart, Sheila Browne, Brooks Whitehouse, Bridge Records, 9373, compact disk, 2012.

<sup>47</sup> For a complete index of these works, see Appendix C, p. 184.

## Appendix A: Hecht Family History

The following biographical information is directly quoted from *Western Jewry: An Account of the Achievements of the Jews and Judaism in California, Including Eulogies and Biographies* by Martin A. Meyer and A. W. Voorsanger.<sup>1</sup> The book was originally printed in 1916 but is now not under copyright restrictions. It serves as a comprehensive source for the Hecht family history. This appendix serves to illustrate the family's involvement in San Francisco affairs, show where their family money came from, and highlight the family's advocacy for education.

### ABRAHAM ELIAS HECHT

ABRAHAM ELIAS HECHT, son of Helene and Elias Hecht, was born at Hainstadt, Grand Duchy of Baden, Germany, May 23, 1838. At the age of ten, together with his parents, brothers and sisters, he immigrated by way of the Rhine, Rotterdam and London (the Atlantic voyage sailing ship taking thirty-five days) to New York City.

Shortly after arrival there the family proceeded to Baltimore, Md., where the elder brothers worked hard to support the family and to enable the younger brothers to go to school. About 1859, Mr. Hecht, securing a good position with a highly-regarded firm at Norfolk, Va., moved to that city, where he remained until he received word from his eldest brother, Isaac, who had already gone out to California, to join him and his brother, Jacob, at San Francisco, then a new city, to establish a business for all five brothers there. Accordingly, he left Norfolk, Va., via New York City and the Isthmus of Panama for San Francisco, where he arrived in 1861. The three brothers, Isaac, Abraham and Jacob, established the well-known pioneer firm of Hecht Bros. & Co., later taking in the younger brothers, Louis Hecht, Jr., and M. H. Hecht, as partners. By the united energies of these five brothers the firm prospered splendidly. A few years later, as an outgrowth of this original firm, the Hecht brothers united themselves with Thomas Buckingham, and together they established the firm of Buckingham & Hecht, which continues

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<sup>1</sup> Martin A. Meyer and A. W. Voorsanger, *Western Jewry: An Account of the Achievements of the Jews and Judaism in California* (San Francisco: Emanu-el, 1916) 104-107, 190.

actively in the manufacture of boots and shoes, and is one of the oldest business organizations in the State of California.

In 1874 he married Amelia Kaufmann, a native of Virginia, who in her girlhood moved to Baltimore, Md. Five children were born to them, of whom three are living, Miss Edith Hecht, Joel K. Hecht and Elias M. Hecht. Mrs. Hecht died in San Francisco May 16, 1904.

Abraham Hecht was very prominent in civic and charitable activities. He was president for several terms of the Eureka Benevolent Society, and he presided in splendid fashion at several of their memorable annual banquets, which, up to about 1890, were held every year as the best means of raising sufficient funds to alleviate the distress among poor Jewish families. Owing to his indefatigable efforts these occasions were very successful, and they yielded large returns to the benevolent society.

He was for many years a prominent member of the San Francisco Chamber of Commerce, a director of the German Savings & Loan Society, and at the National Grand Army encampment in San Francisco in 1886 he was a prominent and active member of the honorary finance committee, and he helped to make that event a big success. He was also a member of the Masonic order.

Abraham Hecht passed away on January 9, 1898, greatly respected and deeply mourned by the entire community. Charitable to a fault during his lifetime, his will provided considerable sums for charities of various kinds.<sup>2</sup>

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<sup>2</sup> Martin A. Meyer and A. W. Voorsanger, *Western Jewry: An Account of the Achievements of the Jews and Judaism in California* (San Francisco: Emanu-el, 1916) 104-105.

**ISAAC HECHT**

In the Grand Duchy of Baden, Germany, in the village of Hainstadt, in the year 1832, Isaac Hecht first saw the light of day. Knowing that in America the chances of bettering their condition were far greater than in the Homeland, he, with his father, mother, sisters and brothers, immigrated to the United States. The journey was a trying one. Down the Rhine, on to Rotterdam and London, from that point to New York by sailing vessel, the time consumed on the water being thirty-five days.

Shortly after their arrival they proceeded to Baltimore, where Isaac, the eldest, immediately obtained work in order to support the family. By dint of hard labor he managed to make sufficient money to enable the younger boys of the family to be kept in school. This sacrifice on his part was made willingly and generously. He was ambitious for his brothers to have the proper educational foundation with which to begin life. From Baltimore, Mr. Hecht moved to Dubuque, Iowa, but he remained there only a short time.

The spirit of the West called him as it did others, and he came to California and settled in San Francisco. His brother followed him later, and together they established the well-known firm of Hecht Bros. & Co. The three brothers, Isaac, Abraham and Jacob, started the business, but later the younger brothers, Louis, Jr., and Al. H. Hecht, were taken into the firm. By the united efforts of these five energetic, resourceful brothers the business prospered splendidly. Several years later they established the firm of Buckingham & Hecht, manufacturers of boots and shoes, which continues to the present time as one of the oldest business organizations in the State.

In 1862 Mr. Hecht returned to Baltimore and married Miss Blemma Rosewald and brought her back to San Francisco. Five children were born to them, Mrs. Helen H. Hecht, Bert R. Hecht, Mrs. William Fries, Summit L. Hecht of Boston and Mrs. Irvin J. Wiel.

Mr. Hecht had wide interests outside of his manufacturing business. At one time he was president of the German Hospital for one term. He was one of the earliest members of the Temple Emanu-El. He was a man of high principles and great sympathies. As a member of the various Jewish organizations, although of a very retiring nature, he accomplished much real good among his fellow men. Anything along educational lines appealed to him, and being a great reader, he developed unusual intelligence. His death occurred August 29, 1895.<sup>3</sup>

### **MARCUS H. HECHT**

MARCUS H. HECHT was born in 1844 in Hainstadt, Grand Duchy of Baden. Germany. He with his father, mother, sisters and brothers immigrated to New York City by way of the Rhine. Rotterdam and London, the voyage on the Atlantic in a sailing vessel taking thirty-five days. From New York they went to Baltimore, and it was here that Marcus Hecht attained the rudiments of an education. Through the assistance of his eldest brother, Isaac, who worked hard in order that the younger boys could go to school, he was enabled to advance rapidly in his studies. He was a great reader and had the faculty of retaining what he read. But he, too, put his shoulder to the wheel and helped in the support of the family.

Mr. Hecht first went into the shoe business for himself in Baltimore, and later he moved to Boston where he continued in the same line. His brothers had by this time settled in San Francisco, and at their urgent request he joined them in the Sixties and became identified with

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<sup>3</sup> Martin A. Meyer and A. W. Voorsanger, *Western Jewry: An Account of the Achievements of the Jews and Judaism in California* (San Francisco: Emanu-el, 1916) 105-106.

the firm of Hecht Bros. & Co. For three years he worked for them, but at the expiration of that time he became a member of the firm, consisting of Isaac, Abraham, Jacob, Louis, Jr. and himself. These five brothers soon developed a splendid business and enjoyed prosperity. They established the firm of Buckingham & Hecht, manufacturers of boots and shoes, which continues to the present time as one of the oldest business organizations in California.

Mr. Hecht was married January 19, 1871, to Miss Alice Arnold, who survives him. She was the daughter of Dr. Abraham B. Arnold of Baltimore, a man of great prominence. The following children were born to them: Mrs. Mark Gerstle, Mrs. William Gerstle, Mrs. John Rothschild and Mrs. Julian S. Stein of Baltimore.

Marcus H. Hecht was president of The Emporium Company of San Francisco for several years, and at one time director of the Mercantile Trust Company. He took a great interest in politics, but was dissuaded by his mother from taking up a political career, as she feared he would be required to leave his domestic hearth too frequently. He was a presidential elector when James G. Blaine ran for President, and was a candidate for Congress on the Republican ticket.

Marcus Hecht was a popular man. He made friends readily by his jovial disposition. He was colonel on the staff of General Diamond of the California National Guards for some time, and was generally known as Colonel Hecht. He was widely known as a great extemporaneous speaker. He was a charitable man, and associated with many Jewish organizations. He died June 14, 1909.<sup>4</sup>

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<sup>4</sup> Martin A. Meyer and A. W. Voorsanger, *Western Jewry: An Account of the Achievements of the Jews and Judaism in California* (San Francisco: Emanu-el, 1916) 106-107.

**ELIAS M. HECHT**

Residence, 2518 Fillmore Street; office Kohl building, San Francisco. Born August 14, 1879, in Atherton (Fair Oaks), San Mateo County, Cal.

Son of Abraham Elias and Amelia (Kaufmann) Hecht. Educated in the public schools of San Francisco; graduated from the University of California in 1901 with degree of B. S. After graduation he engaged in the investment business with his brother, Joel K. Hecht, under the firm name of Hecht Investment Company, which continues to date. Appointed by Mayor Jas. Rolph, Jr., member of Moving Picture Censorship Board. Director of Society for the Prevention of Cruelty to Children. Organized the San Francisco Quintet Club and is sponsor for that organization. He is a flutist. Member of Federation of Jewish Charities.<sup>5</sup>

**JOEL K. HECHT**

Residence, 2389 Washington Street; office Kohl building, San Francisco. Born in San Francisco August 19, 1877. Son of Abraham Elias and Amelia (Kaufmann) Hecht. Married May Lucie Seller of Frankfort am Main March 1, 1911. One daughter, Dorothy Ray Hecht. Educated in the public schools of San Francisco and the University of California. After leaving college engaged in the investment business with his brother, Elias M. Hecht, under the firm name of Hecht Investment Company and continues to date. Director of Federation of Jewish Charities, director Hebrew Board of Relief, member of Temple Emanu-El; Argonaut and Beresford Country clubs.<sup>6</sup>

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<sup>5</sup> Martin A. Meyer and A. W. Voorsanger, *Western Jewry: An Account of the Achievements of the Jews and Judaism in California* (San Francisco: Emanu-el, 1916) 190.

<sup>6</sup> Martin A. Meyer and A. W. Voorsanger, *Western Jewry: An Account of the Achievements of the Jews and Judaism in California* (San Francisco: Emanu-el, 1916) 190.

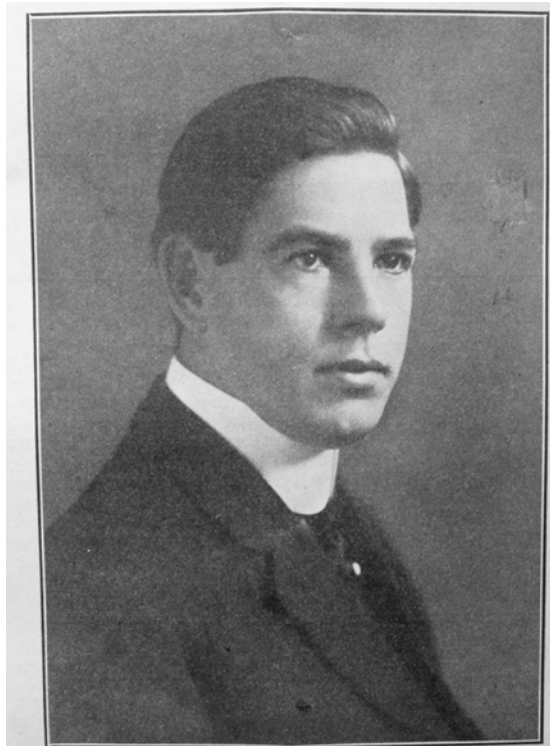
**Appendix B: Select Photos**

Group photo from *Musical Courier* November 12, 1925.  
Louis Persinger, violin; Louis Ford, violin; Nathan Firestone, viola; Walter Ferner, cello; Elias Hecht, flute.

Editor of the *Pacific Coast Musical Review*, Alfred Metzger, ran a series of articles in 1916 detailing the biographies the members of the Chamber Music Society of San Francisco accompanied by photos. The following six photos were part of that series.



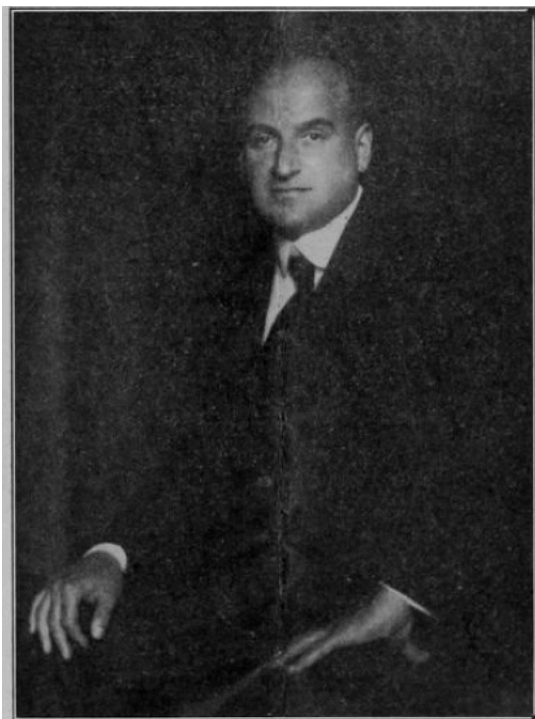
Louis Persinger, violin  
Printed in *Pacific Coast Musical Review* August 26, 1916



Louis Ford, violin  
Printed in *Pacific Coast Musical Review* September 2, 1916



Nathan Firestone, viola  
Printed in *Pacific Coast Musical Review* September 9, 1916



Gyula Ormay, piano  
Printed in *Pacific Coast Musical Review* September 23, 1916



Horace Britt, cello  
Printed in *Pacific Coast Musical Review* August 12, 1916

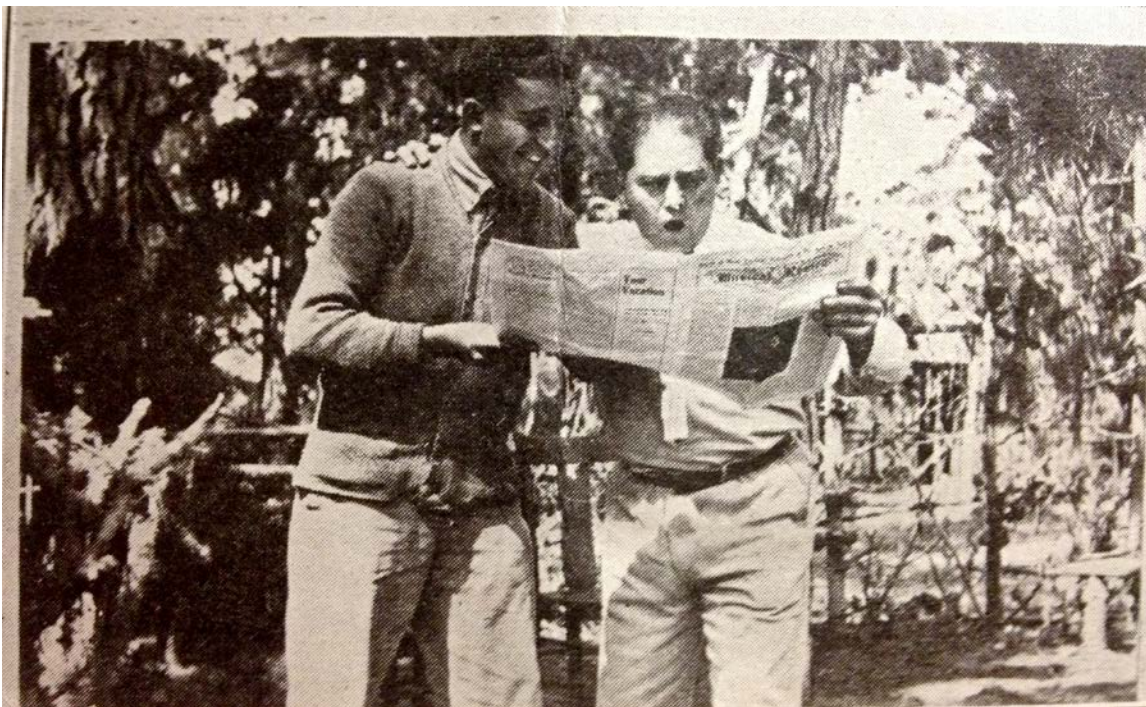


Elias M. Hecht, flute  
Printed in *Pacific Coast Musical Review* October 30, 1916

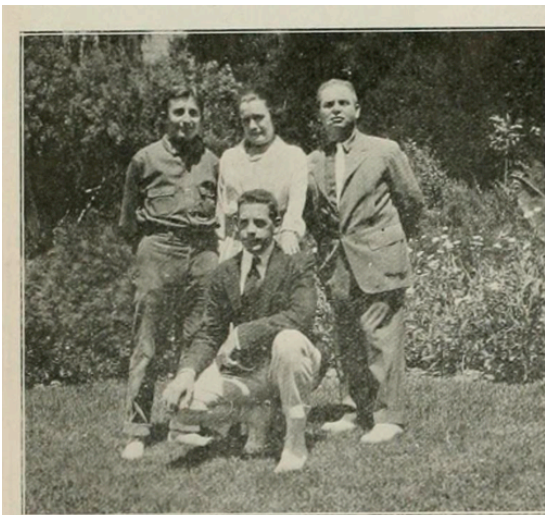
The Chamber Music Society of San Francisco was known for their rehearsal intensive summers. They also enjoyed relaxing with their families during their free time or between rehearsals. The following photographs depict these scenes.



Ensemble at Carmel-by-the-Sea  
Left to right: Persinger, Ford, Britt, Firestone, Hecht  
Printed in *Pacific Coast Musical Review* October 20, 1917



Hecht and Firestone informal photo at Carmel-by-the-Sea  
Printed in *Pacific Coast Musical Review* December 20, 1917



a) Left to right: Firestone, Jessica Colbert (manager), Hecht, Ford.



b) Left to right, standing – Gaetane Britt, Mrs. Horace Britt, Mrs. Louis Persinger, Mrs. Louis Ford, Nathan Firestone; Left to right, sitting – Elias Hecht, Louis Ford, Louis Persinger, Jr., Jessica Colbert

Photos printed in *Pacific Coast Musical Review* August 17, 1918.

This photograph is a symbol of the friendly relationship between the Chamber Music Society of San Francisco and musical director of the San Francisco Symphony, Alfred Hertz.



Signed photo

"To Alfred Hertz,

A token of highest admiration and warm personal regard.

Chamber Music Society

San Francisco April 2, 1917"

Left to right: Persinger, Britt, Firestone, Ford, Ormay, Hecht

Printed with permission from University of California – Berkeley Alfred Hertz Papers

This photo was taken at the groundbreaking ceremony of the Panama-Pacific Exhibition on March 2, 1915. Lillian Nordica is seen at the podium singing "The Star Spangled Banner." This exhibition showcased San Francisco for the first time as a major U.S. city in the wake of the earthquake. The exposition brought many people all over the country to San Francisco, including Mrs. H.H.A. Beach who later composed her Theme and Variations for flute and string quartet, Op. 80 for the Chamber Music Society of San Francisco.



Panama-Pacific International Ground Breaking Ceremony at Golden Gate Park  
Printed in *Pacific Coast Musical Review* September 25, 1915.

### Appendix C: Published Flute and String Quartet Music Compositions

The following two indices list all published flute and string quartet music available today. The first index is organized by publication year. Out of the total publications in this index, about 83% were published after 1920, the year Amy Beach's Theme and Variations for flute and string quartet was published by Schirmer. This drastic increase in composition for the ensemble demonstrates the rise in popularity of the flute and string quartet ensemble sparked by the Chamber Music Society of San Francisco performances and commissions. An \* appears next to a reprint of the same publication.

For reference, the second index of flute and string quartet published compositions is arranged by composer starting on page 202.

#### Flute and String Quartet Compositions by Publication Year:

Bottje, Will Gay. Quintet for flute and strings. New York: Composers Facsimile Edition, n.d.

Krommer, Franz (1759 - 1831). Quintetto pour une flute, violon, deux violes et violoncelle, oeuvre 55. Magasin de L'imprimerie chimique, n.d.

Boccherini, Luigi. Fur Oboe, Zwei Violinen, Viola Und Violoncello, Op. 45 No.1-3. n.d.

Kuhlau, Friedrich. 3 Quintetti, Pour Flûte, Violon, Deux Altos Et Violoncelle ... .. Oeuv.51. Paris: Richault, 1752.

Toeschi, Johann Christoph. Six concertos for the German flute, accompanied by two violins, a tenor and bass. London: Printed for and sold by William Napier, 1770.

Reinards, William. Six quintetts for a German-flute accompanied with two violins, tenor and violoncello, a bassoon or thorough-bass; Op. 3d. London: Printed and sold by Longman, Lukey, and Co., 1775.

Boccherini, Luigi. Sei quintetti per flauto, due violini, alto e violoncello concertanti, opera XXV. Paris: Le Duc, 1780.

Boccherini, Luigi. Sei quintetti per flauto, due violini, alto e violoncello concertanti, opera XXI. Paris: Le Duc, 1780.

Bach, Johann Christian, and John Christian Luther. ... Three favorite quartetts and one quintett for the harpsichord[,] violin, flute, hautboy, tenor and violoncello. London: Printed for Mr. Luther, 1785.

Pleyel, Ignaz. No. 1 quintetto à flute, violon, viola, violoncelle et basse. Offenbach sur le Mein: J. André, 1789.

Haydn, Joseph, and John Peter Salomon. No. 104 of Haydn's Grand Symphonies: composed for

Mr. Salomon's Concerts and arranged for five instruments: two violins, a German flute, a tenor and a violoncello, with an accompaniment for the piano forte ad libitum. London: [s.n.], 1790.

Haydn, Joseph, and John Peter Salomon. No. 97 of Haydn's Grand Symphonies: composed for Mr. Salomon's Concerts and arranged for five instruments two violins: a German flute, a tenor and a violoncello with an accompaniment for the piano forte ad libitum. London: [s.n.], 1790.

Haydn, Joseph. No. 100 of Haydn's Grand Symphonies: composed for Mr. Salomon's concerts and arranged for five instruments. S.l: s.n, 1790.

Haydn, Joseph, and John Peter Salomon. No. 102 of Haydn's Grand Symphonies: composed for Mr. Salomon's concerts and arranged for five instruments two violins, a German flute, a tenor and a violoncello with an accompaniment for the piano forte ad libitum. London: [s.n.], 1790.

Haydn, Joseph, and John Peter Salomon. No. 101 of Haydn's Grand Symphonies: composed for Mr. Salomon's Concerts, and arranged for five instruments, two violins, a German flute, a tenor and a violoncello, with an accompaniment for the piano forte ad libitum. London: [s.n.], 1790.

Haydn, Joseph, and John Peter Salomon. No. 95 of Haydn's Grand Symphonies: composed for Mr. Salomon's Concerts, and arranged for five instruments, two violins, a German flute, a tenor and a violoncello, with an accompaniment for the piano forte ad libitum. London: [s.n.], 1790.

Haydn, Joseph, and John Peter Salomon. No. 99 of Haydn's Grand Symphonies: composed for Mr. Salomon's concerts, and arranged for five instruments: two violins, a German flute, a tenor and a violoncello with an accompaniment for the pianoforte ad libitum. London: [s.n.], 1790.

Haydn, Joseph, and John Peter Salomon. No. 103 of Haydn's Grand Symphonies: composed for Mr. Salomon's Concerts, and arranged for five instruments: two violins, a German flute, a tenor and a violoncello, with an accompaniment for the pianoforte ad libitum. London: [s.n.], 1790.

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## Appendix D: Chamber Music Society of San Francisco Concert Programs

The following pages contain repertoire, artists, guest artists, venues, and dates of all Chamber Music Society of San Francisco concerts available to the author at the time of writing. These programs do not represent the Chamber Music Society of San Francisco's complete performance history, but they provide a substantial illustration of the Society's activities and repertoire throughout their active years.

Concert reviews in prose from the *Pacific Coast Musical Review* are the main source for these programs. The author extracted and compiled the program information from these reviews. Please note that some programs contain partial information. Some titles of works do not indicate the opus number or key signature. To retain the source's primary accounts, the titles remain identical to those in the columns of the *Pacific Coast Musical Review*.

If a work was premiered or is otherwise significant, specific information is (*italicized and within parentheses*) next to the work's title.

Tickets were generally sold between 50 cents and \$1.00 throughout the twelve years of programs surveyed.

If guest artists performed on concerts, their name is separated by spaces from the rest of the concert's personnel.

An \* next to a composer's name or work's title indicates sufficient information was not available to give the exact title or composer name.

### Sunday, December 20, 1914

Colonial Ballroom, St. Francis Hotel  
San Francisco, California

Louis Ford, first violin  
Clarence Evans, second violin  
Nathan Firestone, viola  
Victor de Gomez, cello  
Elias Hecht, flute

String Quartet, Op. 76, No. 4

Ford, Evans, Firestone, de Gomez

Franz Josef Haydn

Serenade, Op. 25 for flute, violin, and viola

Hecht, Ford, Firestone

Ludwig van Beethoven

Piano Quintet in F Minor, M. 7

Ford, Evans, Firestone, de Gomez, Ormay

Cesar Franck

**Sunday, January, 24, 1915**  
 Colonial Ballroom, St. Francis Hotel  
 San Francisco, California

Louis Ford, first violin  
 Clarence Evans, second violin  
 Nathan Firestone, viola  
 Victor de Gomez, cello  
 Elias Hecht, flute  
 Gyula Ormay, piano

- |   |                |
|---|----------------|
| Quartet No. 1, Op. 23 for piano and strings<br>Ford, Firestone, de Gomez, Ormay               | Antonin Dvorak |
| Serenade in D Major, Op. 77 for flute, violin, and viola<br>Hecht, Ford, Firestone            | Max Reger      |
| Quintet in C Minor, Op. 1, No. 1 for piano and strings<br>Ford, Evans, de Gomez, Hecht, Ormay | Erno Dohnanyi  |

**Thursday, January 28, 1915**  
 Victory Theatre  
 San Jose, California  
 Ladies Musical Club

Miss Lillian Remillard, soprano

Louis Ford, first violin  
 Clarence Evans, second violin  
 Nathan Firestone, viola  
 Victor de Gomez, cello  
 Elias Hecht, flute  
 Gyula Ormay, piano

- |  |                         |
|--|-------------------------|
| Arias from <i>Marriage of Figaro</i><br>"Deh, vieni, non tarder"<br>"Coi, che Sapete"<br>Remillard, Ford, Evans, de Gomez, Ormay, Firestone, Hecht | Wolfgang Amadeus Mozart |
| Elegie<br>Remillard, de Gomez  | Jules Massenet          |

“Arabian Song”	Remillard, Ford	Max Vogrich
Aria from <i>Lakme</i>	Remillard	Leo Delibes
“Thou Brilliant Bird” from <i>The Pearl of Brazil</i>	Remillard, Hecht	Félicien David
Serenade in D Major, Op. 77 for flute, violin, and viola	Hecht, Ford, Firestone	Max Reger
Quintet in C Minor, Op. 1, No. 1 for piano and strings	Ford, Evans, Firestone, de Gomez, Ormay	Erno Dohnanyi

**Saturday, May 28, 1915**

Scottish Rite Auditorium  
San Francisco, California  
Loring Club Concert

Louis Ford, first violin  
Clarence Evans, second violin  
Nathan Firestone, viola  
Victor de Gomez, cello  
Elias Hecht, flute  
Gyula Ormay, piano

Vocal Selections Performed by Loring Club Members:

“Periti Autem”	Felix Mendelssohn-Bartholdy
“The Lamp in the West”	Horatio Parker
“Spirit of Beauty”	Horatio Parker
“I Fear Thy Kisses Gentle Maiden”	A. Herbert Brewer
“On Upper Langbathsea”	E.S. Engelsberg
“The Silver Lanterns of the Night”	Joseph Redding
“The Musical Trust”	Henry Hadley
“Invictus”	Bruno Huhn

Instrumental Selections:

Serenade, Op. 10 for violin, viola, and cello	Erno Dohnanyi
Ford, Evans, de Gomez	

Quintet in D Major, Op. 21 for flute and string quartet  
 Ford, Rossett, Evans, de Gomez, Hecht

Jan Brandts-Buys

**Thursday, October 28, 1915**

8:45 p.m.

Colonial Ballroom, St. Francis Hotel  
 San Francisco, California

Mrs. H.H.A. Beach, piano

Louis Ford, first violin  
 Emile Rossett, second violin  
 Nathan Firestone, viola  
 Victor de Gomez, cello  
 Elias Hecht, flute  
 Gyula Ormay, piano

Sonata in G Major, BWV 1033 for flute, violin, and piano  
 Hecht, Rossett, Ormay

Johann Sebastian Bach

String Quartet in F Major, K. 590  
 Ford, Rossett, Evans, de Gomez

Wolfgang Amadeus Mozart

Piano Quintet in F-sharp Minor, Op. 67  
 Ford, Rossett, Evans, de Gomez, Beach

Amy Beach

**November 11, 1915**

8:45 p.m.

Colonial Ballroom, St. Francis Hotel  
 San Francisco, California

Louis Ford, first violin  
 Emile Rossett, second violin  
 Clarence Evans, viola  
 Victor de Gomez, cello  
 Elias Hecht, flute  
 Gyula Ormay, piano

Sonata in D Major, Op. 2, No. 8 for flute, viola, and piano  
 Hecht, Evans, Ormay

Jean Marie Leclair

String Quartet, Op. 18, No. 2

Ludwig van Beethoven

Ford, Rossett, Evans, de Gomez

Quintet in B-flat Major, Op. 30 for piano and strings  
Ford, Rossett, Evans, de Gomez, Ormay

Karl Goldmark

**Thursday, December 9, 1915**

Colonial Ballroom, St. Francis Hotel  
San Francisco, California

Louis Ford, first violin  
Emile Rossett, second violin  
Clarence Evans, viola  
Victor De Gomez, cello  
Elias Hecht, flute  
Gyula Ormay, piano

String Quartet in G Minor, Op. 10, No. 1  
Ford, Rossett, Evans, de Gomez

Claude Debussy

Quintet in D Major, Op. 21 for flute and string quartet  
Hecht, Ford, Rossett, Evans, de Gomez

Jan Brandts-Buys

Quartet in A Major, Op. 26 for strings and piano  
Ormay, Ford, Evans, de Gomez

Johannes Brahms

**Tuesday, January 11, 1916**

Colonial Ballroom, St. Francis Hotel  
San Francisco, California

Louis Ford, first violin  
Emile Rossett, second violin  
Clarence Evans, viola  
Victor de Gomez, cello  
Elias Hecht, flute  
Gyula Ormay, piano

\*String Quartet in D Major  
Ford, Evans, Rossett, de Gomez

Wolfgang Amadeus Mozart

String Quartet in A Major, Op. 41, No. 3

Robert Schumann

Ford, Evans, Rossett, de Gomez

Quintet in F Minor, Op. 4, No.1 for strings and piano  
 Ford, Evans, Rossett, de Gomez, Ormay

Giovanni Sgambati

**Thursday, January 20, 1916**

Colonial Ballroom, St. Francis Hotel  
 San Francisco, California

Louis Ford, first violin  
 Emile Rossett, second violin  
 Clarence Evans, viola  
 Victor De Gomez, cello  
 Elias Hecht, flute  
 Gyula Ormay, piano

Brandenburg Concerto No. 5, BWV 1050  
 Hecht, Ford, Evans, Rossett, de Gomez, Ormay

Johann Sebastian Bach

Serenade, Op. 8 for violin, viola, and cello  
 Ford, Evans, de Gomez

Ludwig van Beethoven

String Quartet ("Unfinished")  
 Ford, Rossett, Evans, de Gomez

Guillaume Lekeu

**Tuesday, February 15, 1916**

Harmon Gymnasium  
 University of California at Berkeley  
 Berkeley, California

Louis Ford, first violin  
 Emile Rossett, second violin  
 Clarence Evans, viola  
 Victor De Gomez, cello  
 Elias Hecht, flute  
 Gyula Ormay, piano

String Quartet in A Major, Op. 41, No. 3  
 Ford, Rossett, Evans, de Gomez

Robert Schumann

\*String Quartet in C Major, K. ? Wolfgang Amadeus Mozart  
 Ford, Rossett, Evans, de Gomez

Piano Quintet, Op. 1 Ernst von Dohnanyi  
 Ford, Rossett, Evans, de Gomez, Ormay

**Tuesday, October 21, 1916**  
 Colonial Ballroom, St. Francis Hotel  
 San Francisco, California

Louis Persinger, first violin  
 Louis Ford, second violin  
 Nathan Firestone, viola  
 Horace Britt, cello  
 Elias Hecht, flute  
 Gyula Ormay, piano

String Quartet No. 12 in F Major, Op. 96 Antonin Dvorak  
 Persinger, Ford, Firestone, Britt

Quartet in A Major, K. 298 for flute and strings Wolfgang Amadeus Mozart  
 Ford, Firestone, Britt, Hecht

Quartet in G Minor, Op. 45 for piano and strings Gabriel Faure  
 Persinger, Firestone, Britt, Ormay

**Tuesday, November 28, 1916**  
 Colonial Ballroom, St. Francis Hotel  
 San Francisco, California

H.B. Randall, clarinet

Louis Persinger, first violin  
 Louis Ford, second violin  
 Nathan Firestone, viola  
 Horace Britt, cello  
 Elias Hecht, flute  
 Gyula Ormay, piano

String Quartet in D Major, Op. 64, No. 5 Franz Josef Haydn  
 Persinger, Ford, Firestone, Britt

Quintet in B Minor, Op. 115 for clarinet and strings  
 Randall, Persinger, Ford, Firestone, Britt  
 Johannes Brahms

Piano Quintet in F Minor, M. 7  
 Persinger, Ford, Firestone, Britt, Ormay  
 Cesar Franck

**Tuesday, December 19, 1916**  
 Colonial Ballroom, St. Francis Hotel  
 San Francisco, California

Louis Persinger, first violin  
 Louis Ford, second violin  
 Nathan Firestone, viola  
 Horace Britt, cello  
 Elias Hecht, flute  
 Gyula Ormay, piano

String Quartet in E-flat Major, Op. 12  
 Persinger, Ford, Firestone, Britt  
 Felix Mendelssohn-Bartholdy

Theme and Variations for Flute and String Quartet, Op. 80  
 Hecht, Persinger, Ford, Firestone, Britt  
 Amy Beach

Piano Quintet in A Major, Op. 81  
 Ormay, Persinger, Ford, Firestone, Britt  
 Antonin Dvorak

**Tuesday, February 6, 1917**  
 Colonial Ballroom, St. Francis Hotel  
 San Francisco, California

Emilio Puyans, flute  
 Elias Hecht, flute  
 L. Rovinsky, violin  
 Louis Persinger, violin  
 Lion Goldwasser, viola  
 Horace Britt, cello  
 L.J. Previati, bass

Concerto No. 4 in G Major, BWV 1049 for violin and two flutes  
 Hecht, Puyans, Persinger, Ford, Rovinsky, Goldwasser, Britt, Previati  
 Johann Sebastian Bach

String Quartet in C Minor, Op. 18, No. 4  
 Ludwig van Beethoven

Persinger, Ford, Goldwasser, Britt

Trio in B Major, Op. 8 for piano, violin, and cello  
 Persinger, Britt, Ormay

Johannes Brahms

**Tuesday, March 6, 1917**  
 Colonial Ballroom, St. Francis Hotel  
 San Francisco, California

Louis Persinger, first violin  
 Louis Ford, second violin  
 Nathan Firestone, viola  
 Horace Britt, cello  
 Elias Hecht, flute  
 Gyula Ormay, piano

Trio, Op. 13 for piano, violin, cello  
 Persinger, Britt, Ormay

Frederick Ayres

Sonata in G Major, BWV 1038 for flute, violin, and piano

Persinger, Hecht, Ormay

Johann Sebastian Bach

String Quartet in D Major, M. 9

Persinger, Ford, Firestone, Britt

Cesar Franck

**Tuesday, March 27, 1917**  
 Colonial Ballroom, St. Francis Hotel  
 San Francisco, California

Louis Persinger, first violin  
 Louis Ford, second violin  
 L. Rovinsky, viola  
 Horace Britt, cello  
 Elias Hecht, flute  
 Gyula Ormay, piano

String Quartet in A Minor, Op. 29  
 Persinger, Ford, Rovinsky, Britt

Franz Schubert

Serenade in D Major, Op. 77 for flute, violin, and viola  
 Hecht, Rovinsky, Ford

Max Reger

Piano Quintet in C Minor, Op. 1  
Ormay, Persinger, Ford, Rovinsky, Britt

Erno Dohnanyi

**April 10, 1917**  
Vacaville, California

*Unknown Program*

**April 11, 1917**  
Saturday Club  
Stockton, California

*Unknown Program*

**Thursday, September 27, 1917**  
Palace Hotel  
Pacific Musical Society  
San Francisco, California

*Unspecified Personnel*

Trio, Op. 8 for violin, cello, piano

Johannes Brahms

Quartet in C Major, K. 171 for flute and strings

Wolfgang Amadeus Mozart

String Quartet No. 12 in F Major, Op. 96

Antonin Dvorak

**Monday, October 8, 1917**

College of the Pacific Auditorium  
Engaged by Warren D. Allen  
San Jose, California  
Louis Persinger, first violin  
Louis Ford, second violin  
Nathan Firestone, viola  
Horace Britt, cello  
Elias Hecht, flute

- Gyula Ormay, piano
- Trio, Op. 8 for violin, cello, piano Johannes Brahms  
Ormay, Persinger, Britt
- Prelude and Fuge in G Minor for violin alone Johann Sebastian Bach  
Persinger
- Quartet in C Major, K. 171 for flute and strings Wolfgang Amadeus Mozart  
Hecht, Ford, Firestone, Britt
- Andante from "Forest Suite"  
Serenade Espagnole David Popper  
Horace Britt
- String Quartet No. 12 in F Major, Op. 96 Antonin Dvorak  
Persinger, Ford, Firestone, Britt

**Tuesday, October 30, 1917**  
Italian Room, St. Francis Hotel  
San Francisco, California

Louis Persinger, first violin  
Louis Ford, second violin  
Nathan Firestone, viola  
Horace Britt, cello  
Elias Hecht, flute  
Gyula Ormay, piano

- \*String Quartet in C Major, K. ? Wolfgang Amadeus Mozart  
Persinger, Ford, Firestone, Britt
- Serenade, Op. 25 for flute, violin, and viola Ludwig van Beethoven  
Hecht, Persinger, Firestone
- Piano Quintet in E-flat Major, Op. 44 Robert Schumann  
Ormay, Persinger, Ford, Firestone, Britt

**Thursday, November 1, 1917**

Ebell Hall  
Oakland, California

Louis Persinger, first violin  
Louis Ford, second violin  
Nathan Firestone, viola  
Horace Britt, cello  
Elias Hecht, flute  
Gyula Ormay, piano

\*String Quartet in C Major, K. ?

Persinger, Ford, Firestone, Britt

Wolfgang Amadeus Mozart

Serenade, Op. 25 for flute, violin, and viola

Hecht, Persinger, Firestone

Ludwig van Beethoven

Piano Quintet in E-flat Major, Op. 44

Ormay, Persinger, Ford, Firestone, Britt

Robert Schumann

**Tuesday, November 27, 1917**

3 p.m.

Italian Room, St. Francis Hotel  
San Francisco, California

Louis Previati, bass

Louis Persinger, first violin  
Louis Ford, second violin  
Nathan Firestone, viola  
Horace Britt, cello  
Elias Hecht, flute  
Gyula Ormay, piano

String Quartet No. 2 in D Major

Persinger, Ford, Firestone, Britt

Alexander Borodin

Orchestral Suite in B Minor, BWV 1067 for flute and strings

Hecht, Persinger, Ford, Firestone, Britt

Johann Sebastian Bach

Piano Quintet in A major, D.667 ("Forelle")

Previati, Persinger, Ford, Firestone, Britt

Franz Schubert

**Monday, November 26, 1917**

4 p.m.  
Ebell Hall  
Oakland, California

Louis Persinger, first violin  
Louis Ford, second violin  
Nathan Firestone, viola  
Horace Britt, cello  
Elias Hecht, flute  
Gyula Ormay, piano

- |   |                     |
|---|---------------------|
| Five Novellettes, Op. 15 for string quartet<br>Persinger, Ford, Firestone, Britt                      | Alexander Glazounow |
| Theme and Variations for Flute and String Quartet, Op. 80<br>Persinger, Ford, Firestone, Britt, Hecht | Amy Beach           |
| Piano Quintet in F Minor, M. 7<br>Persinger, Ford, Firestone, Britt, Ormay                            | Cesar Franck        |

**Tuesday, November 27, 1917**

Italian Room, St. Francis Hotel  
San Francisco, California

Louis J. Previatti, contrabass

Louis Persinger, first violin  
Louis Ford, second violin  
Nathan Firestone, viola  
Horace Britt, cello  
Elias Hecht, flute  
Gyula Ormay, piano

- |   |                       |
|---|-----------------------|
| String Quartet No. 2 in D Major<br>Persinger, Ford, Firestone, Britt                                    | Alexander Borodin     |
| Orchestral Suite in B Minor, BWV 1067 for flute and strings<br>Hecht, Persinger, Ford, Firestone, Britt | Johann Sebastian Bach |
| Piano Quintet in A major, D.667 ("Forelle")<br>Ormay, Previatti   | Franz Schubert        |

**Tuesday, December 18, 1917**  
 Italian Room, St. Francis Hotel  
 San Francisco, California

*Unspecified Personnel*

String Quartet in B-flat Major, Op. 18, No. 6	Ludwig van Beethoven
Suite for flute, violin, and piano ( <i>U.S. premiere</i> )	Eugene Goossens
Trio in F Major ,Op. 18, No. 1 for piano, violin, and cello Ormay, Persinger, Britt	Camille Saint-Saens

**Monday, January 14, 1918**  
 Ebell Hall  
 Oakland, California

Louis Persinger, first violin  
 Louis Ford, second violin  
 Nathan Firestone, viola  
 Horace Britt, cello  
 Elias Hecht, flute  
 Gyula Ormay, piano

Trio in B Major, Op. 8 for piano, violin, and cello Ormay, Persinger, Britt	Johannes Brahms
Orchestral Suite in B Minor, BWV 1067 for flute and strings Persinger, Ford,Goldwasser, Britt, Hecht	Johann Sebastian Bach
String Quartet in F Major, M. 35 Persinger, Ford, Goldwasser Britt	Maurice Ravel

**Tuesday, January 29, 1918**  
 Italian Room, St. Francis Hotel  
 San Francisco, California

Louis Persinger, first violin  
 Louis Ford, second violin  
 Louis Rovinsky, viola  
 Horace Britt, cello  
 Elias Hecht, flute  
 Gyula Ormay, piano

String Quartet in G Minor, Op. 10	Claude Debussy
Persinger, Ford, Rovinsky, Britt	
Sonata for flute, viola and piano*	Jean Marie Leclair
Hecht, Rovinsky, Ormay	
Quartet for piano and strings*	Arthur Foote
Persinger, Ford, Rovinsky, Ormay	

**February 7, 1918**  
 Oakland, California

*Unknown Program*

**February 11, 1918**  
 San Francisco Musical Club  
 San Francisco, California

*Unspecified Personnel*

String Quartet, Op. 18, No. 6	Ludwig van Beethoven
Five Novellettes, Op. 15 for strings	Alexander Glazounow

**Wednesday, March 6, 1918**

8:15 p.m.

Italian Room, St. Francis Hotel  
San Francisco, CaliforniaLouis Persinger, first violin  
Louis Ford, second violin  
Louis Rovinsky, viola  
Horace Britt, cello  
Elias Hecht, flute  
Gyula Ormay, piano

Piano Quintet, Op. 24

Persinger, Ford, Rovinsky, Britt, Ormay

Johannes Brahms

Trio, Op. 1, No. 4 for flute, violin, and cello

Hecht, Rovinsky, Britt

Joseph Mysliwececk

Novelettes for strings, Op. 15

Persinger, Ford, Rovinsky, Britt

Alexander Glazounow

**Tuesday, March 19, 1918**Italian Room, St. Francis Hotel  
3:15 p. m.

San Francisco, California

Louis Persinger, first violin  
Louis Ford, second violin  
Nathan Firestone, viola  
Horace Britt, cello  
Elias Hecht, flute  
Gyula Ormay, piano

Serenade, Op. 10 for violin, viola and cello

Ford, Rovinsky, Britt

Erno Dohnanyi

Quintet in D Major, Op. 21 for flute and string quartet

Quartet, Op. 30 for piano and strings

Ormay, Persinger, Firestone, Britt

Jan Brandts-Buys

Ernest Chausson

**Tuesday, November 26, 1918**  
 Colonial Room, St. Francis Hotel  
 San Francisco, California

Louis Persinger, first violin  
 Louis Ford, second violin  
 Nathan Firestone, viola  
 Horace Britt, cello  
 Elias Hecht, flute  
 Gyula Ormay, piano

\*Piano Quintet

Persinger, Ford, Firestone, Britt, Ormay

Karl Goldmark

Abergavenny Suite on Welsh Themes for flute and strings     Louis Albert Bourgault-Ducoudray  
 Hecht, Persinger, Ford, Firestone, Britt

String Quartet No. 1 in G Minor, Op. 27 (*SF premiere*)

Persinger, Ford, Firestone, Britt

Edvard Grieg

**Tuesday, January 7, 1918**  
 Colonial Ballroom, St. Francis Hotel  
 San Francisco, California

Louis Prevati, contrabass  
 Louis Persinger, first violin  
 Louis Ford, second violin  
 Nathan Firestone, viola  
 Horace Britt, cello  
 Elias Hecht, flute  
 Gyula Ormay, piano

\*String Quartet

Persinger, Ford, Firestone, Britt

Franz Josef Haydn

Suite in G minor, Op. 90 for flute and string quintet  
 Prevati

Theodore Gouvy

Nocturne for string quartet (*world premiere*)

Persinger, Ford, Firestone, Britt

Frederick Jacobi

Italian Serenade for string quartet

Persinger, Ford, Firestone, Britt

Hugo Wolf

**Tuesday, January 28, 1919**  
 Colonial Ballroom, St. Francis Hotel  
 San Francisco, California

Louis Persinger, first violin  
 Louis Ford, second violin  
 Nathan Firestone, viola  
 Horace Britt, cello  
 Elias Hecht, flute  
 Gyula Ormay, piano

Nocturne and Scherzo for flute and string quartet (*world premiere*)  
 Hecht, Persinger, Ford, Firestone, Britt Arthur Foote

\*String Quartet  
 Persinger, Ford, Firestone, Britt Darius Milhaud

Quartet in F Major, K. 370 for flute and strings  
 Persinger, Firestone, Britt, Hecht Wolfgang Amadeus Mozart

\*Terzetto for two violins and viola  
 Persinger, Ford, Firestone Antonin Dvorak

**Tuesday, February 25, 1919**  
 Colonial Ballroom, St. Francis Hotel  
 San Francisco, California

Louis Persinger, first violin  
 Louis Ford, second violin  
 Nathan Firestone, viola  
 Horace Britt, cello  
 Elias Hecht, flute  
 Gyula Ormay, piano

String Quartet in G Major, Op. 18, No. 12  
 Persinger, Ford, Firestone, Britt Ludwig van Beethoven

Suite Basque, Op. 6 for flute and strings (*SF premiere*)  
 Persinger, Ford, Firestone, Britt, Hecht Charles Bordes

String Quartet in F Major, M. 35  
 Persinger, Ford, Firestone, Britt Maurice Ravel

**Tuesday, March 25, 1919**

3:15 p.m.

Colonial Ballroom, St. Francis Hotel  
San Francisco, CaliforniaKajetan Attl, harp  
Emilio Puyans, fluteLouis Persinger, first violin  
Louis Ford, second violin  
Nathan Firestone, viola  
Horace Britt, cello  
Elias Hecht, flute  
Gyula Ormay, pianoQuintet in F-sharp Minor, Op. 67 for piano and strings  
Ormay, Persinger, Ford, Firestone, Britt  
Amy BeachSuite Japonaise for two flutes, violin, cello, and harp  
Persinger, Britt, Elias Hecht, Emilio Puyans, Kajetan Attl  
\*LatzTrio des jeunes Ismaelites from "The Incancy of Christ" for two flutes and harp  
Elias Hecht, Emilio Puyans, Kajetan Attl  
Hector BerliozPiano Quintet in C Minor, D. 703 ("Unfinished")  
Persinger, Ford, Firestone, Britt, Ormay  
Franz Schubert*\*Interludium* in Modo Antico  
Orientale from Five Novelletes, Op. 15 for string quartet  
Persinger, Ford, Firestone, Britt  
Alexander Glazounow**Tuesday, October 7, 1919**  
University of California at Berkeley  
Wheeler Hall  
Berkeley, California*Unspecified Personnel*String Quartet No. 17 in B-flat Major, K. 458 ("The Hunt")  
Wolfgang Amadeus Mozart\*Sarabande and Allegro for flute, viola, and piano  
Jean-Marie Leclair\*Largo  
George Frederick Handel

*Andante cantabile	Pytor Ilyich Tchaikovsky
*Menuet for string quartet	Luigi Boccherini
Petite Suite, Op. 56 for flute, violin, and piano	Cesar Cui
Novelettes, Op. 15	Alexander Glazounow

**Tuesday, October 28, 1919**

Players Club Theatre  
San Francisco, California

Louis Persinger, first violin  
Louis Ford, second violin  
Nathan Firestone, viola  
Horace Britt, cello  
Elias Hecht, flute  
Gyula Ormay, piano

Quartet in G Minor, No. 3	Persinger, Ford, Firestone, Britt	Franz Josef Haydn
*Pieces en concert for flute cello and piano	Hecht, Britt, Ormay	Jean Philippe Rameau
String Quartet No. 14 in D Minor, D. 810 (“Death and the Maiden”)	Persinger, Ford, Firestone, Britt	Franz Schubert

**November 11, 1919**

Players Club Theatre  
Pop Concert  
San Francisco, California

Louis Persinger, first violin  
Louis Ford, second violin  
Nathan Firestone, viola  
Horace Britt, cello  
Elias Hecht, flute  
Gyula Ormay, piano

- String Quartet in D Major Op. 43, No. 5  
 Persinger, Ford, Firestone, Britt Franz Josef Haydn
- \*Sonata in D Major for flute, viola and piano  
 Hecht, Firestone, Persinger Jean Marie Leclair
- Petite Suite, Op. 56 for flute, violin and piano  
 Hecht, Persinger, Ormay Cesar Cui
- \*Largo  
 \*Cantabile  
 \*Minuet  
 Novelettes, Op. 15  
 Persinger, Ford, Firestone, Britt George Frederick Handel  
 Pytor Ilyich Tchaikovsky  
 Luigi Boccherini  
 Alexander Glazounow

**November 25, 1919**

*Unknown Location*

Louis Persinger, first violin  
 Louis Ford, second violin  
 Nathan Firestone, viola  
 Horace Britt, cello  
 Elias Hecht, flute  
 Gyula Ormay, piano

- Impressions from the Andes for string quartet  
 Persinger, Ford, Firestone, Britt Domenico Brescia
- Serenade, Op. 25 for flute, violin, and viola  
 Hecht, Persinger, Firestone Ludwig van Beethoven
- String Quartet in D-flat Major, Op. 15  
 Persinger, Ford, Firesotone, Britt Erno Dohnanyi

**Tuesday, December 2, 1919**

Pop Concert

Players Club

San Francisco, California

Louis Persinger, first violin  
 Louis Ford, second violin  
 Nathan Firestone, viola

Horace Britt, cello  
Elias Hecht, flute  
Gyula Ormay, piano

\*String Quartet in C Major

Persinger, Ford, Firestone, Britt

Wolfgang Amadeus Mozart

Suite Basque, Op. 6 for flute and strings

Hecht, Persinger, Ford, Firestone, Britt

Charles Bordes

Italian Serenade for string quartet

*Unspecified Personnel*

Hugo Wolf

Nocturne and Scherzo for flute and strings

Hecht, Persinger, Ford, Firestone, Britt

Arthur Foote

\*Largo

\*Adagietto

Molly on the Shore

Persinger, Ford, Firestone, Britt

Franz Josef Haydn

Georges Bizet

Percy Grainger

**Tuesday, December 30, 1919**

Players Club

San Francisco, California

Louis Persinger, first violin

Louis Ford, second violin

Nathan Firestone, viola

Horace Britt, cello

String Quartet No. 17 in B-flat Major, K. 458 ("The Hunt")

String Quartet in D Major, M. 9

Wolfgang Amadeus Mozart

Cesar Franck

**Tuesday, January 13, 1920**

New Players Club

Pop Concert

San Francisco, California

Emilio Puyans, flute

Louis Persinger, first violin

Louis Ford, second violin

Nathan Firestone, viola  
 Horace Britt, cello  
 Elias Hecht, flute  
 Gyula Ormay, piano

\*Sonata in G for two flutes and piano

Jean Marie Loeillet

Puyans, Persinger

\*Quartet in G for piano, violin, viola, and cello

Wolfgang Amadeus Mozart

Ford, Ormay, Firestone, Britt

Fantasie Japonaise for two flutes, violin, cello and piano

\*Lutz

Emilio Puyans, Hecht, Ford, Britt, Ormay

**January 27, 1920**

*Unknown Location*

Louis Persinger, first violin

Louis Ford, second violin

Nathan Firestone, viola

Horace Britt, cello

Elias Hecht, flute

Gyula Ormay, piano

Quartet, Op. 16 (*world premiere*)

Frederick Ayres

Persinger, Ford, Firestone, Britt

Orchestral Suite in B Minor, BWV 1067 for flute and strings

Johann Sebastian Bach

Hecht, Persinger, Ford, Firestone, Britt

Quartet No. 1 in E Minor ("Aus meinem Leben")

Bedrich Smetana

Persinger, Ford, Firestone, Britt

**February 10, 1920**

New Players Club

Pop Concert

San Francisco, California

Louis Persinger, first violin

Louis Ford, second violin

Nathan Firestone, viola

Horace Britt, cello  
 Elias Hecht, flute  
 Gyula Ormay, piano

Passacaglia for violin and cello

Johan Halverson

Persinger, Britt

Quartet in F Major, K. 370 for flute and strings

Wolfgang Amadeus Mozart

Ford, Firestone, Britt, Hecht

Cavatina, Op. 130

Ludwig van Beethoven

*Unspecified Personnel*

Canzonetta, Op. 12 for string quartet

Felix Mendelssohn-Bartholdy

Persinger, Ford, Firestone, Britt

*Lamento, Rondo* from Three Serenades for flute and strings

Louis Theodore Gouvy

Hecht, Persinger, Ford, Firestone, Britt

String Quartet No. 1 in G Minor, Op. 27

Edvard Grieg

Persinger, Ford, Firestone, Britt

**February 24, 1920**

*Unknown Location*

*Unspecified Personnel*

Impromptu Elaborations on an original theme, Op. 7 for string quartet

Samuel Gardner

Quartet in D Major, K. 285 for flute and strings

Wolfgang Amadeus Mozart

Quintet in A Minor, Op. 51, No. 2 for piano and strings

Johannes Brahms

**March 9, 1920**

Players Club Theater

Pop concert

San Francisco, California

Louis Persinger, first violin

Louis Ford, second violin

Nathan Firestone, viola

Horace Britt, cello

Elias Hecht, flute

Gyula Ormay, piano

String Quartet in G Major, Op. 18, No. 2 Ludwig van Beethoven  
 Persinger, Ford, Firestone, Britt

“Serenade” from String Quartet in F Major, Op. 3, No. 5 for flute and strings Franz Josef Haydn  
*Unspecified Personnel*

\*Minuetto for flute and strings Giovanni Battista Viotti  
*Unspecified Personnel*

Abergavenny Suite on Welsh Themes for flute and strings Louis Albert Bourgault-Ducoudray  
 Hecht, Persinger, Ford, Firestone, Britt

Variations from the D Minor String Quartet (“Death and the Maiden”) Franz Schubert  
 Andantino doncement expressif from Op. 10 for strings Claude Debussy  
 Jack O’Lantern for strings Eugene Goosens  
 Persinger, Ford, Firestone, Britt

**Sunday, March 21, 1920**

Curran Theatre  
 San Francisco, California

Jacques Thibaud, violin  
 Alfred Cortot, piano

Louis Persinger, first violin  
 Louis Ford, second violin  
 Nathan Firestone, viola  
 Horace Britt, cello

Concerto in D Major, Op. 21 for piano, violin, and string quartet Ernest Chausson  
 Thibaud, Cortot, Persinger, Ford, Firestone, Britt

Havaniese and Rondo Capriccioso, Op. 83 Camille Saint-Saens

Thihaud

Six Preludes, Book 1, No. 8 Claude Debussy  
 The Maide with the Flaxen Hair  
 The Wind on the Plain  
 The Hills of Amac  
 The Submerged Catedral  
 The Dance of Puck and Minstrels

Coriot

\*Sonata

Cesar Franck

Coriot, Thibaud

**March 30, 1920**  
*Unknown Location*

Louis Persinger, first violin  
 Louis Ford, second violin  
 Nathan Firestone, viola  
 Horace Britt, cello  
 Elias Hecht, flute  
 Gyula Ormay, piano

String Quartet in E-flat Major, Op. 12

Felix Mendelssohn-Bartholdy

Persinger, Ford, Firestone, Britt

Suite, Op. 6 for flute, violin, piano

Eugene Goosens

Hecht, Ford, Ormay

String Quartet in C Major, Op. 59, No. 3

Ludwig van Beethoven

Persinger, Ford, Firestone, Britt

**Tuesday, April 13, 1920**

Players Club Theater  
 Pop concert  
 San Francisco, California

H.B. Randall, clarinet

Louis Persinger, first violin  
 Louis Ford, second violin  
 Nathan Firestone, viola  
 Horace Britt, cello

Quintet in B Minor, Op. 115 for clarinet and strings

Johannes Brahms

H.B. Randall, Persinger, Ford, Firestone, Britt

\**Intime, centenu* from the Quartet for Strings

Darius Milhaud

\*Valse

Alexander Glazounow

\*Legende

\*Hornpipe for string quartet

String Quartet in D-flat Major, Op. 15

Persinger, Ford, Firestone, Britt

Pytor Ilyich Tchaikovsky

Wallace Arthur Sabin

Erno Dohnanyi

**Sunday, April 18, 1920**

2:00 p.m.

Saint Anselm's Auditorium

San Anselm, California

Marion Vecki, baritone

Louis Persinger, first violin

Louis Ford, second violin

Nathan Firestone, viola

Horace Britt, cello

Elias Hecht, flute

Gyula Ormay, piano

Novelletes, Op. 18 for string quartet

Persinger, Ford, Firestone, Britt

Alexander Glazounow

Prologue from *Il Pagilacci*

Vecki

Ruggo Leoncavallo

\*Menuetto

\*Rondo for flute and strings

Hecht, Ford, Firestone, Britt

Franz Josef Haydn

Wolfgang Amadeus Mozart

\*Sing to Me, Sing

Oh! Let Night Speak to Me

Floods of Spring, Op. 14, No. 11

Vision Fugitive from *Herodiade*

Vecki

\*Homer

George Chadwick

Sergei Rachmoninoff

Jules Massenet

Quintet in C Minor, Op. 1 for piano and strings

Persinger, Ormay, Ford, Firesotone, Britt

Erno Dohnanyi

**Tuesday, November 9, 1920**

8:15 p.m.

Colonial Ballroom, St. Francis Hotel

San Francisco, California

May Mukle, Cello  
Lajos Fenster, viola

Louis Persinger, first violin  
Louis Ford, second violin  
Nathan Firestone, viola  
Horace Britt, cello  
Elias Hecht, flute  
Gyula Ormay, piano

Quintet, Op. 163 for 2 violins, viola, 3 cellos  
Persinger, Ford, Firestone, Britt, Mukle, Fenster

Franz Schubert

Sextet in B-flat Major for 2 violins, 2 violas, 2 cello  
*Unspecified Personnel*

Johannes Brahms

**Tuesday, November 16, 1921**

Oakland Auditorium  
Oakland, California

Louis Persinger, first violin  
Louis Ford, second violin  
Nathan Firestone, viola  
Horace Britt, cello

String Quartet in D Minor

Persinger, Ford, Firestone, Britt

Erno Dohanayi

\*Assorted songs sung by Alice Gentle

**Monday, November 22, 1920**

*Unknown Location*  
8:15p.m.

London String Quartet:  
James Levey and T.W. Petre, violins  
H. Waldo Warner, viola  
C. Warwick Evans, cello

Chamber Music Society of San Francisco:

Louis Persinger, first violin  
 Louis Ford, second violin  
 Nathan Firestone, viola  
 Horace Britt, cello

Octet in E-flat Major, Op. 20 Felix Mendelssohn-Bartholdy  
 Persinger, Levey, Ford, Petre, Firestone, Warner, Britt, Warwick-Evans

\*Quartet in D Minor Wolfgang Amadeus Mozart  
 London String Quartet

Octet in C Major, Op. 7 (*SF premiere*) Georges Enesco  
 Persinger, Ford, Levey, Petre, Firestone, Warner, Britt, Warwick-Evans

**Tuesday, December 7, 1920**

8:15 p.m.

Colonial Ballroom, St. Francis  
 San Francisco, California

Louis Persinger, first violin  
 Louis Ford, second violin  
 Nathan Firestone, viola  
 Horace Britt, cello  
 Elias Hecht, flute  
 Gyula Ormay, piano

\*Quartet in C Major for strings Franz Josef Haydn  
 Persinger, Ford, Firestone, Britt

Trio for flute, viola, and piano, H. 149 (*SF premiere*) Leo Sowerby  
 Hecht, Firestone, Ormay

Quintet, Op. 81 for piano and strings Antonin Dvorak  
 Ormay, Persinger, Ford, Firestone, Britt

**Tuesday, January 4, 1921**

8:15 p.m.

Colonial Ballroom, St. Francis Hotel  
San Francisco, CaliforniaLouis Persinger, first violin  
Louis Ford, second violin  
Nathan Firestone, viola  
Horace Britt, cello

- |   |                  |
|---|------------------|
| Trio, Op. 30 for piano, violin, and viola ( <i>SF premiere</i> )<br>Ormay, Persinger, Firestone                   | Joseph Jengen    |
| Three Eclogues for flute and string quartet ( <i>world premiere</i> )<br>Hecht, Persinger, Ford, Firestone, Britt | Domenico Brescia |
| Quartet in A Minor, Op. 41, No.1 for strings<br>Persinger, Ford, Firestone, Britt                                 | Robert Schumann  |

**Tuesday, February 1, 1921**

8:15 p.m.

Colonial Ballroom, St. Francis Hotel  
San Francisco, California

Leopold Godowsky, piano

Louis Persinger, first violin  
Louis Ford, second violin  
Nathan Firestone, viola  
Horace Britt, cello

- |   |                 |
|---|-----------------|
| Trio, Op. 8 for piano, violin, and cello<br>Godowsky, Ford, Firestone                     | Johannes Brahms |
| Piano Quintet in E-flat Major, Op. 44<br>Godowsky, Persinger, Ford, Firestone, Britt      | Robert Schumann |
| Serenade for string quartet ( <i>U.S. premiere</i> )<br>Persinger, Ford, Firestone, Britt | Albert Elkins   |

**Tuesday, March 1, 1921**

8:15 p.m.

Colonial Ballroom, St. Francis Hotel  
San Francisco, CaliforniaLouis Persinger, first violin  
Louis Ford, second violin  
Nathan Firestone, viola  
Horace Britt, cello  
Elias Hecht, flute

\*String Quartet in E-flat Major

Persinger, Ford, Firestone, Britt

Wolfgang Amadeus Mozart

\*Sonata in G Major for flute, violin, and cello

Hecht, Ford, Britt

Johann Sebastian Bach

String Quartet in F Major, Op. 59, No. 1

Persinger, Ford, Firestone, Britt

Ludwig van Beethoven

**September 29, 1921**University Auditorium  
University of Southern California  
Los Angeles, CaliforniaLouis Persinger, first violin  
Louis Ford, second violin  
Nathan Firestone, viola  
Walter Ferner, cello  
Elias Hecht, flute  
Gyula Ormay, piano

String Quartet No. 3 in E-flat Minor, Op. 30

Persinger, Ford, Firestone, Ferner

Pytor Ilyich Tchaikovsky

Quartet in C Major, K. 285b for flute and strings

Ford, Hecht, Firestone, Ferner

Wolfgang Amadeus Mozart

Lento from String Quartet No. 12 in F major, Op. 96 ("American")

\*Intermezzo

\*Gavotte

Persinger, Ford, Firestone, Ferner

Antonin Dvorak  
Felix Mendelssohn-Bartholdy  
Antonio Bazzini

Oriente from Five Novelettes, Op. 15 for string quartet  
 Persinger, Ford, Firestone, Ferner

Alexander Glazounow

**Thursday, October 29, 1921**

Scottish Rite Hall  
 San Francisco, California

E. Robert Schmitz, piano

Louis Persinger, first violin  
 Louis Ford, second violin  
 Nathan Firestone, viola  
 Walter Ferner, cello  
 Elias Hecht, flute  
 Gyula Ormay, piano

String Quartet in B-flat Major No. 22  
 Persinger, Ford, Firestone, Ferner

Wolfgang Amadeus Mozart

Variations in D Minor No. 14, D. 810 for string quartet  
 Persinger, Ford, Firestone, Ferner

Franz Schubert

Piano Quintet, Op. 51  
 Schmitz, Persinger, Ford, Firestone, Ferner

Florent Schmitt

**Tuesday, November 15, 1921**

Scottish Rite Hall  
 San Francisco, California

Arthur Rubenstein, piano

Louis Persinger, first violin  
 Louis Ford, second violin  
 Nathan Firestone, viola  
 Walter Ferner, cello  
 Elias Hecht, flute  
 Gyula Ormay, piano

Sonata in A Major, FWV 8 for piano and violin  
 Rubenstein, Persinger

Cesar Franck

String Quartet in C Minor, Op. 18, No. 4  
 Persinger, Ford, Firestone, Ferner Ludwig van Beethoven

Piano Quintet in A Major, Op. 81  
 Rubenstein, Persinger, Ford, Firestone, Ferner Antonin Dvorak

**Monday, December 19, 1921**

Scottish Rite Hall  
 San Francisco, California

London String Quartet

Quintet No. 4 in G Minor, K. 516 for 2 violins, 2 violas, and cello  
 Lond String Quartet, Firestone Wolfgang Amadeus Mozart

String Quartet No. 3 in E-flat Minor, Op. 30  
 Persinger, Ford, Firestone, Ferner Pytor Ilyich Tchaikovsky

Octet in A Minor, Op. 3 for two string quartets  
 Chamber Music Society of San Francisco and London String Quartet Johann Svendsen

**Tuesday, January 17, 1922**

Scottish Rite Hall  
 San Francisco, California

Harold Bauer, piano

Louis Persinger, first violin  
 Louis Ford, second violin  
 Nathan Firestone, viola  
 Walter Ferner, cello  
 Elias Hecht, flute  
 Gyula Ormay, piano

String Quartet in D Minor, Op. 76, No. 2  
 Persinger, Ford, Firestone, Ferner Franz Josef Haydn

String Quartet in B Minor  
 Persinger, Ford, Firestone, Ferner Paul Roussel

Piano Quintet in F Minor, M. 7

Cesar Franck

Bauer, Persinger, Ford, Firestone, Ferner

**Tuesday, February 7, 1922**

Scottish Rite Hall  
San Francisco, California

May Mukle, cello

Louis Persinger, first violin  
Louis Ford, second violin  
Nathan Firestone, viola  
Walter Ferner, cello  
Elias Hecht, flute  
Gyula Ormay, piano

Quintet in C Major, G310 for strings and piano

Luigi Boccherini

*Unspecified Personnel*

String Quartet No. 12 in F Major, Op. 96

Antonin Dvorak

*Unspecified Personnel*

Verklaerte Nacht Sextet, Op. 4

Arnold Schoenberg

*Unspecified Personnel*

**Tuesday, February 28, 1922**

*Unknown Location*

Myra Hess, piano

Louis Persinger, first violin  
Louis Ford, second violin  
Nathan Firestone, viola  
Walter Ferner, cello  
Elias Hecht, flute

String Quartet in E-flat Major, Op. 4 (*SF Premiere*)

Leo Weiner

Persinger, Ford, Firestone, Ferner

Piano Quintet in F Minor, Op. 34  
Hess, Persinger, Ford, Firestone, Ferner

Johannes Brahms

*Adagio* from String Quartet in A Minor, Op. 41, No. 1  
\*Quartet, movement in C Minor  
Persinger, Ford, Firestone, Ferner

Robert Schumann  
Franz Schubert

**Tuesday, October 31, 1922**

Scottish Rite Auditorium  
San Francisco, California

Louis Persinger, first violin  
Louis Ford, second violin  
Nathan Firestone, viola  
Walter Ferner, cello  
Elias Hecht, flute

String Quartet in F Major, Op. 59, No. 1  
Persinger, Ford, Firestone, Ferner

Ludwig van Beethoven

Theme and Variations for Flute and String Quartet, Op. 80  
Hecht, Persinger, Ford, Firestone, Ferner

Amy Beach

String Quartet in F Major, M. 35  
Persinger, Ford, Firestone, Ferner

Maurice Ravel

**Tuesday, November 28, 1922**

Scottish Rite Auditorium  
San Francisco, California

Emile Ferir, viola

Louis Persinger, first violin  
Louis Ford, second violin  
Nathan Firestone, viola  
Walter Ferner, cello  
Elias Hecht, flute

\*Quintet in F Minor for two violins, 2 violas, 2 cellos  
Persinger, Ford, Firestone, Ferir, Ferner

Wolfgang Amadeus Mozart

String Quartet in G Minor, Op.10 (2 movements) Claude Debussy  
 Persinger, Ford, Firestone, Ferner

Quintet in G Major, Op. 3 for two violins, two violas, and cello Johannes Brahms  
 Persinger, Ford, Firestone, Ferir, Ferner

**Wednesday, December 20, 1922**

Scottish Rite Auditorium  
 San Francisco, California

Elly Ney, piano

Louis Persinger, first violin  
 Louis Ford, second violin  
 Nathan Firestone, viola  
 Walter Ferner, cello  
 Elias Hecht, flute

Andante in F Major, WoO 57 Ludwig van Beethoven  
 Sonata No. 23 in F Minor, Op. 57 (“Appassionata”)  
 Ney

Piano Quintet in F Minor, Op. 34 Johannes Brahms  
 Ney, Persinger, Ford, Firestone, Ferner

Rhapsody in E-flat Major, Op. 119, No. 4 Johannes Brahms

Three Etudes, E Major, C Minor, F Major, Op. 25 Frederick Chopin  
 \*Valse in A Major  
 Ballade No. 3 in A-flat Major, Op. 47  
 Polonaise in A-flat Major, Op. 53  
 Ney

**Tuesday, January 9, 1923**

Scottish Rite Auditorium  
 San Francisco, California

Louis Persinger, first violin  
 Louis Ford, second violin  
 Nathan Firestone, viola  
 Walter Ferner, cello  
 Elias Hecht, flute

- Serenade, Op. 10  
 Ford, Firestone, Ferner  
 Erno Dohnanyi
- Orchestral Suite in B Minor, BWV 1067 for flute and strings  
 Hecht, Persinger, Ford, Firestone, Ferner  
 Johann Sebastian Bach
- String Quartet in A Minor  
 Persinger, Ford, Firestone, Ferner  
 Fritz Kreisler

**Tuesday, January 23, 1923**

Scottish Rite Auditorium  
 San Francisco, California

Benno Moiseiwitsch, piano

Louis Persinger, first violin  
 Louis Ford, second violin  
 Nathan Firestone, viola  
 Walter Ferner, cello  
 Elias Hecht, flute

- Sonata in E-flat Major, Op. 120, No. 2  
 Moiseiwitsch, Firestone  
 Johannes Brahms
- Folk Song Fantasy for string quartet  
 Persinger, Ford, Firestone, Ferner  
 H. Waldo Warner
- Idyll for string quartet  
 Persinger, Ford, Firestone, Ferner  
 Frank Bridge
- Quintet in C Minor, Op. 1 for piano and strings  
 Persinger, Ford, Firestone, Ferner, Moiseiwitsch  
 Erno Dohnanyi

**Thursday, February 15, 1923**

Scottish Rite Auditorium  
 Students Chamber Concerts  
 Manning School of Music

John C. Manning, piano  
 Louis Persinger, first violin  
 Louis Ford, second violin

Nathan Firestone, viola  
 Walter Ferner, cello  
 Elias Hecht, flute

Quintet, Op. 81 for piano and strings  
 Manning, Persinger, Ford, Firestone, Ferner

Antonin Dvorak

Quartet in D Major, K. 285 for flute and strings  
 Ford, Firestone, Ferner, Hecht

Wolfgang Amadeus Mozart

String Quartet in F Major, M. 35  
 Persinger, Ford, Firestone, Ferner

Maurice Ravel

**Tuesday, February 20, 1923**

Scottish Rite Auditorium  
 San Francisco, California

Arthur Schnabel, piano

Louis Persinger, first violin  
 Louis Ford, second violin  
 Nathan Firestone, viola  
 Walter Ferner, cello

\*Sonata for violin and piano

Persinger, Schnabel

Johannes Brahms

Piano Quintet in E-flat Major, Op. 44  
 Schnabel, Persinger, Ford, Firestone, Ferner

Robert Schumann

**Tuesday, March 27, 1923**

8:15p.m.

Scottish Rite Hall  
 San Francisco, California

Louis Persinger, first violin  
 Louis Ford, second violin  
 Nathan Firestone, viola  
 Walter Ferner, cello  
 Elias Hecht, flute

- String Quartet based on Themes of Negro Spirituals, Op. 19  
*(first performance West of New York)* Daniel Gregory Mason  
 Persinger, Ford, Firestone, Ferner
- String Quartet No. 1 in G Minor, Op. 27 Edvard Grieg  
 Persinger, Ford, Firestone, Ferner
- Serenade, Op. 25 for flute, violin, and viola Ludwig van Beethoven  
 Persinger, Ford, Firestone, Ferner, Hecht

**Tuesday, October 30, 1923**

Scottish Rite Auditorium  
 San Francisco, California

Horace Britt, cello  
 Lajos Fenster, viola

Louis Persinger, first violin  
 Louis Ford, second violin  
 Nathan Firestone, viola  
 Walter Ferner, cello

- Quintet in C Major, Op. 163 Franz Schubert  
 Britt
- Verklaerte Nacht Sextette, Op. 4 Arnold Schoenberg  
 Fenster, Britt

**Tuesday, November 20, 1923**

8:15 p.m.  
 Scottish Rite Hall  
 San Francisco, California

Louis Persinger, first violin  
 Louis Ford, second violin  
 Nathan Firestone, viola  
 Walter Ferner, cello  
 Elias Hecht, flute

- String Quartet in B-flat Major, Op. 67 Johannes Brahms  
 Persinger, Ford, Firestone, Ferner, Hecht

Sonata in G Major, Op. 2 for flute and piano  
 Persinger (piano), Hecht Benedetto Marcello

Sonata in A Minor, HWV 362 for flute and piano  
 Persinger (piano), Hecht George Frederick Handel

String Quartet in D-flat Major, Op. 15  
 Persinger, Ford, Firestone, Ferner Erno Dohnanyi

**Tuesday, January 8, 1924**

8:15 p.m.

Scottish Rite Hall

San Francisco, California

Louis Persinger, first violin

Louis Ford, second violin

Nathan Firestone, viola

Walter Ferner, cello

String Quartet in C Major, K. 465  
 Persinger, Ford, Firestone, Ferner Wolfgang Amadeus Mozart

Quartet in D Major, M. 9  
 Persinger, Ford, Firestone, Ferner Cesar Franck

**Tuesday, January 29, 1924**

8:15 p.m.

Scottish Rite Hall

San Francisco, California

Ethel Leginska, piano

Louis Persinger, first violin

Louis Ford, second violin

Nathan Firestone, viola

Walter Ferner, cello

Trio in G Minor, Op. 63  
 Leginska, Hecht, Ferner Carl Maria von Weber

String Quartet No. 14 in D Minor, D. 810 ("Death and the Maiden") Franz Schubert

Persinger, Ford, Firestone, Ferner

Piano Quintet in B-flat Minor

Nandor Zsolt

Persinger, Ford, Firestone, Ferner

**Thursday, February 14, 1924**

Morris E. Dailey Memorial Auditorium  
San Jose, California

Louis Persinger, first violin

Louis Ford, second violin

Nathan Firestone, viola

Walter Ferner, cello

String Quartet No. 3 in A Major, Op. 41

Robert Schumann

Persinger, Ford, Firestone, Ferner

Serenade, Op. 25 for flute, violin, and viola

Ludwig van Beethoven

Hecht, Ford, Firestone

Andante Cantabile

Pytor Ilyich Tchaikovsky

Scherzo

Cesar Franck

Oriental

Alexander Glazounow

Persinger, Ford, Firestone, Ferner

**Tuesday, February 19, 1924**

8:15 p.m.

Scottish Rite Hall  
San Francisco, California

Erno Dohnanyi, piano

Louis Persinger, first violin

Louis Ford, second violin

Nathan Firestone, viola

Walter Ferner, cello

A Major Sonata for piano and violoncello

Ludwig van Beethoven

Dohnanyi, Ferner

Quintet in E-flat Major, Op. 26 for piano and string quartet

Erno Dohnanyi

Dohnanyi, Persinger, Ford, Firestone, Ferner

String Quartet in A Major, Op. 41, No. 2  
 Persinger, Ford, Firestone, Ferner

Robert Schumann

**Tuesday, March 18, 1924**

Scottish Rite Hall  
 San Francisco, California

Louis Persinger, first violin  
 Louis Ford, second violin  
 Nathan Firestone, viola  
 Walter Ferner, cello

String Quartet in A Major, Op. 18, No. 5  
 Persinger, Ford, Firestone, Ferner

Ludwig van Beethoven

String Quartet in A Minor, Op. 51, No. 2  
 Persinger, Ford, Firestone, Ferner

Johannes Brahms

String Quartet No. 12 in F Major, Op. 96  
 Persinger, Ford, Firestone, Ferner

Antonin Dvorak

**Wednesday, April 9, 1924**

Ballroom, Hotel Oakland  
 Oakland, California

Louis Persinger, first violin  
 Louis Ford, second violin  
 Nathan Firestone, viola  
 Walter Ferner, cello  
 Elias Hecht, flute

String Quartet in A Minor  
 Persinger, Ford, Firestone, Ferner

Fritz Kreisler

Serenade, Op. 25 for flute, violin, viola  
 Hecht, Ford, Firestone

Ludwig van Beethoven

Andante Cantabile  
 Orientale from Five Novelettes, Op. 15 for string quartet  
 Persinger, Ford, Firestone, Ferner

Pytor Ilyich Tchaikovsky  
 Alexander Glazounow

**Friday, May 2, 1924**  
 Scottish Rite Auditorium  
 Students' Chamber Concerts

John C. Manning, piano

Louis Persinger, first violin  
 Louis Ford, second violin  
 Nathan Firestone, viola  
 Walter Ferner, cello  
 Elias Hecht, flute

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|---|--------------------------|
| String Quartet No. 12 in F Major, Op. 96                | Antonin Dvorak           |
| Persinger, Ford, Firestone, Ferner                      |                          |
| Suite for flute and piano                               | Edward German            |
| Manning, Hecht  |                          |
| *Andante cantabile                                      | Pytor Ilyich Tchaikovsky |
| Scherzo, Op. 6  | Fritz Kreisler           |
| Oriente from Five Novelettes, Op. 15 for string quartet | Alexander Glazounow      |
| Persinger, Ford, Firestone, Ferner                      |                          |

**Tuesday, October 28, 1924**  
 Scottish Rite Hall  
 San Francisco, California

Louis Persinger, first violin  
 Louis Ford, second violin  
 Nathan Firestone, viola  
 Walter Ferner, cello  
 Elias Hecht, flute

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|--|-------------------------|
| String Quartet in F Major, K. 590              | Wolfgang Amadeus Mozart |
| Hecht, Ford, Firestone, Ferner                 |                         |
| String Quartet No.2 in C Major, Op. 5          | Sergei Taneiev          |
| Persinger, Ford, Firestone, Ferner             |                         |
| String Quartet No. 1 ( <i>world premiere</i> ) | Frederick Jacobi        |
| Persinger, Ford, Firestone, Ferner             |                         |

**Tuesday, November 25, 1928**

Scottish Rite Hall  
San Francisco, California

Felix Salmond, cello  
Ellen Edwards, piano  
Lajos Fenster, viola

Louis Persinger, first violin  
Louis Ford, second violin  
Nathan Firestone, viola  
Walter Ferner, cello

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|--|--|-------------------|
| String Quartet No. 2 in D Major              |  | Alexander Borodin |
|  | Persinger, Ford, Firestone, Ferner                 |                   |
| Sonata in F Major, Op. 99                    |  | Johannes Brahms   |
|  | Salmond, Edwards                                   |                   |
| Sextette in E-flat Major, H. 107 for strings |  | Frank Bridge      |
|  | Salmond, Persinger, Ford, Firestone, Ferner, Lajos |                   |

**Monday, December 15, 1924**

Auditorium Theatre  
Oakland, California

Louis Persinger, first violin  
Louis Ford, second violin  
Nathan Firestone, viola  
Walter Ferner, cello

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|--|---|----------------------|
| Quartet No. 1 in E Minor   |   | Frank Bridge         |
|  | Persinger, Ford, Firestone, Ferner        |                      |
| Quintet in D Major, Op. 21 for flute and string quartet                    |   | Jan Brandts-Buys     |
|  | Persinger, Ford, Firestone, Ferner, Hecht |                      |
| *Scherzo   |   | Ludwig van Beethoven |
|  | Persinger, Ford, Firestone, Ferner        |                      |
| Variations from Quartet No. 14 in D Minor, D. 810 ("Death and the Maiden") |   | Franz Schubert       |
|  | Persinger, Ford, Firestone, Ferner        |                      |
| *Vivace  |   | Franz Josef Haydn    |

Persinger, Ford, Firestone, Ferner

**Tuesday, January 20, 1925**

Scottish Rite Hall  
San Francisco, California

Philharmonic Quartet of Los Angeles

Sylvain Noack, violin  
Henry Svedrofsky, violin  
Emile Ferir, viola  
Ilya Bronson, cello

Chamber Music Society of San Francisco

Louis Persinger, first violin  
Louis Ford, second violin  
Nathan Firestone, viola  
Walter Ferner, cello

Quintet No. 4 in G Minor, K. 516 for 2 violins, 2 violas, and cello      Wolfgang Amadeus Mozart  
Persinger, Ford, Firestone, Ferner, Ferir

String Quartet No. 1 in B-flat Major, Op. 11      \*Josef Sak  
L.A. Philharmonic Quartet

Sextet No. 2 in G Major, Op. 36      Johannes Brahms  
L.A. Philharmonic Quartet, Firestone, Ferner

***Unknown Date***

Scottish Rite Auditorium  
San Francisco, California

Louis Persinger, first violin  
Louis Ford, second violin  
Nathan Firestone, viola  
Walter Ferner, cello

String Quartet in E Minor ("Aus Meinen Leben")      Bedrich Smetana  
Valse Ridicule from 5 Stuecke for string quartet      Alfredo Casella  
\*Pastorale      Ernst Bloch  
Quartet in D Major, Op. 64, No. 5 ("Lark")      Franz Josef Haydn  
Persinger, Ford, Firestone, Ferner

**Thursday, February 5, 1925**  
 Domenican College at San Rafael Auditorium  
 San Rafael, California

Louis Persinger, first violin  
 Louis Ford, second violin  
 Nathan Firestone, viola  
 Walter Ferner, cello  
 Elias Hecht, flute

- |  |   |
|--|---|
| <p>String Quartet No. 2 in D Major<br/>         Persinger, Ford, Firestone, Ferner</p>   | <p>Alexander Borodin</p>  |
| <p>Nocturne and Scherzo for flute and string quartet<br/>         Hecht, Persinger, Ford, Firestone, Ferner</p>  | <p>Arthur Foote</p>   |
| <p>Last Spring from 2 Elegiac Melodies, Op. 34<br/>         *Andante cantabile<br/>         Molly on the Shore<br/>         Persinger, Ford, Firestone, Ferner</p> | <p>Edvard Grieg<br/>         Pytor Ilyich Tchaikovsky<br/>         Percy Grainger</p> |

**Tuesday, March 10, 1925**  
 Scottish Rite Auditorium  
 San Francisco, California

Erno Dohnanyi, piano

Louis Persinger, first violin  
 Louis Ford, second violin  
 Nathan Firestone, viola  
 Walter Ferner, cello

- |   |                             |
|---|-----------------------------|
| <p>String Quartet in E-flat Major, Op. 74<br/>         Persinger, Ford, Firestone, Ferner</p> | <p>Ludwig van Beethoven</p> |
| <p>Sonata, Op. 21 for violin and piano<br/>         Dohnanyi, Ford</p>                        | <p>Erno Dohnanyi</p>        |
| <p>String Quartet in C Minor, Op. 1<br/>         Persinger, Ford, Firestone, Ferner</p>       | <p>Erno Dohnanyi</p>        |

**Tuesday, March 24, 1925**

Scottish Rite Auditorium  
San Francisco, California

Germaine Schnitzer, piano

Louis Persinger, first violin  
Louis Ford, second violin  
Nathan Firestone, viola  
Walter Ferner, cello

String Quartet in G Major, Op. 153

Persinger, Ford, Firestone, Ferner

Camille Saint-Saens

Sonata in B-flat Major, K. 454 for violin and piano

Schnitzer, Persinger

Wolfgang Amadeus Mozart

**June 12, 1925**

Auditorium  
Portland, Oregon  
National Federation of Music Clubs

Louis Persinger, first violin  
Louis Ford, second violin  
Nathan Firestone, viola  
Walter Ferner, cello  
Elias Hecht, flute

String Quartet in C Minor, Op. 18, No. 4

Persinger, Ford, Firestone, Ferner

Ludwig van Beethoven

Nocturne and Scherzo for flute and string quartet

Hecht, Persinger, Ford, Firestone, Ferner

Arthur Foote

**Tuesday, September 29, 1925**

*Unknown Location*

Louis Persinger, first violin  
Louis Ford, second violin  
Nathan Firestone, viola  
Walter Ferner, cello



Pieces de Vlavecín en Concerts

La Pantomine

L'Indiscrete

Menuet

La Rameau

Jean Philippe Rameau

Hecht, Richards, Ferner

String Quartet in F Major, M. 35

Persinger, Ford, Firestone, Ferner

Maurice Ravel

**Tuesday, March 9, 1926**

Scottish Rite Hall

San Francisco, California

Louis Persinger, first violin

Louis Ford, second violin

Nathan Firestone, viola

Walter Ferner, cello

Elias Hecht, flute

Quartet in D Major, K. 285 for flute and strings

Hecht, Ford, Firestone, Ferner

Wolfgang Amadeus Mozart

String Quartet in A Minor, Op. 23

String Quartet in D-flat Major, Op. 15

Persinger, Ford, Firestone, Ferner

Howard Hanson

Erno Dohnanyi

**Tuesday, March 30, 1926**

Scottish Rite Auditorium

San Francisco, California

Ignaz Friedman, piano

Louis Persinger, first violin

Louis Ford, second violin

Nathan Firestone, viola

Walter Ferner, cello

- Trio, Op. 50 for piano, violin, cello  
Friedman, Persinger, Ferner Pytor Ilyich Tchaikovsky
- String Quartet in A Major, Op. 33, No. 6  
Persinger, Ford, Firestone, Ferner Luigi Boccherini
- Piano Quintet in E-flat Major, Op. 44  
Friedman, Persinger, Ford, Firestone, Ferner Robert Schumann

**Tuesday, April 13, 1926**  
Scottish Rite Auditorium  
San Francisco, California

Harold Samuel, piano

Louis Persinger, first violin  
Louis Ford, second violin  
Nathan Firestone, viola  
Walter Ferner, cello

- Selected works  
Samuel Johann Sebastian Bach
- String Quartet in A Major, Op. 41, No. 3  
Persinger, Ford, Firestone, Ferner Robert Schumann
- Piano Quintet in F Minor, M. 7  
Samuel, Persinger, Ford, Firestone, Ferner Cesar Franck

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