

Marion Bauer's "Completely Musical Life" (1882-1955): An American Composer's Essential
Creative Works and Contributions to Twentieth-Century Music

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Abstract

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Marion Bauer was a major creative force in early-twentieth-century American music—a vital composer, influential educator, erudite writer, and tireless advocate. Her contributions to American music are legendary. Bauer wrote over 160 compositions ranging from pedagogical piano works to full orchestral scores, including twenty piano solos or sets, over sixty art songs, and an acclaimed body of chamber music. While regularly described as impressionist, Bauer's style transcends simple labels and is the product of a unique, personal voice.

In addition to her compositional career, Bauer co-founded and/or held leadership positions in every major composers' group—often the only woman among men—and made it her personal

mission to aid and advance as many young composers as possible. She was a full-time music critic and a popular lecturer, known for her ability to explain the intricacies of modern music in a way that the layperson could understand and the expert could appreciate. During her twenty-five-year tenure at New York University, Bauer taught hundreds of future performers, conductors, composers, and critics, including Milton Babbitt, Louise Talma, and Pulitzer prize-winning critic Harold Schonberg. She also wrote five full-length books, including the ground-breaking *Twentieth Century Music* (1933).

For many years, Bauer's legacy as a teacher, writer, and advocate has overshadowed her contributions as a creator of music, but a resurgence of interest in American women composers has begun to bring Bauer's music the critical attention it deserves. This study will examine Bauer—first as a composer, but also in her other roles—through the lens of her most important personal and professional relationships. Doing so will provide insight into her character and demonstrate that she was—and is—an essential voice of American musical modernism.

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Chapter One

An Introduction to Marion Bauer’s “Completely Musical Life”

In the mid-1920s, a Jewish-American composer left Paris and the student days it represented, ready to embark upon a fully mature career as a composer, writer, educator, and advocate. Upon arrival in New York City, this accomplished musician became involved in every facet of musical life— composing increasingly ambitious works, publishing texts on music and its history, writing criticism for the leading music periodicals of the day, lecturing extensively on modern music and other subjects, receiving a historically significant commission from the League of Composers, and becoming a leading advocate (both personally and corporately) for modern American music. Over the next three decades, the composer served as a founding member or on the boards of the era’s most important societies for the promotion and protection of composers, including the League of Composers, the United States Section of the International Society for Contemporary Music, the American Composers’ Alliance, and the American Music Center. Not confined to musical advocacy, the composer spoke boldly and publicly about politics and issues of justice, but closest to this artist’s heart was the promotion of as-yet unrecognized, younger composers. While this description could be given of Aaron Copland, Copland was actually one of the many “younger composers” referenced above. The subject here is Marion Bauer.

Since her death in 1955, Marion Bauer’s name, unlike that of Copland, has fallen into relative obscurity, relegated to a second tier of American composers, and often remembered—when remembered at all—as the teacher of a more famous pupil (such as Milton Babbitt or Miriam Gideon), as the author of one of the first major studies of twentieth-century music, or as

an advocate of modern music.¹ More recently, however, a growing interest in American women composers has brought Bauer's name and her music back into recognition. Some new recordings of Bauer's music have been made available, introducing her music to a wider audience, and several dissertations and theses in the past twenty-five years have been devoted to different aspects of Bauer's career, while others have included selected pieces in larger studies.² Each of these works has contributed to the available knowledge about Marion Bauer, but many questions remain. Who was this woman? What was she like? Why are performances and copies of her compositions—which were regularly performed and well received during her lifetime—so difficult to find today? Why should we care?

Methodological Issues and Approaches

Previous studies have examined a single aspect of Bauer's work—solo vocal music, solo piano music, piano chamber music, historical writings—but this thesis will approach Bauer's life and work through the lens of relationships. Bauer left very few personal letters or records and there is no evidence she ever kept a diary. Consequently, an investigation of Bauer that goes

¹ Kyle Gann, *American Music in the Twentieth Century* (New York: Schirmer Books, 1997), 118; Adeline Mueller, "The Twentieth Century," in *From Convent to Concert Hall: A Guide to Women Composers*, ed. Susan Glickman and Martha Furman Schleifer (Westport, CT: Greenwood, 2003), 260. In these full-length books about twentieth-century American music and women composers, the only time Marion Bauer appears is as the teacher of another composer, Babbitt and Gideon, respectively. Bauer's book is entitled *Twentieth Century Music; How It Developed, How to Listen to It* and was published in 1933 by G. P. Putnam of New York.

² See "Recordings" and "Unpublished Materials" sections of the Bibliography for a full list. Studies devoted to Bauer—and available through ProQuest/UMI and/or Open Access—include "The Solo Piano Music of Marion Bauer" (Nancy Louise Stewart, 1990), "The Solo Vocal Repertoire of Marion Bauer with Selected Stylistic Analyses" (Peggy A. Horrocks, 1995), "Marion Bauer: Critical Reception of Her Historical Publications" (Deborah Cohen, 1997), and "The Piano Chamber Music of Marion Bauer" (Yoonmi Ham, 2002). "Marion Eugénie Bauer, 1887-1955: Composer, Artist, Teacher: Her Life, Musical Career, and Musical and Literary Works" (Liana Laura Mount, Juilliard, 1991) and "Vol. 1 *Sun Splendor* of Marion Bauer; A Biographical, Analytical and Performance Examination of *Sun Splendor*, a Tone Poem for Full Orchestra Composed by Marion Bauer, 1882-1955; Vol. 2 *Sun Splendor* of Marion Bauer: A Critical First Performance Edition" (Nancy Thurmond Sutton, University of California-Los Angeles, 2000) are currently only available at the institutions where they were written.

beyond an analysis of the music itself must include her circle of friends, some of whom—like Charles Griffes and Ruth Crawford—kept diaries that reveal aspects of Bauer’s character. Bauer’s circle included intimates both inside the musical world and outside, and many of these friendships had deep and lasting influences on Bauer as a person and as a musician. Looking at the music Bauer dedicated to her greatest friends and most significant colleagues will afford insights into her character and provide an opportunity to assess her contributions to musical modernism in America—as a major composer, not merely as an author and advocate.

During Bauer’s lifetime, three authors wrote books that contain a great deal of the biographical information known about her: Claire R. Reis’s *Composers in America* (1947), Madeleine Goss’s *Modern Music-Makers* (1952), and several dictionaries of American and/or modern composers by David Ewen (published in 1936, 1949, and in 1982).³ These authors derived much of their own material from Bauer herself, making them semi-autobiographical texts, full of delightful stories from her childhood, her thoughts on the state of modern music, and an assessment of her own contributions. Bauer is also regularly included in other dictionaries of American and/or women composers, but these primarily glean data from the Reis, Goss, and Ewen publications and rarely include more than a short biography and a list of important works. For a brief overview of significant events in Bauer’s life, see the timeline in Appendix A: “A Chronological History of Marion Bauer’s Life and Works.”

A Chicago-based music periodical, *The Musical Leader*, has proven itself a treasure trove of information about Marion Bauer, her music, and her activities. From *The Musical Leader*’s

³ Claire R. Reis, *Composers in America: Biographical Sketches of Contemporary Composers with a Record of Their Works* (New York: Macmillan, 1947); Madeleine Goss, *Modern Music-Makers: Contemporary American Composers* (New York: Dutton, 1952); David Ewen, *Composers of Today: A Comprehensive Biographical and Critical Guide to Modern Composers of All Nations* (New York: Wilson, 1936); David Ewen, *American Composers Today: A Biographical and Critical Guide* (New York: Wilson, 1949); David Ewen, *American Composers: A Biographical Dictionary* (New York: Putnam’s Sons, 1982).

founding in 1900 to Marion Bauer's retirement in 1954, one or more of the Bauer sisters (Emilie Frances, Marion, and/or Flora) edited the publication's "Music in New York" section.⁴ Marion's monthly column "According to Marion Bauer" also appeared from 1942 until her death in August 1955. Consequently, *The Musical Leader's* pages are filled with Marion's own thoughts and critiques of the content and business of modern music in America. Besides *The Musical Leader*, Bauer also wrote for *The Musical Quarterly*, the *ACA Bulletin*, the *Gamut*, *Æolian Review*, *Theatre Magazine*, and *Modern Music*, as well as England's *The Sackbut* and France's *La Revue Musicale*.⁵

Because of the Bauer family's involvement with *The Musical Leader*, emphasis was habitually given in its pages to performances and publications of Marion Bauer's works, sometimes including the only evidence of the existence of particular compositions that have since been lost. Reviews of Bauer's music also regularly appeared in *Modern Music*, *Musical America*, *Musical Courier*, and *The New York Times*. I have relied more heavily on these reviews than those contained in *The Musical Leader* because of the natural bias that exists in the latter publication. Consequently, I have attempted to limit my use of *The Musical Leader*, for the most part, to factual data and Marion Bauer's own words, and, when exceptions have been made, have acknowledged the possibility of bias.

In addition to *The Musical Leader* and other contemporary periodicals, much of what is known about Bauer comes from the letters that have been preserved in other people's collections.

⁴ "A Message of Appreciation," *Musical Leader* 71, no. 13 (August 1939): 2; Flora Bauer, "Music in New York," *Musical Leader* 72, no. 6 (March 23, 1940): 2. Marion and Flora stepped down as New York editors in 1939, but their absence was short. Flora was listed as the editor a mere seven months later, while Marion continued to contribute articles throughout this period and was sometimes listed as New York editor along with Flora in later years.

⁵ Ethel Peyser, "Marion Bauer, As Writer," *The Baton of Phi Beta Fraternity* 30, no. 3 (March 1951): 7; Aaron I. Cohen, *International Encyclopedia of Women Composers*, 2nd ed., vol. I (New York: Books & Music (U.S.A.), 1987), 61; Bauer, *Twentieth Century Music: How to Enjoy It How to Listen to It* (1933; repr. New York: Da Capo Press, 1978), 62.

The most extensive collection belongs to the A. P. Schmidt Publishing Company (housed in the Library of Congress) and contains well over one hundred letters from Bauer to her publisher dating from 1912 to 1951. In her professional correspondence, Bauer regularly included updates about her plans for future projects and reviews of her Schmidt publications, but she also often mentioned details of her personal life and inner thoughts. Bauer's letters are housed in many other collections as well, but rarely more than a handful of letters to any one individual remains, and the vast majority of her correspondence has been lost. Because Bauer lived with one or more of her sisters for her entire life, there is no extant correspondence between them. To date, Bauer's correspondence has not been gathered in a centralized location, edited, annotated, or published.

No full-length study of Marion Bauer's life and works has been published, but biographies of several within her circle contain valuable information about her, while her music has also been featured in several other works. The most useful to this present study have been Judith Tick's biography of Ruth Crawford Seeger, Edward Maisel's biography of Charles Griffes, Adrienne Fried Block's biography of Amy Beach, and Carol Oja's book, *Making Music Modern*.⁶ Recently published works include *Music and the Skillful Listener: American Women Compose the Natural World* by Denise Von Glahn and *The New York Composers' Forum Concerts, 1935-1940* by Melissa de Graaf, both of which have offered additional insights to Bauer's historical and artistic milieu. Additionally, Susan Pickett has written a biography of Emilie Frances Bauer and Marion Bauer entitled "The Bauer Sisters." While it has not been published yet, Pickett has graciously allowed me to read portions of the manuscript, which have

⁶ Judith Tick, *Ruth Crawford Seeger: A Composer's Search for American Music* (New York: Oxford University Press, 1997); Edward M. Maisel, *Charles T. Griffes: The Life of an American Composer*, rev. ed. (New York: Knopf, 1984); Adrienne Fried Block, *Amy Beach, Passionate Victorian: The Life and Work of an American Composer 1867-1944* (New York: Oxford University Press, 1998); Carol J. Oja, *Making Music Modern: New York in the 1920s* (New York: Oxford University Press, 2000).

been extremely valuable particularly in my understanding of Emilie Frances's character and career.

Key People, Places, and Works

Marion Bauer enjoyed deep, intimate, life-long relationships with many people, a number of whom were significant to her development as a person and as a professional musician. While some of the people examined in this study have faded from public consciousness, other names remain known, including the composers Charles Griffes, Amy Beach, Ruth Crawford Seeger, and Aaron Copland. Violinist Maud Powell and flutist Georges Barrère also played important roles in Bauer's life. In addition to personal relationships, Bauer also had special connections to two institutions, the MacDowell Colony and the Chautauqua Festival, and many of the people she worked with there. These relationships and the works they inspired will be examined in greater detail in subsequent chapters.

Inspirational Individuals: Emilie Frances Bauer, Maud Powell, Charles Griffes,
John Gould Fletcher, Ethel Peyser, and Aaron Copland

Immediate family members naturally affect an individual's development, especially early on; however, in Marion Bauer's case, her relationship with her oldest sister was particularly important. Emilie Frances, who was seventeen years older than her youngest sister Marion, became a parental figure to her younger siblings after their own father's death in 1890, when Marion was only eight years old. Emilie Frances was a pianist, composer, poet, and music critic

and in many ways paved the way for Marion's successful career in New York City and in Europe.

In the role of poet, Emilie Frances provided the texts for four of Marion's early songs, all of which were written and published between 1910 and 1914. As a critic in New York City, Emilie Frances was in a position to introduce Marion to the musically powerful and artistic elite and provide positive news coverage of Marion's activities. Emilie Frances housed and fed her younger sister and often paid for Marion's studies, including trips abroad. Most important, Emilie Frances served as an example of a successful, strong, generous, professional woman.

Maud Powell was at the height of her career when she befriended Bauer, encouraging the young composer to write more ambitious works and "do for the American composer what [Powell had] tried to do for the American woman violinist."⁷ Powell advocated both for female musicians and for her American contemporaries, commissioning and performing the works of lesser-known composers, including Bauer herself. Powell also saw her performances as opportunities to educate and enlighten her audiences, a focus she passed on to Bauer. Bauer lectured extensively in the United States and in Europe, taught on the faculty of New York University, and wrote several textbooks on music history and appreciation. Still, Bauer did not see her role as educator confined to these tasks. In all of her many musical activities, Bauer sought to expand understanding and encourage growth in her listeners, readers, students, and friends.

Powell commissioned Bauer's first major chamber piece in 1912, a tone poem for violin and piano called *Up the Ocklawaha*. In this composition, Bauer moved beyond the piano and

⁷ Erminie Kahn, "The Aims of Marion Bauer, Expression of All Moods in Music Sought by Composer Almost Unique in Writing for Piano—Her Scholarly Musicianship," *Musical Leader* 39, no. 23 (June 3, 1920): 550.

song literature she had produced up to this point and wrote a strikingly original work of art, exploring a new approach to harmony and a deeper level of self-expression.

Marion Bauer and Charles Griffes first met in 1917 and Griffes died a mere three years later, so their friendship was short-lived. Nonetheless, Griffes exhibited an influence on Bauer with which only Bauer's sister could compare. Griffes and Bauer were frequent companions and close confidantes, attending social functions together and establishing what Bauer called a "musical society of two."⁸ There was even a suggestion that the two were romantically involved.

Griffes's own music played an important role in Bauer's developing style. During the years of their friendship (1917-1920), Bauer's piano and vocal music became markedly more sophisticated and overtly impressionistic. This is made most clear in her set of piano pieces, *Three Impressions* (1917) and her setting of Oscar Wilde's poetry in "My Faun" (1919). Many of Bauer's compositions from this era—and Griffes's, too—were accompanied by poetic epigraphs or set the lyrics of contemporary poets, such as John Gould Fletcher. While there is no evidence of a deep personal relationship between Bauer and Fletcher (though they did meet on more than one occasion), the American imagist's highly musical poetry was particularly significant for Bauer at this time. In addition to *Three Impressions*—two of which used Fletcher's poetry as epigraphs—Bauer also composed four songs based on his verse (*Four Poems*, 1922).

While it is unclear exactly when they met, Marion Bauer and Ethel Peyser collaborated professionally for the first time in 1924, writing a series of music appreciation articles for the magazine *Pictorial Review*.⁹ The following year, they wrote their first book together, *How Music*

⁸ Marion Bauer, "Charles T. Griffes As I Remember Him," *Musical Quarterly* 29 (July 1943): 366.

⁹ Peyser, "Marion Bauer, As Writer," 7; "Marion Bauer Leaves for Paris," *Musical Leader* 48, no. 21 (November 20, 1924): 492.

Grew, a music history textbook for “our young friends from nine to ninety.”¹⁰ Peyser was also on the staff of *The Musical Leader*, writing a column entitled “A-Musicking in Gotham” about social and musical events in New York City from 1925-1932. Peyser—called “Peter” by her friends—was a bright and humorous woman with a flair for dramatic writing and a special interest in Greek music.

How Music Grew was written with the musical novice in mind and has a light, conversational tone. Bauer and Peyser’s next collaborative effort, *Music Through the Ages* (1932), was also designed for the amateur and was adopted as a standard high school and college textbook for many years.¹¹ Both texts were extremely popular and required multiple editions. From a twenty-first-century perspective, it is unfortunate that folk and world musics are described in these texts as “savage music,” but both notably devote considerable space to jazz and popular music as well as to modern art music both in Europe and the United States.

Bauer did not dedicate any musical compositions to Peyser, but they did remain friends and collaborators up until the very end of Bauer’s life. Just days before Bauer’s death, the two writers finished revising their newest book, *How Opera Grew*, which was scheduled to appear in print later that year.¹² When *How Opera Grew* was released, it became the only one of their collaborations to list Ethel Peyser first, undoubtedly because she was the sole remaining living author. After Bauer’s death, Peyser also took over Bauer’s position as national music adviser to the Phi Beta National Professional Fraternity of Music and Speech.¹³

¹⁰ Marion Bauer and Ethel Peyser, *How Music Grew: From Prehistoric Times to the Present Day* (New York: G. P. Putnam, 1925): v.

¹¹ Deborah Cohen, “Marion Bauer: Critical Reception of Her Historical Publications” (PhD diss., University of California Los Angeles, 1997), 216-17.

¹² Marion Bauer to Marian MacDowell and Nina Maud Richardson, August 7, 1955, Edward and Marian MacDowell Collection, Correspondence Box 42, Folder 13, Library of Congress, Washington, DC.

¹³ “Phi Beta National Music Adviser,” *Musical Leader* 88, no. 6 (June 1956): 31.

It was the spring of 1924. Aaron Copland had never had one of his compositions performed in the United States, but that was about to change. Through the “good offices” of his friend and colleague Marion Bauer—whom he met during the previous winter at the Parisian home of their mutual teacher, Nadia Boulanger—Copland was introduced to the League of Composers and consequently earned a place on the League’s first “Young Composers’ Concert” that fall (where his *Passacaglia* and *The Cat and the Mouse* were played) and the League’s first commission the following year (*Music for the Theatre*).¹⁴ Bauer would go on to join the executive board of the League of Composers in 1926 (as would Copland several seasons later), serve as secretary of the organization, and lead the Young Composers’ Concert Series for many years, introducing the works of unknown American composers.¹⁵ Both composers also served on the board of directors of the International Society for Contemporary Music, United States Section and, after its merger with the League of Composers in 1954, on the combined society’s board.¹⁶

The two composers co-founded the American Composers Alliance in 1937 and the American Music Center two years later.¹⁷ From 1938 to 1945, Copland served as president of the

¹⁴ Aaron Copland, *The New Music: 1900-1960*, rev. ed. (New York: W. W. Norton & Company, 1968), 72, 157; Julia F. Smith, “Aaron Copland, His Work and Contribution to American Music: A Study of the Development of his Musical Style and an Analysis of the Various Techniques of Writing He Has Employed in His Works” (PhD diss., New York: New York University, 1952), 130-31; David Metzger, “The League of Composers: The Initial Years,” *American Music* 15, no. 1 (Spring 1997): 51-52; Marion Bauer and Claire R. Reis, “Twenty-Five Years with the League of Composers,” *Musical Quarterly* 34, no. 1 (January 1948): 4-5; Marion Bauer, “Koussevitzky and Stravinsky Conduct Paris Orchestras,” *Musical Leader* 46, no. 19 (November 8, 1923): 430. The exact date of their meeting is unknown, but Smith reported it occurring during the 1923-1924 season. While both were in attendance at the premiere of Stravinsky’s *Octet* in Paris (October 18, 1923), it is unclear if they had already met at Boulanger’s or if either of them knew the other was at the concert.

¹⁵ “Marion Bauer Appointed to League of Composer’s Board,” *Musical Leader* 51, no. 7 (February 18, 1926): 4; “Aaron Copland Joins League of Composers,” *Musical Leader* 64, no. 10 (March 9, 1933): 2; “N.F.M.C. Appoints Marion Bauer Chairman of Student Composition Contests,” *Musical Leader* 75, no. 1 (January 1943): 3; Aaron Copland and Vivian Perlis, *Copland: 1900 Through 1942* (London: Faber and Faber, 1984), 101.

¹⁶ “Society Elects Officers,” *New York Times*, June 30, 1929, X7; “Two Music Groups Announce Merger,” *New York Times*, December 2, 1954, 38.

¹⁷ “Composers Organize,” *Musical Leader* 70, no. 5 (March 12, 1938): 19; Julia Smith, *Aaron Copland: His Work and Contribution to American Music* (New York: E. P. Dutton & Company, 1955), 181; James Browning, “The American Music Center,” *Notes*, 2nd series 21, no. 4 (Autumn 1964): 511. Other co-founders of the American

American Composers Alliance, while Bauer was a member of the first Board of Governors and later became vice-president.¹⁸ Leading up to Bauer's one-woman Town Hall concert in 1951, one of the organizers approached Copland—unbeknownst to Bauer at the time—to contribute to the “Friends of Marion Bauer” fund as a sponsor. According to Bauer's thank-you letter, Copland contributed “generously” and also sent a personal message, as he was not able to be in attendance himself.¹⁹ The two maintained their collective advocacy and friendship up until the end of Bauer's life.

Influential Institutions and Their People:

The MacDowell Colony (Marian MacDowell, Amy Beach, and Ruth Crawford) and the Chautauqua Festival (Albert Stoessel, Georges Barrère, and Harrison Potter)

Marion Bauer's first visit to the MacDowell Colony—an idyllic residence for artists in Peterborough, New Hampshire—was in 1919. She went back nearly every summer until 1951, often as an official colonist, but also frequently as the personal guest of Marian MacDowell, Edward MacDowell's widow and the founder of the colony. While there, Bauer was free to write without interruption, unencumbered by the demands of her private teaching or, after 1926, her full-time faculty position at New York University and editorial responsibilities at *The Musical Leader*.

Composers Alliance included Bernard Wagenaar, Virgil Thomson, Elie Siegmeister, Roger Sessions, Wallingford Riegger, Quincy Porter, Douglas Moore, Goddard Lieberson, and Roy Harris. Howard Hanson, Harrison Kerr, Otto Luening, and Quincy Porter also co-founded the American Music Center.

¹⁸ Copland and Perlis, *Copland: 1900 Through 1942*, 275-76; “Marion Bauer to Conduct ‘Listening to Music’ Course at New York University,” *Musical Leader* 74, no. 15 (October 1942): 7.

¹⁹ Marion Bauer to Aaron Copland, May 20, 1951, Aaron Copland Collection, Personal Correspondence Box 246, Folder 27, Library of Congress, Washington, DC.

The MacDowell Colony was a refuge for Bauer and many other creative artists and it was there that Bauer was able to cultivate friendships with fellow composers as well as writers, painters, and sculptors. Among the most significant of these relationships were the ones Bauer formed with Marian MacDowell herself and two other composers, Amy Beach (who first came to the colony in 1921) and Ruth Crawford (whom she met at the colony in 1929). MacDowell modeled for Bauer what advocacy and organization could accomplish, while Beach's generosity and warm spirit instilled in Bauer the desire to nurture and promote younger composers even as she preserved her own personal artistic integrity. Crawford, the youngest and most aggressively modern of this group, inspired Bauer's most modern works to date and elicited from Bauer a level of intimacy and passion that would remain unmatched—at least as far as the record shows.

Bauer wrote a number of her most significant works while in residence at the colony, including her book, *Twentieth Century Music: How It Developed, How to Listen to It* (1933), and many of her larger chamber and orchestral pieces. Before these works, she wrote three sets of piano pieces at the colony, containing individual numbers dedicated to the women whose presence there was most influential to her: "Indian Pipes" from *From the New Hampshire Woods* (1920), dedicated to Marian MacDowell; Prelude no. 1 from *Six Preludes* (1921-22), dedicated to Amy Beach; and "Toccata" from *Four Piano Pieces* (1929), dedicated to Ruth Crawford. These piano works showcase Bauer's mature style and her move to more aggressive dissonance in the late 1920s and beyond.

From 1928 through 1952, Marion Bauer visited the Chautauqua Festival in southwestern New York nearly every summer, where she witnessed the premieres of many of her largest works, gave a popular lecture series on music, occasionally served as music critic for the local

newspaper, and had the opportunity to work alongside long-term friends and colleagues.²⁰ Bauer came to Chautauqua through her friendship with Albert Stoessel, who was not only the Director of Music for the festival when she first lectured there in 1928, but was a co-founder with Bauer of the American Music Guild in 1921, and was the head of the music department at New York University's Washington Square College when she was hired in 1926. As a performer himself, Stoessel premiered Bauer's Sonata (no. 1) for Violin and Piano in G minor, op. 14 (1921). Bauer also dedicated one of her most important works to him, the Sonata for Viola (or Clarinet) and Piano, op. 22 (1935).

Georges Barrère, world-renowned flutist and conductor, first appeared at Chautauqua in 1909 and joined the staff in 1921 as the inaugural head of the institute's flute department. The following year, he and Bauer served together on the technical board of the Franco-American Musical Society (which became the Pro Musica Society) and later co-founded the Bach Circle of New York. As conductor of the Little Symphony at Chautauqua and the Barrère Little Symphony in New York City, he was responsible for the premieres of several Bauer works and commissioned her only composition for unaccompanied flute, *Forgotten Modes* (or *Five Greek Lyrics*), op. 29 (1936).

For twenty consecutive summers beginning in 1933, Bauer's lectures at Chautauqua were done in collaboration with Harrison Potter, a pianist and choral conductor who specialized in modern music. Three years earlier, Potter had premiered Bauer's Four Piano Pieces, op. 21—two of which were dedicated to him—and the two began lecturing together in New York City. As a sign of her trust and love for Potter and his wife, Bauer bequeathed her musical and literary

²⁰ See chapter six for further commentary about the Chautauqua Festival as well as detailed citations for the following information.

manuscripts to them in her will. Bauer was vacationing with the Potters at their home in Massachusetts when she died.

Key Themes

A life as rich and full as Bauer's provides a unique opportunity to examine several important issues in early-twentieth-century American music and gauge Bauer's historical significance in American musical modernism. One of the greatest gifts Bauer was able to give to her students, friends, and colleagues was her ability to make connections between people. Her network of influence extended far and wide, leading to premieres, employment, and further connections for the many she chose to help. As a composer, music critic, writer, lecturer, advocate, and teacher, Bauer had never-ending demands on her time and energy. Her ability to navigate her many responsibilities was predicated upon an underlying strength that came from the belief that her various activities informed and benefited her other pursuits. Her teaching made her a better composer, her composing made her a better critic, her criticism made her a better advocate, and so on. In her advocacy for American composers and modern music, Bauer worked tirelessly to promote and protect the interests of composers. Bauer was a high-profile composer and was often the only female representative in the many different organizations and institutions of which she was a member. As such, her words offer a unique perspective, while the reception of her works reveals much about the societal entrenchments against which she sought to prevail.

Connections: The Versatile Marion Bauer

Bauer was known early on for being connected to practically everyone of importance in the musical world. Throughout adulthood, Bauer taught privately and also gave public lectures. She wrote several full-length books (in collaboration with Ethel Peyser and by herself) and was a music critic for *The Musical Leader* and many other periodicals. Bauer taught at New York University's Washington Square College for twenty-five years, at Juilliard for fifteen, and at a host of other institutions during the summer—including Mills College in Oakland, California; Carnegie Institute of Technology in Pittsburgh, Pennsylvania; Cincinnati Conservatory of Music; and the Teachers' College of Columbia University.²¹ Bauer's students at New York University included composers Milton Babbitt, Miriam Gideon, Louise Talma, and Julia Smith, Pulitzer Prize-winning music critic Harold Schonberg, and hundreds of lesser-known musicians; Bauer also counted Beatrice Laufer among her students at Juilliard.²² Because of her involvement with *The Musical Leader*—first through her sister and then on her own—and the various organizations in which she held leadership roles, Bauer attended concerts and social functions, saw premieres, and met high-profile musicians and other creative artists face-to-face. Peyser

²¹ Irwin A. Bazelon, "Woman with a Symphony," *Baton of Phi Beta Fraternity* 30, no. 3 (March 1951): 6.

²² Gann, *American Music in the Twentieth Century*, 118; Mueller, "The Twentieth Century," 260; Marion Bauer to Louise Talma, February 20, 1935, Louise Talma Collection, Library of Congress, Washington, DC; Peggy Holloway, "Marion Bauer (1882-1955)," in *Composers Born 1800-1899*, ed. Martha Furman Schleifer and Sylvia Glickman, *Women Composers: Music Through the Ages 7* (New Haven: G. K. Hall, 2003), 673; Allan Kozinn, "Harold C. Schonberg, 87, Dies; Won Pulitzer Prize as Music Critic for The Times," *New York Times*, July 27, 2003, N29. For Gideon, see also N. N. [Nina Naguid], "N. Y. U. Composition Students Heard," *Musical Leader* 58, no. 18 (May 1, 1930): 9. "N. Y. U. Composition Recital," *Musical Leader* 60, no. 18 (April 30, 1931): 9; Horrocks, "The Solo Vocal Music of Marion Bauer," 35; Irving Spiegel, "Composers Forum Has Its 2d Concert," *New York Times*, November 21, 1949, 16. Talma earned her Bachelors of Music degree from New York University in 1931 and was called one of "my students" by Bauer. Smith wrote her dissertation on Aaron Copland while at New York University; Bauer was one of her readers. Schonberg studied with Marion Bauer while earning his master's at New York University in 1938, was the senior music critic for the *Times* from 1960-1980, and in 1971 became the first music critic to win a Pulitzer Prize for criticism. Horrocks also lists Nettie Simons among Bauer's students. Beatrice Laufer studied with Bauer at Juilliard.

referred to Bauer's apartment as a "rendezvous for interesting folk," while Babbitt recalled, "She went everywhere and knew everyone."²³

Bauer's pedagogical philosophy mirrored her eclectic support of vastly different styles and tastes in musical composition. Late in her career, Bauer declared that the "real function of a teacher is not to force upon any student one's own ideas of methods, or type of work. The true function is to develop the student's own talent and help him find himself and his individual style. To develop from inside out – not from outside in."²⁴ In this perspective, Bauer was in complete agreement with her own influential teacher, Nadia Boulanger:

The secret of [Boulanger's] influence, many of her students say, is that she had no preconceived notions about teaching, music or life. She was interested in one thing: getting the most out of the pupil. To achieve this, she demanded discipline and integrity from the student. Her aim was to instill in the student a solid background, one which she considered the rock essentials. She herself belonged to no school of composition, no sect of musical thought.²⁵

Babbitt, whose compositional style was radically different from Bauer's, admitted on many occasions that he chose to transfer to Washington Square College in February 1934 primarily because of a book—*Twentieth Century Music*, which Bauer had published the previous year—that "committed the unheard-of-professionalism of containing actual musical examples."²⁶ While she was "no friend of any Viennese Circle" and was generally categorized as an impressionist, Bauer was familiar with and valued music of all kinds, seeking out exciting new (and often obscure or virtually unknown) composers and trends, and befriending artists in widely diverging fields and styles.²⁷ According to Babbitt, Bauer's *Twentieth Century Music*

²³ Ethel Peyser, "A-Musicking in Gotham," *Musical Leader* 61, no. 18 (October 29, 1931): 8; Milton Babbitt, "My Vienna Triangle at Washington Square," in *The Collected Essays of Milton Babbitt*, ed. Stephen Peles et al. (Princeton: Princeton University Press, 2003), 468.

²⁴ Bazelon, "Woman With a Symphony," 6.

²⁵ Don G. Campbell, *Master Teacher: Nadia Boulanger* (Washington, DC: Pastoral, 1984), 5.

²⁶ Milton Babbitt, "Celebrative Speech for the Schoenberg Centennial," in *The Collected Essays of Milton Babbitt*, ed. Stephen Peles et al. (Princeton: Princeton University Press, 2003), 336.

²⁷ Babbitt, "My Vienna Triangle," 468.

displayed tantalizing musical examples from Schoenberg's *Erwartung* and *Pierrot Lunaire*, Krenek's piano music, late Scriabin, Casella, and other music little or never performed in this country, and difficult to obtain for study. In the book, unknown names were dropped in droves. And so a young Mississippian, whose curiosity and appetite for contemporary music had been aroused by summer visits to his mother's home city of Philadelphia, decided that if the works discussed by Marion Bauer were, as she strongly suggested, music to be reckoned with, then music's day of reckoning must be at hand, and he wished to be there.²⁸

In spite of her own personal predilections, Bauer "professed great admiration for and friendship with Schoenberg and kept [her students] in touch with his movements."²⁹

Bauer often used her connections to introduce fellow composers to each other—as she did with Darius Milhaud and Charles Griffes in 1919—but she was even more interested in aiding younger musicians.³⁰ Near the end of her career, Bauer said, "To tell you the truth, I am especially interested in young composers, in their problems and in giving them assistance when I can; possibly it helps me to keep young, too."³¹ Bauer's former student Harold Schonberg wrote on more than one occasion of Bauer's generosity and aid, arranging for interviews and wielding influence. "Her recommendation was enough for [Oscar] Thompson," Schonberg wrote, and resulted in Schonberg's immediate appointment to work on Thompson's massive *International Cyclopedia of Music and Musicians*.³² Schonberg acknowledged he was not a special case:

²⁸ Milton Babbitt, "A Life of Learning," in *The Collected Essays of Milton Babbitt*, ed. Stephen Peles et al. (Princeton: Princeton University Press, 2003), 438-39.

²⁹ Babbitt, "My Vienna Triangle at Washington Square," 468. In his "Celebrative Speech," Babbitt shared that he was "delighted" to discover that Schoenberg had a copy of Bauer's book in his library, which therefore made it a part of the Arnold Schoenberg Institute (370).

³⁰ Darius Milhaud, *My Happy Life: An Autobiography*, trans. Donald Evans, George Hall, and Christopher Palmer (London: Marion Boyars Publishers, 1995), 81.

³¹ Bazelon, "Woman With a Symphony," 6; Peyser, "Marion Bauer, As Writer," 7.

³² Harold C. Schonberg, "Music View," *New York Times*, April 23, 1978, D17. Bauer was on the Board of Associates for the 2380-page *International Cyclopedia of Music and Musicians* (New York: Dodd, Mead, & Company, 1938), contributing seventy-five articles herself, including a 27-page outline of the history of music. Bauer also wrote the chapter on Ernest Bloch in Thompson's *Great Modern Composers* (New York: Dodd, Mead, & Company, 1941), so Thompson clearly respected Bauer as an author and judge of writing.

“There are very few New York musicians who came up in the 1930’s without being in some way indebted to [Bauer].”³³

In a touching eulogy published just days after his teacher’s death, Schonberg declared that Bauer

aided, in one way or another, about every young American composer before the public today – and some not so young. She herself was a skillful composer, and she well knew the struggles and frustrations of her younger colleagues. She always did everything in her power to give them a helping hand – arranged performances of their music, whenever possible, wrote about them, buttonholed critics and musicians to pass the word along....

When she ran across an exceptionally talented pupil she would move heaven and earth to get him or her started. She would type letters of introduction, send the aspirant to editors and publishers and to performing groups, and literally pester people until her youngster was launched.³⁴

Precisely because she was so connected and respected, Bauer was able to offer this kind of help to younger, promising musicians, including Aaron Copland, Ruth Crawford, Louise Talma, and countless others. The full extent of her influence may never be known.

Bauer’s large circle of friends and colleagues came in part because of the wide range of roles she undertook throughout her career, but was also due to her warm and generous nature, her positive outlook, and her indefatigable spirit. Claire Reis recalled how Bauer handled a particularly difficult situation with ingenuity and grace. An eager and near-capacity audience braved a blizzard and flu epidemic ravaging the city in the winter of 1943 to make it to a Young Composers’ Concert (under Bauer’s direction), but none of the performers had been able to reach the venue.

Suddenly [Bauer] noticed a man about to take his seat. “Mr. Kirkpatrick,” she said, “could I speak to you alone for a moment?” She explained our predicament to him. “Would you do us an enormous favor and repeat the Charles Ives piano sonata which I heard you play so brilliantly last week at Town Hall?”

John Kirkpatrick looked thoroughly startled. But then he grinned, “Yes, I’ll help out.”

³³ Harold C. Schonberg, “Alias Neville d’Esterre,” *New York Times*, October 5, 1969, D19.

³⁴ Harold C. Schonberg, “Champion of American Composer [sic],” *New York Times*, August 14, 1955, X7.

At that moment Marion overheard someone in a rear row say, “If they don’t get going pretty soon we’ll miss our recording date.” She hurried over to the group. “Did I hear you say you are recording today?” She prayed frantically that they might be going to do some contemporary work.

“Yes, we’re doing Copland’s *Sextet* for Columbia Recording.”

Like lightning she explained our difficulty, and also that John Kirkpatrick had agreed to perform. Holding her breath, she said, “Could you have an extra rehearsal, so to speak, by playing the *Sextet* for us here?” Without a moment’s hesitation, the six instrumentalists rose, went to the Green Room, and began tuning up. Owing to a spontaneity that grew out of the emergency, the concert turned out to be even better than the one planned.³⁵

Early in her career, Bauer was asked how she balanced her different commitments. Fresh from a summer of composing at the MacDowell Colony, Bauer said:

I do not know whether it is an asset or a stumbling block to a composer to be compelled to devote the entire winter season to teaching instead of continuing to compose. I have a goodly number of composers in my class and I get as much out of instructing them as I should get out of writing. I think it makes for fluency, but of course it is difficult to be compelled to put aside the urge to write for the purpose of teaching. However, I feel that it makes one a better composer to teach and it makes one a better teacher to compose.³⁶

After taking on full-time appointments at New York University and *The Musical Leader*, Bauer shared her strategy for continuing to produce creative works, even during the academic year and concert season: “I have found that I can accomplish most by working steadily and regularly. So every day I determinedly set aside three hours for this purpose—rarely ever more. Of course I must have absolute peace.... All I need is time.”³⁷

A few years later, a fellow reporter for *The Musical Leader* interviewed Bauer, noting that the “Bauer week” fell into two parts, Monday noon to Thursday evening, and Friday morning to Monday noon. Bauer admitted,

“Yes, I *am* glad to have very different things to do. When Monday noon comes I am so thankful that my writing for *The Musical Leader* is done and I don’t have anything to do

³⁵ Claire Reis, *Composers, Conductors and Critics* (New York: Oxford University Press, 1955), 56-57.

³⁶ “New Songs and New Suite by Marion Bauer,” *Musical Leader* 42, no. 10 (September 8, 1921): 221.

³⁷ Cyril Lee, “A Versatile Fashioner of Song: Marion Bauer Whose Compositions and Critiques Are Known on Two Continents,” *American Hebrew*, April 6, 1928, 786.

but lecture at the University; and then when Thursday evening comes, I'm just as thankful that the lecturing is over and I don't have anything to do but write!"

"But surely there must be something that sustains you, or you might not be ready for the second part of the week when it comes."

"There *is* something," admitted [Bauer]. . . . The "something" that keeps Miss Bauer moving at top speed is a buoyant disposition.³⁸

The following year—as Bauer approached her forty-ninth birthday—*The Musical Leader* issued another article about the composer, this time called "The Versatile Marion Bauer." The author, Nina Naguid, was clearly not only a colleague, but also a friend and self-professed admirer.³⁹ The article outlined Bauer's many different activities and accomplishments, but more importantly addressed the personality of this woman who "runs a 'four-ring circus' all by herself":

The first thing that strikes one on meeting [Bauer] is the discernible twinkle in her eye, placed there by an unusual capacity for fun, an inimitable wit and—one of the most charming things about her—a girlish enthusiasm which permeates everything she does. A benevolent nature, which radiates a love of her fellowmen, tremendous vitality, which never permits her a moment's idleness, and which leaves her fresh after the most exacting "job," a dazzling intelligence and a stimulating conversational capacity are only part of her magnetism.⁴⁰

Another friend (and fellow colonist at the MacDowell Colony) wrote about Bauer in similar terms twenty years later, describing her as a "charming and friendly woman in her sixties, with the vitality and energy comparable to a woman half her age.... Her gracious manner and healthy minded approach to her own creative work, and her warm-hearted smile and amiable manner have been especially receptive to the younger generation of composers and musicians who are constantly calling upon her for advice and encouragement."⁴¹

³⁸ Emelyn Paige, "An Interviewer Interviewed: Emelyn Paige Calls on Marion Bauer," *Musical Leader* 58, no. 22 (May 29, 1930): 16.

³⁹ Naguid also later became Bauer's secretary, as evidenced by her letter (on behalf of Marion Bauer) to Elizabeth Sprague Coolidge, February 24, 1943, Elizabeth Sprague Coolidge Collection, Correspondence, Library of Congress, Washington, DC.

⁴⁰ Nina Naguid, "The Versatile Marion Bauer," *Musical Leader* 60, no. 24 (June 11, 1931): 61.

⁴¹ Bazelon, "Woman with a Symphony," 4.

Advocating for Modern Music, American Composers, and Social Justice

Bauer brought her considerable influence to bear on behalf of individuals, but also worked tirelessly with other musicians for the furtherance of their common cause: the promotion of modern music and the protection of American composers. Additionally, Bauer was unafraid to speak publicly on behalf of causes in which she believed, even if they were not directly related to music or the plight of professional musicians. For her, social justice in general was just as important as protecting the rights of her friends.

Bauer's first official involvement with an organization promoting and performing the works of American composers was as a founding member of the American Music Guild in 1921.⁴² The group's goal was to provide local composers with the opportunity to have their works heard and critiqued both by a general audience and by their fellow composers. Bauer reflected later, "I can attest to the stimulating effect of the short-lived organization in fulfilling its mission. It gave the members a definite opportunity to measure their talents and to seek the right channels for further development."⁴³ Though only in existence for a few years, the American Music Guild set the stage for societies that would come after, including the influential and still-active League of Composers.⁴⁴ In fact, several of the American Music Guild's founding members became executive board members of the League of Composers, including Louis Gruenberg, Emerson Whithorne, Frederick Jacobi, and Marion Bauer.⁴⁵

⁴² See chapter six for more about the American Music Guild.

⁴³ Bauer, *Twentieth Century Music*, 285.

⁴⁴ Ewen, *American Composers Today*, 21.

⁴⁵ Oja, *Making Music Modern*, 158.

On behalf of women composers, Bauer co-founded the Society of Women Composers with Amy Beach and several others in 1925.⁴⁶ Bauer also served as a committee member for the American Association for Advancement of Chamber Music (1949) and board of advisors member for the New Symphony Orchestra (1952).⁴⁷ In addition to these duties, Bauer served on Mayor La Guardia's Municipal Art Committee, designing curriculum for a music and art high school (1935), and was the chairman of the National Federation of Music Clubs' Student Composition Contest (beginning in 1943).⁴⁸ Under the auspices of the Phi Beta National Professional Fraternity of Music and Speech, she was on the advisory committee for a soldier music program with the Department of Defense and was the National Director of the fraternity's Contemporary Music Project (1952).⁴⁹

Bauer also made significant contributions to collective American musical advocacy by participating in the foundation of the American Composers Alliance (1937) and the American Music Center (1939). The purpose of the American Composers Alliance was to "promote the economic interests of those who write 'serious' music" by regulating the collection of performance royalties and to "stimulate interest in the performance of American music."⁵⁰ Part of the latter aim was achieved by the formation of the American Music Center, which included the establishment of a library of "serious" American concert music, both published and unpublished. As fellow founder Otto Luening once remarked, "It was no good always talking

⁴⁶ Block, *Amy Beach*, 246.

⁴⁷ Ross Parmenter, "The World of Music," *New York Times*, January 9, 1949, X7. "New Symphony Orchestra," *New York Times*, May 18, 1952, X6.

⁴⁸ "Civic Art Centre Planned by Mayor," *New York Times*, January 7, 1935, 1; "Damrosch to Plan City Arts School," *New York Times*, February 28, 1935, 21; "Municipal Art Committee Formulates Plans," *Musical Leader* 67, no. 12 (8 June 1935): 23; "N.F.M.C. Appoints Marion Bauer Chairman of Student Composition Contests," 3; "Young Composers Win Prizes," *New York Times*, April 28, 1944, 24. Bauer chaired the Student Composition Contest (also known as the Young Composers Contest) for at least four years.

⁴⁹ "Phi Beta – U. S. Army Collaboration Plan 1951-52 National Project," *Musical Leader* 84, no. 1 (January 1952): 23.

⁵⁰ "Composers Organize," 19.

about American music if nobody could get their hands on it.”⁵¹ By all measures, the American Composers Alliance and the American Music Center continue to be successes. To date, the American Composers Alliance has published over 9,000 compositions under the imprints American Composers Edition and Composers Facsimile Edition, including some of Bauer’s larger works.⁵² The American Music Center—which currently operates under the name of New Music USA—boasts on-demand access to a database of over 57,000 digital scores by 5,600 different composers.⁵³

Between 1938 and 1944, the *New York Times* reported three occasions when Bauer spoke out publicly on issues of social justice. In 1938, thirty American musicians, composers, critics, and performers—including Bauer, Copland, and the *New York Times*’s own Olin Downes—took their stand in support of the Spanish government and the “humanitarian work” of the Musicians’ Committee to Aid Spanish Democracy.⁵⁴ The following year, 160 American musicians petitioned President Roosevelt to lift the embargo against Republican Spain, arguing that the embargo “serves only to aid the forces of aggression and international lawlessness which are already threatening our sister republics of South America.”⁵⁵

⁵¹ Allan Kozinn, “A Composers’ Cooperative That Works,” *New York Times*, February 14, 1982, D21.

⁵² “Apply for ACA Membership,” American Composers Alliance, accessed March 15, 2014, <http://composers.com/content/apply-aca-membership>. See Appendix C for an annotated list of Bauer’s compositions, including publisher information.

⁵³ “New Music USA Online Library,” *New Music USA*, accessed March 15, 2014.

<http://library.newmusicusa.org/about.aspx>. The American Music Center’s library of physical scores is now housed at the New York Public Library Music Research Division and is no longer maintained by New Music USA.

⁵⁴ “Musicians Support Loyalists in Spain,” *New York Times*, March 13, 1938, 28.

⁵⁵ “Protest on Embargo,” *New York Times*, January 25, 1939, 2; Howard Pollack, *Aaron Copland: The Life and Work of an Uncommon Man* (New York: Holt, 1999), 451-455. See also Thomas C. Reeves, *The Life and Times of Joe McCarthy: A Biography* (New York: Stein and Day, 1982), 476-481. In the midst of the Red Scare, Copland was investigated for supposed Communist affiliations. The month before his appearance before the Senate Permanent Subcommittee on Investigations in May 1953, an article was published stating the names of many prominent composers (including Copland) on a blacklist, barring their works from inclusion in any of the 196 official international American libraries on the basis of any “derogatory” allegation made, whether substantiated or not. Howard Pollack cites “a signature in defense of Republican Spain” as one such allegation, a charge that certainly could be leveled at Bauer as well.

In 1944, Bauer (along with Copland and about eight hundred other concerned citizens) signed an open letter to New York Governor Thomas E. Dewey, petitioning for the pardon of Morris Schappes, a teacher at City College and an admitted Communist.⁵⁶ With the policy of appeasement that failed to prevent World War II clearly in mind, the group included the following statement in their letter to the governor: “The last years of agony have taught us that the conscience must never sleep. What is done to the least of us is the concern of all. That is why we cannot in good conscience fail to raise our voice against this injustice in our midst.”⁵⁷

On a more personal note, Fredric Stoessel recalled his “most vivid memory of Marion” involving her protest on behalf of her African American maid. One summer, Stoessel drove Bauer to the MacDowell Colony in Peterborough, New Hampshire, stopping at a restaurant on the way. Stoessel wrote that Bauer “sat in silence in the car with her negro maid Ella refusing to go in because they would not serve negros [*sic*], while the rest of us, somewhat unchivalrously, munched coffee and a doughnut inside.”⁵⁸

Gender, Sexuality, and Criticism

The courage and conviction with which Bauer fought for the rights and welfare of others stood her in good stead as a woman in the male-dominated world of serious musical composition. As a female composer who went beyond song and piano literature, Bauer was in the minority, but that was a position she became accustomed to filling. She was the first and

⁵⁶ “An Open Letter to Governor Thomas E. Dewey,” *New York Times*, October 9, 1944, 12. Schappes was convicted of perjury in connection with the 1940 Rapp-Coudert investigation of “subversive activity in the New York City schools,” and had already served eleven months of an eighteen to twenty-four month sentence. At his hearing, the Committee demanded he name fellow Communists at City College and, when he named three others who were already known, the Committee insisted there were many more and accused him of perjury.

⁵⁷ *Ibid.*

⁵⁸ Fredric Stoessel, “In Memory Marion Bauer,” Marion Bauer Papers, MC 3, Box 1, Folder 1, New York University Archives, New York University Libraries, New York.

often the only woman to do many things, serving in leadership roles in professional societies, and was the first American (regardless of gender) to study with Nadia Boulanger.⁵⁹ Not only was Bauer the first woman to join the music faculty at New York University's Washington Square College, she was also the music department's acting head for one year (1930-31).⁶⁰ Consequently, Bauer became one of very few women to serve as full-time music faculty at an American university, and one of an even more exclusive group as a female department head.

Out of 110 works across the League of Composers' thirty-one year history, Bauer's Concertino for Oboe, Clarinet, and Strings (1939) holds the distinction as the only work by a female composer to receive a commission.⁶¹ After a hiatus of over fifty years, the combined League of Composers/International Society of Contemporary Music began offering commissions again in 2008. Since then, three of the nine composers to receive commissions have been women.⁶² When the New York Philharmonic performed Bauer's orchestral tone poem *Sun Splendor* in 1947, it was only the second time in its entire history that a woman's composition had been programmed, the first having been Mana-Zucca's *Fugato-Humoresque on "Dixie"* in

⁵⁹ Marion Bauer, "Aaron Copland: A Significant Personality in American Music," *American Music Lover* 4, no. 12 (April 1939): 428; Bazelon, "Woman With a Symphony," 6; Howard Pollack, "Copland in Paris," *Tempo* New Series, No. 212, French Music Issue (April 2000): 2n2; Allen Howard Levy, *Musical Nationalism: American Composers' Search for Identity* (Westport, CT: Greenwood, 1983), 53. Bauer herself claimed that Copland was Boulanger's "first [American] student of composition," but that she was Boulanger's first American student, studying harmony. Pollack noted that David Diamond, who also studied with Boulanger, said that Bauer studied composition—not just theory and counterpoint—with Boulanger. Allen Levy also lists Bauer among Boulanger's students from the 1920s; no other confirmation has been found of continued study after 1907.

⁶⁰ Ewen, *American Composers Today*, 21; Anabel Parker McCann, "Woman Heads Music Department of New York University: Rare Honor to One of Her Sex Has Been Won by Marion Bauer, Composer, Critic and Teacher," *New York Sun*, November 24, 1930, 34. McCann claims Bauer was, at the time, "one of the three or four women in this country to head the music department of a university."

⁶¹ Metzger, "The League of Composers," 53; Judith Tick and Judy Tsou, "Women in Music," *Grove Music Online, Oxford Music Online*, Oxford University Press, accessed May 26, 2014, <http://www.oxfordmusiconline.com>.

⁶² "Commissioning," League of Composers/ISCM, accessed May 25, 2014, <http://leagueofcomposers.org/commissioning-program/>. *Violent, Violent Sea* by Missy Mazzoli premiered on June 18, 2011. Co-commissioned by the Koussevitzky Music Foundation in the Library of Congress, Wang Jie's *Oboe Concerto for the Genuine Hearts of Sadness* premiered on June 17, 2013. Suzanne Farrin also received a commission to write a new work for the Orchestra of the League of Composers for 2014.

1918. Until 1975, the organization performed only one more work by a female composer, Julia Perry's *Study for Orchestra* in 1965.⁶³

Bauer once said, "Just think of us as composers and never call us lady composers," but the reality is that Bauer's gender was often highlighted in reviews of her works.⁶⁴ Perhaps the most pointed example of this type of critique came in 1928 after Bauer's string quartet was premiered at a League of Composers concert.⁶⁵ William J. Henderson of *The New York Sun* penned the following review:

Those who like to descant upon the differences between the intellect of woman and that of man must have found themselves in difficulties while listening to Miss Bauer's quartet. It is anything but a ladylike composition. This does not mean that it is rude, impolite, or vulgar, but merely that it has a masculine stride and the sort of confidence which is associated in one's mind with the adventurous youth in trousers.⁶⁶

In response to this review, Bauer's friend and colleague Ethel Peyser exclaimed, "Mr. Henderson said [Bauer's string quartet] was 'unladylike' and in saying that a male can say no more of praise in regard to originality and talent!"⁶⁷ In a private letter to a friend, Bauer described Henderson's criticism as "amusing, as well as complimentary."⁶⁸ Perhaps Bauer was able to find the humor in this review because she knew the writer personally; Henderson had written the introduction to her first book, *How Music Grew*, just three years earlier. Regardless, Bauer recognized, as Peyser did, that it was high praise indeed for a man to say that a woman's work sounds manly. Writing

⁶³ Christine Ammer, *Unsung: A History of Women in American Music*, 2nd ed. (Portland, OR: Amadeus Press, 2001), 115, 116, 177-79; "New York Philharmonic: Performance History Search," New York Philharmonic, accessed May 9, 2013, <http://history.nyphil.org/nypwepub/dbweb.asp?ac=a1>; Carolyn Campbell, "UCLA Department of Music Events for Spring 2000," UCLA Newsroom, University of California Los Angeles, accessed May 9, 2013, <http://newsroom.ucla.edu/releases/UCLA-Department-of-Music-Events-420?ncid=5372>. Bauer's *Sun Splendor* has since been performed at the University of California, Los Angeles in 2000 in association with Nancy Sutton's doctoral thesis on the work, which included preparing a performance edition. Mana-Zucca (c. 1887-1981) was born Augusta Zuckerman. Julia Perry lived 1924-1979.

⁶⁴ Composers' Forum transcript, January 8, 1937, National Archive II, College Park, Maryland.

⁶⁵ See Appendix D, February 12, 1928, for performance details.

⁶⁶ W. [William] J. Henderson, "American Compositions Played: Quartet for Strings by Marion Bauer and Flute Sonata by Maganini Given at Concert," *New York Sun*, February 13, 1928.

⁶⁷ Ethel Peyser, "Moderns and 'Us,'" *Musical Leader* 54, no. 8 (February 23, 1928): 18.

⁶⁸ Marion Bauer to Irving Schwerké, July 5, 1928, Irving Schwerké Collection, Library of Congress, Washington, DC.

almost a quarter-century later, Madeleine Goss commented cheekily about Henderson's critique: "This," she wrote, "was written in the days before adventurous youths of both sexes wore trousers."⁶⁹ More pointedly, Bauer was forty-five years old at the time of the original review, and was well established as a composer, professor, critic, and League of Composers Executive Board member—no mere youth, whether male or female.

The gendered language of this criticism was not confined to Bauer's string quartet, however, or to Bauer alone. "Light," one of Bauer's earliest songs, was described as being "full of masculine strength and thought" while still maintaining an "appealing quality."⁷⁰ In other words, "Light" was a fine piece of art that balanced power with grace—not too fluffy and feminine, but also not so masculine as to become unattractive. In 1937, Bauer's Dance Sonata was touted as "convincing evidence that women like music of robust vitality and are able to manipulate the larger forms with skill and interest."⁷¹ Amy Beach was praised for being "one of the boys" as early as 1896, Maud Powell's performance style was called "virile," and Nicholas Slonimsky complimented Ruth Crawford's piano preludes—performed the same year as Bauer's string quartet—for being "anything but feminine."⁷²

Bauer's publisher once wrote to her about her love life, advising her to look for a "young Lochinvar," the romantic hero from Sir Walter Scott's 1808 ballad "Marmion" who rescued his love from an unwanted marriage. Bauer shrugged off the suggestion, writing, "Your idea of a 'young Lochinvar' is a very wise one only I do not believe in sitting down and waiting for him to put in an appearance. And so far, every time his head has popped over the horizon I happened to

⁶⁹ Goss, *Modern Music-Makers*, 132.

⁷⁰ "A Young American Composer in Germany," *Musical Leader* 21, no. 12 (March 23, 1911): 23.

⁷¹ Walter Jenkins, "National Association for American Composers and Conductors," *Musical Leader* 69, no. 18 (November 27, 1937): 13.

⁷² Block, *Amy Beach*, 103; *The Strad*, Sep. 1900, quoted in Karen A. Shaffer and Neva Garner Greenwood, *Maud Powell: Pioneer American Violinist* (Arlington, VA: The Maud Powell Foundation, 1988), 165; Tick, *Ruth Crawford Seeger*, 64.

be looking over manuscripts so hard that I missed him.”⁷³ In 1930, an interviewer asked Bauer to project ahead to when she was sixty. (Bauer was almost forty-eight at the time.) “Will you be disappointed at not having done things you haven’t done, and dissatisfied with the things you *have* done?” Bauer answered, “Yes”:

No matter what a person does, or how well he does it, there is bound to be regret for the other things he *might* have done. This is particularly so in the much-discussed instance of the woman who gives up marriage in favor of a career. I do not honestly think that there is *any* reward from professional achievement that outweighs the other. I believe in marriage.⁷⁴

Bauer remained single her entire life, never marrying or having children. One possible reason for this is the conjecture that Bauer was lesbian, the majority of evidence coming from Ruth Crawford’s diary during their intense friendship at the MacDowell Colony in 1929 and in New York City the following winter. In 1931, Crawford even wrote to Charles Seeger about Bauer, referencing the “Lesbian subject.”⁷⁵

In light of the “Lesbian subject,” the remarks of two other people who knew Bauer well are suggestive. Martin Bernstein, who worked with Bauer at New York University for almost her entire tenure, said that he knew of no man with whom Bauer had a romantic relationship: “Marion was a ... well ... she had no ... she didn’t ... as a female, she had very little interest in *men* ... At least if she had any romantic liaisons with men, we don’t know about it.”⁷⁶ Former student Milton Babbitt remembered Bauer as “one of the dearest, most wonderful creatures in the

⁷³ Marion Bauer to A. P. Schmidt, undated, 1916-1920, Arthur P. Schmidt Company Archives, General Correspondence, Box 7, Folder 7, Library of Congress, Washington, DC. Peggy Horrocks dates the letter as May 1918 in “The Solo Vocal Repertoire of Marion Bauer with Selected Stylistic Analyses” (DMA diss., University of Nebraska – Lincoln, 1994), 162.

⁷⁴ Paige, “An Interviewer Interviewed,” 16.

⁷⁵ Ruth Crawford to Charles Seeger, February 14, 1931, quoted in Tick, *Ruth Crawford Seeger*, 107. See chapter five for more about Ruth Crawford and her relationship with Bauer.

⁷⁶ Martin Bernstein, interview by Ellie M. Hisama, March 22, 1994, in Ellie M. Hisama, *Gendering Musical Modernism: The Music of Ruth Crawford, Marion Bauer, and Miriam Gideon* (Cambridge: Cambridge University Press, 2001), 101. Bernstein arranged two Bauer compositions for orchestra, *Indian Pipes* (from *From the New Hampshire Woods*) and *A Lament on an African Theme* (from Bauer’s string quartet). See Appendix C for further details.

world.... And she was very much a ... let's simply say unmarried. But she was an absolute dear."⁷⁷ While these reminiscences do not declare as fact Bauer's sexual orientation and Bauer herself certainly never went on record regarding her sexuality, they do suggest at least the possibility that Bauer was, indeed, a lesbian.

There is no evidence that Bauer ever had a lasting romantic relationship with another person, male or female, but one of her bequests outlined in her last will and testament is intriguing: Bauer left 40% of her residual estate to a woman named Olive G. Taylor of 26 East 93rd Street, New York City—a woman none of Bauer's other friends seemed to remember.⁷⁸ References to "Mrs. Olive Taylor" in *The Musical Leader* indicate that a woman by that name joined its New York staff in 1932, but no other information about her is known.⁷⁹ The exact nature of her relationship with Bauer, therefore, is impossible to surmise; however, their connection was clearly strong enough to warrant such a legacy.

In spite of the questions surrounding Bauer's sexuality and the undisputed fact that she was, indeed, a woman who composed art music, Bauer refused to allow her status as a woman to limit her possibilities, at least in her own mind. Some of her contemporaries, however, were not so gracious. Copland, who was a personal friend and life-long colleague, nevertheless asserted as late as 1978 that "writing a forty-minute piece that makes sense is not a sympathetic task for the female mind" and "music is too formal. The feminine mind doesn't like to concern itself with

⁷⁷ William Duckworth, *Talking Music: Conversations with John Cage, Philip Glass, Laurie Anderson, and Five Generations of American Experimental Composers* (New York: Schirmer Books, 1995), 62.

⁷⁸ Marion Bauer, *Last Will and Testament*, New York, June 29, 1955, 6; Susan Pickett, e-mail messages to author, August 20 and 28, 2007. Dr. Susan Pickett has estimated that 40% would amount, in 2005, to about \$130,000 and suspects that Olive was likely Mrs. George H. Taylor, an actress before her marriage. Pickett has interviewed many people who knew Bauer in her last years, none of whom remembered Taylor.

⁷⁹ Ethel Peyser, "A Gala Week for Gall," *Musical Leader* 59, no. 20 (November 13, 1930): 15; "Olive Taylor Joins Our Staff," *Musical Leader* 62, no. 9 (March 3, 1932): 3. The only other mention of Taylor in *The Musical Leader* lists her among the guests (along with Marion and Flora Bauer) at a tea given in November 1930 by Gretchen Dick and Vera Bull Hull, who was Marion Bauer's manager at the time.

abstract things and that's what music is. But I think that's changing."⁸⁰ In a tribute to their mutual teacher, Nadia Boulanger, Copland wrote that Boulanger was

listed in that unenviable category of the woman composer. Everyone knows that the high achievement of women musicians as vocalists and instrumentalists has no counterpoint in the field of musical composition. This historically poor showing has puzzled more than one observer. It is even more inexplicable when one considers the reputation of women novelists and poets, of painters and designers. Is it possible that there is a mysterious element in the nature of musical creativity that runs counter to the nature of the feminine mind? And yet there are more women composers than ever writing today, writing, moreover, music worth playing. The future may very well have a different tale to tell; for the present, however, no woman's name will be found on the list of world-famous composers.⁸¹

While Copland rarely mentioned women composers by name, it should be noted that he did occasionally refer to two: Germaine Tailleferre and Marion Bauer.⁸²

In an article celebrating Bauer's Town Hall recital of her works in 1951, Bauer declared, "My early aspiration was not to listen to the sly remarks of intolerant men regarding women composers," believing instead that, "if given reasonable chance for development, an individual talent, regardless of sex, can progress and grow."⁸³ The article's author, composer Irwin Bazelon, wrote this defense of Bauer:

Her completely musical life, augmented by teaching, writing and lecturing, in addition to her composing activities, is a distinct rebuttal to to [*sic*] those die-hard, narrow-minded men who still assert that "women artists lack the essential sensitivity and understanding" necessary to make them valid contributors to the progress of art. Her work, both as a composer and writer, have commanded respect and admiration from men and women alike, musician and non-musician, and has placed her name upon the identical high level of stature already occupied by other distinguished artists of music.⁸⁴

⁸⁰ Pollack, *Aaron Copland*, 213.

⁸¹ Aaron Copland, *Copland on Music* (New York: Norton, 1960), 84-85.

⁸² Pollack, *Aaron Copland*, 212.

⁸³ Bazelon, "Woman With a Symphony," 6.

⁸⁴ *Ibid.*, 4.

Bauer's "completely musical life" and the products of it require reconsideration. In doing so, her identity as a major composer and significant force in the development of American musical modernism will become abundantly clear.

Chapter Two

Marion Bauer and Emilie Frances Bauer: Beyond Sisterhood

Always she [Emilie Frances] had been Marion's mainstay and guiding star.

- Madeleine Goss, 1952

Emilie Frances Bauer (1865-1926), the eldest of seven Bauer children, was seventeen years old when her youngest sister Marion was born. With that age difference, it is hardly surprising that Emilie Frances would take a maternal attitude toward her little sister. What is astonishing, however, is how closely these two sisters' lives would be entwined both personally and professionally. Emilie Frances—a music critic, pianist, teacher, poet, and composer—was Marion's first music teacher, greatest advocate, and most tireless supporter. Through her connections as a music critic in New York City, Emilie Frances introduced her young, musically gifted sibling to the artistic luminaries of the world. As a professional woman, Emilie Frances modeled for her sister how to excel in her chosen field without denying or apologizing for her gender. As a sister, Emilie Frances housed Marion from the time Marion moved to New York City until Emilie Frances's death in 1926, helped to finance her studies and trips abroad, and was a deep, warm, and loving friend. Emilie Frances was to and for Marion, therefore, exactly what Marion sought to be for others. It is no exaggeration to say that Marion Bauer would not have been the musician or person she became without the unending support and influence of her sister, Emilie Frances.

All seven Bauer children were born to French Jewish immigrants Jacques and Julia Bauer in Walla Walla, Washington, where Jacques had settled after he was discharged from the United

States Army.⁸⁵ Jacques (or Joe) ran a tobacco store on Main Street, catering to local residents as well as the thousands of prospectors who traveled through Walla Walla each month on their way to the mines in Idaho and Montana. Jacques was a gifted amateur musician with, according to his daughter Marion, a “beautiful tenor voice” and “the ability to play any of the instruments in the military band. He entertained the family with an inexhaustible repertoire of operatic arias, frontier ballads, and French songs.”⁸⁶ Julia was a scholar and linguist, fluent in English, French, German, Spanish, Italian, Hebrew, and Volapuk, an artificial universal language developed by a German in the 1870s.⁸⁷ After Julia’s death in 1913, a friend submitted this remembrance to the magazine *Up to the Times*:

She was a scholar and not accustomed to the pioneer ways of the times, when nearly every woman did her own housework. She was a wonderfully capable woman, and could do almost anything, but her care of the house wore on her nerves to such a degree that at the end of six months, she was sick a-bed with a fever. During her convalescence, she solved the problem of her household work.⁸⁸ Once sufficiently recovered, she would organize classes in languages and hire a cook. She succeeded beyond her expectation. So successful was she as a teacher that she never lacked for pupils.⁸⁹

In addition to her private students, Julia Bauer taught at Whitman College from 1882 to 1888, leaving Emilie Frances in charge of her younger siblings at home, including the newborn Marion.⁹⁰ It is hardly coincidental that Julia ceased to teach full-time at the college at exactly the same time Emilie Frances moved to Portland, Oregon. Marion was then just six years old.

⁸⁵ Jacques (or Joe) Bauer (1834-1890) and Julia (or Julie) Heymann (1843-1913) were married in 1864 in Portland, Oregon. Their seven children include Emilie Frances (1865-1926), Minna Camille (1867/68-1920), Cecil H. (1870-1917), Flora (1872/74-1954), and Marion Eugénie (1882-1955); two boys, Edmund (April 26 – May 11, 1866) and Arthur (April 25, 1875 – April 2, 1879), died as small children. See Cohen, “Marion Bauer: Critical Reception of Her Historical Publications,” 22-23 and 23n6. Obituary notices for Julia, Minna, Emilie, Flora, and Marion all appeared in the *New York Times*, as well.

⁸⁶ Ewen, *American Composers Today*, 20.

⁸⁷ Benjamin Rigberg, *Walla Walla: Judaism in a Rural Setting* (Los Angeles: Western States Jewish History Association, 2001), 37.

⁸⁸ Julia was probably pregnant with her first child, Emilie Frances, at the time in question.

⁸⁹ Quoted in Rigberg, *Walla Walla*, 37.

⁹⁰ Goss, *Modern Music-Makers*, 130. In the fall of 1882 when Julia began teaching at Whitman College, Emilie Frances was 17, Minna (who was disabled) was 15, Cecil was 12, Flora 10 (or 8), and Marion was one month old.

Marion later described her mother as “a linguist and a scholar who spent most of her life with her books,” giving full credit to her father for her “talent and love for music.”⁹¹ Shortly after Julia’s death in 1913, however, Marion wrote to her publisher A. P. Schmidt about the effect her parents and their memory had on her: “I feel that so much of what I am is due not only to an inheritance but to their beautiful influence on my life. I was very young when I lost my father, it was over twenty years ago, but my mother was one of the noblest women who has ever lived.”⁹² These two reminiscences tell the story of a mother who modeled for her daughters both the potential costs and benefits of being a professional and family woman at the turn of the twentieth century. Julia passed on to her children the knowledge of multiple languages, a respect and love for literature and learning, and—particularly after Jacques’s death—proof that a woman could support herself and her family through the use of her intellect and ingenuity. She was accomplished, successful, and “noble,” demonstrating for her daughters that the roles to which women were traditionally confined (homemaker, wife, and mother) need limit neither their goals nor their future. On the other hand, Julia was by necessity less involved in the daily lives of her children than she might otherwise have been and appears to have been somewhat remote emotionally. Neither Julia’s eldest nor her youngest daughter ever married or had children, instead focusing entirely on their careers, in which each was remarkably successful and influenced hundreds and thousands of students, readers, and audience members.

⁹¹ Ewen, *Composers of Today*, 15.

⁹² Marion Bauer to A. P. Schmidt, January 20, 1915, A. P. Schmidt Company Archives, General Correspondence, Box 7, Folder 7, Library of Congress, Washington, DC.

Marion Bauer, Student of Music: Under Emilie Frances's Wings

My sister [Emilie Frances] is directly responsible for my musical education and has given me opportunities for advancement such as few young musicians get.

- Marion Bauer to A. P. Schmidt, 1915

Music was a large part of the Bauer household during Marion's first years of life, with both Jacques and Emilie Frances taking significant roles in the town's music-making activities. In the 1880s, Walla Walla boasted two opera houses, presenting everything from Gilbert and Sullivan operettas to vaudeville; frequent performances by Fort Walla Walla's military bands and other ensembles; and an active Oratorio Society, which counted both Jacques and Emilie Frances Bauer among its members.⁹³ By the time Marion was born in 1882, Emilie Frances had returned from her studies in San Francisco with Miguel Espinosa and was teaching piano lessons and performing around town. In 1884-1885, two of Emilie Frances's own compositions for piano, *Murmurings from Venice* and *Moonlight on the Willamette*, were published. She was also the piano soloist at Whitman College's commencement ceremonies in 1884.⁹⁴ A favorite family story was of Emilie Frances placing Marion's basket on top of the piano while she practiced: "From babyhood music was Marion's constant companion. Even before she could talk, she knew the language of Mozart, Beethoven, and other great masters."⁹⁵

Jacques Bauer died suddenly in 1890. Just two weeks after Jacques's death (and a few days after Marion turned eight), Julia moved the family to Portland where she had lived with her sister prior to her marriage and where her son Cecil was studying law. Emilie Frances had

⁹³ Susan Pickett, "From the Wild West to New York Modernism," *The Maud Powell Signature, Women in Music* 2, no. 2 (June 2008): 33.

⁹⁴ Susan Pickett, "The Bauer Sisters," unpublished.

⁹⁵ Goss, *Modern Music-Makers*, 129-130.

recently moved to Portland as well, teaching piano and possibly keeping house for her brother.⁹⁶ According to Marion, Emilie Frances “became literally the father of the family, working with my mother to give the younger brother and sisters an education and every opportunity for cultural development. To her I owe the fact that I went into the serious study of music.”⁹⁷

Julia—lauded as “one of the pioneer educators of the Northwest”—continued to teach languages in her Portland home, which became “a cultural centre of the city.”⁹⁸ Marion later wrote that musical manager Richard Copley was a “regular visitor in our home at Portland (Ore.)” when he accompanied “famous artists to the Pacific Coast,” many of whom Marion presumably met and heard perform.⁹⁹ One of the “most noted singers of the Pacific Coast,” a local woman named Rose Bloch, married Marion’s brother Cecil in 1899 and went on to sing Marion’s songs both in Portland and in New York.¹⁰⁰

Upon moving to Oregon, Marion began studying piano in earnest with her eldest sister.¹⁰¹ While in Portland, Marion attended both public school and Saint Helen’s Hall—a private Episcopal school where her mother also taught—where she was a contributing editor of the school paper, *The Cardinal*. Deborah Cohen has analyzed Marion’s high school writings for *The Cardinal* and has found that they

resonate with the passion for history and literature, especially that of her own times, the reliance on the critical opinions of others, not always named, and the desire to communicate vividly and to infuse educational material with human interest, that

⁹⁶ Pickett, “The Bauer Sisters.”

⁹⁷ Ewen, *Composers of Today*, 15.

⁹⁸ *Ibid.*

⁹⁹ Marion Bauer, “Richard Copley Passes,” *Musical Leader* 71, no. 5 (March 11, 1939): 11.

¹⁰⁰ “Personal Mention,” *Morning Oregonian*, April 6, 1899, 8; “A Noted Western Singer,” *Musical Leader* 19, no. 11 (March 17, 1910): 18; “Portland, Ore.,” *Musical Leader* 22, no. 19 (November 9, 1911): 23; “Rose Bloch Bauer Sings in New York,” *Musical Leader* 27, no. 11 (March 12, 1914): 375.

¹⁰¹ Goss, *Modern Music-Makers*, 130. Goss claims that Emilie Frances began teaching Marion “as soon as [Marion] was old enough to sit at the piano.” While it is unknown precisely when Marion began to receive piano lessons from her sister, Emilie Frances moved to Portland when Marion was only six, so it is possible that they would have refrained from serious tutelage until they both lived in Portland.

characterize the Marion Bauer who gained an international reputation for her synthesis of literary, musical, and education endeavors.¹⁰²

Emilie Frances began writing for the Portland *Oregonian* around 1890 and moved to the East coast in 1896, where Marion followed after she finished her schooling. Marion apparently originally intended to become a teacher like her mother, but abandoned this notion “to concentrate on music.”¹⁰³ Marion later admitted,

It was somewhat of a problem to decide what career I should follow, for I showed aptness for drawing, for teaching and for writing, as well as for music. As soon as my school days were over, however, I followed the path of least resistance and went to New York where I began a serious study of music.... The gift for musical composition did not assert itself until after I had begun my theoretical studies in New York. I had improvised melodies from the time I was a little girl, but always complained that I didn't know what to do with my left hand!¹⁰⁴

Throughout her career, Marion would find ways to utilize all of her skills and areas of interest.

While her many publications and lectures are well documented, she is also known to have designed the image used as the sheet music cover for at least one of her compositions.¹⁰⁵

When the Bauer sisters lived in New York City around the turn of the century, it was the center of musical life and culture in America. Emilie Frances had moved to Brooklyn in 1896, where she taught piano and wrote for *The Musical Courier*. The periodical sent her on assignment to San Francisco and then made her “permanent” head of the office in Boston in 1899. Soon thereafter, Emilie Frances joined the staff of the new, Chicago-based weekly magazine, *The Musical Leader*, which began publication on December 19, 1900, under the leadership of Charles and Florence French.¹⁰⁶ Emilie Frances moved back to New York City to

¹⁰² Cohen, “Marion Bauer: Critical Reception of Her Historical Publications,” 64. Marion graduated from Saint Helen's Hall in June 1898, just shy of her sixteenth birthday, but returned for postgraduate study the following year.

¹⁰³ Ewen, *American Composers*, 41.

¹⁰⁴ Ewen, *American Composers Today*, 20.

¹⁰⁵ The sheet music in question was for *Up the Ocklawaha* (1912). See chapter three for more about this composition as well as a replica of the cover.

¹⁰⁶ Pickett, “The Bauer Sisters.” Florence French had been Chicago correspondent for *The Musical Courier* for many years and it is no doubt through this association that she and Emilie Frances met. *The Musical Leader* was published

cover musical events there, where her sister Marion joined her. In addition to her work for *The Musical Leader*, Emilie Frances also wrote articles for *Etude* and *Harper's*, was the editor of the "Woman's Work in Music" page in *Etude* (1902-1903), a music critic for the *New York Evening Mail* (1908-1914), and continued to contribute to the *Oregonian*.¹⁰⁷ Emilie Frances did not seem content to hold just one full-time position, a trait she would share with her youngest sister.

Upon arrival in New York City, Marion joined the studio of Henry Holden Huss, with whom she studied harmony and piano.¹⁰⁸ Notices of recitals by Huss's students in *The Musical Leader* tell of Marion's first public performances in New York. In 1904, Marion played two Intermezzi composed by her piano teacher, in which she "revealed beautiful tonal qualities and very decided musical temperament, with a keen perception for the inner beauties of the compositions with which she showed a keen sympathy."¹⁰⁹ That same year, Marion saw her first compositions published by The John Church Company: *Arabesque*—which was appropriately dedicated "To Emilie Frances Bauer," her first teacher and most ardent supporter—and *Elegie*, dedicated "To my teacher Mr. Henry Holden Huss."¹¹⁰ The following spring, Marion played Schuett's Valse, "À la Bien Aimée" and also heard one of her own compositions, a Canzonetta in G, performed by violinist Miss Glenn Priest.¹¹¹ On the 1906 program, Marion appeared as both composer and performer of *Arabesque*, which was called "sparkling and delicate."¹¹²

weekly, also going by the name *The Musical Leader and Concert Goer* from 1903-1910. Beginning in June 1934, *The Musical Leader* was issued biweekly during the musical season of October through May, and monthly during the summer. By the fall of 1942, the magazine was issued monthly year-round, and eventually closed in 1967.

¹⁰⁷ Pickett, "The Bauer Sisters."

¹⁰⁸ Huss (1862-1953) was a well-respected pianist and composer.

¹⁰⁹ Emilie Frances Bauer, "Some Huss Pupils," *Musical Leader and Concert Goer* 7, no. 18 (May 5, 1904): 5.

¹¹⁰ Joseph Pronechen, "Music Treasure Found Tucked Among Scores," *New York Times*, August 27, 2000, CT2.

Huss also dedicated a short piano work to Marion many years later. In May 2000, a "miniature for piano" by Huss entitled *On to Victory* was discovered at the Stratford Public Library. Probably written in response to the Allied landing in Normandy (June 6, 1944), the work was dedicated "to my dear friend and pupil Marion."

¹¹¹ "A Remarkable Pupil Recital," *Musical Leader and Concert Goer* 9, no. 18 (May 4, 1905): 6.

¹¹² "The Huss Pupils' Recital," *Musical Leader and Concert Goer* 11, no. 20 (May 17, 1906): 6. Marion also performed a Valse Prelude by Poldini and a Nocturne by Huss.

During the winter of 1905-1906, the French pianist Raoul Pugno came to the United States for a concert tour, bringing with him his wife and daughter. While in New York, the Pugnos and the Bauers met and Marion, fluent in French, offered to give their daughter Renée English lessons. Renée, who became “great friends” with Marion, “made such progress that when it came time for the family to return to France,” the Pugnos offered to take Marion with them.¹¹³ Raoul Pugno told Emilie Frances, “I could give her piano lessons and introduce her to the musical world of Paris.”¹¹⁴ Marion’s sister and protector readily agreed, so Marion, then just shy of her twenty-fourth birthday, traveled to Europe for the first time.¹¹⁵ Marion remembered her time with the Pugnos fondly: “[M. Pugno] had seen my first little attempts at composition and was very encouraging, telling my sister that he would arrange for lessons in harmony, which he did. I had my own little piano and spent my mornings, after a half-hour walk through the beautiful estate, in practice.”¹¹⁶

While at the Pugno estate in Gargenville—a village near Paris—Pugno introduced the young American to a wide range of musicians, many of whom regularly congregated at his home. The Pugno circle included Claude Debussy as well as the young sisters, Nadia and Lili Boulanger, who added their number to Marion’s English class.¹¹⁷ In exchange, Nadia gave Marion harmony lessons, making Marion Bauer her first American pupil.¹¹⁸ Nadia was then 19.

¹¹³ Ewen, *American Composers Today*, 21.

¹¹⁴ Goss, *Modern Music-Makers*, 130.

¹¹⁵ “A Few Americans Abroad,” *Musical Leader and Concert Goer* 12, no. 4 (July 26, 1906): 14.

¹¹⁶ Ewen, *American Composers Today*, 21.

¹¹⁷ There is no documentary evidence to suggest Marion became acquainted with Debussy at this time, but it is certainly possible. Emilie Frances did not meet Debussy until 1908, when she interviewed him for *Harper’s Weekly* (“Debussy Talks of His Music,” *Harper’s Weekly*, August 29, 1908, 32).

¹¹⁸ Goss, *Modern Music-Makers*, 131.

It is at this time that Marion began altering her birth year from 1882 to 1887, perhaps to avoid admitting that she was taking lessons from someone five years her junior.¹¹⁹

Marion stayed in France through the following winter and spring, returning to New York in September of 1907.¹²⁰ While in France, Marion's first articles appeared in *The Musical Leader*, providing accounts of American and French musicians in Paris.¹²¹ Naturally, she highlighted the capabilities and activities of her teachers, Nadia Boulanger and Raoul Pugno: "I have heard Mlle. Boulanger read at sight the orchestral parts of the Rachmaninoff and of the Schumann concerti, with Pugno playing the first piano, so she is an executant as well as a theorist."¹²² In January, Marion attended "an evening" given by Nadia Boulanger, "which far exceeded in enjoyment and artistic merit any affair of the kind I have attended since I have been in Paris," and in February reported on a whole series of concerts, ballet and opera performances, lectures, and recitals she had attended in Paris.¹²³ Three of those performances featured her teachers: Raoul Pugno appeared as a soloist in Franck's Piano Concerto in A major; Louis Campbell-Tipton—an American living in Paris at the time with whom Marion studied theory, harmony, and counterpoint—had his composition *Legend* performed; and Pierre Monteux, with whom she studied ensemble work, conducted his own small orchestra.¹²⁴

In May, Marion left Paris to return to New York, stopping in London for the summer months. While in London, Marion attended concerts and recitals, critiques of which were

¹¹⁹ Cohen, "Marion Bauer: Critical Reception of Her Historical Publications," 64-65; Pickett, "The Bauer Sisters"; Mueller, "The Twentieth Century," 260; Susan Pickett, "Graveyard Stories," *The Maud Powell Signature, Women in Music* 2, no. 2 (June 2008): 47. Most references to Bauer's birth year have been 1887, but census records and newspaper notices confirm 1882 as Bauer's birth year (Cohen; Pickett, "The Bauer Sisters"). Other dates suggested include 1889 (Cohen) and 1897 (Mueller). Her tombstone reads 1884 (Pickett, "Graveyard").

¹²⁰ "Marion Bauer," *Musical Leader and Concert Goer* 14, no. 13 (September 26, 1907): 16.

¹²¹ M. E. B. [Marion Eugénie Bauer], "Some Americans Abroad," *Musical Leader and Concert Goer* 12, no. 6 (August 9, 1906): 5.

¹²² M. E. B. [Marion Eugénie Bauer], "Paris," *Musical Leader and Concert Goer* 12, no. 17 (October 25, 1906): 6.

¹²³ M. B. [Marion Bauer], "A Letter from Paris," *Musical Leader and Concert Goer* 13, no. 4 (January 24, 1907): 5. Marion E. Bauer, "Paris," *Musical Leader and Concert Goer* 13, no. 11 (March 14, 1907): 6-7.

¹²⁴ Marion Bauer, "Paris" (1907): 6-7. Goss, *Modern Music-Makers*, 131. Monteux's wife was a pupil of Pugno's and it is probably through this connection that Marion became one of Monteux's own students.

published in *The Musical Leader*. That magazine—always eager to promote the activities and accomplishments of its New York representative’s younger sister—pronounced Marion’s European studies a success, printing her American teacher’s assessment: “Campbell-Tipton is responsible for the statement that Miss Bauer had proven herself an unusually gifted young woman in the theoretical branches, and has expressed himself as confident that she will attain to something well ‘worth while,’ even in the domain of composition.”¹²⁵

When she returned to New York, the “brilliant young composer-pianist Marion Bauer” resumed her teaching in piano and theory as well as her own lessons with Henry Holden Huss.¹²⁶ She also began studying theory with Eugene Heffley, who “encouraged her to spend more time in composition,” as he “considered that [her] real musical talent was creative.”¹²⁷ Later, Marion reflected on Heffley’s influence in her life:

Until the time of his death, in July 1925, he guided my musical studies, gave my compositions invaluable criticisms, directed the development of my musical taste, advised me as to what books, musical and otherwise, to read, stimulated my interest in contemporary music, and gave me opportunity to satisfy my desire to understand it.¹²⁸

When her book *Twentieth Century Music* was published in 1933, she dedicated it to the memory of her teacher and friend who was a “valiant pioneer in the cause of Twentieth Century Music and whose wise guidance and teachings have made this book possible.”¹²⁹ She also dedicated one of her *Three Impressions* for piano to him in 1917.¹³⁰ At the same time she began her studies with Heffley, Marion also met the conductor Walter Henry Rothwell—who, as “a close personal friend almost a member of the family,” frequently visited the Bauer sisters at their apartment—

¹²⁵ Allan McFarlane, “Paris,” *Musical Leader and Concert Goer* 13, no. 23 (June 6, 1907): 11.

¹²⁶ “Marion Bauer,” *Musical Leader and Concert Goer*, 16. Sophie Fuller, *The Pandora Guide to Women Composers: Britain and the United States 1629-Present* (London: HarperCollins, 1994), 53.

¹²⁷ Ewen, *American Composers*, 41. Ewen, *American Composers Today*, 21.

¹²⁸ Ewen, *American Composers Today*, 21.

¹²⁹ Bauer, *Twentieth Century Music*, v.

¹³⁰ See chapters four and seven for more about the *Three Impressions*.

and Rothwell “gave her ‘musical problems’ to solve and helped her to work them out.”¹³¹ The result of her work with Huss, Heffley, and Rothwell—all under the guidance and through the patronage of Emilie Frances—was a series of increasingly sophisticated art songs.

“Almost coincidental with my first harmony lesson,” Marion recalled, “I began writing songs. I was having trouble with my eyes and was making daily visits to the oculist. While waiting to be admitted to his office one morning, I found in a magazine a poem by Gouverneur Morris, and on a piece of scrap paper I scratched a staff and composed my first song.”¹³² The song in question was “Light,” and was performed on a Huss student recital program in 1908.¹³³ Its subsequent publication by The John Church Company in 1910 and its inclusion on the programs of the famous singer Ernestine Schumann-Heink the following winter were instrumental to the young composer’s burgeoning career.¹³⁴ A critic for *The Musical Leader*—either Emilie Frances herself or one of her colleagues—wrote after one of Schumann-Heink’s performances,

A new setting of the “Night Has a Thousand Eyes,” which the composer calls “Light,” if followed by other works as good, should place Marion F. [*sic*] Bauer with leading song writers. It scored an immediate success and won some of the most prolonged applause of the afternoon. It is the work of a musician who understands the art of writing for a singer, and to its interpretation Mme. Schumann-Heink brought her noblest art.¹³⁵

¹³¹ Goss, *Modern Music-Makers*, 131. Walter Henry Rothwell (1872-1927) was a noted English conductor, pianist, and composer.

¹³² Ewen, *American Composers*, 41.

¹³³ “The Huss Recital and Geraldine Morgan,” *Musical Leader and Concert Goer* 15, no. 20 (May 14, 1908): 14.

¹³⁴ Emilie Frances Bauer, “An Optimistic Outlook,” *Musical Leader* 20, no. 14 (October 6, 1910): 16; “A Noted Western Singer,” 18. Schumann-Heink (1861-1936) was a German Bohemian—later naturalized American—contralto famous for her breadth, depth, and beauty of her tone as well as her expressive abilities. The first known performance of “Light” by Schumann-Heink was on October 13, 1910, at the season opener for the Brooklyn Institute of Arts and Sciences at the Academy of Music. Katherine Hoffmann accompanied. The previous spring, Marion’s sister-in-law, the singer Rose Bloch Bauer, spent a significant amount of time in the New York studio of Isadore Luckstone, who was also Schumann-Heink’s coach. Schumann-Heink may have encountered Marion Bauer’s music through Rose.

¹³⁵ “A Notable Recital,” *Musical Leader* 20, no. 17 (October 27, 1910): 14.

Another review described “Light” as “always being redemanded, so full is it of dramatic power,” and having “masculine strength and thought,” while maintaining an “appealing quality.”¹³⁶ This review highlights one of the difficulties Marion faced as a female composer. In order to be taken seriously, her music had to be strong (masculine), but still appealing (feminine); if the balance was skewed one way or the other, Marion risked being censured for lacking womanly sensitivity or dismissed as yet another female writer of sentimental songs. During these formative years in Marion’s career, female cultural icons such as dancers Isadora Duncan (1877-1927) and Anna Pavlova (1881-1931) exhibited great sensuality and grace and were considered the quintessential women. On the other hand, Jewish comediennes like Sophie Tucker (1887-1966) and Fanny Brice (1891-1951) were hailed for their brashness and humor, not their stereotypical femininity. As a Jewish woman who composed art music, Marion did not fit either mold.

By the spring of 1910, several of Marion’s songs had been performed and she was beginning to make a name for herself in New York. “You have talent,” Rothwell told her, “but you lack the necessary foundation. What you need is to get away from all outside distractions and concentrate on building up ground work in counterpoint and composition.”¹³⁷ To that end, Rothwell advised Emilie Frances to send her younger sister to Germany for further study and, with the “ever-generous help of Emilie Frances (as well as that of other members of her family),” Marion went.¹³⁸ On May 19, 1910, Marion—now almost twenty-eight years old—sailed for Berlin, where she studied counterpoint and musical form with Dr. Jean Paul Ertel.¹³⁹ While in Berlin, Marion enjoyed visits from her sister Emilie Frances and her former teacher, Louis

¹³⁶ “A Young American Composer in Germany,” 23.

¹³⁷ Goss, *Modern Music-Makers*, 131.

¹³⁸ *Ibid.*

¹³⁹ “An Interesting Recital,” *The Musical Leader* 19, no. 19 (May 12, 1910): 13; Ewen, *American Composers*, 41. Dr. Jean Paul Ertel (1865-1933) was a distinguished critic and composer.

Campbell-Tipton, and his wife.¹⁴⁰ Marion continued to send periodic updates to the offices of *The Musical Leader*, and, after a winter of intense study, she presented a concert of her newest songs in Berlin before returning home to New York.¹⁴¹

Marion's winter in Germany was an extremely valuable time of study and growth—one that would have been impossible without the support of her older sister—but it was not without frustrations. In a semi-autobiographical account published forty years later, Marion reflected on her experience:

[Marion Bauer] was disturbed to find in Germany a certain amount of prejudice against American composers in general, and women composers in particular. To the Europeans of 1911, America still seemed a backwoods nation, musically speaking, with little or no individuality in its expression.

Miss Bauer resented this attitude. She knew that in her own country there was a growing reaction against foreign influence, and a reaching out towards an idiom that would be representatively American – not merely a second-rate copy of the European school. Miss Bauer, then in her early twenties,¹⁴² wanted to be a part of the new movement; and she was also determined to prove that her sex could hold its own in music as well as in the other arts.¹⁴³

Throughout her career, Marion Bauer's music was often described in gendered language, identifying stereotypically masculine traits in her music such as boldness and, in the case of "Light," "masculine strength and thought."¹⁴⁴ A review of her Berlin concert reveals this trend even in analyses of her earliest works:

I find in her work a most felicitous combination of the spirit of the modern French school, held in judicious restraint by sound healthy musical perceptions which still admit Bach, Beethoven and Brahms to a place in the modern musical scheme. Harmonically she

¹⁴⁰ M. S. H., "Americans in Paris," *Musical Leader* 20, no. 3 (July 21, 1910): 6; "Miss Bauer in Milan," *Musical Leader* 20, no. 11 (September 15, 1910): 9; "Mr. and Mrs. King Clark Give Reception," *Musical Leader* 20, no. 25 (December 22, 1910): 5. Emilie Frances's European tour included a stop in Paris to see Debussy and a vacation in Milan with the celebrated tenor Alessandro Bonci and his wife. Marion would dedicate one of her songs from this era ("Star Trysts") to Bonci.

¹⁴¹ See the April/May 1911 entry in Appendix D: Performances of Marion Bauer's Works for details about this concert.

¹⁴² Marion Bauer was, at the time, twenty-eight years old. She would have been in her early twenties if she had been born in 1887, as she often claimed, instead of in 1882.

¹⁴³ Goss, *Modern Music-Makers*, 131-2.

¹⁴⁴ "A Young American Composer in Germany," 23.

is rather bold—*decidedly so for a woman*—but she has not thrown overboard melody and euphony so that the balance of her work is well preserved. She is fearless, but not audacious, and it is this recognition of the boundaries which makes for the preservation of form the sustaining of a melodic line and a treatment of the text which is not obliged to suffer under far-fetched and bizarre effects.¹⁴⁵

Upon Marion's return to New York in May 1911, Miss Helen Treat—also a student of Eugene Heffley—presented a musicale in which eight of Marion's most recent songs made up half of the program.¹⁴⁶ Shortly thereafter, Marion signed a seven-year exclusive contract with the A. P. Schmidt Publishing Company, requiring her to obtain permission from the company before showing her compositions to any other publisher. Except for two songs published by G. Schirmer before Marion signed the contract with Schmidt, Schmidt was responsible for all publications of Bauer's work from 1912 through 1918. Arthur P. Schmidt (1846-1921) was known for his support for American composers, men and women alike, and his dedication to the cause of American art music no doubt influenced Marion's acceptance of his terms.¹⁴⁷ When he retired in 1916, leaving the company in the hands of Henry R. Austin, Schmidt was celebrated as "the first to lend himself, his energy and his financial aid to the development of the American composer."¹⁴⁸ In 1912 alone, Schmidt published seven of Marion's songs, including her two German songs—"Wenn ich ein Waldvöglein wär" ("Were I a Bird on Wing") and "Das Mühlenrad" ("The Mill-Wheel"), both appearing with German and English texts— which she gratefully dedicated to Mr. and Mrs. Walter H. Rothwell. Over the course of the seven-year

¹⁴⁵ Caroline V. Kerr, "Much Interest in Young American Composer's Songs," *Musical Leader* 21, no. 20 (May 18, 1911): 21, emphasis added. The strange syntax in the final sentence is as it appears in the original article.

¹⁴⁶ "Interesting Musicale by Heffley Pupil," *Musical Leader* 21, no. 22 (June 1, 1911): 11. See Appendix D: May 23, 1911 for a detailed program.

¹⁴⁷ Adrienne Fried Block, "Arthur P. Schmidt, Music Publisher and Champion of American Women Composers," in *The Musical Woman*, ed. Judith Lang Zaimont (New York: Greenwood Press, 1984), 145-176.

¹⁴⁸ "Arthur P. Schmidt Retires," *Musical Leader* 31, no. 1 (January 6, 1916): 10.

contract, Schmidt released sixteen songs, two sets of piano pieces (one pedagogical), two choral works, and Marion's first extant chamber work, *Up the Ocklawaha*.¹⁴⁹

Schmidt may have "lent a sympathetic ear to the modern spirit and to young composers" and his company's support of Marion was evident in its loan to her in 1922, but his musical sensibility was not Marion's.¹⁵⁰ Even after his retirement, Schmidt was still involved in the business and a letter from Marion to Schmidt in 1918—toward the end of her contract—shows the strain their artistic differences put on their relationship:

I had been worrying about my debt to you—that is, not the debt itself, but the fact that I had not produced the work that you had hoped for, and it is a keen sorrow to me that I have been a disappointment to you.

It is not stubbornness on my part not to write simple things. I can only write what I feel and someday (soon I hope) I shall learn to do the big simple thing.... I shall soon send you "Night in the Woods" and "A Parable" in both of which I hope you will find the simplicity and directness that I tried to put into them.¹⁵¹

The two songs mentioned were evidently not to Schmidt's liking and were eventually published by G. Schirmer in 1921 and 1922 respectively. Schmidt did not renew Marion's contract, but maintained cordial relations with both Bauer sisters—who, as critics for *The Musical Leader*, were always willing to write up Schmidt publications for the periodical—ultimately publishing three more of Marion's songs in 1921, a set of Six Preludes for piano in 1922, and a set of Three Noels for women's chorus in 1930. While Marion did not reap significant financial rewards from her published works, she was able to attract many of the operatic stars and leading recitalists of the day. Marion's growing reputation as a composer of art songs was made possible partially

¹⁴⁹ See chapter 3 for more about *Up the Ocklawaha*. See Appendix B for a complete list of Bauer's compositions in chronological order and Appendix C for an annotated list, sorted by genre.

¹⁵⁰ "Arthur P. Schmidt Retires," 10; Marion Bauer to H. R. Austin, April 25, 1928, and H. R. Austin to Marion Bauer, April 28, 1928, A. P. Schmidt Company Archives, General Correspondence, Box 7, Folder 9, Library of Congress-Music Division, Washington, DC. After Marion experienced a month of illness and lost instructional fees, the Schmidt company advanced \$200 to her in June 1922, of which only \$40.60 had been repaid through accrued royalties in the following six years.

¹⁵¹ Marion Bauer to A. P. Schmidt, May 10, 1918, A. P. Schmidt Company Archives, General Correspondence, Box 7, Folder 7, Library of Congress-Music Division, Washington, DC.

because so many of her compositions were commercially available, but also because Marion persistently marketed herself to potential singers and knew that notices of such performances would be written up in *The Musical Leader* (thanks initially, at least, to Emilie Frances's influence), thereby garnering further recognition.¹⁵²

Marion's early songs continued to be well received in both the United States and in Germany. In 1914, three years after she concluded her winter of study in Berlin, Marion received a letter from Ertel, her former teacher,

rejoicing over the quality of compositions which she is putting forth, and assuring her that in his opinion she should have a notable career, not as a "woman" composer, but as a composer in the broad sense. The eminent critic, composer and teacher states further that he has had her songs sung in his home many times and that they always meet with success.¹⁵³

Such was their mutual respect that Marion sailed for Berlin in May 1914 to resume her studies with Ertel, this time concentrating on orchestration.¹⁵⁴ At the time, Marion could not have paid for the trip on her income as a piano and theory teacher or with royalties from her published works; however, the inheritance left to her by the death of her mother in 1913 may have contributed the necessary funds or Emilie Frances, as always, may have helped to finance Marion's continued studies.¹⁵⁵ Marion's lessons were cut short, however, as war broke out in Europe shortly after her arrival, necessitating her precipitous removal from Berlin. She arrived in

¹⁵² See Appendix D for a list of performances of Bauer's works.

¹⁵³ "Songs by American Writers in Berlin," *Musical Leader* 27, no. 8 (February 19, 1914): 260.

¹⁵⁴ "Marion Bauer to Work with Paul Ertel," *Musical Leader* 27, no. 22 (May 28, 1914): 823.

¹⁵⁵ Pickett, "From the Wild West to New York Modernism," 37; Pickett, "The Bauer Sisters." Julia left Emilie Frances in charge of her estate, which she immediately put in trust for the care of their disabled sister Minnie; it is unclear if Marion would have had access to any of her inheritance at this time or if Emilie Frances helped fund the trip. When Cecil died in 1917, he left significant funds in trust for Minnie as well, his wife having predeceased him. After Minnie's death in 1920, the remaining siblings (Emilie Frances, Flora, and Marion) split the assets from both their mother and their brother's estates.

New York after “having had some thrilling experiences in her escape from the German capital. She arrived with practically no baggage except her manuscripts.”¹⁵⁶

Songs for Emilie Frances: Poetry and Performance, Composition and Criticism

America has some composers who do not aspire to popularity, who write to express the best that is in them, and these are the works that should be considered as representative.
- Emilie Frances Bauer on the songs of Marion Bauer and others, 1918

Four of Marion Bauer’s earliest songs feature poetry written by Emilie Frances.¹⁵⁷ The first, “Nocturne,” was among a group of Marion’s songs performed at a Eugene Heffley studio recital on April 23, 1910—only the second known performance of a vocal composition by the young composer—though it is unclear if Emilie Frances’s text was presented at the time.¹⁵⁸ “Nocturne” was one of the two songs by Marion Bauer published by G. Schirmer in 1912 before her contract with A. P. Schmidt began.¹⁵⁹ While the published score contains the work of both Bauer sisters, the original manuscript includes text by Herbert French and may have only been replaced due to copyright issues at the time of publication.¹⁶⁰

The first known performance of a song composed by Marion presented with text by Emilie Frances took place in May 1911 with the performance of “Send Me a Dream” (or “Intuition”).¹⁶¹ Around the same time—perhaps while in Berlin in the winter of 1910-1911—

¹⁵⁶ “Marion Bauer’s Songs on Many Programs,” *Musical Leader* 28, no. 9 (August 27, 1914): 245.

¹⁵⁷ For musical analyses of these and other works, see chapter seven.

¹⁵⁸ “American Song Recital,” *Musical Leader* 19, no. 17 (April 28, 1910): 11; “The Huss Recital and Geraldine Morgan,” 14. The first Bauer song presented in public was “Light” at a recital of Huss’s students in 1908.

¹⁵⁹ The other song G. Schirmer published was “The Last Word,” which was dedicated to Mme. Schumann-Heink who had popularized Marion’s first song, “Light.”

¹⁶⁰ The manuscript is located at the New York Public Library for the Performing Arts.

¹⁶¹ “Interesting Musicale by Heffley Pupil,” 11. The song may also have been performed in Berlin earlier that spring. See Appendix D, April/May 1911 and May 23, 1911.

Marion also composed “The Red Man’s Requiem” to her sister’s text, the first performance of which came sometime in the winter of 1911-1912.¹⁶² Both “Send Me a Dream” and “The Red Man’s Requiem” were included in the first set of Marion’s songs A. P. Schmidt released in 1912. Thus, three of Marion’s nine songs published in 1912 (by G. Schirmer or A. P. Schmidt) had text by her sister. Two years later, A. P. Schmidt released the fourth and final collaboration by the Bauer sisters, “Youth Comes Dancing o’er the Meadows,” which was premiered from the manuscript on April 20, 1914, as “Spring Fantasy.”¹⁶³

While Marion dedicated her first published work (*Arabesque* for piano, 1904) to her sister, she dedicated most of her compositions to other teachers or performers who might then be more likely to include them on concert programs or as teaching pieces. The published version of “Nocturne” is “Dedicated to and sung by Maurice Renaud,” though the original manuscript contains a dedication “To Mr. David Bispham-in grateful appreciation of ‘an honest criticism’”; both Renaud and Bispham were or had been singers at the Metropolitan Opera, though Renaud was a more current star in both Europe and the United States and certainly could have given the song greater publicity than Bispham at the time. “Send Me a Dream” was dedicated “To Mme. Alma Gluck,” also an opera and recital star. “Youth Comes Dancing O’er the Meadows” contains no dedication while “The Red Man’s Requiem” is dedicated “To Putnam Griswold,” an operatic star in New York and Germany, and “To the memory of Chief Joseph” of the Nez Perce tribe.

¹⁶² “Marion Eugenie Bauer’s Songs at the MacDowell Club,” *Musical Leader* 23, no. 10 (March 7, 1912): 12.

¹⁶³ “New Manuscript Songs by Marion Bauer,” *Musical Leader* 27, no. 16 (April 16, 1914): 552.

“The Red Man’s Requiem”

Putnam Griswold (1875-1914) was an American opera star famous for his Wagnerian roles in Germany and in New York City. He had just performed at the Metropolitan Opera for the first time on November 23, 1911, after having made his reputation in London and Germany, where he had been decorated twice by the Kaiser himself.¹⁶⁴ It is possible that Bauer met Griswold or saw him perform while she was in Berlin in the winter of 1910-1911, but his name does not appear in her reports of operatic and other musical events sent to *The Musical Leader*.¹⁶⁵ In the United States, “The Red Man’s Requiem” was performed during the winter of 1911-1912 by the Danish baritone Siegfried Philip as well as the contralto Rosalie Wirthlin. Griswold also performed the song that season once from manuscript “at a great recital which he gave in California [his home state] at the summer home of Mrs. Phoebe Hearst,” but only added it to his regular repertoire during the 1912-1913 season, when he also included it at one of the Metropolitan Opera’s Sunday night concerts.¹⁶⁶ While possible, it is unlikely that Bauer had Griswold specifically in mind when she wrote the song. Instead, her dedication to him was almost certainly done in order to place the song in the more prominent light of the newest star of the Metropolitan Opera, showing her to be a calculating, ambitious, and intelligent marketer of her own works.

Marion Bauer’s other dedicatee, Chief Joseph (1840-1904), was the leader of one of the bands of the Nez Perce people, located at the time in northeastern Oregon, southeastern Washington, and western Idaho. When forced from their homes to clear space for white miners

¹⁶⁴ “Putnam Griswold, Opera Singer, Dead,” *New York Times*, February 27, 1914, 11.

¹⁶⁵ Marion Bauer, “Music in Europe – Berlin,” *Musical Leader* 21, no. 18 (May 4, 1911): 4-5.

¹⁶⁶ “An Interesting American Composer Whose Songs are Sung by Noted Singers,” *Musical Leader* 24, no. 22 (November 28, 1912): 32.

in the midst of the Northwest gold rush, some Nez Perce fought back in 1877. The United States Army retaliated against the entire Nez Perce people. Chief Joseph is famous for orchestrating a 1400-mile, four-month retreat to Canada for hundreds of his people. Chief Joseph's group was overtaken forty miles from the border and surrendered, their leader saying, "I am tired. My heart is sick and sad. From where the sun now stands I will fight no more forever." Chief Joseph never returned to his native land, though he did ultimately receive permission to remove his ancestors' remains and rebury them in the much smaller reservation the government allotted to his people.¹⁶⁷

Chief Joseph's story is a representative one, standing in for the oppression, dislocation, and decimation of Native American people and lands in the nineteenth century, and Marion Bauer's dedication to Chief Joseph's memory just eight years after his death is telling. She and her sister had both been born in Walla Walla, near Nez Perce land, and their father—an infantryman (and later a member of the band) in the United States Army in the mid-1850s—fought in the Northwest Indian Wars.¹⁶⁸ Marion never went on record about her father's military service, but note that the dedication here is to a leader of the vanquished foe—not the brave soldier—and the poem itself romanticizes and honors the "Red Man of olden glory [who] is known to these haunts no more."

"The Red Man's Requiem" comes out of a tradition of Indian songs in nineteenth-century American popular music, but ultimately moves beyond the stereotypical portrayal of Native Americans in these songs. As Jon W. Finson has demonstrated, the ideal of the "romantic savage" appeared regularly throughout the mid- to late-nineteenth century in parlor songs,

¹⁶⁷ "Chief Joseph Biography," Oregon History Project, accessed September 19, 2013, <http://www.ohs.org/the-oregon-history-project/biographies/Chief-Joseph.cfm>.

¹⁶⁸ Pickett, "The Bauer Sisters."

including the notion of Native Americans as “a fading people.”¹⁶⁹ The lyrics were often written from the supposed perspective of the Native American, but revealed the perceived superiority of their white authors. While “The Red Man’s Requiem”—like many of its predecessors—includes images of a wild, untamed landscape and an idealization of nature, Emilie Frances’s text is much less racially charged, though she does follow the nomenclature of the day by calling the Native American “Red Man” and “Son of the Coppercheek.” There is no presumption that the Native American people were incapable of assimilating with white “civilized” society and consequently were destined to removal and extinction. In fact, Emilie Frances’s text never addresses the reasons why these people have vanished from their land. The question, indeed, is the point of the poem, which is written primarily from the perspective of the other inhabitants of the “Red Man’s” land—the wolf, bear, panther, owl, and eagle—who search for their “monarch” but cannot find him. The only allusions to violence or the forcible removal of the “Red Man” from his native land are the fact that his bones have been “scattered throughout the land” and the image portraying the rising of the “lurid moon... like a scythe that reeks with gore.” Musically, “The Red Man’s Requiem” is set in a sympathetic and relatively straightforward—though still artful—style, free from the Italianate ornamentation and elevated style often used in earlier Indian songs in spite of the supposed “developmental arrest” of the Native American as portrayed in their lyrics.¹⁷⁰

Emilie Frances’s complete poem is as follows:

The pines are dark in the forest
And the sands are white below,
The wolf-dogs lean and hungry

¹⁶⁹ Jon W. Finson, *The Voices That Are Gone: Themes in Nineteenth-Century American Popular Song* (New York: Oxford University Press, 1994), 246-255.

¹⁷⁰ Finson, *The Voices That Are Gone*, 248.

Prowl stealthily to and fro.¹⁷¹
The lurid moon is rising
Like a scythe that reeks with gore,
But the Red Man of olden glory
Is known to these haunts no more.

The wolf, the bear and the panther
That reigned on the mountain side
Scarce broke the peace of the warrior
Who ruled with the Red Man's pride.
The owl from his nest in the tree top,
The eagle that sweeps the peak
Now look in vain for the monarch
For the Son of the Coppercheek.

He is gone and camp fire embers
Turned to ashes long ago.
But where are the bones of the Red Man
That the forests used to know?
They are bleached and blanched and powdered,
They are scattered throughout the land.
And where is the soul of the Red Man?
Ask Him and understand.

The mood of Marion Bauer's composition is somber and contemplative—the score is marked “Quietly and mysteriously”—and the dorian mode gives it an exotic, other-worldly air. A repetitive, rocking piano part pervades most of the song, providing a sense of timelessness and the infinite space of the prairie, while the broken chords in the right hand suggest agitation or futility. Not all is right in this place. Marion's text setting is largely conjunct and primarily syllabic. There is a simplicity that, to her white audience, would suggest a primitive folk-like style without necessarily being Native American or specifically Nez Perce. Later in her career, Marion Bauer would harmonize several Eskimo folksongs for a MacDowell Club program—

¹⁷¹ This couplet in particular seems reminiscent of John Reed's final lines, which Marion set in “Coyote Song” a year or two before composing “The Red Man's Requiem”: “Aa-oo my brothers, the stars are red. / And the lean coyote must mourn unfed. / Come join ye again in the ancient croon, / For the dawn is gray, and another day / Has faded the red, red moon.” Emilie Frances would have been acquainted both with the text and Marion's setting by 1911 when the music for “The Red Man's Requiem” was written, but it is unknown exactly when Emilie Frances wrote her poem.

when she was reported to be “most enthusiastic over the material she finds in the songs, and says that musically speaking they are a ‘virgin forest’”—but that was still fifteen years away.¹⁷² With “The Red Man’s Requiem,” she was probably attempting to place the text in a musically “other” space, without regard for precise ethnography.

At the end of the Bauers’ song, the voice rises to its highest pitch (an F-natural) on the line, “And where is the soul of the Red Man?” Marion’s setting simplifies to allow the listener to contemplate Emilie Frances’s answer: “Ask Him and understand.” With the silencing of the Native American voice, however, this solution is fraught with difficulty. Could that be the Bauer sisters’ message? The “Red Man” had been removed from white (or “civilized”) society, denigrated and abused since the founding of the colonies. If one could ask a Native American where his soul is, one would understand, but what if he can no longer be found? Alternatively, these final lines could be interpreted as an entreaty to dialogue with Native Americans before they disappear altogether, and thereby reach some kind of mutual understanding.

Francisco di Nogero: Anonymity and Popularity

Marion was not the only composer in the Bauer family. Emilie Frances’s earliest songs and piano pieces were performed and published in Walla Walla in the 1880s, but she appears to have kept her focus on teaching and criticism until 1916 when she wrote “My Love Is a Muleteer.”¹⁷³ The edition published by A. P. Schmidt in 1917 included text by Emilie Frances

¹⁷² “Juliette Gaultier de la Verendry Sings Esquimaux Folksongs,” *Musical Leader* 51, no. 9 (March 4, 1926): 8.

¹⁷³ Pickett, “The Bauer Sisters.” Emilie Frances later wrote “A Sevilla Love Song” (1917), “A Spanish Knight” (1918), “La Gitanina (From Roumanian Fields)” (1919), and “The Shadowy Garden” (1921), all published by A. P. Schmidt with music by Francisco di Nogero and most with lyrics by Emilie Frances Bauer (“A Spanish Knight” used text from Lockhart’s *Spanish Ballads of 1555*). She also wrote music and lyrics for “Our Flag in France” (printed privately as a fund-raiser for the American Ambulance Hospital in Paris, 1917) and “All Aboard the Slumber Boat” (G. Schirmer, 1918) under her own name. In 1921, she wrote “The Lost Lagoon” and “Neither Spirit

Bauer, a Spanish version of the text by Paul Vincent Miller, and music by Francisco di Nogero, the *nom de plume* adopted by the professional critic. While Emilie Frances never wrote about her pseudonym, it is evident that “Nogero” is “Oregon” spelled in reverse. “Francisco” presumably refers either to San Francisco (where she studied with Miguel Espinosa) or to her middle name; the pseudonym was sometimes misspelled as Francesco di Nogero, even in *The Musical Leader*. Thus, Emilie Frances’s pen name was “Frances of Oregon.”

“My Love Is a Muleteer” was wildly successful and appeared in several different arrangements—including voice and orchestra, voice and band, vocal quartet, and duet—was recorded in both English and Spanish, was extremely popular throughout the Americas, and earned Emilie Frances significant royalties.¹⁷⁴ Exactly what inspired Emilie Frances to write the kind of music she did is just one of the many mysteries surrounding these two sisters’ lives. Neither Marion nor other writers for *The Musical Leader* ever wrote explicitly about Emilie Frances’s music except to mention a performance or to say, fifteen years after her death, that her songs were “attractive” and they “still enjoy great popularity.”¹⁷⁵

In spite of its success, “My Love Is a Muleteer” was antithetical to what Emilie Frances wanted for her sister. In 1918, while Emilie Frances’s “catchy” and “light” song was eliciting enthusiastic responses from audiences, she wrote an editorial in *The Musical Leader* about American art music:

America has some composers who do not aspire to popularity, who write to express the best that is in them, and these are the works that should be considered as representative, not the “catchy,” light, frothy music in which American composers are supreme.... The strong rhythmic tune which sets all singing and time tapping has a very marked place and is dear to those in camps and to many who need recreation, but such music has small part

nor Bird,” but neither song was published and no traces of the original manuscripts remain. Additionally, she set two poems by an Argentinean poet in 1923, neither of which has been found.

¹⁷⁴ See Emilie Frances Bauer’s correspondence with the A. P. Schmidt Company, A. P. Schmidt Company Archives, General Correspondence, Box 7, Folder 4, Library of Congress-Music Division, Washington, DC.

¹⁷⁵ ““My Love Is a Muleteer’ On the Air,” *Musical Leader* 73, no. 8 (April 26, 1941): 8. The article was unsigned.

in the development of American composition.... Some few [singers] understand the difference between singing a few tuneful songs by American composers, usually treated as the lighter side of the program, and the selecting of such songs as show clearly that the composers have the power, inspiration and above all musical understanding to write for the sake of music and not for the people. It would be impossible to believe that something really great could be written by one who seated himself as though in the limelight in front of a mirror to note what effect certain things would have upon the public.¹⁷⁶

Emilie Frances clearly believed that great art music could not be written with popularity as a goal, but must be written out of the depths of personal conviction and expression. Popularity in itself was ultimately neither a sign of success nor of failure; it was the composer's intention that was critical. In her article, Emilie Frances singled out the composers who, in her estimation, had produced great American art music and had created with "never a thought of 'effect,' 'popularity'; with never an idea further than that of writing their own best and highest musical feelings." Her sister Marion made the list.¹⁷⁷

Emilie Frances's Legacy: Fulfilling a Sister's Dreams

I find myself suddenly with a very responsible position on my shoulders.

- Marion Bauer to Irving Schwerké, April 15, 1926

During the tumultuous years of World War I and following, Marion continued to teach privately, composed, and arranged for the performance of her works, including several all-Bauer concerts.¹⁷⁸ She also became Walter Henry Rothwell's first composition pupil and received

¹⁷⁶ Emilie Frances Bauer, "Music in New York," *Musical Leader* 36, no. 1 (July 4, 1918): 3.

¹⁷⁷ Ibid. The list also included Arthur Foote, George W. Chadwick, Edward A. MacDowell, Mrs. H. H. A. Beach, and, "among the younger writers," John Alden Carpenter, Charles T. Griffes, Deems Taylor, Henry Hadley "and a few others."

¹⁷⁸ See Appendix D for the contents of these programs: February 1913; March 24, 1913; April 14, 1915; November 10, 1915; April 8, 1916; and February 15, 1922.

“some of [her] most valuable training during these years of war.”¹⁷⁹ This was also an era of loss, including the deaths of her mother Julia (July 1913), sister-in-law Rose Bloch Bauer (June 1915), brother Cecil (December 1917), her friends Maud Powell and Charles Griffes (January and April 1920), and finally her sister Minnie (August 1920). After Cecil’s death, Marion wrote to her publisher, A. P. Schmidt, apologizing for her lack of progress on the song, “Hills of Dreams,” and revealing the toll her losses had on her:¹⁸⁰

I hope to get at it soon, but I have not had the heart to do much work outside of the necessary teaching. That has kept my mind occupied and it has been a good thing to have something that has to be done whether I feel like it or not.

The suddenness of my brother’s death has been a shock that we can’t get over quickly. I feel often too tired to exert myself to any extent, but I hope soon to be myself again....

I had hoped that I could make a visit to Boston [and see you] when my brother came East to spend the holiday, but of course he did not have that chance to be with us once more.¹⁸¹

In the midst of all of this personal loss, Marion joined the technical board of the Franco-American Musical Society and co-founded the American Music Guild, which allowed her to have some of her more ambitious compositions performed publicly and critiqued.¹⁸² The result of that critique was a desire for further study abroad. Emilie Frances agreed that her younger sister would benefit from another trip to France, so Emilie Frances came to her aid once again: “For a long time Emilie Frances worked and saved—denying herself in order to help lay aside the necessary money. Always she had been Marion’s mainstay and guiding star.”¹⁸³

During her time in Paris from May 1923 to January 1926, Marion studied fugue and orchestration with André Gedalge, an influential French teacher whom Marion was proud to note

¹⁷⁹ Ewen, *American Composers Today*, 21.

¹⁸⁰ This song was eventually published by A. P. Schmidt in 1918 as “From Hills of Dream,” and was also originally entitled “Fairy Lullaby.”

¹⁸¹ Marion Bauer to A. P. Schmidt, February 18, 1918, A. P. Schmidt Company Archives, General Correspondence, Box 7, Folder 7, Library of Congress-Music Division, Washington, DC.

¹⁸² “Franco-American Musical Society,” *Musical Leader* 43, no. 9 (March 2, 1922): 202. See chapter six for more information about the American Music Guild.

¹⁸³ Goss, *Modern Music-Makers*, 133.

had also taught Ravel, Milhaud, and Honegger.¹⁸⁴ She also saw her American Music Guild colleague, the Russian-born American composer Louis Gruenberg, who critiqued her work and encouraged her to keep composing. While they were both in Paris, Gruenberg dedicated his first self-proclaimed jazz composition—his 1925 piano suite *Jazzberries*—to Marion Bauer.¹⁸⁵ Marion composed much more ambitious works during this time, striving to fulfill Emilie Frances’s wish for her to “compose in the larger forms: concertos and symphonies—big orchestral works.”¹⁸⁶ Significant compositions from this era include her String Quartet (1925-1927), her second sonata for violin and piano (*Fantasia quasi una Sonata*, 1924-1925), and the 1924 piano works *Turbulence* and *Introspection* (or *Quietude*).

Marion later called this time “some of the richest years in my life from the standpoint of study and development,”¹⁸⁷ and her gratitude was apparent: “I am living a full rich life and am so deeply grateful for the opportunity of having this study and life to myself,” she wrote from Paris. “Of course the days are not long enough to do all I want to do.”¹⁸⁸ Marion worked hard and tried to make the most of this opportunity her sister had given her, though she did have a healthy sense of humor about her teacher’s obsession with counterpoint: “Always the eternal and sometimes infernal fugue,” she joked, “and I am studying scores, etc., so you see I am busy.”¹⁸⁹

These rich years were not spent exclusively in Paris. Marion came home to New York for short visits and, in April 1925, she returned for several months to work with Ethel Peyser on the

¹⁸⁴ Bazelon, “Woman with a Symphony,” 6. Gedalge is often spelled with an accent aigu over the first e; however, most sources published during Gedalge’s lifetime do not include the accent.

¹⁸⁵ Robert F. Nisbett, “Louis Gruenberg’s American Idiom,” *American Music* 3, no. 1 (Spring 1985): 34. This is the only composition I have found dedicated to Marion Bauer, who also dedicated her piano work *Turbulence* (1924) to Gruenberg.

¹⁸⁶ Goss, *Modern Music-Makers*, 133.

¹⁸⁷ Ewen, *American Composers Today*, 21.

¹⁸⁸ Marion Bauer to H. R. Austin, November 11, 1923, A. P. Schmidt Company Archives, General Correspondence, Box 7, Folder 6, Library of Congress-Music Division, Washington, DC.

¹⁸⁹ Marion Bauer to H. R. Austin, February 27, 1924, A. P. Schmidt Company Archives, General Correspondence, Box 7, Folder 6, Library of Congress-Music Division, Washington, DC.

final draft of their first book. *How Music Grew: From Prehistoric Times to the Present Day*, a general western music history and appreciation text, was released by G. P. Putnam in October 1925.¹⁹⁰ One month after the book's release, Marion sailed back to Europe, intending to "devote her time entirely to writing music in the larger form" and giving a series of lectures at a fashionable girls' school in Paris.¹⁹¹ After the lecture series concluded, Marion went on a tour of Italy and missed the eruption of Mount Vesuvius by only two days.¹⁹² Just four days after her return to Paris, Marion received word that her beloved sister Emilie Frances had been hit by a car and was "very ill."¹⁹³ Marion rushed home to New York to be with her sister in her final days, never again to live the "carefree" life of the student.¹⁹⁴

Marion Bauer was forty-three years old when her oldest sister died on March 9, 1926, just a few days after Emilie Frances's sixty-first birthday. Marion was no novice when it came to the professional world of music. Her critically-acclaimed compositions were performed by high-profile artists. Her articles appeared in *The Musical Leader* with increasing frequency as well as in *The Musical Quarterly* and many other periodicals in both Europe and America.¹⁹⁵ Her first book had just been released and she had become a member of the Advisory Board for the League of Composers in the spring of 1925.¹⁹⁶ Even so, 1926 was a watershed year for Marion.

¹⁹⁰ "The New School of Composers: Marion Bauer Returns from Paris and Tells of Activities in the French Capital," *Musical Leader* 49, no. 17 (April 23, 1925): 442. "Marion Bauer in New Role," *Musical Leader* 50, no. 10 (September 3, 1925): 203.

¹⁹¹ "Marion Bauer Sailing," *Musical Leader* 50, no. 19 (November 5, 1925): 400.

¹⁹² "Marion Bauer Returns," *Musical Leader* 51, no. 4 (January 28, 1926): 6.

¹⁹³ Pickett, "From the Wild West to New York Modernism," 40; Ethel Peyser, "A-Musicking in Gotham," *Musical Leader* 50, no. 27 (December 31, 1925): 587.

¹⁹⁴ Marion Bauer to Irving Schwerké, April 15, 1926, Irving Schwerké Collection, Library of Congress-Music Division, Washington, DC.

¹⁹⁵ Marion Bauer to Irving Schwerké, January 29, 1925, Irving Schwerké Collection, Library of Congress-Music Division, Washington, DC. As of 1925, Marion's articles had appeared in *Sackbut* (London), *Musical News and Herald* (London), *La Revue Musicale* (Paris), as well as the following New York magazines: *Aeolian Review*, *Musical Observer*, *Pictorial Review*, and the *Bulletin of the League of Composers*.

¹⁹⁶ "Marion Bauer on Advisory Board," *Musical Leader* 49, no. 22 (May 28, 1925): 612.

Up until Emilie Frances's accident on January 5, 1926, the older sister was Marion's protector and mentor. It was Emilie Frances who paved the way for Marion's education and professional opportunities, advocating for her with her publishers, including notices of her activities and performances of her works in *The Musical Leader*, and helping to steer Marion's compositional development. Before enumerating her teachers in an autobiographical sketch, Marion wrote, "It was under [Emilie Frances's] guidance that the younger sister's musical studies have been carried on," and Emilie Frances felt the weight of that responsibility mightily on her shoulders.¹⁹⁷ In 1923, it was Emilie Frances who "felt that if she could only manage to send Marion back to France for a few more years of study, there would be no limit to what her talented sister could accomplish."¹⁹⁸ Then, in 1925, as Marion was making her way back to New York to work on her book with Ethel Peyser, Emilie Frances wrote to their publisher, H. R. Austin, "I promised [Marion] she should go back again for another year so that is settled."¹⁹⁹ Marion was forty years old when she went to France in 1923, but Emilie Frances was still the woman who had raised Marion for the first six years of her life, sheltered her as a young woman in New York City, and guided her professional growth. Emilie Frances still believed that it was *her* responsibility to send Marion to France if Marion was to fulfill the dreams Emilie Frances had for her to compose larger, more substantial pieces.²⁰⁰

The day after Emilie Frances's accident, Marion wrote to H. R. Austin from Paris, where she awaited passage home:

My sister met with what might have been a very serious accident on Tuesday night. She was thrown down by an automobile and is at present in the hospital.

¹⁹⁷ Marion Bauer to Irving Schwerké, January 29, 1925, Irving Schwerké Collection, Library of Congress-Music Division, Washington, DC.

¹⁹⁸ Goss, *Modern Music-Makers*, 133.

¹⁹⁹ Emilie Frances Bauer to H. R. Austin, April 3, 1925, A. P. Schmidt Company Archives, General Correspondence, Box 7, Folder 4, Library of Congress-Music Division, Washington, DC.

²⁰⁰ Goss, *Modern Music-Makers*, 133.

You can well imagine my own state of mind until I heard this morning that it was not a fracture, and that she will be able to be out in a few days, that is, out of the hospital.

I shall be very glad to see you when you come to New York, as always, there are many things that I want to talk over with my good friends. For the moment, Marion Bauer the composer, has been swallowed up by the writer and teacher and wage earner.²⁰¹

Already Marion was envisioning a reversal of roles. She must focus on earning wages and taking care of Emilie Frances when, for so many years, Emilie Frances had taken care of her. It is not clear how severe Emilie Frances's injuries were, but she had also been "ill since December, suffering from a complication of asthma and heart trouble," so Marion's concern for her sister must have been great.²⁰² Marion evidently planned to stay close to home for quite some time, as she made several significant professional commitments within a week of her arrival in New York. She resumed her private teaching, agreed to give a series of lectures in New York corresponding to the ones she offered at a girls' school in Paris earlier that winter, joined the Executive Board of the League of Composers, and was hired as a lecturer in New York University's Washington Square College music program.²⁰³

On February 5, just two weeks after Marion arrived in New York, André Gedalge died in Paris. Even if Emilie Frances miraculously recovered, there could be no return to her studies for Marion. Then, just three weeks after news of her teacher's death, came the sudden death of Marion's brother-in-law, R. Alexander Bernstein, who had married her sister Flora in 1914.²⁰⁴ Emilie Frances's place at *The Musical Leader* was sufficient to warrant the printing of a "Message of Sympathy" from Florence French, who founded the magazine and continued to be

²⁰¹ Marion Bauer to H. R. Austin, January 6, 1926, A. P. Schmidt Company Archives, General Correspondence, Box 7, Folder 9, Library of Congress-Music Division, Washington, DC.

²⁰² "Emilie Frances Bauer Dies in New York: Was New York Editor of Musical Leader for Twenty-six Years," *Musical Digest* 9, no. 22 (March 16, 1926): 1. Their sister Minnie had also died after an automobile accident, likely adding to Marion's fears for Emilie Frances.

²⁰³ "Marion Bauer Returns," 6. Ewen, *American Composers Today*, 21. See chapter six for more on Marion Bauer's career at New York University.

²⁰⁴ "Married," *New York Times*, July 12, 1914, C5. Florence French, "A Message of Sympathy," *Musical Leader* 51, no. 9 (March 4, 1926): 16.

the publisher and chief editor. The very next issue of *The Musical Leader* contained notification of Emilie Frances's own death. French wrote, "Her demise means an inestimable loss not only to her sorrowing family and friends but to the musical and artistic world at large. We have lost the most devoted and truest friend."²⁰⁵

With Emilie Frances's accident, illness, and death, Marion recognized that her student days had ended and a grave sense of responsibility came over her. Marion made her feelings plain in a letter to a Parisian friend a month after Emilie Frances's death:

I was in Paris for four days expecting to spend the winter and go on with my work, but I was called home by the illness of my sister. She passed away on the 9th of March and my brother-in-law, also died suddenly two weeks before. So you can see, I have been surrounded by tragedy and sorrow and I look back with longing to the carefree years that I spent in Paris. I find myself suddenly with a very responsible position on my shoulders, for I have inherited my sister's position as New York Editor for the Musical Leader of Chicago....²⁰⁶

I shall, also, be on the faculty of New York University in the Music Department, and am going to do some private lecturing so, so far as I can see, playtime is over for me for a while. I "regret" Paris very much but New York has compensations too. We have had a very brilliant season....

As far as the photograph [you requested] is concerned, I have not anything yet that I can with good conscience call a likeness of myself. Some day, when I look and feel less tragic, I will tackle the problem. In the meantime, remember me as you saw me the day I had tea at your apartment, bravely sitting under the mistletoe.²⁰⁷

Marion's time in Paris and, indeed all of her years up until her sister's death, were not completely "carefree" or exclusively spent in "playtime." She worked hard honing her craft, but the work was done with the knowledge that Emilie Frances was standing beside her, encouraging her, fostering her gifts, and enabling a certain level of freedom divorced from the grind of daily responsibilities, weekly deadlines, and long-term commitments. At the same time, the two sisters

²⁰⁵ Florence French, "Emilie Frances Bauer," *Musical Leader* 51, no. 10 (March 11, 1926): 3.

²⁰⁶ Marion and her last remaining sister Flora actually shared Emilie Frances's responsibilities at *The Musical Leader*. Flora also moved in with Marion after her husband's death; the sisters lived together until Flora's death in 1954.

²⁰⁷ Marion Bauer to Irving Schwerké, April 15, 1926, Irving Schwerké Collection, Library of Congress-Music Division, Washington, DC.

were from different generations and did not always agree when it came to musical style. In the years following Emilie Frances's death, Marion's style continued to evolve in many different directions, even writing serialist works later in life. Emilie Frances was always proud that her sister did not bow to external pressure and "aspire to popularity," but instead composed "to express the best that is in [her]." ²⁰⁸ Still, one can only wonder if there might have been an element of restraint in Marion's composition—even if only in the process, not the product—as long as Emilie Frances's approval was sought.

Now it was time for Marion to enter a new phase of her career—as a public lecturer, corporate advocate for American music, full-time music critic and editor, and professor—but if Marion was to fulfill her sister's dreams for her, she must also continue to grow as a composer. She must prove that a woman—and a Bauer woman at that—could create great, lasting music. Emilie Frances had been Marion's protector, confidante, dearest friend, and closest ally. Emilie Frances's death was an "inestimable loss" for Marion personally and for the "musical and artistic world at large." ²⁰⁹ In her own way, Marion sought to alleviate that loss—both for herself and her community—by assuming her sister's position with *The Musical Leader* and carrying on the work her sister had done before her. At the same time, both sisters wanted Marion to become more, not merely to replace Emilie Frances, but to move beyond what the older sister had been able to accomplish. In the years to come, Marion would reach ever higher as a composer, mentor, writer, and teacher, constantly seeking both to live up to the ideals Emilie Frances had for her and to be for others what her sister had been for her.

²⁰⁸ Emilie Frances Bauer, "Music in New York," 3, quoted in Pickett, "The Bauer Sisters."

²⁰⁹ French, "Emilie Frances Bauer," 3.

Chapter Three

Marion Bauer and Maud Powell: Poetry and Promise in *Up the Ocklawaha*

I went back to [Maud Powell] and showed her the almost completed sketches. There were tears in her eyes when she handed it back to me and said, “It is just as though you had been there.”

- Marion Bauer on the composition of *Up the Ocklawaha*

In the first decades of the twentieth century, Maud Powell (1867-1920) was the most respected violinist in America and one of the best known in the world. Whether she performed with the New York Philharmonic, John Philip Sousa’s band, or a single accompanist; in Carnegie Hall or a small-town meeting place; in Berlin or in Bellingham, Washington, Powell saw it as her mission to educate and inspire her audiences as well as entertain them. She took great care to write insightful program notes for her recitals and provide live commentary on the pieces played as well as the history of the violin itself. The daughter of an education reformer and a suffragette and the niece of an explorer-scientist, Powell was determined to bring music of high quality to everyone, regardless of region or accessibility. Powell regularly sent her programs ahead of her to small towns on her performance circuit to enable attendees to “study up” on pieces they would hear.²¹⁰ Powell also unflaggingly promoted the compositions of her contemporaries, often including pieces by Americans, many of whom—like Marion Bauer—lovingly dedicated new works to her.

In February 1912, one of Powell’s tours took her via the steamboat *Hiawatha* up the river Ocklawaha in the swamps of southeast Florida. The journey affected Powell profoundly, and she told her friend Marion Bauer all about it when she returned to the bustle and grime of New York

²¹⁰ Herbert F. Peyser, “Using Program Notes for Violin Recitals,” *Musical America* (October 16, 1915): 7.

City. Bauer was so inspired by Powell's words that she immediately sketched her own musical impression of Powell's experience; Powell herself wrote a poem on the subject. Bauer's tone poem for violin and piano, entitled *Up the Ocklawaha*, is a major neglected work of music, full of beauty and power. It remains important today because of the unique collaboration that gave birth to it, its significance in the development of Bauer's style and career, and its place in the growing modernist movement in America.

Like Bauer's own family, Powell's parents instilled in their daughter a sense of self-worth and possibility, opening their home to visionaries, artists, and intellectuals. Political advocates such as Mrs. Cady Stanton and Susan B. Anthony were frequent guests in the Powell home. Reflecting on her early years as a pioneering female violinist, Powell admitted, "through my girlhood years there persisted an undercurrent of thought that urged me ever onward – to try to prove that a woman could do her work as thoroughly, as capably and as convincingly as a man. Indeed throughout long years I fought my battle against prejudice, even as Camilla Urso – revered be her memory – fought the battle before me."²¹¹ Powell went on to recall receiving her first "nest-egg," a gold sovereign given to her by "Susan B." to go towards the purchase of a Cremona violin.

With such an upbringing, much nurturing of her natural talent, and an indefatigable work ethic, Powell became one of the most highly renowned female violinists in the world, and the premier American violinist, male or female. In 1900, at the end of a two-year tour of Europe, a critic for *The Strad* called her "a brilliant and virile player," declaring, "Miss Powell is invariably paid the compliment of not being judged from the standpoint of women players, but from that of

²¹¹ "What the War Showed Maud Powell," *Woman's Citizen*, Dec. 22, 1917, 71.

excellence as a musician with the technique and strength of a man.”²¹² The following year, the *Boston Journal* critic wrote:

She did not use sex or her nationality to boost her into a place she did not deserve. Her one great friend and helper has been her indisputable talent. It would be an idle compliment to say that she plays like a man for she plays better than many men. It would be misleading to say that she plays like a woman, even though the possession of the ... sentiments and gentler emotions was thus implied. Miss Powell plays like a true artist, who knows all emotions and passions, but is not mastered by them.²¹³

Powell’s own trademark silhouette image—used in advertising by her husband and manager, H. Godfrey “Sunny” Turner—was accompanied by these words, originally written by an English critic: “The Arm of a Man, The Heart of a Woman, and the Head of an Artist.”²¹⁴

Perhaps the most telling assessment of Powell came from fellow virtuoso violinist, Fritz Kreisler. In February 1910, Kreisler performed in San Francisco, where Powell was scheduled to play for the first time the following month. When asked by a local manager what he could expect from Powell, Kreisler declared her to be one of the world’s greatest artists, “and I do not mean for a woman. Any man might be proud to play with the tone and power of Miss Powell.” Kreisler further admitted that other violinists such as Eugène Ysaÿe, Cesar Thomson, and Jacques Thibaud called her a “brother artist,” remarking, “she just happens to be a woman.”²¹⁵ After Powell appeared, Walter Anthony, the critic for the *San Francisco Call*, wrote, “To say that she plays as well as a man, would be to flatter all the men in the world.”²¹⁶

Maud Powell was an established, influential musical figure when she mentored Marion Bauer who, at the time, was known as an emerging composer of songs. Their collaboration was a turning point in Bauer’s career, spurring her to greater heights as a composer, and Powell’s

²¹² *The Strad*, Sep. 1900, quoted in Shaffer and Greenwood, *Maud Powell*, 165.

²¹³ Reprinted in *The Musical Courier*, April 1901, quoted in Shaffer and Greenwood, *Maud Powell*, 178.

²¹⁴ Mabel Love manuscript, Mabel Love Papers, in the possession of Jean Holmes, Detroit, Michigan, quoted in Shaffer and Greenwood, *Maud Powell*, 201.

²¹⁵ *San Francisco Examiner*, Feb. 18, 1910, quoted in Shaffer and Greenwood, *Maud Powell*, 267.

²¹⁶ Shaffer and Greenwood, *Maud Powell*, 269.

example as a female musician of strength and stature motivated her younger colleague. Powell's focus on educating her audiences was passed on to Bauer, who would go on to teach and inspire her readers and listeners—not only through her music history and appreciation texts, public lectures, and university courses, but also through her criticism and through the very music she created. At the same time, Powell's grace and determination inspired Bauer's own resilient attitude in the face of their many critics—both professional and societal—who liked to “descant upon the differences between the intellect of woman and that of man.”²¹⁷

Up the Ocklawaha: A Tale of Two Poems

Bauer recalled the genesis of *Up the Ocklawaha* eight years after the fact in an interview for *The Musical Leader*:

One day I met [Powell] on the street, and she said, “You must come up with me. I want to tell you about a wonderful experience I had a few days ago.” I went with her to her apartment, and there she told me about a night trip she had made up the mysterious Ocklawaha River in the Florida Everglades; that the grotesque weavings of the thick Spanish moss about the trunks and on long tree branches had cast gloomy, ominous shadows and that on the upper deck of the boat they had built a fire of pine-knots to dissipate the gloom, and when the flames shot up and illumined the scene it was at once grand and awful. She described it with such earnestness that I was deeply impressed with the picture which had been forming itself into the musical images in my mind ever since she had begun to talk. I went to my rooms and immediately set to work at the piece, having a theme knocking insistently at my head. And so, a few hours later, I went back to her and showed her the almost completed sketches. There were tears in her eyes when she handed it back to me and said, “It is just as though you had been there.” So she played it and it was really hers.²¹⁸

It is unclear exactly when the two musicians first met, though it probably occurred in New York City, where both had many musical friends and acquaintances in common, including

²¹⁷ Henderson, “American Compositions Played: Quartet for Strings by Marion Bauer and Flute Sonata by Maganini Given at Concert.”

²¹⁸ Kahn, “The Aims of Marion Bauer,” 550.

Henry Holden Huss, one of Bauer's early teachers, and possibly Raoul Pugno, with whom Bauer studied in France in 1906.²¹⁹ At the time of Powell's Ocklawaha journey, Bauer and Powell lived across the hall from each other and had become, according to Bauer, "very good friends. She [Powell] had great faith in my ability.... She always urged me to write something for her, and I always demurred, saying, 'Wait until I have the inspiration.'"²²⁰ Bauer, at the age of 29, was fifteen years Powell's junior and was just beginning her public career as a composer, pianist, and teacher. She had recently returned from study in Berlin and had published several of her art songs, but she required something special to prompt her to create something on a grander scale. Powell's trip up the Ocklawaha River was just the inspiration Bauer needed to begin writing increasingly ambitious, modern works.

Bauer completed her composition for violin and piano in May 1912. Sometime between the journey itself in February and the following December, Maud Powell also wrote a poem about her experience. Both works were called *Up the Ocklawaha*. Because there is no clear record of when exactly Powell wrote her poem, it is impossible to know whether Bauer was inspired by Powell's words—spoken *and* written—or if Powell was, in fact, inspired to write her poem by Bauer's composition. Even contemporary accounts in music periodicals tell conflicting stories in spite of the fact that these accounts were based on interviews with the musicians themselves. Some suggested that Powell simply shared her impressions of the trip with Bauer, asking her to "put it into music when she might feel moved to do so," but did not write and give to her an actual poem about the trip at that time.²²¹ The notice accompanying the publication of Bauer's score in 1913 declared, "Mme. Powell related this experience to Miss Bauer one day last

²¹⁹ Shaffer and Greenwood, *Maud Powell*, 172, 328.

²²⁰ Kahn, "The Aims of Marion Bauer," 550.

²²¹ "Maud Powell Who is Now Finishing Tenth Consecutive Season in America Tells of American Composers and Their Works," *Musical Leader* 23, no. 20 (May 16, 1912): 29; "Marion Bauer's Songs on Many Programs," 245.

year *and also showed her the lines she had written.*”²²² However, even if Powell had some form of her poem written before Bauer began composing, there is no way to be sure whether or not Powell subsequently revised her poem based on the music. The first time Powell’s poem appeared in print was not until a week after the December 1912 premiere of the tone poem, which itself was more than six months after Bauer finished the composition.²²³ In fact, one contemporary article stated that the music was so impressive to Powell that she “has written a poem... [in] blank verse, describing the Ocklawaha scenes *as the music and her memory* present them to her.” After including a portion of the poetic lines, the critic called the poem “our great American violinist’s translation of music into words.”²²⁴

The 1920 interview with Bauer quoted at the head of this section—written several months after Maud Powell’s death and eight years after Bauer’s tone poem was completed—seems to support the story that Powell simply described the scene to Bauer, but even this account does not clearly address the issue of when Powell’s poem was written and in what form. Because there is so much about this process that is unknown, it is fascinating to conjecture how much each was inspired by the other’s creative work, particularly considering their deep friendship and mutual respect.

When *Up the Ocklawaha* appeared in print in early 1913, an engraving of the scene adorned its cover and a paraphrase of Powell’s poem was included at the top of the first page of music, clearly aligning the musical and poetic works. In a letter dated December 18, 1912, Bauer wrote to her publisher A. P. Schmidt about a drawing she had sent earlier: “The Ocklawaha sketch is simply to show you the effect I have in mind. I want the little sketch to look like an old

²²² A. W. K. [A. Walter Kramer], “New Music—Vocal and Instrumental,” *Musical America* 17, no. 25 (April 26, 1913): 36; italics mine.

²²³ “Here is a Poem by Maud Powell,” *San Francisco Examiner*, Dec. 22, 1912, Music and Musicians, 1.

²²⁴ Thomas Nunan, “Maud Powell Gives Farewell Concert,” *San Francisco Examiner*, Dec. 16, 1912, 7; italics mine.

TO MAUD POWELL.

UP THE OCKLAWAHA

-tone PICTURE FOR VIOLIN



by

MARION BAUER.

OP. 6.

Price 75 cents.

ARTHUR P. SCHMIDT,

BOSTON,
120 Boylston St.

LEIPZIG.

NEW YORK,
11 West 36th St.

Copyright 1912 by Arthur P. Schmidt.

Figure 1. Original Cover Art, *Up the Ocklawaha* (A. P. Schmidt, 1912)

fashioned wood cut.... If you do not like the idea of the small wood print we can have a plain title page. The sketches I did myself so please don't take them too seriously."²²⁵ Two days later, Bauer wrote to Schmidt again, acknowledging the difficulty of reproducing her drawing exactly and asking to see the publishing firm's artist's "idea as he sketches it before he does his final work."²²⁶ These letters suggest that Schmidt approved of Bauer's idea, but ultimately had a professional artist render the scene for the cover (see figure 1).

The unattributed poetical paraphrase included in the published score retains many of Powell's original images, but also omits some key elements.²²⁷ While Bauer's composition is a coherent work and can be understood without Powell's words, an examination of both versions of Powell's poem—the original, full-length poem and the paraphrase—reveals deeper insights into Bauer's own composition and process. (Phrases copied from the original poem are underlined here for ease of comparison. See figure 2 for Powell's complete poem.) The paraphrase reads as follows:

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

The name "Ocklawaha" is based on the Creek Indian word "aklowahe," meaning "muddy," and the Ocklawaha River itself was included in several late-19th-century guidebooks,

²²⁵ Marion Bauer to A. P. Schmidt, December 18, 1912, Arthur P. Schmidt Company Archives, General Correspondence, Box 7, Folder 7, Library of Congress-Music Division, Washington, DC.

²²⁶ Marion Bauer to A. P. Schmidt, December 20, 1912, Arthur P. Schmidt Company Archives, General Correspondence, Box 7, Folder 7, Library of Congress-Music Division, Washington, DC.

²²⁷ No author's name appears in the published score, but it is possible that Bauer herself wrote the paraphrase.

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

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

The daylight dies—
Leaden skies are changed to black.
Up the Ocklawaha
The Hiawatha plows her way.
Silent-footed, the dusky crew
Build pine-knot fires to pierce the night.
The arrowed flames trick and cheat the eye:
Wanton shapes infest the trees,
(Hanks of poisonous moss in the air)
Things fantastic, gruesome, grim,
That quiver and start and quicken to life.
Grinning gargoyles, nodding their masks.
Menacing imps, tiptilting aloft.
Against the night's abysmal black.
Swinging, swaying, a phantom throng,
'Meshed in a somber death-dance,

Dancing a demon death-dance.
(Masses of moss, mid-air.)
The gaunt trees tremble and groan,
Buried alive in the terrible swamp,
Choked in the clutch of a vampire weed,
Strangled in tangles of hideous moss.

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

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

Figure 2. Maud Powell, *Up the Ocklawaha: An Impression*. Phrases included in the paraphrase are underlined.

described as “a dense cypress-swamp.” An 1884 guidebook includes the following description in its section entitled “Up the Ocklawaha”:

No imagination can conceive the grotesque and weird forms which constantly force themselves on your notice as the light partially illuminates the limbs of wrecked or half-destroyed trees, which, covered with moss or wrapped in decayed vegetation as a winding-sheet, seem huge unburied monsters, which, though dead, still throw about their arms in agony, and gaze through unmeaning eyes upon the intrusions of living men.²²⁸

While Powell's poem does not use the precise language of this guidebook, the imagery remains the same and is in keeping with Bauer's work, which Powell herself called "morbidly Poe-esque"; however, this is not the only facet of Powell's Ocklawaha experience as expressed in both her poem and Bauer's composition.²²⁹

Another guidebook describes what one may find at the end of a journey up the Ocklawaha River's largest tributary, the Silver River: "No visitor to Florida should fail to visit the Silver Springs... one of the wonders of this tropical clime." Silver Springs is one of the largest artesian spring formations in the world, whose "waters are seventy-five feet or more in depth, and so transparent that the glistening sand on the bottom looks as if but a few inches beneath the surface."²³⁰ This image is strikingly absent from the paraphrased poem included with the published score, but it is clearly represented in the final ten lines of Powell's full-length poem:

Crystal clear from the distant lake
The virgin head waters rush,
Washing the sin of the night away.
The erstwhile spell of the forest lifts,
The vision's fevered force is spent.
The soul escapes the hated thrall,
Tortured thoughts are laid to rest,
The nightmare is no more.
Peace at last
Up the Ocklawaha.

²²⁸ *Appletons' Illustrated Hand-Book of Winter Resorts* (New York: D. Appleton and Co., 1884), 19, 21.

²²⁹ Maud Powell Society Archives, quoted in Karen A. Shaffer, introduction and annotations to *Maud Powell Favorites*, vol. 1 (Brevard, NC: The Maud Powell Society for Music and Education, 2009), 103. See below for Powell's complete program notes from which this description was taken.

²³⁰ Max Bloomfield, *Bloomfield's Illustrated Historical Guide* (St. Augustine, FL: Bloomfield, 1883), 87.

Without “the virgin head waters... washing the sin of the night away,” there is no “escape” for the soul, no end to the “nightmare,” and no “peace at last up the Ocklawaha.” If the “erstwhile spell of the forest” never lifts, a potential listener could easily expect a terrifying, chaotic piece to match the close of the paraphrase, which tells of “the primeval forest’s last whispered appeal to humanity for release from its awful fate.” Instead, the endings of both Bauer’s composition and Powell’s full-length poem are redemptive, reflecting relief from “tortured thoughts.”²³¹

Bauer’s tone poem is an accurate representation of the multi-faceted nature of Powell’s experience: death, mourning, and mystery combined with images of escape, rest, and peace, tempered in the middle section by an impish portrayal of shadows bouncing off of gnarled, dying trees. It is important to note that Bauer’s compositional approach here is not solely one of nineteenth-century romantic literalism, painting a naturalistic scene. Instead, Bauer’s tone poem explores Powell’s experience of this scene, much as Debussy’s *Prelude to “The Afternoon of a Faun”* is not a literal representation of Mallarmé’s poem, but rather puts the listener into an appropriate emotional or psychological state. Or, as Ives wrote, “not something that happens, but the way something happens.”²³²

Performing *Up the Ocklawaha* and Its Place in Bauer’s Compositional Development

Maud Powell first performed Bauer’s tone poem on December 15, 1912, in her third and final recital at the Scottish Rite Auditorium in San Francisco. In each of the three recitals, Powell performed the works of one or more American composers, including at least one premiere of a

²³¹ See chapter seven for a detailed musical analysis of this work.

²³² Charles Ives, *Essays Before a Sonata*, ed. Howard Boatwright (New York: W. W. Norton & Company, 1999), 42.

composition dedicated to her on each program—Samuel Coleridge-Taylor’s Violin Concerto in G minor and Harry Gilbert’s Scherzo *Marionettes* at the first recital, Edwin Grasse’s *Scherzo Caprice* at the second, and Bauer’s *Up the Ocklawaha* at the third.²³³

Powell’s admiration for Bauer’s composition is clearly present in the program notes Powell provided for the premiere:

Marion Bauer, whom Portlanders are proud to claim as their own, is a native of Walla Walla, Washington. Still very young, she has nevertheless published a number of songs, most of them in a dramatic or descriptive vein. *Up the Ocklawaha*, for violin, is her first attempt at solo writing for the king of instruments. It is probably as good a piece of program music as has ever been penned. It is extraordinary in its literary quality, if one may say so, reproducing with a rare imaginative power, the weird strangeness of the Ocklawaha River Country, the soul atmosphere of the dying forest and even the lilt of the boat, as it plows its way up-stream. The work is conceived in ultra-modern spirit, and will undoubtedly fall strangely on the ears of some, yet it is so individual in its musical speech, penned with such sure intent, that it must hold a unique place in violin literature. It is an interesting and curious psychological phase that this morbidly Poe-esque composition was written by as bright, vivacious and wholesome-minded girl, as one would hope to meet on a summer’s day!²³⁴

The previous May, shortly after Bauer finished composing *Up the Ocklawaha*, Powell told a reporter for *The Musical Leader* about it, describing it as “a new work which is of an elaborate nature, although it is not a suite and it is not a rhapsody or fantasy. I would almost call it a tone picture, taking into consideration the story that called it into being.” Powell went on to declare that she had “never experienced a more remarkable expression of color and picture drawing in music than this work.”²³⁵ Following the premiere of *Up the Ocklawaha*, one San Francisco critic described the tone poem as “highly original and fascinatingly weird.”²³⁶ In response to Powell’s declaration of the work as “probably as good a piece of program music as

²³³ Shaffer and Greenwood, *Maud Powell*, 326.

²³⁴ Maud Powell Society Archives, quoted in Karen A. Shaffer, introduction and annotations to *Maud Powell Favorites*, vol. 1 (Brevard, NC: The Maud Powell Society for Music and Education, 2009), 103.

²³⁵ “Maud Powell Who is Now Finishing Tenth Consecutive Season in America Tells of American Composers and Their Works,” 29.

²³⁶ “Here Is a Poem by Maud Powell,” 1.

has ever been penned,” Thomas Nunan of the *San Francisco Examiner* wrote, “Had [Powell] said ‘penned for violin,’ there would be no difficulty in patriotically agreeing with her.... Miss Bauer is rapidly winning laurels.”²³⁷

Powell continued to perform *Up the Ocklawaha* throughout the rest of the 1912-1913 season and into the next, including in the Ocklawaha region itself, where its reception was “emphatic” and counted “among the greatest triumphs which came to this work.”²³⁸ Powell was, perhaps, not prepared for such an enthusiastic response to the first performance in Florida of her friend’s ultra-modern work. According to a review of the concert, “The violinist warned the audience that it would not enjoy the number, as it represents the ultra in Futuristic music. But interpreted by Miss Powell the music became a reality for those who have had a similar experience on the famous stream and the number was loudly applauded.”²³⁹

Up the Ocklawaha’s success was repeated time and again. When Powell played the composition at a private function in a New York drawing room, the guests—which included the Flonzaley Quartet, the conductor Alfred Hertz, and violinists Olive Mead and David Mannes, among other noted musicians—were so enamored of the work that they asked her and George Falkenstein, her pianist, to repeat the performance.²⁴⁰ The piece’s first public New York performance was at Powell’s annual recital in Aeolian Hall in October 1913, where it “aroused spontaneous and enthusiastic response in the audience.”²⁴¹ In the same program, she also featured the works of other American composers, including Coleridge-Taylor’s Concerto,

²³⁷ Nunan, “Maud Powell Gives Farewell Concert,” 7.

²³⁸ “Marion Bauer’s Songs on Many Programs,” 245.

²³⁹ “Maud Powell Recital at the Lucerne,” *Orlando Morning Sentinel*, January 29, 1914, 8, quoted in Catherine C. Williams, “‘The Solution Lies with the American Women’: Maud Powell As an Advocate for Violinists, Women, and American Music” (MA thesis, Florida State University, 2012), 37.

²⁴⁰ “‘Up the Ocklawaha,’ A Tone Picture,” *Musical Leader* 25, no. 18 (May 1, 1913): 697.

²⁴¹ “Maud Powell’s Delightful Recital,” *Musical Leader* 26, no. 18 (October 30, 1913): 498.

Grasse's Scherzo *Marguerite*, and Gilbert's Scherzo *Marionettes* as well as Cecil Burleigh's *The Avalanche* and Arthur Bergh's *Evening, a Reverie*.

In the following years, several other high-profile instrumentalists presented Bauer's tone poem in concert. In January 1914, the young American violinist Jacques Kasner performed *Up the Ocklawaha* at his own Aeolian Hall concert.²⁴² A year later, David Hochstein performed the work at a reception at the Babcock studios in Carnegie Hall, given by Mrs. Miltonella Beardsley, pianist, in honor of vocalist Mrs. Frank King Clark, pianist Hans Ebell, and Hochstein himself.²⁴³ Also in 1915, the British cellist May Mukle presented Bauer's violin tone poem on her own instrument. A close friend and frequent collaborator of Maud Powell, Mukle's skill was described in much the same way Powell's own talent was: "Miss Mukle has a much bigger tone than [Pablo] Casals, and it is frequently remarked that she draws a bow in precisely the same manner. She is not only one of the greatest artists of her sex, but she must be reckoned with the best 'cellists before the public.'"²⁴⁴

Several years later, a rising American star selected *Up the Ocklawaha* for regular inclusion on his programs. In 1919, Mayo Wadler performed the work in New York's Carnegie Hall and at his Chicago debut. Critics praised his originality, citing the "exotic" flavor of the composition that requires the proper interpretation and comparing his "atmospheric and impressive performance" favorably to Powell's own.²⁴⁵ Wadler's performance in Havana, Cuba—where he "conquered" and "achieved recognition as a master"—was the first known

²⁴² "Jacques Kasner, Violinist, Pleases," *New York Times*, January 29, 1914, 9.

²⁴³ "Mrs. Beardsley's Reception for Distinguished Artists," *Musical Leader* 29, no. 2 (January 14, 1915): 33. See Appendix D, January 1915, for further details of this program, which also included several Bauer songs.

²⁴⁴ "Marion Bauer's Compositions," *Musical Leader* 29, no. 17 (April 29, 1915): 492. On the same program, soprano Lenora [or Leonora] Sparkes presented eight of Bauer's songs, accompanied by the composer. Francis Moore provided accompaniment for other songs and Mukle's selections for cello. See Appendix D, April 1915.

²⁴⁵ "Mayo Wadler Makes Chicago Debut," *Musical Leader* 37, no. 16 (April 17, 1919): 375; "Recital by Mayo Wadler Attracts Much Attention," *Musical Leader* 37, no. 8 (February 20, 1919): 171.

international presentation of *Up the Ocklawaha*.²⁴⁶ Havana papers wrote that the audience, who were familiar with the Ocklawaha River, stood and cheered Wadler's performance of Bauer's composition, "which proves that the atmosphere meant something very personal to them."²⁴⁷

Fellow composer Arthur Foote described *Up the Ocklawaha* as "quite the most remarkable piece of color writing of its kind that I have ever heard."²⁴⁸ In spite of such praise, there were few records of performances of the work after 1919. Maud Powell, the composition's first and most important champion, died on January 8, 1920, and, while other violinists had performed the work, none had the reputation and influence of Powell. Powell, the first solo instrumentalist to record for the Victor Talking Machine Company's Red Seal label, never recorded Bauer's tone poem, perhaps because it was not known as a showcase piece for violin. The piano part was "not easy to play well," while "the violin is hardly allowed in its role to display itself, though for pure tone the part is admirable."²⁴⁹ Instead, it was the composition as a whole that was praised for its atmosphere and picturesque quality. In spite of its relative lack of performance following Powell's death, *Up the Ocklawaha* remained one of Bauer's most highly acclaimed works and was the only composition listed by name in her obituary.²⁵⁰

When Bauer composed this tone poem in 1912, her name was just beginning to be known and critics had come to admire her work, calling it "always poetic." Still, they acknowledged that

²⁴⁶ The review, which originally appeared in the Havana newspaper *El Mundo*, was reprinted in "Cuban Press Echoes of Mayo Wadler Tour," *Musical Leader* 38, no. 2 (July 10, 1919): 39.

²⁴⁷ Kahn, "The Aims of Marion Bauer," 550.

²⁴⁸ "A New Violin 'Tone Poem,'" *Musical Leader* 24, no. 18 (October 31, 1912): 8; "Marion Bauer's Songs on Many Programs" (1914) 245; Goss, *Modern Music-Makers*, 133. In 1914, Foote was quoted as saying *Up the Ocklawaha* was "the most vivid piece of color in a short violin number that he had ever heard." According to Madeleine Goss, writing in 1952, Foote said, "This is the best piece of descriptive music I ever heard!"

²⁴⁹ Kramer, "New Music—Vocal and Instrumental" (1913): 36.

²⁵⁰ E. French Smith, "Marion Bauer," *Musical Leader* 87, no. 9 (September 1955): 14. In the past decade, modern recordings of *Up the Ocklawaha* have begun to appear, including ones by the Nevelson Duo (*American Music for Violin & Piano*, 2004) and Rachel Barton Pine (*American Virtuosa: A Tribute to Maud Powell*, 2007). Marion Bauer's *Up the Ocklawaha* has also been featured in Denise Von Glahn's recent book, *Music and the Skillful Listener: American Women Compose the Natural World* (2013).

this tone poem was “by far the biggest thing she [had] done.”²⁵¹ Bauer, while steeped in music her entire life, did not begin the serious study of composition until she was in her twenties. *Up the Ocklawaha*, Bauer’s first major chamber work written when she was twenty-nine, is still a relatively early work and served as a turning point in Bauer’s compositional career.²⁵² While she continued to write art songs and solo piano literature, her work became more and more ambitious, eventually leading to a handful of orchestral works and a well-regarded body of chamber music. The adventurousness of Bauer’s music, however, was not just a matter of size and scope. Beginning with *Up the Ocklawaha*, Bauer moved into modernist realms. Her harmonic language continued to evolve and became progressively more original.

Powell, a prominent figure in the musical world, believed in and encouraged Bauer when she was just beginning to find her own, unique compositional voice. Marion Bauer’s friendship with Maud Powell proved foundational to Bauer’s growing sense of self and purpose and served as an inspiration not only for the composition of *Up the Ocklawaha*, but for what Bauer would strive to do in the future. Before asking Bauer to write *Up the Ocklawaha*, Maud Powell told her, “I want you to do for the American composer what I have tried to do for the American woman violinist.”²⁵³ Powell broke down barriers for American women violinists at a time in which the preeminent violinists were foreign-born men, and Bauer passionately fought for both American and modern music in her many roles as composer, critic, educator, and advocate, right up until her death in 1955.

²⁵¹ Kramer, “New Music—Vocal and Instrumental” (1913): 36.

²⁵² Bauer wrote Canzonetta in G for violin (or violin and piano) in 1905; however, this work has been lost. Nothing is known about it except for its one performance. See Appendix D: April 27, 1905.

²⁵³ Kahn, “The Aims of Marion Bauer,” 550.

Chapter Four

Marion Bauer, Charles Griffes, and John Gould Fletcher: Music, Poetry, and French Influence in American Modernism

They seem so much more my own than many other things I have done.

—Marion Bauer on *Three Impressions*, 1918

Marion Bauer, Charles Griffes, and John Gould Fletcher were all born within a four-year span from 1882 to 1886. In 1917, these three artists' lives and works intersected to produce a shift in Bauer's compositional style, resulting in some of her most beautiful and significant work to date. Bauer may not have met Fletcher in person until 1923, but she certainly knew of Fletcher's poetry by 1917 when she used some of his words as epigraphs for her set of *Three Impressions* for piano. In 1917 she also met the composer Charles Griffes, whose friendship would prove to be one of the most influential of her life.

Bauer, Griffes, and Fletcher contributed to the move away from German artistic influence in America, specifically promoting musical impressionism and poetic imagism, both of which in turn were heavily indebted to French symbolism. Griffes and Fletcher also explored orientalism in their respective fields, further distancing themselves from earlier German models. Up until the outbreak of World War I, it was most common for American musicians to study in Germany, thereby perpetuating German influence in education and performance in the United States and presumably lending credibility to the musicians' accomplishments. However, a growing number of Americans turned to France in an attempt to escape the overwhelming forces of German romanticism in their home country. Bauer was the first American to study with Nadia Boulanger

(1906-1907), though others had initiated the trend to study in France by seeking instruction with the renowned pedagogues Charles-Marie Widor and Vincent d'Indy in the last decade of the 19th century. All three teachers—Widor, d'Indy, and Boulanger—emphasized the development of a personal voice, understanding that adherence to a specific style or school was detrimental to creativity and that no national music could be created without space to develop free from overbearing foreign influence.²⁵⁵

An interview with Bauer in 1924 revealed why Bauer and other Americans chose France as the location of their studies:

After talking with Miss Bauer, I feel persuaded that a thing for which Paris stands preeminent is musical education; that is to say, education in music, and not merely training in vocal or instrumental performance. From other cities come singers, violinists and pianists. But from there come persons who know music inside out, because they have been instructed in most of its theoretical and in many of its historical ramifications. There, they are taught not only to understand and respect the past achievements of the art, but they are also encouraged to interest themselves in the present activities of it....

Paris, indeed, seems to be the one place in the world where people believe, in numbers sufficient to matter, that American music has any existence. As the case stands with Miss Bauer, she is known in New York as a member of the American Music Guild, and as one of those who furnish original material for the programs of its concerts; whereas in Paris, she is known and accepted as a composer among composers.... It is certainly pleasant to be taken for what you seriously want to be, even if you count but as one individual in a considerable company. Miss Bauer studied and composed in Paris last season. She intends to return, I understand her to say, for another winter, this time devoting herself less to academic investigation and more to independent expression.

The article's author summarized the issue with this dictum: "To compose American music, go to Paris."²⁵⁷

Griffes (1884-1920) never studied in France, but his exposure to French impressionism while studying in Berlin (1903-1907) changed the course of his career. Bauer later wrote about Griffes's introduction to Ravel's music:

²⁵⁵ Doherty, "The French Training of American Composers, 1890-1914," 377.

²⁵⁷ Winthrop P. Tryon, "American Down to the Ground," *Christian Science Monitor*, August 23, 1924, 4.

While living in a *pension* which housed students from all over the world, and while studying assiduously along prescribed and conservative lines, he was attracted by an unfamiliar piece that was being practiced in another *pension*. It struck Griffes as being different from any music he had heard. It was new, disturbing, and wholly fascinating. Impulsively he rang the bell of the apartment from which these novel sounds were coming and asked to speak to the pianist. A somewhat surprised young man appeared, and in reply to Griffes's unceremonious question answered that it was Ravel's *Jeux d'eau*. The pianist was Rudolph Ganz.... As a result, Griffes tried to find all the available music by Ravel and, incidentally, by Debussy and other impressionists.²⁵⁸

In her seminal text, *Twentieth Century Music* (1933), Bauer reflected on the significance of this “incident seemingly of such trifling import.... Griffes, instead of being a concert pianist, as was his intention, became one of our foremost composers after discovering French Impressionism.”²⁵⁹ Though Bauer had been exposed initially to Debussy and Ravel the previous decade at around the same time as Griffes himself—and several of her pre-1917 compositions were aligned with French impressionism and modernism—her discovery of Griffes's music had a profound effect on her own career, inspiring her to embrace her own unique compositional voice.

Fletcher (1886-1950), born and raised in Arkansas, traveled to Europe in 1908 and settled in London the following year. He spent most of his adult life in Europe and only returned to the United States permanently in 1933. While living in England, Fletcher joined a group of poets known as the imagists, eventually appearing in Amy Lowell's American anthology of verse called *Some Imagist Poets, 1915*.²⁶⁰ He also frequently visited Paris, where he absorbed the newest artistic trends. Volumes of his own poetry appeared in the United States over the next two years (*Irradiations; Sand and Spray* in 1915 and *Goblins and Pagodas* the following year),

²⁵⁸ Bauer, “Charles T. Griffes as I Remember Him,” 363.

²⁵⁹ Bauer, *Twentieth Century Music*, 169.

²⁶⁰ Amy Lowell, a friend and supporter of Fletcher, became the spokesperson for the imagist movement in America, particularly after a falling out with Ezra Pound concerning the 1915 collection of imagist poetry and Lowell's new leadership role. Lowell's advocacy, wealth, and influence made imagism one of the best-known poetic movements in the early twentieth century.

both of which contain excerpts Bauer used later as epigraphs for her *Three Impressions* for piano (1917) and as lyrics for her *Four Poems* for voice and piano (1922).

Fletcher read French poetry extensively in his youth and was particularly influenced by Arthur Rimbaud (1854-1891). Above all, Fletcher found inspiration in Rimbaud's famous sonnet about the vowels in which each vowel sound was assigned a particular color association (A black, E white, I red, U green, and O blue) according to the colorings of the vowels in a childhood schoolbook.²⁶¹ Fletcher wrote his own color-vowels poem, self-published in his 1913 collection *Fire and Wine* along with other Rimbaud-inspired poems.²⁶² In "The Vowels," Fletcher associated A with light and shade, E with green, I with blue, U with purple and yellow, and O with red. Fletcher argued that, for English speakers, the words "green," "trees," and "leaves," for example, forever associated the sound E with these green objects.²⁶³ Fletcher did not continue this argument in other writings, but did constantly search for analogies between sounds and colors, connections particularly evident in the poems he named "Color Symphonies."

Griffes, too, was obsessed with color. His first biographer, Edward Maisel, noted his "exceptional fondness for color" and his "delicate perception of color in its many gradations, from the green grasshopper that was 'not ripe' to the little girl he had observed in a 'watermelon pink' dress."²⁶⁴ Bauer recalled Griffes having a "predilection for the color yellow. He was attracted by anything yellow or orange, flowers, fruit, draperies, porcelain, or sunsets."²⁶⁵ Griffes also chose to set Oscar Wilde's poem "Symphony in Yellow" around 1912, a setting published by G. Schirmer in a collection of three *Tone-Images*, op. 3 (1915). Additionally, Griffes

²⁶¹ John Gould Fletcher, *Life is My Song* (New York: Farrar and Rinehart, Inc., 1937), 90-91.

²⁶² This collection was self-published in London only, making it unlikely that Bauer read it at the time.

²⁶³ René Taupin, *The Influence of French Symbolism on Modern American Poetry*, trans. William Pratt and Anne Rich Pratt, rev. William Pratt (New York: AMS Press, 1985), 170.

²⁶⁴ Maisel, *Charles T. Griffes*, 10.

²⁶⁵ Bauer, "Charles T. Griffes," 356.

associated certain keys with specific colors, such as E-flat with yellow or gold and C major with incandescent white light.²⁶⁶

It does not appear that Fletcher had any formal musical training himself, but he did move in modernist artistic circles, exploring the latest trends in painting, literature, and music. Fletcher attended the infamous Paris premiere of *Le Sacre du printemps* in 1913 and declared that his “aesthetic vision had been totally altered.”²⁶⁷ The prefaces to *Irradiations; Sand and Spray* and *Goblins and Pagodas* both express the modernist obsession with synesthesia and the interrelationship of the arts. Fletcher’s poetry is highly musical, including references to musical forms and topics as typified in the following lines from “The Tide,” which inspired one of Bauer’s *Three Impressions*:

The tide makes music
At the foot of the beach;
Low notes of an organ
'Gainst the dull clang of bells.²⁶⁸

Fletcher’s poetry also emphasizes rhythm and cadence in the patterns of words themselves without relying solely on traditional metric patterns. Take, for example, this excerpt from Fletcher’s “Midsummer Dreams,” which Bauer set in her *Four Poems*:

We are drifting slowly, you and I,
To where the clouds are lifting
High-fretted towers in the sky:
Palaces of ivory,
Which we look at dreamily.²⁶⁹

²⁶⁶ Maisel, *Charles T. Griffes*, 11.

²⁶⁷ Lucas Carpenter, introduction to *Selected Essays of John Gould Fletcher*, ed. Lucas Carpenter (Fayetteville: University of Arkansas Press, 1989), xvi.

²⁶⁸ John Gould Fletcher, *Irradiations, Sand and Spray* (Boston: Houghton Mifflin Company, 1915), 46.

²⁶⁹ John Gould Fletcher, *Goblins and Pagodas* (Boston: Houghton Mifflin Company, 1916), 64.

Most of the texts Marion Bauer would later use in her own works, *Three Impressions* and *Four Poems*, come from poems Fletcher called “Symphonies,” including both of the examples above.²⁷⁰

Bauer’s *Three Impressions* are heavily indebted to and were clearly inspired by the music of Charles Griffes and by the poetry of John Gould Fletcher; however, Bauer did not dedicate any of her compositions to either man. Instead, only the third of her *Three Impressions*, “Vision,” contains a dedication: to Eugene Heffley, one of Bauer’s piano teachers who was responsible for her initial introduction to Griffes’s music. Likewise, one of Bauer’s *Four Poems* is dedicated to Eva Gauthier, who was known as a major advocate of Griffes’s art songs during the last years of his life and afterwards. Thus, both dedications are related to Griffes, but do not directly acknowledge the debt. Why Bauer chose not to dedicate a single piece to this most influential and important friend remains a mystery.

Marion Bauer and Charles Griffes: A “Musical Society of Two”

Charles Tomlinson Griffes was a gifted composer who died at the age of 35 just as his music was gaining both critical and popular approval. Though his early works are strongly of the German romantic school, Griffes contributed to the move toward French impressionism in American composition, particularly in his piano works from 1911 to 1917. Many of these works had poetic epigraphs and descriptive titles, though Griffes himself admitted that he usually added these poetic touches afterwards at the behest of his publisher, G. Schirmer.²⁷²

²⁷⁰ “The Tide” is a section of Fletcher’s “Sand and Spray (A Sea Symphony)” and “Midsummer Dreams” is subtitled “A Symphony in White and Blue.”

²⁷² Maisel, *Charles T. Griffes*, 112 and 350.

When Bauer first encountered Griffes's work, she was immediately captivated. Bauer, long a disciple and friend of the piano teacher Eugene Heffley, was in Heffley's studio one day in February 1917 when she overheard a student playing one of Griffes's *Three Tone-Pictures*, "Night Winds." Intrigued by its innovative style, she asked Heffley who the composer was. Bauer recalled the incident in an article she wrote about Griffes in 1943, twenty-three years after his death:

I ventured a guess that it was by a contemporary Frenchman. I also had to hear "The Lake at Evening" and "The Vale of Dreams" [the other two of Griffes's *Three Tone-Pictures*] before Mr. Heffley would satisfy my curiosity. Then he announced with great enthusiasm that he had discovered a new American composer, Charles T. Griffes, and all he could find out about him was that he taught music at Hackley, a boys' school in Tarrytown on-the-Hudson, that he had been there since 1908 [actually 1907], and that there was another group of piano pieces [the *Fantasy Pieces*], which he was going to get as soon as possible.²⁷³

That same week, Bauer's composition teacher Walter Henry Rothwell told her he had gone through a "very fine score with an unknown young composer, Charles T. Griffes," and that Griffes's ballet, *The Kairn of Koridwen*, was to be performed at the Neighborhood Playhouse the following weekend.²⁷⁴ Rothwell apparently spoke to Griffes about Bauer's work and Griffes, who was also the pianist for the production, invited Bauer to meet him after the performance that Sunday evening. A deep friendship and musical partnership ensued.

According to Griffes's biographer Edward Maisel, what attracted Griffes to Bauer was her "spirit of fresh cheer, so much in contrast to his own tiredness and intermittent pessimism. She had hardly tried her wings yet, and her feeling of hope was almost contagious."²⁷⁵ Bauer was two years Griffes's senior, but she was still in the early years of her compositional career and had

²⁷³ Bauer, "Charles T. Griffes," 365-66.

²⁷⁴ *Ibid.*, 366.

²⁷⁵ Maisel, *Charles T. Griffes*, 190. The nature of Griffes's early relationship with Bauer (as well as information regarding Heffley's studio not included here) comes from an interview Maisel conducted with "Marion Bauer et al" sometime before the initial publication of his 1943 biography (revised in 1984). It is unclear who the other interviewees were.

not yet ventured significantly beyond song literature (with the notable exception of *Up the Ocklawaha*). Griffes, on the other hand, had produced multiple sets of piano works and over fifty songs and would, in the same year the two composers met, publish the *Roman Sketches* (which includes one of his most famous piano pieces, “The White Peacock”) and *Five Poems of Ancient China and Japan* for voice and piano; compose several songs, chamber music works, and his best-known orchestral work, *The Pleasure-Dome of Kubla Khan*; begin work on his Piano Sonata; and, of course, participate in the premiere of his ballet *The Kairn of Koridwen*.²⁷⁶

By 1917, Griffes was beginning to be recognized as a composer and had started to compose works with orientalist traits, higher levels of dissonance, and music without allusions to poetry or programs. Since his return in 1907 from four years studying and composing in Berlin, Griffes had been director of music at Hackley School, a prep school in Tarrytown, New York, located just twenty-five miles north of midtown Manhattan. He frequently came into town and often spent his summers in New York City, composing and promoting his music. He was making plans to leave the school and compose full-time when he fell ill in December 1919.²⁷⁷ His body, worn down by his incessant work, was unable to fight off the disease and he finally succumbed to complications from influenza on April 8, 1920.²⁷⁸

During the last few years of his life, Griffes was a frequent visitor at Bauer’s apartment, which she shared with her older sister, Emilie Frances. There, in January 1919, Griffes met Darius Milhaud at a party that also included the Flonzaley Quartet, Eugene Heffley, and the pianist Harold Bauer (no relation to Marion Bauer), who “astonished” Griffes that evening with his interpretation of Griffes’s Piano Sonata.²⁷⁹ Marion Bauer had set up Griffes’s first meeting

²⁷⁶ Donna Anderson, *Charles T. Griffes: A Life in Music* (Washington: Smithsonian Institution Press, 1993), 136.

²⁷⁷ “Charles T. Griffes Very Ill,” *Musical Leader* 38, no. 26 (December 25, 1919): 615.

²⁷⁸ Anderson, *Charles T. Griffes*, 169.

²⁷⁹ Maisel, *Charles T. Griffes*, 253-54.

with Harold Bauer the year before in the hopes of interesting the pianist in performing the Piano Sonata and was present when Griffes first played the Sonata for him.²⁸⁰ She remembers the pianist “was deeply impressed by the work and expressed himself as wanting to push the composer off the piano bench and to play the last pages with the élan and virtuosity demanded by the score.”²⁸¹ Bauer had also written a letter the previous year introducing Griffes to Adolfo Betti, first violinist of the Flonzaley Quartet.²⁸² The Flonzaley Quartet would eventually perform Griffes’s Two Pieces for String Quartet—and its later incarnation as *Two Sketches for String Quartet Based on Indian Themes*—as a result of this first meeting.²⁸³

Beyond being musical colleagues and confidantes, the two composers were friends. During the last few years of his life—the ones when he knew Bauer—Griffes spent an increasing amount of time in New York City as his compositions became better known and he moved toward independence from Hackley. His days were often hectic, rehearsing with potential performers, attending concerts, meeting with publishers and conductors, and rushing back to Hackley to fulfill his duties as music director there. In the midst of all of this frenzied activity, Marion Bauer’s apartment was a “haven of shady comfort to which he could repair for rest, and he gladly took advantage of the privilege.”²⁸⁴ According to Maisel, there was also “always welcome frivolity at the Bauers’,” which Griffes would have found particularly welcome.²⁸⁵

Bauer and Griffes often attended musical events and parties together, leading to the supposition that they were lovers. They were not, but their friendship was extremely close. Griffes kept a complete record of his life—including his dalliances with Irish policemen in New

²⁸⁰ While Harold Bauer apparently did not perform the Sonata during Griffes’s lifetime, his public praise for it did much to enhance Griffes’s reputation.

²⁸¹ Bauer, “Charles T. Griffes,” 377.

²⁸² Maisel, *Charles T. Griffes*, 239.

²⁸³ Anderson, *Charles T. Griffes*, 150, 175.

²⁸⁴ Maisel, *Charles T. Griffes*, 257.

²⁸⁵ *Ibid.*, 190.

York City—intending his papers to be made available to biographers after his death. He wrote candidly and unashamedly of his homosexuality, but was extremely guarded among his friends and musical colleagues. Though it ultimately came as little surprise to his family, he chose not to tell even them formally while still alive. There is no proof whether or not he confided his secret to Marion Bauer, though it is likely considering the nature of their friendship. He did, however, meticulously record his sexual exploits in his diaries, some of which were destroyed by his sister Marguerite after his death.²⁸⁷

In 2006, Susan Pickett interviewed two of Bauer's former students, who reported the rumor that Bauer and Griffes were romantically involved and that Bauer wore an engagement ring, supposedly given to her by Griffes. The ring was actually a Bauer family heirloom.²⁸⁸

Nearly five decades after Griffes's death, Donna Anderson, author of a 1993 biography of Griffes, asked one of Griffes's sisters about his relationship with Bauer:

In a personal interview with Marguerite Griffes (his youngest sister) in San Francisco on 23 July 1969, she remarked that Griffes and Bauer were "very, very good friends." I asked Marguerite if Bauer had a little "crush" on Charles. She said, "I think she did." But Marguerite also said, "Afterwards [after Griffes's death], we never thought anything about it [at the time], but things she used to say, that she felt she knew him about as well as anybody."²⁸⁹

Maisel, after interviewing Griffes's mother, three sisters, and Bauer herself, characterized Bauer's actions immediately following Griffes's death in a rather negative light:

Marion Bauer, in particular, for much of the rest of her life wove a sometimes tearful myth of amorous connection with the composer. During the funeral and period of mourning for Griffes, she installed herself among the immediate family circle in a determined takeover capacity, almost (according to Griffes's mother) like an unacknowledged daughter-in-law asserting her rights.²⁹⁰

²⁸⁷ Ibid., xvi-xvii, 345-46, 356-58, 376-77.

²⁸⁸ Pickett, "From the Wild West to New York Modernism," 38.

²⁸⁹ Donna Anderson to Susan Pickett, December 8, 2006, quoted in Pickett, "From the Wild West," 38. The bracketed comments are Anderson's.

²⁹⁰ Maisel, *Charles T. Griffes*, 382, note regarding page 327, line 5.

Bauer may have romanticized her relationship with Griffes in retrospect (or appeared to others to do so), but it is clear from the interviews with her former students that rumors of their involvement were prevalent.²⁹¹ Regardless of the exact nature of their relationship, losing Griffes dealt a hard blow to Bauer.

After Griffes's early death in 1920, Bauer kept her friend's music and reputation alive, writing about him in her full-length music history and analysis books, reporting on performances of his music, and writing articles about him for *Modern Music* in 1927 and for *The Musical Quarterly* in 1943. Her assessments of Griffes's music and personality were always glowing and her lamentations over his death were heartfelt and sincere, but her description of his style modified through the years.²⁹² In her writings in the 1920s, Bauer included him in her article on four "Impressionists in America" and introduced him as "impressionistic in style."²⁹³ Due to his early death, she wrote, "he was unable to step from his impressionistic period into a further development," though she did admit his "tendency... towards absolute music" and praised his *Roman Sketches* as "examples of pure impressionism with individual sweep and power."²⁹⁴ Later writings continued to acknowledge his impressionist works, but articulated the fact that "he was able to step from his early methods (impressionism) into a patent originality."²⁹⁵ Even his impressionist piano pieces, *Three Tone Pictures*, were praised for their uniqueness: "Assuredly French in atmosphere and delicacy they are far from imitation, but [are] from the hand of a

²⁹¹ The only other possibly romantic relationships that have even been suggested in Bauer's life include her friendship with Ruth Crawford beginning in 1929 and a connection with Olive Taylor, a critic for *The Musical Leader*. See chapter 5 for more about Crawford and chapter 1 for a discussion of the legacy left to Taylor in Bauer's will.

²⁹² Griffes's music had "never been surpassed in beauty and workmanship by any American" (*How Music Grew*, 1925, 504) and "his early death robbed America of one of the most promising men of music" (*Music Through the Ages*, 1932, 444).

²⁹³ Marion Bauer and Ethel Peyser, *How Music Grew* (New York: G. P. Putnam's Sons, 1925), 504.

²⁹⁴ Marion Bauer, "Impressionists in America," *Modern Music* 4, no. 4 (January/February 1927): 19, 20.

²⁹⁵ Marion Bauer and Ethel Peyser, *Music Through the Ages* (New York: G. P. Putnam's Sons, 1932), 444.

creative mind seeking, ‘the new, the great unfound.’”²⁹⁶ Understandably, the most thorough and technical treatment of Griffes’s music came in Bauer’s solo effort, *Twentieth Century Music* of 1933. In it, she included musical examples from “The White Peacock” and “Clouds” (both from *Roman Sketches*), as well as the Piano Sonata. Bauer wrote about Griffes’s impressionistic methods in the *Roman Sketches* as well as his “austere idiom” and “amazing economy of means” in the Piano Sonata—a testament to “how completely Griffes had mastered the technic of modern composition.”²⁹⁷

Bauer also kept her friend’s name and music in the public eye by featuring him on her lecture-recital programs. Even before Griffes’s death—as early as December 1917—Bauer included Griffes’s music in her lecture-recital on modern music, a practice she continued throughout the rest of her life.²⁹⁸ A particular personal joy was a lecture-recital given in Griffes’s hometown of Elmira in 1931. *The Musical Leader* reported it as “a thrilling experience for her as she had waited eleven years to pay a tribute to her friend and colleague.”²⁹⁹ Bauer also featured Griffes’s Piano Sonata in a lecture on “Contemporary Americans” given in 1932, twelve years after Griffes’s death. She justified the Sonata’s place on the program as Griffes’s music “is contemporary in as much as it is a foundation on which many of the young composers today build their creations. . . . Griffes was the American finger pointing the way to the present.”³⁰⁰ Bauer lectured about Griffes in New York City, Albany, London, Washington DC, and at the Chautauqua Festival, where one of her final presentations was “Charles Griffes’s Place in American Music.”³⁰¹

²⁹⁶ Ibid., 445.

²⁹⁷ Bauer, *Twentieth Century Music*, 171, 172.

²⁹⁸ “Marion Bauer’s Lectures on Modern Music,” *Musical Leader* 35, no. 11 (March 14, 1918): 289.

²⁹⁹ Naguid, “The Versatile Marion Bauer,” 61.

³⁰⁰ “Bauer Lecture Recitals Close,” *Musical Leader* 62, no. 5 (February 4, 1932): 13.

³⁰¹ “Marion Bauer’s Chautauqua Lectures,” *Musical Leader* 82, no. 9 (September 1950): 6. See Appendix E for a list of many of Bauer’s lecture-recitals.

Bauer was never explicit about the nature of her personal relationship with Griffes, but wrote about their partnership as a “musical society of two—he showed me his manuscripts and I showed him mine, and I received many constructive criticisms and suggestions from him.”³⁰² During the three years of their friendship, the two musicians maintained a lively correspondence in which Griffes often confided his insights on performances and his own compositions.³⁰³ Griffes, who had more dealings with publishers and performers than Bauer at the time, often shared the benefits of his experience with his friend. In 1918, just as Bauer’s exclusive contract with A. P. Schmidt was coming to an end, Griffes admonished her: “Keep *your* conscience,” he wrote. “Keep *your* conscience even if the publishers have none—in fact just because they have none. Somebody must have one, you know.”³⁰⁴

Griffes’s encouragement and own style profoundly influenced Bauer at the same time she was straining against the strictures of her publisher’s conservative—or as Griffes once said of his own publisher, “mercenary”—spirit.³⁰⁵ Griffes and Bauer had both been influenced by French impressionism, but were attempting to write in personal voices that ventured beyond any defined school or style. Bauer’s association with Griffes gave her the courage to write as she needed to write—not for commercial success or popular acclaim, but to express what was in her. Bauer’s entire compositional output from 1917 on bears the marks of Griffes’s influence, encouragement, and infectious “sense of the adventurous.”³⁰⁷ Just as Americans needed to go to France to escape German influences and create individual modes of expression, Bauer needed to go to Griffes to find her own voice.

³⁰² Bauer, “Charles T. Griffes,” 366.

³⁰³ See Maisel, *Charles T. Griffes*, 187, 229, 241, 243-47, 269-70, 289, 295. Unfortunately, very few of Bauer’s letters have been preserved.

³⁰⁴ Charles Griffes to Marion Bauer, May 12, 1918, in Maisel, *Charles T. Griffes*, 124.

³⁰⁵ Maisel, *Charles T. Griffes*, 124.

³⁰⁷ Aaron Copland, *Music and Imagination* (Cambridge: Harvard University Press, 1950), 103.

Marion Bauer's *Three Impressions* (1917) and "My Faun" (1919)

Bauer's set of *Three Impressions for the Pianoforte*, op. 10, and her song "My Faun" bear particular marks of Griffes's influence. Bauer's introduction to Griffes's music came through his set of *Three Tone-Pictures*, composed in 1910-1914 and published in 1915, and the similarities between it and Bauer's op. 10, and subsequent works, are obvious. Each of Griffes's pieces bears a poetic epigraph, employs a pedal tone, uses short melodic motives, and establishes a fairly repetitive rhythmic pattern—all of which are techniques used by Bauer in many of her piano pieces composed after she became familiar with Griffes's music.³⁰⁸ Each of the *Tone-Pictures* also features some kind of altered return of its opening section, while the form Bauer used most consistently was ABA'.

In 1916, the year prior to Bauer's *Three Impressions*, Charles Griffes composed a set of four pieces for solo piano entitled *Roman Sketches*, each of which is prefaced by an epigraph by Scottish poet William Sharp (1855-1905). Bauer's set comprises three pieces for solo piano—"The Tide," "Druids," and "Vision"—at least two of which include poetic excerpts written or inspired by John Gould Fletcher. Bauer's set is technically more advanced—both compositionally and in terms of difficulty for the performer—than any of her previous piano pieces (or piano accompaniments for art songs) and uses many impressionist techniques, just as Griffes had done. Still, both composers were able to create unique works, each in his or her own personal style.

³⁰⁸ Nancy Louise Stewart, "The Solo Piano Music of Marion Bauer" (PhD diss., University of Cincinnati, 1991), 237.

Bauer wrote her *Three Impressions* in 1917 shortly after meeting Griffes, and the Arthur P. Schmidt Company published the collection the following year.³¹¹ “The Tide” is filled with expansive arpeggiations, gradual layering of voices, and irregular divisions of the beat, all of which contribute to a portrayal of the water as it ebbs and flows, inexorable but unpredictable.³¹² According to the epigraph included with the second piece, “Druids” is a nocturnal procession, stately and slow, and one can easily envision druids solemnly going about their rites and rituals. “Vision” is the only one of the three to include a dedication—here to Bauer’s teacher, Eugene Heffley—and is the least pictorial of the *Three Impressions*.³¹³ “Vision” is accompanied by the following text: “Hands outstretched, always and always / With longing and desire for Just Beyond.” The “just beyond” is unattainable, but the constant striving of the poet appears in aborted rising gestures, passages marked *appassionato* and *expressivo*, and fluctuating tempi.

The first of the *Three Impressions*, “The Tide,” is the only one to name John Gould Fletcher as the poet and includes quotation marks around the excerpt printed at the top of the score to indicate that it is indeed a direct quotation.³¹⁴ Bauer’s other two pieces, “Druids” and “Vision,” also include epigraphs; however, these appear to be paraphrases or perhaps Bauer’s own responses to Fletcher’s poetry. While the precise source for “Druids” is unknown, Bauer’s “Vision” was inspired by Fletcher’s poem of the same name, which comes from “The Ghosts of the Old House,” Part III: “The Lawn,” included in *Goblins and Pagodas* (1916).³¹⁵

³¹¹ Marion Bauer to A. P. Schmidt, November 24, 1917, A. P. Schmidt Company Archives, General Correspondence, Box 7, Folder 7, Library of Congress, Washington, DC.

³¹² For a more detailed analysis of “The Tide,” see chapter seven.

³¹³ According to Bauer’s letter to A. P. Schmidt dated November 24, 1917, “Vision” was to be called “Aspiration” at one point. The title of “Just Beyond” also appears on one manuscript.

³¹⁴ The text comes from Fletcher’s “Sand and Spray (A Sea-Symphony),” Part II: “Variations,” second section, “The Tide.”

³¹⁵ Fletcher did write a poem called “Noon” that mentions druids, but this poem did not appear in print until 1920, when it was published in *A Miscellany of American Poetry* (New York: Harcourt, Brace, and Howe), 35.

The first known performance of the *Three Impressions* occurred on April 22, 1918, at the MacDowell Gallery in New York, shortly after the works were published.³¹⁶ Such influential contemporary pianists as Harold Bauer, Percy Grainger, Rudolph Ganz, and A. Walter Kramer publicly endorsed the set. Kramer went so far as to declare the *Three Impressions* “one of the finest sets of piano pieces that we know by a contemporary composer.”³¹⁸ These works clearly pleased the composer as well. Regarding these *Impressions*, Bauer wrote to her publisher, A. P. Schmidt, “I must tell you again how much happiness I have taken in their publication – they seem so much more my own than many other things I have done.”³¹⁹

One of Bauer’s most effective vocal compositions from this era is “My Faun” (or “The Faun”), completed on July 21, 1919, at the MacDowell Colony and written as a wedding gift for the popular recitalist Mary Jordan.³²² “My Faun”—which sets Oscar Wilde’s poem “In the Forest”—is one of the few instances when Bauer chose to use the poetry of a non-American.³²³ “My Faun” is also one of the only extant songs Bauer wrote before 1925 that failed to appear in print during her lifetime; A. P. Schmidt apparently had plans to publish it in 1920, but those plans never materialized.³²⁴ While not beyond the grasp of the serious student or skilled amateur,

³¹⁶ “Compositions by Rothwell Class,” *Musical Leader* 35, no. 18 (May 2, 1918): 485. See Appendix D: April 22, 1918 for performance details.

³¹⁸ A. P. Schmidt Company, “Three Impressions for the Pianoforte,” advertisement, *Musical Leader* 35, no. 23 (June 6, 1918): 616.

³¹⁹ Marion Bauer to A. P. Schmidt, March 31, 1918, A. P. Schmidt Company Archives, General Correspondence, Box 7, Folder 7, Library of Congress-Music Division, Washington, DC.

³²² “Mary Jordan’s Versatile Program,” *Musical Leader* 38, no. 21 (November 20, 1919): 499. The manuscript, housed at the Library of Congress, has the following inscription at the bottom of the final page: “Peterboro, New Hampshire, July 21st, 1919, MacDowell Association.”

³²³ Wilde’s “In the Forest” originally appeared in the *Lady’s Pictorial* Christmas Number, 1899, 9. Other notable non-Americans featured in Bauer’s vocal writing are Lewis Carroll (five Alice in Wonderland songs, c. 1928), James Joyce (“When the Shy Star Goes Forth,” 1931), and Chinese poet Chang-Chi (“A Letter,” possibly around 1943).

³²⁴ “First Performances of New Compositions by Marion Bauer,” *Musical Leader* 39, no. 23 (June 3, 1920): 564. Bauer orchestrated the song for chamber ensemble in 1933, but no version was published until 2001 when the Hildegard Publishing Company released a set of six Bauer songs with piano accompaniment. The set also includes “Lad and Lass” (Cale Young Rice, possibly around 1915), “When the Shy Star Goes Forth” (James Joyce, 1931), “To Losers” (Frances Frost, 1932), “How Doth the Little Crocodile” (Lewis Carroll, 1928), and “Here Alone Unknown” (Conrad Aiken, by 1954).

the style of this song is much more impressionistic and overtly modern than other songs published by A. P. Schmidt and G. Schirmer around this time. That fact, along with its through-composed form, may have put its commercial viability in question and kept publishers from investing in it.

In this song, Bauer was clearly influenced by Griffes—and undoubtedly his own settings of Oscar Wilde’s poetry in “La Fuite de la lune” and “Symphony in Yellow” from *Tone-Images* (1912)—and by their shared affinity for French symbolism and impressionism.³²⁵ The faun was, of course, a favorite mythological image of symbolist poets such as Mallarmé and Verlaine and the composers inspired by them. Bauer’s song is to be performed “Freely, and with fantasy” and opens with a monophonic, chromatic line in the piano to represent the faun—much like the opening of Debussy’s *Prélude à l’après-midi d’un faune* (see figure 3). The faun motive reappears throughout the song, lending structure to its through-composed form; however, the motive is never presented the same way twice. This faun is elusive and constantly changing. In this song, there is a glimpse of the artist who would create the *Four Poems* to texts by Fletcher just a few years later.

³²⁵ *Tone-Images*, Op. 3, was published in 1915. Griffes also used Wilde’s poetry in his set of *Four Impressions* (“Le Jardin,” “Impression du matin,” “La Mer,” and “Le Réveillon”); however, this set was not published until 1970. Still, considering the nature of the musical partnership Griffes and Bauer had, it is certainly possible—even likely—that Bauer would have seen these songs in manuscript form.

Figure 3. Marion Bauer, *Six Songs*, "My Faun," mm. 1-6. © Copyright 2001, Hildegard Publishing Company. Used with permission.

Freely, and with fantasy

4

Marion Bauer's *Four Poems* (1922) and John Gould Fletcher's "Color Symphonies"

Like Marion Bauer, John Gould Fletcher maintained his own individual style even while identifying as a member of a larger group. Bauer self-identified as an impressionist, while Fletcher was known as a member of the imagist band, a loose collection of poets who shared the ideals of "simplicity and directness of speech; subtlety and beauty of rhythms; individualistic freedom of idea; clearness and vividness of presentation; and concentration."³²⁶ Imagism has clear associations with French symbolism, particularly in the poetry and theoretical works of T. E. Hulme and Fletcher. "The English Imagists," observed Rémy de Gourmont as early as 1915,

³²⁶ Amy Lowell, *Some Imagist Poets, 1915*, 239-40, quoted in Edna B. Stephens, *John Gould Fletcher* (New York: Twayne Publishers, Inc., 1967), 29; Edmund S. de Chasca, *John Gould Fletcher and Imagism* (Columbia: University of Missouri Press, 1978), 62.

obviously derive from the French Symbolists. That may be seen immediately from their abhorrence of cliché, of rhetoric and pomp, of the oratorical style, of the facile style, which imitators of Victor Hugo have made us disgusted with forever; they love precision of language, clarity of vision, and concentration of thought, synthesized into a dominant image.³³⁰

Fletcher himself described the poetical line as “musical movement” and rhythm as the “basis of English poetry.”³³¹

Bauer’s own interest in poetry was extensive; she even gave a lecture entitled “An American Evening with Emerson and Whitman” at the Roerich Museum in New York City in 1932.³³² In a 1916 letter to A. P. Schmidt—one of many recounting her struggles to please both her publisher and herself—Bauer declared, “I have read at least a thousand poems to try to find the kindly [*sic*] lyric you would like but it isn’t written any more as much as it used to be.”³³³

This passage suggests that Bauer habitually searched through recent publications for poems she might set rather than culling lyrics from older collections. After all, if she had read older poetry—when Schmidt’s preferred “kindly” lyric “used to be” written—she would have been more likely to find poems to her publisher’s liking. Considering the publicity surrounding the appearance of *Some Imagist Poets, 1915* and Bauer’s reading habits, it seems probable that she would have encountered Fletcher’s poetry early on. Bauer certainly knew Fletcher’s poetry by 1917 when she used excerpts from his poetry as epigraphs for her *Three Impressions*. She was clearly enamored of his work, for she returned to his poetry again in 1922, when she composed her set of *Four Poems*, op. 16.

Though it is unknown exactly when Bauer and Fletcher met in person, they were both professed Francophiles, artists, and almost exact contemporaries, making for a natural

³³⁰ Rémy de Gourmont, *La France*, May 5, 1915, quoted in Taupin, *The Influence of French Symbolism*, 83.

³³¹ Lucas Carpenter, introduction to *Selected Essays of John Gould Fletcher*, xvi-xvii.

³³² “What Is Going on This Week,” *New York Times*, March 13, 1932, N4.

³³³ Marion Bauer to A. P. Schmidt, September 29, 1916, A. P. Schmidt Company Archives, General Correspondence, Box 7, Folder 7, Library of Congress-Music Division, Washington, DC.

friendship.³³⁴ They certainly met in London during the summer of 1923 when Bauer showed her *Four Poems* to Fletcher; however, it is unknown if this was their first meeting.³³⁶ In a letter from Fletcher to Bauer, reprinted in an October 1924 article, Fletcher wrote of his hope “that when I next visit America I may have the pleasure of meeting you again,” suggesting a prior acquaintance but probably nothing more.³³⁷ While the entire set of *Four Poems* did not receive its American premiere until March 1925, some of the songs were performed during the 1923-1924 winter in Paris, where Fletcher—though residing primarily in London—frequently visited and spent a great deal of time.³³⁸ (Bauer also split her time from 1923-1926 between Paris and her home in New York City.) There is no record, however, that Fletcher ever saw the songs performed publicly.

In the introduction to *Goblins and Pagodas*, Fletcher described his purpose for writing the “Color Symphonies,” which so fascinated Bauer and provided the lyrics for her *Four Poems*:

My aim in writing these was, from the beginning, to narrate certain important phases of the emotional and intellectual development—in short, the life—of an artist, not necessarily myself, but of that sort of artist with which I might find myself most in sympathy.... I have tried to state each phase in the terms of a certain colour, or

³³⁴ Edna B. Stephens, *John Gould Fletcher* (New York: Twayne Publishers, Inc., 1967), 13-14. According to Stephens, Fletcher lived in the United States for a short time following the outbreak of war in 1914, but moved back to London in early 1916. During this period, Fletcher lived in Boston when he was not traveling; Bauer lived in New York City, but occasionally visited Boston, where the offices of her publisher, A. P. Schmidt, were located. Although it is possible, there is no evidence that they met during Fletcher’s brief sojourn in the United States during World War I.

³³⁶ “New Songs by Marion Bauer,” *Musical Leader* 48, no. 12 (September 18, 1924): 268; “Goosens at Close Range,” *Musical Leader* 46, no. 9 (August 30, 1923): 558. The September 1924 article says the meeting happened “last summer,” meaning 1923 as *The Musical Leader* considered September a part of the current summer season. 1923 articles show that Bauer was in fact in London that summer from June-September. There is no proof of a summer 1924 visit to London even though she was in Paris through June 1924.

³³⁷ “Famous Poet Compliments Composer,” *Musical Leader* 48, no. 15 (October 9, 1924): 344; Walter S. Jenkins, *The Remarkable Mrs. Beach, American Composer: A Biographical Account Based on Her Diaries, Letters, Newspaper Clippings, and Personal Reminiscences*, ed. John H. Baron (Michigan: Harmonie Park Press, 1994), 146; Stephens, *John Gould Fletcher*, 14. Both composers also frequented the MacDowell Colony and were known to be there together at least once in the 1930s. Fletcher wrote his autobiography *Life is My Song* while at the MacDowell Colony in 1935. Bauer was also in residence at the MacDowell Colony that summer, but it is unclear whether they were both there at exactly the same time. They were both known to be at the colony at the same time, however, in 1938.

³³⁸ “Second American Guild Concert,” *Musical Leader* 49, no. 13 (March 26, 1925): 314; A. P. S., “American Music in Paris,” *Musical Leader* 47, no. 19 (May 8, 1924): 435; *Musical Leader* 47, no. 25 (June 19, 1924): 582.

combination of colours, which is emotionally akin to that phase. This colour, and the imaginative phantasmagoria of landscape which it evokes, thereby creates, in a definite and tangible form, the dominant mood of each poem.³⁴²

Fletcher went on to discuss the connection between color, sound, and form, referencing Scriabin's color scales and English professor Wallace Rimington's color organ, as well as the use of impressionist methods in both writing and painting. For Fletcher, literature in general—and poetry in particular—takes on the character of both music and visual art. “Poems,” Fletcher wrote, “can be written in major or minor keys, can be as full of dominant motif as a Wagner music-drama, and even susceptible of fugal treatment.” Drawing on the tradition of ancient Greek literature and drama, Fletcher advocated for a poetic style “allied to music, dancing, and colour. Hence,” he explained, “I have called my works 'Symphonies,' when they are really dramas of the soul, and hence, in them I have used colour for verity, for ornament, for drama, for its inherent beauty, and for intensifying the form of the emotion that each of these poems is intended to evoke.”³⁴³

It is little wonder that Marion Bauer, a composer and person of letters, would be attracted to Fletcher's poetic philosophy. For her *Four Poems*, Bauer selected individual movements from four of Fletcher's “Color Symphonies” and rearranged them to make artistic sense as a song cycle, though they were rarely performed as a complete set.³⁴⁶ No. 1, “Through the Upland Meadows,” comes from the second movement of the first and arguably most well known of the “Symphonies,” the “Blue Symphony,” which was also published in Amy Lowell's volume of *Some Imagist Poets, 1915*. Fletcher's third movements from the “Violet Symphony” and

³⁴² Fletcher, *Goblins and Pagodas*, xviii. Fletcher's use of the word “color” is not the same as the musical use of “tone color” or “timbre,” but rather has to do with the links between emotion, the sound of words, and the pigment of tangible objects.

³⁴³ *Ibid.*, xx.

³⁴⁶ Because Fletcher himself called these poems “Symphonies,” I take the liberty of calling each section a “movement,” one complete and potentially independent part of a greater whole.

“Midsummer Dreams (A Symphony in White and Blue)” inspired Bauer's second and third songs, respectively: “I Love the Night” and “Midsummer Dreams.” Finally, Bauer closed her set with the third movement of the “Golden Symphony,” entitled “In the Bosom of the Desert.”

The first of Bauer's *Four Poems* to be performed was “I Love the Night,” no. 2 of the set. It was premiered at Aeolian Hall on October 23, 1922, by its dedicatee Eva Gauthier, a noted classical singer who had previously championed Griffes’s art songs and would shock the musical establishment with a performance of Gershwin’s jazz songs at her Aeolian Hall recital the following year.³⁴⁷ Bauer clearly identified the singer with her song, as noted on a copy of the manuscript housed at the New York Public Library dated August-September 1922. Bauer dedicated the song “To Eva Gauthier with sincere admiration—Marion Bauer” and wrote at the end of the score, “Between you & me, this is your song. M.B.” A review of Gauthier’s 1922 recital reported that “I Love the Night” was “one of four songs written during the summer,” suggesting that the entire set was written during the summer of 1922.³⁴⁸

Bauer was an active member of the Franco-American Musical Society and it was through this agency that selections from her *Four Poems* received their Paris premieres in 1924. “Through the Upland Meadows” and “I Love the Night” (nos. 1 and 2) were performed by Yves Tinayre—a French tenor to whom “Through the Upland Meadows” was dedicated—on April 10, 1924, and “Midsummer Dreams” (no. 3) appeared on a program by E. Robert Schmitz, the president of the Franco-American Musical Society, in Paris exactly two months later.³⁵⁰ It does

³⁴⁷ H. C. Colles, “Review of a Recital by Eva Gauthier,” *New York Times*, November 2, 1923.

³⁴⁸ “Eva Gauthier Sings Unusual Songs,” *Musical Leader* 44, no. 18 (November 2, 1922): 382.

³⁵⁰ A. P. S., “American Music in Paris,” 435; *Musical Leader* 47, no. 25 (June 19, 1924): 582. “Midsummer Dreams” may have been premiered in April or May of 1924. See Appendix D: April 10, 1924, April/May[?], 1924, and June 10, 1924 for further details.

not appear that the fourth song, “In the Bosom of the Desert,” was performed until the entire set received its American premiere in New York in 1925.³⁵¹

A review of a program at the MacDowell Club on November 19, 1933—performed by soprano Emily Roosevelt and the duo-pianists Claire Ross and Alice Griselle—indicates that at least the first three songs were performed with a two-piano arrangement: “She [Roosevelt] sang a group of songs with two-piano accompaniment by Marion Bauer. Miss Bauer’s ‘I Love the Night,’ ‘Through the Upland Meadows’ and ‘Midsummer Dreams’ are exquisitely impressionistic, atmospheric and sensitive in feeling.”³⁵² The score of the two-piano arrangement has not been located. Additionally, Bauer indicated, as early as 1922, that she intended the works to be sung in an arrangement with small orchestra, but it does not appear that this arrangement was ever completed.³⁵³

In a review of a performance of Bauer’s own works, a critic on the staff of *The Musical Leader* wrote, “Perhaps no greater tribute could be paid to an artist than to say that she satisfies the composer.”³⁵⁴ Similarly, perhaps no greater tribute could be paid to a composer of art songs than to say that she satisfies the poet, particularly if the poet is as musically minded as Fletcher. When Bauer played her *Four Poems* for Fletcher during the summer of 1923, the poet “expressed surprise and sincere pleasure at the results that the composer achieved.”³⁵⁵ The next year, after receiving copies of the published songs, Fletcher wrote the following to Bauer: “I wish to congratulate you on your really admirable grasp of my intention as well as on the beauty

³⁵¹ “Second American Music Guild Concert,” 314. See Appendix D: March 21, 1925, for performance details.

³⁵² Nina Naguid, “Emily Roosevelt and Duo-Pianists,” *Musical Leader* 65, no. 47 (November 23, 1933): 2.

³⁵³ “Eva Gauthier Sings Unusual Songs,” 382.

³⁵⁴ “Dorothy Gordon’s Request Program,” *Musical Leader* 56, no. 15 (April 11, 1929): 10. This article might have been written by Bauer. Certainly it was done in consultation with her, as the composer in question and the New York editor. When reviewing performances of her own works, Bauer confined her comments to the quality of the performance, rather than the worth of the composition itself. If she wrote about one of her own works, she described it technically or quoted other critics’ assessments.

³⁵⁵ “New Songs by Marion Bauer,” 268.

of your own settings.... You have faithfully preserved my verbal accents, while giving your talents free play.”³⁵⁶

The *Four Poems* received almost universally favorable performance reviews and were clearly regarded by Bauer (and others) as among the finest and most important of her vocal compositions. Bauer chose to include “I Love the Night” and “Midsummer Dreams” (nos. 2 and 3) in a lecture-recital given at Whitman College in her hometown of Walla Walla, Washington, when she and fellow composer Gena Branscombe were awarded honorary Master of Arts degrees in 1932.³⁵⁷ The same two songs were selected for Bauer’s Town Hall concert in 1951, given in her honor by the Phi Beta National Professional Fraternity of Music and Speech, which included compositions from throughout Bauer’s career.³⁵⁸

In his 1930 book, *Art-Song in America*, William Treat Upton gave “first place” for American modernist song composition to Charles Griffes. Immediately following, he commented on Bauer’s songs, particularly emphasizing the *Four Poems*:

This growing power of self-expression has fully flowered in [Bauer’s] *Four Poems*, Op. 16, to texts by John Gould Fletcher, 1924, which form a notable contribution to American Song. Here, once more, we see it made perfectly clear that the freest possible use of modern color and effect is entirely compatible with an underlying sense of form and a very real appreciation of the value of an expressive melodic line, as we have already seen it so abundantly proved in the songs of Griffes. Indeed, in easy command of modern technique, in rich pictorial quality, in vivid play of the imagination and sustained dramatic interest, these songs may worthily take their place beside Griffes’ own.³⁵⁹

The *Four Poems* also received special mention in David Ewen’s biographical sketch of Bauer in *American Composers Today* (1949). He wrote, “In the field of song she has shown a great variety of style and mood, a consummate craftsmanship, and a sensitive capacity to transfer

³⁵⁶ “Famous Poet Compliments Composer,” 344.

³⁵⁷ E. S., “Two Women Composers in the West,” *Musical Leader* 62, no. 25 (June 23, 1932): 6. The songs were performed by Anna Barber, accompanied by Julia Schmitz.

³⁵⁸ Concert program from the Marion Bauer file in the American Composers Alliance Archives, New York.

³⁵⁹ William Treat Upton, *Art-song in America: A Study in the Development of American Music* (Boston: Ditson, 1930), 145.

the atmosphere and feeling of a poem into tones. Among her most successful songs is a set of four to texts by John Gould Fletcher.³⁶⁰ *Modern Music* critic Goddard Lieberson, however, was not as effusive in his praise of the *Four Poems*. Reviewing a 1937 Composers' Forum Laboratory Concert of Bauer's works, he wrote that the Fletcher settings, "though eminently suited to the words, fell short of emotional excitement."³⁶¹ By the late 1930s, Fletcher's poetry had, to a certain extent, fallen from popular favor, so it is possible that Lieberson's criticism reflected this growing dismissal of Fletcher's work.

During the question and answer session following the concert Lieberson reviewed, an audience member asked why Bauer would have chosen this poetry to set in the first place:

To be quite impersonal: why do composers as a rule select the most innocuous of a poetic work for the exercising of their musical joints? In this case, is Miss Bauer simply upholding tradition or is she just no judge of poetry? The musical settings, by the way are excellent – a shame to waste them on such silly twaddle as Fletcher's Imagist verse, to which any sophomore even in Oglethorpe University, would hesitate to put his honorable name to? [*sic*]

Bauer's response was immediate and emphatic, showing a continued interest in the works and their future possibilities in performance: "I do not agree with you at all," she said. "I like the verse so very, very much that I could not answer that question. I think it is quite extraordinary in its imagery. Some day I hope to have an orchestral accompaniment for these songs."³⁶²

Reputation and Reception

Donald Davidson wrote, just following Fletcher's death in 1950, that Fletcher's later work—including a very different style of poetry as well as significant historical writings—was

³⁶⁰ Ewen, *American Composers Today*, 22.

³⁶¹ Goddard Lieberson, "More One-Man Shows," *Modern Music* 14, no. 2 (Jan-Feb 1937): 93.

³⁶² Composers' Forum transcript, January 8, 1937, National Archive II, College Park, Maryland.

almost unknown and “his early reputation as ‘Imagist’ fixed upon him a label that he could not live down.”³⁷¹ As the imagist movement faded—which it did very quickly—and its reputation suffered, so did Fletcher’s.³⁷² It is noteworthy, however, that Fletcher won the Pulitzer Prize for poetry for his *Selected Poems* (1938), a volume clearly emphasizing his earliest poems, including “Sand and Spray” from *Irradiations*; *Sand and Spray* and the “Blue Symphony” from *Goblins and Pagodas*.

Bauer, Griffes, and Fletcher were labeled early in each of their careers—Bauer and Griffes as impressionists and Fletcher as an imagist—and these labels influenced critical assessments of their later work. The artists embraced these categorizations at points in their careers, but a single label is problematic when looking at the body of work of any artist. Fellow Southern American poet Donald Davidson’s posthumous assessment of Fletcher reveals how much Fletcher was affected by the label of “imagism”:

Although Fletcher’s close friendship with Amy Lowell brought him what he afterwards called the “scandalous success” of publication as one of the Imagist group, in the long run he probably lost as much as he gained through her over-enthusiastic championship. For with very little amendment, critics, reviewers and anthologists have followed Amy Lowell’s emphasis and ignored the poet and man of letters who in *Branches of Adam* reversed his earlier position and who even at the outset was probably more a symbolist than an imagist.³⁷³

Bauer herself applied the label “impressionism” to her own work, and included excerpts from some of her compositions in her writings about impressionism in her 1933 tome *Twentieth-Century Music*. Still, her style did not remain impressionist throughout her career. As her personal style evolved—including elements of polytonality, serialism, intentional simplicity and a return to a new kind of tonality—critics and audiences alike struggled to understand her work. Later in her career, Bauer also began to focus more on larger chamber and orchestral works,

³⁷¹ Donald Davidson, “In Memory of John Gould Fletcher,” *Poetry* 77 (December 1950): 157.

³⁷² Note that Amy Lowell only published three annual editions of *Some Imagist Poets*.

³⁷³ Davidson, “In Memory of John Gould Fletcher,” 157.

most of which, like her later songs and piano pieces, were never published and many of which received few (if any) public performances. By the end of her life, her “impressionist” works were considered old-fashioned, but they were the pieces with which more people were familiar. Most of these early songs and piano pieces were published and performed regularly, codifying a public perception of Bauer’s supposedly static style.

Charles Griffes is also often labeled an impressionist and it is true that many of the works for which he is best known fall into this broad category; however, as Anderson has noted, “to classify Griffes exclusively as an impressionist is to fail to understand fully the variety of styles represented in his music and to *disregard his individuality*.”³⁷⁴ In 1919, just six months before Griffes’s death, he wrote to Bauer that—in between working on a stage work based on Walt Whitman texts called *Salut au monde* and rescoring passages from *The Pleasure-Dome of Kubla Khan*—he occasionally worked on some Javanese music. “I want to make some short piano pieces in the same mood (thematically also),” he wrote, “but *in America people always label you and then you can’t get away from it*. I don’t want the reputation of an Orientalist and nothing more.”³⁷⁵

Griffes was not new to exoticism. He had already written several “oriental” works—*Five Poems of Ancient China and Japan* (1916-17), *Sho-jo* (1917), and *Kubla Khan* (1912, rev. 1915 and 1916-17)—but it is also inaccurate to describe him simply as an impressionist and orientalist. His early work, discounted by himself as the product of study rather than personal expression, is heavily Germanic in style. His Piano Sonata (1917-18, rev. 1919) is “uncompromisingly dissonant and muscular” and unlike anything he had written before.³⁷⁶ On the other end of the spectrum, Griffes wrote Bauer about *Salut* (1919), warning her she would be

³⁷⁴ Anderson, *Charles T. Griffes*, 185, emphasis added.

³⁷⁵ Charles Griffes to Marion Bauer, August 10, 1919, quoted in Bauer, “Charles T. Griffes,” 369, emphasis added.

³⁷⁶ Anderson, *Charles T. Griffes*, 192.

“surprised how diatonic it is.”³⁷⁷ Griffes was unafraid to expose himself to many different styles and to experiment with their effects in his own music. Aaron Copland later wrote about Griffes’s gift to future composers as a “sense of the adventurous in composition, of being thoroughly alive to the newest trends in world music and to the stimulus that might be derived from such contact.”³⁷⁸ Seeking to label and pigeonhole such adventurous and ever-changing writers as Griffes, Bauer, and Fletcher only leads to over-simplification and misunderstanding.

³⁷⁷ Charles Griffes to Marion Bauer, August 7, 1919, quoted in Maisel, *Charles T. Griffes*, 289.

³⁷⁸ Copland, *Music and Imagination*, 103.

Chapter Five

Marion Bauer at the MacDowell Colony: Composing a Community

with Marian MacDowell, Amy Beach, and Ruth Crawford

Here is a place where [the American artist] can do his creative work. Surrounded by beauties of nature and material comforts... he works in peace. He may have solitude when he likes and companionship when he has time, for to be undisturbed at work is the supreme privilege of the colony.... No one can be in the colony either as resident or visitor without feeling the beautiful idealism of the one in whose memory the association was formed.

– Marion Bauer, “MacDowell Spirit Inspires Work in Peterboro Colony,” 1919

Marion Bauer first visited the MacDowell Colony in 1919, twelve years after it was founded by Edward and Marian MacDowell on the couple’s seventy-five-acre farm in Peterborough, New Hampshire.³⁹³ During his final illness, Edward MacDowell (1860-1908) often spoke of his “desire to share the inspiration-giving peace and beauty of his woods with friends, workers in music and the sister arts.”³⁹⁴ To this end, Marian MacDowell (1857-1956) opened the colony every summer to artists of all kinds—writers, painters, sculptors, and composers—providing for them a season of uninterrupted work in a serene and supportive environment.³⁹⁵ By the time Bauer arrived as a colonist in 1919, the farm measured five hundred acres and included an orchard, cultivated fields and gardens, woods, a chicken yard and dairy, several houses and cottages to quarter the colonists by night, and private studios in which the artists worked by day. Until the communal dinner hour, artists were free to work, rest, and

³⁹³ Throughout Marion Bauer’s life, she and others freely interchanged spellings of “Peterborough” and “Peterboro” in their references to the colony. For consistency, I will use “Peterborough,” which is the official spelling of the town today, according to the United States Postal Service, but will not alter the spelling in direct quotations or in citation information.

³⁹⁴ Bauer and Peyser, *How Music Grew*, 494.

³⁹⁵ In 1939, the colony was closed due to the damage inflicted by a hurricane the previous fall. Beginning in 1955, the colony was open year-round.

wander uninhibited through the grounds, provided only that each did not disturb another's work uninvited. (Lunch baskets were left silently at each colonist's studio door, so even hunger would not interrupt the creative process.) In the evenings, colonists regularly gathered to share their work and socialize. Marian MacDowell—through the MacDowell Colony—thereby provided artists with a peaceful and beautiful environment in which to engage their art as well as a mutually encouraging community, both major factors in inspiring creative output.³⁹⁶

Bauer was an intensely private person, leaving behind no diaries and few personal letters or non-professional papers. Still, her friendships with three women she knew intimately at the colony—Marian MacDowell, Amy Beach, and Ruth Crawford—as well as the works she dedicated to them provide an insight into the complexity of Bauer's personality and musicianship in a way no other relationships can. In Marian MacDowell, who founded, raised funds for, managed, and promoted the colony and its artists, Bauer found a model for unceasing activism and effective organization. In Amy Beach, Bauer saw how one person could selflessly nurture the next generation without sacrificing personal artistic excellence. And in her relationship with Ruth Crawford, Bauer acted as mentor herself to a young, passionate ultra-modernist as they both struggled with issues of gender, sexuality, the demands of having a career, and the search for a unique personal voice.

Marion Bauer and Marian MacDowell

Marian MacDowell hand-picked the colonists and likely accepted Bauer in 1919 because of her connection with Eugene Heffley, who was the first president of the MacDowell Club of New York and—as an “intimate friend of the composer”—carried on Edward MacDowell's

³⁹⁶ “MacDowell Spirit Inspires Work in Peterboro Colony,” *Musical Leader*, 38, no. 10 (September 4, 1919): 227.

pedagogical work when he became too ill to do so himself.³⁹⁷ The two women quickly became friends. Over the course of the following twenty-five years, Marion Bauer was in residence at the MacDowell Colony nineteen times, her last official visit occurring in 1944; however, she regularly visited the colony even after 1944, staying as a personal guest of Mrs. MacDowell. Between the years of 1919 and 1951, Bauer spent a total of twenty-five of thirty-three summers at the colony, either as an official colonist or a personal guest, sometimes visiting multiple times over the course of a single summer.³⁹⁸ By the time of Bauer's death in August 1955, the MacDowell Colony had grown to 600 acres and had just announced that it would remain open throughout the winter in order to accommodate more creative artists.³⁹⁹ The colony remains an active and vital retreat and resource for artists to this day, a true testament to the vision and management of Marian MacDowell.⁴⁰⁰

Bauer worked on many of her major compositions in Peterborough—including her String Quartet (1927), Symphonic Suite for String Orchestra (1940), and Symphony no. 1 (1948 & 1949)—along with dozens of her songs and piano works as well as portions, at least, of several of her books.⁴⁰¹ She found the surroundings truly inspirational. One summer, she recalled, she

³⁹⁷ Denise Von Glahn, *Music and the Skillful Listener: American Women Compose the Natural World* (Bloomington: Indiana University Press, 2013), 54; *New York Times*, October 29, 1905, X2.

³⁹⁸ Marion Bauer, "A Letter from Marion Bauer," *Musical Leader* 70, no. 14 (September 1938): 20-21. According to Robin Rausch of the Library of Congress (who received this information from the MacDowell Colony when writing the essay, "The MacDowells and Their Legacy," in honor of the colony's centennial in 2007, and graciously shared it with me), Marion Bauer was at the colony the following years: 1919, 1920, 1921, 1925, 1927, 1928, 1929, 1931-1942 (except for 1939 when the colony was closed), and 1944. Based on references in *The Musical Leader*, Bauer was also a guest of Mrs. MacDowell in 1943, 1945, 1947, 1948, 1949, and 1951. According to Bauer's 1938 letter, she visited in June that year (with Amy Beach) and again in September (with Copland).

³⁹⁹ "The MacDowell Colony Will Remain Open the Year Around," *Musical Leader* 87, no. 8 (Aug. 1955): 9. The article also notes that, in the course of its history thus far, the colony had been home to 457 writers, 194 composers, and 144 painters and sculptors.

⁴⁰⁰ "FAQs," The MacDowell Colony, accessed April 16, 2014, <http://www.macdowellcolony.org/about-FAQ.html#>. To date, almost 7,000 different artists have benefited from fellowships at the MacDowell Colony, recently averaging over 250 artists in residence per year.

⁴⁰¹ Dates given are for the summers Bauer worked on each piece at the colony, not necessarily the dates of completion or publication. See Appendix C for further information about each composition. While at the colony, Bauer worked on at least three of her books, the first two of which were written in collaboration with Ethel Peysers:

could not wait to begin work: “Out of sheer joy of being at the colony,” she immediately wrote down a piano prelude (op. 15, no. 6) on borrowed manuscript paper because she could not pause to unpack her own.⁴⁰² From the beginning, Bauer understood and appreciated the great gift the MacDowells gave to her and the other artists who worked at the colony:

We hear much about what should be done for the American artist. All sorts of projects are put forward for his benefit, patronage, encouragement and support, both material and moral, but *here is a place where he can do his creative work*. Surrounded by beauties of nature and material comforts, with absolute freedom from responsibility, at an expense so small that one could not possibly live in any city so economically, *he works in peace*. He may have solitude when he likes and companionship when he has time, for *to be undisturbed at work is the supreme privilege of the colony*.⁴⁰³

At the same time, Bauer realized that the other artists she met at the colony were just as important as the inspirational beauty of the setting:

That we are not all working in the same branch is a delightful fact, for there is the broadening influence of meeting people who... bring you a new point of view and new experience from other arts, as many of the colonists are important in their respective fields; and yet the spirit underlying the different lines of work makes one realize that these branches after all have one gigantic trunk in common and are individual mediums for the same creative urge.⁴⁰⁴

Bauer often set fellow colonists’ poetry as art songs or used their texts as inspiration for her own instrumental works.⁴⁰⁵

In a letter from Peterborough to a colleague at New York University in 1944, Bauer called Marian MacDowell “a most remarkable woman and my admiration of her grows with the

How Music Grew (1925), *Music Through the Ages* (1931 and 1932), and *Twentieth Century Music* (1933), all published by G. P. Putnam’s Sons of New York City.

⁴⁰² Goss, *Modern Music-Makers*, 135.

⁴⁰³ “MacDowell Spirit Inspires Work in Peterboro Colony,” 227; italics mine.

⁴⁰⁴ “MacDowell Spirit Inspires Work in Peterboro Colony,” 227.

⁴⁰⁵ Examples: Katharine Adams (“Gold of the Day and Night” & “Thoughts”), William Rose Benet (“White Birches” & “Wood Song of Triboulet”), Frances Frost (“To Losers”), John Gould Fletcher (note: Fletcher was not a colonist when Bauer used his poetry, but visited the colony later; see chapters four and seven for more on the Fletcher settings).

years.”⁴⁰⁶ Ten years later, Bauer wrote of her respect for the then-96-year-old, saying, “It is cheering to realize that the great work that the widow of our most famous American composer has done, has been accomplished, most of it, after the so-called ‘retirement’ age. This is only one way in which Marian MacDowell is an example to many of us who know and love her.”⁴⁰⁷

Like MacDowell, Bauer would work until her final days, never ceasing to educate and advocate for others. Bauer’s final extant letter, written just two days before her sudden death in 1955, was to Marian MacDowell and her companion Nina Maud Richardson, telling of her brief visit to the colony just the day before as well as her plans for the future:

I expect to go on next season as I have before, teaching at the Juilliard (only one class in Extension) and at the New York College of Music, and doing some private work in teaching theory, composition, coaching pianists (which I enjoy very much), and teaching piano pupils of various grades. I compose and do some work for teaching material too. I may be entirely free from the Musical Leader next season. I have been trying to pry myself loose for a long time, but old habits stick! My devoted love to you both.⁴⁰⁸

Bauer’s love for and gratitude to Marian MacDowell was both personal and professional. In homage to the colony and its founder, Bauer wrote a suite of three piano pieces in 1920 entitled *From the New Hampshire Woods* and dedicated the second, “Indian Pipes,” to Marian MacDowell. The sheet music cover depicts the idyllic setting that inspired Bauer’s work (see figure 4).⁴⁰⁹

⁴⁰⁶ Marion Bauer to Philip James, September 18, 1944, Philip James Correspondence, 1919-1959, Library of Congress, Washington, DC.

⁴⁰⁷ Marion Bauer, “The MacDowell Story on Television,” *Musical Leader* 86, no. 11 (November 1954): 9.

⁴⁰⁸ Marion Bauer to Marian MacDowell and Nina Maud Richardson, August 7, 1955, Edward and Marian MacDowell Collection, Correspondence Box 42, Folder 13, Library of Congress, Washington, DC; emphasis original.

⁴⁰⁹ See chapter seven for an analysis of “Indian Pipes.”

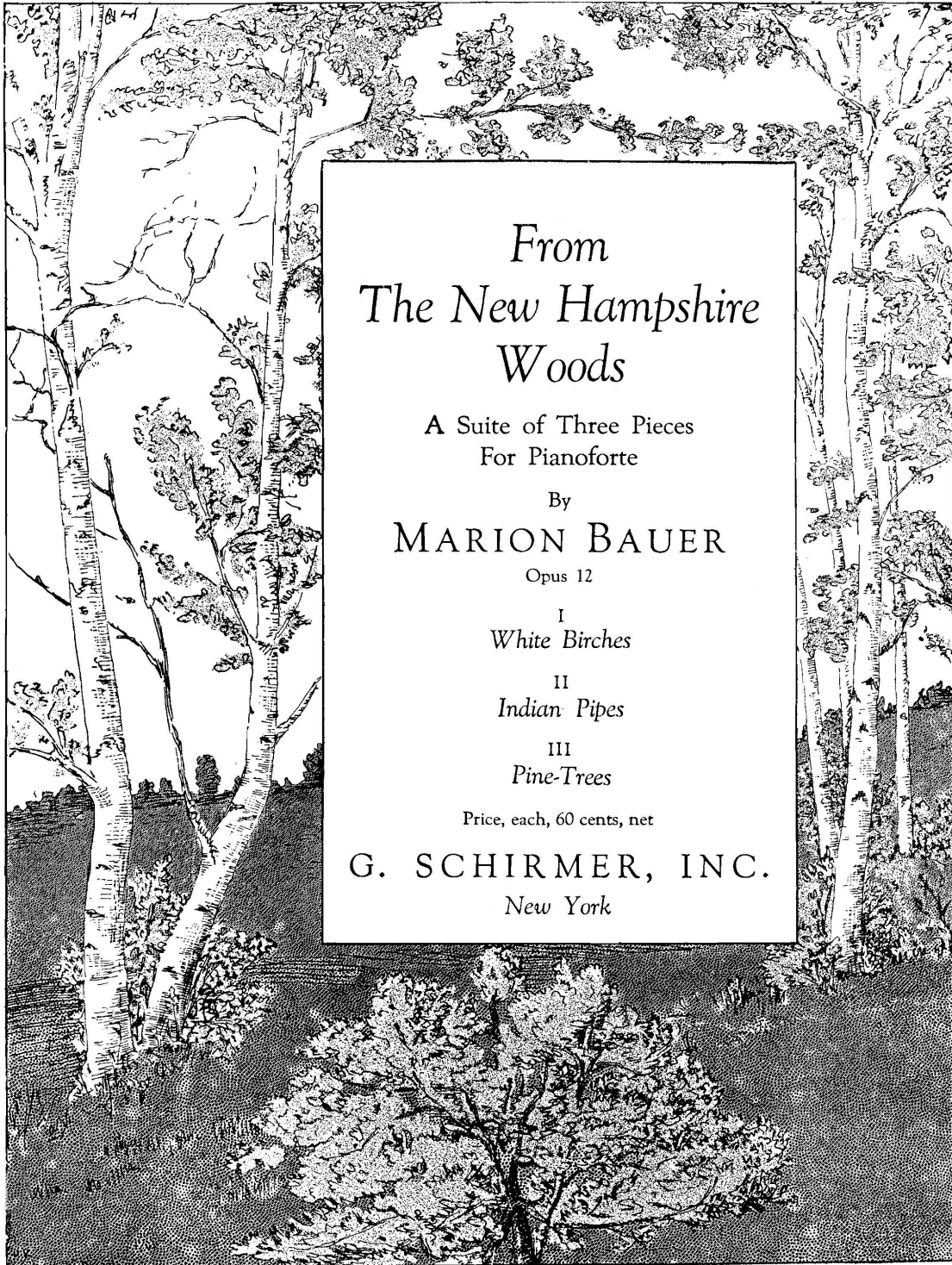


Figure 4. Cover Art, *From the New Hampshire Woods*

Marion Bauer and Amy Beach

The summer after Bauer wrote *From the New Hampshire Woods*, she began work on a set of six piano preludes at the MacDowell Colony, the first of which was dedicated to another colonist and fellow composer, Amy Beach (1867-1944).⁴¹⁰ In public, Beach invariably went by her married name, “Mrs. H. H. A. Beach,” which she considered “proper” for a married woman of Boston.⁴¹¹ While Marion Bauer referred to Beach as the “Dean of American Women Composers” (and no one seemed to disagree), Beach insisted that younger residents at the colony call her “Aunt Amy.”⁴¹² Beach was a generous and encouraging woman, as well as a respected and talented composer and pianist. Every summer from 1921 through 1941—except for 1939 when the colony was closed—Beach spent at least several weeks at the colony before heading to her cottage in Cape Cod.⁴¹³ In addition to her many compositions crafted during these visits, Beach was a lively participant in social and musical events at the colony, where evenings were spent in conversation, recitals and readings, and playing ping-pong, billiards, and cards.⁴¹⁴

Bauer and Beach likely knew each other before the first summer they shared at the MacDowell Colony in 1921, but no conclusive proof has been discovered. Both women worked

⁴¹⁰ Marion Bauer to H. R. Austin, August 29, 1921, and June 27, 1922, A. P. Schmidt Company Archives, General Correspondence, Box 7, Folder 8, Library of Congress, Washington, DC. The Six Preludes for Pianoforte were published by A. P. Schmidt in 1922. Each of the first five preludes was dedicated to a different prominent pianist: #1 to Mrs. H. H. A. Beach, #2 to Mr. Victor Wittgenstein, #3 to Mr. Ernest Hutcheson, #4 to Mr. E. Robert Schmitz, #5 to Mr. Harald [Harold] Morris. #6 had no specified dedication. According to letters written to her publisher, Bauer initially composed all six preludes at the colony during the summer of 1921, and mailed the completed versions to her publisher in June of 1922.

⁴¹¹ Richard Crawford, *America's Musical Life: A History* (New York: W. W. Norton & Company, Inc., 2001), 371. After her husband's death, Beach performed throughout Europe (1911-1914), where she went by Amy Beach; however, she once again insisted on the name “Mrs. H. H. A. Beach” when she returned to the United States.

⁴¹² Marion Bauer, “Sensationalism or Art?: Does the Public Want Education or Entertainment? Has the Music Drama Given Way to the Dance? Leaders Express Opinions Regarding Present-Day Problems,” *Musical Leader* 60, no. 24 (Jun. 11, 1931): 14; Block, *Amy Beach*, 222.

⁴¹³ Von Glahn, *Music and the Skillful Listener*, 26; Marion Bauer, “Summer Activity at Peterboro,” *Musical Leader* 65, no. 1 (July 6, 1933): 2.

⁴¹⁴ Jenkins, *The Remarkable Mrs. Beach*, 129. Beach was particularly fond of solitaire and was grateful when Marion Bauer brought a new version of the game to the colony in 1933.

with the same publishers and moved in the same musical circles, and there is evidence that they knew and admired each other's work, at the very least.⁴¹⁵ Marion Bauer's sister Emilie Frances regularly hosted receptions (or "at homes") for New York's musical elite in the home the two sisters shared, including one in Beach's honor during the season of 1914-1915.⁴¹⁶ Marion Bauer was studying in Berlin in the summer of 1914, but returned to New York City at the outbreak of World War I, arriving in August before the concert season began. Consequently, she was living with her sister at the time of the Beach reception and was most likely in attendance.

In 1916, *The Musical Leader* reported Beach's glowing assessment of Bauer's work and Bauer's regret that their itineraries did not coincide on their vacations that summer. This does not prove that they knew each other personally at this time, but it is suggestive:

Marion Bauer, the young composer and teacher, is touring in British Columbia this summer, resting from the strenuous season of teaching and writing that she has been doing. She writes: "The only thing to regret on this lovely trip is that Mrs. Beach is just ahead. How lovely it would have been to have caught up with her! But I always think of Mrs. Beach as 'just ahead' and I shall be happy if ever I get within a long distance of her, as the noble work she has done in big form should be an incentive to all women working in musical composition."

It is interesting to note that Mrs. Beach has always been watching the work of the younger composer for whom she predicts a great future. One of the most beautiful things that one could say of a writer was said by Mrs. Beach last summer when she was in California in an ideally beautiful spot on a radiantly beautiful moonlit night. Sounds from a distant hotel orchestra reached her ear and she said: "Let us go where we will not hear that—the only music that I could stand in this lovely spot would be Marion Bauer's 'Star Trysts'—that was made for a night like this."⁴¹⁷

Beach's positive predictions for Bauer continued. In a letter written in 1920 to H. R. Austin of the A. P. Schmidt Company, Beach wrote, "Thank you very much for sending the 'Impressions'

⁴¹⁵ Marion Bauer began an exclusive seven-year contract with the Boston-based publisher A. P. Schmidt in 1912, after which she continued to work with Schmidt as well as G. Schirmer of New York, among others. Beach worked with A. P. Schmidt exclusively from 1885 until 1914, when she switched to G. Schirmer. Beach returned to A. P. Schmidt in 1921, though not exclusively, and maintained correspondence with the Schmidt Company even during the Schirmer years.

⁴¹⁶ Jenkins, *The Remarkable Mrs. Beach*, 78.

⁴¹⁷ "Mrs. Beach Just Ahead," *Musical Leader* 32, no. 9 (August 31, 1916): 202.

of Marion Bauer.⁴¹⁸ They have much distinction and originality and a quality of beauty that grows on one at each hearing or playing of them. She certainly has a rare talent and should go far in composition. I shall study at least one of these pieces and use it if possible.”⁴¹⁹ While it is not clear if Beach ever performed one of Bauer’s *Three Impressions*, it is evident that Beach was an admirer of the younger composer and ready and willing to perform a Bauer work.

Marion Bauer modeled herself after her older friend, becoming one of few women to compose works in “big form,” and the words used to describe Bauer’s character—“generous,” “sensitive,” and “gentle”—also apply to Beach.⁴²⁰ Former student Milton Babbitt even recalls Bauer being known as “Aunt” by younger musicians, just as Beach was:

By—and probably before—the time I transferred to Washington Square College, in February 1934, she [Bauer] was widely, not derisively but affectionately, known by and to all as “Aunt Marion,” for her matronly manner and appearance, and even for her classes, which were conducted so as to be suitable for occurrence at teatime in a genteel parlor.⁴²¹

Bauer could also sometimes be “stern” and full of a “musical morality... founded firmly on high seriousness and vocational responsibility.”⁴²² Though kind, Bauer was firm, keeping her students “in check and on the line.”⁴²³

According to Babbitt, Bauer was “an authentic American phenomenon”—a phrase that accurately describes Beach as well—referring to Bauer’s ability to thwart expectation by creating and performing at an extremely high level in spite of perceived disadvantages.⁴²⁴ Bauer was raised in the Pacific Northwest far from what Babbitt called the “presumably sophisticated

⁴¹⁸ *Three Impressions*, op. 10, nos. 1-3, published by A. P. Schmidt in 1918.

⁴¹⁹ Amy Beach to A. P. Schmidt [H. R. Austin], November 3, 1920, Arthur P. Schmidt Company Archive, General Correspondence, Box 8, Folder 9, Library of Congress, Washington, DC.

⁴²⁰ Milton Babbitt, Introduction to *Twentieth Century Music: How to Enjoy It How to Listen to It*, by Marion Bauer (1933; repr., New York: Da Capo Press, 1978), unpaginated.

⁴²¹ Ibid.

⁴²² Ibid.

⁴²³ H. C. S. [Harold C. Schonberg], “Champion of American Composer,” X7.

⁴²⁴ Babbitt, Introduction to *Twentieth Century Music*.

centers of culture,” but became one of the leading authorities on modern music and the first female composer on faculty at Washington Square College (New York University).⁴²⁵ Her mother was a scholar who modeled professionalism and possibility, raising her daughters to believe and expect success in whatever arena they chose.⁴²⁶

On the other hand, Beach grew up in New England in a society that would not allow a woman of her class to become a professional musician, and was unable to receive formal training in composition or travel to Europe for study, as was the common practice for serious male musicians of her generation. Beach was associated with the Second New England School, but—as a married woman—was not a professor at one of Boston’s elite schools or a member of the Tavern Club, as were the others. Still, she became the most visible, loved, and respected female composer in America as well as a highly regarded professional pianist. George Chadwick famously called Beach “one of the boys” after hearing her *Gaelic Symphony* performed in 1896 by the Boston Symphony. This performance marked the second time the Boston Symphony performed an orchestral work by a female composer—the first was *Dramatic Overture* by Margaret Ruthven Lang, performed in 1893—and Beach’s Piano Concerto was performed many times throughout the United States and Germany, often with her as soloist.⁴²⁷

Bauer and Beach were also intimately connected with their fellow musicians and constantly sought to support those whom they found deserving and in need. To that end, they each were involved with many different organizations to promote and support American composers and their work. Both women served as members of the Advisory Music Committee of the Society for the Publication of American Music, Beach as a vice president and Bauer as

⁴²⁵ Ibid.

⁴²⁶ Bauer never publicly acknowledged the debt she owed her mother, instead privileging her early memories of her father and the musical example he was to her. See chapter two for more on Bauer’s early life and family dynamics.

⁴²⁷ Ammer, *Unsung: A History of Women in American Music*, 116. Marion Bauer’s *Sun Splendor* was accorded the same honor by the New York Philharmonic in 1947.

secretary. The Society for the Publication of American Music was formed in 1919 to “foster music by American composers through publication and distribution,” each year publishing one or more chamber works and distributing each composition’s score and parts to the Society’s members.⁴²⁸ Bauer’s own Sonata for Viola (or Clarinet) and Piano, op. 22, won the award in 1950.⁴²⁹ Most significantly, Beach and Bauer joined together with eighteen other women to form the Society of American Women Composers in 1925.⁴³⁰ Bauer very quickly became considered the society’s “most distinguished member after Beach.”⁴³¹

Both composers also wrestled with changing musical styles. Bauer was certainly better known as a proponent of modern music (in its many different guises), while Beach was clearly identified as a Victorian romantic, but both struggled in their later years with changing public tastes and the question of what to do about it in their own compositions. In Beach’s 1942 “credo,” she wrote of the destructive nature of “the use of unceasing dissonance,” but Adrienne Fried Block has noted that Beach’s own later works contain increasing levels of dissonance, “even to the point of emancipating them from the tonal imperative of resolution.”⁴³² Beach’s writings decried modernist practices of composition and performance, but that did not keep her

⁴²⁸ “Oscar Wagner Succeeds Walter Kramer,” *Musical Leader* 73, no. 9 (May 10, 1941): 5.

⁴²⁹ J. Michelle Edwards, “Bauer, Marion Eugénie,” *Grove Music Online, Oxford Music Online*, Oxford University Press, accessed June 12, 2007, <http://www.oxfordmusiconline.com>; Goss, *Modern Music-Makers*, 138. The Viola Sonata was composed in 1932 (Edwards) or 1935 (Goss). See chapter six for more information about this work.

⁴³⁰ Block, *Amy Beach*, 366n23: “The founding members of the Society of American Women Composers were [Amy] Beach, Marion Bauer, Gena Branscombe, Elizabeth Merz Butterfield, Ulric Cole, Mabel W. Daniels, Fay Foster, Phyllis Fergus Hoyt, Florence Parr Gier, Ethel Glenn Hier, Mabel Wood Hill, Rosalie Housman, Mary Howe, Marion Frances Ralston, Gertrude Ross, Mary Turner Salter, Helen Sears, and Louise Souther” (Society of American Women Composers, New York Public Library, Lincoln Center Library for the Performing Arts, Music Research Division). On page 246, Block notes that Bauer might have been in France at the time of the initial meeting of the Society (October 11, 1925), however there is evidence that Bauer was in the United States from April 18 to November 7, 1925, and was guest of honor at a musicale in New York City at the end of October 1925. (“The New School of Composers,” 442. “Mrs. Mehan’s Musicale,” *Musical Leader* 50, no. 18 (October 29, 1925): 375. “Marion Bauer Sailing,” 400).

⁴³¹ Block, *Amy Beach*, 246. In the midst of the Great Depression, the Society disbanded in 1932. Though short-lived, the Society’s six seasons of recitals in New York City and Washington, D. C., as well as their many reviews, gave the public the opportunity to hear and read about many works by American women composers that, in many cases, would not have been available elsewhere.

⁴³² Amy Beach, “The Mission of the Present-day Composer,” *Triangle of Mu Phi Epsilon* (February 1942): 72; Block, *Amy Beach*, 265.

from “absorb[ing] elements of the new music, applying them to her more adventurous pieces, her ears leading her in directions that contradicted her discourse. Again, despite ideology, she wished to be considered a contemporary composer by her peers and urged performance of her late rather than her early works.”⁴³³

By 1922, the almost-forty-year-old Bauer had a grasp on the changing musical landscape and a healthy perspective of her place in it. Her set of six piano preludes (op. 15) was due to be published by the A. P. Schmidt Company that year. Her publisher suggested that they be titled “Six Modern Preludes,” but Bauer objected, saying, “What is modern in 1922 will probably be quite conventional in 1940.”⁴³⁴ She was right.

Bauer’s preludes demonstrate the composer’s complex relationship with tonality. For example, Prelude no. 1—which she dedicated to Beach—remains in the same key signature (of D major) for the entire 36-measure piece; however, there are only three D major chords in the whole work. The first—which happens on the fourth beat of the first measure—is in first inversion and is not a significant moment of resolution or repose, while the first root-position D major chord occurs in the penultimate measure against an off-beat B-flat in the bass. It is only in the final measure that this composition—ostensibly “in D major”—rests on an unadulterated, root-position D major chord. Instead, the work revolves more closely around the pitch C#, beginning the piece with a C#-diminished chord (with a suspended fourth) and featuring a C# pedal point in measures 9-23.

At this stage of Bauer’s career, nearly every composition of hers had been written for solo piano or accompanied solo voice and most of her compositions—both vocal and instrumental—were related to poetic texts. The Six Preludes, however, have no text or known

⁴³³ Block, *Amy Beach*, 265.

⁴³⁴ H. R. Austin to Marion Bauer, June 23, 1922, and Marion Bauer to H. R. Austin, June 27, 1922, Arthur P. Schmidt Company Archives, General Correspondence, Box 7, Folder 8, Library of Congress, Washington, DC.

specific inspiration, yet each is governed by a mood (or in one case, a tempo) indicated in the score: no. 1, Quietly; no. 2, Gracefully, not too slowly; no. 3, Very fast; no. 4, Vigorously; no. 5, With deep feeling; no. 6, Exuberantly, passionately. Bauer felt so strongly about these instructions that she even suggested at one point that the preludes be known by them rather than by the keys her publisher ultimately preferred.⁴³⁵

Bauer's set of preludes is not put together with an overall tonal scheme in mind; however, the preludes do work together to form an emotional trajectory, even while each is independent of the others. After moving through the quiet contemplation of Prelude no. 1 (Quietly), Prelude no. 2 (*Allegretto Grazioso*) appears more lyrical and sentimental. This emotional vulnerability is fractured by the frantic and unsentimental character of Prelude no. 3 (Very fast). Both hands move in exact unison (at the interval of two octaves) through a pervasive arpeggiated triplet figure, which is occasionally interrupted by sixteenths or duple eighths. The fourth Prelude (*Vigorouso*)—which is in a highly chromatic, late-romantic style—appears more grounded than the first three, both tonally and in terms of register, and begins with octaves in the bass leaping from the dominant to the tonic; however, the irregular meter (5/4 with measures of 3/4, 6/4, and 7/4 in the A section, and 3/2 in the B section) keeps the piece from feeling overly stable in spite of its somewhat bombastic character. Prelude no. 5 (With deep feeling) is in a regular 6/8 meter and is a return to comparative quietude. The “deep feeling,” however, is not one of pure joy or love. Instead, a pulsating off-beat pedal point lends a sense of agitation far removed from the graceful lyricism of the second Prelude. Prelude no. 6 in F minor (Exuberantly, passionately) is an expression of unadulterated joy and unbridled enthusiasm. Its rhythmic character, while

⁴³⁵ Marion Bauer to H. R. Austin, June 27, 1922, Arthur P. Schmidt Company Archives, General Correspondence, Box 7, Folder 8, Library of Congress, Washington, DC. In the final published scores, the instructions for Preludes 2 and 4 were rendered in Italian. The published keys are: no. 1, D [major]; no. 2, A minor; no. 3, D minor; no. 4, F-sharp [major]; no. 5, B-minor; no. 6, F minor.

emphasizing constant motion, juxtaposes irregular groupings of sixteenth notes (two, three, and four in the right hand against five in the left, as well as two against three), allowing this finale to be triumphant without being martial or overbearing. Still, its ending is not conclusive in spite of its six-octave, triple-forte close. The first five preludes all end with a firm statement of the “tonic,” regardless of how complex the harmonies are throughout the rest of each piece; but not so with the sixth. The final chord of the entire set is a C major chord, the dominant of the sixth prelude’s key of F minor. It is as if the joy Bauer experienced writing this piece could not be contained or halted, even by the work’s end.

During Bauer’s lifetime, there were no known performances of the Preludes as a complete set; instead, pianists often chose one or two to feature on their programs.⁴³⁶ Bauer’s op. 15, no. 1, entitled Prelude in D for left hand, was championed by its dedicatee, Amy Beach, and was well-received as a composition for solo left hand.⁴³⁷ Beach first performed the work the summer it was composed at an informal recital in her studio at the MacDowell Colony.⁴³⁸ The exact date of her first public performance is unknown, but a December 1921 article reported that Beach had had “marked success with [Bauer’s] prelude for the left hand” and was “now playing it on her programs.”⁴³⁹ Other high-profile pianists to perform the first prelude include Percy Grainger—who called the work “the *best* left hand composition I have ever met”—Miltonella Beardsley, and the one-handed Austrian pianist Paul Wittgenstein.⁴⁴⁰

⁴³⁶ More recent performances and recordings of the Preludes as a set include those by Virginia Eskin, Stephen Beus, and Becky Billock. See the “Recordings” section of the Bibliography for details.

⁴³⁷ David W. Hazen, “Noted Authority on Music, Ex-Portland Girl, Visitor. Miss Marion Bauer Tells of Severe Effect of Depression on Composers; Hopes Placed in School Training Programs,” *Morning Oregonian*, June 2, 1934, 12. In 1934, a reporter for the *Morning Oregonian* called Bauer “America’s greatest left-handed composer.” This is the only reference I have found suggesting she was left-handed. While it is possible that the reporter meant she wrote great works for the left hand, this prelude is the only known Bauer composition for left hand alone.

⁴³⁸ Emilie Frances Bauer, “The Mac Dowell Colony,” *Musical Leader* 42, no. 6 (August 11, 1921): 124.

⁴³⁹ “Marion Bauer’s Compositions Heard,” *Musical Leader* 42, no. 24 (December 15, 1921): 562.

⁴⁴⁰ “Percy Grainger to Marion Bauer,” *Musical Leader* 48, no. 19 (November 6, 1924): 438, italics original; “Percy Grainger’s Unusual Program,” *Musical Leader* 49, no. 3 (January 15, 1925): 59; “Miss March Assists Beardsley

Besides Beach, many other prominent pianists performed Bauer's preludes. Naturally, the pianists to whom the preludes were dedicated regularly featured them on their programs, but two also adopted other preludes as their own. Victor Wittgenstein, who received the dedication to Bauer's second prelude, also performed the first for left hand and included Bauer's preludes in a lecture-recital on modern music.⁴⁴¹ E. Robert Schmitz, the dedicatee of Prelude no. 4 and fellow member of the Franco-American Musical Society, performed several of the preludes both in the United States and in France.⁴⁴² Other important pianists who performed one or more of Bauer's preludes include Louis Gruenberg, Ashley Pettis, and Harrison Potter.⁴⁴³

Beach not only performed Bauer's Prelude no. 1, she also attended Bauer's lectures and even performed some of her own music at two of Bauer's lecture-recitals.⁴⁴⁴ Bauer, in turn, included Beach's music in many of her own programs and writings, calling her "the outstanding woman composer of America" and "one of the most beautiful characters in American music."⁴⁴⁵

Pupil," *Musical Leader* 47, no. 3 (January 17, 1924): 62; "Miltonella Beardsley Radios Request Program," *Musical Leader* 49, no. 5 (January 29, 1925): 113; "Marion Bauer Speaks About the American Composer," *Musical Leader* 71, no. 9 (May 13, 1939): 35. Beardsley also passed the work on to at least one of her students, Miles Merwin Kastendieck, who performed it in 1924. Paul Wittgenstein was no relation to Victor Wittgenstein, the dedicatee of Bauer's second prelude. Paul Wittgenstein lost his right arm in WWI and went on to fame as the commissioner of several left-handed concerti. Ethnically Jewish, Wittgenstein fled the Nazis in 1938 and performed Bauer's work the following year over the radio and in live concert.

⁴⁴¹ "Victor Wittgenstein Lectures on Modern Music," *Musical Leader* 51, no. 19 (May 13, 1926): 8.

⁴⁴² Richard Aldrich, "'Advanced' American Music," *New York Times*, February 8, 1923, 17; "Grainger and Schmitz Introduce American Works Abroad," *Musical Leader* 44, no. 14 (October 5, 1922): 296.

⁴⁴³ "American Music in Paris," *Musical Leader* 47, no. 19 (May 8, 1924): 435; "All American Program by Ashley Pettis," *Musical Leader* 47, no. 7 (February 14, 1924): 152; "Marion Bauer," advertisement, *Musical Leader* 49, no. 22 (May 28, 1925): 582; "'Music for Today'—A Symposium," *Musical Leader* 60, no. 20 (May 14, 1931): 12. Gruenberg performed the preludes in D minor, F sharp, and B minor. Pettis performed Bauer's prelude in F minor on his coast-to-coast tour during the 1923-1924 season and went on to direct the Composers' Forum-Laboratory of the Federal Music Project beginning in 1935. Potter also featured the prelude in F minor as well as many other Bauer compositions and collaborated with Bauer on numerous lecture-recitals. See chapter six for more about their friendship and work together.

⁴⁴⁴ Jenkins, *The Remarkable Mrs. Beach*, 103, 138. See Appendix E: January 18, 1939, and February 15, 1939.

⁴⁴⁵ McCann, "Woman Heads Music Department of New York University," 34; Marion Bauer and Ethel Peyser, *Music Through the Ages: A Narrative for Student and Layman*, 2nd ed. (New York: Putnam, 1946), 412. See also Bauer and Peyser, *How Music Grew*, 480-81; *Music Through the Ages*, 412-13; Marion Bauer, *Twentieth Century Music*, 59, 76; Marion Bauer, *Musical Questions and Quizzes*, 36, 201, 202, 212, 238; numerous articles in *The Musical Leader*.

The two also attended social and musical functions together.⁴⁴⁶ They were friends and admirers of each other, both as musicians and as human beings.

Bauer saw Beach as an inspiration and an example of excellence and generosity. In her article on Beach's death, Bauer wrote,

Hers was a long and beautiful career in which the radiance of her personality and her high spiritual nature, kindness, unselfishness and encouraging sympathy to all who came in touch with her, made her a much loved person. All those who visited the MacDowell Colony at Peterborough, N. H., had occasion to know her and admire her, not only as a musician but as a gracious, lovable woman.⁴⁴⁷

In turn, Bauer's own obituary, written by Harold C. Schonberg, declared, "No more dedicated and unselfish person ever existed. Her pupils, among whom the writer was one, adored her... Her pupils and friends will miss her. For she had the ability to draw out the best in them."⁴⁴⁸

Marion Bauer and Ruth Crawford

During the summer of 1929, Bauer found herself back at the MacDowell Colony, where she met the modernist composer Ruth Crawford (1901-1953). Though nineteen years apart in age, they formed an extremely close bond about which Crawford wrote, "My dear wonderful Marion Bauer... Our Peterboro friendship has grown more and more beautiful. We feel like sisters. She has been a marvelous friend to me."⁴⁴⁹ During that summer, Ruth Crawford had a whirlwind romance with a man named Gene Shuford who was also in residence at the colony. After his departure, Crawford slipped into depression, wondering if she had been right to refuse

⁴⁴⁶ Jenkins, *The Remarkable Mrs. Beach*, 93, 107, 154.

⁴⁴⁷ Marion Bauer, "Mrs. H. H. A. Beach Dies," *Musical Leader* 77, no. 1 (January 1945): 10.

⁴⁴⁸ H. C. S. [Harold C. Schonberg], "Champion of American Composer," X7.

⁴⁴⁹ Ruth Crawford to Alice [Burrow], October 17, 1929, Charles and Ruth Crawford Seeger Collection, Library of Congress, Washington, DC. This excerpt was also copied into Crawford's diary. Judith Tick has identified the recipient, referred to in several letters only as "Alice," as Crawford's Chicago friend, Alice Burrow (Tick, *Ruth Crawford Seeger*, 94, 106).

Shuford's advances. On August 16, 1929, Crawford copied into her diary "snatches from [a] letter to Carl Sandburg": "I decide I have no talent, no fire, no feeling, no ear, no poetry, nothing. I am a shell. I am ice that isn't even sensitive enough to melt."⁴⁵⁰

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

Marion Bauer. She has freed me. I am writing again. Glory and vision and poetry have come black [back].... She asks me to lunch on Tuesday; after lunch she plays some of her preludes.... One thing I learned from this beautiful afternoon with Marion Bauer was that I had been forgetting that craftsmanship was also art. I have not been composing and have felt tense, partly because I relied on inspiration only. I was not willing to work things out. I felt that inspiration, emotion, within, but when it started to come out my attitude was so negative that the poor thought crept back into darkness from fear. Discipline—we talked on discipline a few nights ago. Necessary. Ear-training, hearing away from the piano. Lie on your couch and hear and study Bach Chorales. Make yourself hear. Also improvise, not wildly, but making yourself hear the next chord. Courage, Marion Bauer tells me. Work. You have a great talent. You must go ahead. I don't mean that you must not marry. But you must not drop your work.⁴⁵¹

That summer, Crawford—who would ultimately marry theorist and composer Charles Seeger—struggled with the notion of marriage, thinking that to marry would mean giving up her career as a serious composer. Bauer counseled that such an arbitrary divide need not exist, and Crawford was certainly able to do significant work following her marriage, though perhaps not exactly as she had envisioned beforehand. A year after meeting Crawford, Bauer reflected on the marriage question in an interview for *The Musical Leader*, ultimately declaring, "I do not honestly think that there is *any* reward from professional achievement that outweighs the other [that is, marriage]. I believe in marriage."⁴⁵² Bauer herself never married.

⁴⁵⁰ Ruth Crawford to Carl Sandburg, copied into diary, August 16, 1929, Charles and Ruth Crawford Seeger Collection, Library of Congress, Washington, DC.

⁴⁵¹ Ruth Crawford diary, August 16, 1929, Charles and Ruth Crawford Seeger Collection, Library of Congress, Washington, DC; emphasis original.

⁴⁵² Paige, "An Interviewer Interviewed," 16.

After their time in Peterborough in the summer of 1929, Crawford moved to New York where she lived with the patron Blanche Walton and began studies with Charles Seeger. That fall, Bauer and Crawford regularly met, sometimes simply going for a walk in Central Park with Bauer's dog Tango, which Crawford remembered as "our custom several mornings each week."⁴⁵³ Bauer took Crawford to concerts and introduced her to "many influentials."⁴⁵⁴ As Crawford wrote to her friend Alice, "Thro Marion I meet many. Also thro Blanche. But Marion's circle is wide. Our friendship is beautiful. I constantly marvel at her kindness, thoughtfulness, unselfishness, her 'sisterly-motherly' love for me. Alice! Life is rich, glorious."⁴⁵⁵

Before traveling to Europe in the fall of 1930 to begin her Guggenheim Fellowship, Crawford passed up the opportunity to return to the MacDowell Colony, instead spending the summer helping Charles Seeger with his book on dissonant counterpoint. Their friendship bloomed into romance—a romance that remained largely secret because Seeger was still legally married. When Crawford arrived in Belgium for the eighth International Festival of Contemporary Music in September 1930, Bauer—not yet knowing of Crawford's relationship with Seeger—surprised her friend by booking a room for them to share. Crawford wrote Seeger months later, telling him that Bauer "stepped heavily into our secret" and Crawford "asked, almost ordered, her [Marion] not to tell a soul."⁴⁵⁶ The two women were never able to recapture the intimacy they shared in Peterborough.

In this same letter to Seeger, Crawford reflected on her early friendship with Bauer, characterizing it "like mad falling in love." After Crawford's move to New York, she

⁴⁵³ Ruth Crawford to Alice Burrow, October 23, 1929, Charles and Ruth Crawford Seeger Collection, Library of Congress, Washington, DC.

⁴⁵⁴ Ruth Crawford to Alice Burrow, October 17, 1929, Charles and Ruth Crawford Seeger Collection, Library of Congress, Washington, DC.

⁴⁵⁵ Ruth Crawford to Alice Burrow, October 23, 1929.

⁴⁵⁶ Ruth Crawford to Charles Seeger, February [14], 1931, quoted in Tick, *Ruth Crawford Seeger*, 141.

acknowledged their “close constant friendship could not continue in the intensity in which it began.”⁴⁵⁷ During the fall of 1929, on a trip to Washington, D.C., Crawford believed that their deep friendship almost became sexual. When the two women met again in Brussels, they discussed their relationship:

“Last fall in Washington, “ I [Crawford] said [to Bauer], “we came pretty close to it. If you had had an apartment alone in New York... I wonder?” Her answer told me that I know myself better than she knows herself....

To finish quickly,—we said goodbye in Bruxelles good friends, and I think she forgave me and understood.⁴⁵⁸

Shying away from what she called the “Lesbian subject,” Crawford instead referred to her relationship with Bauer in maternal terms, which was logical considering the 19-year difference in their ages.⁴⁵⁹ “I am Marion’s child,” she wrote in her diary.⁴⁶⁰

During the summer of 1929, Crawford wrote extensively in her diary about her new friend, Marion Bauer. Some of her language is suggestive of a romantic relationship between the two; certainly the two were very affectionate and comfortable with each other. On August 16, Crawford wrote about Bauer:

Tho we have only just met, yet our spirits have been friends for years. We are strangers, and yet have long been friends. It is beautiful and strange. I stand to go and she kisses me. I kiss her.... I go to the chair beside Marion Bauer. She draws me very close to her and kisses me.... My head is on Marion Bauer's shoulder and her arm is about me and her hand on my arm, and my hand in hers. I have found a beautiful, a sincere, a warm friend. I am deeply stirred. At home I sob dry sobs, of sad joy. Life is rich. There is a grand vista. I fear to love that exaltation, this ecstasy. As I go to sleep I think of Gene....⁴⁶¹

Crawford wrote extensively of her love for Marion Bauer in the same breath as her confusion about Gene Shuford. She spoke to Bauer about Shuford and wrote to Shuford about Bauer,

⁴⁵⁷ Ibid.

⁴⁵⁸ Ruth Crawford to Charles Seeger, February 14, 1931, quoted in Pickett, “The Bauer Sisters.”

⁴⁵⁹ Ruth Crawford to Charles Seeger, February 14, 1931, quoted in Tick, *Ruth Crawford Seeger*, 107.

⁴⁶⁰ Ruth Crawford diary, February 1930, quoted in Tick, *Ruth Crawford Seeger*, 107.

⁴⁶¹ Ruth Crawford diary, August 16, 1929, Charles and Ruth Crawford Seeger Collection, Library of Congress, Washington, DC.

sometimes using the same language to express her feelings for these two people who were so important to her:

Marion Bauer. You [Gene] would find her real. She is human. She is sincere. Her humility—that is one of the things I love in you. And yet she has great confidence too. Genuine. She has suffered. She has loved and has suffered. And she is radiant.... I do love you, Gene.... I am trying to know in what way I love you. Why did I not want to give you what you wanted? Why did I not want it? Does that mean I love you only as a beautiful friend, a dear wonderful exquisite friend?⁴⁶²

The winter after Bauer and Crawford met and became “beautiful friends,” Crawford gave a recital of her own compositions at her patron Blanche Walton’s home. Bauer reviewed the recital for *The Musical Leader*, calling Crawford a “brilliantly talented young composer” and “a sensitive, imaginative and poetic composer.”⁴⁶³ Bauer wrote in 1933 that several of Crawford’s compositions “reveal evolving and original gifts of exceptional caliber. Although distinctly in the cerebral stage, her warm emotional nature threatens to break through, and when it does, we may expect splendid things from this highly individual thinker.”⁴⁶⁴ Marion Bauer could not have known that Crawford had, at that point, practically finished her compositional career. Crawford wrote her String Quartet in 1931. The following year, Crawford married Charles Seeger, began raising a family—or, as she said, “composing babies”—and went on to teach piano lessons from her home, transcribe and arrange folk music, and compose only two additional original works in 1939 and 1952, as well as a collection of settings of folk tunes in 1936-1938.⁴⁶⁵ Bauer’s 1933

⁴⁶² Ruth Crawford to Gene Shuford, August 12, 1929, copied into diary, Charles and Ruth Crawford Seeger Collection, Library of Congress, Washington, DC.

⁴⁶³ Marion Bauer, “Ruth Crawford’s Compositions Heard,” *Musical Leader* 57 (December 19, 1929): 10.

⁴⁶⁴ Bauer, *Twentieth Century Music*, 287. See also Bauer and Peyser, *How Music Grew*, 557; Bauer, *Twentieth Century Music*, 289.

⁴⁶⁵ Composers’ Forum transcript, April 6, 1938, Charles and Ruth Crawford Seeger Collection, Library of Congress, Washington, DC.

book would be the only reference work from the 1930s to include Crawford, as well as the most extended discussion of her work to appear for the next two decades.⁴⁶⁶

Crawford has since become well-known as the most innovative American woman modernist, the first woman to hold a Guggenheim Fellowship (1930), and, later in her career, an important folk musicologist. Also a respected teacher, Crawford often assigned Bauer's music to her students while Bauer included Crawford's music in her lecture-recitals, advocated for the inclusion of her music on others' programs, and, as a professional critic, wrote favorably of her compositions.⁴⁶⁷ Bauer also dedicated a piano piece to Crawford, which she had worked on during their summer together at the MacDowell Colony: "Toccata" from Four Piano Pieces, op. 21 (1929).

Premiered at a League of Composers concert on April 6, 1930, the Four Piano Pieces were performed regularly in recitals and as illustrations for Bauer's own lectures on twentieth-century music. The four pieces, "Chromaticism," "Ostinato," "Toccata," and "Syncopation," mark a new level of dissonance in Bauer's oeuvre. There are no poetic epigraphs or pictorial titles. Instead, each piece derives its name from a technical element featured in the work: chromaticism, repetition, light touch, and syncopation. Bauer's piano pieces were dedicated to Alma M. Wertheim (no. 1), Ruth Crawford (no. 3), and Harrison Potter (nos. 2 and 4). Alma Wertheim was the founder of Cos Cob Press—which specialized in the publication of modern music and published Bauer's Four Piano Pieces—while Harrison Potter, who premiered the set, went on to illustrate most of Bauer's lecture-recitals and was entrusted with Bauer's scores after

⁴⁶⁶Judith Tick, "Writing the Music of Ruth Crawford into Mainstream Music History," in *Ruth Crawford Seeger's Worlds: Innovation and Tradition in Twentieth-Century American Music*, eds. Ray Allen and Ellie M. Hisama (Rochester, NY: University of Rochester Press, 2007), 12-13.

⁴⁶⁷Tick, *Ruth Crawford Seeger*, 157, 295, 313, 347; Matilda Gaume, *Ruth Crawford Seeger: Memoirs, Memories, Music*, Composers of North America 3 (Metuchen, NJ: Scarecrow, 1986), xvi.

her death.⁴⁶⁸ Throughout history, the toccata has been a genre of experimentation, wherein traditional rules of harmony and structure are less strictly applied. It makes sense, then, that Bauer would choose to dedicate this work—the most radical in a set of modern pieces—to Ruth Crawford, an ultra-modernist.⁴⁶⁹

Three Generations of Composition at the MacDowell Colony

Beach, Bauer, and Crawford represent three generations in American music, each of whom was well respected and admired in her own time. The MacDowell Colony afforded these three composers—and many like and unlike them—the opportunity to gather together as creative artists, learn from each other, and become colleagues and friends. The very differences in age and style made it unlikely that these musicians would have been connected so intimately without the extensive time together and the spirit of camaraderie that the MacDowell Colony allowed.

As women, their careers and their music's reception provide insight into the larger historical context as well as issues of legacy and reception today. The gendered language applied to each of these composers and their works is telling. Beach, of course, was praised for being “one of the boys” in 1896. Two 1928 reviews of performances of Crawford and Bauer's works reveal similar language, again designed as praise: Nicholas Slonimsky complimented Crawford's piano preludes for being “anything but feminine,” while Bauer's String Quartet (1927) was “anything but a ladylike composition.”⁴⁷⁰

⁴⁶⁸ “Rich Lenten Concert Fare,” *New York Times* Apr. 6, 1930: 129; Carol J. Oja, “Cos Cob Press and the American Composer,” *Notes* 45.2 (Dec. 1988): 229; Marion Bauer, *Last Will and Testament*, New York, June 29, 1955, 5. See chapter six for more information about Harrison Potter.

⁴⁶⁹ See chapter seven for an analysis of the Four Piano Pieces. For a gendered interpretation of “Tocatta,” see also Ellie Hisama, *Gendering Musical Modernism: The Music of Ruth Crawford, Marion Bauer, and Miriam Gideon* (Cambridge: Cambridge University Press, 2001), 99-121.

⁴⁷⁰ Quoted in Tick, *Ruth Crawford Seeger*, 64.

Crawford, as the most radical of the three, felt the full weight of public disapproval and misunderstanding; Bauer was criticized later in life and posthumously forgotten for not being radical enough; and Beach was often dismissed in her final years as a relict of a by-gone era. All three composers were able to hear their work featured on Composers' Forum-Laboratory concerts under the direction of Ashley Pettis—Bauer in 1936 and 1937, and both Beach and Crawford in 1938—and the attitudes toward their respective musics allow a unique point of comparison. Bauer, Pettis noted, was the first woman composer to be featured and the first composer—male or female—to receive a second concert, while Beach and Crawford each shared a concert with one other composer.⁴⁷¹

The Works Progress Administration Federal Music Project established the Composers' Forum-Laboratory in 1935 “to provide an opportunity for serious composers, residing in America, both known and unknown, to hear their own compositions, to test the reactions of auditors, as well as to present their own particular viewpoint, if any, and benefit by a public discussion of their works.”⁴⁷² The goal was also to “afford a panoramic view of what is going on musically in this country.” Therefore, “every type of music written by competent composers will be presented.”⁴⁷³ Following each concert, Pettis interviewed the featured composer(s) and audience members were given the opportunity to write questions to be answered by the composers themselves. Bauer and Beach were both received well, while Crawford faced a significantly more antagonistic audience.

⁴⁷¹ Composers' Forum transcript, January 8, 1937, National Archive II, College Park, Maryland. Bauer received two complete programs, first on January 22, 1936 (the tenth program overall) and then on January 8, 1937, and was also featured on compilation programs on February 26, 1936, and May 6, 1936. See Appendix D for a full list of works performed at each concert. Many thanks to Melissa de Graaf for providing me with a copy of this transcript.

⁴⁷² “Composers' Forum-Laboratory,” *New York Times*, September 29, 1935, X8.

⁴⁷³ “Composers' Laboratory,” *New York Times*, November 24, 1935, X8.

Beach's concert—which she shared with composer-flutist Otto Luening—took place on April 20, 1938. Several of Beach's songs were performed, along with her *Theme and Variations for Flute and String Quartet* and a grouping of piano works that included folk-inspired, impressionist, and dissonant styles.⁴⁷⁴ Beach's transcript is extremely short, containing only two questions and six comments about the music. One auditor asked Beach to share how she came to write *Hermit Thrush at Eve* while another asked what advice Beach would offer to a young composer seeking to write more effective song accompaniments. The comments were uniformly positive: "One listener may only express gratitude for a rich, musical experience"; "Thank you for an evening of grand music."⁴⁷⁵

Because Beach shared her Composer's Forum-Laboratory Concert with another composer, it is understandable that the question-and-answer session following her half of the concert would not be as long as ones that came after full-length concerts. Still, it seems strange that a composer's music would elicit so little response. Perhaps the first commenter had a point: "Mrs. Beach's work does not arouse questions. It answers them. The sincerity and musical feeling of them is a lesson to many younger composers. It shows excellent taste and real romanticism."⁴⁷⁶ In other words, Beach's music was beautiful and tasteful. No discussion, therefore, was necessary.

The transcripts for Bauer and Crawford's concerts provide a great deal more material, both in length and in controversial content.⁴⁷⁷ In 1937, Pettis introduced Bauer, saying that her second appearance "makes up for the lack of women composers featured in the Composers'

⁴⁷⁴ Block, *Amy Beach*, 285-86.

⁴⁷⁵ Composers' Forum transcript, April 20, 1938, National Archive II, College Park, Maryland. Many thanks to Melissa J. de Graaf for providing me with a copy of this transcript.

⁴⁷⁶ Ibid.

⁴⁷⁷ Unfortunately, the transcript for Bauer's first concert (January 22, 1936) and other early concerts in the series have not been preserved.

Forum-Laboratory.” Pettis offered this excuse: “This is beyond our control.... There seems to be a dearth of women composers.” During the question-and-answer session following the concert, Bauer was asked how she would account for the relative scarcity of women composers. She responded simply, “I do not. There are a great many more than you think. What many women composers need is encouragement and an opportunity to work and to be taken seriously.” Then laughing, she concluded, “Just think of us as composers and never call us lady composers.”⁴⁷⁸

As Melissa de Graaf has noted, female modernist composers received much the same types of questions as their male counterparts, but were also targets of sarcasm and personal attacks.⁴⁷⁹ Even positive comments often had insults attached to them. After the 1937 concert, one auditor complimented Bauer on her musical settings of John Gould Fletcher’s poetry, but also called the texts “silly twaddle” and asked if “Miss Bauer... is just no judge of poetry?”⁴⁸⁰ The questions Bauer received, while not always positive, were usually respectful. Perhaps her age, matronly appearance, and position in New York City’s musical world afforded her a level of deference denied some other, less accessible composers such as Crawford.

By the time Crawford’s music was heard on April 6, 1938, the populist movement was well established and Crawford’s level of dissonance seemed to be, in this context, more difficult to comprehend than it had been just a few years earlier. In 1939, even Charles Seeger argued, “It is time more ease were attached to art music”—a far cry from his earlier teachings on dissonant counterpoint—and suggested that Charles Ives and Carl Ruggles “could have commanded a wide following” if they had tempered their “extremely dissonant texture” and included “materials bearing a closer relationship to the musical vernacular of plain, everyday America—the idioms

⁴⁷⁸ Composers’ Forum transcript, January 8, 1937, National Archive II, College Park, Maryland.

⁴⁷⁹ Melissa J. de Graaf, “The Reception of an Ultra-Modernist: Ruth Crawford in the Composers’ Forum,” in *Ruth Crawford Seeger’s Worlds: Innovation and Tradition in Twentieth-Century American Music*, eds. Ray Allen and Ellie M. Hisama (Rochester: University of Rochester Press, 2007), 96-97.

⁴⁸⁰ See chapter four for more on the Fletcher songs and this part of the forum interview.

of our folk and popular music.”⁴⁸¹ Crawford had also been busy “composing babies in the past five years” and was largely out of the public eye.⁴⁸² Thus, her interview—which took place at intermission, since she shared the evening’s concert with Hanns Eisler—was much more combative than those enjoyed by Bauer. Earlier that year, a reporter for the *New York Times* referred to these question-and-answer sessions as “tussles between the prosecuting listener and the helpless defendant composer, who needed a tough hide and a sense of humor.”⁴⁸³ This was undoubtedly true of Crawford’s experience.

Following the performance of Crawford’s works, the composer was asked, “Do you really believe that your music is the future music of America? If so, then I pray for its deliverance.” Up to this point, Crawford had responded to similarly pointed jabs succinctly: “Doesn’t need answering.” Here, however, she rose to her own defense:

No, I do not. I believe for one thing that the music of the future will have more content than this music has. But I do believe that this sort of work has very great value. New techniques must be worked out, experimented with, for a long time before the balance can be reached out of which what can be called a true American music can arise.

When asked to “please write some music that a greater number of people can listen to,” she responded:

I will. I have become convinced during the past two years that my next music will be simpler to play and to understand. At the same time we should not forget that it is also important to write music for the few. I regret that the direction indicated in the works performed tonight cannot be followed out more completely.

⁴⁸¹ Charles Seeger, “Charles Ives and Carl Ruggles,” *Magazine of Art* 27 (July 1939): 435, 437.

⁴⁸² Composers’ Forum transcript, April 6, 1938, Charles and Ruth Crawford Seeger Collection, Library of Congress, Washington, DC.

⁴⁸³ “Composers on the Grill,” *New York Times*, February 13, 1938.

One auditor confessed to being “bewildered” while another acknowledged hearing “hisses in the audience. Please, please, explain the purpose and content of your music so they won’t hiss anymore.”⁴⁸⁴

Thus, Beach and Crawford—who are now hailed as representative American women composers, but received only half-concerts in the 1930s—were both dismissed, Beach with praise and Crawford with censure. Bauer, on the other hand, received two full concerts during the Composers’ Forum concert series—selected works also appeared on several compilation concerts—and engaged in healthy dialogue with her audience. She, however, has since been virtually written out of American music history.

Amy Beach, Edward MacDowell, and the romanticists of the Second New England School are remembered today for their large-scale works with luscious orchestration and their influence in the resurgence of concert music in America. Ruth Crawford and the ultra-modernists are remembered for their innovations and revolutionary musical tactics—the very stylistic elements that caused such trouble for Crawford at the Composers’ Forum-Laboratory concert in 1938. Marion Bauer, however, belongs to the generation in between—a generation of “transitional composers” or, as Carol Oja calls them, the “forgotten vanguard.”⁴⁸⁵ They paved the way for the modernist movement and were somewhat celebrated in their own lifetime, but have been largely forgotten since, relegated to the unenviable position of “a mere footnote to our cultural history.”⁴⁸⁶ Larry Starr declares that, because of the neglect of music of these “worthy others” in early twentieth-century American music,

⁴⁸⁴ Composers’ Forum transcript, April 6, 1938, Charles and Ruth Crawford Seeger Collection, Library of Congress, Washington, DC.

⁴⁸⁵ Oja, *Making Music Modern*, 155-176. The “forgotten vanguard” also includes Frederick Jacobi, Emerson Whithorne, and Louis Gruenberg.

⁴⁸⁶ Nicholas Tawa, *Mainstream Music of Early Twentieth Century America: The Composers, Their Times, and Their Works* (Westport, CT: Greenwood, 1992), vii.

a large potential audience has been deprived not only of the opportunity to know and enjoy a body of important work, but of the opportunity to gain a greater general familiarity and comfort with twentieth-century styles through exposure to some of the more accessible practitioners. As a result, all twentieth-century composers, including the avant garde, suffer from the consequences of this music's neglect.⁴⁸⁷

To the modernist generation, however, the music of these transitional composers was considered inferior and outdated. Innovation and originality became the sole criteria by which to judge the merit of an artistic work, and the legacy of this stance remains within the Academy today. According to Tawa, “the artist was to cultivate individuality and spurn all external controls as impositions stemming either from sterile reactionism, psychological and sexual repression, or out-moded moral codes.”⁴⁸⁸ Author Edith Wharton also wrote of a “dread of doing what has been done before” and a “fear of being unoriginal” that, in her estimation, could lead to “pure anarchy.”⁴⁸⁹ This “forgotten vanguard” utilized modernist devices and was involved in advocacy for the next generation of modernist composers, but they were not considered modern “enough” by the very musicians they sought to aid. Their music did not fully fit stylistically with their predecessors or with the new modernism. As Starr explained,

falling in effect between two stools, with the American strain of late Romanticism represented by MacDowell and Beach on one side and the aggressive modernism of Ives, Ruggles, and Crawford on the other, this "forgotten vanguard" has remained lost in historical space for decades.⁴⁹⁰

Thus, the very features that made Bauer's music well received during her lifetime—the comparative accessibility, the use of traditional forms and tonal anchors to “temper [her] dissonances,” her desire and ability to communicate mood and emotion even in non-programmatic compositions—have relegated her music today to second-class citizenship.

⁴⁸⁷ Larry Starr, “Tonal Traditions in Art Music from 1920 to 1960,” in *The Cambridge History of American Music*, edited by David Nicholls (Cambridge: Cambridge University Press, 1998), 495.

⁴⁸⁸ Tawa, *Mainstream Music*, 9.

⁴⁸⁹ Edith Wharton, *The Writing of Fiction* (New York: Scribner's Sons, 1925), 14, 17, quoted in Tawa, *Mainstream Music*, 9.

⁴⁹⁰ Larry Starr, review of *Making Music Modern: New York in the 1920s*, by Carol J. Oja, *Journal of the American Musicological Society* 56, no. 3 (Autumn 2003): 737.

While each of these generational groups has, at some point in history, experienced the animosity and misunderstanding of others, Amy Beach, Marion Bauer, and Ruth Crawford as individuals had the opportunity to come together at the MacDowell Colony and share artistic insights, debate their respective viewpoints, and go away challenged and enriched. Bauer acknowledged that she owed a “debt of gratitude” to Marian MacDowell for founding and managing the colony so ably and indefatigably.⁴⁹¹ Beach, Bauer, Crawford, and hundreds of others could all benefit from each other’s ideas and creative works because of the tenacity and spirit of Marian MacDowell. The lessons Bauer learned at the MacDowell Colony—from its founder and the other two women examined here—would strengthen her as a composer, as a teacher, as a mentor and advocate for others, and as a woman.

⁴⁹¹ Goss, *Modern Music-Makers*, 135; Walter F. Loeb, “Theme and Variations,” *Musical Leader* 88, no. 9 (September 1956): 4. Even after Marian MacDowell resigned as manager of the colony in 1947, she continued to visit colonists regularly, give lectures and concerts, and raise money for the MacDowell Memorial Association and the colony. She died on August 23, 1956, at the age of 98.

Chapter Six

Marion Bauer at the Chautauqua Festival: Educational Excellence and Creative Collaborations with Albert Stoessel, Georges Barrère, and Harrison Potter

The summer of 1928 was an auspicious one for the Chautauqua Festival, an annual series of concerts and classes held beside the beautiful Chautauqua Lake in southwestern New York. The Chautauqua Institution had been formed in 1874 as a summer learning center for Sunday School teachers, but quickly expanded its focus to include academic subjects and the arts, as well as a comprehensive, four-year correspondence course.⁴⁹² By 1928, the summer festival boasted a full series of orchestral concerts, private vocal and instrumental instruction, master classes, recitals, and lectures. The Chamber Music Society was formed that summer and construction began on Norton Memorial Hall, which would house the productions of the Chautauqua Opera Association beginning the following year. It was Albert Stoessel's first summer as Director of Music and Marion Bauer's first of twenty-two visits to the festival as a lecturer on music.

That same year, Bauer was made an assistant professor at New York University's Washington Square College; at the time, Albert Stoessel was chair of the music department. It is no doubt through this connection that Bauer was first engaged to lecture at Chautauqua. Her experience as a music critic for *The Musical Leader* also led to her work in that capacity for the *Chautauquan Daily* for several summers. Her weeklong lecture series—which took place every summer from 1933-1952 (as well as 1928 and 1929)—encompassed a wide variety of musical subjects, from general music appreciation and history to the very latest in musical trends and innovations. Known as an expert on modern music, her lectures regularly emphasized

⁴⁹² “About Us / Our History,” Chautauqua Institution, accessed June 24, 2013, <http://www.ciweb.org/our-history/>.

contemporary composers and, beginning in 1933, featured illustrations by the eminent pianist Harrison Potter, who was also the assistant director and accompanist of the Chautauqua Choir.⁴⁹³

Bauer first appeared on Chautauqua Festival programs as a composer, twelve years before she gave her first lecture. One of her early songs, “Over the Hills,” was performed at Chautauqua in 1916 and Ruth Kemper performed *Up the Ocklawaha* there in 1922.⁴⁹⁴ Many of Bauer’s major works received their professional premieres at Chautauqua (see table 1).

Additionally, Bauer dedicated several important compositions to colleagues at Chautauqua, including two of her Four Piano Pieces (1929, Harrison Potter), the Sonata for Viola and Piano (1935, Albert Stoessel), *Forgotten Modes or Five Greek Lyrics for flute alone* (1936, Georges Barrère), and the choral work *Death Spreads His Gentle Wings* (1949, rev. 1951, Walter Howe).

Bauer, her music, and her lecture-recitals were regularly included in lists of featured persons and events occurring each summer. The entire season was usually five or six weeks long and Bauer often only appeared near the end for her week of lecture-recitals, thereby freeing up the rest of her summer for time at the MacDowell Colony and perhaps some other teaching engagement or travel. Chautauqua’s focus was on educating private students and public audiences, but it was also a meeting place for artists, friends, and colleagues. The relationships highlighted here—with Albert Stoessel, Georges Barrère, and Harrison Potter—all began outside

⁴⁹³ “Receives Honorary Degree,” *Musical Leader* 62, no. 24 (June 16, 1932): 9. Some sources published in the 1940s and 50s (including some with direct input from Bauer) cite 1932 as the first year of the Bauer-Potter lecture-recitals at Chautauqua; however, neither the *Chautauquan Daily* nor *The Musical Leader* contain a single reference in 1932 to Bauer lecturing at Chautauqua, with or without Potter. (For comparison, there are eighty-five references to Bauer in the *Chautauquan Daily* during the summer of 1933.) Instead, Bauer spent the summer of 1932 on the west coast receiving an honorary masters degree from Whitman College and “the rest of the summer” at the MacDowell Colony composing and completing her second music history book (*Music Through the Ages*) in collaboration with Ethel Peyser. The confusion may have arisen due to the fact that Bauer and Potter gave their first series of lecture-recitals together in New York City in the winter of 1931-1932. Their twenty years of Chautauqua lectures, however, did not commence until 1933.

⁴⁹⁴ “Music in Chautauqua,” *Musical Leader* 32, no. 6 (August 10, 1916): 139. “Ruth Kemper Plays ‘Up the Ocklawaha,’” *Musical Leader* 44, no. 1 (July 6, 1922): 6.

of Chautauqua, but it was there that the camaraderie of professional collaboration and mutual respect grew into the bonds of lifelong friendship.

Table 1. Professional Premieres of Marion Bauer's Works at Chautauqua⁴⁹⁵

Date	Work	Performers
August 17, 1928	<i>Indian Pipes</i> (orchestrated by Martin Bernstein)	New York Symphony Orchestra Albert Stoessel, conductor
August 15, 1935	Sonata for Viola and Piano	Charles Lichter, viola Harrison Potter, piano
August 23, 1941	Symphonic Suite for String Orchestra	Chautauqua Symphony Orchestra Albert Stoessel, conductor
August 19, 1944	Piano Concerto, "American Youth"	Lillian Kamenetsky, piano Chautauqua Symphony Orchestra Franco Autori, conductor
July 28, 1945	Trio Sonata No. 1	Harrison Potter, piano Ruth Freeman, flute Aaron Bodenhorn, cello
August 18, 1948	Symphonic Suite for String Orchestra (revised version)	Chautauqua Symphony Orchestra Franco Autori, conductor
July 19, 1950	Prelude and Fugue for Flute and Strings	Ruth Freeman, flute Chautauqua Symphony Orchestra Franco Autori, conductor

Albert Stoessel (1895-1943) and Marion Bauer:

Sonata for Viola (or Clarinet) and Piano, op. 22 (1935)

Marion Bauer and Albert Stoessel began working together at Chautauqua in 1928, but their connection predates Chautauqua by at least seven years. In 1921, Bauer and Stoessel—in cooperation with seven other composers—co-founded the American Music Guild with the goal of encouraging the composition of serious music by Americans and providing opportunities for local composers to have their works performed publicly and critiqued by fellow members and the

⁴⁹⁵ See Appendix D under each date for citation information.

public at large. The American Music Guild professed to be “neither reactionary nor radical,” but featured nine of the “younger American composers” working in many different branches of music: Albert Stoessel, Marion Bauer, Deems Taylor, A. Walter Kramer, Harold Morris, Frederick Jacobi, Sandor Harmati, and Louis Gruenberg.⁴⁹⁶ The organization only gave public concerts from 1922 to 1925, though, and was quickly eclipsed by the League of Composers, which was formed in 1923 when its members—many of whom were also a part of the American Music Guild—seceded from the International Composers’ Guild. Still, those concerts provided several significant performances of Bauer’s works, including the premieres of her first Violin Sonata and her most ambitious songs to date, *Four Poems* with text by John Gould Fletcher (see table 2).⁴⁹⁷

Table 2. Performances of Bauer Compositions at American Music Guild Events⁴⁹⁸

Date	Place	Work(s)	Performer(s)
April 29, 1922	MacDowell Gallery	Sonata (no. 1) for Violin and Piano in G minor, op. 14 (Premiere)	Albert Stoessel, violin Louis Gruenberg, piano
November 26, 1922	Reception for Amy Beach	Sonata (no. 1) for Violin and Piano in G minor, op. 14	Albert Stoessel, violin Louis Gruenberg, piano
December 6, 1922	New York Public Library	“Star Trysts,” “Orientale,” “Epitaph of a Butterfly,” “By the Indus”; <i>Up the Ocklawaha</i>	Doria Fernanda, contralto Imogen Peay, piano Ruth Kemper, violin
February 7, 1923	Town Hall	Three Preludes from op. 15	E. Robert Schmitz, piano
January 27, 1924	Private Reception	“The Last Word,” “Star Trysts,” “Light,” “By the Indus”	Delphine March, contralto Imogen Peay, piano
March 21, 1925	Beethoven Association	<i>Four Poems</i> , op. 16 (First complete U.S. performance)	Lillian Gustafson, soprano Hugh Porter, piano

⁴⁹⁶ “The Group of Nine—The American Music Guild: American Composers Falling into Line,” *Musical Leader*, 43, no. 22 (June 1, 1922): 546; “Music Guild Founders to Give Tea,” *New York Times*, January 25, 1924, 17; “American Guild Survey,” *Musical Leader* 45, no. 20 (May 17, 1923): 471. The *New York Times* article lists Chalmers Clifton among the founders, though a *Musical Leader* article reports his addition to the Guild in 1923. Carol Oja also includes Emerson Whithorne among the members in *Making Music Modern*, 156.

⁴⁹⁷ Unfortunately, no manuscript of the first Violin Sonata survives. See chapters four and seven for more on the *Four Poems*.

⁴⁹⁸ See Appendix D for further details and citation information.

Before the American Music Guild was formed, Bauer's earlier songs and piano pieces appeared on recital programs regularly, but she had few opportunities to hear her chamber music performed. It is little wonder that Bauer's years following the formation of the American Music Guild were marked by a sharp increase in composition in larger forms.

While Bauer was studying and composing in Paris in 1923, Albert Stoessel became the inaugural head of New York University's music department, with courses conducted at Washington Square College. When Bauer returned to New York in 1926, she became an instructor at New York University, becoming the fourth member of the music department teaching staff along with Stoessel, the organist Hugh Porter (who also served at Chautauqua in that capacity), and the composer and pianist Charles Haubiel.⁴⁹⁹ She was named an assistant professor in 1928 and her teaching duties included "the three-year course in musical form and analysis; advanced composition, which gives composers opportunity to have suggestions in original work; lectures on contemporary music; and musical criticism, which includes discussions and lectures in musical aesthetics."⁵⁰⁰ When Stoessel resigned as head of the music department two years later in order to devote his time to conducting and founding an opera program at the Juilliard Graduate School, Bauer was promoted to associate professor and named acting chairman of the department "for a season."⁵⁰¹ Stoessel continued to serve on the school's advisory committee.⁵⁰²

Though Stoessel ceased daily work at New York University and the American Music Guild folded, he and Bauer retained their Chautauqua connection until Stoessel's death in 1943.

⁴⁹⁹ "New York University Department of Music," *Musical Leader* 51, no. 26 (July 1, 1926): 8.

⁵⁰⁰ "Marion Bauer Receives Assistant Professorship," *Musical Leader* 54, no. 25 (June 21, 1928): 8.

⁵⁰¹ Ewen *American Composers Today*, 21. Percy Grainger took over as head in 1932 and Phillips James assumed directorship the following year, a position he held until 1955.

⁵⁰² F. W., "Comments and Clippings," *Musical Leader* 65, no. 5 (August 3, 1933): 4. In 1933, the faculty included Philip James, Marion Bauer, Martin Bernstein, Charles Trowbridge Haubiel, Mrs. Alix Young-Maruchess, Charles Wallace Kitchell, Percy Such, Richard Harold McClanahan, and Percy Grainger. The advisory committee included Richard Aldrich, John Erskine, Lawrence Gilmon, William J. Henderson, Ernest Schelling, and Albert Stoessel.

Stoessel had first come to Chautauqua in 1921 as conductor of the New York Symphony for half of their six-week series and then in 1923 as conductor for the entire summer season and founder of a series of children's orchestral concerts. This arrangement was preserved until Chautauqua formed its own orchestra in 1929—again under Stoessel's direction—at which time Stoessel was officially named Director of Music.⁵⁰³ While Director of Music, Stoessel was in charge of both the Symphony Orchestra and the Opera Association and personally conducted the performances of Bauer's *Indian Pipes* (1928 and 1933) and *Symphonic Suite for String Orchestra* (1941).⁵⁰⁴ As director of the Worcester (Massachusetts) Festival each fall, Stoessel also conducted a performance of Bauer's *Indian Pipes* at a Children's Orchestral Program there in 1933.⁵⁰⁵ As a violinist and violist himself, Stoessel performed several Bauer compositions, including *Up the Ocklawaha* (1921), the Sonata for Violin and Piano, op. 14 (1922), and of course the Viola Sonata (1937), which was dedicated to him.⁵⁰⁶

Marion Bauer's Sonata for Viola (or Clarinet) and Piano, op. 22, was sketched in Paris during the summer of 1930, but not completed until the spring of 1935, when it was performed by Zoltan Kurthy, violist, and Frank Sheridan, pianist, at a private concert in New York.⁵⁰⁷

Albert Stoessel did not perform the Viola Sonata until 1937, when he and Harrison Potter played it at a recital of the Chautauqua Chamber Music Society on August 9. It is unclear why Stoessel did not premiere the work two years earlier, or why four other violists performed it before he

⁵⁰³ See L. Jeanette Wells, *A History of the Music Festival at Chautauqua Institution from 1874-1957* (PhD diss., Catholic University of America, Washington D. C., 1958), 154-230 for details about Stoessel's directorship. Stoessel had begun his duties as Director of Music the summer before, but was only formally given the title in 1929.

⁵⁰⁴ See Appendix D: August 17, 1928, August 1, 1933, and August 23, 1941.

⁵⁰⁵ "Stoessel to Feature Contemporary Works at Worcester," *Musical Leader* 65, no. 12 (September 21, 1933): 6.

⁵⁰⁶ See Appendix D: December 1921, November 26, 1922, and August 9, 1937.

⁵⁰⁷ Composers' Forum program, January 8, 1937, National Archive II, College Park, Maryland.

did.⁵⁰⁸ The sonata was not published until 1951—after winning the award from the Society for the Publication of American Music the prior year—at which time the dedication read, “To the Memory of Albert Stoessel,” who had died eight years earlier.⁵⁰⁹ One might conjecture that the dedication to Stoessel was only added after his death; however, an August 1937 article in *The Musical Leader* notes that the work, “which had several performances in New York, was written for and dedicated to Mr. Stoessel.”⁵¹⁰

Stoessel and Potter also performed the Viola Sonata together at a concert of the National Association of American Composers and Conductors on February 12, 1939, but no other records of performances by the dedicatee have surfaced.⁵¹¹ It is notable, however, that Potter performed the Viola Sonata after Stoessel’s death at Marion Bauer’s Town Hall recital in 1951 with Nathan Gordon—who had previously been the violist for the Chautauqua Chamber Music Society’s Mischakoff String Quartet and was present at the composition’s public premiere in 1935—and again at the first Marion Bauer Memorial Concert in 1956 with violist Frank Briefff.⁵¹² The Festival of American Music held by radio station WNYC featured Bauer’s Viola Sonata twice, in 1943 and again in 1954.⁵¹³ No records of professional clarinet performances have been found.⁵¹⁴

⁵⁰⁸ The other violists were Zoltan Kurthy (New York private and public premieres, Spring 1935 and March 23, 1936), Charles Lichter (public premiere, August 15, 1935), Joseph Vieland (radio premiere, May 4, 1936), and Sidney Cohen (Composers’ Forum concert, January 8, 1937). See Appendix D for details and citation information.

⁵⁰⁹ “Marion Bauer Wins Publication Award,” *Musical Leader* 82, no. 5 (May 1950): 7.

⁵¹⁰ “Stoessel Directed Music at Chautauqua: Hutcheson, Antoine, Barrere Brilliant Soloists; Marion Bauer Lectures,” *Musical Leader* 69, no. 13 (August 1937): 4; Wells, *History of Chautauqua*, 202. Wells mistakenly calls the August 1937 performance “the first Chautauqua performance of Marion Bauer’s ‘Sonata for Viola and Piano.’”

⁵¹¹ “Compositions Premiered,” *Musical Leader* 71, no. 4 (February 25, 1939): 17.

⁵¹² Olin Downes, “Miss Bauer’s Work Makes Up Concert: Composer’s Songs, Sonatas Offered by Phi Beta Group on Town Hall Program,” *New York Times*, May 9, 1951, 41; “Concert and Opera Programs for the Week,” *New York Times*, May 6, 1956, 136.

⁵¹³ “Women in Forefront of American Music Festival,” *Musical Leader* 75, no. 3 (March 1943): 11; Walter H. Stern, “WNYC Festival, Anniversary,” *Musical Leader* 86, no. 3 (March 1954): 6. The Viola Sonata was performed by Nathan Gordon and Vivian Rivkin, pianist, in 1943 and by Emanuel Vardi, violist, and Otto Herz, pianist, in 1954.

⁵¹⁴ As recently as March 2012, however, the Sonata was performed with alto saxophone (Ryan Smith) and piano (Lin-Yu Wang) at the North American Saxophone Alliance National Conference at Arizona State University, http://www.youtube.com/watch?v=ZM_Y9zSz1GM (accessed January 25, 2014).

In spite of his many other activities—he was director of the Worcester Festival, the New York Oratorio Society, the Westchester Festival, and the Bach Cantata Club; he taught at New York University and Juilliard; and he was an active composer—Stoessel was dedicated to Chautauqua, so it is fitting that some of his last acts were to finalize arrangements for the upcoming Chautauqua season. Albert Stoessel collapsed while conducting a performance by the New York Philharmonic and died on May 12, 1943, just the day after putting the finishing touches on what would be a summer-long memorial to him at Chautauqua. In 1976, Albert Stoessel's son Fredric donated some of Bauer's papers to the New York University Libraries as "a last tribute to a gentle soul." Fredric called Bauer "one of the closest friends I had among my parents' circle" and "a welcome figure at holiday gatherings.... It is difficult for me to think about Marion without tears coming to my eyes." Noting the close bond between his family and Bauer's, he recalled, "It was she [Marion] and her devoted sister Floppy [Flora] who first came to comfort my mother when the news broke of my father's sudden heart attack."⁵¹⁵ Bauer's friendship with Albert Stoessel weathered professional partings and was personally profound. Only death could part these two friends.

Georges Barrère (1876-1944) and Marion Bauer: *Forgotten Modes* (1936)

In 1938, Georges Barrère performed Bauer's *Forgotten Modes* (or *Five Greek Lyrics for flute alone*). *Forgotten Modes* is Bauer's only composition for a solo instrument other than piano, so it is appropriate that such an exposed work would be written for and dedicated to an instrumentalist of the kind of skill and reputation Barrère had earned. Unlike Bauer's other

⁵¹⁵ Fredric Stoessel, "In Memory Marion Bauer," Marion Eugenie Bauer Papers, MC 3, box 1, folder 1, New York University Archives, New York University Libraries.

dedicatees from Chautauqua, Barrère's name is still well known and highly respected today. Recordings released in 2006 and 2007 of works dedicated to Barrère give an indication of his stature during his lifetime as well as his continuing influence today and include pieces by Edgard Varèse, Charles Griffes, Wallingford Riegger, and, of course, Marion Bauer.⁵¹⁶

Barrère, a French flutist, came to New York in 1905 when he was invited by Walter Damrosch to join the New York Symphony Orchestra as principal flutist, a position he held until its merger with the Philharmonic Orchestra in 1928. His first appearance at Chautauqua was on July 2, 1909, when Damrosch brought his orchestra to Chautauqua for a single concert. The New York Symphony went on to provide a full series of concerts at Chautauqua in the 1920s under the directorship of Albert Stoessel with Barrère as principal flutist and associate conductor, roles Barrère kept when Chautauqua formed its own orchestra in 1929. When flute instruction was added at Chautauqua in 1921, Barrère was engaged as head of that department, and in 1933, Barrère founded the Little Symphony at Chautauqua.⁵¹⁷

On August 12, 1933, the Chautauqua Little Symphony concluded its first season with a concert featuring American composers. The program included two songs by Marion Bauer, "To Losers" and "Faun Song," sung by Joan Peebles.⁵¹⁸ Albert Stoessel, as Music Director, was credited with planning every musical program in detail, including engaging guest soloists, so it is unknown whether it was his decision, Barrère's, or even Peebles's to include Bauer's works on

⁵¹⁶ Leone Buyse, *Dedicated to Barrère*, vol. 1, Crystal Records, CD, 2006: Works by André Caplet, Henry Woollett, Albert Seitz, Eugène Lacroix, Augustin Lefort, Philippe Gaubert, and Eugène Damaré. *Dedicated to Barrère*, vol. 2, Crystal Records, CD, 2007: Works by Philippe Gaubert, Leonardo de Lorenzo, Christiaan Kriens, H. Maurice Jacquet, Wallingford Riegger, Charles Griffes, Marion Bauer, Richard Franko Goldman, Albert Roussel, and Edgard Varèse.

⁵¹⁷ Wells, *A History of Chautauqua*, 128. This chamber orchestra was comprised of the principal instrumentalists from the Chautauqua Symphony Orchestra and was designed to take away the burden of paying a full orchestra for the entire season without sacrificing Chautauqua's history of excellent orchestral programming.

⁵¹⁸ "Chautauqua Season Closes," *Musical Leader* 65, no. 9 (August 31, 1933): 3. "Faun Song" is likely the same song as "My Faun," which was originally composed for voice and piano the prior year. See chapter four for more information about this piece. "To Losers" is analyzed in chapter seven.

this program. Certainly Stoessel had great faith in Barrère's abilities, placing Barrère in charge of the Symphony Orchestra when Stoessel was on leave in 1932 and again in 1936; Barrère's experience as founding director of the Barrère Ensemble of Wind Instruments (1910) and his own Little Symphony chamber orchestra in New York City (1915) made him more than capable of making programming decisions on his own. In fact, this was not the only concert conducted by Barrère to include a Bauer premiere. The March 7, 1936 concert of the New York Little Symphony included a first performance of Marion Bauer's *Fairy Tale* (or *Fancy*) by pianist Alice de Cevée.⁵¹⁹

Chautauqua was one of many connections between Barrère and Bauer, as they were both involved in the same organizations and institutions. Though it is unknown exactly when Barrère and Bauer met, they moved in the same musical circles in New York City and likely knew each other before their first official work together on the technical board of the Franco-American Musical Society in 1922.⁵²⁰ Barrère was a member of the first advisory music committee for the Society for the Publication of American Music in 1919, a position he held for the rest of his life, and Bauer served as secretary of the society for ten years beginning in 1933.⁵²¹ Both musicians frequently found themselves at the same musical and social events and taught at the Institute of Musical Art (which was later combined with the Juilliard School of Music).⁵²² Along with others

⁵¹⁹ "Pianist in Debut with Barrere," *Musical Leader* 68, no. 6 (March 14, 1936): 29. *Fairy Tale* is for solo piano and was included in a set of piano pieces played in between two sets of orchestral works. De Cevée was a pupil of Ernest Hutcheson, head of the piano department at Chautauqua from 1911-1944.

⁵²⁰ "Franco-American Musical Society," 202.

⁵²¹ "Publish American Works: Method for Choosing Compositions to Be Given to the World Is Formulated by Society for the Publication of American Music," *Musical Leader* 38, no. 13 (September 25, 1919): 314; "Oscar Wagner Succeeds Walter Kramer," 5; "Marion Bauer at Chautauqua," *Musical Leader* 65, no. 4 (July 27, 1933): 5.

⁵²² Marion Bauer, "Georges Barrère Passes," *Musical Leader* 76, no. 7 (July 1944): 9; Ewen, *American Composers*, 42. Barrère began teaching at the Institute of Musical Art in 1910 and joined the faculty of the Juilliard Graduate School in 1931. Bauer taught from 1940 until her death in 1955.

such as Walter Damrosch and Aaron Copland, they also offered their services as guest lecturers and performers at the High School of Music and Art in New York City.⁵²³

Before moving to New York, Barrère had studied at the Paris Conservatoire where, along with other coursework, he attended music history classes with Louis-Albert Bourgault-Ducoudray. Bourgault-Ducoudray was intrigued by Greek modes and, known as a passionate and infectious lecturer, he passed this love of history to Barrère who always took “great joy in rediscovering old scores buried in libraries.”⁵²⁴ Barrère’s interest in “old” music continued throughout his career and, in his musicological pursuits, he found a kindred spirit in Bauer. In 1938, they—together with David Mannes and Douglas Moore—formed the Bach Circle of New York. The society’s first-season brochure announced that, though Bach performances abounded in New York City, “this music has mostly been served to the public in a romantic disguise, in arrangements and transcription.”⁵²⁵ The Bach Circle, instead, was dedicated to historically informed performances of Bach’s works.

Barrère was equally invested in promoting new music, providing yet another link between him and Bauer. This forward-thinking focus was instilled in him early on, as well, since he had been present at the birth of French modernism. As the eighteen-year-old principal flutist for the Société Nationale, Barrère played the opening notes to Debussy’s *Prelude à l’après-midi d’un faune* at its premiere in 1894. Throughout his adult career, Barrère would be personally responsible for the first performances of at least 184 compositions, including 50 works dedicated to him or his ensemble.⁵²⁶ One of the most famous of these dedications came from Charles

⁵²³ “Notes Here and Afield,” *New York Times*, October 27, 1940, 136; Nancy Toff, *Monarch of the Flute: The Life of Georges Barrère* (New York: Oxford University Press, 2005), 306. This project, with the aim of connecting promising students with professionals, was supposed to be fully funded. When the \$10,000 line item was struck from the school’s budget, the principal convinced the artists to volunteer their time.

⁵²⁴ Toff, *Monarch of the Flute*, 17.

⁵²⁵ Toff, *Monarch of the Flute*, 293.

⁵²⁶ Toff, *Monarch of the Flute*, 18-19, 324.

Griffes, who worked closely with Barrère on a number of projects. Barrère premiered Griffes's *Poem* for flute and orchestra on November 16, 1919, just five months before Griffes's tragic early death. Barrère served as an honorary pallbearer at Griffes's funeral, a testament to the two men's friendship, and both he and Bauer signed a tribute to their fallen colleague that was sent to Griffes's mother and later published in *The Musical Leader*.⁵²⁷

Perhaps the most significant of Barrère's dedications came from Edgard Varèse, who wrote *Density 21.5* to celebrate and publicly introduce Barrère's new platinum flute on February 16, 1936. This work, according to legend, immediately revolutionized modern flute writing, being the first to include extended techniques such as audible key slaps and to feature the high register the platinum flute made more accessible; however, it was barely noticed at its premiere, Barrère only performed it a few times throughout the rest of his career, and it only began to be regularly performed in the 1960s, when its significance was finally appreciated.⁵²⁸

Two years after Barrère premiered *Density 21.5*, he introduced Marion Bauer's *Forgotten Modes: Five Pieces for Flute (Alone)*, which Bauer wrote for him some time between 1936 and the December 18, 1938 premiere. (1938 is marked parenthetically in pen on the manuscript housed at the Library of Congress and may refer to the date of first performance or to the date of composition; a review of the premiere in *The Musical Leader* cites 1936 as the year Bauer wrote this work.)⁵²⁹ The manuscript is obviously a working one, containing the fourth and fifth pieces on the final page out of order—but marked clearly to avoid confusion—along with measures

⁵²⁷ "Charles T. Griffes Succumbs," *Musical Leader* 39, no. 16 (April 15, 1920): 383. "Tributes to Charles T. Griffes, American Composer," *Musical Leader* 39, no. 23 (June 3, 1920): 623.

⁵²⁸ Toff, *Monarch of the Flute*, 278-279. *Density 21.5* was heavily revised and expanded after its premiere, perhaps explaining why its importance was only realized much later.

⁵²⁹ "Barrère Plays New Bauer Pieces," *Musical Leader* 70, no. 20 (December 24, 1938): 9, 11. Harrison Potter gave the manuscript to the Library of Congress on June 1, 1959, almost four years after Bauer's death. Bauer had left her manuscripts to Potter in her will. Regarding the date of composition, Bauer was not always accurate about dates when looking back a decade or more, but this review—which was in the Music in New York section under the editorial control of Marion Bauer and her sister Flora—was written at the time of the premiere and within two years of the work's composition. Unless it was a simple misprint, there seems little reason to question the date of 1936.

crossed out, marginal notes, and a possible title for the fifth piece followed by a question mark. The work was never published.⁵³⁰

Bauer's choice of titles is telling. The manuscript is marked *Forgotten Modes* with the subtitle *Five Pieces for Flute (Alone)* added later, crammed in between the title and the roman numeral I signifying the first piece. When the work was performed, however—both in 1938 and in 1942—it was entitled *Five Greek Lyrics for flute alone*.⁵³¹ Because it was never published, we cannot know which title Bauer would have ultimately chosen, but the fact that she never changed the title on the manuscript is suggestive, leading to the supposition that this was the title she still preferred. But perhaps she felt that the public would not understand *Forgotten Modes*, and might be more accepting of an exotic title like *Greek Lyrics*.

Barrère is only on record performing Bauer's *Forgotten Modes* once, but he also passed the work on to at least one of his students. Howard Suslak, who studied flute with Barrère at the Juilliard Graduate School, was also a student in the music department at New York University where Bauer was on faculty, but it is not clear if Suslak ever studied directly with Bauer. On February 18, 1942, Suslak performed two of Bauer's flute pieces in a recital that also included works by Handel, Bach, Debussy, Gluck, Jules Mazellier, and Philippe Gaubert (who also dedicated works to Barrère).⁵³²

Considering how important Barrère was to Chautauqua and vice versa, it is fitting that Barrère's final professional appearance took place at Chautauqua on August 17, 1941, with Albert Stoessel conducting. Barrère suffered a stroke that fall and died several years later, on

⁵³⁰ See chapter seven for an analysis of this set.

⁵³¹ "Barrère Plays New Bauer Pieces," 9, 11. "N. Y. U. Students in Flute Recital," *Musical Leader* 74, no. 4 (February 28, 1942): 10.

⁵³² "N. Y. U. Students in Flute Recital," 10. The Debussy composition was *Syrinx*, another work for unaccompanied flute, and the Gaubert compositions were a Nocturne and Allegro scherzando, not among the works dedicated to Barrère: Romance for flute and piano (1905), Suite: I. Invocation (1921), and Sonatine for flute and piano (1936).

June 10, 1944. A review of the 1941 performance declared, “Mr. Barrère again demonstrated that he is the foremost flutist of the times” and he is still highly regarded today.⁵³³ As a testament to his influence and their friendship, Bauer wrote “George Barrère – A Tribute,” which is housed in the Chautauqua Institution Archives. In it, Bauer recalled her friend’s accomplishments as a performer, conductor, and teacher, as well as his “sparkling humor” and the “genial hospitality and friendly cooperation” both she and other Chautauquans enjoyed from Barrère and his wife, Cecile.⁵³⁴ Bauer also published a short obituary for Barrère in her regular column, “According to Marion Bauer.” After briefly outlining Barrère’s career and praising his musical abilities, Bauer offered this personal remembrance: “He was a witty, delightful friend.”⁵³⁵

Harrison Potter (1891-1984) and Marion Bauer: Lecture-Recitals (1930s-1950s)

In 1930, Marion Bauer dedicated two of her Four Piano Pieces (no. 2, “Ostinato” and no. 4, “Syncope”) to Harrison Potter, but this was just one sign of their strong connection.⁵³⁶ That same year, Bauer and Potter began giving joint lecture-recitals in New York City and Potter joined the staff at Chautauqua. Throughout his career as a concertizing pianist, Potter regularly performed and premiered works by Bauer and other modernists and was known in particular for his skillful interpretation of Griffes and the modernists of the French school. Raised and trained in Boston, Potter moved to Bronxville, New York in 1928 to take charge of the piano and theory department of the Sarah Lawrence Junior College for Girls.⁵³⁷

⁵³³ Igor Buketoff, “Trio of Concerts Feature Weekend,” *Chautauquan Daily* 65, no. 37 (August 18, 1941): 5.

⁵³⁴ Marion Bauer, “George Barrère – A Tribute,” Georges Barrère Reference File, Chautauqua Institution, Chautauqua, New York.

⁵³⁵ Bauer, “Georges Barrère Passes,” 9.

⁵³⁶ See chapter seven for more about the Four Pieces.

⁵³⁷ “Harrison Potter for New York,” *Musical Leader* 55, no. 11 (September 13, 1928): 4.

While it is unclear exactly when Potter and Bauer met, Potter did perform the last of Bauer's Six Preludes, op. 15 in 1924 and consulted Bauer personally about his interpretation of it.⁵³⁸ Their next documented meeting did not take place until four years later, but the fact that Potter was interested in performing the moderns (and Bauer's friend Griffes in particular) and was located in Boston (the home of Bauer's publisher and just a short train ride from New York City) make it highly likely that they encountered one another more frequently than the record would suggest. On the occasion of their meeting in 1928, Potter attended an "At Home" given by Jean Buchanan in Steinway Hall where Bauer gave a "most informative little talk" on Debussy, perhaps inspiring them to join forces and give even more effective lectures in the future.⁵³⁹

Potter began his 28-year association with Chautauqua in 1930 when he joined the staff as assistant director and accompanist for the Chautauqua Choir (directed by R. Lee Osburn).⁵⁴⁰ The following year, Walter Howe (1898-1948) was appointed director of the choir, a position he maintained until his death. Walter Howe—to whose memory Bauer dedicated her choral work, *Death Spreads His Gentle Wings*—had long been associated with Albert Stoessel at the Worcester Festival even prior to his involvement at Chautauqua. Howe also conducted the orchestral premiere of Bauer's choral work *China* at Worcester on October 12, 1945, with a 350-voice choir accompanied by the Philadelphia Orchestra.⁵⁴¹ Bauer's composition *Death Spreads His Gentle Wings*, which set a poem by Eunice Prossor Crain, was performed at a memorial

⁵³⁸ H. R. Austin to Emilie Frances Bauer, November 20, 1924, and Emilie Frances Bauer to H. R. Austin, November 26, 1924, A. P. Schmidt Company Archives, General Correspondence, Box 7, Folder 4, Library of Congress-Music Division, Washington, DC.

⁵³⁹ Ethel Peyser, "Bauer-ed Debussy," *Musical Leader* 55, no. 21 (November 22, 1928): 16.

⁵⁴⁰ Wells, *A History of Chautauqua*, 174.

⁵⁴¹ "New Bauer Composition Performed at N. Y. U." *Musical Leader* 76, no. 1 (January 1944): 7; Marion Bauer, "June in Peterboro, N. H.," *Musical Leader* 77, no. 7 (July 1945): 9; "Marion Bauer's Choral Work Performed," *Musical Leader* 77, no. 11 (November 1945): 6. Bauer composed *China*, with text by Boris Todrin, in 1943 at the MacDowell Colony and orchestrated it there in 1945. The premiere with piano accompaniment occurred at New York University on December 14, 1943. See Appendix D: December 14, 1943, and October 12, 1945 for further details.

concert in Howe's honor at Chautauqua, rendered by the Chautauqua Choir under the direction of Potter, Howe's successor.⁵⁴²

While *Death Spreads His Gentle Wings* is the only choral work of Bauer's that Potter conducted, Potter was responsible for several other premieres of Bauer's work—both at Chautauqua and elsewhere—including her Four Piano Pieces, op. 21 (1930), the Sarabande and Variations movement from her Dance Sonata (1933), the entire three-movement Dance Sonata, op. 24 (1937), the songs “The Woodsong of Triboulet” and “The Harp” (1943), Bauer's Trio Sonata no. 1 for flute, cello, and piano (1945), and the first New York performance of the Trio Sonata as well as the world premiere of *Aquarelle no. 2* (1946).⁵⁴³ It was also Potter's student Lillian Kamenetsky who played Bauer's Concerto for Piano and Orchestra (“American Youth”) at Chautauqua in 1944, presenting it with a professional orchestra for the first time.⁵⁴⁴ Additionally, Potter regularly performed Bauer's piano pieces as well as piano chamber works and served as accompanist for performances of her songs.⁵⁴⁵

In 1930, Potter and Bauer began working together on various lecture-recitals in and around New York City, focusing their attention on contemporary trends in modern music and presenting the material in a way that general audiences could understand and enjoy.⁵⁴⁶ Beginning in the winter of 1931-1932, Potter collaborated with Bauer on a series of lecture-recitals in New York City, the first of which were presented at the Waldorf-Astoria Hotel on Tuesday mornings

⁵⁴² “Marion Bauer Activities,” *Musical Leader* 84, no. 4 (April 1952): 15.

⁵⁴³ See Appendix D: April 6, 1930; February 26, 1933; November 14, 1937; February 14, 1943; July 28, 1945; and February 12, 1946.

⁵⁴⁴ “Marion Bauer's Activities,” *Musical Leader* 76, no. 9 (September 1944): 5. See chapter seven for more about this work.

⁵⁴⁵ See Appendix D for a partial list of performances of Bauer's works.

⁵⁴⁶ At this point, Bauer used a number of different pianists as illustrators for her lecture-recitals. See Appendix E for a list of Bauer's lectures and lecture-recitals, including subject matter, illustrators, and pieces presented.

at 11.⁵⁴⁷ These lecture-recitals were sponsored by Mr. and Mrs. Walter Damrosch, Mr. and Mrs. Albert Stoessel, and Marian MacDowell and, after the first season, were presented primarily in private homes.⁵⁴⁸ The programs were advertised in the *New York Times* and elsewhere—complete with private street addresses and the names of the hostesses printed in the notice in *The Musical Leader*—and were “open to the public through application to Miss Bauer.”⁵⁴⁹ Each season comprised three to six lecture-recitals on consecutive Tuesdays (Mondays in 1933) and covered a wide range of topics, from theory and formal analysis to biography, socio-historical contexts, developing methodologies, and contemporary trends. Ethel Peyser—who was a personal friend as well as a colleague—reviewed the first of these lectures in 1931: “Miss Bauer has the power to set before an audience difficult problems with rare simplicity and delightful wit and humor. A so-called high-brow topic, in her hands, becomes humanized, sympathetic and understandable.”⁵⁵⁰

In Bauer’s previous presentations at Chautauqua in 1928 and 1929—in both the Current Events Series and in lectures at the Amphitheater—various students from Ernest Hutcheson’s piano studio played works to illustrate her lectures.⁵⁵¹ In 1933, Bauer returned to Chautauqua as music critic of the *Chautauquan Daily* and as one of the featured lecturers, now joined by Harrison Potter in the role of illustrator. Thus began a twenty-year tradition of the two presenting

⁵⁴⁷ “Music Notes,” *New York Times*, November 11, 1931, 26. Several sources cite 1932 as the first year of this lecture series; however, the first series consisted of four lectures, the first two of which took place in late 1931: November 24 and December 8, 1931, and January 12 and 26, 1932.

⁵⁴⁸ Peggy A. Horrocks, “The Solo Vocal Repertoire of Marion Bauer, with Selected Stylistic Analyses” (DMA diss., University of Nebraska-Lincoln, 1995), 22; “Bauer-Potter Series Closes,” *Musical Leader* 67, no. 8 (April 13, 1935): 46. In 1935, the Tuesday lecture-recitals moved to the Beethoven Association in New York City.

⁵⁴⁹ “Notes Here and Afield,” *New York Times*, February 26, 1933, X8. “Announcing a New Series of Lectures,” *Musical Leader* 64, no. 7 (February 16, 1933): 7.

⁵⁵⁰ Ethel Peyser, “Marion Bauer’s Recital,” *Musical Leader* 61, no. 22 (December 3, 1931): 10.

⁵⁵¹ “The Marion Bauer Lectures,” *Musical Leader* 55, no. 9 (August 30, 1928): 16; “Marion Bauer Lectures at Chautauqua,” *Musical Leader* 57, no. 6 (August 8, 1929): 9.

annual lecture-recitals as a part of Chautauqua's Current Events Series.⁵⁵² Undoubtedly, their experience working together, the high level of professionalism on both sides, and the consistency provided by such a lengthy collaboration increased the educational and entertainment value of these offerings of the summer institute.

At the same time, the two continued to lecture in New York City and elsewhere regularly. A simple catalog of their joint appearances during the 1934-1935 season is illustrative: five lectures in the Problems of Contemporary Civilization Series at the Chautauqua Institution, three lectures in the Contemporary Art Series in New Rochelle, New York, two lectures in the Modern Music Series at the Bronxville (New York) Women's Club, a lecture each at the Women's City Club of New York City and the Alumni Association of Graduate Schools of Columbia University, three lectures at the Beethoven Association, and participation in the American Composers Series at the New School for Social Research in New York City.⁵⁵³ All of this was in addition to Bauer's full-time teaching duties at New York University, her role as New York editor for *The Musical Leader*, her other teaching, lecturing, and writing responsibilities, and her composition. It is no wonder that one of her colleagues called her a "woman who runs a 'four-ring circus' all by herself."⁵⁵⁴

During the turbulent years leading up to and including World War II, Chautauqua continued to play an important role in American music and the Bauer-Potter lecture-recitals were no small part of Chautauqua's success and influence. In 1938, following the annexation of Austria by Nazi Germany, the popularity of the Salzburg Festival plummeted, leading many to wonder if the United States would be able to fill the need for a world-class summer music

⁵⁵² The Current Events Series was, at different times, also called the Contemporary Trends Series or Problems of Contemporary Civilization Series.

⁵⁵³ Advertisement for Marion Bauer, *Musical Leader* 67, no. 8 (April 13, 1935): 30.

⁵⁵⁴ Naguid, "The Versatile Marion Bauer," 61.

festival. Some argued that Chautauqua could be (and perhaps already was) the American Salzburg. Julius King wrote his “bid for the Salzburg mantle” to the Music Editor of the *New York Times*: “I think Chautauqua has more than any other place to offer,” he argued.

“Symphonies and operas alone would make a festival, but Chautauqua has in addition a choir of 200, a choral festival of more than 500 voices, chamber music recitals, piano recitals by Hutcheson and Austin Conradi, daily organ recitals by George William Volkel, [and] lectures on music by Marion Bauer and Harrison Potter.”⁵⁵⁵ Three years prior, Ernest Hutcheson, head of the piano department from 1911 to 1944, said that Chautauqua might one day become the “Bayreuth of America”; Bauer concurred, declaring the Institute to stand “almost unrivaled as a summer cultural musical center.”⁵⁵⁶

On December 8, 1941, the United States entered the worldwide conflict following the attack on Pearl Harbor. During the festival the following summer, Bauer and Potter presented a series of five lectures on “Music in Crises.” They included talks on “Beethoven and the Revolutionary Period” (Beethoven’s Sonata, op. 90), “The Rise of Nationalism in Music” (works by Chopin, Schumann, and Bartók), “French Music after the Franco-Prussian War” (including pieces by Franck, Debussy, and Ravel), “Music after the First World War” (represented by De Falla, Scriabin, Prokofieff, and Krenek), and “Music in America at the Present Time” (featuring Bauer’s *A Fancy* and two “Thumb Box Sketches” as well as two pieces by Donald Axton Clark).⁵⁵⁷

Always concerned with presenting timely material, Bauer and Potter offered a series of lecture-recitals in 1945 entitled “Music as Influenced by Changes in the Social Order.” The series—which took place the week of August 20, three months after Germany’s surrender and

⁵⁵⁵ Julius King, “From the Mail Bag,” *New York Times*, May 29, 1938, 116.

⁵⁵⁶ Marion Bauer, “The Bayreuth of America,” *Musical Leader* 67, no. 14 (August 17, 1935): 16.

⁵⁵⁷ “Marion Bauer Lectures at Chautauqua,” *Musical Leader* 74, no. 14 (September 1942): 5.

just days after Japan’s ultimate capitulation—featured music by native-born American composers, “Americans by Adoption,” and composers from the Allied and recently liberated nations. Potter played many modern works—as well as some premieres—by Schoenberg, Bloch, Krenek, Hindemith, Goossens, Ireland, Stanley Bates, Prokofieff, Jelobinsky, Shostakovich, Kabalevsky, Ibert, Poulenc, Milhaud, Bartók, Fannie Charles Dillon, and fellow Chautauquan Rebecca Clarke. On the American program alone, the pair presented piano works by Douglas Moore, Margaret Starr MacLane, William Schuman, Carl Ruggles, Aaron Bodenhorn, Leonard Bernstein, Samuel Barber, and Bauer herself.⁵⁵⁸

Potter joined the piano faculty at Mt. Holyoke College in 1946 and also became head of the music department at Miss Porter’s School in Farmington, Connecticut the following year. While remaining involved at Chautauqua until 1957, Potter scaled back his commitments at Chautauqua in his final years there, including relinquishing his role as choir director before the 1952 festival. In 1949 and 1950, Potter was joined by various student pianists as illustrators for Bauer’s lectures and it is unclear whether or not Potter was involved in Bauer’s lectures for her final two years. A highlight of Bauer’s 1951 series—with or without Potter—was the final lecture on August 17, which Bauer turned into a memorial to Arnold Schoenberg, who had died earlier that summer.⁵⁵⁹

During Bauer’s last appearances at Chautauqua (1952), she lectured on “The Meaning of Music,” including such topics as “The Function of Music: Social, Cultural, Popular, Professional, Educational,” “Music as a Bond Between Nations,” “Music in Therapy and in Industry,” and “Music’s Place in Religion.” These talks correspond almost exactly with the titles of chapters Bauer had written for a proposed book entitled *Some Social Aspects of Music: Its*

⁵⁵⁸ “Bauer-Potter Lecture Recitals,” *Musical Leader* 77, no. 9 (September 1945): 26.

⁵⁵⁹ Wells, *A History of Chautauqua*, 266.

Purpose and Place. While the book was never published, these completed chapters have been preserved in the Marion Bauer Papers, located in the New York University Archives.⁵⁶⁰ The manuscript for another proposed book, *Titans of Music*, was donated to the University Archives by Fredric Stoessel in 1976, with additional manuscripts—including chapters for proposed books called *Modern Creators of Music: A Survey of Contemporary Music and Its Makers* and *Some Social Aspects of Music: Its Purpose and Place* as well as an apparently complete manuscript entitled *Who Was Monteverdi?* and several shorter articles and speeches—donated by Harrison Potter in 1982.

Bauer and Potter continued their friendship even after they ceased to collaborate professionally, as is evidenced by the contents of Bauer’s last will and testament, signed June 29, 1955. Her remembrances of Harrison Potter are a sign of her personal affection and professional trust she had for him. After several bequests of paintings, rugs, and jewelry, and many monetary legacies, Bauer left all royalties from her writings or compositions—except those from her books co-authored with Ethel Peyser—to Potter and his wife as well as 40% of her residual estate. Additionally, Bauer wanted the Potters to have her Navajo rugs and “any other personal effects not otherwise bequeathed herein,” as well as her piano, her “library, books, manuscripts, autographed photograph of Debussy, letters and literary or musical material of any kind, whether published or unpublished, not herein otherwise bequeathed.” She asked that, should he “choose not to retain any of said property,” he donate the articles to the New York Public Library or the libraries of New York University, Chautauqua Institution, the MacDowell Colony, New York College of Music, or “any other institution of his choosing.”⁵⁶¹ Ultimately, Potter donated many musical manuscripts to the New York Public Library, the Library of Congress, and his own

⁵⁶⁰ Many thanks to Judy Tsou for procuring a copy of the Marion Bauer Papers for the University of Washington School of Music Library. The original collection is housed at New York University.

⁵⁶¹ Marion Bauer, *Last Will and Testament*, New York, June 29, 1955, 2, 5, 6.

institution's library at Mt. Holyoke College, in addition to the book manuscripts donated to the New York University Archives.

Just weeks after signing her will, Bauer was vacationing at Harrison and Margaret Potter's home in South Hadley, Massachusetts, when she suffered a coronary thrombosis on August 9, 1955, and died just six days before her 73rd birthday. The following summer, Potter and the Mu Sigma Music Honorary Society of New York University sponsored what was to be the first in a series of annual Marion Bauer Memorial Concerts, the first one featuring Bauer's Viola Sonata (performed by Potter and Frank Briefff) and several new works by young composers; however, the series ended after only two years and it is unclear if Potter was involved after the first concert.⁵⁶² What is clear is that his devotion to his friend Marion Bauer extended beyond her death.

Chautauqua's Legacy

Marion Bauer spent twenty-two summers at Chautauqua as a lecturer, composer, and critic. While at Chautauqua, she solidified personal and professional relationships with three men—Albert Stoessel, Georges Barrère, and Harrison Potter—whose friendships would prove to be lifelong, meaningful, and important to her development as a musician and as a person. Stoessel's influence in American music—as a conductor and composer, and as the founder of both the music department at Washington Square College and the graduate opera program at Juilliard—was profound and felt long after his name was forgotten. Potter, too, commanded respect and recognition during his lifetime as a choral conductor, piano instructor, and

⁵⁶² "Marion Bauer Memorial Concert," *Musical Leader* 88, no. 6 (June 1956): 30. For more about the memorial concerts, see chapter eight.

performer-promoter of new music; however, his name has all but disappeared from contemporary discourse. Barrère stands alone among Bauer's Chautauqua dedicatees to enjoy a lasting reputation as an innovative flutist, engaging music director and conductor, and active supporter of modern music. For Bauer, these men were her friends, her colleagues, and her champions, inspiring some of her most significant work and encouraging her ever-increasing ambitions as an educator and as a creative artist. Chautauqua, the place they all called their summer home, served as a meeting ground for collegial support, collaboration, and community.

Chapter Seven

The Evolution of Marion Bauer's Musical Style: "American Down to the Ground"

Marion Bauer's career has been marked by a "sense of the adventurous in composition, of being thoroughly alive to the newest trends in world music and to the stimulus that might be derived from such contact."⁵⁶³ Bauer never lost that spirit of adventure in her composition, in spite of the fact that much of her later work was perceived as relatively conservative—at least when compared to her early compositions, which were seen in the 1910s as "ultra-modern" and the product of "throwing convention to the winds."⁵⁶⁴ The label "impressionist" was applied to Bauer and her music early on and followed her throughout her compositional career. This simplistic view of Bauer's style erroneously suggests a static compositional approach. Bauer, however—while utilizing many impressionist techniques in much of her work—constantly explored other styles and influences, ranging from the melodic and rhythmic modes of ancient Greece to serialism and populism.

Influenced by French impressionism, Bauer attempted to write in a uniquely personal style that ventured beyond any set school or external methodology, including the all-too-prevalent notion that American music could only be defined by the use of Native or African American idioms. In a 1918 interview, pianist-conductor-composer Rudolph Ganz emphasized the new kind of American music both Charles Griffes and Bauer were writing at the time: "[Griffes] is going his own way, and so is Marion Bauer in her three new piano pieces."⁵⁶⁵ These two reach out for new problems and don't lean upon an Indian or negro theme in order to make

⁵⁶³ Copland, *Music and Imagination*, 103. Here, Copland was writing about Griffes, but the same is true of Bauer.

⁵⁶⁴ Goss, *Modern Music-Makers*, 136; Kramer, "New Music—Vocal and Instrumental" (1913): 36.

⁵⁶⁵ *Three Impressions* (1917, published 1918). For more about these pieces and about Griffes, see chapter four. *Three Impressions* are also discussed further in this chapter.

the people believe they are American.”⁵⁶⁶ Twelve years later, Bauer wrote that “the European believes that music, to be typically American, must reflect jazz or the Indian,” but asserted late in life that she did not use “Indian music or jazz as a basis on which to write.”⁵⁶⁷ In spite of this, one critic called Bauer’s music “American down to the ground.”⁵⁶⁸ “I do not know that anyone can say that my work is definitely American,” Bauer once admitted, “[but] I hope it is definitely a reflection of my own cultural background, environment and personality.”⁵⁶⁹

Throughout her career, Bauer was also concerned with beauty, but a beauty newly defined for modernity. In 1933, Bauer predicted a “renaissance of beauty and of simplicity,” arguing that “the spirit of beauty must be born again.”⁵⁷⁰ However, the beauty Bauer desired was not a saccharine, immature prettiness, but a strong, fully modern beauty able to break free from “the fetters which have held it earthbound.”⁵⁷¹ Similarly, Bauer argued that knowledge of tradition did not hinder innovation; in fact, it was necessary. Even Schoenberg—whom Bauer called a “heaven-storming musical iconoclast”—agreed, telling Bauer in 1934, “It is impossible to write an entirely new thing without a knowledge of the past masters.”⁵⁷² Near the end of her life, Bauer assessed her own musical style: “I haven’t any use for modernists who deny tradition and the things of the past,” she said, “but I hope I am walking forward into the future.”⁵⁷³

⁵⁶⁶ J. V., “A Chat with Rudolph Ganz,” *Musical Courier* 77, no. 4 (April 25, 1918): 10.

⁵⁶⁷ Marion Bauer, “Our Music—Made in America,” *Theatre Magazine* 52 (October/November 1930): 42; Bazelon, “Woman with a Symphony,” 7.

⁵⁶⁸ Tryon, “American Down to the Ground,” 4.

⁵⁶⁹ Bazelon, “Woman with a Symphony,” 7.

⁵⁷⁰ Marion Bauer, *Twentieth Century Music*, 306.

⁵⁷¹ *Ibid.*

⁵⁷² Marion Bauer, “Arnold Schoenberg Sees No Reason for World to Treat His Theories As Radical,” *Chautauquan Daily* 58, no. 41 (August 17, 1934): 6.

⁵⁷³ Bazelon, “Woman With a Symphony,” 7. See also John Tasker Howard, *Our American Music: A Comprehensive History from 1620 to the Present* (New York: Thomas Y. Crowell Company, 1931), quoted in Bauer and Peysers, *Music Through the Ages*, 446. Howard’s assessment of Bauer is strikingly similar to her own words twenty years later. Howard wrote, “Marion Bauer is one of the women who is aligned with the modernists, chiefly because she tries to make her music a reflection of the actual world she lives in. Yet she never denies tradition; she walks toward the future with a full knowledge of the past.”

Like Ives, Gershwin, Copland, and other major composers now considered most characteristically American, Bauer employed a wide range of styles and techniques in a uniquely personal way. In 1927, Bauer wrote to Mr. Austin of the A. P. Schmidt Company: “I am writing a group of short piano pieces in my style,” she said, “which I will send you if I ever get just what I want.”⁵⁷⁴ These piano works—possibly Bauer’s Four Piano Pieces (1929) or a set that has since been lost—were not in an “impressionist” or “modern” or “dissonant” or even stereotypically “American” style, but *her* individual style. And what can be more “American” than that?

Marion Bauer’s Early Music

Bauer chose to make music her life’s work shortly after leaving high school; however, she did not devote her energies to composition for several years, instead training first as a pianist. Two early piano works—*Arabesque* and *Elegie* (1904)—were published when Bauer was twenty-two, but did not attract much attention. These works are clearly student pieces with fairly conventional melodies over chordal accompaniment, but even here several characteristics that would become typical of Bauer’s style appear: a short rhythmic or melodic motive providing a foundation for an entire piece, occasionally extreme dynamic and tempo shifts employed to provide dramatic interest, a preference for ternary form, and the use of chromatically altered notes as passing tones. Bauer’s next published piano piece did not appear until nine years later (a set of pedagogical works) and she did not compose a major work for solo piano until 1917.⁵⁷⁵ In the intervening years, she focused her compositional energies almost exclusively on vocal music.

⁵⁷⁴ Marion Bauer to H. R. Austin, June 23, 1927, A. P. Schmidt Company Archives, General Correspondence, Box 7, Folder 9, Library of Congress, Washington, DC, emphasis original.

⁵⁷⁵ The set of pedagogical piano pieces was *In the Country*, published by A. P. Schmidt in 1913. In 1917, Bauer wrote her piano set, *Three Impressions*, published by A. P. Schmidt in 1918. Bauer also wrote *Out of the West* (a

Bauer's first breakthrough came in her late twenties, when the great contralto Ernestine Schumann-Heink sang her song, "Light" (published in 1910).⁵⁷⁶ A flurry of compositional activity ensued in both New York and Berlin, resulting in over a dozen art songs and an exclusive seven-year publishing contract with the Arthur P. Schmidt Company. Nearly from the beginning, Bauer experienced tension with her publishers over her progressive style. In 1918, near the end of her contract with A. P. Schmidt, Bauer wrote to Schmidt about her compositional process: "It is not stubbornness on my part not to write simple things. I can only write what I feel and someday (soon I hope) I shall learn to do the big simple thing. I must do my work in steps – evolutionary, not revolutionary. I have so little time to write that naturally change of style is slow."⁵⁷⁷

Among Bauer's first published songs are several that set poetry written by her sister, Emilie Frances, all of which were composed and published between 1910 and 1914: "Nocturne," "Send Me a Dream" (or "Intuition"), "The Red Man's Requiem," and "Youth Comes Dancing o'er the Meadows" (or "Spring Fantasy"). These songs are graceful to sing with relatively straightforward accompaniment. The harmonies are sometimes adventurous, but always grounded in a key, or, in the case of "The Red Man's Requiem," a mode. Each song, however, shows Marion Bauer's evolving sense of personal voice. "Nocturne" is the earliest and shortest of the four, with a repeating accompaniment figure, descending chromatic lines, and ternary form, all of which would prove to be characteristic of much of Bauer's music in the 1910s and 1920s. Even in this early song, however, the harmonic path is complex: "Nocturne"—which is set in C minor—moves through C# minor and F# minor in the B section, returns to C minor, and

suite, c. 1910) and *Danse Lente* (c. 1915), but these manuscripts have not been found and nothing is known of them beyond their performances (November 1911 and January 26, 1915; see Appendices C and D).

⁵⁷⁶ See Appendix C for more on determining the date of composition.

⁵⁷⁷ Marion Bauer to A. P. Schmidt, May 10, 1918, A. P. Schmidt Company Archives, General Correspondence, Box 7, Folder 7, Library of Congress, Washington, DC.

closes in E-flat major. In spite of its rapid modulations, “Nocturne” progresses naturally for both singer and accompanist and sits well in the voice and hands.

“Send Me a Dream” features a much more demanding vocal line than “Nocturne,” and the range is larger at an 11th compared to the earlier song’s octave.⁵⁷⁸ Like “Nocturne,” “Send Me a Dream” is rooted in the traditional tonal system and follows a harmonic trajectory from C minor to E-flat major. In a review of some of Bauer’s new songs published in 1912—which included “Send Me a Dream,” “Coyote Song,” “Star Trysts,” and “The Red Man’s Requiem”—A. Walter Kramer of *Musical America* declared the composer “an ultra-modernist” and praised “Send Me a Dream” specifically for its “melodic phrases of individual contour” and “interesting harmonic scheme.”⁵⁷⁹ “The Red Man’s Requiem” moves even further away from conventional harmonies by utilizing the medieval dorian mode. There is much less chromatic alteration in this piece as the text and mood require a more straightforward setting, but the middle section of this ternary form does include passages outside of the mode. Its range is also larger than in the earlier songs, encompassing a 13th from c^{#1} to a² for the high voice version and a to f² for the lower version. “Youth Comes Dancing o’er the Meadows” (1914) was the final song published featuring the Bauer sisters’ work and it represents a return to more conventional song writing. Chromatically altered chords are confined primarily to piano interludes and the range is narrow (a ninth or tenth depending on whether or not alternate notes are sung).

Throughout Marion Bauer’s relationship with the A. P. Schmidt Company, she was constantly being asked to simplify her material to make it more accessible to the student singer or pianist and, consequently, presumably to be more marketable. As late as 1932, the company (likely H. R. Austin) told her that certain arrangements of piano classics she had suggested for

⁵⁷⁸ The vocal range in “Nocturne” is from middle C to the C# an octave above (c¹ to c-sharp²).

⁵⁷⁹ A. W. K. [A. Walter Kramer], “New Music—Vocal and Instrumental,” *Musical America* 16 (Nov. 9, 1912): 24.

publication “might prove quite useful, particularly so if the numbers you have in mind could be used in pupils’ recitals, etc.”⁵⁸⁰ The apparent regression of style in “Youth Comes Dancing”—and the increased modernization of her vocal style post-Schmidt—might then be explained, partially at least, by her publisher’s demands.

***Up the Ocklawaha*, op. 6: The Move toward Modernism**

At the age of twenty-nine, Bauer composed her first significant chamber work, a piece for violin and piano called *Up the Ocklawaha*.⁵⁸¹ When Bauer composed this tone poem in 1912, her name was just beginning to be known and this tone poem was “by far the biggest thing she [had] done” to date.⁵⁸² A simple comparison with “Send Me a Dream,” composed shortly before *Up the Ocklawaha*, demonstrates just how far Bauer progressed in this chamber work. Both pieces are in ternary form and share the same three-flat key signature; however, “Send Me a Dream” is much more traditional in its adherence to tonality in spite of its “Debussyisms.”⁵⁸³ Although it contains chromatically altered chords, “Send Me a Dream” begins very clearly in C minor and ends just as clearly in E-flat major (see figures 5 and 6). The middle of the piece is significantly more adventurous harmonically, but this does not change the fundamental tonality of the piece as a whole. In *Up the Ocklawaha*, however, Bauer moves away from traditional key-centeredness altogether, expanding the notion of consonance far beyond any conventional tonal, or even modal, system.

⁵⁸⁰ The Arthur P. Schmidt Co. to Marion Bauer, April 22, 1932, A. P. Schmidt Company Archives, General Correspondence, Box 7, Folder 11, Library of Congress, Washington, DC. The collection in question likely became *Classics as Duets*, which was eventually published by Heritage Music in two volumes in 1953 and 1958 (the second volume appearing posthumously).

⁵⁸¹ An early work, *Canzonetta in G* (1905), was for violin and piano (or just violin). The manuscript has not been found. See Appendix C for more information.

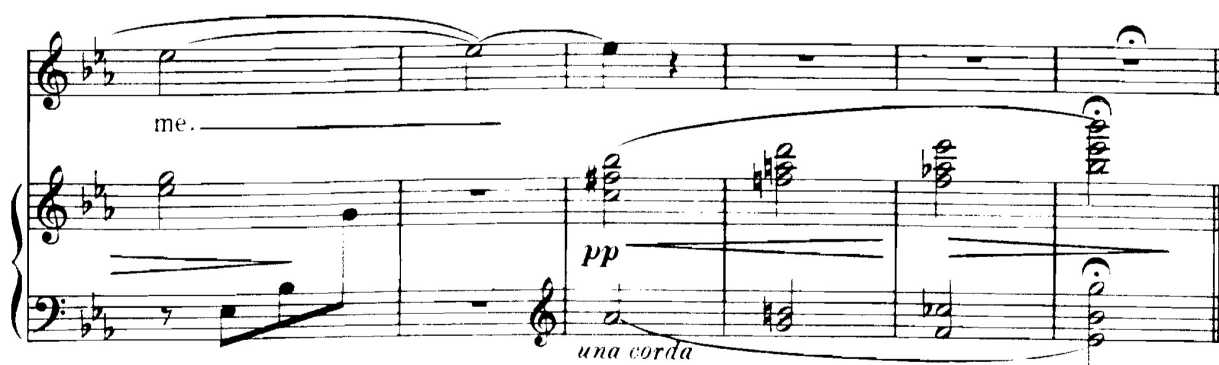
⁵⁸² Kramer, “New Music—Vocal and Instrumental” (1913): 36.

⁵⁸³ Kramer, “New Music—Vocal and Instrumental” (1912): 24.

Figure 5. Marion Bauer, "Send Me a Dream," mm. 1-8. © Copyright 1912, A. P. Schmidt Company.



Figure 6. Marion Bauer, "Send Me a Dream," mm. 75-80. © Copyright 1912, A. P. Schmidt Company.



Up the Ocklawaha is in 12/8, moving in a steady dotted-quarter-note rhythm, marked *Larghetto, molto tranquillo*. The bass line (which begins C – D – E-flat – D in octaves) is not radically new or “modern,” but the harmonies chosen demonstrate Bauer’s assimilation of European modernism. While ostensibly in C minor (according to the key signature), Bauer immediately muddies the tonal waters by including an A-natural in the opening harmony along with a D-natural. In fact, this opening chord contains, other than the root of C itself, no other note in a traditional C triad, whether major or minor. Rather than using a C minor chord as the “tonic” then, Bauer structures the entire piece around a new kind of “tonic,” here labeled chord *x* (see figure 7). The second chord of the piece is labeled chord *y*. While it shares two pitches with chord *x* (C and D, with a G-natural instead of an A-natural) and similar voicing (open fifth over

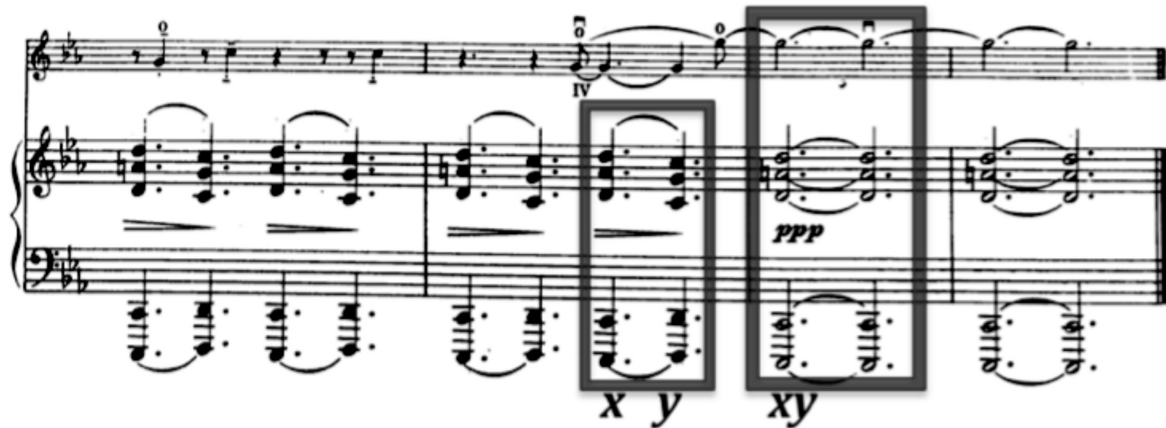
Figure 7. Marion Bauer, *Up the Ocklawaha*, op. 6, mm. 1-6. © Copyright 1998, Hildegard Publishing Company. Used with permission.

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The musical score consists of two systems. The first system shows the Violin and Piano parts for measures 1-6. The Violin part begins with a rest, then enters in measure 2 with a melody marked *pp*. The Piano part begins with a rest, then enters in measure 2 with a chordal accompaniment marked *pp*. A box highlights the first two chords in the piano part, labeled 'x' and 'y'. The piano part continues with a sequence of chords, including some marked *mf* and *f*. The violin part continues with a melody, including some marked *mf* and *f*. The second system shows the continuation of the piano part, including some marked *p* and *f*, and ends with a *cresc.* marking and a final chord.

the bass note), it sounds markedly different and, in spite of the fact that chord *y* is more closely related to a C triad, it in no way suggests a “tonic.” These two sonorities play an important role throughout the piece, particularly at the close. For the final ten measures of the composition, the violin and piano play shorter and shorter excerpts based on the opening material, eventually alternating between the two opening sonorities (chords *x* and *y*) before landing on a chord that combines the two (chord *xy*). If the violinist’s high G is included, *xy* can also be read as a polychord (open D and open C) or a chord of stacked fifths (C, G, D, and A). The ending is truly haunting, as the sound of the instrumentalists simply fades away (see figure 8).

Figure 8. Marion Bauer, *Up the Ocklawaha*, op. 6, mm. 58-62. © Copyright 1998, Hildegard Publishing Company. Used with permission.



Bauer’s harmonies can evoke triadic sounds (particularly in the middle, or B, section), but in general move away from tonality as conceived at the time—away even from the highly chromatic, tonal language of 19th-century romanticism. Rather, many of the harmonies used in the A section are made of open fifths, often over a seemingly unrelated bass. Other harmonies—such as the augmented sixth chords in measures 4, 5, 8, and 9—do not always resolve as expected. Still other sonorities can be analyzed in multiple ways, thereby obscuring their possible function in traditional, triadic harmony.

Rather than adhering to traditional treatments of harmony and the resolution of dissonances, the tone poem’s beginning measures establish reference points of relative consonance against which relative dissonances are played. And, because of Bauer’s interest in stepwise movement, many of the harmonies move in parallel motion. In this work, Bauer subscribes to Debussy’s philosophy: “There is no theory. You have merely to listen. Pleasure is the law.”⁵⁸⁴ These modern, French impressionist techniques were used by a composer originally from the Pacific Northwest to evoke the exotic and paint a mystical, sometimes frightening picture of South Floridian topography she had personally never seen. The result is an

⁵⁸⁴ Roger Nichols, *The Life of Debussy*, Musical Lives (Cambridge: Cambridge University Press, 1998), 58.

unconventional piece that many contemporary critics found compelling, but radical. A. Walter Kramer called it “an individual picture in tone.... Altered harmonies, biting dissonances, sequences which though a bit harsh at first melt later on the ear.... Convention [is] thrown to the winds.”⁵⁸⁵

This critic’s remarks clearly demonstrate the difficulties of describing such a piece in 1912 America. What seems “altered” in tonal language becomes the normative language of this composition. As for “convention [being] thrown to the winds,” *Up the Ocklawaha* obviously presents a radically new treatment of harmony, particularly for America at this time, but also shows vestiges of tradition. The work has a clear tripartite form (ABA’), as well as structural points in the bass line emphasizing the pitches C (A section, m. 1), F (B section, m. 20), G (retransition, m. 37), and finally a return to C (return of the A section, m. 40)—arrival points that may be heard as analogous to tonic, subdominant, and dominant functions in C minor. The piece, however, is not in the key of C minor. Instead, it is organized around the pitch C, with a “tonic” harmony of *x*.

In 1912, the American art music scene was dominated by German-trained composers, performers, and teachers, many of whom deeply espoused late-19th-century romanticism. The music of Charles Ives was unknown at the time. Charles Griffes—who, in 1912, was just beginning to throw off the mantle of German romanticism and delve into musical impressionism—was not yet known to Bauer, or to most of the American public.⁵⁸⁶ When Marion Bauer wrote *Up the Ocklawaha*, she became one of the first American composers to embrace the methods of the French modern school. This is perhaps not surprising, considering her family heritage and her early training with Raoul Pugno and Nadia Boulanger in 1906-1907.

⁵⁸⁵ Kramer, “New Music—Vocal and Instrumental” (1913): 36.

⁵⁸⁶ Donna K. Anderson, “Griffes, Charles T.,” *Grove Music Online, Oxford Music Online*, Oxford University Press, accessed February 15, 2011, <http://www.oxfordmusiconline.com>.

Even her most recent studies with Paul Ertel in Berlin in 1910-1911 had done little to dissuade her from pursuing a distinctly French modernist bent in her new composition.

Impressionist Works of the Late 1910s and Early 1920s

Three Impressions, op. 10: “The Tide” (1917)

In 1917, at the age of thirty-four, Marion Bauer met Charles Griffes. Inspired by Griffes’s sense of adventurous composition and his unique implementation of French impressionism, Bauer returned to her own instrument—the piano—with a new sense of personal style. With *Three Impressions*, Bauer entered into a more overtly impressionistic phase of her career, the vestiges of which would follow her and her music throughout the rest of her life. In each of the *Three Impressions*, Bauer used an introductory poetic epigraph, a pedal tone to help define the pitch center, ternary form, short melodic motives, and a repetitive rhythmic pattern.

The epigraph introducing Bauer’s first *Impression*, “The Tide,” comes from John Gould Fletcher’s poem “Sand and Spray (A Sea-Symphony),” Part II: “Variations,” second section, “The Tide,” the first three lines of which Bauer included in the published score:

The tide makes music
At the foot of the beach;
The waves sing together.

The entire twenty-four-line section of Fletcher’s poem uses a great deal of musical language: the tide is a maker of “music,” the waves “sing,” an “organ” and “bells” sound, even the word “scales” has a possible double meaning. Fletcher furthered the musical connection by giving a specific tempo marking to each section. “The Tide” is marked *Con moto ondeggiante* (with

undulating or oscillating motion).⁵⁸⁷ After listening to Bauer's "The Tide," one is left not only with an impression of the ebb and flow of water, but with an appreciation for nature's inherent musicality, beauty, and power.

Like Debussy's piano pieces, Bauer's composition is a short one (a mere thirty-one measures long), providing just enough to leave its auditors with a fleeting impression without dictating a precise story line or clear picture. In duple time with a key signature of six sharps, "The Tide" is marked "With free, flowing movement." Arpeggios roll upward almost constantly, dividing the half-measures into five, six, and seven equal notes and, though the upper register of the piano is featured, each arpeggio begins with a long low note—perhaps referring to the "low notes of an organ" that appear later in Fletcher's poem. The melody in the upper voice often divides the beat more traditionally into four, setting up a complicated rhythmic relationship between the hands that reflects the simultaneous order and chaos experienced in nature. Bauer was so concerned that the arpeggios should sound as an uninterrupted gesture that she included the following note at the bottom of the first page of music: "The division of the seven notes into three and four indicates the grouping for the left and right hand and must not be mistaken for a rhythmical grouping, and should be played without secondary accent." In these arpeggiations, both hands work together seamlessly, evoking the final line of the epigraph: "The waves sing together" (see figure 9). The upper-voice melody also regularly moves by step (in scalar fashion) both ascending and descending, giving directionality to the waves and portraying what Fletcher called the "old serpent" that is the ocean, coiling and uncoiling, "With sinuous motion, / With rustle of scales." The scales and harmonies Bauer utilized, however, are not traditional major and minor scales or even solely chromatic ones. These would be too orderly and neat for a twentieth-

⁵⁸⁷ This "undulant movement" was explored still further in Bauer's vocal setting of Fletcher's "Midsummer Dreams (A Symphony in White and Blue)" in 1922, which will be examined later in this chapter.

century impression of the tide. Instead, Bauer used individual notes and simultaneous sonorities for their color, often featuring the fourth, tritone, and seventh, as well as pentatonic harmonies in the closing measures.

Figure 9. Marion Bauer, *Three Impressions*, "The Tide," mm. 3-6. © Copyright 1918, A. P. Schmidt Company.



Regarding these *Impressions*, Bauer wrote to her publisher, A. P. Schmidt, “I must tell you again how much happiness I have taken in their publication – they seem so much more my own than many other things I have done.”⁵⁸⁸ The publishing company appeared to be more open to innovative writing in Bauer’s instrumental works than in her vocal works, knowing that the market for art songs was heavily saturated and singers seemed to prefer more traditional pieces. With the *Three Impressions*, Bauer was able to write works for the professional pianist, inspired by—but not directly setting—specific poetic texts. The compositional techniques she had explored in earlier works (both vocal and instrumental) were here given free reign, uninhibited

⁵⁸⁸ Marion Bauer to A. P. Schmidt, March 31, 1918, A. P. Schmidt Company Archives, General Correspondence, Box 7, Folder 7, Library of Congress, Washington, DC.

by the limitations of the human voice or her publisher's preference in vocal music. This freedom is perhaps what prompted Bauer to call them "so much more [her] own."

From the New Hampshire Woods, op. 12: "Indian Pipes" (1920)

From the New Hampshire Woods, written at and inspired by the MacDowell Colony in 1920, was Bauer's next set of impressionist piano pieces after *Three Impressions*. Each of the *New Hampshire* pieces has a descriptive title and begins with a short poem about the mystical nature of trees or woods. Musically, each of the three works begins and ends quietly, contains a dramatic crescendo in the middle, uses some kind of pedal point, and features descending chromatic lines.

The second piece, "Indian Pipes," begins with the following unattributed poem (possibly written by Marion Bauer herself):

After the rain,
Down in the woods,
Through last year's moss
The ghostly Indian Pipes
Lift up their heads...
Mysterious!
Transcendent!!

Indian Pipes—also known as Ghost or Corpse Plants—are rare, white flowers that emerge from the forest's floor after the rain. They contain no chlorophyll and derive their energy from other photosynthetic plants; because they are not dependent on the sun for energy, they can grow in extremely dark environments such as the moss-laden undergrowth of a dense forest. In her work named for these unique plants, Bauer painted a haunting picture of tiny solitary flowers burrowing through moss to reach the open air above.

While Bauer once again did not attempt a literal musical setting of a poem, analogies between certain sections of the composition and particular poetic images can be found. The first three lines of the poem are evoked in the opening eight measures of the piece and constitute section A in an arch form (ABCBA). This opening section features multiple descending chromatic lines over a D pedal, portraying the bogginess of the rain-soaked, moss-covered earth (see figure 10).

Figure 10. Marion Bauer, *From the New Hampshire Woods*, "Indian Pipes," mm. 1-8. © Copyright 1923, G. Schirmer, Inc. Used with permission of G. Schirmer.



The “ghostly Indian pipes” begin gently to “lift up their heads” in section B (mm. 9-38) with an ascending whole tone melody and a descending arpeggiated pattern over pedal points, with extensive use of the tritone, as well as augmented and ninth chords. Section C—“poco marziale”—begins in measure 39 with a triumphant portrayal of the emerging flowers. Even this martial section uses a descending chromatic line; however, here the line shifts between voices and also contains whole tones (sometimes in succession) as well as leaps of a perfect fourth or fifth, in marked contrast to the tritone and augmented fifths of the previous section. A *fortissimo* D major chord spread across four octaves closes section C and sets up the anticipation of a return

to section B's harmonic area; however, a shortened B section reappears a half-step lower instead, indicating the surprising and "mysterious" nature of these odd little plants. The recapitulation of A begins in measure 74, now over G and D pedals, and ends with an open G chord. Harmonically, the piece ends as ambiguously as it began, transcending simple major/minor designation just as the Indian pipes themselves are "transcendent."⁵⁸⁹

Four Poems, op. 16: "Midsummer Dreams" (1922)

In her set of *Four Poems* to texts by John Gould Fletcher, Bauer achieved a level of artistic autonomy that had previously eluded her in her vocal writing. Free from an exclusive publishing contract, Bauer sought out different publishers for individual works, thereby enabling her to write as she pleased.⁵⁹⁰ The third of the *Four Poems*, "Midsummer Dreams," is indicative of Bauer's vocal writing at the time. "Midsummer Dreams" is a barcarole in ternary form marked *Andante amabile* (dotted quarter = 72). The key signature is that of F minor, but only D-naturals are used until measure 26, placing the piece in F dorian. In the very first measure of the piece, Bauer establishes the modal character of this setting as well as her use of impressionistic elements such as open fifths, tonic 7th chords, quartal harmonies, polychords, and avoidance of traditional root movement by fifth (see figure 11).

⁵⁸⁹ Ewen, *American Composers*, 41. "Indian Pipes" was also orchestrated by Bauer's NYU colleague Martin Bernstein and premiered at the Chautauqua Festival in 1928 under the baton of Albert Stoessel. See chapter six for more information about the Chautauqua Festival.

⁵⁹⁰ Naturally, this also led sometimes to difficulty in securing publication of her more adventurous works. This became a grave issue with many of her later compositions, particularly her chamber and orchestral music. The *Four Poems* were published by G. Schirmer in 1924.

Figure 11. Marion Bauer, *Four Poems*, "Midsummer Dreams," mm. 1-6. © Copyright 1924, G. Schirmer, Inc. Used with permission of G. Schirmer.

The text for “Midsummer Dreams” comes from the third movement of Fletcher’s “Midsummer Dreams (Symphony in White and Blue),” the sixth in his series of eleven “Symphonies” portraying episodes in the life of an artist:

We are drifting slowly, you and I,
 To where the clouds are lifting
 High-fretted towers in the sky:
 Palaces of ivory,
 Which we look at dreamily.
 Over our sail
 Frail white clouds,
 Drift as slowly
 Over the undulant pale blue silk of the water,
 As we.

We are racing swiftly, you and I,
 The sun darts one firm track
 Through the blue-black
 Of the crinkled water.
 Gold spirals spattering, flashing,
 The water heaves and curls away at our bow,
 A mad fish splashing.

We are rocked together, you and I,
 To this undulant movement.
 White cloud with blue water blent,
 Cloud dipping down to wave its lazy head,
 Wave curling under cloud its cloudy blue.
 I and you,
 All alone, alone, at last.
 I hold you fast.⁵⁹¹

⁵⁹¹ Fletcher, *Goblins and Pagodas*, 64-65.

The relative harmonic stasis of the opening section clearly portrays the artist and his partner “drifting slowly.” In fact, the first nine measures simply repeat the two harmonies presented in measure 1 again and again. The work is also in a gently rocking 6/8 meter and denies traditional forward motion by avoiding the dominant chord and the resolution of dissonance. The languid—but ultimately unpredictable—nature of water and clouds is also represented throughout by irregular phrase lengths and gentle syncopations. The first phrase of text, for example, is beautifully painted by disrupting the metric pattern in the voice alone while the piano continues its steady, dotted-quarter-note rhythm.

In Section B (mm. 30-51), the singer, pianist, and audience all “race swiftly.” The tempo marking remains the same, but the “crinkled” piano part—as well as the unstable octatonic harmonies underlining the first four lines—certainly gives the effect of increased motion. The piano figuration is in sixteenth notes, a rhythmic value rarely seen in section A. In the second phrase, the sun “darts” in the only instance of *un*-gentle syncopation in the entire song, and the preponderance of hard “k” sounds (“track,” “black,” “crinkled”) gives a crackling motion to this passage (see figure 12).

Figure 12. Marion Bauer, *Four Poems*, “Midsummer Dreams,” mm. 36-39. © Copyright 1924, G. Schirmer, Inc. Used with permission of G. Schirmer.

The musical score for Marion Bauer's "Midsummer Dreams" (mm. 36-39) is presented in a three-staff format. The top staff is the vocal line, written in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are: "sun darts one firm track Through the blue-black Of the crinkled water...". Above the vocal line, there are dynamic markings: "poco" above the first measure, "a" above the second measure, and "poco - cre - scen - do" above the third measure. The middle staff is the piano accompaniment, written in a grand staff (treble and bass clefs). The bass line consists of a steady dotted-quarter-note rhythm. The treble line features a more active pattern of sixteenth notes. Dynamic markings "mp" and "poco" are present in the piano part. The bottom staff is a continuation of the piano accompaniment, showing the bass line and some treble line notes.

The song’s opening F dorian modality and undulating root movement by fourth return in measure 52, signaling the beginning of the third stanza and section A’. The sixteenth-note

motion that originally appeared in measure 11 and was featured in section B reappears throughout the accompaniment in the second half of most measures. This combination of elements found in both sections A (harmony and root movement) and B (sixteenth-note figure) gives complexity and a sense of development to section A'. Except for the change in figuration, however, the structure of the first phrases of section A' mimics the opening passage, marking a clear return.

Until the final phrase of the song, the vocal range remains between the F above middle C and the G a ninth above (f¹-g²). As the singer cries, "I hold you fast," the voice rises to a high A, the vocal climax of the song. This A-natural is significant not only as the highest note of the piece; it also functions to reinforce the overall move from F dorian at the beginning of this lazy, water-borne journey to a more solid, hopeful F major in the end as the two lovers are "all alone at last." The solidity of F major is lessened in the short piano postlude, however, by the continued use of quartal harmonies, syncopation in the right hand, and the inclusion of the ninth in the final tonic chord. The whole journey, according to the poet, has been "under the guise of a dream," so a more conclusive harmonic ending would be inappropriate.⁵⁹²

An unnamed reviewer called the *Four Poems* "exquisitely beautiful and lending themselves well to modern treatment."⁵⁹³ "Midsummer Dreams" is the most exquisite of them all, faithfully and imaginatively setting Fletcher's already musical text. Both the vocal and piano parts require skill, but they gracefully fit in the voice and hands. The journey is a transcendently lovely one, even if—or perhaps because—it is both sensual and intangible.

⁵⁹² Fletcher, *Goblins and Pagodas*, xxii.

⁵⁹³ "New Songs by Marion Bauer," 268.

Developing Dissonance: 1923-1932

Bauer went to Paris in the fall of 1923 and devoted her winter to the study of fugue and orchestration with André Gedalge. Her studies also had an effect on her harmonic style, which can be seen in an increased use of dissonance as well as a refinement of form. Bauer still wrote piano and vocal music during this era, but also began to focus more on chamber music and multi-movement works. When Marion Bauer's sister Emilie Frances died in 1926, the composer's time in France was cut short and Marion embarked on another phase of her career as a professor, critic, lecturer, writer, and advocate for American music. In spite of her increased responsibilities, Bauer continued to compose ever more ambitious works.

Piano and Chamber Music in the mid-1920s: *Quietude* and *Turbulence* (1924),
Fantasia quasi una Sonata (1924-25), *Sun Splendor* (1926), String Quartet (1925-27)

The spring after beginning her studies in Paris, Bauer wrote a pair of piano pieces entitled *Quietude* (or *Introspection*) and *Turbulence*.⁵⁹⁴ Bauer had previously explored post-tonality as early as 1912 in *Up the Ocklawaha*, but she solidified the move in *Quietude* and *Turbulence*. Bauer's reliance on a more overtly dissonant style can be seen, for example, in the opening measure of *Quietude*—which includes a combination of F# major and B-flat major chords—and in the first measures of *Turbulence*, where she used seven chromatic pitches to create both melody and harmony (see figure 13).

⁵⁹⁴ *Musical Leader* 47, no. 25 (June 19, 1924): 582.

Figure 13. Marion Bauer, *Turbulence*, mm. 1-3. Copyright © 1942 by Edward B. Marks Music Company. Copyright Renewed. International Copyright Secured. All Rights Reserved. Used by Permission.



In writing of these works, critic Winthrop P. Tryon assessed what Bauer had gleaned from her “year among the moderns of France”:

At a glance, I could see that it signified a readjustment of harmonic method, but that it meant no breakdown of melodic style or weakening of emotional content. She played one of the pieces through a couple of times; and, while it differed as to external sound from her earlier work, it remained the same in respect to inner quality. The originality of viewpoint, in other words, which was hers before the Conservatory and the Salle Gaveau, are hers still. A certain succinctness, a compression of a page of extemporaneous musing into a single bar of permanent record, struck me as evident in the production....

I could discern perfect equipoise of weights and tensions, with not one chord too many by way of beam, not one contrapuntal mechanism too many by way of brace. But interesting as the piece proved to be in point of workmanship, it showed itself still more so in the matter of message. In the briefest possible terms to describe that, I should say that the music, under Miss Bauer’s informal interpretation, disclosed austerity, saved by good humor and exaltation, tempered by sober judgment. And if in the long run it is found possessing the traits here indicated, it will, I contend, have to be considered, Paris or no Paris, as American down to the ground.⁵⁹⁵

While in France, Bauer also wrote the first two movements of her String Quartet and completed her second Violin Sonata. According to Bauer’s correspondence with H. R. Austin (of the A. P. Schmidt Company), her Violin Sonata no. 2 won the 1927 competition of the Society for the Publication of American Music on the first ballot, but several members of the committee “objected to its modern tendencies.”⁵⁹⁶ On a second ballot, Bauer’s composition came in second.

⁵⁹⁵ Tryon, “American Down to the Ground,” 4.

⁵⁹⁶ Marion Bauer to H. R. Austin, March 17, 1927, A. P. Schmidt Company Archives, General Correspondence, Box 7, Folder 9, Library of Congress, Washington, DC.

The Society, as was their custom, published two pieces that year, but chose to replace Bauer's with a work that had not even been entered into the competition, at least as far as Bauer knew. "Of course, I have taken this considerably to heart," she wrote. "I was told that they were acting within their legal rights but legal and ethical rights sometimes differ."⁵⁹⁷ Bauer was told that the work would "go through next year" if she revised it, as some of the members of the committee "object to some of [her] dissonances." Bauer's response: "I do not know whether to laugh or cry over such a proposition.... I am not at all sure that I care to change it."⁵⁹⁸ G. Schirmer ultimately published the Violin Sonata the following year as *Fantasia quasi una Sonata*.

Both Bauer's String Quartet and the *Fantasia quasi una Sonata* are indeed full of dissonances and modern tendencies. Each is arranged in three movements and appears without any programmatic or poetic allusions, though the second movement of the String Quartet is based on a pre-existing African lament.⁵⁹⁹ Both works were also premiered at League of Composers concerts in New York City and were described as masculine in strength: the *Fantasia* "had guts" while the String Quartet had a "masculine stride."⁶⁰⁰ The *Fantasia* features passages of aggressive dissonance and textural complexity as well as ones of great tranquility and comparative sparseness. Bauer also used both traditional triads and more "modern" sonorities—including polychords—and an emphasis on complex rhythmic and metrical patterns throughout the *Fantasia*.

⁵⁹⁷ Marion Bauer to H. R. Austin, June 18, 1927, A. P. Schmidt Company Archives, General Correspondence, Box 7, Folder 9, Library of Congress, Washington, DC. Bauer wrote, "The two works that have been chosen were Arthur Shepherd's Triptych and a work by Edward Burlingame Hill which, as I understand it, did not come up in competition with mine at all."

⁵⁹⁸ Marion Bauer to H. R. Austin, June 23, 1927, A. P. Schmidt Company Archives, General Correspondence, Box 7, Folder 9, Library of Congress, Washington, DC.

⁵⁹⁹ See Appendix C for more information about Bauer's source material.

⁶⁰⁰ Marion Bauer to H. R. Austin, June 23, 1927, A. P. Schmidt Company Archives, General Correspondence, Box 7, Folder 9, Library of Congress, Washington, DC; Goss, *Modern Music-Makers*, 132. In her letter, Bauer quotes Mr. Tuthill's report on the Society for the Publication of American Music committee's assessment of the Violin Sonata. See Appendix D for performance details: October 25, 1925 (*Fantasia quasi una Sonata*) and February 12, 1928 (final, three-movement version of the String Quartet).

In 1926, shortly after returning from Paris, Bauer utilized extended quintal harmonies in her piano work *Sun Splendor*. Pianist Dorothy Berliner wanted to put together a set of works for a recital and commissioned Bauer to write *Sun Splendor* to join *Claire de Lune* (Fauré), *Clouds* (Griffes), and *Gardens in the Rain* (Debussy). Bauer wrote her publisher about her harmonic discovery the following year: “It may interest you to know that I have developed—I hope spontaneously—harmonies of fifths in this piece that I have not seen anywhere else. The chord combinations instead of being groups of thirds are of fifths, six of them in a cluster. ‘Try this on your piano’—C-G-D-A-E-B. Now have I succeeded in arousing your curiosity?”⁶⁰¹

Progressive Vocal Music: The Alice Songs (1928) and “To Losers” (1932)

After composing the *Four Poems* to texts by John Gould Fletcher in 1922, Bauer produced no other known vocal work until 1928, when she wrote a set of five songs to texts by Lewis Carroll: “You Are Old, Father William,” “Pig and Pepper,” “The Lobster Quadrille,” and “How Doth the Little Crocodile” from *Alice in Wonderland* and “Jabberwocky” from *Through the Looking Glass*.⁶⁰² These songs were written for the singer Dorothy Gordon, who performed primarily for children and often wore an “Alice” costume when she sang these songs. While three of the five Alice songs are fairly straightforward harmonically, Bauer took a different approach in “Pig and Pepper” and “Jabberwocky,” choosing not to shy away from dissonances and complex harmonic structures. Bauer once wrote that young musicians are unafraid of

⁶⁰¹ Marion Bauer to H. R. Austin, June 23, 1927, A. P. Schmidt Company Archives, General Correspondence, Box 7, Folder 9, Library of Congress, Washington, DC. Unfortunately, the score for *Sun Splendor* (one-piano version, 1926) has been lost. Bauer later arranged it for two pianos (1930) and orchestra (1946), both of which are extant.

⁶⁰² See Appendices C and D for more about the compositional and performance histories of these songs, which were performed December 29, 1928, January 29, 1929, and March 3, 1929. Bauer also had a vocal work (“La Vallee”) performed with orchestra in France in 1925, but it is not clear when this work was written. See Appendix C for more about “La Vallee.”

dissonances as long as there is “rhythmical interest or a melody that may be easily followed, or an entertaining subject or a pattern that is easy to get hold of.”⁶⁰³ Only “How Doth the Little Crocodile” has been published, and that did not occur until 2000 when it was included in a set of *First Solos* printed by Hildegard Publishing Company.

“Pig and Pepper” has a delightful, catchy melody with a clear form of ABCABC. Section A is largely harmonized by chords comprised of a note, a second, and a fifth, while section C features pentatonic chords. The tonal center also changes between sections arbitrarily and without preparation, a practice Peggy Horrocks has conjectured was the result of Bauer’s familiarity with and respect for Charles Ives’s music.⁶⁰⁴ Bauer does, however, return to the song’s original key at the very end with one final chord of C major (see figure 14).

Figure 14. Marion Bauer, “Pig and Pepper” (Mount Holyoke Library), mm. 32-34. Used by permission of the Harrison Potter Estate.



“Jabberwocky” explores a much greater level of dissonance—beginning with the right hand written in B major while the left appears in F major and ending the piece with F# major over C; note that, in each case, the roots are a tritone apart, just like Stravinsky’s “Petrouchka chord”—and includes a pentatonic scale in the right hand over an arpeggiated E minor chord in

⁶⁰³ Marion Bauer, “Why Not Teach Music of Today?” *Associated Music Teachers’ League Bulletin* 5, no. 1 (November 1951): 1.

⁶⁰⁴ Horrocks, “The Solo Vocal Repertoire of Marion Bauer with Selected Stylistic Analyses,” 121.

the left both in measure 6 and at the close (see figure 15). These practices—the abrupt return and reinforcement of the tonic C major chord in “Pig and Pepper” and the Stravinsky influence in “Jabberwocky”—would play important roles in Bauer’s Four Piano Pieces.

Figure 15. Marion Bauer, “Jabberwocky” (Mount Holyoke Library), mm. 1-6. Used by permission of the Harrison Potter Estate.

Bauer’s next song was written on her 50th birthday (August 15, 1932) at the MacDowell Colony.⁶⁰⁵ “To Losers” sets the poetry of fellow colonist Frances Frost. The text is the least hopeful in Bauer’s oeuvre and its setting—which is built on a chromatic four-note motive—is appropriately dark and dissonant. Bauer’s treatment can be seen in just the first four measures, where the motive is presented both in the accompaniment and voice, at different pitch levels, and in partial inversion (see figure 16); the motive continues to appear throughout the rest of the piece, sometimes with rhythmic and intervallic alterations. Bauer also used some of her favorite devices—pedal points to reinforce a perceived tonal center and descending chromatic lines to create greater dissonance—thereby combining elements that increase and decrease the song’s

⁶⁰⁵ According to the inscription on the manuscript (located at the Library of Congress), written in Bauer’s hand.

relationship with tradition. Like many of Bauer's similarly adventurous compositions, "To Losers" was not published in her lifetime.⁶⁰⁶

Figure 16. Marion Bauer, *Six Songs*, "To Losers," mm. 1-4. © Copyright 2001, Hildegard Publishing Company. Used with permission.

The image shows a musical score for the song "To Losers" by Marion Bauer. It consists of a vocal line and a piano accompaniment. The tempo is marked "Moderato" and the time signature is 4/4. The vocal line begins with the lyrics "And if you lose be still As a strick-en hawk". The piano accompaniment features a complex, chromatic texture with various dynamics including *pp* and *p*.

Four Piano Pieces, op. 21 (1929)

In her 1933 book, *Twentieth Century Music*, Bauer described "new music" as

an attempt to escape the obvious, to avoid time-worn combinations, to elide the unnecessary, to allow the mind to supply implied detail and to break down established boundaries not in a spirit of revolt but of exploration. In harmony, in the building of cadences, in the use of musical forms, we are finding new ways of treating material; we are exhausting the possibilities of chromatic resources; we are experimenting with new ideas and methods.⁶⁰⁷

Bauer continued to experiment, building on her chromatic work in *Turbulence* in the first of her Four Piano Pieces (1929): "Chromaticon" uses eleven pitches in the first measure alone. Each of the other three pieces in Bauer's set also features a particular musical trait, indicated in the individual titles. "Ostinato," the second work, includes the repeated pitch of E-flat, while the "Toccata" requires an extremely light touch in order to play its rapid eighth-note patterns at the *scherzando* tempo indicated. The final piece, "Syncope," highlights off-beat and constantly shifting rhythms. At the bottom of the first page of each score, Bauer included the instruction

⁶⁰⁶ "To Losers" was finally published in 2001 when it appeared in a set of six Bauer songs from the Hildegard Publishing Company.

⁶⁰⁷ Bauer, *Twentieth Century Music*, 128.

that “accidentals apply to individual notes only; they are not effective through the measure” and chose not to use key signatures, perhaps simply to make the score easier to read, but also possibly to remove these pieces still further from an expectation of traditional tonality.

“Chromaticon” includes descending chromatic lines—a trait it shares with “Indian Pipes” and many of Bauer’s other piano pieces—but the level of dissonance here is unlike any of her earlier works. In “Chromaticon,” which is in ternary form, Bauer also combines new harmonic structures with more traditional ones to create her own modern synthesis. When, for example, the first section ends in measure 16 on a sonority that combines C major and a quintal harmony built on E, much of the feeling of rest and release created by the leap of a fourth in the bass (analogous to a IV-I cadence) is negated by the tritone relationship between the highest and lowest pitches (see figure 17).⁶⁰⁸

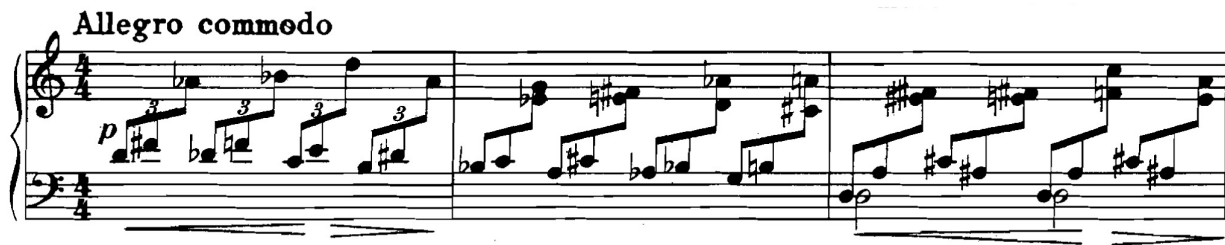
Figure 17. Marion Bauer, *Four Piano Pieces*, “Chromaticon,” mm. 15-16. © Copyright 1930, Boosey & Hawkes, Inc. Reprinted by permission of Boosey & Hawkes, Inc.



In spite of its innovations, “Chromaticon” maintains ties to the tonal system. Even at the beginning, the chromatic line in the bass descends from D to G (or I to IV in D) before a D pedal begins in measure 3 (see figure 18).

⁶⁰⁸ This final sonority may also be read as an augmented 11th chord, a jazz-inflected harmony that, in a jazz context, would not necessarily be heard as unstable.

Figure 18. Marion Bauer, *Four Piano Pieces*, "Chromaticon," mm. 1-3. © Copyright 1930, Boosey & Hawkes, Inc. Reprinted by permission of Boosey & Hawkes, Inc.



The only pitch that is repeated in measure 1 is D, whose role as “tonic” is reinforced by repetition and an emphasis on it at the end of the piece: the penultimate sonority comprises D, F#, and A-flat—the first three pitches of the piece—and the final sound is of the “tonic” pitch D being enforced in three octaves played triple *forte* (see figure 19). This emphasis on D at the end, however, is not a resolution, for there has been no true tonic. Instead, it is a brutally ironic conclusion to a highly dissonant, chromatic composition, commenting on the need for closure embedded in the tonal system itself.

Figure 19. Marion Bauer, *Four Piano Pieces*, "Chromaticon," mm. 50-56. © Copyright 1930, Boosey & Hawkes, Inc. Reprinted by permission of Boosey & Hawkes, Inc.



The second piece, “Ostinato,” is dominated by the rhythmic pattern of E-flats, which appear in almost every beat of the piece. Like the other three pieces, “Ostinato” contains no long-breathed melody; instead, melodic fragments are treated motivically and function primarily in terms of rhythm rather than pitch. “Syncope,” the fourth work, also relies heavily on rhythm as

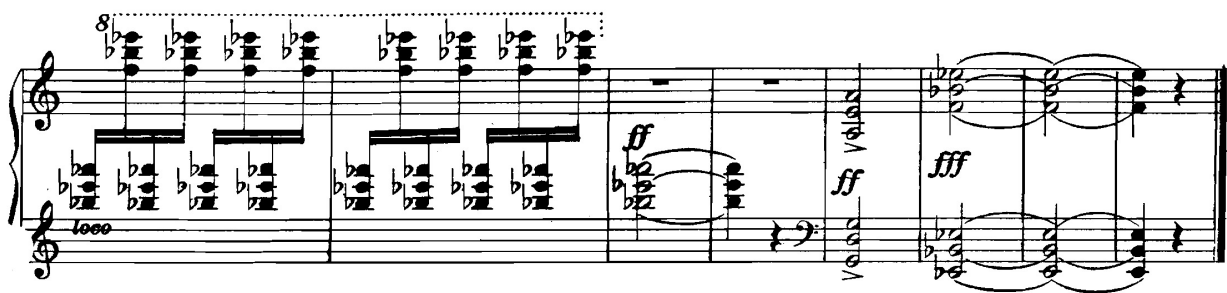
an organizational tool, emphasizing rhythmic displacement and often obscuring the downbeat. Still, Bauer used many of the harmonic traits she had developed thus far—quartal and quintal harmonies, doubling a solo line at the octave, and the use of pedal points—and even used root movement by fifth at structural points to help establish form.

In spite of her continued use of fifth-based root movement, Bauer’s ideas about the nature of the dominant-tonic relationship had undergone a fundamental shift. In *Twentieth Century Music*, Bauer wrote,

In previous times *dominant* and *tonic* represented movement and repose. It resulted in the cadence which became tyrannical and controlled the length of the phrase, the rhythmic impulse, the shape of the melodic design, and the structure of the composition.... Here are a few examples of how the cadence has been affected by the changes which have taken place in scales and chords in the twentieth century. Still recognizing the dominant and tonic idea of movement and repose, the composers have in many cases used arbitrary chords as the points of movement and repose.⁶⁰⁹

Bauer gave examples from the first movement of Ravel’s *Sonatine*, Louis Gruenberg’s “Syncopep” from the set *Jazzberries*, Scriabin’s *Prelude* op. 74, no. 5, Ernest Bloch’s *Incertitude* from *Five Sketches in Sepia*, and the final measures of her own “Toccata” (see figure 20).⁶¹⁰

Figure 20. Marion Bauer, *Four Piano Pieces*, “Toccata,” mm. 113-120. © Copyright 1930, Boosey & Hawkes, Inc. Reprinted by permission of Boosey & Hawkes, Inc.



“Toccata” is, like its companion pieces, ruled by rhythm and its sectional form is defined primarily by changes in rhythmic patterns rather than the emergence of distinct and memorable

⁶⁰⁹ Bauer, *Twentieth Century Music*, 124-5.

⁶¹⁰ *Jazzberries* (1925) was dedicated to Bauer.

melodies. Still, Bauer's treatment of pitch is significant. At the opening, the right hand plays black keys while the left hand exclusively plays white keys (see figure 21).

Figure 21. Marion Bauer, *Four Piano Pieces*, "Toccatà," mm. 1-6. © Copyright 1930, Boosey & Hawkes, Inc. Reprinted by permission of Boosey & Hawkes, Inc.



On paper, the composition appears to be bitonal, but the aural perception is that of pervasive dissonance, not bitonality. This kind of white-key/black-key writing had previously been seen in Stravinsky's *Petrouchka* and Debussy's "Brouillards" (Preludes, Book II), but the effect created here is markedly different. In spite of the beginning dynamic level of *pianissimo* and the instruction to play lightly or gracefully (*leggiero*), "Toccatà" is aggressive throughout the entire piece and quickly progresses to *forte*, ultimately reaching triple *forte* at the close.

New (and Old) Directions: Bauer's Music from 1932 to 1954

During the last two decades of her life, Bauer focused on chamber and orchestral music, including arrangements of older works (both by herself and others); however, she did not entirely neglect the smaller forms of song and solo piano music. Having found a personal voice in her post-tonal works, Bauer explored many different compositional directions during these decades. She looked back to her early training in the German romantic style in her *Viola Sonata* (1935) and still further back to ancient Greece in her *Forgotten Modes* for solo flute (1936). Her homage to Bach—and by extension her counterpoint teacher André Gedalge—came in the form

of a *Symphonic Suite for String Orchestra* (1940) and three chamber works: Duo for Oboe and Clarinet (1932), the Concertino for Oboe, Clarinet, and String Quartet (1939 or 1940, rev. 1943), and the Prelude and Fugue for Flute and Strings (1948). Bauer's Symphony No. 1 (1950) is also highly contrapuntal and harkens back to medieval voicing in what she called "modern organum."⁶¹¹ Bauer even used twelve-tone serialism in two sets of piano pieces entitled *Patterns* (1946) and *Moods* (1950, 1954). At the same time, she explored populist trends in her Piano Concerto (1942) and allowed a more austere, refined simplicity to appear in several of her works from the 1940s, including the song, "The Harp" (1942), and her Trio Sonata no. 1 for Flute, Cello, and Piano (1944).

Romanticism, Lyricism, and the Sonata for Viola (or Clarinet) and Piano, op. 22 (1935)

On Bauer's fifty-third birthday—August 15, 1935—her Viola Sonata received its public premiere at the Chautauqua Festival. Jessie M. Thomas, reviewing the performance for the *Chautauquan Daily*, wrote, "Through the three movements of this sonata Miss Bauer portrays moods of contemplation, humor, and tenacity or firmness of purpose."⁶¹² Presumably, "contemplation" refers to the first movement (with its long, lyrical melodies and varied tempo), "tenacity or firmness of purpose" to the second (with its emphasis on a steady, three-note motive), and "humor" to the third (heard in the frantic pace and the main theme's gypsy-dance-like character).

Bauer had previously used moods to organize her Six Preludes, op. 15 (1921-22) and publicly admitted to allowing moods to influence her composition—whether intentionally or

⁶¹¹ Bazelton, "Woman with a Symphony," 7.

⁶¹² "New Work by Marion Bauer," *Musical Leader* 67, no. 15 (September 21, 1935): 23.

not—just seventeen months after the Viola Sonata’s premiere.⁶¹³ Following the January 1937 Composers’ Forum-Laboratory concert featuring her works (including the Viola Sonata), Bauer was asked if she wrote purely abstract music or if she portrayed moods in her instrumental works. She replied, “If we did not portray moods, we would not be abstract. I would not sit down and say that I am going to picture a sunset, but there may have been some time or other when looking at a sunset it found its way into my being. That is abstract art. I still believe in mood.”⁶¹⁴

In this respect, Bauer saw herself as part of the larger modernist movement. When, in 1934, Bauer asked Schoenberg about his views on romanticism, he replied, “I am against personal romanticism, that is dramatizing one’s own personality in music, but I am not against musical romanticism. For sometime I have not been against program music.... I feel that it is impossible for anything to come out of a composer that is not within that composer, and in that way there is a place for romanticism and the program.”⁶¹⁵ For both composers, personal experience could not help but influence the compositions each created, regardless of whether or not a specific program was involved.

Bauer’s Viola Sonata, completed in 1935, was not published until 1951, after it won the 1950 award from the Society for the Publication of American Music.⁶¹⁶ It is possible that Bauer had been discouraged from seeking publication of this work after her earlier failure to have her Violin Sonata no. 2 (*Fantasia quasi una Sonata*) published by the Society for the Publication of American Music in 1927. Bauer may simply have chosen to wait to submit another composition until she thought the selection committee was prepared to accept her dissonances.

⁶¹³ See chapter five for more about the Six Preludes.

⁶¹⁴ Composers’ Forum transcript, January 8, 1937.

⁶¹⁵ Bauer, “Arnold Schoenberg,” 6.

⁶¹⁶ “Marion Bauer Wins Publication Award,” 7.

Like many of Bauer's works from this era, the Sonata for Viola and Piano combines elements of tradition and innovation. While there is no key signature and the harmonic language is highly chromatic and complex, each movement ends on an E major chord or its relative minor, suggesting some kind of tonal scheme. Bauer's tempo scheme is much more overt and draws on a contemporary trend in composition: it follows an arch—I. Allegretto (rubato), II. Andante espressivo-Scherzo rapido-Andante espressivo; III. Allegro—much like several of Bartók's works from the same era. Bauer, always up-to-date on the newest compositions, knew Bartók's music, including his fourth string quartet (1928), which is in arch form.

On the side of tradition, each movement adheres to a prescribed form (sonata-allegro, ABA', and rondo), and contains stylistic allusions to the recent past. William W. Sempff, in his 1952 review for *Notes*, suggested similarities between the first movement and Brahms's Sonata op. 120, no. 2 (which is also for either viola or clarinet) and between the last movement and Debussy's *Rhapsodie* for clarinet (1910), as well as "a romantic element of 7th and 9th chords and lush harmonic changes" in the second movement.⁶¹⁷ After Bauer's 1951 Town Hall recital, *New York Times* critic Olin Downes wrote that "the sonata has dark colors as well as bright ones, and—let it be whispered—a romantic trend."⁶¹⁸ In another review of the same performance, the critic wrote of the "individual character and lyricism of [Bauer's] best mature products. That lyricism is modern, original and imaginative. Her employment of dissonance is ample, yet subtly modeled and controlled, neither brazen nor platitudinous. Her finest compositions have fluency, grace and verge on the neo-Romantic or neo-Baroque."⁶¹⁹

⁶¹⁷ William W. Sempff, review of Sonata for Viola (or Clarinet) and Piano, Op. 22, by Marion Bauer, *Notes*, 2nd ser., 9, no. 2 (March 1952): 328.

⁶¹⁸ Olin Downes, "Miss Bauer's Work Makes Up Concert," 41.

⁶¹⁹ E. B., "Concert of Works by Marion Bauer," *Musical Courier* (June 1951): 27.

The program notes for the Composers' Forum-Laboratory concert in 1937 describe the first movement—which is in sonata form, marked *Allegretto (rubato)*—as having “the feeling of a C major tonality,” but the movement actually ends on an E major chord.⁶²⁰ The primary theme begins on the pitch C and the secondary theme (*lirico*) appears over an arpeggiated G minor 11 chord, while both themes reappear centered on C in the recapitulation in measures 74-105 (see figures 22 and 23). When the primary theme returns in the coda (mm. 112-116), the line is truncated and ends on the ninth note, a B-natural, concluding this “C”-type movement with an E major chord (see figure 24). While the harmonic ending may be surprising when looking for an overall tonal scheme, it is perfectly conclusive and satisfying in performance.

Figure 22. Marion Bauer, Sonata for Viola (or Clarinet) and Piano, op. 22, I, mm. 1-3. © Copyright 1986, Da Capo Press.

Figure 23. Marion Bauer, Sonata for Viola (or Clarinet) and Piano, op. 22, I, mm. 24-25. © Copyright 1986, Da Capo Press.

⁶²⁰ Composers' Forum program, January 8, 1937, National Archive II, College Park, Maryland. Bauer herself presumably wrote the program notes.

Figure 24. Marion Bauer, Sonata for Viola (or Clarinet) and Piano, op. 22, I, mm. 112-116. © Copyright 1986, Da Capo Press.

The tritone relationship between the first two pitches of the piece and the continued preponderance of F-sharps in the primary theme greatly diminish any sense of traditionally conceived tonality. Bauer's rhythmic mixture of duple and triple divisions— particularly in the secondary theme—is reminiscent of Brahms, but Bauer's harmonic style is modern and modal. Modes featured in this work include C lydian (primary theme, exposition, mm. 1-7 and 19-20, and recapitulation, mm. 74-79), G dorian (secondary theme, exposition, mm. 24-26), C locrian (viola melody, development, mm. 43-50), and C dorian (secondary theme, recapitulation, mm. 96-98). The emphasis on the interval of the fourth—whether perfect or augmented, linear or vertical—further removes the work from typically tertian harmonic practices; and, while most individual chords can be named easily, many others are best described as quartal or quintal, as polychords, or as harmonies that defy conventional analysis. Note, for example, Bauer's use of open fifths a major second apart (D/C) in measure 113 and the polychord with roots a tritone apart (D7/A-flat) in measure 114 (see figure 24).

The second movement, *Andante espressivo*, is in ternary form and features a *cantabile* melody in 3/4, with the A section centered on the pitch E (mm. 1-39, 102-135) and the B section

(a scherzo) centered on A (mm. 40-101). The first five measures establish a motive (F#-A#-G#) that serves as the foundation of the entire movement (see figure 25).

Figure 25. Marion Bauer, Sonata for Viola (or Clarinet) and Piano, op. 22, II, mm. 1-5. © Copyright 1986, Da Capo Press.

Andante espressivo

The musical score shows the first five measures of the movement. The piano part is marked *pp legato* and the viola part is marked *p cantabile*. The tempo is *Andante espressivo*. The key signature has one sharp (F#) and the time signature is 3/4. The piano part consists of chords, and the viola part consists of a melodic line.

In both sections of this movement, Bauer featured the tritone (E—A# and A—E-flat) to destabilize traditional tonality and reemphasize a reliance on modality, once again using the lydian mode. The scherzo section (section B) is itself in ternary form, and is characterized by timbral contrast, with the piano alternating between *staccato* and *legato* playing while the viola alternates between *pizzicato* and *arco*. In the reprise of section A, the *cantabile* melody appears in the piano (beginning in m. 116) accompanied by the viola playing *pizzicato* chords alternating with short *arco* connective material, a technique borrowed from section B. The final measures of the movement pull together still more elements from earlier passages: the original motive (F#-A#-G#) appears in an inner voice; the viola uses harmonics, which first occurred in measure 80; and the sixteenth-note rhythmic motive featured here was introduced as early as measure 13 in the piano and measure 26 in the viola. Thus, in section A's reprise—and particularly at the very end—melodic and harmonic elements from section A are combined with the timbral effects of section B, providing a composite effect to close the movement (see figure 26). The emotional

impact is similar to the close of *Up the Ocklawaha*, as the string instrument in each composition fades out of existence.

Figure 26. Marion Bauer, Sonata for Viola (or Clarinet) and Piano, op. 22, II, mm. 130-135. © Copyright 1986, Da Capo Press.



The third movement (*Allegro*) is in rondo form.⁶²¹ The rondo theme has a gypsy-dance-like character and, with its many subdivisions and dotted rhythms played *allegro*, gives a lilting but frenetic feeling to this final movement (see figure 27). This frantic sensation persists even in the alternating sections as much of the melodic material is highly chromatic while sixteenth notes and syncopations or unusual subdivisions appear in every section. The B section borrows techniques from the second movement with its *pizzicato* chords in the viola part and root movement by fourth.⁶²² Section C's slower tempo (*meno mosso*), more subdued rhythm, and more lyrical melody contrast markedly with the lively sections that surround it, providing a much needed respite before returning to the rondo theme. A syncopated motive—which first appears in measures 41-42 of the B section—returns throughout the movement, further tying all three sections together (see figure 28).⁶²³

⁶²¹ A: mm. 1-29; B: mm. 30-56; A': mm. 57-86 (including a viola cadenza, mm. 71-86, based on the rondo theme); C: mm. 87-117; A'': mm. 118-133; B': mm. 134-145; A''': mm. 146-171.

⁶²² Note, for example, the circle of fourths in measures 30-34.

⁶²³ The rhythmic motive appears in the viola's transition from the cadenza (section A') to section C in measures 83-84, in both the piano and viola (treated polyphonically) in measures 143-145 (the end of section B'), and twice in the final A section: in measures 160-161 played by the piano alone and in measures 167-168 played by both instruments homophonically immediately before the close.

Figure 27. Marion Bauer, Sonata for Viola (or Clarinet) and Piano, op. 22, III, mm. 1-5. © Copyright 1986, Da Capo Press.



Figure 28. Marion Bauer, Sonata for Viola (or Clarinet) and Piano, op. 22, III, mm. 167-171. © Copyright 1986, Da Capo Press.



In Schempf’s 1952 review, he wrote of the “noticeable divergences and inconsistencies of style in the three movements of this work.”⁶²⁴ While it is true that each movement portrays its own divergent mood, Bauer tied the whole work together by establishing her own modern sense of harmony within the strictures of classical form and by consistently using particular stylistic elements throughout the entire composition—specifically the emphasis on the interval of the fourth (perfect/tritone) both melodically and harmonically, the prevalent use of modes (especially the lydian mode), and the alternation of *pizzicato* and *arco* passages for the viola. The Viola Sonata requires much from its interpreters, both technically and artistically, and it is a worthy addition to the repertoire, particularly considering the relative dearth of similar literature

⁶²⁴ Schempf, review of Sonata for Viola (or Clarinet) and Piano, Op. 22, by Marion Bauer, 328.

from the early twentieth century. Bauer’s Viola Sonata is an impressive and ultimately satisfying piece for performers and auditors alike.

Forgotten Modes (1936): Exploring Western Music’s Greek Roots

Many of Bauer’s works feature modes rather than traditional major or minor keys; however, no composition relies on modality as much as her *Forgotten Modes* (performed with the title *Five Greek Lyrics for flute alone*). The modes Bauer used in these five pieces also comprise the titles of each on the manuscript itself, with performance titles of Idyll, Hymn to Pallas Athene, Paeon, Phrenody, and Dithyramb (see table 3).⁶²⁵

Table 3. Marion Bauer’s *Forgotten Modes* (1936)

Title	Mode	Meter	Tempo	Notes
I: Idyll	Greek Dorian Chromatic (E, F, G-flat, A, B, C, D-flat, E)	5/8	Moderato	“(1938)” at top. “Gift, Harrison Potter, June 1, 1959” at bottom.
II: Hymn to Pallas Athene	Mixolydian (E, F, G, A, B-flat, C, D, E)	4/4	None	Mode spelled out at bottom of score.
III: Paeon	Phrygian Chromatic (C#, E, F, F#, A, B, C, C#)	10/8	Allegretto ma non troppo	Mode spelled out at bottom of score. “Page 108 Reinach”
IV: Phrenody	Oriental Chromatic (G#, A, B-flat, C#, D, E-flat, G#)	5/8 (with 3/8 & 6/8)	Allegro Andante	“Electra Rhythm”
V: Dithyramb	Phrygian (F, G, A-flat, B- flat, C, D, E-flat, F); also Hypo Iastian (C, D-flat, E- flat, F, G, A-flat, B-flat, C)	3/8	Allegro	“Rhythm from Abdy Williams p. 111 <u>Strophe &</u> <u>Antistrophe</u> ”

⁶²⁵ “Barrere Plays New Bauer Pieces,” 11. The score was never published, but Bauer’s original manuscript was donated to the Library of Congress by Harrison Potter in 1959.

The “Greek” in the first piece’s mode (“Greek Dorian Chromatic”) was added later, possibly to emphasize that Bauer used ancient Greek modes rather than the medieval or modern varieties.⁶²⁶

Each of the final three pieces includes a marginal note referencing outside sources Bauer used in her composition. Here is concrete evidence that Bauer intentionally gleaned both modal and rhythmic material from ancient Greece to lend authenticity to her work. The third piece, entitled Paean—a song of praise, thanksgiving, or triumph—includes the note “Page 108 Reinach,” likely referring to Théodore Reinach, a French archeologist and musicologist whose book, *La musique grecque*, was referenced by Bauer and Peyser in their book, *Music Through the Ages*.⁶²⁷ Page 108 of *La musique grecque* cites an example from *Orestes* by Euripides in 10/8 meter, the same meter as Bauer’s piece. The many possibilities of such an unusual meter are exploited in Bauer’s work by often (but not always) alternating measures subdivided into 3+3+4 and 5+5. Coupled with an *Allegretto ma non troppo* marking, this third piece keeps both the performer and the audience on their toes, which is especially welcome after the two opening pieces, the pastoral Idyll and the laudatory but stately Hymn to Pallas Athene (see figure 29).

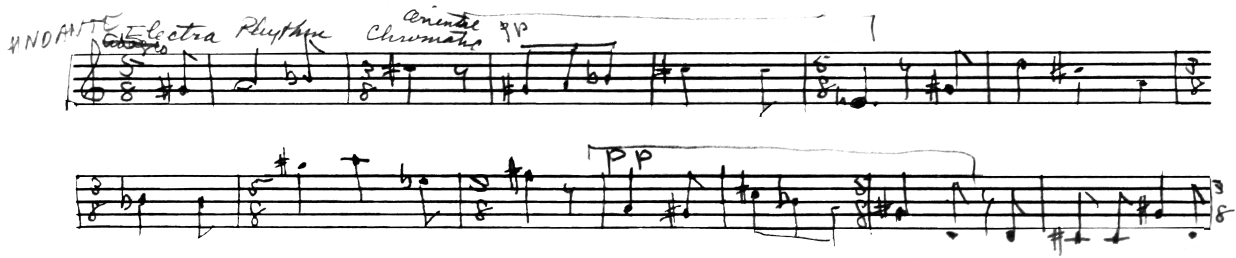
Figure 29. Marion Bauer, *Forgotten Modes*, III: “Paean” (Library of Congress), mm. 1-6. Used by permission of the Harrison Potter Estate.



⁶²⁶ In the manuscript, “Greek” is lighter and slightly smaller than the rest of the title and does not line up with the staves.

⁶²⁷ Reinach was the editor of the *Revue des études grecques*, and, in 1900, he and Henry Weil published a critical edition and translation of Plutarch’s *De Musica* (as *De la musique* by Plutarque). Reinach authored a study of Greek music entitled *La musique grecque* in 1926, which Bauer and co-author Ethel Peyser listed under “Suggestions for Further Reading” at the end of the chapter on “Musical Foundations: Greece, and Roman Adaptations” in their 1932 text, *Music Through the Ages*.

Figure 31. Marion Bauer, *Forgotten Modes*, IV: "Phrenody" (Library of Congress), mm. 1-13. Used by permission of the Harrison Potter Estate.



In Bauer's fifth piece, she cited Williams page 111, which contains the rhythmical scheme of Chorus no. 3 in *Antigone*, also by Sophocles.⁶³⁰ Bauer did not adhere absolutely to the rhythm outlined on page 111, instead repeating some rhythmic phrases and adding several measures, while retaining most of the original form and the fermatas (see figures 32 and 33). For the ancient Greeks, this dotted, prose-like rhythm could portray tragedy when sung slowly or could have a comic effect when performed at a "brisker pace."⁶³¹ By marking the fifth piece *allegro* and keeping the irregularly placed fermatas, Bauer created a celebratory and somewhat off-kilter work. Bauer called this piece a "Dithyramb," which, historically, is a chorus in phrygian mode (like Bauer's) in honor of Dionysus, the god of wine and fertility. Consequently, its slightly raucous and ecstatic style is perfectly fitting and provides an exuberant close to Bauer's *Forgotten Modes*.

⁶³⁰ Williams, *Aristoxenian Theory*, 66, 81, 111. Williams himself composed a melody to fit this rhythm and had it performed at Bradfield College in 1898 and published by Breitkopf and Haertel. There is an extra measure erroneously included in the second period, third phrase on page 111. According to the description below the example and to Williams's own use of it on page 81 (phrase 4), the second and third phrases should each be four feet long, not four and then five.

⁶³¹ Williams, *Aristoxenian Theory*, 85. Williams cited the rhythm's use in *Antigone* (a tragedy) by Sophocles and in *The Knights* (a comedy) by Aristophanes as well as its use by Bach and Beethoven.

Figure 32. Sophocles, *Antigone*, Chorus no. 3 (Williams, *Aristoxenian Theory of Musical Rhythm*, 111)



Figure 33. Marion Bauer, *Forgotten Modes*, V: "Dithyramb" (Library of Congress), mm. 1-15. Used by permission of the Harrison Potter Estate.



Bauer considered herself a modernist, but one who also appreciated and, at times, gloried in the music of the past. It was a delicate balance, masterfully achieved in her work for solo flute. A decade before composing *Forgotten Modes*, Bauer wrote to a colleague, declaring, “We must reflect the period in which we live, but we must include the past in our knowledge.”⁶³² These *Greek Lyrics* celebrate ancient musical material with a modern sensibility, successfully resurrecting and celebrating music that had been forgotten.

⁶³² Marion Bauer to Irving Schwerké, January 29, 1925, Irving Schwerké Collection, Library of Congress.

Reviving Counterpoint and the “Infernal Fugue”: Duo for Oboe and Clarinet (1932),
Concertino for Oboe, Clarinet, and String Quartet (1939 or 1940, rev. 1943), and
Symphonic Suite for String Orchestra (1940)

After a winter of lessons with André Gedalge in Paris, Bauer wrote to a friend about her teacher’s obsession with counterpoint: “And always the eternal and sometimes infernal fugue,” she joked.⁶³³ Early in her studies, Bauer wrote to Oscar Sonneck, admitting, “It won’t do me any harm to gain a more facile technic,” but promising “not to inflict any fugues on an unsuspecting American public.”⁶³⁴ Sonneck responded positively about Bauer’s choice of teacher, acknowledging the usefulness of fugues to “train one’s mental muscles.” He encouraged Bauer to master the technique, but warned her then to “stay away from fugues and don’t introduce any of any kind in your compositions. It is really an insult to Bach.”⁶³⁵

In the years following her studies with Gedalge, Bauer refrained from writing formal fugues, opting instead to incorporate more contrapuntal lines into her works and refocusing her attention on multi-movement compositions for chamber and orchestral ensembles. Her four-movement Duo (or Suite) for Oboe and Clarinet of 1932 is a good example. Burnet Tuthill, in his review of the work’s 1953 publication, wrote, “The style is definitely modern but pleasantly so,” pointing out that the use of two solo instruments without accompaniment made contrapuntal lines necessary.⁶³⁶ Each of its four movements is short, with a total performance time of eight or nine minutes. The first, third, and final movements (“Prelude,” “Pastoral,” and “Dance”) feature

⁶³³ Marion Bauer to H. R. Austin, February 27, 1924, A. P. Schmidt Company Archives, General Correspondence, Box 7, Folder 6, Library of Congress, Washington, DC.

⁶³⁴ Marion Bauer to Oscar Sonneck, October 23, 1923, Oscar Sonneck Collection, Musical Quarterly Correspondence, Library of Congress, Washington, DC.

⁶³⁵ Oscar Sonneck to Marion Bauer, November 3, 1923, Oscar Sonneck Collection, Musical Quarterly Correspondence, Library of Congress Washington, DC.

⁶³⁶ Burnet Tuthill, “Duo for Oboe and Clarinet, Op. 25,” *Notes*, 2nd ser., 11, no. 2 (March 1954): 273.

quick tempos, jaunty rhythms, and playful conversation between the two instruments. The final movement, which is marked *Allegro Giocoso*, even includes notated chuckles (see figure 34).

Figure 34. Marion Bauer, *Duo for Oboe and Clarinet, IV: "Dance,"* mm. 58-62. © Copyright 1953 by C. F. Peters Corporation. Used by permission. All rights reserved.

The image shows a musical score for Oboe and Clarinet in B-flat, measures 58-62. The Oboe part is on the top staff and the Clarinet in B-flat part is on the bottom staff. The music is in 2/4 time and features a playful, conversational style. The Oboe part starts with a series of eighth notes, followed by a series of sixteenth notes, and ends with a series of eighth notes. The Clarinet part starts with a series of eighth notes, followed by a series of sixteenth notes, and ends with a series of eighth notes. The score includes dynamic markings such as *mf*, *ff*, and *f*, and articulation markings such as accents and slurs. The key signature has one flat (B-flat).

The second movement, “Improvisation,” is extremely chromatic and has intricately notated rhythms to replicate a feeling of spontaneity. Each instrument is permitted a lengthy solo before they dialogue together. All four movements contain a modern approach to harmony—using modes and a high level of chromaticism—while maintaining ties to traditional tonality. Each of the first three movements ends either on an octave or a fifth. Bauer sometimes allowed final movements or pieces in a set to have less conclusive endings (the Six Preludes, for example) and this is true with the Duo for Oboe and Clarinet. The clarinet plays a concert G and rests while the oboe plays D, then A (see figure 34 above). There has been no suggestion of “A-ness” about the movement and the listener is left with the impression of having accidentally overheard part of a playful joust between friends, one that will certainly continue long after the audience has gone.

In 1940, Axelrod published several fugues by Handel, arranged for piano by Bauer as “Six Easy Fugues.” Bauer later arranged the same fugues for woodwind quintet, published by BMI in 1948. It is unknown exactly when Bauer made these arrangements, so it is impossible to determine if her use of the fugue in her own writing—which first occurred in her *Sonatina for Oboe and Piano* (1938-1939)—inspired her to make these arrangements or if the possibility of publishing the arrangements prompted her to revisit the fugue in her own works. Regardless, Bauer’s revival of the fugue can be dated to this period.

Bauer's *Sonatina for Oboe and Piano*, op. 32a (1938-1939) gained greater recognition in her arrangement of it as a *Concertino for Oboe, Clarinet, and String Quartet* (or string orchestra), op. 32b (1939 or 1940), which was commissioned and premiered by the League of Composers.⁶³⁷ The three-movement composition includes both modal and chromatic writing, as well as homophonic and contrapuntal textures. The final movement contains a fugue—introduced by the B-flat clarinet—the subject of which features an initial leap of a tritone as well as ten of the twelve chromatic pitches (see figure 35).

Figure 35. Marion Bauer, *Concertino for Oboe, Clarinet, and String Quartet*, III, mm. 1-4. © Copyright 1944, Boosey & Hawkes, Inc. Reprinted by permission of Boosey & Hawkes, Inc.

At around the same time, Bauer also composed her first work for string orchestra, a *Symphonic Suite for String Orchestra*, op. 33 (1940), which won first honorable mention in the Class A for String Orchestra division of Sigma Alpha Iota's String Awards Competition for American women composers in 1941.⁶³⁸ The composition is in three movements: Prelude-Scherzo, Interlude, and Finale-Fugue—the first of which was revised following the premiere—marking the first time Bauer named any part of one of her compositions “fugue.”⁶³⁹ Like many of Bauer's works, the *Symphonic Suite* combines modern melodic and harmonic sensibilities

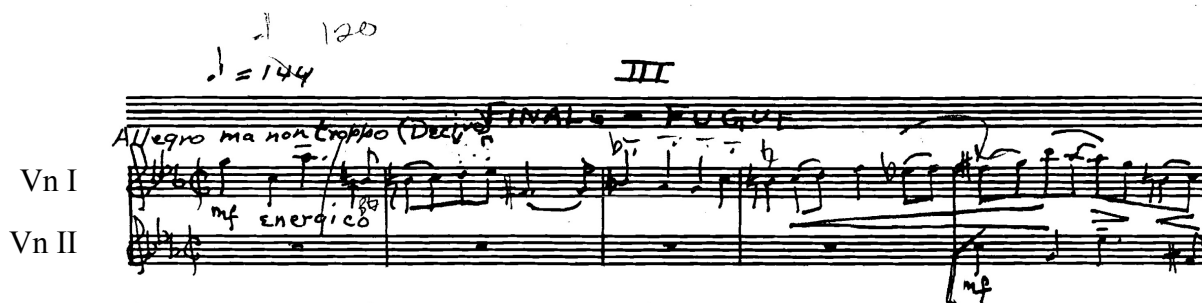
⁶³⁷ See Appendix D: March 30, 1940.

⁶³⁸ “American Women Composers Honored by Sigma Alpha Iota: Prize Winners to Attend Triennial Convention—Awards Will Be Presented,” *Musical Leader* 73, no. 12 (July 1941): 3, 6. Bauer also assigned opus 33 to the unrelated song, “To Losers.” Bauer had also previously arranged several songs with orchestral accompaniment and her New York University colleague Martin Bernstein had arranged two of her piano compositions for orchestra (*Indian Pipes* from her suite, *From the New Hampshire Woods*, and *A Lament on an African Theme* from her String Quartet). This work is her first to be conceived originally for string orchestra.

⁶³⁹ Marion Bauer, “Autori Presents Bauer Composition,” *Musical Leader* 80, no. 9 (September 1948): 9. The *Suite* was first performed at Chautauqua in 1941, while the revised version was performed on the radio in 1946 and then at Chautauqua in 1948. See Appendix D: August 23, 1941, June 18, 1946, and August 18, 1948.

with a clear formal structure. The fugue subject is loosely based on material first found in the opening measures of the Prelude, tying the whole work together (see figure 36).

Figure 36. Marion Bauer, *Symphonic Suite for String Orchestra*, III, mm. 1-5. © Copyright 1955, American Composers Association/Composers Facsimile Edition. Used with permission of the Harrison Potter Estate.



Bauer took her interest in the fugue still further in her final years with a Prelude and Fugue for Flute and Piano, op. 43 (1947), which she arranged for flute and string orchestra the following year. Once again, a fugue forms the basis of the final movement (in this case, the second). Bauer’s Symphony no. 1 (1947-50)—the “heart” of which “can be likened to modern organum”—further displays her interest in older forms.⁶⁴⁰ The three-movement symphony features organum-like parallel motion (with quartal and quintal harmonies) and ends with a chaconne or passacaglia.⁶⁴¹

A New Simplicity and the Rise of Populism: “American Youth” Concerto (1942),
 “The Harp” (1942), and Trio Sonata no. 1 (1944)

In the final paragraph of her seminal work, *Twentieth Century Music* (1933), Bauer predicted a new trend in modern musical composition:

⁶⁴⁰ Bazon, “Woman With a Symphony,” 7.

⁶⁴¹ Marion Bauer to Alma Judd, October 15, 1951, Howard Hanson Papers, Symposium of American Orchestral Music Fall 1951, Box 28, Folder 10, Sibley Music Library, Eastman School of Music, Rochester, NY, quoted in Susan Pickett, introduction to *Symphony No. 1, Op. 45*, by Marion Bauer, eds. Susan Pickett and Erik Feldman, unpublished.

But the writing on the wall points to a new romanticism, a renaissance of beauty and of simplicity,—but a romanticism composed of the new materials. The spirit of beauty must be born again. It must be released from the fetters which have held it earthbound. It will be a new beauty to fit a new epoch which is gradually rising from the ashes of the old, for “the former things are passed away.”⁶⁴²

At around the same time, Bauer also wrote, “Simplification, however, does not mean going back to old familiar formulas and harmonic combinations. Music will not become simple until the ear accepts the new tonalities and harmonic means.”⁶⁴³ In the revised edition of *Twentieth Century Music* (1947), Bauer reprinted her final paragraph without alteration, but also elaborated on the populist movement gaining traction in American classical music.⁶⁴⁴ “Much of the new Americanism is part of the simplifying process,” she wrote.

Also, there is a definite swing away from dissonance used in exaggeration as it was by many in the previous generation. The pendulum leads back to diatonicism and neoromanticism; back to homely sentiment; but it eschews the sentimentality that seemed to have weakened the postromantic movement; both the public and the young composer have in many ways become reactionary.⁶⁴⁵

Bauer’s own reaction included three of her loveliest compositions—a song, a chamber piece, and an orchestral work—full of sentiment, but lacking sentimentality, employing “new materials” while avoiding “dissonance used in exaggeration,” and rebirthing the “spirit of beauty.”

In 1938, Alexander Richter, head of the music department at New York City’s High School of Music and Art, began a series of “American Music for American Youth,” made up of commissions from Copland, Bauer, and others for the school’s orchestra.⁶⁴⁶ Copland wrote *An Outdoor Overture*, while Bauer’s contribution was a piano concerto, named for the series itself:

⁶⁴² Marion Bauer, *Twentieth Century Music*, 306.

⁶⁴³ Marion Bauer to William Treat Upton, May 3, 1932, William Treat Upton Collection, Correspondence, Library of Congress, Washington, DC.

⁶⁴⁴ In the final paragraph of the revised edition, Bauer eliminated the comma after “simplicity” and changed both instances of “which” to “that.” The meaning and phrasing, however, remained identical.

⁶⁴⁵ Bauer, *Twentieth Century Music*, 414.

⁶⁴⁶ Copland and Perlis, *Copland: 1900 Through 1942*, 285.

“American Youth.”⁶⁴⁷ In discussing Copland’s proposed composition, Richter wrote, “I am reminded that boards of education throughout this country do not take to ultra-modern composition. It seems to be against the ‘institutions of our forefathers,’ and what-not. I do not know how you will respond to this hideous reminder, but again I trust your good taste in the matter.”⁶⁴⁸ It is understandable, then, that both *An Outdoor Overture* and Bauer’s “American Youth” Concerto steer clear of exaggerated dissonances and instead appear a part of the “simplifying process” Bauer defined as the new Americanism.

Written after the United States entered World War II, Bauer’s composition is full of tenderness, determined optimism, and the celebration of American culture. All three movements demonstrate Bauer’s move toward simplicity and highlight different aspects of her style. The first movement is neo-romantic and unfailingly lyrical, while the second is neoclassical and features confident rising gestures. After the lyricism and peaceful assuredness of the first two movements, the third movement—labeled “Humorous”—bursts forth as a delightful, joyous festival of Americana with rhythm and timbre playing critical roles.

The opening section of the third movement is driven by a rhythm Bauer called an “imitation of boogie-woogie” (see figure 37).⁶⁴⁹ While the percussion instruments—particularly the snare drum, timpani, and xylophone—are featured throughout this movement, the second section highlights the saxophone in what Bauer called her “idea of a Negro spiritual” (see figure 38).⁶⁵⁰ Marked “Quiet, cantabile,” Bauer’s spiritual-like melody includes gentle syncopations

⁶⁴⁷ “Notes Here and Afield” (1940), 136. In the winter of 1940, both Bauer and Copland—and numerous other music professionals—“donated their services” and appeared as guest lecturers and demonstrators in the school’s effort to “bring advanced students of the school in touch with persons prominently connected with the various arts.”

⁶⁴⁸ Copland and Perlis, *Copland: 1900 Through 1942*, 285.

⁶⁴⁹ “Marion Bauer’s Activities,” *Musical Leader* 76, no. 9 (September 1944): 5. Measure numbers and musical examples included here refer to the two-piano arrangement released by G. Schirmer in 1946. The orchestral score and parts are available for rental only. The orchestration includes 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 2 trombones, timpani, percussion, piano, and strings.

⁶⁵⁰ *Ibid.*

Figure 37. Marion Bauer, "American Youth" Concerto, Two-Piano Version, III, mm. 1-10. © Copyright 1946, G. Schirmer, Inc. Used with permission of G. Schirmer.

Humorous $\text{♩} = 100$

I

II

f

f

mf

f

mf

Detailed description: This musical score is for the first ten measures of the third movement of Marion Bauer's "American Youth" Concerto, Two-Piano Version. It is marked "Humorous" with a tempo of quarter note = 100. The key signature has one sharp (F#) and the time signature is 2/4. The score is for two pianos, labeled I and II. Piano I starts with a series of chords in the right hand and a bass line in the left hand. Piano II has a more active melody in the right hand and a supporting bass line. Dynamics include fortissimo (f) and mezzo-forte (mf).

Figure 38. Marion Bauer, "American Youth" Concerto, Two-Piano Version, III, mm. 92-103. © Copyright 1946, G. Schirmer, Inc. Used with permission of G. Schirmer.

28

Quiet $\text{♩} = 100$

I

II

p cantabile

p

mf

pp

p

p

Detailed description: This musical score covers measures 92-103 of the same piece. It is marked "Quiet" with a tempo of quarter note = 100. The key signature has two sharps (F# and C#) and the time signature is 2/4. The score is for two pianos, labeled I and II. Piano I features a series of chords in the right hand and a bass line in the left hand, marked "p cantabile". Piano II has a melodic line in the right hand and a bass line in the left hand, marked "p". Dynamics include piano (p), mezzo-forte (mf), and pianissimo (pp).

and a plaintive tune. A quick reprise of the “boogie-woogie” rhythm leads to the final section (C), which includes a quotation from “The Old Gray Goose,” an old Southern folk tune Bauer learned from a friend whose father used to sing it to her; the tune is named in the score itself.⁶⁵¹ This section is relatively short and builds quickly to a boisterous conclusion. Bauer’s “American Youth” Concerto is both American and youthful—written with the needs and abilities of a high school orchestra in mind. It continues to be performed by youth orchestras and included in suggested repertoire for concerto competitions.⁶⁵²

During the same year Bauer wrote the “American Youth” Concerto, she also composed a setting of Edna Castleman Bailey’s poem, “The Harp,” notably one of only a handful of her post-1924 songs published during her lifetime.⁶⁵³ *Modern Music* critic Charles Mills called Bauer’s song “a splendid lyric achievement, probably one of the best contemporary American pieces in the medium.”⁶⁵⁴ Bauer’s setting is through-composed—with piano interludes in between each line of text and a harp-like accompaniment dominating the first two (of five) sections—and is full of quartal and quintal harmonies, pedal points, and polychords (see figure 39). The final line is set against a descending E minor scale, each note harmonized only with a fifth (see figure 40). The ending is at once haunting and peaceful, as both the voice and piano literally fade away, allowing the sound to linger until it is swallowed up in silence.⁶⁵⁵

⁶⁵¹ Ibid.

⁶⁵² “Concerto Competition: November 23, 2013,” Wichita Metropolitan Music Teachers Association, accessed February 17, 2014, <http://wmmta.org/home/content/view/93/30/>; Simonas Miknius and the VMU Music Academy Chamber Orchestra, conducted by Robertas Bliškevičius, “Marion Bauer: Piano Concerto,” <http://www.youtube.com/watch?v=2AhahGbHhU> (accessed February 17, 2014).

⁶⁵³ “The Harp” and “Swan,” both with text by Edna Castleman Bailey, were published by Broadcast Music, Inc. in 1947.

⁶⁵⁴ Charles Mills, “Over the Air,” *Modern Music* 21 (March/April 1944): 191.

⁶⁵⁵ Other Bauer works that end similarly include *Up the Ocklawaha* and the Viola Sonata, mvt. II.

Figure 39. Marion Bauer, "The Harp," mm. 1-6. © Copyright 1947, BMI. Used by permission of the Harrison Potter Estate.

Figure 40. Marion Bauer, "The Harp," mm. 43-46. © Copyright 1947, BMI. Used by permission of the Harrison Potter Estate.

Two years later, Bauer wrote her first Trio Sonata for flute, cello, and piano, op. 40.⁶⁵⁶ It too represents what Bauer called the new American “renaissance of beauty and of simplicity.”⁶⁵⁷ The second movement is particularly lyrical, while the third movement lives up to its marking: “*Vivace e giocoso*.” Nicholas Tawa called the Trio Sonata “light, attractive, [and]

⁶⁵⁶ Unfortunately, the second, written in 1951, has been lost.

⁶⁵⁷ Bauer, *Twentieth Century Music*, rev. ed. (1947), 414.

straightforward” with French antecedents.⁶⁵⁸ Tawa’s assessment is accurate, but discounts the craftsmanship with which Bauer worked to create such a seemingly simple composition. Bauer used different modes (including aeolian, dorian, phrygian, mixolydian, locrian, and mixed modes), sometimes in rapid succession, but always sounding natural and effortless; quartal and quintal harmonies along with pentatonic motives create an otherworldly effect; polyrhythms are employed, but never sound awkward or contrived, while ostinati provide structural grounding without becoming monotonous; and harmonies often assiduously avoid the third, instead emphasizing the second. As with most of her compositions, Bauer used traditional forms to organize each the three movements: the first is an arch form (ABA’B’A’’), while the second and third are in ternary form.

In the Trio Sonata, Bauer wrote a charming and delightful chamber work for flute, cello, and piano without being simplistic; this composition bears up under scrutiny. There is a prejudice against beautiful simplicity—unfortunately still present in many circles—which is regularly dismissed as inferior or the product of a lesser talent. Bauer actively promoted and defended all kinds of modern music, from the aggressively dissonant to the transcendently lovely. Bauer was a believer in beauty and hoped it would make a resurgence in modern music—not a cloying sentimentality or mindless drivel, but a finely crafted music to touch the soul and delight its listeners.

Beyond Stylistic Labels

Many critics and historians have sought to label Bauer’s work, placing her in a neat and tidy box. While most agree that her orientation is primarily impressionistic—as Bauer did

⁶⁵⁸ Tawa, *Mainstream Music of Early Twentieth Century America*, 157.

herself—the range of these designations over time is telling. In the 1910s, Bauer was “ultra-modern.”⁶⁵⁹ In 1933, Henry Cowell placed Bauer in a group of American composers “who also are often somewhat original [that is, showing signs of ‘indigenous’ (American) tendencies] but who follow either modern French or ‘neoclassical’ tendencies,” specifying Bauer’s work as “in an impressionistic-modern vein.”⁶⁶⁰ By the 1940s, John Tasker Howard called her music “middle-of-the-road,” referring to its relatively progressive style, not its quality; Howard explained, “It is merely that the conservatives have come to use a vocabulary that was held radical a couple of decades ago.”⁶⁶¹

Bauer’s music was even labeled “atonal” by Joseph Straus in his 1999 study of composers active in the 1950s and 1960s. Straus defined atonality as a “broad category [that] consists of music that is neither serial nor tonal, in an extended sense of that term, but based on more ad-hoc procedures of motivic and intervallic relationship.”⁶⁶² On the other hand, Norman Lebrecht—writing in the same decade as Straus—called Bauer simply an “author of romantic piano pieces with flowery titles.”⁶⁶³ To counter this viewpoint, one needs look no further than *Quietude* (or *Introspection*) and *Turbulence* or the song “To Losers,” to say nothing of Bauer’s twelve-tone works and non-programmatic scores. While Bauer’s work can be romantic at times, the works Lebrecht cited—which include *From the New Hampshire Woods* and *Sun Splendor*—owe at least as much to impressionism as to romanticism.

⁶⁵⁹ Kramer, “New Music—Vocal and Instrumental” (1912): 24.

⁶⁶⁰ Henry Cowell, “Trends in American Music” in *American Composers on American Music: A Symposium*, ed. Henry Cowell (New York: Frederick Ungar Publishing Co., 1933), 3, 5-6. The group also included Roger Sessions, George Antheil, Marc Blitzstein, Henry Eichheim, and Virgil Thomson.

⁶⁶¹ John Tasker Howard, *Our Contemporary Composers: American Music in the Twentieth Century* (New York: Thomas Y. Crowell Company, 1942), 192.

⁶⁶² Joseph N. Straus, “The Myth of Serial ‘Tyranny’ in the 1950s and 1960s,” *Musical Quarterly* 83, no. 3 (Autumn 1999): 304. Straus’s four categories are serial, tonal, atonal, and experimental.

⁶⁶³ Norman Lebrecht, “Marion Bauer” in *Companion to Twentieth Century Music* (New York: Simon & Schuster, 1992), 22.

Even when categorized as “romantic” or “impressionist,” Bauer’s works transcend these simple labels. Much like her contemporaries Ives, Gershwin, and Copland—fellow major forces in American music—Bauer combined innovation and tradition, modern harmonies and clear form, percussive rhythm and melodies ranging from cellular to lyrical. She did not see these elements as fundamentally opposed to each other. Instead she sought to utilize all of the compositional tools and styles available to her in order to create personal works of art that radiated beauty and power. Bauer’s music is appropriately categorized neither with this label, nor that, but truly as “American down to the ground.”⁶⁶⁴

⁶⁶⁴ Tryon, “American Down to the Ground,” 4.

Chapter Eight

Marion Bauer's Legacy: Reputation, Remembrance, and Resurgence

Marion Bauer's final years were a time both of triumph and disappointment. She completed yet another book—*How Opera Grew*, written in collaboration with Ethel Peyser—and was recognized as a leader in composition and education, receiving an honorary doctorate and witnessing a rare one-woman concert featuring her own works.⁶⁶⁵ At the same time, she experienced major disappointments when her Symphony was not performed and her post-retirement teaching was perhaps not as rewarding as previous ventures had been. During this time, she also lost her remaining sibling, colleague, and roommate, Flora Bauer. Still, Bauer enjoyed a level of respect and prestige during her lifetime—even in these final years—that most other women composers were denied.

After her death, however, Bauer's music quickly fell into obscurity and only recently has there been a resurgence of interest in her life and works. Bauer's significance is currently in the process of being reexamined and her legacy as an essential, deeply influential musician—composer, writer, pedagogue, and champion of modern American music—is beginning to be understood once more.

Marion Bauer's Final Years (1951-1955)

In the spring of 1951, after twenty-five years of service, Marion Bauer formally retired from her faculty position at New York University's Washington Square College and Graduate

⁶⁶⁵ While Bauer and Peyser had completed the book, *How Opera Grew* did not appear in print until several months after Bauer's death.

School.⁶⁶⁶ While at New York University, Bauer taught composition, contemporary music, form and analysis, aesthetics, music history, and criticism.⁶⁶⁷ Even after her retirement, Bauer continued to teach at Juilliard and at the New York College of Music, which conferred on her an honorary doctorate on June 20, 1951, “for distinguished professional services and outstanding achievements in Music Education.”⁶⁶⁸ The following year, Bauer was also one of four recipients of the Henry Hadley citation for “Distinguished Service to American Music,” presented at the annual meeting of the National Association for American Composers and Conductors.⁶⁶⁹ Additionally, Bauer was honored for contributing “the best in children’s music during 1953” for her pedagogical piano collection, *Summertime Suite*.⁶⁷⁰

On May 8, 1951, Bauer experienced “one of the great events of her professional career” when a program of her works was presented at Town Hall in New York City.⁶⁷¹ The event was sponsored by the Phi Beta Fraternity of Music and Speech and a Committee of Friends; Bauer was “one of the Fraternity’s most illustrious and honored members” and its National Music Adviser.⁶⁷² The program featured compositions from every phase of Bauer’s career, including premieres of her Trio Sonata no. 2 for flute, cello, and piano, op. 47 (1951) and of her *Moods for Dance Interpretation* for solo piano and dancer, op. 46 (1950). Bauer’s Viola Sonata—having just won the award of the Society for the Publication of American Music the previous year—was

⁶⁶⁶ “N. Y. U. Alumni Honors Marion Bauer,” *Musical Leader* 83, no. 5 (May 1951): 22; Goss, *Modern Music-Makers*, 136.

⁶⁶⁷ Fuller, *The Pandora Guide to Women Composers*, 54; “New York University Department of Music,” *Musical Leader* 51, no. 26 (July 1, 1926): 8.

⁶⁶⁸ “N. Y. College of Music Honors Marion Bauer,” *Musical Leader* 83, no. 12 (December 1951): 5.

⁶⁶⁹ Marion Bauer, “NAACC Makes Annual Awards,” *Musical Leader* 84, no. 6 (June 1952): 10.

⁶⁷⁰ “Composers of Children’s Music Honored,” *Musical Leader* 86 (April 1954): 10.

⁶⁷¹ Goss, *Modern Music-Makers*, 136.

⁶⁷² Edna Wallace Johnston, “The President’s Page,” *Baton of the Phi Beta Fraternity* 30, no. 3 (March 1951): 2.

also performed on this occasion, along with vocal, piano, and chamber works.⁶⁷³ Reviews of the event were highly favorable.⁶⁷⁴

The next major event after the Town Hall program was to be the premiere of Bauer's Symphony no. 1 in November 1951, as a part of the Symposium of American Orchestral Music at the Eastman School of Music in Rochester, New York.⁶⁷⁵ Unfortunately, poor copying of the orchestral parts caused Bauer to miss the November 1 deadline for rehearsal. Bauer wrote to conductor Howard Hanson about her troubles:

It sounded easy and I went to work with a will, only to find that the three copyists who worked on the score and parts were so inexact that there were literally hundreds of errors—notes mis-read, ties omitted, dynamics forgotten, even wrong instruments copied in the parts. I never was more disillusioned about that kind of a job. The result is that although I worked three and four hours on the days I was free to spend on it, I have not yet corrected the third movement, neither is the second entirely completed.

That I am bitterly disappointed goes without saying....⁶⁷⁶

Bauer's disappointment would have been still greater had she known that her Symphony would not be publicly performed in her lifetime. In fact, no known performance of the work exists to date and, consequently, no recordings have been made; however, a modern edition is currently being prepared and will hopefully result in the Symphony's premiere.⁶⁷⁷

On February 9, 1954, Marion Bauer's last remaining sibling died. Flora, who was affectionately known as "Floppy" and was about eighty years old at the time, suffered a fatal

⁶⁷³ "Concert Program," *Baton of the Phi Beta Fraternity* 30, no. 3 (March 1951): 3. See Appendix D, May 8, 1951, for full program details.

⁶⁷⁴ The following reviews were quoted in "Marion Bauer Concert a Great Success," *Musical Leader* 83, no. 6 (June 1951): 17. *Journal-American* critic Miles Kastendieck wrote, "Like her music, Miss Bauer is well-bred and cultured.... She must also be credited with more musical ideas than may be found in the works of some better-known native composers.... The concert had been carefully planned and was tastefully performed. Quality was in the air." Harriett Johnson of the *Post* declared Bauer to be "not only a prolific but distinguished composer," while the *Aufbau* described her style as "preponderantly indicative of an individual, assertively creative talent."

⁶⁷⁵ "Twelve New Works to Be Heard at Rochester," *Musical Leader* 83, no. 11 (November 1951): 3.

⁶⁷⁶ Marion Bauer to Howard Hanson, October, 26, 1951, Howard Hanson Papers, Symposium of American Orchestral Music Fall 1951, Box 28, Folder 10, Sibley Music Library, Eastman School of Music, Rochester, NY, quoted in Susan Pickett, Introduction to Marion Bauer, *Symphony No. 1, op. 45*, edited by Susan Pickett and Erik Feldman, unpublished.

⁶⁷⁷ The edition is being prepared by Susan Pickett and Erik Feldman.

coronary thrombosis at home.⁶⁷⁸ She and Marion had been constant companions and roommates since the death of Flora's husband and their sister Emilie Frances in 1926. While it is unclear exactly what Flora's musical knowledge and contributions were, she and Marion were both appointed New York representatives of *The Musical Leader* immediately following Emilie Frances's death and Flora often accompanied Marion on her visits to the MacDowell Colony. Marion stepped down as New York editor for the periodical in September 1954, several months after her sister and colleague died. The following summer, just a few days before her own death, Marion visited Peterborough for a celebration at the MacDowell Colony and wrote to Mrs. MacDowell about the event:

In spite of the enjoyment I got out of the entire experience, it made me feel sad too. My thoughts of Flora and the many happy years we had there with you and Nina Maud were quite overwhelming. But I have had to learn to make the happy moments outweigh the sorrowful ones.... I did so appreciate your last sweet letter. How well you understand what Flora's going meant to me. But I have been busy and have gone ahead as well as I know how.⁶⁷⁹

Twenty-one years after Marion Bauer's death, her former student and friend Fredric Stoessel wrote a memorial to her, which he included with a number of Bauer's papers donated to the New York University Archives. He wrote of her humanity, her "gentility, her kindness and her sensitivity." He also wrote of Bauer's last years: "In 1951 I went to Korea with the Navy. When I returned things were bad for her. She had retired from N. Y. U. Floppy had died. Marion was teaching night courses at the Juillard [*sic*] paid by the number of pupils who requested her services. There were few. As I recall there were three. Money was a serious problem. Shortly she

⁶⁷⁸ "Mrs. R. A. Bernstein," *New York Times*, February 10, 1954, 29; "Obituary 1," *New York Times*, February 11, 1954, 29; Cohen, "Marion Bauer: Critical Reception of Her Historical Publications," 22-23; Pickett, "Graveyard Stories," 47. There is some doubt as to whether Flora was born October 11, 1872 or 1874. Her tombstone says she was born in 1872, but census records suggest other possibilities. The February 10 obituary lists her age as 80, while the one the following day says 81.

⁶⁷⁹ Marion Bauer to Marian MacDowell and Nina Maud Richardson, August 7, 1955.

passed on.”⁶⁸⁰ Stoessel’s memorial paints a sad state of affairs, but it is doubtful that Bauer’s financial situation was as dire as Stoessel recalled—she left a considerable estate, having inherited the consolidated assets of her entire family—and she remained active as a teacher, composer, lecturer, writer, critic and advocate up until the day of her death.

Reputation and Reception

Marion Bauer was an extremely successful, high-profile, and influential female musician during the first half of the twentieth century—a time when such prestige was rare for women in the male-dominated fields of music composition and higher education. Christine Ammer has suggested three reasons why Bauer was accepted among her male peers: 1) Bauer studied in France in the early 1920s, when France was beginning to replace Germany as “*the* music center.” 2) Bauer had “considerable influence” as a music critic to “help or put down new works, so inevitably her favor was courted.” 3) Bauer’s “intelligent approach to new music and her ability to explain it lucidly in lectures and in her book, *Twentieth-Century Music*, earned her universal respect.”⁶⁸¹

In the earliest years of the twentieth century, relatively few women studied in Europe and those that did were more likely to be performers than composers. Other prominent female composers—such as Amy Beach and Mabel Daniels—did not go abroad to study, in spite of the fact that many Americans at the time believed serious musicians needed to receive their final training in Europe in order to be legitimated as world-class artists. Bauer was the first American student of Nadia Boulanger, a woman who would go on to teach generations of American

⁶⁸⁰ Stoessel, “In Memory Marion Bauer.” Stoessel did not specify the date of his return, but he mentioned Flora’s death, so presumably his remarks refer to Marion’s situation after February 1954.

⁶⁸¹ Ammer, *Unsung: A History of Women in American Music*, 148.

composers and thereby shape the musical landscape of the country. Bauer had also studied in Germany with Paul Ertel prior to World War I and with André Gedalge in Paris in the 1920s, when, as Ammer noted, Paris was becoming the world's musical center of innovation and education. While she greatly valued the educational experience afforded to her (primarily through the generosity of her sister Emilie Frances), Bauer publicly protested the perceived need for Americans to study in Europe. In 1930, Bauer declared, "No American boy or girl now needs to go to Europe for musical study. We have, right here in New York, some of the greatest teachers in the world."⁶⁸²

Because of Bauer's connectedness and influence as a critic, it is certainly understandable to make the claim that Bauer's "favor was courted." To a certain extent, this was likely true; however, many contemporaries noted Bauer's generosity toward the works of other composers, particularly those just beginning to spread their wings:

More generous and sympathetic than most teachers and critics, she would gladly gloss over obvious defects in a young composer if she thought that there was a kernel of musical truth in his work. As a result many thought that she was not discriminating in her tastes. Such a conclusion was wrong. In private conversation Miss Bauer would point out the defects of such and such a composer, but would add that the flower must be given a chance to bloom. Her attitude was that if a piece of music was bad it would die on its own; but that if a bad piece of music came from a talented youth one must take pains to provide encouragement for the music that was to come.⁶⁸³

Unlike her sister Emilie Frances—who was known for her acerbic criticism—Marion Bauer sought to understand the motivations of a composer and give him (or her) the benefit of the doubt, even if she did not find a piece particularly appealing. Regardless of personal taste, Bauer wrote cogent analyses and civil criticism; she did not take her role as a music critic lightly and, as a modern composer herself, understood all too well the difficulty of writing to please oneself while still acknowledging the power of a dissatisfied audience or reviewer.

⁶⁸² McCann, "Woman Heads Music Department of New York University," 34.

⁶⁸³ Schonberg, "Champion of American Composer [*sic*]," X7.

Throughout Bauer's career, she was able and willing to encounter new music with openness and intelligence. More important, Bauer could articulate her thoughts on modern music—both in writing and in her many public lectures—in a way that “commanded respect and admiration from men and women alike, musician and non-musician.”⁶⁸⁴ In an article written shortly after her death, a fellow critic recalled Bauer's approach to music criticism:

She had a quality sadly lacking in many less informed and intelligent music critics—she was modest. She might disapprove wholeheartedly of a work or of a creative philosophy, but she never dismissed it with the breezy arrogance of the uninformed. She argued; she explained; she listened to the defence. Instinctively as well as rationally she had the respect for the artist which is the basis of all sound criticism.⁶⁸⁵

Bauer's comments after first hearing Stravinsky's *Octet* in Paris in the fall of 1923 demonstrate both her insightfulness and her respect. Copland, who was also present at the premiere, wrote of the “general feeling of mystification that followed the initial hearing.”⁶⁸⁶ Bauer herself clearly struggled to put her thoughts into words; the *Octet*—which in retrospect was an early expression of Stravinsky's neoclassical style—left Bauer with “no precedent for comparison,” making it “impossible... to offer a criticism of a work that flies off at a tangent of its own.” Bauer wondered “whether he [Stravinsky] liked it himself,” but she faithfully and accurately described the music. Even when she “failed to catch one gleam of beauty, of emotion,” Bauer was able to look beyond her own personal reaction in an attempt to find the composer's intention. In this case, Bauer immediately and correctly recognized Stravinsky's desire to work with “abstract sound utterly divorced from sentiment.”⁶⁸⁷

Bauer's position was such that, after her death, a series of annual Marion Bauer Memorial Concerts was planned and begun under the auspices of the Mu Sigma Music Honorary Society at

⁶⁸⁴ Bazon, “Woman With a Symphony,” 6.

⁶⁸⁵ “Two Individualists,” *Musical America* 75, no. 11 (September 1955): 4.

⁶⁸⁶ Copland, *The New Music: 1900-1960*, 72.

⁶⁸⁷ Marion Bauer, “Koussevitzky and Stravinsky Conduct Paris Orchestras,” 430.

New York University, but only two such “annual” concerts ultimately took place. Sixty-five unpublished compositions were submitted anonymously for inclusion in the first concert, which occurred on May 11, 1956. Bauer’s own Viola Sonata opened the program, followed by four new chamber works from young American composers. At the concert, long-term colleague and friend Philip James announced that the League of Composers would commission a new work in Bauer’s honor, but it is unclear if this actually happened and, if so, what specific composer received the commission.⁶⁸⁸ The following year, the second memorial concert took place on May 10, opened with a few of Bauer’s songs, and featured the works of four young composers selected from seventy-five submissions.⁶⁸⁹ There were no concerts in 1958 or 1959. In 1960, the Village Civic Symphony gave a “Memorial Concert for Marion Bauer”—which took place at New York City Public School 41 and included Martin Bernstein’s orchestral arrangement of Bauer’s *Indian Pipes*—but no other mention of further memorial concerts exists, whether sponsored by Mu Sigma or not.⁶⁹⁰

At the first concert, Philip James “made an appeal to the audience to make possible an annual series of similar concerts through contributions” to the Friends of the Marion Bauer Concerts fund.⁶⁹¹ Presumably, there were either insufficient funds or interest to continue beyond a second year. A committee of judges was required to assess the many anonymous manuscripts submitted for inclusion in each concert—which must have been a significant investment of time and funds—and Bauer left no surviving family members to champion her music or her memory. An occasional article appeared in *The New York Times* mentioning her or one of her compositions, but they were few and far between.

⁶⁸⁸ Ross Parmenter, “The World of Music,” *New York Times*, April 29, 1956, 138; “Marion Bauer Memorial Concert,” 30.

⁶⁸⁹ Ross Parmenter, “The World of Music,” *New York Times*, April 14, 1957, X9.

⁶⁹⁰ “Concert and Opera Programs,” *New York Times*, February 7, 1960, X11.

⁶⁹¹ “Marion Bauer Memorial Concert,” 30.

Why Bauer's music faded away so quickly after her death remains unclear. Obviously it was no longer advantageous to critics and other musicians to curry Bauer's favor or seek her influence. The inaccessibility of her scores and the dearth of subsequent recordings and performances were certainly a factor: how can music stay alive if it is not heard? Perhaps the most compelling reasons for the silencing of Bauer's music, however, are the traits that, in her lifetime, were her greatest assets—her connectivity and versatility. It is possible that Bauer's reputation as a writer, teacher, and advocate was so strong that her other identities paled in comparison and were minimized—if not completely forgotten—very shortly after her death. In the *Times* obituary for Bauer, her former student wrote eloquently about Bauer's aid to younger composers, her criticism and teaching, and her character. Her work as a composer, however, was only mentioned twice—first, to acknowledge that Bauer “herself was a skillful composer” and later to assert that she “worked hard on her own music, and how she ever, with her multiple activities, got a chance to do her own composing remains a mystery. Had she been less interested in new music by other composers she would have composed more of her own, and also would have received many more performances.”⁶⁹² This narrative has been perpetuated ever since: Bauer was generous, encouraging, insightful, hardworking, and influential.... She also composed.

Another factor, which must be acknowledged, is the fact that Bauer was a female composer in the male-dominated field of art music composition. Her body of work is wide-ranging and impressive. Still, she was always considered in terms of her gender. Even at Bauer's funeral, her friend and colleague Gustave Reese described her place in the 1920s as “the outstanding woman among American composers”—not an outstanding American composer, but

⁶⁹² Schonberg, “Champion of American Composer,” X7.

the best of a subset many believed to be substandard.⁶⁹³ Even Bauer's involvement in the promotion and protection of American composers was—and is—seen through the lens of her gender. She is often touted as the “first” or “only woman” on boards or faculties, but there is, at the same time, an undercurrent of expectation. Women have often taken the role of facilitator, advocate, promoter, organizer, and patron.⁶⁹⁴ Granted, Bauer was unique in that she assumed leadership positions in high-profile *composers'* organizations (rather than merely in music fraternities or civic societies), but one wonders how much of this expectation to serve others—and not herself—was a part of Bauer's own mindset. Bauer had, after all, been shepherded through her early career by her sister Emilie Frances, who modeled for her the difficulty of balancing one's career with an unending service to family and friends.

Bauer's multi-faceted work was not unique. She and Aaron Copland, for example, had strikingly similar careers as composers, authors, and advocates.⁶⁹⁵ The expectations society had for each of them, however, were markedly different. In the late 1920s, Serge Koussevitzky privately asked League of Composers founder Claire Reis *not* to ask Copland to join the board because it “might infringe on [Copland's] composing time.”⁶⁹⁶ No such consideration was made for Bauer, who joined the executive board immediately upon her return from France in 1926. At the same time, Bauer assumed full-time positions as a music critic and as a university professor. Copland also wrote and taught, but never made a long-term commitment to a single institution. Copland's promotion of younger composers—particularly in the short-lived Copland-Sessions Concert series (1928-31) and the Young Composers' Group (1932-33)—was seen as laudable

⁶⁹³ Ammer, *Unsung: A History of Women in American Music*, 148.

⁶⁹⁴ See Carol J. Oja, “Women Patrons and Crusaders for Modernist Music: New York in the 1920s,” in *Cultivating Music in America: Women Patrons and Advocates since 1860*, eds. Ralph P. Locke and Cyrilla Barr (Berkeley: University of California Press, 1997), 237-261.

⁶⁹⁵ See Chapter 1 for details about these two composers' parallel careers.

⁶⁹⁶ Copland and Perlis, *Copland: 1900 Through 1942*, 110.

and extraordinary; similar work done by Bauer was also seen as commendable, but commonplace. She was, in fact, a woman and women—even professional, successful women—were expected to nurture the young as a matter of course, even at the cost of their own creative work. Both Copland and Bauer were determined to educate, promote, and defend the rights and works of others, but only Copland’s service has been deemed exceptional.

Marion Bauer’s Legacy

Early in Bauer’s career, dictionaries of music and musicians included her as a composer of songs and piano pieces. Later in her life, similar reference works also highlighted her prominence as an author and pedagogue, while still acknowledging the significance of her work as a composer. Recent materials tend to focus on Bauer’s influence as a writer and advocate for modern American music to the comparative neglect of her role as a creator of music herself.⁶⁹⁷

Take, for example, John Struble’s assessment of Bauer’s legacy, written in 1995:

While certain of her works have attracted considerable attention such as the *Viola Sonata*, the *Dance Sonata for Piano*, *Sun Splendor* (for orchestra), her incidental music to *Prometheus Bound* and her *American Youth Concerto*, the principal part of her legacy for American classical music may lie in three important books she wrote in her advocacy and assistance to other composers of the time, including Griffes and Copland. The books are *How Music Grew* (1925) and *Music Through the Ages* (1932) (both co-authored with Ethel Peyser), and the landmark *20th Century Music*, one of the first serious histories of modern music published during the 1930s. In addition, she managed the (New York) League of Composers’ “Young Composers’ Concerts” for many years, introducing works by Copland, Antheil, Křenek, Bernard Rogers and others to the public.⁶⁹⁸

⁶⁹⁷ See the introduction to Deborah Cohen’s dissertation, *Marion Bauer: Critical Reception of Her Historical Publications* (1-19), for more about Bauer’s treatment in secondary literature during her lifetime and following her death. Footnote 15 on pages 7-9 also contains a representative list of such texts.

⁶⁹⁸ John Warthen Struble, *The History of American Classical Music: MacDowell through Minimalism* (New York: Factos on File, Inc., 1995), 86-87.

Bauer had undeniable significance as an author and advocate, but the assessment of her contributions as a composer has been severely limited by a lack of access to scores and recordings. Bauer wrote over 160 separate musical compositions, less than half of which were ever published. Of those that have been published, the vast majority are in the smaller forms—songs and piano literature—and date from 1924 or earlier. It was around 1924 that Bauer’s musical style underwent a shift to greater dissonance and compositional refinement and she refocused her efforts toward chamber and orchestral music. Much of that music remains in manuscript form and several works have been lost altogether. When Lebrecht wrote his *Companion to Twentieth Century Music* in 1992—in which he described Bauer as an “author of romantic piano pieces with flowery titles”—very few of Bauer’s published works were still available and only the pianist Virginia Eskin was recording Bauer’s music.⁶⁹⁹ It is little wonder that Lebrecht only named five works in his entry on Bauer: the piano suite *From the New Hampshire Woods* (1920), the chorus *A Garden Is a Lovesome Thing* (1938), Bauer’s “American Youth” Concerto (1942), her cantata *China* (1943, orchestrated in 1945), and the orchestral version of *Sun Splendor* (1946). *Sun Splendor*, the piano concerto, and the cantata all had high-profile performances, but most of Bauer’s works have not had that advantage. Her Symphony, for example, has still to be heard.

In 1992, Nicholas Tawa published his guide to *Mainstream Music of Early Twentieth Century America*. Of Bauer, he wrote:

We cannot help but wonder why Marion Bauer has been excluded from most recent histories and encyclopedias on American music, given her talent as a composer and her importance as an educator, writer on musical subjects, promoter of American music, and service to the American musical community. We also wonder why her music is neither performed or recorded. It is superior to many a contemporary European piece that easily wins a hearing.⁷⁰⁰

⁶⁹⁹ Lebrecht, “Marion Bauer,” 22.

⁷⁰⁰ Tawa, *Mainstream Music of Early Twentieth Century America*, 157.

Following Nancy Stewart's dissertation on "The Solo Piano Music of Marion Bauer" in 1990, several others have written theses and dissertations on different aspects of Bauer's career. A handful of recordings of her music are now commercially available and modern editions of a few of her compositions have also appeared on the market. Still, most of her compositions are only available in libraries in Washington, DC, New York, and Massachusetts. The League of Composers recently performed Martin Bernstein's orchestral arrangement of the second movement of Bauer's String Quartet, *A Lament on an African Theme*, and Bauer's songs and piano pieces appear regularly on recital programs.⁷⁰¹ More performances of Bauer's music—particularly her chamber and orchestral works—are necessary so that musicians and the public alike may come to recognize Bauer's contributions to American musical modernism, not merely as an author and advocate, but as a composer. Bauer herself wrote in 1933, "The only way to know whether or not you like modern music, is to hear it repeatedly," a proposition complicated by the infrequency of "new" music performances both then and now.⁷⁰²

Milton Babbitt once described Bauer as "a wonderful lady... whose name I'm going to do everything in the world to immortalize."⁷⁰³ The resurgence of activity surrounding Bauer and her music is encouraging, but much work remains so that Bauer will be acknowledged and appreciated for the essential creator that she was. Her life's work—first as a composer, but also as an educator, writer, and advocate—deserves and demands it.

⁷⁰¹ "History and Past Seasons," League of Composers/ISCM, accessed June 23, 2012, <http://leagueofcomposers.org/history/>. The Orchestra of the League of Composers presented a concert (May 7, 2012) entitled "Celebrating the 90th Anniversary of the NYU Music Department." It was sponsored by the Washington Square Contemporary Music Society and took place at New York University's Washington Square College.

⁷⁰² Bauer, *Twentieth Century Music*, 300.

⁷⁰³ Milton Babbitt, *Milton Babbitt: Words about Music*, ed. Stephen Dembski and Joseph N. Straus (Madison: University of Wisconsin Press, 1987), 7. Babbitt's statement was made in 1983.

List of Abbreviations Used in the Appendices

(based largely on the abbreviations used by *Oxford Music Online*)

- 9.18 = volume 9, issue no. 18
A = alto, contralto (voice)
ACA = American Composers Alliance
acc. = accompaniment, accompanied by (on
pf unless otherwise noted)
AMG = American Music Guild
anon. = anonymous(ly)
APS = Arthur P. Schmidt (Company)
APS-Wc = A. P. Schmidt Collection,
Library of Congress
arr. = arrangement, arranged by
B = bass (voice)
Bar = baritone (voice)
bn = bassoon
CAh = Cambridge (MA), Harvard
University, Houghton Library –
Moldenhauer Archive
CFE = Composers Facsimile Edition
ch = mixed chorus
chb = chamber
cl = clarinet
cond. = conductor, conducted by
cv = child's/children's voice(s)
db = double bass
ded. = dedication, dedicated to
dir. = director, directed by
ed. = editor, edition, edited by
eh = English horn
ens = ensemble
ep. = epigraph (by)
fl = flute
GS = G. Schirmer Company
hn = horn
hp = harp
HPC = Hildegard Publishing Company
HRA = H. R. Austin (APS)
inc. = incomplete
kbd = keyboard instrument
LoC = League of Composers
MB = Marion Bauer
mch = men's chorus
MHC = Mount Holyoke College, Dwight
Hall Archives, South Hadley, MA
ML = *The Musical Leader*
MS(S) = manuscript(s)
no(s) = number(s)
NAACC = National Association for
American Composers and
Conductors
NYp = New York Public Library at Lincoln
Center, Music Division
NYT = *The New York Times*
ob = oboe
obbl = obbligato
op. = opus
orch = orchestra(tion), orchestral
orchd = orchestrated (by)
orig. = original(ly)
org = organ
ped = pedagogical piano
perc = percussion
perf(s). = performance(s), performed (by)
pf = piano (instrument)
pf4h = piano 4 hands
pic = piccolo
poss. = possible, possibly
prem. = premiere
prob. = probable, probably
prof. = professional
pub(s). = publication(s), published (by)
qnt = quintet
qt = quartet
rec = recitation (with piano)
rev(s). = revision(s), revised (by/for)
S = soprano
sax = saxophone
SP = Susan Pickett
str(s) = string(s)
sym(s). = symphony (symphonies),
symphonic
T = tenor
timp = timpani

tpt = trumpet
Tr = treble (voice)
trad. = traditional
transcr(s). = transcription(s), transcribed
 (by/for)
trbn = trombone
tx. = text (by)
un. = unknown, unspecified
unattrib. = unattributed
unpubd = unpublished
v = voice

va = viola
vc = cello
vn = violin
vs = vocal score (solo w/ piano unless
 otherwise indicated)
vsn. = version
Wc = Washington, DC, Library of Congress,
 Music Division
wch = women's chorus
ww = woodwind

Appendix A

A Chronological History of Marion Bauer's Life and Works

- 1882 Born in Walla Walla, Washington
- 1890 Father Jacques (Joe) Bauer dies suddenly in Walla Walla
Mother Julia and children move to Portland, Oregon
- 1895 Graduates from Park Elementary in Portland, Oregon
- 1899 Brother Cecil marries opera singer Rose Bloch
- 1900 Graduates from St. Helen's Hall, a private Episcopal secondary school, in Portland, where she was also an editor for the school paper, *The Cardinal*
The Musical Leader is founded, with Emilie Frances as New York representative
- c. 1903 Moves to New York to live with sister Emilie Frances
Begins studying with Henry Holden Huss
- 1904 Appears as pianist on annual spring recital of Huss's students
First piano pieces published: *Arabesque* and *Elegie* (John Church Co.)
- 1905 First public performance of a Bauer composition: Canzonetta in G performed at spring recital of Huss's students
- 1906 Performs her own *Arabesque* at recital of Huss's students
Goes to France to study with Raoul Pugno
Becomes Nadia Boulanger's first American student: trades English lessons for harmony lessons
First articles appear in *The Musical Leader*
- 1907 Studies theory, harmony, and counterpoint with Louis Campbell Tipton and ensemble work with Pierre Monteux in Paris
Returns to New York and begins theory lessons with Eugene Heffley
- 1908 First performance of a Bauer song: "Light" performed at Huss student recital
- 1910 Multiple Bauer songs performed at Heffley and Huss recitals
First published notice of a recital by Bauer's own students
Goes to Berlin to study counterpoint and form with Paul Ertel
First song published: "Light" (by John Church Co.), sung by renowned contralto Mme. Ernestine Schumann-Heink
- 1911 Recitals of Bauer songs in Berlin and New York
Returns to New York, resumes studies with Heffley and own teaching
- 1912 Two songs published by G. Schirmer: "Nocturne" and "The Last Word"
First songs published by A. P. Schmidt, seven-year exclusive contract
First chamber work written and performed: *Up the Ocklawaha*
- 1913 Mother Julia Bauer dies in Portland, Oregon
Sister Minnie moves to New York to live with Emilie Frances, Flora, and Marion
- 1914 Goes to Berlin for further study with Ertel
Sister Flora Bauer marries R. Alexander Bernstein
Returns to New York at outset of war
Becomes Walter Henry Rothwell's first composition student
First choral work published: "Fair Daffodils" (A. P. Schmidt)
- 1915 Sister-in-law Rose Bloch Bauer dies

- 1917 Meets Charles Griffes, with whom she forms a “musical society of two”
Brother Cecil Bauer dies
- 1919 First visit to the MacDowell Colony
- 1920 Friends Maud Powell and Charles Griffes die
Sister Minnie Bauer dies in auto accident
- 1921 Co-founds American Music Guild with Albert Stoessel
- 1922 Appointed to first technical board of the Franco-American Musical Society with
Georges Barrère
- 1923 Shows her *Four Poems* to poet John Gould Fletcher in London
Goes to Paris to study fugue with André Gedalge
- 1924 Meets Aaron Copland in Paris; writes letter of introduction for him to the League of
Composers
Sees Louis Gruenberg in Paris; he critiques her compositions and encourages her to
keep composing; they dedicate works to each other
- 1925 Returns to New York to finish writing *How Music Grew*
First book published: *How Music Grew*, co-authored with Ethel Peyser (Putnam)
Co-founds Society of American Women Composers with Amy Beach
Joins advisory board of the League of Composers
Returns to Europe for continued study and composition
- 1926 Returns to New York due to Emilie Frances’s illness
Joins executive board of the League of Composers
Brother-in-law R. Alexander Bernstein dies
Sister Emilie Frances Bauer dies
Inherits position as New York editor of *The Musical Leader*, with sister Flora
Becomes Instructor in Music at New York University’s Washington Square College
- 1928 First lectures at Chautauqua Festival
Appointed Assistant Professor of Music at New York University
- 1929 Meets Ruth Crawford at the MacDowell Colony
Joins board of directors of the International Society for Contemporary Music, United
States Section
- 1930 Goes to Belgium for the International Festival of Contemporary Music
Appointed Associate Professor of Music at New York University
Serves as music department head at New York University for one year
Begins giving lecture-recitals with Harrison Potter in New York
- 1932 *Music Through the Ages*, co-authored with Ethel Peyser, is published (Putnam)
Receives honorary master’s degree from Whitman College in Walla Walla
- 1933 Begins lecture-recital series at Chautauqua with Harrison Potter
Twentieth Century Music is published (Putnam)
- 1935 *A Summary of Twentieth Century Music* is published (Putnam)
Appointed to Mayor La Guardia’s Municipal Art Committee
- 1936 Becomes first woman composer to have works featured on a Composers’ Forum-
Laboratory concert
- 1937 Becomes first composer (regardless of gender) to have works featured on a second
Composers’ Forum-Laboratory concert
Co-founds the American Composers Alliance with Aaron Copland
- 1938 Co-founds the Bach Circle of New York with Georges Barrère

- 1939 Co-founds the American Music Center with Aaron Copland
Becomes first woman composer to receive a commission from the League of Composers: Concertino for Oboe, Clarinet, and String Quartet, op. 32b
- 1941 *Musical Questions and Quizzes* is published (Putnam)
- 1942 Begins writing regular column, “According to Marion Bauer,” in *The Musical Leader*
- 1943 Appointed as chairman of the National Federation of Music Clubs’ Student Composition Contest
- 1947 *Sun Splendor* premiered by New York Philharmonic, Leopold Stokowski, conductor
- 1949 Serves as a committee member for the American Association for the Advancement of Chamber Music
- 1950 Sonata for Viola (or Clarinet) and Piano, op. 22 (1935) wins publication award from the Society for the Publication of American Music
- 1951 Town Hall concert devoted to Bauer’s works
Awarded an honorary doctorate from New York College of Music
Retires from New York University, continues to teach at Juilliard and the New York College of Music
- 1952 Awarded Henry Hadley citation for “Distinguished Service to American Music”
On board of advisors for the New Symphony Orchestra
Becomes National Director of the Contemporary Music Project of the Phi Beta National Fraternity of Music and Speech
- 1954 Sister Flora dies
Joins board of the newly merged society, League of Composers – International Society for Contemporary Music, United States Section
Steps down as New York editor of *The Musical Leader*, continues to write regular column, “According to Marion Bauer”
- 1955 Dies at the home of Harrison and Margaret Potter in South Hadley, Massachusetts
- 1956 *How Opera Grew*, co-authored with Ethel Peyser, is published (Putnam)
First annual Marion Bauer Memorial Concert at Washington Square College
- 1957 Second annual Marion Bauer Memorial Concert at Washington Square College
- 1960 Marion Bauer Memorial Concert, unaffiliated with Washington Square College

Appendix B

Marion Bauer's Compositions: A Chronological List

1904	Arabesque (pf) Elegie (pf)
1904/1905	Canzonetta in G (chb: vn/pf)
1908	Light (vs)
1909/1910	Bacchanale (vs) Echo (vs) Coyote Song (vs) Nocturne (vs)
1910/1911	Out of the West, a suite (pf) Melancolié (vs) Star Trysts (or The Dream Stream) (vs) Love Song (vs) The Last Word (vs) The Mill-Wheel (Das Mühlenrad) (vs) Over the Hills (vs) Send Me a Dream (Intuition) (vs) The Red Man's Requiem (vs) Were I a Bird On Wing (Wenn ich ein Waldvöglein wär) (vs)
1912	[Weavers, weaving at break of day] (Untitled) (vs) Das Erdenlied (probably also Song of the Earth), rev. 1916 (vs) Up the Ocklawaha, op. 6 (chb: vn/pf) The Forsaken Merman (A Melodrama) (rec) Song from "A Blot on the 'Scutcheon'" (rec) Young Endymion (rec) O That We Two Were Maying (rec) A Lament (rec) Midsummer Days (rec) Prospice (rec) The Desert (rec) Sleep (rec) The Enfifa River (rec) The Relief of Lucknow. An Incident of the Sepoy Mutiny (rec) Suppliant (rec)
1913	The Shadows (vs) The Minstrel of Romance (vs) In the Country: Four Little Piano Pieces, op. 5: At the Cross Roads, In the Market Place, The Village Gossips, The Trysting Hour (ped)
1914	Fair Daffodils (wch: SSA/pf) Only of Thee and Me (vs) A Little Lane (or A Little Lane Mid Shade and Sun) (vs) Phyllis (or Phyllis) (vs)

- Youth Comes Dancing O'er the Meadows (or Spring Fantasy) (vs)
The Linnet Is Tuning Her Flute (vs)
The Lay of the Four Winds, op. 8 (mch: TTBB, pf)
Danse Lente (pf)
- 1915 The Willow and the River (vs-duet)
Lad and Lass (vs)
- 1916 Little Sleeper (vs)
By the Indus (vs)
The Malay to His Master (vs)
Orientale (or Fair Goes the Dancing, also perhaps Threads of Brass) (vs)
- 1917 Three Impressions, op. 10: The Tide, Druids, Vision (or Just Beyond) (pf)
- 1918 From Hills of Dream (or Fairy Lullaby) (vs)
A Parable (The Blade of Grass) (vs)
Night in the Woods (vs)
Roses Breathe in the Night (vs)
- 1919 The Epitaph of a Butterfly (or The Last Butterfly) (vs)
The Moonlight Is a Silver Sea (vs)
My Faun (or The Faun) (vs)
Gold of the Day and Night (or My Song of You) (vs)
Thoughts (vs)
The Driftwood Fire (vs)
- 1920 Allegretto Giocoso (chb: 11 instruments)
From the New Hampshire Woods, A Suite of Three Pieces, op. 12: White
Birches, Indian Pipes, Pine-Trees (pf)
- 1921 Sonata (no. 1) for Violin and Piano in G minor, op. 14 (chb: vn/pf)
Cortège (unknown)
- 1922 Six Preludes, op. 15: Prelude in D (for the left hand), Prelude in A minor,
Prelude in D minor, Prelude in F-sharp, Prelude in B minor, Prelude in F
minor (pf)
Serentina (chb orch: ww, str)
Three Preludettes: Melodic Studies for Fortepiano (ped)
Goldenrod (ped)
Pond Lilies (ped)
Four Poems, op. 16: Through the Upland Meadows, I Love the Night,
Midsummer Dreams, In the Bosom of the Desert (vs)
- 1924 Introspection (or Quietude), op. 17, no. 1 (pf)
Turbulence, op. 17, no. 2 (pf)
Cornflowers (ped)
- 1925 A Fancy (or Fairy Tale) (pf)
Fantasia quasi una Sonata (Sonata no. 2 for Violin and Piano) (chb: vn/pf)
La Vallee (vs, with orch)
- 1926 Sun Splendor, op. 19a (pf)
- 1927 String Quartet, op. 20 (chb: str qt)
- 1928 Alice in Wonderland Songs, op. 26: The Lobster Quadrille, Pig and Pepper,
You are Old Father William, Jabberwocky, How Doth the Little Crocodile
(vs)

- 1929 [The Lizards Scamper] (Untitled) (vs)
 Prometheus Bound (incidental music for a play) (chb: 2pf, 2fl)
 Three Noëls (Tryste Noël) [aka Three Christmas Carols]: The Ox He Openeth,
 I Sing of a Maiden, Lullay! Lullay! Lytel Child (wch: SSA)
 Four Piano Pieces, op. 21: Chromaticon, Ostinato, Toccata, Syncope (pf)
- 1930 Sun Splendor, op. 19b (pf duet)
 Black-eyed Susan, Blue-eyed Grass (cv – duet)
 If I Were a Tree (cv – trio)
 If (cv – duet)
 A Laugh Is Just Like Sunshine (cv – trio)
 The Night Will Never Stay (cv – duet)
 An Open Secret (cv – trio)
- 1931 Here at High Morning, op. 27 (mch: TTBB)
 When the Shy Star Goes Forth (vs)
- 1932 To Losers, op. 33, no. 2 (vs)
 Duo (or Suite) for Oboe and Clarinet, op. 25 (chb: ob, cl)
 Orientale (v/orch), arr. of v/pf (1916)
- 1933 An Apple Orchard in the Spring (vs)
 Faun Song (v/chb orch), arr. of “My Faun” (1919)
- 1934 Rainbow and Flame (vs)
- 1935 Sonata for Viola (or Clarinet) and Piano, op. 22 (chb: va or cl, pf)
 Dance Sonata, op. 24 (pf)
- 1936 Forgotten Modes, Five Pieces for Flute (Alone) (or Five Greek Lyrics for flute
 alone), op. 29: Idyll, Hymn to Pallas Athene, Paean, Phrenody, Dithyramb
 (chb: fl)
 Four Songs with String Quartet (or Suite for Soprano and String Quartet, or
 Four Songs for Soprano and String Quartet), op. 30: The Crocus (When
 Trees Have Lost Remembrance), Ragpicker Love (Duel), There’s
 Something Silent Here (Recapitulation), Credo (I Sing the Will to Love)
 (v/str qt)
- 1937 Thumb Box Sketches (pf)
 Pan and Syrinx, op. 31 (choreographic sketch for film: fl, ob, cl, str, pf, perc)
- 1938 A Garden Is a Lovesome Thing, op. 28 (ch: SSATBB)
 The Thinker, op. 35 (ch)
- 1939 Sonatina for Oboe and Piano, op. 32a (chb: ob, pf)
- 1940 Songs in the Night (vs)
 Symphonic Suite for String Orchestra, op. 33 (str orch), rev. 1941? (by 1946)
 Concertino for Oboe, Clarinet, and String Quartet, op. 32b (chb: ob, cl, str qt or
 str orch), rev. 1943
- 1941 Benediction (or Priestly Benediction) (v, kbd – pf or org)
- 1942 Piano Concerto, “American Youth,” op. 36 (pf, orch)
 Wood Song of Triboulet (vs)
 The Harp (vs)
 With Liberty and Justice for All (vs)
 Mermaids (ped)
- 1943 China, op. 38 (ch: SATB, pf)

- Aquarelle no. 1, op. 39, no. 1 (pf)
 The Last Frontier, op. 39, no. 2 (pf)
 1944 Trio Sonata no. 1 for flute, cello, and piano, op. 40 (chb: fl, vc, pf)
 1945 Aquarelle no. 2, op. 39, no. 2 (pf)
 China, op. 38 (ch: SATB/orch), arr. of ch/pf (1943)
 A Letter (vs)
 1946 Patterns, op. 41 (pf)
 Sun Splendor, op. 19c (orch), arr. of pf (1926)
 1947 Song of the Wanderer (wch: SSA)
 Swan (vs)
 Dusk (vs)
 Night Etching (vs – duet)
 Prelude and Fugue for flute and piano, op. 43a (chb: fl, pf)
 At the New Year, op. 42 (ch: SATB, pf)
 1948 Spring Day: In a Swing, Cherry Blossoms, Drifting Down Stream (ped)
 Parade (ped)
 Tumbling Tommy (ped)
 A New Solfeggiato (after C. P. E. Bach) (ped)
 Patterns (or Paterns), op. 41b, no. 2 (chb: 2fl, 2ob, 2cl, 2bn, 2hn in F, bass), arr.
 of pf (1946)
 Aquarelle (no. 2) for chamber ensemble, op. 39, no. 2b (chb: double ww qnt, 2
 db), arr. of pf (1945)
 Prelude and Fugue for flute and string orchestra, op. 43b (fl, str orch); arr. of
 fl/pf (1947)
 1949 Five Pieces for String Quartet, op. 41c (str qt), arr. of Patterns (pf, 1946)
 Death Spreads His Gentle Wings (ch: SATB), rev. 1951
 1950 Moods for Dance Interpretation, op. 46: Humility, Petulance, Sorrow (pf,
 dancer)
 Anagrams, op. 48 (pf)
 Symphony no. 1, op. 45 (pic, 2fl, 2cl, cl/bass cl, 2ob, eh, 2bn, 4hn, 3tpt, 3trbn,
 tuba, timp, str, 2hp)
 1951 Meditation and Toccata (org)
 Trio Sonata no. 2 for flute, cello, and piano, op. 47 (chb: fl, vc, pf)
 1952 Playing Fireman (cv)
 Summertime Suite: 8 Pieces for Piano: A Rainy Day, A Gallop in the Park,
 Pond Lilies, Whippet Race, Nodding Mandarins, The Water Wheel,
 Fireflies, Mermaids (ped)
 Quintet for Woodwinds, op. 48 (ww qnt)
 1953 April Morning (rec)
 A Foreigner Comes to Earth on Boston Common, op. 49 (ch: SATB, pf)
 Eight Diversions from a Composer's Notebook: Skating, Sunset on the Lake,
 Pursuit, An Old Song Resung, Pinwheels, Fog on the Hills, In a Sailboat,
 The Leaves Are Falling (ped)
 The Seven Candles (wch: SSA)
 1954 Moods (or Four Moods), op. 46b: Humility, Petulance, Sorrow, Conflict (pf),
 expansion of Moods for Dance Interpretation (1950)

- Dreams in the Dusk (vs)
 From the Shore (vs)
 Here Alone, Unknown (vs)
 Sonata no. 3 for violin and piano (chb: vn, pf)
 1955 The Spinning Wheel (ped)
 Will O' the Wisp (ped)
 Spring Rounds (ped)
 Teasing (ped)
 Irish Lament (ped)
 Johnny-Jump-Ups (ped)
 Gong Song (ped)
 Dance Tune (ped)
 Indian Ponies (ped)
 Birds in Flight (ped)
 [Five pieces for piano four-hands]: (nos. 1 and 2 unknown), Blindman's Buff,
 Pleading Child, Perfectly Happy (pf4h ped)

Transcriptions and Arrangements

- 1926 [Eskimo Songs] with accompaniment by MB (vs)
 1927 [French-Canadian Songs] with accompaniment by MB (v/va obbl or str qt)
 1940 Six Easy Fugues (or Six Little Fugues) by George Frederick Handel, edited and
 arranged by Marion Bauer (ped)
 1948 Six Little Fugues by George Frederick Handel, edited and arranged by Marion
 Bauer (ww quintet), arr. pf (1940)
 1950 Ertödt uns durch dein Güte (transcription of choral prelude from Cantata No.
 22 by J. S. Bach) (pf)
 Ein ungefärbt Gemüthe (Untarnished Spirit) (transcription of chorale from
 Cantata No. 24 by J. S. Bach) (pf)
 Pastorale: Sheep May Safely Graze (transcription from Cantata No. 208 by J.
 S. Bach) (pf)
 1953 Classics As Duets I (pf4h ped)
 1954 Classics As Duets II (pf4h ped)

Appendix C

Marion Bauer's Compositions: An Annotated List by Genre

Note: For performance information, please see the corresponding date in Appendix D. Songs with orchestral or chamber accompaniment are listed under "Vocal Music."

Keyboard Music (Solo Piano, Organ, Duo-Piano)

Arabesque (1904): pub. John Church Company (1904), ded. "To Emilie Frances Bauer"; prem. May 10, 1906

Elegie (1904): pub. John Church Company (1904), ded. "To my teacher Henry Holden Huss"; prem. May 7, 1910

Out of the West (1910/1911): ded. unknown; unpubd; MS has not been located; all information comes from an article (ML), describing it as a suite containing at least two movements (prelude, romance) and based upon lines from "Thanatopsis" by William Cullen Bryant: "Where rolls the Oregon, and hears no sound, Save its own dashings—yet the dead are there..."; perf. November 1911¹

Danse Lente (1914): ded. Tina Lerner; unpubd; MS has not been located; all information comes from a 1914 letter and an article (ML), reporting its premiere on January 25, 1915²

Three Impressions, op. 10 (1917):³ #1: The Tide, ep. John Gould Fletcher; #2: Druids, ep. anon.; #3: Vision (or Just Beyond), ep. paraphrase of John Gould Fletcher, ded. "To Eugene Heffley"; pub. APS (1918); prem. April 22, 1918

From the New Hampshire Woods, A Suite of Three Pieces, op. 12 (1920):⁴ #1: White Birches, ep. William Rose Benét, ded. "To John Powell"; #2: Indian Pipes, ep. anon. (MB?), ded. "To Mrs. Edward MacDowell"; #3: Pine-Trees (or The Pines), ep. M. Hardwicke Nevin; no ded.; pub. GS (#1, 1922, #2 & 3, 1923); #1 prem. by John Powell November 12, 1921; set prem. December 20, 1922; "Indian Pipes" later orchd. Martin Bernstein⁵

¹ "Marion Eugenie Bauer's Compositions," *ML* 22.21 (November 23, 1911): 21.

² MB to A. P. Schmidt, November 13, 1914. Bauer wrote, "I am enclosing a piano composition not to ask you to publish it, but simply because I am taking advantage of your offer of last season to have manuscripts copied for me. May I have three copies made, please? And will you have the bill sent to me? It may interest you to know that Tina Lerner has put that piece on her second program. If you are interested in it, do look it over, but please do not think that I am forcing it on you, for I quite understand that everyone is going carefully this season."

³ MB to A. P. Schmidt, November 24, 1917, APS-LOC.

⁴ MB to A. P. Schmidt, July 21, 1920, APS-LOC.

⁵ Ewen, *American Composers: A Biographical Dictionary*, 41. "Indian Pipes" was orchestrated by Bauer's NYU colleague, Martin Bernstein, in 1928. The orchestral version premiered August 17, 1928 (see Appendix D).

Six Preludes, op. 15 (1921-22):⁶ #1: Prelude in D [major] (for the left hand), ded. “To Mrs. H. H. A. Beach”; #2: Prelude in A minor, ded. “To Mr. Victor Wittgenstein”; #3: Prelude in D minor, ded. “To Mr. Ernest Hutcheson”; #4: Prelude in F-sharp [major], ded. “To Mr. E. Robert Schmitz”; #5: Prelude in B minor, ded. “To Mr. Harald [Harold] Morris”; #6: Prelude in F minor, no ded.; pub. APS (1922); see chapter four for performance histories

Introspection (or Quietude), op. 17, no. 1 (1924):⁷ no ded.; unpubd; MS at the Wc; prem. June 10, 1924, in Paris; American prem. January 16, 1926; chosen by the Music Committee of the United States Section to be sent to the Jury of the International Society for Contemporary music for possible inclusion in its chamber music festival in Venice in 1925 (ultimately not selected)⁸

Turbulence, op. 17, no. 2 (1924): ded. Louis Gruenberg; pub. Edward B. Marks (1942); prem. June 10, 1924, in Paris; American prem. January 16, 1926; chosen by the Music Committee of the United States Section to be sent to the Jury of the International Society for Contemporary music for possible inclusion in its chamber music festival in Venice in 1925 (ultimately not selected)⁹

A Fancy (or Fairy Tale), op. 21, no. 1 (1925):¹⁰ ded. “To R. H. S. [Robert Haven Schauffler] for The Poetry Cure”; orig. pub. as *Fairy Tale* in *The Poetry Cure* (1925); pub. as *A Fancy*, individual sheet music, by Axelrod (1939); prem. March 7, 1936

Sun Splendor, op. 19[a] (July 1926):¹¹ ded. unknown (commissioned by Dorothy Berliner); unpubd; MS has not been located; prem. October 18, 1926

Four Piano Pieces, op. 21 (1929):¹² #1: Chromaticon, ded. “To Alma M. Wertheim”; #2: Ostinato, ded. “To Harrison Potter”; #3: Toccata, ded. “To Ruth Crawford”; #4: Syncope, ded. “To Harrison Potter”; pub. Cos Cob Press (1930); prem. April 6, 1930

Sun Splendor, op. 19[b] (1930):¹³ 2-pf arr. of solo work by the same name (1926); unpubd; MS at CAH; prem. March 8, 1931

⁶ MB to HRA, August 29, 1921, and June 27, 1922, APS-Wc. 1921: “The result of my summer’s work [at the MacDowell Colony] – a set of six preludes for the piano.” 1922: completed manuscripts sent to APS.

⁷ Manuscript at Wc includes a handwritten note, “Paris, May 6, 1924.” NYp manuscript is labeled op. 17, no. 2.

⁸ “Next Prague Festival to Hear Four Americans,” NYT, February 1, 1925, X7; “More Americans for Salzburg,” NYT, February 8, 1925, X6.

⁹ “Next Prague Festival to Hear Four Americans,” NYT, February 1, 1925, X7; “More Americans for Salzburg,” NYT, February 8, 1925, X6.

¹⁰ Duplicate opus number. See Four Piano Pieces, op. 21.

¹¹ MB to HRA, June 23, 1927, APS-Wc; “Pianist Features New Works,” ML 51.41 (October 14, 1926): 9.

¹² MB to HRA, July 25, 1929, APS-Wc. Bauer was at Cos Cob for six weeks that summer, and also at the MacDowell Colony where she met Ruth Crawford.

¹³ Ethel Peyser, “Maier and Pattison and Pianistic Couples,” ML 59.21 (November 20, 1930): 15; MB to HRA, December 17, 1930, APS-Wc Letter references finishing the “transcription of the two-piano work of which I spoke to you in Boston” and which was possibly to be played by Mme. Schnitzer and Mr. Hilsberg in March 1931. Article says Bauer is “writing a work for the Hilsberg-Schnitzer team.” Schnitzer and Hilsberg performed *Sun Splendor* March 8, 1931.

Dance Sonata, op. 24 (1931-35):¹⁴ I. Allegro appassionata; II. Sarabande with 5 Variations; III. Scherzo-Allegretto giocoso; no ded.; pub. ACA-CFE (1952); Sarabande prem. February 26, 1933; whole work prem. November 14, 1937; also billed as “first performance,” October 11, 1950

Thumb Box Sketches, op. 29 (1936-1937):¹⁵ #1: Moderato grazioso; #2: Allegro tempestuoso; #3: Maestoso; #4: Allegro e agitato; ded. Harrison Potter; MS formerly owned by Judith Tick, now by SP; prem. August 21, 1942

Aquarelle [no. 1], op. 39, no. 1 (1943):¹⁶ ded. “To Barbara Holmquest”; pub. Axelrod (1944); MS formerly owned by Barbara Holmquest-Gotz, now by SP; prem. (at Juilliard) July 1943; public prem. November 17, 1943

The Last Frontier, op. 39, no. 2 (1943):¹⁷ no ded.; unpubd; MS at the Wc; prem. November 17, 1943

Aquarelle no. 2, op. 39, no. 2 (1945):¹⁸ no ded.; unpubd; complete MS in SP collection; NYp MS inc.; prem. February 12, 1946

Patterns, op. 41 (1946):¹⁹ #1: Allegretto; #2: In fast waltz time; #3: Scherzo-like; #4: Somewhat slow; #5: Toccata (fast); no ded. on pub. score, “To Harrison [Potter]-from Marion” on MS in CAh; pub. ACA (1946); MSS at CAh and with SP; prem. March 16, 1947; #2 later arranged for chb ens

Moods for Dance Interpretation, op. 46 (1950):²⁰ I. Humility, II. Petulance, III. Sorrow; ded. Katherine Litz; expanded and pub. as Moods (or Four Moods) for solo pf (1954); Katherine Litz Collection (NYp) contains a copy with Litz’s notes; prem. with Litz as dancer May 8, 1951

¹⁴ “Concert Program,” *Baton of the Phi Beta Fraternity* 30.3 (March 1951): 3; Claire Reis, *Composer, Conductors and Critics*, 20; MB to HRA, August 10, 1931, APS-Wc. Reported as written in 1935 in the 1951 all-Bauer Town Hall program. Reis lists it written in 1932. 1931 letter says Bauer is “finishing a piano sonata.”

¹⁵ Duplicate opus number. See *Forgotten Modes* for solo flute, op. 29. Handwritten notes for #1 and #2: “For Harrison with love and all good wishes—from Marion. May 9, 1936.” #3 and #4: “A birthday greeting to Harrison Potter from Marion Bauer—May 9, 1937”

¹⁶ “Marion Bauer’s ‘Turbulence’ Frequently Played,” *ML* 75.9 (September 1943): 11. *Aquarelle* was “written in June for Miss Holmquest, at Peterboro, N. H.” Holmquest, a student of Carl Friedberg’s at Juilliard, often played piano for Bauer’s lecture-recitals at this time.

¹⁷ Duplicate opus number. See *Aquarelle* no. 2 (piano version and chamber ensemble version). No documentation regarding the composition date has been discovered except for the premiere date and its relationship to *Aquarelle* [no.1].

¹⁸ Duplicate opus number. See *The Last Frontier*. Date comes from Ewen, *American Composers Today*, 22.

¹⁹ CAh MS reads “July 14, 1946” at the end of #3, “July 25, 1946” at the end of #4, and “Nov. 13, 1946” at the end of #5; MS in SP collection reads “July, 1946” at the end of #2.

²⁰ ACA-CFE published score of the expanded version (*Moods*, 1954) contains a handwritten note after III. Sorrow, reading “Peterborough, N. H. June, 1950.”

Anagrams, op. 48 (1950):²¹ ded. “To Dorothy Eustis”; pub. ACA-CFE (1959); MS at CAh; anagrams are based on Eustis’s name; exact prem. unknown—included in Eustis’s cross-country tours (1951-52 season)²²

Meditation and Toccata (1951): written for org; MS has not been located; all information comes from Goss²³

Moods (or Four Moods), op. 46[b] (1954):²⁴ I. Humility, II. Petulance, III. Sorrow, IV. Conflict; no ded. on pub. score; pub. ACA-CFE; IV newly added and not designed to be performed with dancer; expansion of Moods for Dance Interpretation (1950); prem. February 6, 1954

Vocal Music (Solos and Duets)

Light (1907/1908):²⁵ tx. F. W. Bourdillon; “Dedicated to, and sung by Mme. [Ernestine] Schumann-Heink”; pub. John Church Company (1910); prem. May 7, 1908; prem. by Schumann-Heink October 13, 1910

Bacchanale (1909/1910):²⁶ tx. and ded. unknown; unpubd; MS has not been located; all information comes from articles announcing performances on April 23, 1910, April/May 1911 (in Berlin), May 23, 1911, and February 8, 1912

Echo (1909/1910):²⁷ tx. and ded. unknown; unpubd; MS has not been located; prem. May 9, 1910

Coyote Song (1909/1910):²⁸ tx. John S. Reed; ded. “To Mr. Clarence Whitehill”;²⁹ pub. APS (1912); prem. April 23, 1910

Nocturne (1909/1910):³⁰ pub. tx. Emilie Frances Bauer; tx. on manuscript at NYp by Herbert French; pub. ded.: “Dedicated to and sung by Maurice Renaud”; ded. on manuscript at NYp: “To Mr. David Bispham-in grateful appreciation of ‘an honest criticism’”;³¹ pub. GS, paired with “The Last Word” (1912); prem. April 23, 1910

²¹ Duplicate opus number. See Quintet for Woodwinds, op. 48. MS at CAh reads “June 19, 1950. Peterborough, N. H.”

²² “Marion Bauer Activities,” ML 84.4 (April 1952): 15.

²³ *Modern Music-Makers*, 139.

²⁴ Score contains a handwritten note after IV. Conflict, reading “Jan. 11, 1954.”

²⁵ No documentation regarding the composition date has been discovered except for the date of premiere.

²⁶ No documentation regarding the composition date has been discovered except for the date of premiere.

²⁷ No documentation regarding the composition date has been discovered except for the date of premiere.

²⁸ No documentation regarding the composition date has been discovered except for the date of premiere.

²⁹ Whitehill (1871-1932) was a bass-baritone with the Metropolitan Opera, known both for his Wagnerian roles and for his recordings of popular ballads.

³⁰ No documentation regarding the composition date has been discovered except for the date of premiere.

³¹ See chapter two for more about the texts and dedicatees.

Melancolié (1910/1911):³² French tx. Camille Mauclair; no ded.; unpubd; prem. before March 19, 1912 (sung by George Harris, Jr. “on his programs and at many private recitals”)³³

Star Trysts (or The Dream Stream, probably also Dream Water) (1910/1911);³⁴ pub. tx. Thomas Walsh; MS titled “The Dream Stream,” tx. Zona Gale; no pub. ded.; orig. ded. Alessandro Bonci;³⁵ pub. APS (1912); 2 MSS at the Wc; prem. as “Dream Water,” April/May 1911 (in Berlin); prem. as “The Dream Stream,” May 9, 1911 (New York); 1st documented perf. as “Star Trysts,” May 1912; undated reported prem. as “Star Trysts” by Alma Gluck at Carnegie Hall;³⁶ orchd. MB (1914)³⁷

Love Song (1910/1911):³⁸ MS has not been located; all information comes from one article, reporting its performance as “new” on May 23, 1911

The Last Word (1910/1911):³⁹ tx. S. William Brady; ded. “To Mme. Schumann-Heink”; pub. GS, paired with “Nocturne” (1912); 1st known perf. March 19, 1912

The Mill-Wheel (Das Mühlenrad) (1910/1911): German folk text, English version by F. W. Bancroft; ded. “To Mr. and Mrs. Walter H. Rothwell”; pub. APS (1912); 2 MSS at the Wc; prem. May 23, 1911 (though unnamed, the “two German songs” undoubtedly were “The Mill-Wheel” and “Were I a Bird on Wing”); 1st named perf. March 19, 1912

Over the Hills (1910/1911): tx. Paul Lawrence Dunbar; ded. “To Grace Ewing”; pub. APS (1912); MS at the Wc; no specific prem. date known, though a 1912 article reports that “already many of the teachers have included it in their repertory”⁴⁰

Send Me a Dream (Intuition) (1910/1911): tx. Emilie Frances Bauer; ded. “To Mme. Alma Gluck”;⁴¹ pub. APS (1912); prem. May 23, 1911

³² No documentation regarding the composition date has been discovered except for the date of premiere.

³³ “Marion Eugenie Bauer’s Songs at the MacDowell Club,” ML 23.10 (March 7, 1912): 12.

³⁴ No documentation regarding the composition date has been discovered except for the dates of performances. One of two manuscripts at the Wc is entitled “The Dream Stream” and has text by Zona Gale.

³⁵ “Interesting Musicale by Heffley Pupil,” ML 21.22 (June 1, 1911): 11; “Unusual Success of Bauer Composition,” ML 22.7 (August 27, 1911): 4. No performances by Bonci have been discovered, though the June article states he “will sing it next season” and he did sing other Bauer songs. The August article reports “The Dream Stream” was “written for Bonci.”

³⁶ “Marion Bauer an Established Success,” ML 32.7 (August 17, 1916): 159.

³⁷ “Marion Bauer’s Songs on Many Programs,” ML 28.9 (August 27, 1914): 245: “She made a charming orchestral accompaniment for ‘Star Trysts,’ which will be sung next season by Helen Stanley, Mrs. Frank King Clark and many others.” This orchestration has not been found.

³⁸ The only other reference to a “love song” by Bauer is on the 1919 manuscript (Wc) of “Gold of the Day and Night” (“My Song of You”) and “Thoughts,” which is entitled, “Two Love Songs—Poems by Katharine Adams. Music by Marion Bauer”

³⁹ “Marion Eugenie Bauer’s Compositions,” ML 22.21 (November 23, 1911): 21. Article reports GS “has accepted two songs from the pen of Marion Eugenie Bauer,” “Nocturne” and “The Last Word.” This article also claims that Schumann-Heink “has selected ‘The Last Word’ for her next series of programs, together with two other of Miss Bauer’s new songs,” but it is not clear if Schumann-Heink actually performed these songs.

⁴⁰ “An Interesting American Composer Whose Songs Are Sung by Noted Singers,” ML 24.22 (November 28, 1912): 32.

⁴¹ Alma Gluck (1884-1938) was a soprano at the Metropolitan Opera and a well-known recitalist.

The Red Man's Requiem (1910/1911): tx. Emilie Frances Bauer; ded. "To the memory of Chief Joseph" and "To Mr. Putnam Griswold"; pub. APS (1912); MS at NYp; perf. 1911/1912 season and March 19, 1912⁴²

Were I a Bird on Wing (Wenn ich ein Waldvöglein wär) (1910/1911): German folk text, English version by F. W. Bancroft; ded. "To Mr. and Mrs. Walter H. Rothwell"; pub. APS (1912); 2 MSS at Wc; prem. April/May 1911 (in Berlin); American prem. May 23, 1911 (though unnamed, the "two German songs" undoubtedly were "The Mill-Wheel" and "Were I a Bird on Wing")

[Weavers, weaving at break of day] (Untitled) (1912?);⁴³ tx. Sarojini Naidu; no ded.; unpubd; MS at MHC; no perfs. on record

Das Erdenlied (probably Song of the Earth)⁴⁴ (1912, rev. 1916):⁴⁵ German tx. Sebastian Frank Wendland; no ded. or pub.; MS at MHC; prem. (as "Song of the Earth") March 19, 1912; prem. (as "Das Erdenlied") November 10, 1915; 1st perf. after rev. date April 8, 1916

The Shadows (1912/1913):⁴⁶ tx. Charlotte Becker; no ded.; unpubd; MS at MHC; prem. February 1913

The Minstrel of Romance (1912/1913, rev. for pub. 1916)⁴⁷: tx. John S. Reed; ded. "To Mr. David Bispham";⁴⁸ pub. APS (1917); MS at NYp; prem. February 1913

Only of Thee and Me (1913/1914):⁴⁹ tx. Louis Untermeyer (from "First Love"); ded. "To Mrs. Cecil H. Bauer";⁵⁰ pub. APS (1914); prem. March 8, 1914; undated pub. prem. by Marie Morrissey ("first time") before November 19, 1914;⁵¹ poss. orch. at some point by APS⁵²

⁴² "Marion Eugenie Bauer's Songs at the MacDowell Club," ML 23.10 (March 7, 1912): 12. Here, "Red Man's Requiem" is referred to as "one of her latest" songs, which may mean that it was composed after her return from Berlin. The article indicates the Siegfried Philip had already "met with very great success" with the song, which he "has sung all season."

⁴³ Bauer's address on the MS (at MHC) is 251 W. 97th St., which is where Bauer lived until mid-1913. No other information regarding the date of composition has been discovered.

⁴⁴ "Marion Eugenie Bauer's Songs at the MacDowell Club," ML 23.10 (March 7, 1912): 12. "Marion Eugenie Bauer's Songs at the MacDowell Club," ML 23.12 (March 21, 1912): 15. "Song of the Earth" was referenced only twice in ML articles, both times announcing its performance March 19, 1912. No text author or other information is known; however, it is likely an English version (or simply an English translation of the title) of "Das Erdenlied," which translates as "Song of the Ground" or "Song of the Earth."

⁴⁵ At the end of the "Das Erdenlied" MS at MHC, Bauer wrote, "Jan. & Feb., 1912" and then "April 2nd, 1916."

⁴⁶ No documentation regarding the composition date has been discovered except for the date of premiere.

⁴⁷ MB to APS, April 26, 1916, APS-Wc. The premiere February 1913 suggests a compositional date of 1912/1913. Bauer's 1916 letter indicates that "The Minstrel of Romance" was ready for publication. The published version contains significant changes from the manuscript (NYp).

⁴⁸ David Bispham (1857-1921) was an American operatic baritone known for his Wagnerian roles (at both Covent Garden and the Metropolitan Opera) and as a recitalist.

⁴⁹ No documentation regarding the composition date has been discovered except for the date of premiere.

⁵⁰ Rose Bloch Bauer, Marion's sister-in-law and an opera singer and recitalist.

⁵¹ "'Only of Thee and Me' a Success," ML 28.21 (November 19, 1914): 577.

⁵² MB to APS, March 17, 1915, APS-Wc. No additional record of any such orchestration has been found.

A Little Lane (or A Little Lane Mid Shade and Sun) (1913/1914):⁵³ tx. Ellen Glasgow; ded. “To Miss Rosalie Wirthlin”; pub. APS (1914); MS at the Wc; prem. April 20, 1914; orch. by APS⁵⁴

Phyllis (or Phyllis) (1913/1914):⁵⁵ tx. Charles Rivière Defresny; ded. “To Mme. Buckhout”,⁵⁶ prem. March 21, 1914

Youth Comes Dancing O’er the Meadows (or Spring Fantasy) (1913/1914):⁵⁷ tx. Emilie Frances Bauer; no ded.; pub. APS (1914); MS at the Wc; prem. (as “Spring Fantasy) April 20, 1914

The Linnet Is Tuning Her Flute (1914-1915):⁵⁸ tx. Louis Untermeyer; ded. “To Miss Florence MacBeth”,⁵⁹ pub. APS (1915); prem. April 20, 1914

The Willow and the River, a duet (1914/1915): MS has not been located; all information comes from an article (ML), reporting its prem. March 28, 1915

Orientele (or Fair Goes the Dancing, also likely Threads of Brass)⁶⁰ (1914/1915):⁶¹ tx. Edwin Arnold; no known ded.;⁶² pub. APS (1917);⁶³ MS at the Wc; prem. (as “Threads of Brass”) March 5, 1915; prem. (as “Orientele”) April 14, 1915; orch. in 1932 (see below)

Lad and Lass (1915):⁶⁴ tx. Cale Young Rice; no ded; pub. HPC in a set of *Six Songs* by Bauer (2001); MS at the Wc; 1st known perf. (though not labeled as a prem.) April 22, 1918

⁵³ No documentation regarding the composition date has been discovered except for the dates of the premiere and publication. The original title “A Little Lane Mid Shade and Sun” appears on the Wc MS; the shortened title appears on the published score.

⁵⁴ MB to APS, March 17, 1915, APS-Wc. The orchestration has not been found.

⁵⁵ No documentation regarding the composition date has been discovered except for the dates of the premiere and publication.

⁵⁶ Jennie Hall Buckhout (d. 1925), a dramatic soprano living in New York.

⁵⁷ No documentation regarding the composition date has been discovered except for the dates of the premiere and publication. The original title of “Spring Fantasy” appears on the MS at the Wc. The published title is “Youth Comes Dancing O’er the Meadows.”

⁵⁸ MB to APS, January 20, 1915, APS-Wc.

⁵⁹ Florence MacBeth (or Macbeth) (1891-1966), an American operatic soprano who sang in Europe, with the Chicago Opera, and in New York.

⁶⁰ “Fair Goes the Dancing” appears parenthetically beneath “Orientele” on the manuscript (LOC). This is also probably the song “Threads of Brass,” a performance of which was announced in the ML March 5, 1915, with text by Edwin Arnold. Arnold’s *The Light of Asia* reads (in part): “While he that bore the sitar thrummed and twanged/His threads of brass, and she beside him sang—/‘Fair goes the dancing when the sitar’s tuned...’”

⁶¹ No documentation regarding the composition date has been discovered except a date of premiere.

⁶² “MacDowell Club Hears Lucy Gates,” ML 29.10 (March 11, 1915): 270. This article reports that “Threads of Brass” was “written for Miss [Lucy] Gates.”

⁶³ MB to APS, September 29, 1917, APS-Wc. Letter indicates APS was *not* going to publish the song (referred to as “Fair Goes the Dancing”).

⁶⁴ No documentation regarding the composition date has been discovered except a performance date in 1918; however, Bauer also wrote the chorus “The Lay of the Four Winds” and the song “By the Indus” with texts by Cale Young Rice around this time.

Little Sleeper (1916):⁶⁵ tx. Richard Le Gallienne; no ded. or pub.; MS at MHC; no perf. on record

By the Indus (1916):⁶⁶ tx. Cale Young Rice; no ded.; pub. APS (1917)⁶⁷; MS at the Wc; prem. April 8, 1916; perf. with pf and vn acc. September 28, 1931

The Malay to His Master (1916):⁶⁸ tx. Cale Young Rice; no ded.; pub. ACA-CFE (1959);⁶⁹ MS at CAh; no perf. on record

From Hills of Dream (or Fairy Lullaby)⁷⁰ (1917-1918):⁷¹ tx. Joyce Kilmer; no ded.; pub. APS (1918); MS at the Wc; prem. (as "Fairy Lullaby") November 9, 1917⁷²

A Parable (The Blade of Grass) (1917/1918):⁷³ tx. Stephen Crane; no ded.; pub. GS (1922);⁷⁴ prem. April 22, 1918

Night in the Woods (1917/1918):⁷⁵ tx. Edward Rowland Sill; ded. "To Marcia van Dresser";⁷⁶ pub. GS, paired with "Roses Breathe in the Night" (1921);⁷⁷ prem. April 22, 1918

Roses Breathe in the Night (1917/1918):⁷⁸ tx. Margaret Widdemer; no ded.; pub. GS, paired with "Night in the Woods" (1921); prem. April 22, 1918; pub. prem. April 12, 1920

The Epitaph of a Butterfly (or The Last Butterfly) (1918/1919):⁷⁹ tx. Thomas Walsh; ded. "To Mme. Helen Stanley"; pub. Oliver Ditson (1921);⁸⁰ MS at MHC; prem. November 7, 1919

⁶⁵ MB to APS, April 26, 1916, APS-LOC; MB to APS, March 26, 1917, APS-Wc. The 1917 letter reminds Schmidt that Bauer showed "Little Sleeper" to him "the first time I showed you sketches of the Indus and Orientale." In the 1916 letter, Bauer offered to send "By the Indus" and "Orientale" to Schmidt for publication.

⁶⁶ MB to APS, April 26, 1916 APS-Wc.

⁶⁷ MS is housed at the Wc. A copy of the published score has not been found.

⁶⁸ No documentation regarding the composition date has been discovered except a performance date in 1918; however, Bauer also wrote the chorus "The Lay of the Four Winds" and the song "By the Indus" with texts by Cale Young Rice around this time.

⁶⁹ Manuscript (marked with "Composers Facsimile Edition, Copyright 1959") at CAh. Bauer died in 1955.

⁷⁰ Manuscript at the Wc also includes the title "Fairy Lullaby."

⁷¹ MB to APS, February 18, 1918, APS-Wc. Bauer indicates her intention to "fix up" the accompaniment and "return it" to APS, indicating the song had already been composed and was being refined.

⁷² "Marion Bauer's Songs Given by Many Artists This Season," ML 35.14 (April 4, 1918): 376. This is the only known performance with the title, "Fairy Lullaby." Langenham continued to sing the song (as "From Hills of Dream") on her 1917-1918 tour.

⁷³ No documentation regarding the composition date has been discovered except a premiere date in 1918.

⁷⁴ MB to APS, May 10, 1918, APS-Wc. Bauer indicates she "shall soon send" Schmidt "Night in the Woods" and "A Parable" for consideration. Schmidt rejected both songs.

⁷⁵ No documentation regarding the composition date has been discovered except a premiere date in 1918.

⁷⁶ Marcia van Dresser (1877-1937), an American operatic soprano and recitalist.

⁷⁷ MB to APS, May 10, 1918, APS-Wc. Bauer indicates she "shall soon send" Schmidt "Night in the Woods" and "A Parable" for consideration. Schmidt rejected both songs.

⁷⁸ No documentation regarding the composition date has been discovered except a premiere date in 1918.

⁷⁹ No documentation regarding the composition date has been discovered except a premiere date in 1919.

The Moonlight Is a Silver Sea (1919):⁸¹ tx. Charles Buxton Going; no ded. or pub.; 2 MSS at MHC; no perf. on record

My Faun (or The Faun, probably also Faun Song) (1919):⁸² tx. Oscar Wilde; ded. "To Mary Jordan";⁸³ pub. HPC in a set of "Six Songs" (2001);⁸⁴ MS at the Wc; prem. (as "The Faun") November 28, 1919; probably orch. 1933 as "Faun Song" (see below)

Gold of the Day and Night (or My Song of You)⁸⁵ (1919):⁸⁶ tx. Katharine Adams; no ded.; pub. APS (1921); MS at the Wc; perf. prior to November 17, 1921;⁸⁷ New York prem. November 20, 1922

Thoughts⁸⁸ (1919):⁸⁹ tx. Katharine Adams; no ded.; pub. APS (1921); MS at the Wc; 1st known perf. May 24, 1922

The Driftwood Fire (1919):⁹⁰ tx. Katharine Adams; no ded.; pub. APS (1921); prem. October 15, 1920

⁸⁰ MB to HRA, April 19, 1921, APS-Wc. In 1921, Bauer offered to send Austin copies of "Roses Breathe in the Night," "Night in the Woods," and "The Epitaph of a Butterfly," asking, "Would it interest you to see what songs that you turned down look like in print?"

⁸¹ SP, "Marion Bauer: Complete Compositions," revised December 6, 2013, <http://marionbauer.org/marion-bauer--complete-compositions.html>. MHC has two undated manuscripts. One is much less chromatic than the other and is untitled. The second contains the title. Pickett places version 1 at about 1914 and version 2 around 1919 because of the brand of manuscript paper used, which was made in Germany and used by Bauer during this timeframe. (Bauer studied in Berlin briefly in 1914.)

⁸² Manuscript (Wc) includes a handwritten note at the end: "Peterboro, NH. July 21, 1919."

⁸³ "Mary Jordan's Versatile Program," ML 38.21 (November 20, 1919): 499; "Marion Bauer's Songs Heard," ML 39.7 (February 12, 1920): 155. The 1919 article reports that "The Faun" was "written for and dedicated to the contralto upon the occasion of her marriage last summer," while the 1920 article adds the song was "written for Miss Jordan as a wedding gift from the composer."

⁸⁴ "Season 1919-1920 First Performances of New Compositions by Marion Bauer," ML 39.23 (June 3, 1920): 564; MB to HRA, April 2, 1922, APS-Wc. The 1920 ad announces that "The Faun" will "be published by the Arthur P. Schmidt Co.," but this did not ultimately occur. The 1922 letter asks, "Do you remember 'The Faun' a song? Do you want that?"

⁸⁵ Manuscript (Wc) contains a cover page reading "Two Love Songs—Poems by Katharine Adams. Music by Marion Bauer. I. My Song of You [crossed out] II. Thoughts." "My Song of You" was subsequently published as "Gold of the Day and Night."

⁸⁶ "MacDowell Spirit Inspires Work in Peterboro Colony," ML 38.10 (September 4, 1919): 227. The article states that Bauer composed "several songs set to poems by Katharine Adams, who was also at Peterboro" during the summer of 1919.

⁸⁷ "New Songs on Concert Programs," ML 42.20 (November 17, 1921): 476. Article states that "Gold of the Day and Night" is among new songs from APS that "have already appeared on concert programs." It was sung by Katherine Meisle.

⁸⁸ Manuscript (Wc) contains a cover page reading "Two Love Songs—Poems by Katharine Adams. Music by Marion Bauer. I. My Song of You [crossed out] II. Thoughts."

⁸⁹ "MacDowell Spirit Inspires Work in Peterboro Colony," ML 38.10 (September 4, 1919): 227. The article states that Bauer composed "several songs set to poems by Katharine Adams, who was also at Peterboro" during the summer of 1919.

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Four Poems, op. 16 (1922):⁹¹ #1: Through the Upland Meadows, #2: I Love the Night, #3: Midsummer Dreams, #4: In the Bosom of the Desert; tx. John Gould Fletcher; #1 ded. "To Monsieur Yves Tinayre"; #2 ded. "To Mme. Eva Gauthier"; pub. GS (1924); #2 MS at NYp; #2 prem. October 23, 1922; whole set prem. March 21, 1925; see chapter four for information about the poet, dedicatees, and additional performances

La Vallee (1925):⁹² tx., ded. pub. un.; presented with orch. acc.; all information comes from an article (ML) announcing its performance with orch in Paris, June 20, 1925⁹³

[Alice in Wonderland Songs], op. 26 (1928):⁹⁴ The Lobster Quadrille, Pig and Pepper, You are Old Father William, Jabberwocky, How Doth the Little Crocodile;⁹⁵ tx. Louis Carroll (all from *Alice in Wonderland* except for "Jabberwocky," which comes from *Through the Looking Glass*); no known ded., but written for Dorothy Gordon; no pub. of the set, MSS at MHC; "How Doth the Little Crocodile" pub. HPC in a collection of *The First Solos* (2000) and in a set of *Six Songs* by Bauer (2001); prem. of all but "How Doth the Little Crocodile" December 29, 1928; prem. of "How Doth the Little Crocodile" (as an encore) March 3, 1929; "The Lobster Quadrille" was arr. for women's chorus (arr. unspecified) and perf. May 5, 1953⁹⁶

[The Lizards Scamper] (Untitled) (1928):⁹⁷ tx. Margaret Widdemer; no ded.; unpubd; MS at MHC

When the Shy Star Goes Forth (1931):⁹⁸ tx. James Joyce; no ded.; pub. HPC in a set of *Six Songs* by Bauer (2001); MS at the Wc

To Losers, op. 33, no. 2 (1932):⁹⁹ tx. Frances Frost; no ded.; pub. HPC in a set of *Six Songs* by Bauer (2001); MS at the Wc; prem. (lecture-recital) April 17, 1933; radio prem. May 14, 1933; concert prem. August 12, 1933

⁹¹ "Eva Gauthier Sings Unusual Songs," ML 44.18 (November 2, 1922): 382.

⁹² No documentation regarding the composition date has been discovered except a performance date in 1925.

⁹³ Emilie Frances Bauer, "American Musicians Active Abroad: Saminsky's Concert in Paris," ML 50.1 (July 2, 1925): 5. There is no other record of a song by this name; however, it could be a French version of another Bauer song. Without the name of the poet or any other information, it is impossible to know.

⁹⁴ Bauer herself did not give this set of songs a specific title. "You Are Old, Father William" is the only one of the Alice songs to be given an opus number. The MS for "How Doth the Little Crocodile" is dated Dec. 17, 1928. It was the last to be premiered, so it was probably the last one written. Regardless, the premiere of the other four was December 29, 1928.

⁹⁵ Three of the four known performances of the set list the songs in this order (though "How Doth the Little Crocodile" was only performed on March 3): December 29, 1928, March 3, 1929, April 5, 1929. The January 29, 1929 performance listed the songs as follows: "The Jabberwocky," "You Are Old Father William," "The Lobster Quadrille," "Pig and Pepper."

⁹⁶ The choral arrangement is housed in the Gena Branscombe collection at the NYp and is almost identical to the original piano accompaniment. The arrangement was likely done either by Branscombe or Bauer, but no definitive proof has been discovered.

⁹⁷ Pickett, "Marion Bauer: Complete Compositions." Pickett dates this song here because of "similarities in musical style, manuscript paper, and handwriting style to the Alice in Wonderland songs." Bauer also set a poem by Widdemer in 1918, "Roses Breathe in the Night."

⁹⁸ Peggy Holloway, "Marion Bauer," in *Women Composers: Music Through the Ages*, vol. 7, ed. Martha Schleifer and Sylvia Glickman (New York: G. K. Hall, 1996), 676.

Orientale (orig. vsn. with pf, 1914/1915, orch. in 1932, poss. rev. in 1934):¹⁰⁰ tx. Edwin Arnold; no ded.; unpubd; orch. score has not been located; prem. March 27, 1932¹⁰¹

An Apple Orchard in the Spring (1933): tx. Alma See (Grade V);¹⁰² no ded.; unpubd; MS has not been located; prem. April 13, 1933

Faun Song (likely a rev. of “My Faun”/”The Faun,” also arr. for A and chb orch)¹⁰³ (1930, orch. 1933):¹⁰⁴ tx. Oscar Wilde;¹⁰⁵ no ded.; unpubd; no MS (with pf or orch.) under this name has been found; prem. (with piano) December 29, 1930; prem. (with orch.) August 12, 1933

Rainbow and Flame (1934):¹⁰⁶ tx. Robert Haven Schauffler; no ded.; unpubd; MSS at CAh and the Wc; prem. January 8, 1938

Four Songs with String Quartet (or Suite for Soprano and String Quartet, or Four Songs for Soprano and String Quartet), op. 30 (1933-1936):¹⁰⁷ #1: The Crocus (When Trees Have Lost Remembrance), #2: Ragpicker Love (Duel), #3: There’s Something Silent Here (Recapitulation), #4: Credo (I Sing the Will to Love); tx. Alfred Kreyborg; no ded.; unpubd; MSS for #2-4 at the Wc, #1 has not been found; prem. January 22, 1936

⁹⁹ Duplicate opus number; see *Symphonic Suite for String Orchestra*, op. 33. Bauer wrote at the end of the manuscript (Wc), “MacDowell Colony, Peterborough, N.H., Aug. 15th, 1932.”

¹⁰⁰ Reis, *Composers in America*, 20; J. Michelle Edwards, “Bauer, Marion Eugénie,” *Grove Music Online*, Oxford Music Online, Oxford University Press, accessed June 12, 2007, www.oxfordmusiconline.com. Reis indicates “Orientale” was orchestrated in 1932. While Edwards agrees, she also lists a revision date of 1934.

¹⁰¹ “American Concert at the Metropolitan,” ML 62.13 (March 31, 1932): 8. This article reports, “Leonora Corona, who was a lovely picture, displayed her rich dramatic voice in songs with orchestra, including Daniel Wolf’s ‘Iris,’ Marion Bauer’s ‘Orientale,’ for which Miss Bauer had made a special orchestration, and Harry Rowe Shelley’s ‘Love’s Sorrow.’” See Appendix D for more information about the premiere.

¹⁰² Nina Naguid, “American Composers on Columbia Program,” ML 64.17 (April 27, 1933): 8. The singer Dorothy Gordon selected “five best poems which had been contributed by children of the radio audience and asked five of our best known American composers to set them to music.” Alma See (Grade V, Jackson School, Hempstead, L.I.) wrote “An Apple Orchard in the Spring,” which Marion Bauer then set and Dorothy Gordon sang.

¹⁰³ “Faun Song” was performed by Joan Peebles on August 12, 1933, paired with “To Losers.” Earlier that year, Peebles sang “To Losers” paired with “The Faun” (April 17 and May 14); see Appendix D for performance details. See “My Faun” (or “The Faun”) above, originally written in 1919. Besides reports of its performances as “Faun Song,” the song (specified for alto and chamber orchestra) appears as such in both Reis, *Composers in America*, 20, and Goss, *Modern Music-Makers*, 140.

¹⁰⁴ No known source lists a composition date earlier than the two premieres.

¹⁰⁵ “Gertrude Wieder Reveals Splendid Singing Art,” ML 60.2 (January 8, 1931): 26. This article confirms that “Faun Song” is a setting of text by Oscar Wilde.

¹⁰⁶ The manuscript (Wc) contains a marginal entry, “1934.” There is also a manuscript at CAh. The two manuscripts have different key signatures: Wc has five flats; CAh has two sharps.

¹⁰⁷ Composers’ Forum concert program, February 26, 1936, Federal Music Building, New York. The manuscript (Wc) includes the note “Nov. 23rd, 1933” at the end of “Ragpicker Love.” Op. 28 is marked at the top of each song (#2-4) in ink, but is crossed out and “30” is added with pencil or pen. In the article announcing the set’s premiere, the set is labeled op. 28.

Songs in the Night (1940):¹⁰⁸ tx. Minny M. H. Ayers; no ded.; pub. GS (1943); 1st known perf. February 12, 1946

Benediction (probably also Priestly Benediction) (1940/1941):¹⁰⁹ tx. traditional “May the Lord bless you and keep you...”; no ded.; unpubd; MS formerly owned by Judith Tick, now by SP; prem. (as “Priestly Benediction”) March 29, 1941; no perf. as “Benediction” on record; acc. likely written for org., not pf¹¹⁰

Wood Song of Triboulet (1942):¹¹¹ tx. William Rose Benét; no ded.; unpubd; MS is at the Wc; prem. February 14, 1943

The Harp (1942):¹¹² tx. Edna Castleman Bailey; no. ded.; pub. BMI (1947); radio prem. February 14, 1943; concert prem. May 9, 1948

With Liberty and Justice for All (1942):¹¹³ tx. Marion Bauer; no ded.; unpubd; MS is at the Wc; no perf. on record

A Letter (1945):¹¹⁴ tx. “After a Poem by Chang-Chi (T’ang Dynasty 618-905 A. D.), adapted from the French by M.B.”;¹¹⁵ ded. “To Maria Maximovitch”;¹¹⁶ pub. HERS Publishing Company in *A Collection of Art Songs by Women Composers*, selected and edited by Ruth Drucker and Helen Strine (1998); MSS at the Wc and MHC; poss. intended prem. February 13, 1944; prem. February 12, 1946

¹⁰⁸ “N. Y. Federation of Music Clubs Holds Convention,” *ML* 72.10 (May 25, 1940): 11. The article reports that “Marion Bauer received honorable mention for her ‘Songs in the Night’ for voice” at the opening night program of the New York Federation of Music Clubs 12th Biennial Convention, May 16-19, 1940. No other documentation regarding the date of composition has been discovered.

¹⁰⁹ No documentation regarding the composition date has been discovered except a premiere date in 1941.

¹¹⁰ No instrument is designated on the score, but the voicing and spacing of the keyboard part would fit better on an organ than on a piano. The premiere performance (of “Priestly Benediction”) took place at Temple Emanu-El and was listed with organ.

¹¹¹ No documentation regarding the composition date has been discovered except a premiere date in early 1943.

¹¹² MB to Ross Lee Finney, 1943, Ross Lee Finney correspondence, Library of Congress, Washington, DC. In response to Finney’s questionnaire about composers’ activities during 1942 and their views on the composer’s war-time function, Bauer listed “The harp (song) (text by Edna Castleman Bailey)” under the heading “Works composed in 1942.”

¹¹³ This is a war song, presumably written after the United States entered World War II. The lyrics reference the Golden Gate Bridge, which was constructed from 1933-1937.

¹¹⁴ No documentation regarding the composition date has been discovered except for a premiere date in early 1946 and the marking “ACA May 28, 1946” on the manuscript at MHC, indicating the work was filed with the ACA on that date. An undated manuscript is also located at the Wc. A performance of “A Letter” *might* have been planned for a program on February 13, 1944, but this has not been verified.

¹¹⁵ Noted as such on the manuscript (Wc).

¹¹⁶ Maria Maximovitch, a soprano, had previously sung Bauer’s *Four Poems* on April 4, 1938. On February 13, 1944, she had planned to sing a “program of modern American songs... many of [which] were to have been heard for the first time,” but was prevented by illness. The League of Composers program was possibly meant to include an unnamed song by Bauer, which may have been “A Letter.” Maximovitch ultimately did perform “A Letter” two years later on February 12, 1946. See Appendix D for more about these three programs.

Swan (1947):¹¹⁷ tx. Edna Castleman Bailey; no ded.; pub. BMI (1947); prem. May 9, 1948

Dusk (1947):¹¹⁸ tx. Eunice Tietjens;¹¹⁹ no ded.; unpubd; MSS at Wc and CAh; prem. May 19, 1946

Night Etching (voc duet) (1947):¹²⁰ tx. Edna Castleman Bailey; ded. "To Earl and Caroline Blakeslee"; unpubd; MS at MHC; prem. May 3, 1948

Dreams in the Dusk (1954):¹²¹ tx. Carl Sandburg; no ded; unpubd; MS has not been located; prem. May 5, 1954

From the Shore (1954):¹²² tx. Carl Sandburg; no ded; unpubd; MS has not been located; prem. May 5, 1954

Here Alone, Unknown (1954):¹²³ tx. Conrad Aiken; no ded.; pub. HPC in a set of *Six Songs* by MB (2001); MS at the Wc; prem. November 7, 1954

Chamber Music

Canzonetta in G for violin (and probably piano) (1904/1905):¹²⁴ no ded.; unpubd; MS has not been located; all information comes from an article (ML) announcing its only known perf. on April 27, 1905

¹¹⁷ No documentation regarding the composition date has been discovered except for a publication date in 1947 and a premiere date in 1948.

¹¹⁸ Pickett, "Marion Bauer: Complete Compositions." No documentation regarding the composition date has been discovered; however, as Pickett has noted, the LOC manuscript is on Circle Blue Print Co. paper, which (though in production from 1923 on) was only used by Bauer for works composed from 1947-1953. An additional manuscript is also housed at MA-H.

¹¹⁹ "Peterboro Anthology off the Press," ML 45.25 (June 21, 1923): 581. The poet Eunice Tietjens was a fellow MacDowell colonist. No proof has been discovered to show if (or when) Tietjens and Bauer were at the colony at the same time. The text itself comes from Tietjens's poem "Dusk," which appeared in *Body and Raiment* (New York: Knopf, 1919).

¹²⁰ The manuscript (MHC) contains a handwritten note, "September 11, 1947."

¹²¹ MB to Peggy [Glanville-Hicks?], June 1, 1953, Composers Forum Letters, NYp. No documentation regarding the composition date has been discovered except for a premiere date in 1954 and an ambiguous reference in one of MB's 1953 letters indicating she had "been doing some songs." Peggy Glanville-Hicks was Executive Secretary of the Forum at the time.

¹²² MB to Peggy [Glanville-Hicks], June 1, 1953, Composers Forum Letters, NYp. No documentation regarding the composition date has been discovered except for a premiere date in 1954 and an ambiguous reference in one of MB's 1953 letters indicating she had "been doing some songs." Peggy Glanville-Hicks was Executive Secretary of the Forum at the time.

¹²³ No documentation regarding the composition date has been discovered except for the date of its only known performance in 1954.

¹²⁴ "A Remarkable Pupil Recital," ML 9.18 (May 4, 1905): 6. No documentation regarding the composition date has been discovered except for the date of its only known performance in 1905. The ML article indicates that Miss Edith Cornell played the accompaniment for Miss Glenn Priest, violinist, who was the "assisting artist" for the student recital (therefore, not a student of Henry Holden Huss). In addition to Bauer's Canzonetta in G, Priest played the "G String Air," Bach; "L'Abeille," [François] Schubert; the second movement from the Huss Sonata for piano and

Up the Ocklawaha, op. 6 (1912):¹²⁵ ded. “To Maud Powell”; pub. APS (1913) and HPC (1998); prem. December 15, 1912

Allegretto Giocoso (1920):¹²⁶ no ded.; unpubd; MS has not been located; no perf. on record

Sonata (no. 1) for Violin and Piano in G minor, op. 14 (1919-1921):¹²⁷ no ded.; unpubd; MS has not been located; prem. April 29, 1922

Serentina for chamber orchestra (woodwinds and strings) (1922):¹²⁸ no ded.; unpubd; MS has not been located; no known perf.

Fantasia quasi una Sonata, op. 18 (Sonata no. 2 for Violin and Piano) (1924-1925):¹²⁹ I. Moderato romantico, II. Ben ritmico e vivace, III. Lento espressivo-Allegro con moto e marcato; ded. “To Karin Dayas and August Soendlin”;¹³⁰ pub. GS (1928); MS at CAh; prem. October 25, 1925

violin; and “Mazurka,” [Aleksander] Zarzycki. It is highly unlikely that Bauer would have written a work for unaccompanied violin.

¹²⁵ See chapter three for much more about this work, its compositional and performance history, and its dedicatee.

¹²⁶ Ewen, *American Composers: A Biographical Dictionary*, 41; MB to H. R. Austin, July 21, 1920, APS-LOC; “New Songs and New Suite by Marion Bauer,” ML 42.10 (September 8, 1921): 221. Ewen lists this work by name and date, also indicating it is a work for 11 instruments. In the 1920 letter, Bauer reported that she was “doing a small composition for Miss [Carolyn] Beebe’s organization [the New York Chamber Music Society] for piano, flute, clarinet, oboe, bassoon, horn, and strings.” If the “strings” referred to a quintet (or perhaps a string quartet plus percussion), that would make 11 instruments. The 1921 article reports that Bauer “has written a suite for Carolyn Beebe’s Chamber Music Society.” See also *Serentina* (1922) below, which may be the suite (a larger, multi-movement work) mentioned in the 1921 article, of which *Allegretto giocoso* may have been one movement.

¹²⁷ “MacDowell Spirit Inspires Work in Peterboro Colony,” ML 38.10 (September 4, 1919): 227; “Marion Bauer at Peterboro,” ML 40.6 (August 5, 1920): 150; “New Songs and New Suite by Marion Bauer,” ML 42.10 (September 8, 1921): 221. According to the 1919 article, Bauer worked “at considerable length on a violin and piano sonata which is not yet completed.” The 1920 article reports that Bauer is “now finishing a sonata for violin and piano,” while the 1921 article claims that “Miss Bauer has revised her sonata for violin and piano.”

¹²⁸ “New Songs and New Suite by Marion Bauer,” ML 42.10 (September 8, 1921): 221; “Marion Bauer Turns to Instrumental Music,” ML 44.6 (August 10, 1922): 125; MB to Irving Schwerké, January 29, 1925, Irving Schwerké Collection (Wc); Pickett, “Marion Bauer: Complete Compositions.” The 1921 article mentions a “suite for Carolyn Beebe’s Chamber Music Society” written by Bauer. This might be *Serentina*. The 1922 article reports that Bauer “has just completed a short chamber music work for eleven instruments,” but offers no name, also probably referring to *Allegretto giocoso* or *Serentina* (or both). The 1925 letter lists the work “for chamber music orchestra” as “Serenatina” (or “Serenatine”; the final letter is unclear). Pickett also cites biographical material in an American Music Guild program (February 7, 1923), which lists *Serentina*’s instrumentation as “woodwinds and strings.”

¹²⁹ MB to Irving Schwerké, January 29, 1925, Irving Schwerké Collection (Wc); “Marion Bauer, American Composer,” ML 49.13 (March 26, 1925): cover; “League of Composers Offers Unique Program,” ML 50.18 (October 29, 1925): 373. The ML article reports that “Marion Bauer’s second sonata for violin and piano [was] written in Paris last spring.” In January 1925, Bauer wrote about the “Second Sonata for Violin and Piano (which will probably be completed before your article will appear),” and the March 1925 cover photo’s caption states that Bauer “has recently completed a Violin Sonata.”

¹³⁰ Karin Dayas was a pianist and teacher at Cincinnati College-Conservatory of Music. She also provided piano illustrations for several Bauer lecture-recitals (August 14, 1928, July 13 and 18, 1938); see Appendix E.

String Quartet, op. 20 (1925-1927):¹³¹ ded. “Pro Arte Quartet”;¹³² unpubd; MS at MHC; chosen for submission to the International Society for Contemporary Music (1930);¹³³ premiere of two movements November 1926; premiere February 12, 1928; 2nd mvt was “based on an African Negro lament” (labeled as such on the MHC MS), orch. later by Martin Bernstein (1929 or 1935), and premiered April 26, 1935¹³⁴

Duo (or Suite) for Oboe and Clarinet, op. 25 (1932):¹³⁵ I. Prelude, II. Improvisation, III. Pastoral, IV. Dance; no ded.; pub. C. F. Peters (1953);¹³⁶ MS at the Wc; 1st known perf. May 1, 1933

Sonata for Viola (or Clarinet) and Piano, op. 22 (1935):¹³⁷ I Allegretto (rubato), II. Andante espressivo—Scherzo rapido—Andante espressivo, III. Allegro; ded. “To the Memory of Albert Stoessel”; pub. Society for the Publication of American Music/GS (1951) and Da Capo Press (1986); private concert prem. Spring 1935; public prem. August 15, 1935; NY public prem. March 23, 1936

Forgotten Modes, Five Pieces for Flute (Alone) (or Five Greek Lyrics for flute alone), op. 29 (1936):¹³⁸ I. Idyll, II. Hymn to Pallas Athene, III. Paean, IV. Phrenody, V. Dithyramb; ded. Georges Barrère;¹³⁹ unpubd; MS at the Wc; prem. December 18, 1938

Sonatina for Oboe and Piano, op. 32a (1938-1939):¹⁴⁰ I. Allegretto, II. Andantino, III. Allegro giocoso; ded. “To Joseph Marx”; unpubd; MS at MHC; later arr. as Concertino for Oboe, Clarinet, and String Quartet, op. 32[b]; no known perf.

¹³¹ “Marion Bauer, American Composer,” ML 49.13 (March 26, 1925): cover; MB to HRA, June 23, 1927, and October 24, [1927], APS-Wc. The 1925 cover photo’s caption includes the statement that Bauer is “working on a String Quartet” The first of the 1927 letters reports that Bauer is “planning to finish” the String Quartet and second announces, “My String Quartet is finished.”

¹³² MB to HRA, March 19, 1930, APS-Wc. This letter also reports that the Pro Arte Quartet took “a manuscript copy to Europe with them with the intention of playing it over there.”

¹³³ MB to HRA, March 19, 1930, APS-Wc. This letter also reports that the Pro Arte Quartet took “a manuscript copy to Europe with them with the intention of playing it over there.”

¹³⁴ Reis, *Composers in America*, 19; Goss, *Modern Music-Makers*, 137; Natalie Curtis, *Songs and Tales from the Dark Continent* (New York: G. Schirmer, 1920), 41-43, 120-21. The second movement, called *Lament on an African Theme*, was orchestrated by Bauer’s NYU colleague, Martin Bernstein, either in 1929 (Reis) or 1935 (Goss). The lament comes from the Zambezi River region in modern-day Mozambique and was traditionally sung on the day after a burial during the “Chili’lo,” the Ceremony of Lamentations. The tune was transcribed by Natalie Curtis and included in her book *Songs and Tales from the Dark Continent*, published in 1920 by G. Schirmer, the same house that published all of Bauer’s music history texts.

¹³⁵ “Concert Program,” *Baton of the Phi Beta Fraternity* 30.3 (March 1951): 3.

¹³⁶ Movements II and III were also printed in the *Boletín Latino-Americano de Música* 5.5 (October 1941): 129-32.

¹³⁷ Edwards, “Bauer, Marion Eugénie”; Goss, *Modern Music-Makers*; Composers’ Forum program, January 8, 1937, National Archive II, College Park, Maryland. Duplicate opus number with Bauer’s choral set of *Three Noël’s*.

Edwards lists the work as having been composed in 1932. Both Goss and the Composers’ Forum program claim 1935. See chapter six for much more about this work, its compositional and performance history, and its dedicatee.

¹³⁸ “Barrere Plays New Bauer Pieces,” ML 70.20 (December 24, 1938): 9, 11. Duplicate opus number with the piano set *Thumb Box Sketches*, op. 29. The ML article, a review of the 1938 premiere, reports 1936 as the year of composition. “1938” is written as a marginal note on the manuscript at the LOC. See chapter six for much more about this work, its compositional and performance histories, and its dedicatee.

¹³⁹ “Barrere Plays New Bauer Pieces,” ML 70.20 (December 24, 1938): 9, 11.

¹⁴⁰ Bauer wrote two dates at the end of the manuscript (MHC): “Aug. 1938” and “Dec. 2, 1939.”

- Concertino for Oboe, Clarinet, and String Quartet, op. 32b (1939 or 1940, rev. 1943):¹⁴¹ no ded.; pub. Arrow Music Press (1944); arr. of Sonatina for Oboe and Piano, op. 32a, commissioned by the League of Composers; prem. March 30, 1940; prem. rev. version March 19, 1944
- Trio Sonata no. 1 for flute, cello, and piano, op. 40 (1944):¹⁴² I. Allegretto comodo, II. Andante espressivo, III. Vivace e giocoso; no ded.; pub. ACA-CFE (1955); prem. July 28, 1945 (Chautauqua); radio prem. February 12, 1946; NY concert prem. December 17, 1946; perf. with bassoon May 7, 1948, and January 27, 1952
- Prelude and Fugue for flute and piano, op. 43[a] (1947): no ded. (perhaps for Edith Sagul),¹⁴³ pub. HPC (2009); MSS at NYp and CAh; pf part was also arr. for strs by MB (see below, Prelude and Fugue for flute and string orchestra, op. 43[b]); no known performances
- Patterns (or Paterns), op. 41[b], no. 2 (1948):¹⁴⁴ no ded.; pub. ACA-CFE (1965); MSS at CAh and NYp; arr. of 2nd mvt. only of the orig. pf work by the same name (1946), for 2 fl, 2 ob, 2 cl, 2 bn, 2 hn in F, and db; orig. also arr. for str qt (see below, Five Pieces for String Quartet, op. 41[c]); no perf. on record
- Aquarelle (no. 2) for chamber ensemble, op. 39, no. 2b (1948):¹⁴⁵ no ded.; pub. ACA-CFE (1965); arr. of orig. pf work by the same name (1945); no perf. on record
- Five Pieces for String Quartet, op. 41[c] (1946-49):¹⁴⁶ #1. Allegretto, #2: In fast waltz time; #3: Scherzo-like; #4: Somewhat slowly, expressively; #5: Fast and Ferociously; no ded. or pub.; MS at NYp; arr. of original piano composition entitled *Patterns* (1946);¹⁴⁷ no known performances
- Trio Sonata no. 2 for flute, cello, and piano, op. 47 (1951):¹⁴⁸ ded. un.;¹⁴⁹ unpubd; MS has not been located;¹⁵⁰ all information comes from the March 1951 issue of *The Baton of the Phi Beta Fraternity* cover and concert program, as well as reviews of its performances; prem. May 8, 1951; also perf. January 18, 1953, and February 6, 1954

¹⁴¹ Reis, *Composers in America*, 20; Goss, *Modern Music-Makers*, 139. Reis reports a composition date of 1939, with revision in 1943. Goss lists the date as 1940.

¹⁴² The ACA-CFE score includes a handwritten note: "Nov. 26, 1944."

¹⁴³ The NYp manuscript has "Edith Sagul" written on it. Sagul (of the Sagul trio) was a flutist and went on to commission and premiere Bauer's Trio Sonata no. 2 in 1951.

¹⁴⁴ Edwards, "Bauer, Marion Eugénie."

¹⁴⁵ Edwards, "Bauer, Marion Eugénie." Duplicate opus number with *The Last Frontier*, op. 39, no. 2 (pf, 1943).

¹⁴⁶ Edwards, "Bauer, Marion Eugénie."

¹⁴⁷ Some movement names were changed slightly from the original.

¹⁴⁸ Edwards, "Bauer, Marion Eugénie." Also, the concert program and numerous reviews support this date.

¹⁴⁹ It was commissioned by The Sagul Trio (Edith Sagul, Marilyn Beabout, and Mary Stretch), so it was likely dedicated to them; however, there is no definitive record of this.

¹⁵⁰ Part of the first page of the score graces the cover of the March 1951 issue of *The Baton of the Phi Beta Fraternity*, but this is the only portion that has been found.

Quintet for Woodwinds, op. 48 (1952):¹⁵¹ I. Allegro commodo, II. Allegro gioviale, III. Andante pastorale, IV. Allegro giocoso; scored for fl, ob, B-flat cl, hn in F, and bn; no ded.; pub. ACA (1956); MSS at CAh and NYp; prem. February 23, 1953

[Sonata no. 3 for violin and piano] (1953-54): no ded.; unpubd; MS has not been located and may not have been finished; all information comes from a 1953 letter in which MB wrote, "I may have a new and short sonata for violin and piano that is well begun for Arved Kurtz."¹⁵²

Choral Music

Fair Daffodils (1913-1914):¹⁵³ wch (SSA), with pf.; tx. Robert Herrick; no ded.; pub. APS (1914); prem. April 20, 1914

The Lay of the Four Winds (or The Winds), op. 8 (1914):¹⁵⁴ mch (TTBB), with pf.; tx. Cale Young Rice; ded. "To Mr. Louis Koemmenich and the Mendelssohn Glee Club of New York"; pub. APS (1915); MS at the Wc; orch. begun in 1914;¹⁵⁵ prem. April 20, 1915

Three Noël[s] [or Three Christmas Carols], op. 22 (1929):¹⁵⁶ #1: The Ox He Openeth (or Tryste Noël), tx. Louise Guiney; #2: I Sing of a Maiden, tx. 15th century poem; #3: Lullay! Lullay! Lytel Child, tx. old English;¹⁵⁷ wch (SSA), a cappella, with A solos in #1 and #3; no ded.; pub. APS (1930) and Treble Clef Music Press (2003); prem. December 16, 1929

¹⁵¹ No documentation regarding the composition date has been discovered except for the date of premiere. Duplicate opus number with *Anagrams* (pf., 1950).

¹⁵² MB to Peggy [Glanville-Hicks?], June 1, 1953, Composers Forum Letters, NYp. In the letter, Bauer discussed possible repertoire for a Composers' Forum concert February 6, 1954. This piece was not performed. Peggy Glanville-Hicks was Executive Secretary of the Forum at the time.

¹⁵³ No documentation regarding the composition date has been discovered except for the date of premiere and publication.

¹⁵⁴ MB to APS, November 13, 1914, and January 20, 1915, APS-Wc. In the first letter, Bauer apologized for the delay in sending a new copy of "The Winds" to them, while the second letter states, "Today I sent you the proofs." Wc manuscript is entitled "The Winds."

¹⁵⁵ "Marion Bauer's Songs on Many Programs," ML 28.9 (August 27, 1914): 245. Bauer took the manuscript with her to Berlin with the intention of orchestrating it there during her studies with Ertel. The outbreak of war curtailed her studies. It is not clear if she ever finished the orchestration. No such arrangement has been found, whether completed or not.

¹⁵⁶ MB to HRA, July 25, 1929, APS-LOC. Duplicate opus number with Sonata for Viola (or Clarinet) and Piano, op. 22 (1935).

¹⁵⁷ "Doria with Women's Glee Club," ML 57.26 (December 26, 1929): 15. This article reports that "I Sing of a Maiden" comes from the *Oxford Book of English Verse*, while "Lullay, Lullay, Lytel Child" "dates back to Henry IV. It is a cradle song of the Virgin treated as a contralto solo with a *capella* [*sic*] accompaniment, quasi-medieval in effect." This article also claims that MB was asked to write the pieces specifically for the Women's University Glee Club 1929 Christmas concert.

Here at High Morning, op. 27 (1931):¹⁵⁸ mch (TTBB), a cappella; tx. May Lewis; ded. "To the New York University Glee Club"; pub. H. W. Gray (1931); prem. March 5, 1932

A Garden Is a Lovesome Thing, op. 28 (1938):¹⁵⁹ ch (SSATBB); tx. Thomas Edward Brown; no ded.; pub. GS (1938); prem. (arr. for wch; arr. un.) May 6, 1941; prem. (for ch) March 16, 1947

The Thinker, op. 35 (1938):¹⁶⁰ ch; tx. and ded. un.; pub. Galaxy Music Corp. (1938); neither a MS nor a pub. score has been located; all information comes from lists of Bauer works in Reis and Goss¹⁶¹

China, op. 38 (1942-1943, orch. 1944-1945):¹⁶² ch (SATB) and pf/orch; tx. Boris Todrin; ded. un. (none on Wc MS); pub. J. Fischer & Bro. (1944); no copy of the pub. score has been located; prem. (with pf) December 14, 1943 (NYU); prof. prem. October 12, 1945; prem. (arr. for wch) May 1, 1945¹⁶³

Song of the Wanderer (1947):¹⁶⁴ a canon for wch (SSA); tx. un.; no ded.; pub. in *Modern Canons*, ed. H. Reichenbach and MB, Music Press (1947); no perf. on record

At the New Year, op. 42 (1947): mixed chorus (SATB) and piano; tx. Kenneth Patchen; no ded.; pub. Associated Music Publishers (1950); MS at NYp; prem. December 20, 1947

Death Spreads His Gentle Wings (1949, rev. 1951):¹⁶⁵ ch (SATB), a cappella; tx. Eunice Prossor Crain; ded. "In memory of Walter Howe"; pub. Associated Music Publishers (1952); prem. before April 1952 (memorial service for Howe in Chautauqua); pub./NY prem. February 16, 1953

A Foreigner Comes to Earth on Boston Common, op. 49 (1951-1953):¹⁶⁶ ch with T and S solos, with pf; tx. Horace Gregory; no ded.; pub. Independent Music Publishers (1953); MS at the Wc; no perf. on record

¹⁵⁸ No documentation regarding the composition date has been discovered except for the date of premiere and publication.

¹⁵⁹ No documentation regarding the composition date has been discovered except for the date of publication.

¹⁶⁰ No documentation regarding the composition date has been discovered except for the date of publication.

¹⁶¹ Reis, *Composers in America*, 20; Goss, *Modern Music-Makers*, 138.

¹⁶² MB to Ross Lee Finney, 1943, Ross Lee Finney correspondence, Wc; MB, "June in Peterboro, N. H.," ML 77.7 (July 1945): 9. The 1943 letter lists "choral work, China, on text by Boris Tadrin [*sic*]" under the heading "Works in process of composition [in 1942]." Wc manuscript for chorus and piano includes the handwritten note, "Peterboro, N.H., June 1943." In the 1945 article, Bauer reported, "I have completed the orchestration of my chorus, 'China.'"

¹⁶³ The arranger was likely Gena Branscombe or Bauer herself, but no concrete evidence has been discovered.

¹⁶⁴ No documentation regarding the composition date has been discovered except for the date of publication.

¹⁶⁵ Edwards, "Bauer, Marion Eugénie."

¹⁶⁶ Marion Bauer, "At the MacDowell Colony," ML 83.8 (August 1951): 9. The 1951 article reports that Bauer is working on a "cantata on a text by Horace Gregory for chorus, tenor, soprano, and chamber orchestra." Wc MS (chorus/piano) has "Sept. 11, 1953" written at the end. No manuscript of a chamber orchestra arrangement has been found.

The Seven Candles (1953):¹⁶⁷ 3-part wch; tx. J. W.; no ded.; unpubd; prem. Summer 1953; later included in the Phi Beta Fraternity's Candlelight Service¹⁶⁸

Orchestral Music

Symphonic Suite for String Orchestra, op. 33 (1940, 1st mvt. rev. later):¹⁶⁹ I. Prelude and Scherzo, II. Interlude, III. Finale-Fugue; no ded.; pub. ACA-CFE (1955); awarded honorable mention in Sigma Alpha Iota String Awards Competition for American-born women composers (1941);¹⁷⁰ prem. August 23, 1941; prem. (rev. version on radio) June 18, 1936; concert prem. (rev. version in Poland) April/May 1948; American concert premiere (rev. version) August 18, 1948

Piano Concerto, "American Youth," op. 36 (1942):¹⁷¹ pf and orch, also arr. for 2 pf; orch version: I. Andante maestoso – Allegretto – Vivo, II. Andante ma non troppo, III: Allegretto; 2-pf version: I. Majestic, II. Dignified, yet lyric; III. Humorous; ded. "For the High School of Music and Art, New York City"; 2-pf version pub. GS (1946); orch MS and parts available for rent through GS; prem. May 13, 1943; prof. prem. August 19, 1944; perf. (2-pf ver.) on radio February 14, 1945

Sun Splendor: symphonic tone poem for orchestra, op. 19[c] (1934-1946):¹⁷² orch of the solo pf (1926) and 2-pf (1930) works by the same name; no ded.; unpubd; complete MS (MHC) has been lost, photocopy of the complete MS (UCLA), inc. sketches (Wc), orch parts (MHC and CAh);¹⁷³ Nancy Thurmond Sutton's dissertation (UCLA, 2000) includes a critical 1st perf. ed.; prem. October 25, 1947

Prelude and Fugue for flute and string orchestra, op. 43[b] (1948, rev. 1949):¹⁷⁴ orch. of the Prelude and Fugue for flute and piano, op. 43[a] (1947); no ded.; unpubd; MS at the Wc;

¹⁶⁷ No documentation regarding the composition date has been discovered except for the date of premiere.

¹⁶⁸ E. F. S. [E. French Smith], "Marion Bauer," ML 87.9 (September 1955): 18.

¹⁶⁹ Walter H. Stern, "Music on the Air: WJZ Presents Bauer Score," ML 78.7 (July 1946): 21; MB, "Autori Presents Bauer Composition," ML 80.9 (September 1948): 9. A note on the manuscript (MHC) reads, "MacDowell Colony. June, 1940." The 1946 article announces a first performance in a revised version, while the 1948 article specifies that the first movement (Prelude) was rewritten after the 1941 premiere, but the other movements remained unaltered.

¹⁷⁰ "American Women Composers Honored by Sigma Alpha Iota: Prize Winners to Attend Triennial Convention—Awards Will Be Presented," ML 73.12 (July 1941): 6.

¹⁷¹ MB to Ross Lee Finney, 1943. Bauer lists "Concerto for piano and orchestra" under the heading "Works composed in 1942."

¹⁷² New York Philharmonic, concert program, October 25, 1947; "Marion Bauer's Tone Poem," ML 79.10 (October 1947): 4. The ML article states that Bauer did not finish orchestrating the work until the previous summer at the MacDowell Colony. The concert program, cited by Pickett in "Marion Bauer: Complete Compositions," indicates work on the orchestral version began in 1934.

¹⁷³ The orchestral parts at CAh bear signs of having been used for rehearsal and/or performance, making it highly likely that these parts were used for the premiere by the New York Philharmonic Orchestra.

¹⁷⁴ Edwards, "Bauer, Marion Eugénie."

orch score at the Philadelphia Free Library (Fleisher Collection); orch parts at MHC; prem. (at NYU) April 28, 1948; prof. prem. July 19, 1950; NY prof. prem. October 7, 1952

Symphony no. 1, op. 45 (1947-1950):¹⁷⁵ scored for pic, 2 fl, 2 cl, 3rd cl/bass cl, 2 ob, 2 eh, 2 bn., 4 hn, 3 tpt, 3 trbn, tuba, timp, str, 2 hp; no ded.; unpubd; MS at NYp; modern ed. currently being prepared;¹⁷⁶ no perf. on record

Pedagogical/Children's Music (Piano and/or Vocal)

In the Country: Four Little Piano Pieces, op. 5 (1913): #1: At the Cross Roads, ded. "To Jane Seller"; #2: In the Market Place, ded. "To Katherine Seller"; #3: The Village Gossips, ded. "To Katherine Seller"; #4: The Trysting Hour, ded. "To Jane Seller";¹⁷⁷ pub. APS (1913)

Goldenrod (1922): no ded.; unpubd, though APS apparently planned to publish it and "Cornflowers" as a pair; the MS has not been located; all information comes from a 1922 letter from MB to HRA and a 1924 letter from HRA to MB¹⁷⁸

Cornflowers (1924): no ded.; unpubd, though APS apparently planned to publish it and "Goldenrod" as a pair; the MS has not been located; all information comes from a 1924 letter from H. R. Austin to MB¹⁷⁹

Pond Lilies (1922):¹⁸⁰ no ded.; pub. in a set called *Summertime Suite: 8 Pieces for Piano* by MCA (1953)

Three Preludettes: Melodic Studies for Fortepiano (1922):¹⁸¹ the individual pieces are untitled; ded. "To Jean Jacobson"; pub. GS (1923)

¹⁷⁵ Goss, *Modern Music-Makers*, 138.

¹⁷⁶ The edition is being prepared by Susan Pickett and Erik Feldman.

¹⁷⁷ Jane and Katherine Seller were a part of the Frederick and Helen Seller family of Portland, Oregon, which was active in the Jewish community there. The Sellers were presumably family friends of the Bauers. According to census records, the girls would have been about 11 and 9 when the piano set was published, so it is possible that Bauer wrote the pieces with these specific children in mind.

¹⁷⁸ MB to HRA, June 27, 1922, and H. R. Austin to MB, October 7, 1924, APS-Wc. In the 1922 letter, Bauer said, "Of course you may have 'Golden Rod' & I think I have a little waltz to put with it, & will make another group." The "little waltz" may refer to "Pond Lilies" or "Cornflowers."

¹⁷⁹ HRA to MB, October 7, 1924, APS-Wc.

¹⁸⁰ HRA to MB, November 10, 1922. In this letter, the A. P. Schmidt Company declined to publish "Pond Lilies" because "the other three numbers are as many as we see our way to undertake at the present time." ***What "other three numbers?"

¹⁸¹ MB to HRA, June 27, 1922, APS-Wc. "I'm sorry you did not like the little Preludes – it is the kind of stuff I look for, for studies for my pupils."

Black-eyed Susan, Blue-eyed Grass (1930):¹⁸² 2 Tr; tx. Mabel Livingstone; no ded.; unpubd; MS formerly owned by Judith Tick, now by SP

If I Were a Tree (1930):¹⁸³ 3 Tr; tx. Mabel Livingstone; no ded.; unpubd; MS formerly owned by Judith Tick, now by SP

If (1930):¹⁸⁴ 2 Tr; tx. Mabel Livingstone; no ded.; unpubd; MS formerly owned by Judith Tick, now by SP

A Laugh Is Just Like Sunshine (1930):¹⁸⁵ 3 Tr; tx. Ripley D. Saunders; no ded.; unpubd

The Night Will Never Stay (1930):¹⁸⁶ 2 Tr; tx. Eleanor Farjson; no ded.; unpubd; MS formerly owned by Judith Tick, now by SP

An Open Secret (1930):¹⁸⁷ 3 Tr; tx. "author unknown"; no ded.; unpubd; MS at CAh

Mermaids (1942):¹⁸⁸ no ded.; pub. in a set called *Summertime Suite: 8 Pieces for Piano* by MCA (1953)

Spring Day (1948):¹⁸⁹ #1: In a Swing, #2: Cherry Blossoms, #3: Drifting Down Stream; no ded.; pub. Merrymount Music Press/Mercury Music (1948); also pub. as *Four Piano Pieces, Junior Grade* with Parade, Tumbling Tommy, and A New Solfeggietto

Parade (1948):¹⁹⁰ no ded.; pub. Merrymount Music Press/Mercury Music (1948); also pub. as *Four Piano Pieces, Junior Grade* with Spring Day, Tumbling Tommy, and A New Solfeggietto

Tumbling Tommy (1948):¹⁹¹ no ded.; pub. Merrymount Music Press/Mercury Music (1948); also pub. as *Four Piano Pieces, Junior Grade* with Spring Day, Parade, and A New Solfeggietto

¹⁸² As a children's piece, its style is not datable; however, the only dated work Bauer wrote on the same brand of manuscript paper (*Sun Splendor*, two-piano version) was composed in 1930.

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¹⁸⁸ MB to Ross Lee Finney, 1943.

¹⁸⁹ No documentation regarding the composition date has been discovered except for the date of publication.

¹⁹⁰ No documentation regarding the composition date has been discovered except for the date of publication.

¹⁹¹ No documentation regarding the composition date has been discovered except for the date of publication.

A New Solfeggiato (after C. P. E. Bach) (1948):¹⁹² no ded.; pub. Merrymount Music Press/Mercury Music (1948); also pub. as *Four Piano Pieces, Junior Grade* with Spring Day, Parade, and Tumbling Tommy

Playing Fireman (1952):¹⁹³ vs; tx. Eleanor Graham Vance; no ded.; pub. Silver Burdett Company in *Music for Early Childhood* (1952)

Summertime Suite: 8 Pieces for Piano (1922-1953):¹⁹⁴ #1: A Rainy Day, #2: A Gallop in the Park, #3: Pond Lilies, #4: Whippet Race, #5: Nodding Mandarins, #6: The Water Wheel, #7: Fireflies, #8: Mermaids; no ded.; pub. MCA (1953)

Eight Diversions from a Composer's Notebook (1953):¹⁹⁵ #1: Skating, #2: Sunset on the Lake, #3: Pursuit, #4: An Old Song Resung, #5: Pinwheels, #6: Fog on the Hills, #7: In a Sailboat, #8: The Leaves Are Falling; no ded.; pub. Chappell (1953)

[Pedagogical Piano Pieces] (1955):¹⁹⁶ The Spinning Wheel, Will O' the Wisp, Spring Rounds, Teasing, Irish Lament, Johnny-Jump-Ups, Gong Song, Dance Tune, Indian Ponies, Birds in Flight; no ded.; unpubd; MS formerly owned by Judith Tick, now by SP

[Five pieces for piano four-hands] (1955):¹⁹⁷ (nos. 1 and 2 un.), #3: Blindman's Buff, #4: Pleading Child, #5: Perfectly Happy; pf4h or 2 pf; no ded.; unpubd; MS formerly owned by Judith Tick, now by SP

Recitations, Stage/Film Music

The Relief of Lucknow. An Incident of the Sepoy Mutiny (1911/1912):¹⁹⁸ rec; tx. Robert Lowell; no ded.; unpubd; MS at the Wc; poss. perf. July 1911; record of perf. March 24, 1913

Song from "A Blot on the 'Scutcheon'" (1911/1912):¹⁹⁹ rec; tx. Robert Browning; no ded.; unpubd; MS at the Wc; poss. perf. July 1911; no recorded perf. found

¹⁹² No documentation regarding the composition date has been discovered except for the date of publication.

¹⁹³ No documentation regarding the composition date has been discovered except for the date of publication.

¹⁹⁴ Pond Lilies was composed by 1922 and Mermaids was previously composed in 1942 (see entries above). For the other six, no documentation regarding the composition date has been discovered except for the date of publication.

¹⁹⁵ No documentation regarding the composition date has been discovered except for the date of publication.

¹⁹⁶ MB to Marian MacDowell, August 7, 1955. As children's pieces, their style is not datable; however, Bauer did write in 1955, "I compose and do some work for teaching material too."

¹⁹⁷ MB to Marian MacDowell, August 7, 1955. As children's pieces, their style is not datable; however, Bauer did write in 1955, "I compose and do some work for teaching material too."

¹⁹⁸ "An Interesting American Composer Whose Songs Are Sung by Noted Singers," ML 24.22 (November 28, 1912): 32. Mrs. Elford Gould (for whom this and other recitations were written) is reported to have had "especial success" with *The Relief of Lucknow*.

¹⁹⁹ "An Interesting American Composer Whose Songs Are Sung by Noted Singers," ML 24.22 (November 28, 1912): 32. Article reports that Bauer had previously written musical accompaniment for poems by "Longfellow, Charles Kingsley, Laurence Hope, Browning, and others" for Mrs. Elford Gould.

Young Endymion (1911/1912):²⁰⁰ rec; tx. Henry Wadsworth Longfellow; no ded.; unpubd; MS has not been found; poss. perf. July 1911; record of perf. March 24, 1913

O That We Two Were Maying (1911/1912):²⁰¹ rec; tx. Charles Kingsley; ded. "à M. Paul Leyssac avec les amitiés de Marion Bauer";²⁰² unpubd; MS at the Wc; poss. perf. July 1911; record of perf. March 24, 1913; perf. by Leyssac November 10, 1915

A Lament (1911/1912):²⁰³ rec; tx. Charles Kingsley; no ded.; unpubd; MS has not been located; poss. perf. July 1911; record of perf. March 24, 1913

Midsummer Days (1911/1912):²⁰⁴ rec; tx. W. E. Henley; no ded.; unpubd; MS has not been located; poss. perf. July 1911; record of perf. March 24, 1913

Prospice (1911/1912):²⁰⁵ rec; tx. Robert Browning; no ded.; unpubd; MS at the Wc; poss. perf. July 1911; record of perf. March 24, 1913, and November 10, 1915

The Desert (1911/1912):²⁰⁶ rec; tx. anon.; no ded.; unpubd; MS has not been located; poss. perf. July 1911; record of perf. March 24, 1913

Sleep (1911/1912):²⁰⁷ rec; tx. Laurence Hope; no ded.; unpubd; MS has not been located; poss. perf. July 1911; record of perf. March 24, 1913

The Enfifa River (1911/1912):²⁰⁸ rec; tx. Laurence Hope; no ded.; unpubd; MS has not been located; poss. perf. July 1911; record of perf. March 24, 1913

²⁰⁰ "An Interesting American Composer Whose Songs Are Sung by Noted Singers," ML 24.22 (November 28, 1912): 32. Article reports that Bauer had previously written musical accompaniment for poems by "Longfellow, Charles Kingsley, Laurence Hope, Browning, and others" for Mrs. Elford Gould.

²⁰¹ "An Interesting American Composer Whose Songs Are Sung by Noted Singers," ML 24.22 (November 28, 1912): 32. Article reports that Bauer had previously written musical accompaniment for poems by "Longfellow, Charles Kingsley, Laurence Hope, Browning, and others" for Mrs. Elford Gould.

²⁰² Leyssac (1881-1946) was a renowned Danish actor with numerous Broadway and film credits.

²⁰³ "An Interesting American Composer Whose Songs Are Sung by Noted Singers," ML 24.22 (November 28, 1912): 32. Article reports that Bauer had previously written musical accompaniment for poems by "Longfellow, Charles Kingsley, Laurence Hope, Browning, and others" for Mrs. Elford Gould.

²⁰⁴ "An Interesting American Composer Whose Songs Are Sung by Noted Singers," ML 24.22 (November 28, 1912): 32. Article reports that Bauer had previously written musical accompaniment for poems by "Longfellow, Charles Kingsley, Laurence Hope, Browning, and others" for Mrs. Elford Gould. While Henley is not named in the article, this recitation was likely written at the same time as the others.

²⁰⁵ "An Interesting American Composer Whose Songs Are Sung by Noted Singers," ML 24.22 (November 28, 1912): 32. Article reports that Bauer had previously written musical accompaniment for poems by "Longfellow, Charles Kingsley, Laurence Hope, Browning, and others" for Mrs. Elford Gould.

²⁰⁶ "An Interesting American Composer Whose Songs Are Sung by Noted Singers," ML 24.22 (November 28, 1912): 32. Article reports that Bauer had previously written musical accompaniment for poems by "Longfellow, Charles Kingsley, Laurence Hope, Browning, and others" for Mrs. Elford Gould. While the poet is unnamed, this recitation was likely written at the same time as the others.

²⁰⁷ "An Interesting American Composer Whose Songs Are Sung by Noted Singers," ML 24.22 (November 28, 1912): 32. Article reports that Bauer had previously written musical accompaniment for poems by "Longfellow, Charles Kingsley, Laurence Hope, Browning, and others" for Mrs. Elford Gould.

Suppliant (1911/1912):²⁰⁹ rec; tx. Florence C. Coates; no official ded., but a note on the MS saying, “To Paul Leyssac – with cordial regards. Marion Bauer”;²¹⁰ unpubd; MS at the Wc; poss. perf. July 1911; record of perf. by Leyssac November 10, 1915

The Forsaken Merman (A Melodrama) (1912):²¹¹ rec; tx. Matthew Arnold; no ded.; unpubd;²¹² MS at the Wc

Prometheus Bound (incidental music for a play) (1929):²¹³ scored for 2 fl and 2 pf; no ded; unpubd; MS has not been located; perf. January 4, 1930

Pan and Syrinx, op. 31 (choreographic sketch for film) (1937):²¹⁴ scored for fl, ob, cl, str qt, pf, and perc; no ded; pub. ACA-CFE (1937); MS at the Wc; no perf on record

April Morning (1953):²¹⁵ rec; tx. Robert Hillyer; ded. “To Claude Rains”;²¹⁶ unpubd; MSS at the Wc and MHC

Unknown

Cortège (1921): un. medium; un. ded. and pub.; all information comes from two 1921 letters between MB and HRA²¹⁷

²⁰⁸ “An Interesting American Composer Whose Songs Are Sung by Noted Singers,” ML 24.22 (November 28, 1912): 32. Article reports that Bauer had previously written musical accompaniment for poems by “Longfellow, Charles Kingsley, Laurence Hope, Browning, and others” for Mrs. Elford Gould.

²⁰⁹ “An Interesting American Composer Whose Songs Are Sung by Noted Singers,” ML 24.22 (November 28, 1912): 32. Article reports that Bauer had previously written musical accompaniment for poems by “Longfellow, Charles Kingsley, Laurence Hope, Browning, and others” for Mrs. Elford Gould. While Coates is not named in the article, this recitation was likely written at the same time as the others.

²¹⁰ Leyssac (1881-1946) was a renowned Danish actor with numerous Broadway and film credits.

²¹¹ Manuscript (Wc) includes the note, “completed Oct. 8, 1912.”

²¹² “An Interesting American Composer Whose Songs Are Sung by Noted Singers,” ML 24.22 (November 28, 1912): 32. *The Forsaken Merman*—advertised as “new”—was written for Mrs. Elford Gould specifically for a performance at the prestigious Present Day Club in Princeton. Bauer had also previously written settings for poems by “Longfellow, Charles Kingsley, Laurence Hope, Browning, and others” for Gould. According to this article, “the publishers are now planning upon the form in which these poems with the accompanying musical settings will be issued.” No record of any Bauer recitations being published has been discovered.

²¹³ “Prometheus Bound,” ML 57.23 (December 5, 1929): 15; “‘Prometheus’ Set to Music by Woman: Marion Bauer, Professor and Composer Explains Aeschylus’ Play,” ML 58.1 (January 2, 1930): 15 [reprint from *The New York World*].

²¹⁴ MB to Frédérique Petrides, November 8, 1939, Marion Bauer correspondence, NYp; Edwards, “Bauer, Marion Eugénie.” *Pan and Syrinx* appears as opus 28 on the MS at the Wc. The MS at MHC originally had opus 28 written on it, but it has been crossed out and replaced by opus 31. Edwards also labels it op. 31. According to the 1939 letter to Petrides (the founder of the journal *Women in Music* and an active conductor), the work is for “piano, flute, oboe, clarinet, string quartet, and percussion. It was written as a ballet but will make a concert number. It would be a first performance and perhaps you would like to see it.” Percussion is not listed in Edwards or on the LOC manuscript.

²¹⁵ Manuscript (Wc) contains a handwritten note, saying, “May 5, 1953.”

²¹⁶ William Claude Rains (1889-1967) was a well-known English stage and film actor.

²¹⁷ HRA to MB, May 28, 1921, APS-Wc; MB to HRA, June 19, 1921, APS-Wc. In May, Austin wrote, “In reference to the manuscript of your ‘Cortège’, we do not wish to decline the publication of this number, although as you no

Arrangements/Transcriptions

[Eskimo Songs], acc. MB (1926):²¹⁸ vs; no ded.; unpubd; MS has not been located; prem.
February 21, 1926,

[French-Canadian Folk Songs], acc. MB (1927, 1931):²¹⁹ “Sainte Marguerite,” “J’ai cueillie la belle rose,” “Tenaouich ‘Tonaga, Ouichka!” “Blanche comme la neige,” and “Sept ans sur mer”; scored for v and viol d’amore or va obbl (1927), two of which also scored for str qt (1931); no ded.; unpubd; MS has not been located; prem. April 8, 1927, perf. May 20-22, 1927; str qt arr. prem. April 29, 1931 (radio)

Six Easy Fugues (or Six Little Fugues) by George Frederick Handel, ed. and arr. MB (1940): scored for solo pf (later for ww qnt, 1948); no ded.; pub. Axelrod (1940) and A. Templeton (1954)

Six Little Fugues by George Frederick Handel, ed. and arr. MB (1948): scored for ww qnt; an arr. of *Six Easy Fugues* for pf (1940); no ded.; pub. BMI (1948)

Ertödt uns durch dein Güte (transcr. of choral prelude from Cantata No. 22 by J. S. Bach) (1950):²²⁰ no. ded.; unpubd; inc. MS is at CAh (3rd page is missing)

Ein ungefärbt Gemüthe (Untarnished Spirit) (transcr. of chorale from Cantata No. 24 by J. S. Bach) (1950):²²¹ no ded.; unpubd; MSS at CAh and MHC

doubt realize, the returns from the same are likely to be quite limited. In view of all the material we have on hand awaiting publication, however, we are not in a position to undertake it for publication in the near future. If its early appearance is necessary, we could of course have no objection to your placing it elsewhere. Under these circumstances we will retain the manuscript awaiting further instructions from you.” In June, Bauer replied, “I am awfully glad you want the “Cortège”. It is a daring composition, I know, but it was sincere at any rate.” Either APS (or another publisher) published it under another name or it was not published at all. Without any other information (medium, text author if applicable, alternate titles, etc.), it is impossible to say.

²¹⁸ “Juliette Gaultier de la Verendry Sings Esquimaux Folksongs,” ML 51.9 (March 4, 1926): 8. The article reports that, “for the Esquimo songs [Gauthier] sang several which Marion Bauer wrote in a week’s time.”

²¹⁹ Ethel Peyser, “Juliette Gaultier,” ML 52.16 (April 21, 1927): 39; Marion Bauer, “Canadian Folksong Festival at Quebec: Juliette Gaultier Charms”; “Juliette Gaultier on the Air,” ML 60.19 (May 7, 1931): 9. The Peyser article lists the accompaniment as “viol d’amore” and does not specify song titles. The Bauer article does name the songs individually and states they were performed with viola obbligatos. The 1931 article does not specify the songs, but says Gaultier broadcast French-Canadian folk songs from Toronto, two of which were arranged by Marion Bauer for string quartet accompaniment.

²²⁰ No documentation regarding date of transcription has been discovered; however, Bauer’s transcription of “Sheep May Safely Graze” was performed and recorded in 1950. Bauer also wrote an introduction to a collection of Bach chorales (pub. C. F. Peters) in 1950. Therefore, it is likely that all of Bauer’s Bach chorale transcriptions were done around this time.

²²¹ No documentation regarding date of transcription has been discovered; however, Bauer’s transcription of “Sheep May Safely Graze” was performed and recorded in 1950. Bauer also wrote an introduction to a collection of Bach chorales (pub. C. F. Peters) in 1950. Therefore, it is likely that all of Bauer’s Bach chorale transcriptions were done around this time.

Pastorale: Sheep May Safely Graze (transcr. from Cantata No. 208 by J. S. Bach) (1950).²²² no ded.; unpubd; MS has not been located; all information comes from the Wc catalog listing for a recording, *Dorothy Eustis Plays Bach, Father and Son* (1950) and an article (NYT) announcing its perf. October 11, 1950

Classics As Duets I (1953): arr. for pf4h (ped); no ded.; pub. Heritage Music (1953); contains works by Scarlatti, J. S. Bach, Haydn, Beethoven, R. Schumann, and Heller

Classics As Duets II (1954): arr. for pf4h (ped); no ded.; pub. Heritage Music (1958); no ded.; contains works by Couperin, Mattheson, Handel, Mozart, Beethoven, Schubert, R. Schumann, and Grieg

²²² No definitive documentation regarding date of transcription has been discovered; however, it was performed and recorded in 1950. Bauer also wrote an introduction to a collection of Bach chorales (pub. C. F. Peters) in 1950. Therefore, it is likely that all of Bauer's Bach chorale transcriptions were done around this time.

Appendix D

Performances of Marion Bauer's Works

Note: This list makes no attempt to be exhaustive. Hundreds of additional performances are documented in *The Musical Leader* alone. Only sources also cited elsewhere in the dissertation are included in the bibliography.

* Program contains a premiere

April 27, 1905*	Canzonetta in G; Miss Glenn Priest, vn., acc. Edith Cornell; Henry Holden Huss student recital ²²³
May 10, 1906*	<i>Arabesque</i> ; Marion Bauer, pf; Huss student recital ²²⁴
May 7, 1908*	"Light"; Miss Eva May Campbell (student of Mrs. Huss), acc. Florence Crawford (student of Mr. Huss); benefit concert by Huss students ²²⁵
April 23, 1910*	"Nocturne" and "Light"; Miss Violet Ellis, acc. MB "Coyote Song" and "Bacchanale"; Kenneth Bingham; acc. MB; Eugene Heffley studios; 1 st known perf. of all except "Light" ²²⁶
May 7, 1910*	"Nocturne" and "Light"; Miss Violet Ellis, acc. Dorothy Kohn <i>Elegie</i> (1 st known perf.); Dorothy Kohn, pianist; recital of MB's students ²²⁷
May 9, 1910*	"Echo"; Miss [Eva May] Campbell, acc. Florence Crawford; Huss student recital; only known performance ²²⁸
October 13, 1910	"Light"; Mme. Ernestine Schumann-Heink, A, acc. Katherine Hoffman ²²⁹
October 23, 1910	"Light"; Schumann-Heink, acc. Hoffman ²³⁰
February 7, 1911	"Nocturne"; Maurice Renaud, Bar ²³¹
February 16, 1911	"Light"; Mme. Ernestine Schumann-Heink ²³²
March 1911	"Light"; Schumann-Heink, acc. Hoffman; Cincinnati ²³³
April 18, 1911	"Light"; Schumann-Heink, acc. Hoffman; Rubinstein Club of New York ²³⁴
April/May 1911	"Light," "Nocturne," "War ich ein Voglein" ("Wenn ich ein Waldvöglein wär," "Were I a Bird on Wing"), "Dream Water" (presumably "Star Trysts"), "Bacchanale"; Julia Heinrichs, S; Berlin ²³⁵

²²³ "A Remarkable Pupil Recital," *Musical Leader and Concert Goer* 9.18 (May 4, 1905): 6.

²²⁴ "The Huss Pupils' Recital," *Musical Leader and Concert Goer* 11.20 (May 17, 1906): 5-6.

²²⁵ "The Huss Recital and Geraldine Morgan," *Musical Leader and Concert Goer* 15.20 (May 14, 1908): 14.

²²⁶ "American Song Recital," *ML* 19.17 (April 28, 1910): 11.

²²⁷ "An Interesting Recital," *ML* 19.19 (May 12, 1910): 13.

²²⁸ "The Huss Scholarship Fund Recital," *ML* 19.20 (May 19, 1910): 42.

²²⁹ Emilie Frances Bauer, "An Optimistic Outlook," *ML* 20.14 (October 6, 1910): 16.

²³⁰ "Recitals by Distinguished Artists," *ML* 20.15 (October 13, 1910): 21.

²³¹ "Maurice Renaud's Second Recital," *ML* 21.7 (February 16, 1911): 12.

²³² "Schumann-Heink at University," *ML* 21.6 (February 9, 1911): 12.

²³³ "Cincinnati," *ML* 21.12 (March 23, 1911): 29.

²³⁴ "Mme. Schumann-Heink to Sing for Club," *ML* 21.17 (April 6, 1911): 22.

- May 11, 1911 “Nocturne”; Rosalie Wirthlin, A; Washington, DC²³⁶
- May 23, 1911 “Nocturne,” “Light,” “Bacchanale,” “Love Song” (?), “Intuition” (“Send Me a Dream”); Rosalie Wirthlin, A, acc. Miss Helen Treat
 “The Dream Stream” (“Star Trysts”), two German songs [“Wenn ich ein Waldvöglein wär” (“Were I a Bird on Wing”) and “Das Mühlenrad” (“The Mill-Wheel”)]; Miss Grace Breen, S, acc. Miss Helen Treat²³⁷
- July 1911 Group of recitations with musical settings; reciter unknown (possibly Mrs. Shanna Cumming), acc. Mrs. Warren E. Thomas; Portland, OR²³⁸
- October 31, 1911 “Light”; Mrs. John Wolf; Tuesday Afternoon Choral Club of Portland, OR, under the direction of Rose Bloch-Bauer²³⁹
- November 1911 Prelude and Romance from the suite, *Out of the West*; Beatrice Dierke, pf²⁴⁰
- November 28, 1911 “Light”; Schumann-Heink, acc. Hoffman; Carnegie Hall²⁴¹
- December 19, 1911 “Light”; Mrs. Delphine Marx; Mrs. Rose Bloch-Bauer’s Tuesday Afternoon Club of Portland, OR²⁴²
- February 8, 1912 “Nocturne,” “Bacchanale,” “Coyote Song”; Gardner Lamson, acc. Arthur Rosenstein; Carnegie Lyceum²⁴³
- March 19, 1912 MacDowell Club program, majority of program made up of Bauer songs²⁴⁴
 “Nocturne,” “Light,” “Send Me a Dream,” “The Last Word”; Rosalie Wirthlin, A, acc. MB or Diana Kasner
 “Wenn Ich ein Vöglein War,” “Das Mühlenrad,” “The Dream Stream” (trans. into French by Mr. Tanara), “Melancolie”; Mme. Longari-Tanara, S, acc. Fernando Tanara
 “The Red Man’s Requiem,” “The Coyote Song,” “Song of the Earth”; Siegfried Philip, Bar, acc. MB or Diana Kasner
- May 1912 “Das Muehlenrad,” “Melancholie,” “Star Trysts,” “Coyote Song”; E. Sheffield Marsh, acc. Mrs. Frederick A. Stokes; Eugene Heffley studios at Carnegie Hall²⁴⁵
- December 15, 1912* *Up the Ocklawaha*, op. 6; Maud Powell, vn.; San Francisco; premiere²⁴⁶

²³⁵ Caroline V. Kerr, “Much Interest in Young American Composer’s Songs,” ML 21.20 (May 18, 1911): 21-22. Other songs may have been presented in addition to the works listed in the review. See the May 23, 1911 entry and note.

²³⁶ “Rosalie Wirthlin Has Success in Washington,” ML 21.20 (May 18, 1911): 44.

²³⁷ “Interesting Musicale by Heffley Pupil,” ML 21.22 (June 1, 1911): 11. This article suggests that all of these songs were also performed in Berlin earlier that spring. See the April/May 1911 entry for a list of the songs that appeared in the review of the Berlin performance.

²³⁸ “Portland, Ore.,” ML 22.5 (August 3, 1911): 24. A vocal quartet also performed, including May Dearborne-Schwab, Lulu Dahl-Miller, Mr. Fargo, and Mr. Montieth. One (or more) of them might have presented the recitations instead of Mrs. Cumming, who was the featured soloist.

²³⁹ “Portland, Ore.,” ML 22.19 (November 9, 1911): 23.

²⁴⁰ “Marion Eugenie Bauer’s Compositions,” ML 22.21 (November 23, 1911): 21.

²⁴¹ “Schumann-Heink’s Only Song Recital,” ML 22. 20 (November 16, 1911): 9.

²⁴² “Portland, Ore.,” ML 22.26 (December 28, 1911): 25.

²⁴³ “Gardner Lamson’s Third Recital,” ML 23.7 (February 15, 1912): 9.

²⁴⁴ “Marion Eugenie Bauer’s Songs at the MacDowell Club,” ML 23.12 (March 21, 1912): 15.

²⁴⁵ “Musicales at the Heffley Studios,” ML 23.20 (May 16, 1912): 41.

²⁴⁶ Schaffer and Greenwood, *Maud Powell*, 326.

- January 27, 1913 Song(s), un.; Putnam Griswold²⁴⁷
February 1913 Musicale and reception in honor of MB, by Mr. and Mrs. Oscar Senger²⁴⁸
“The Shadows,” “The Mill Wheel,” “Were I a Bird on Wing”; Phoebe Crosby, S, acc. MB
“Over the Hills,” “Coyote Song,” “The Red Man’s Requiem”; G. Harold Mallory, bar., acc. MB
“Send Me a Dream,” “Star Trysts,” “The Minstrel of Romance”; Paul Althouse, T, acc. MB
“Light,” “Nocturne,” “The Last Word”; Viola Ellis, A, acc. MB
March 24, 1913 All-Bauer Program in Albany, NY²⁴⁹
(poss. March 31) “Shadows,” “Star Trysts,” “Were I a Bird,” “Send Me a Dream,” “Melancolie”; Ethel Whalen, acc. MB
“Nocturne,” “Over the Hills,” “The Last Word,” “The Coyote Song,” “The Red Man’s Requiem”; Harold Mallory, acc. MB
Prelude (from *Out of the West?*) and *Arabesque*; Frances de Villa Ball
“Young Endymion,” “Oh That We Two Were Maying,” “A Lament,” “Midsummer Days,” “Prospice,” “The Desert,” “Sleep,” “The Enfifa River,” “The Relief of Lucknow”; unnamed reader, acc. MB
October 21, 1913* *Up the Ocklawaha*, op. 6; Maud Powell, vn.; Aeolian Hall; NY premiere²⁵⁰
January 6, 1914 “Star Trysts”; Alma Gluck²⁵¹
January 28, 1914 *Up the Ocklawaha*, op. 6; Jacques Kasner, vn; Aeolian Hall, NY²⁵²
March 8, 1914* “Only for [of] Thee and Me” (premiere), “The Last Word,” “Light,” “Over the Hills”; Rose Bloch Bauer, S, acc. MB²⁵³
March 21, 1914* “Phillis” (first time); Mme. [Jennie Hall] Buckhout, S; Aeolian Hall, NY²⁵⁴
April 20, 1914* Hans Barth piano recital at the Eugene Heffley Studios, NY²⁵⁵
“New songs, still in manuscript”: “Only of Thee and Me,” “The Linnet Is Tuning Her Flute,” “Phillis,” “A Little Lane,” “Spring Fantasy,”
Also: “Send Me a Dream,” “Over the Hills,” “Were I a Bird,” “Star Trysts,” “Melancolie”; May Dearborn Schwab, acc. MB
April 20, 1914* “Fair Daffodils”; 60 women from the Madrigal Singers of the Musical Art Society of Newark, NJ, Alexander Russell, cond.²⁵⁶

²⁴⁷ “Mr. Griswold’s Recital,” NYT, January 28, 1913, 11.

²⁴⁸ “Oscar Saenger Presents Bauer Songs,” ML 25.9 (February 27, 1913): 301.

²⁴⁹ “Bauer Program in Albany,” ML 25.14 (April 3, 1913): 469.

²⁵⁰ “Maud Powell’s Delightful Recital,” ML 26.18 (October 30, 1913): 498.

²⁵¹ “Display Ad 52 – No Title,” NYT, January 4, 1914, XA9.

²⁵² “Music of the Week,” NYT, January 25, 1914, 73; “Jacques Kasner, Violinist, Pleases,” NYT, January 29, 1914, 9.

²⁵³ “Rose Bloch Bauer Sings in New York,” ML 27.11 (March 12, 1914): 375.

²⁵⁴ “Mme. Buckhout with Tolleffsen Trio,” ML 27.11 (March 12, 1914): 389.

²⁵⁵ “New Manuscript Songs by Marion Bauer,” ML 27.16 (April 16, 1914): 552; “Piano and Song Recital Wins Favor,” ML 27.18 (April 30, 1914): 622.

²⁵⁶ “New Manuscript Songs by Marion Bauer,” ML 27.16 (April 16, 1914): 552; “Trio for Women’s Voices Sung for First Time,” ML 27.17 (April 23, 1914): 585.

- January 1915 Reception in honor of Mrs. Frank King Clark, David Hochstein, and Hans Ebell; Babcock studios, Carnegie Hall; hostess Miltonella Beardsley²⁵⁷
Up the Ocklawaha; David Hochstein, vn, Walter Golde, pf
“Only of Thee and Me,” “Light,” “Star Trysts,” “A Little Lane,” “The Last Word”; Mrs. Frank King Clark, acc. MB
- January 26, 1915* *Danse Lente*; Tina Lerner, pf; Hartford, CT²⁵⁸
- January 25, 1915 (poss. February 1) Musicales by the National Society of Ohio Women²⁵⁹
“A Little Lane,” “Only of Thee and Me,” “Light,” “The Last Word”; Ruth A. Heckman, A
Elegie, Arabesque; Miltonella Beardsley, pf
“Send Me a Dream,” “Coyote Song,” “The Red Man’s Requiem”; Mr. Chrystal Brown, T
“Star Trysts,” “Phyllis,” “Were I a Bird”; May Dearborn Schwab, S
“Threads of Brass” [“Orientale”]; Lucy Gates, S²⁶⁰
- March 5, 1915* Song(s), un.; Julia Heinrich²⁶¹
- March 9, 1915 “The Willow and the River”; Constance Purdy, A, and George Harris, Jr., ten, acc. Mabel Hammond
“Youth Comes Dancing O’er the Meadows”; perf. Purdy, acc. Hammond²⁶²
- March 28, 1915* *Up the Ocklawaha*, op. 6 (1st known performance with cello); May Mukle, vc, with Francis Moore, pf
“Only of Thee and Me,” “A Little Lane,” “The Mill-Wheel” (in German)
“Were I a Bird” (in German), “Over the Hills,” “Send Me a Dream,” “Star Trysts,” “Youth Comes Dancing”; Lenora [or Leonora] Sparkes, S, acc. MB; private recital, NY²⁶³
- April 1915* Two songs; Elena Gerhardt; Carnegie Hall²⁶⁴
- April 10, 1915 All-Bauer Song Recital at the Wanamaker Auditorium, New York²⁶⁵
- April 14, 1915 “Das Muhlenrad” and “Das Erden Lied,” “Coyote Song,” “Red Man’s Requiem,” “Minstrel of Romance”; Paul Petri, T, acc. Lillian Jeffries Petri
“Were I a Bird,” “A Little Lane,” “The Linnet,” “Orientale,” “Phyllis,” “Melancolie,” “Star Trysts,” “Youth Comes Dancing”; May Dearborn-Schwab, S, acc. MB
“Nocturne,” “Over the Hills,” “Only of Thee and Me,” “Send Me a Dream,” “Light,” “Last Word”; Mary Jordan, A, acc. MB

²⁵⁷ “Mrs. Beardsley’s Reception for Distinguished Artists,” ML 29.2 (January 14, 1915): 33. Mrs. Beardsley, “the well known pianist,” was “ably assisted by her charming daughter, Mrs. Stanley Eldridge, and Mrs. R. Alexander Bernstein, and Mrs. Robt. McLaren.” Mrs. Bernstein was Marion’s sister Flora.

²⁵⁸ “Tina Lerner Plays Bauer Composition,” ML 29.5 (February 4, 1915): 125.

²⁵⁹ “The Bauers at the McAlpin,” ML 29.5 (February 4, 1915): 129. The program also included two “original stories” read by Emilie Frances Bauer (“The Dago Kid” and “How Jimmie Got Himself Adopted”).

²⁶⁰ “MacDowell Club Hears Lucy Gates,” ML 29.10 (March 11, 1915): 270.

²⁶¹ “Julia Heinrich Reappears,” NYT, March 10, 1915, 13.

²⁶² “American Music at Hotel Majestic,” ML 29.12 (March 25, 1915): 341.

²⁶³ “Marion Bauer’s Compositions,” ML 29.17 (April 29, 1915): 492.

²⁶⁴ “Miss Gerhardt’s Recital,” NYT, April 11, 1915, C3.

²⁶⁵ “Marion Bauer’s Compositions at Wanamaker’s,” ML 29.16 (April 22, 1915): 461. *Up the Ocklawaha* was scheduled to be performed by Jacques Kasner, violin, and Miss Diana Kasner, piano, but was withdrawn due to the death that morning of the violinist’s father.

- April 20, 1915* “The Lay of the Four Winds”; Mendelssohn Glee Club, Louis Koemmenich, cond.²⁶⁶
- November 10, 1915 All-Bauer Concert at the National Arts Club²⁶⁷
 “Das Erdenlied,” “The Mill Wheel,” “Nocturne,” “Light,” “The Red Man’s Requiem,” “Only of Thee and Me,” “Coyote Song,” “Over the Hills,” “Minstrel of Romance”; Frank Hunter, Bar, acc. MB
 “Were I a Bird,” “Send Me a Dream,” “Phillis,” “Youth Comes Dancing O’er the Meadow,” “A Little Lane,” “Star Trysts,” “Orientale,” “Melancolie,” “The Linnet Is Tuning Her Flute”; May Dearborn Schwab, S, acc. MB
 “O, That We Two Were Maying,” “The Suppliant,” “Prospice”; Paul Leyssac, reader, acc. MB
- April 8, 1916 All-Bauer Song Recital at Chickering Hall, New York²⁶⁸
 “Nocturne,” “The Mill Wheel,” “Das Erdenlied,” “Red Man’s Requiem,” “Light,” “Only of Thee and Me,” “Coyote Song,” “Over the Hills,” “Minstrel of Romance”; Frank Hunter, acc. MB
 “A Little Lane,” “Phillis,” “Were I a Bird,” “The Last Word,” “Melancolie” (MS), “Orientale” (MS), “By the Indus” (MS), “Send Me a Dream,” “The Linnet Is Tuning Her Flute,” “Star Trysts,” “Youth Comes Dancing O’er the Meadow”; Miss Elsa Alves, acc. MB
- August 2, 1916 “Over the Hills”; Vivian Gosnell, B; Chautauqua, NY²⁶⁹
- November 9, 1917* “Fairy Lullaby” [“From Hills of Dream”] (“for the first time,” MS); Christine Langenham, S, acc. Walter Golde²⁷⁰
- April 1918 Arthur P. Schmidt program at the Wanamaker Auditorium
 “Only of Thee and Me,” “The Little Lane,” “Star Trysts,” “Over the Hills,” “When Youth Comes Dancing”; Fernanda Pratt, A, acc. MB
- April 22, 1918* Rothwell Class Program at the MacDowell Gallery, New York²⁷¹
 “Roses Breathe in the Night” (first documented performance, not labeled as such); Lucy Meder
 “A Parable,” “Night in the Woods” (both “for the first time”), “By the Indus”; Mabel Beddoe
Three Impressions, op. 10: The Tide, Druids, Vision; Cadance Meakle, pf; premiere
 “Lad and Lass”; Rosalie Miller (first documented performance, not labeled as such)
- June 1919* *Up the Ocklawaha*, op. 6; Mayo Wadler, vn; Havana, Cuba; first known performance outside the United States²⁷²

²⁶⁶ “Koemmenich Presents American Works: Mendelssohn Glee Club Offers Admirable Program with Lucy Gates Soloist,” ML 29.17 (April 29, 1915): 492.

²⁶⁷ “National Arts Give Bauer Compositions,” ML 30.22 (November 25, 1915): 621.

²⁶⁸ “Elsa Alves and Frank Hunter to Sing Bauer Compositions,” ML 31.14 (April 6, 1916): 430; “Emphatic Success of Bauer Compositions,” ML 31.15 (April 13, 1916): 461.

²⁶⁹ “Music in Chautauqua,” ML 32.6 (August 10, 1916): 139.

²⁷⁰ ML 34.19 (November 8, 1917): 469; “Christine Langenham As Singer and Composer,” ML 34.20 (November 15, 1917): 496.

²⁷¹ “Rothwell Class Compositions,” ML 35.17 (April 25, 1918): 456; “Compositions by Rothwell Class,” ML 35.18 (May 2, 1918): 485. The pianist Cadance Meakle was a student of Eugene Heffley.

- November 7, 1919* “Epitaph of a Butterfly” (“first performance”); Helen Stanley, S; Carnegie Hall²⁷³
- November 28, 1919* “The Faun” [“My Faun”] (“for the first time”); Mary Jordan, A, acc. Stella Barnard; Aeolian Hall, NY²⁷⁴
- April 12, 1920* “Roses Breathe in the Night” (“first time”); Elsa Alves Hunter, acc. Coenraad V. Bos; public premiere at Aeolian Hall²⁷⁵
- October 15, 1920* “The Driftwood Fire” (“first time”); Ida Geer Weller, mezzo-contralto, acc. Charles Gilbert Spross; Aeolian Hall²⁷⁶
- Fall 1921 *Up the Ocklawaha*; Albert Stoessel, vn.²⁷⁷
- November 12, 1921* White Birches (from *From the New Hampshire Woods*); John Powell, pf; Aeolian Hall; premiere²⁷⁸
- January 11, 1922 Prelude in B minor; Harold Morris, pf; Aeolian Hall²⁷⁹
- February 15, 1922 All-Bauer program, Music Club of Gastonia, NC²⁸⁰
 “Only of Thee and Me” and “Youth Comes Dancing o’er the Meadows”;
 Esther Robinson
 “From Hills of Dream” and “Light”; Mrs. J. M. Holland
 “Fair Daffodils” (women’s chorus sung as a trio); Blanche Heiserman,
 Mrs. W. M. Balthis, Mrs. Harry Rutter
- April 29, 1922* Sonata [no. 1] for Violin and Piano in G minor, op. 14; Albert Stoessel, vn., Louis Gruenberg, pf; AMG concert at the MacDowell Gallery, New York; premiere²⁸¹
- May 24, 1922* “By the Indus,” “Nocturne,” “Thoughts” (first known perf.) “The Linnet Is Tuning Her Flute,” “Phyllis” and three others; Delphine March, A, acc. MB; Scarsdale Chapter of the MacDowell Colony²⁸²
- June 1922 *Up the Ocklawaha*, op. 6; Ruth Kemper, vn, Charles Haubiel, pf; Choral Society of Towaco, NJ²⁸³
- June 1922 *Up the Ocklawaha*, op. 6; Ruth Kemper, vn; Chautauqua, NY²⁸⁴
- October 23, 1922* “I Love the Night”; Eva Gauthier; Aeolian Hall²⁸⁵
- November 20, 1922* “Gold of the Day and Night” (“first time in New York”); Mabel Beddoe, (poss. Nov. 27) A, acc. Mr. Bos²⁸⁶

²⁷² “Cuban Press Echoes of Mayo Wadler Tour,” ML 38, no. 2 (July 10, 1919): 39.

²⁷³ “Season 1919-1920 First Performances of New Compositions by Marion Bauer,” ML 39.23 (June 3, 1920): 564; “Mme. Helen Stanley Sings,” NYT, November 5, 1919, 20.

²⁷⁴ “Mary Jordan Delights Audience in Recital Hall,” ML 38.23 (December 4, 1919): 543.

²⁷⁵ “Program of Elsa Alves Hunter,” ML 39.15 (April 8, 1920): 343.

²⁷⁶ “Ida Geer Weller in Fine Recital,” ML 40.17 (October 21, 1920): 392.

²⁷⁷ “Marion Bauer’s Compositions Heard,” ML 42.24 (December 15, 1921): 562.

²⁷⁸ “John Powell Recital,” ML 42.18 (November 3, 1921): 422.

²⁷⁹ “Harold Morris’s Recital,” NYT, January 12, 1922, 15.

²⁸⁰ “A Program of Bauer Songs,” ML 43.11 (March 16, 1922): 250. The program began with a “sketch of the composer’s life and work.”

²⁸¹ “New Music Guild a Success,” ML 43.17 (April 27, 1922): 407; “Music Guild Presents New American Works,” ML 43.18 (May 4, 1922): 435.

²⁸² “Scarsdale Chapter of MacDowell Colony League,” ML 43.22 (June 1, 1922): 586.

²⁸³ “Ruth Kemper Plays ‘Up the Ocklawaha,’” ML 44.1 (July 6, 1922): 6.

²⁸⁴ “Ruth Kemper Plays ‘Up the Ocklawaha,’” ML 44.1 (July 6, 1922): 6.

²⁸⁵ “Eva Gauthier Sings Unusual Songs,” *Musical Leader* 44, no. 18 (November 2, 1922): 382.

²⁸⁶ “Mabel Beddoe’s Aeolian Hall Debut,” ML 44.22 (November 30, 1922): 480.

- November 26, 1922 Sonata [no. 1] for Violin and Piano; Stoessel, vn., Gruenberg, pf; AMG reception for Amy Beach²⁸⁷
- December 6, 1922 “Star Trysts,” “Orientale,” “Epitaph of a Butterfly,” “By the Indus”; Doria Fernanda, A, acc. Imogen Peay
Up the Ocklawaha; Ruth Kemper, vn., Imogen Peay, pf; AMG concert at the New York Public Library²⁸⁸
- December 20, 1922* *From the New Hampshire Woods*, op. 12: “White Birches,” “Indian Pipes,” “The Pines”; Katherine Bacon, pf; MacDowell Club; premiere²⁸⁹
- January 1923 Piano work(s), un.; Robert E. Schmitz, pf; Société Musicale Independante in France²⁹⁰
- February 7, 1923* Three Preludes from op. 15: F-sharp major (NY premiere), B minor, and D minor (NY premiere); E. Robert Schmitz, pf; AMG concert at Town Hall, New York²⁹¹
- March 20, 1923 Piano work(s), un.; Frederic Dixon, pf; Aeolian Hall²⁹²
- March 20, 1923 Song(s), un.; Doria Fernanda, A (Chicago Civic Opera), acc. Clifford Vaughn; Aeolian Hall²⁹³
- January 27, 1924 “The Last Word,” “Star Trysts,” “Light,” “By the Indus”; Delphine March, A, acc. Imogen Peay; AMG private reception²⁹⁴
- April 10, 1924* “White Birches,” Prelude in D minor, Prelude in F-sharp, Prelude in B minor; Louis Gruenberg, pf;
“Through the Upland Meadows” and “I Love the Night” (premiere); M. Yves Tinayre, T; Franco-American Musical Society, Paris²⁹⁵
- April 12, 1924 “The Red Man’s Requiem” and “Epitaph of a Butterfly”; Alice Mock, S; Paris²⁹⁶
- April/May[?], 1924 A “series of piano preludes” from op. 15 (incl. D minor and F minor) and three songs (incl. “Midsummer Dreams” and, most likely, “Through the Upland Meadows” and “I Love the Night”); Yves Tinayre, T; Franco-American Musical Society, Paris²⁹⁷
- June 10, 1924* *Quietude (Introspection)* and *Turbulence*, op. 17 (“heard for the first time”); E. Robert Schmitz, pf

²⁸⁷ “Composers Honor Mrs. Beach,” ML 44.22 (November 30, 1922): 483.

²⁸⁸ “Second Program by American Music Guild,” ML 44.24 (December 14, 1922): 526.

²⁸⁹ “Evening with Peterboro Composers,” ML 44.26 (December 28, 1922): 575.

²⁹⁰ “Music Notes from Other Centres,” NYT, January 7, 1923, X5.

²⁹¹ Richard Aldrich, “‘Advanced’ American Music,” NYT, February 8, 1923, 17; Oja, *Making Music Modern*, 368-69.

²⁹² “Recital Programs,” NYT, March 18, 1923, X5.

²⁹³ “Doria Fernanda Sings,” NYT, March 21, 1923, 19.

²⁹⁴ “American Music Guild Entertained,” ML 47.5 (January 31, 1924): 113.

²⁹⁵ A. P. S., “American Music in Paris,” ML 47.19 (May 8, 1924): 435; NYT, May 18, 1924, X6.

²⁹⁶ A. P. S., “American Music in Paris,” ML 47.19 (May 8, 1924): 435.

²⁹⁷ Raymond Petit, “Œuvres de Miss Marion Bauer (F. A. M. S.),” *La Revue Musicale* 5.8 (June 1924): 234; “Works of Marion Bauer,” ML 47.26 (June 26, 1924): 610. Petit did not name “Through the Upland Meadows,” but described a specific moment in the song that occurs in this work. Petit also implied that the “three songs” are all from the same set, which would mean that the other song presented would most likely have been “I Love the Night.” The date of the concert was not specified in the original article or in the ML translation. This might be the same concert as April 10, 1924. If so, however, there is some discrepancy over the exact repertoire presented.

- “Midsummer Dreams” (labeled “new”) and “The Rose of the Night” [“Roses Breathe in the Night”?]; Charles Hubbard, T, acc. Mlle. Riou; Cameleon, Paris²⁹⁸
- January 5, 1925 Prelude in D for the left hand alone; Percy Grainger, pf; Carnegie Hall²⁹⁹
- March 21, 1925* *Four Poems*, op. 16: “Through the Upland Meadows,” “I Love the Night,” “Midsummer Dreams,” “In the Bosom of the Desert”; Lillian Gustafson, acc. Hugh Porter; premiere of the whole set; AMG concert at the Beethoven Association, New York³⁰⁰
- June 20, 1925 “La Vallee” with orch. acc.; Eugenia Van der Veer, S, acc. Colonne Orchestra, Lazare Saminsky, cond.; Paris, France³⁰¹
- October 25, 1925* Violin Sonata no. 2 (*Fantasia quasi una Sonata*); Mayo Wadler, vn. And Arthur Loesser, pf; public premiere, LoC program³⁰²
- January 16, 1926* *Turbulence* and *Introspection*; Harold Morris, pf; Aeolian Hall, New York; American premiere³⁰³
- February 4, 1926 Short piece(s), un.; Helen Mennig, pf; Aeolian Hall³⁰⁴
- February 21, 1926* [Eskimo songs], arr. MB; Juliette Gaultier de la Verendry, acc. Celius Dougherty; MacDowell Club; premiere³⁰⁵
- March 16, 1926 Prelude [in F minor], op. 18 [op. 15], no. 6; Edwin Hughes, pf; Aeolian Hall³⁰⁶
- May 1926 Chamber music (un.); Lazare Saminsky lecture; Royal Academy of Florence, Italy³⁰⁷
- October 18, 1926* *Sun Splendor*; Dorothy Berliner, pf; Town Hall³⁰⁸
- November 1926* String Quartet (two movements only); Lenox Quartet (Wolfe Wolfensohn, vn, Edwin Ideler, vn, Herbert Borodkin, va, Emmeran Stoeber, vc); Society for American Women Composers concert; first known perf. of any portion of this work³⁰⁹
- November 19, 1926 *Introspection* and *Turbulence*; Marion Rous, pf; LoC program at the Brooklyn Museum, in conjunction with an exhibition by the Société Anonyme³¹⁰

²⁹⁸ “Revue Musicale Reviews American Works,” ML 48.6 (August 7, 1924): 124; ML 47.25 (June 19, 1924): 582. The June article does not specify the composer’s name for “The Rose of the Night,” so it might not be Bauer’s “Roses Breathe in the Night,” which Bauer wrote in 1917/1918. See Appendix C for more details.

²⁹⁹ Olin Downes, “Music,” NYT, January 6, 1925, 23.

³⁰⁰ “Second American Music Guild Concert,” ML 49.13 (March 26, 1925): 314.

³⁰¹ “Saminsky to Conduct and Lecture Abroad,” ML 49.23 (June 4, 1925): 656; Emilie Frances Bauer, “American Music to Be Presented in Europe,” ML 49.26 (June 25, 1925): 726; Emilie Frances Bauer, “American Musicians Active Abroad: Saminsky’s Concert in Paris,” ML 50.1 (July 2, 1925): 5.

³⁰² “League of Composers Offers Unique Program,” ML 50.18 (October 29, 1925): 373; Oja, *Making Music Modern*, 369; Olin Downes, “Music: League of Composers,” NYT, October 26, 1925, 19.

³⁰³ “Opera and Concert Events,” NYT January 10, 1926, X7; “Harold Morris, Pianist, Plays,” NYT January 17, 1926, 28. The January 10 article labels *Turbulence* and *Introspection* as “new.”

³⁰⁴ “Helen Mennig in Debut,” NYT, February 5, 1926, 26.

³⁰⁵ “Juliette Gaultier de la Verendry Sings Esquimaux Folksongs,” ML 51.9 (March 4, 1926): 8.

³⁰⁶ “Programs of the Week,” NYT, March 14, 1926, X7.

³⁰⁷ “Landowska Art Centre,” NYT, May 9, 1926, X6.

³⁰⁸ “Pianist Features New Works,” ML 51.41 (October 14, 1926): 9; “Programs of the Week,” NYT, October 17, 1926, X6.

³⁰⁹ Block, *Amy Beach, Passionate Victorian*, 368n46.

³¹⁰ Metzger, “The League of Composers: The Initial Years,” 62; Oja, *Making Music Modern*, 369.

- February 3, 1927 New song(s), un.; Carlos Valderrama, pf, with Marguerita Sylva, v; Aeolian Hall³¹¹
- April 8, 1927* [French-Canadian folk songs], arr. MB; Juliette Gaultier, acc. unnamed (viol d'amore); Town Hall; premiere³¹²
- April 22, 1927 "Epitaph of a Butterfly"; Martha Atwood, S, poss. acc. Ernest Schelling; American Academy of Arts and Letters; Carnegie Hall³¹³
- May 20-22, 1927 [French-Canadian folk songs], arr. MB: "Sainte Marguerite," "J'ai cueilli la belle rose," Tenaouich 'Tonaga, Ouichka!' "Blanche comme la neige," and "Sept ans sur mer"; Juliette Gaultier, acc. Milton Blackstone of the Hart House Quartet (viola obbligatos); Festival of Canadian Folksongs under the auspices of the National Museum of Canada, Mr. Marius Barbeua, dir.; Chateau Frontenac, Quebec³¹⁴
- January 31, 1928 *Fantasia quasi una Sonata*; Barbara Lull, vn, and Lawrence Schauffler, pf; Musician's Club, hosted by President Arthur Bergh; Chickering Hall³¹⁵
- February 12, 1928* String Quartet; perf. Lenox Quartet; LOC concert at the Guild Theatre³¹⁶
- April 15, 1928 "Night in the Woods"; Hazel Longman, S; Steinway Hall³¹⁷
- May 7, 1928 *Fantasia quasi una Sonata*; Ruth Breton, vn, Lawrence Schauffler, pf; Washington Square College of New York University³¹⁸
- August 17, 1928* *Indian Pipes* (orch. arr. Martin Bernstein); Chautauqua Symphony Orchestra, Albert Stoessel, cond.; premiere³¹⁹
- October 24, 1928 "A Parable"; Laurence Wolfe, T; Town Hall³²⁰
- November 20, 1928 *Turbulence*; Anton Rovinsky, pf; Town Hall³²¹
- November 27, 1928 Piano work(s), un.; Anton Rovinsky, pf; Town Hall³²²
- December 14, 1928 Song(s), un.; Jean Knowlton, S; Steinway Hall³²³
- December 29, 1928* Alice in Wonderland songs: "The Lobster Quadrille," "Pig and Pepper," "You Are Old Father William," "Jabberwocky"; Dorothy Gordon, acc. Adele Holsten; premiere
- January 29, 1929 Alice songs: "The Jabberwocky," "You Are Old Father William," "The Lobster Quadrille," "Pig and Pepper"; Dorothy Gordon, acc. Holsten; Woman Pays Club luncheon³²⁴

³¹¹ "Valderrama Heard Again," NYT, February 4, 1927, 16.

³¹² Ethel Peyser, "Juliette Gaultier," ML 52.16 (April 21, 1927): 39. The folk songs were not named, but see May 20-22, 1927, below. Gaultier also sang a set of Eskimo songs without accompaniment. Bauer had written accompaniments for some Eskimo songs for Gaultier the previous year (see February 21, 1926).

³¹³ Olin Downes, "Music: All-American Concert," NYT, April 23, 1927, 14.

³¹⁴ "Canadian Folksong Festival in Quebec: Juliette Gaultier Charms," ML 52.21 (May 26, 1927): 3.

³¹⁵ "Modern American Composers Heard," ML 54.6 (February 9, 1928): 8.

³¹⁶ "American Works Heard at Concert," NYT, February 13, 1928, 17; Oja, *Making Music Modern*, 370.

³¹⁷ "Many Recitals Yet to Fill the Concert Halls," NYT, April 15, 1928, 122.

³¹⁸ "Faculty Concert of N. Y. U.," ML 54.20 (May 17, 1928): 6.

³¹⁹ E. A. W., "Stoessel Conducts Daily Concerts at Chautauqua—American Composers Featured," ML 55.8 (August 23, 1928): 6.

³²⁰ "Laurence Wolfe Heard," NYT, October 25, 1928, 26.

³²¹ "Programs of the Week," NYT, November 18, 1928, X10.

³²² "Rovinsky, Pianist, Heard," NYT, November 28, 1928, 39.

³²³ "Jean Knowlton Sings," NYT, December 15, 1928, 23.

³²⁴ Ethel Peyser, "Tuesday—A Big Day: Part I," ML 56.6 (February 7, 1929): 10.

March 3, 1929*	Alice songs: "Lobster Quadrille," "Pig and Pepper," "Father William," "Jabberwocky," encore: "How Doth the Little Crocodile" (first performance); Dorothy Gordon, acc. Holsten; MacDowell Club
March 10, 1929	Song(s), un.; Sarah Core, S, acc. Elmer Zoller; Steinway Hall ³²⁵
April 5, 1929	Alice songs: "The Lobster Quadrille," "Pig and Pepper," "You Are Old Father William," "Jabberwocky"; Dorothy Gordon ³²⁶
November 19, 1929	Song(s), un.; Taylor Gordon and/or J. Rosamond Johnson; Ampico Hall ³²⁷
December 16, 1929*	<i>Three Noël's</i> ; Women's University Glee Club, Gerald Reynolds, cond.; Fernanda Doria, A soloist; premiere ³²⁸
January 4, 1930*	<i>Prometheus Bound</i> ; incidental music to accompany Aeschylus's play; presented by the honorary classical society of the Washington Square College of New York University; Heckscher Theatre on Fifth Avenue, NY; premiere ³²⁹
April 6, 1930*	Four Pieces for Piano, op. 21; Harrison Potter, pf; LOC concert at the Art Centre ³³⁰
December 8, 1930	"Send Me a Dream"; Joanne de Nault, A, acc. Elmer Zoller; Town Hall ³³¹
December 9, 1930	Chromaticon, Ostinato, and Toccata; Frederick Bristol, pf; Steinway Hall ³³²
December 10, 1930*	"Tryste Noël" from <i>Three Noël's</i> , op. 22, no. 1; Emanu-El Choir, Lazare Saminsky, cond.; Mildred Kreuder, A soloist; LoC concert at Town Hall; billed as a premiere ³³³
December 10, 1930	"Lullay, Lullay, Little Childe" from <i>Three Noël's</i> , op. 22, no. 3; Madrigal Club; Charles Frederick Morse, cond.; Detroit ³³⁴
December 29, 1930*	"Faun Song" (MS); Gertrude Wieder, A, acc. Kurt Ruhrseltz; Town Hall ³³⁵
January 1931	String Quartet; Lange Quartet (Hans Lange, Zoltan Kurthy, Arthur Schuller, and Percy Such); musicale at Alfred Rossin's home ³³⁶
January 24, 1931	"Night in the Woods," "Faun Song"; Gertrude Wieder, A, acc. Diana Kasner; Society of American Women Composers; Ethel Glenn Hier Studio ³³⁷

³²⁵ "Sarah Core's Recital," NYT, March 11, 1929, 33.

³²⁶ "Dorothy Gordon's Request Program," ML 56.15 (April 11, 1929): 10; "Dorothy Gordon Delights," NYT, April 6, 1929, 20.

³²⁷ "Music Notes," NYT, November 20, 1929, 6.

³²⁸ "Doria with Women's Glee Club," ML 57.26 (December 26, 1929): 15.

³²⁹ "Prometheus Bound," ML 57.23 (December 5, 1929): 15; "'Prometheus' Set to Music by Woman: Marion Bauer, professor and Composer Explains Aeschylus' Play," ML 58.1 (January 2, 1930): 15 [reprinted from *The New York World*].

³³⁰ Oja, *Making Music Modern*, 370; "League of Composers' Concert," NYT, April 7, 1930, 28.

³³¹ "Concert Programs for Current Week," NYT, December 7, 1930, 134; "Joanne de Nault Sings," NYT, December 9, 1930, 33.

³³² "Concert Programs for Current Week," NYT, December 7, 1930, 134; "Frederick Bristol Plays," NYT, December 10, 1930, 31.

³³³ Oja, *Making Music Modern*, 370; "Choral Works at League Concert," ML 59.25 (December 18, 1930): 10. See also December 1929.

³³⁴ MB to H. R. Austin, December 17, 1930, APS-Wc.

³³⁵ "Wide Response to Wieder Recital," ML 59.26 (December 25, 1930): 5; "Women Composers Honor Mrs. Beach," ML 0.5 (February 5, 1931): 8. The 1931 article clarifies that "The Faun Song" had its "first performance" at Wieder's recital.

³³⁶ Ethel Peyser, "A-Musicking in Gotham: Marion Bauer's Quartet," ML 60.3 (January 15, 1931): 17.

- February 11, 1931 *Four Piano Pieces*; Harrison Potter, pf; Rhea Silberta lecture-recital on Contemporary American Music³³⁸
- March 5, 1931 “Faun Song”; Gertrude Wieder, A; Jordan Hall; Boston³³⁹
- March 6, 1931 “Ostinato,” “Toccata”; Harrison Potter, pf; Sarah Lawrence College; Bronxville, NY³⁴⁰
- March 8, 1931* *Sun Splendor*, op. 19b; Germaine Schnitzer and Ignace Hilsberg, pf; Town Hall³⁴¹
- April 29, 1931* [French-Canadian folk songs]; Juliette Gauthier, acc. string quartet; radio broadcast from Toronto³⁴²
- May/June 1931 Prelude in D for left hand alone; Mrs. H. H. A. Beach; Kosmos Club; Wakefield³⁴³
- August 30, 1931 Sonata for violin and piano [un. which, but probably no. 2, *Fantasia*]; Marie Nichols, vn, and Charles Frederick Morse, pf; MacDowell Colony³⁴⁴
- September 28, 1931 Radio broadcast “Meet the Composer” on WLWL³⁴⁵
 “Star Trysts”; Rosa Spinelli, S, acc. MB;
 Prelude in F-sharp minor; George Herlihy, pf
 “By the Indus”; Rosa Spinelli, S, acc. George Herlihy, pf, and Rudolph Forst, vn.; only known perf. with violin
 “The Linnet Is Tuning Her Flute”; perf. un. (presumably Spinelli and Herlihy)
- December 6, 1931 Four piano pieces [probably *Four Piano Pieces*]; Anca Seidlova; New York Matinee “New York Composers’ Day”³⁴⁶
- December 8, 1931 Song(s), un.; Rosa Low, S, and Nino Martini, T (poss. also with Efreim Zimbalist, vn); Plaza Hotel³⁴⁷
- December 16, 1931 Prelude in D for left hand alone; Mrs. H. H. A. Beach; Musicians’ Club of New York³⁴⁸
- January 24, 1932 “Orientale”; Virginia Syms, S, acc. Solon Alberti; Barbizon-Plaza³⁴⁹
- March 5, 1932* “Here at High Morning”; New York University Glee Club, Alfred Greenfield, cond.; Town Hall, NY; premiere³⁵⁰

³³⁷ “Women Composers Honor Mrs. Beach,” ML 60.5 (February 5, 1931): 8.

³³⁸ “Contemporary American Music,” ML 60.8 (February 19, 1931): 10; “Rhea Silberta Presents American Composers,” ML 60.10 (March 5, 1931): 8.

³³⁹ “Richardson Brown, “Recitals at Boston – Gertrude Wieder, Contralto, Wins Great Success in Program of Unusually High Standard,” ML 60.11 (March 12, 1931): 3; Nina Naguid, “The Versatile Marion Bauer,” ML 60.24 (June 11, 1931): 61.

³⁴⁰ “Harrison Potter Plays,” ML 60.12 (March 19, 1931): 10.

³⁴¹ “First Performance of Bauer Work,” ML 60.9 (February 26, 1931): 11; W. B. C., “Two Pianists Play Novelties,” NYT, March 9, 1931, 25; “A Modern Program of Duos,” ML 60.12 (March 19, 1931): 12.

³⁴² “Juliette Gaultier on the Air,” ML 60.19 (May 7, 1931): 9. These may have been two of the French-Canadian folk songs Bauer had previously arranged for viola obbligato (see May 20-22, 1927).

³⁴³ “Plays Eight Groups of Piano Solos,” ML 60.23 (June 4, 1931): 9.

³⁴⁴ Ethel Peyser, “A-Musicking in Gotham: Marion Bauer’s Violin Sonata,” ML 61.10 (September 3, 1931): 8.

³⁴⁵ “Bauer Broadcast Postponed,” ML 61.13 (September 24, 1931): 13. Originally scheduled for September 21.

³⁴⁶ W. B. C., “Composers Play Their Works,” NYT, December 7, 1931, 23.

³⁴⁷ “Programs of the Week,” NYT, November 29, 1931, X10.

³⁴⁸ “Musicians Club Entertains Mrs. Beach,” ML 61.26 (December 24, 1931): 7-8.

³⁴⁹ “Programs of the Week,” NYT, January 24, 1932, X9.

March 13, 1932	Song(s), un.; Josef Schilsky, T; Carnegie Hall ³⁵¹
March 27, 1932*	“Orientale” (orch. version); Leonora Corona, with the Metropolitan Opera House Orchestra, Wilfred Pelletier, cond.; Easter Sunday American concert and gala at the Metropolitan Opera House, New York ³⁵²
May 1932	Piano work(s), un.; Harrison Potter, pf; New York University ³⁵³
November 27, 1932	Song, un.; Suzanne d’Olivera Jackowska, S; Students’ Atelier Reunions in Paris ³⁵⁴
November 30, 1932	Chromaticon, Ostinato, Toccata; Frances Nash; Town Hall ³⁵⁵
December 13, 1932	Song(s), un.; Gina Pinnera; Carnegie Hall ³⁵⁶
January 8, 1933	“Tryste Noel” for women’s voices; Madrigal Soloists’ Chorus, Lazare Saminsky, cond.; Rita Sebastian, A soloist; LoC anniversary concert, featuring selections from the previous decade of programs ³⁵⁷
January 28, 1933	Druids from <i>Three Impressions</i> ; Avis Charbonnel, pf; Town Hall ³⁵⁸
February 26, 1933*	Dance Sonata, mvt. II: Sarabande and Variations; Harrison Potter; Diller-Quaile School of Music, lecture-recital with MB
March 12, 1933	Chromaticon, Ostinato, and Toccata; Harrison Potter, pf; MacDowell Club of New York ³⁵⁹
April 13, 1933*	“An Apple Orchard in the Spring”; Dorothy Gordon, acc. MB; premiere ³⁶⁰
April 17, 1933*	“To Losers” (first time) and “The Faun”; Joan Peebles, A, acc. Harrison Potter; lecture-recital with MB ³⁶¹
May 1, 1933*	College of Fine Arts, Department of Music, at New York University, program of original compositions by members of its faculty ³⁶²

³⁵⁰ Olin Downes, “N. Y. University Glee Club Sings,” NYT, March 6, 1932, N2; “N. Y. U. Glee Club Presents Work by Ganz,” ML 62.11 (March 17, 1932): 7-8.

³⁵¹ “Programs for the Week,” NYT, March 13, 1932, X9; W. B. C., “Music in Review – Josef Schilsky, Tenor, Sings,” NYT, March 14, 1932, 12.

³⁵² “Sings ‘Old Favorites’ at Opera Concert,” NYT, March 28, 1932, 10; “American Concert at the Metropolitan,” ML 62.13 (March 31, 1932): 8; “Easter Sunday Concert. Metropolitan Opera House: 03/27/32,” *The Metropolitan Opera Archives, The Metropolitan Opera*, accessed April 30, 2014, <http://archives.metoperafamily.org/archives/scripts/cgiip.exe/WService=BibSpeed/fullcit.w?xCID=110950&limit=500&xBranch=ALL&xodate=&xedate=&theterm=1931-32&x=0&xhomepath=&xhome=>. The NYT article provides the specific date, the ML article specifies the song title and lists the orchestra (with Pelletier) as accompanying Corona for the Bauer number, and the Met Archive program confirms the date and repertoire, while naming the piano accompanist (Kurt Ruhseitz) for Corona’s non-orchestral song by Lieurance.

³⁵³ “Impressionist Program at N. Y. U.,” ML 62.20 (May 19, 1932): 13.

³⁵⁴ “Marion Bauer Song Heard in Paris,” ML 63.25 (December 22, 1932): 6.

³⁵⁵ “Programs for the Week,” NYT, November 27, 1932, X7; “Plays a Dobrowen Sonata,” NYT, November 30, 1932, 23.

³⁵⁶ H. H., “Music in Review – Gina Pinnera Gives Recital,” NYT, December 14, 1932, 26.

³⁵⁷ Olin Downes, “Composers Give American Works,” NYT, January 9, 1933, N6; “League of Composers Celebrates,” ML 64.2 (January 12, 1933): 2.

³⁵⁸ H. H., “Music – Avis Charbonnel’s Recital,” NYT, January 29, 1933, N6.

³⁵⁹ “Programs of the Current Week,” NYT, March 12, 1933, X6; “Modern American Music,” ML 64.11 (March 16, 1933): 2; Program, Charles and Ruth Crawford Seeger Collection, Library of Congress, Washington, DC. The program also included piano works and songs by Aaron Copland, Ruth Crawford, and Henry Cowell, played and sung by John Kirkpatrick, Radiana Pazmor (acc. Crawford), and Judith Litante.

³⁶⁰ Nina Naguid, “American Composers on Columbia Program,” ML 64.17 (April 27, 1933): 8.

³⁶¹ “Marion Bauer Closes Lecture Series,” ML 64.17 (April 27, 1933): 6.

³⁶² “Faculty Program at N. Y. U.” ML 64.19 (May 11, 1933): 6-7.

- May 14, 1933* Suite for Oboe and Clarinet, op. 22; Prelude, Improvisation, Pastoral, and Dance; Sidney Halpern, ob and Kalman Bloch, cl (1st known perf.)
Dance Sonata, mvt. II: Sarabande and Variations; Harrison Potter, pf
WEVD broadcast in the Pan-American Association of Composers series, dir. A. Lehman Engel³⁶³
White Birches, Prelude in F minor, op. 15, Ostinato and Toccata from op. 21; Harrison Potter, pf
“Two of Miss Bauer’s latest songs” (radio premieres): “To Losers” and “The Faun”; Joan Peebles, A, acc. Harrison Potter
Suite for oboe and clarinet, op. 22 (radio premiere); Sidney Halpern, ob, and Kalman Bloch, cl
- May 22, 1933 WMAC broadcast of Bauer songs on the organ³⁶⁴
“Only of Thee and Me,” “Star Trysts,” “The Linnet Is Tuning Her Flute,” “By the Indus”; Elmo Russ, organ
- August 1, 1933 *Indian Pipes* (orch. arr. Martin Bernstein); Chautauqua Symphony Orchestra, Albert Stoessel, cond.
- August 12, 1933* “To Losers” (with piano, acc. unknown, pub. premiere) and “Faun Song” (orch. ver. premiere); Joan Peebles, Chautauqua Little Symphony, Georges Barrère, cond.³⁶⁵
- September 26, 1933 “To Losers”; vocalist and acc. un.; New Music Society Concert³⁶⁶
- October 1, 1933 *Fantasia quasi una Sonata*, mvt. I; Jerome Goldstein, vn, and Charles Haubiel, pf; Pan American Association of Composers broadcast on WEVD³⁶⁷
- October 4, 1933 *Indian Pipes* (orch. arr. Martin Bernstein); Albert Stoessel, cond.; “Children’s Orchestral Program” at the Worcester Music Festival, Worcester, MA³⁶⁸
- November 19, 1933 Contemporary Music program at the MacDowell Club³⁶⁹
“I Love the Night,” “Through the Upland Meadows,” “Midsummer Dreams” (two-pf arr. by MB); Emily Roosevelt, S, acc. Claire Ross and Alice Griselle, pf
Sun Splendor (two-pf arr. by MB); Ross and Griselle, pf
- December 6, 1933 F minor prelude; Tide from *Three Impressions*; Margaret Tolson, pf; Steinway Hall³⁷⁰

³⁶³ Deane L. Root, “The Pan American Association of Composers (1928-1934),” *Anuario Interamericano de Investigacion Musical* 8 (1972): 67; Nina Naguid, “Radiophonics: Marion Bauer’s Works Broadcast,” ML 64.21 (May 25, 1933): 7.

³⁶⁴ Nina Naguid, “Radiophonics: Marion Bauer’s Works Broadcast,” ML 64.21 (May 25, 1933): 7.

³⁶⁵ “Chautauqua Season Closes,” ML 65.9 (August 31, 1933): 3. MB to Radiana Pazmor, August 21, 1933, Marion Bauer correspondence, New York Library for the Performing Arts. In the letter, Bauer wrote, “I heard another new song which I orchestrated last week at Chautauqua – “Faun Song”. Joan Peebles sang both [“Faun Song” and “To Losers”] on the same program, the other with piano accompaniment.”

³⁶⁶ Rita H. Mead, “Henry Cowell’s New Music Society,” *Journal of Musicology* 1.4 (October 1982): 459.

³⁶⁷ “More American Works,” ML 65.15 (October 12, 1933): 5.

³⁶⁸ “Stoessel to Feature Contemporary Works at Worcester,” ML 65.12 (September 21, 1933): 6; “American Compositions Presented,” ML 65.15 (October 12, 1933): 2, 5.

³⁶⁹ N. N. [Nina Naguid], “Emily Roosevelt and Duo-Pianists,” ML 65.12 (November 23, 1933): 2; Nina Naguid, “Marion Bauer’s Activities,” ML 65.12 (November 23, 1933): 5.

- December 17, 1933 “Ragpicker Love”; French Institute; LoC concert³⁷¹
- December 19, 1933 *Three Noël’s*; Edessdi Chorus (one of the Dessoff Choirs), Margarete Dessoff, cond.; May Kelly, A soloist; Town Hall³⁷²
- December 20, 1933 *Three Noël’s*; Women’s University Glee Club, Gerald Reynolds, cond.; St. George’s Church, NY³⁷³
- January 12, 1934 [Violin] work(s), un.; Ruth Kemper, vn, with Mrs. H. H. A. Beach, pf, and Lois Townsley (un.); National Musical Society’s hall³⁷⁴
- January-April, 1934 String Quartet; Roth Quartet; series of six concerts: January 22, 29, March 19, 26, April 9, 16; precise date of MB work perf. un.; Steinway Hall³⁷⁵
- November 24, 1934 *Sun Splendor* (2-pf ver.); Guy Maier and Lee Pattison, pf; Town Hall³⁷⁶
- February 25, 1935 Impression: The Tide, Toccata; David Barnett, pf; Program of music for the “Enharmonic Pianoforte Keyboard”; Town Hall³⁷⁷
- Spring 1935* Sonata for Viola (or Clarinet) and Piano, op. 22; Zoltan Kurthy, va, Frank Sheridan, pf; private concert, first performance³⁷⁸
- April 26, 1935* Adagio Lamentoso for Strings (*Lament on an African Theme*, orchestral arrangement by Martin Bernstein of Bauer’s String Quartet, op. 20, mvt. II); Washington Square College String Orchestra of New York University, Prof. Martin Bernstein, cond.; 1st known performance³⁷⁹
- August 15, 1935* Sonata for Viola (or Clarinet) and Piano, op. 22; Charles Lichter, va, Harrison Potter, pf; Chautauqua Chamber Music Society; public premiere³⁸⁰
- January 22, 1936* All-Bauer Composer’s Forum concert
 “The Tide” from *Three Impressions*, Prelude in F-sharp major and Prelude in F minor from Six Preludes, op. 15, White Birches from *From the New Hampshire Woods*, op. 12; Chromaticon, Ostinato, and Toccata from Four Pieces for Piano, op. 21; Sarabande and Variations from Dance Sonata, op. 24; Harrison Potter
 Four Songs for Soprano and String Quartet, op. 28: “The Crocus: ‘When Trees Have Lost Remembrance,’” “Ragpicker Love,” “There’s Something Silent Here,” “Credo: ‘I Sing the Will to Love’”; Louise Taylor, S, and the Modern Art Quartet (Jacques Lerner, vn., Leon Kaplan, vn., John Howell, va, Sandor Szatmary, vc), Arthur Hartmann, cond.; premiere³⁸¹

³⁷⁰ “Programs of the Week,” NYT, December 3, 1933, X11; “Margaret Tolson in Debut,” NYT, December 7, 1933, 26; ML 65.24 (December 16, 1933): 14-15.

³⁷¹ “Programs of the Week,” NYT, December 17, 1933, X9.

³⁷² Nina Naguid, “Marion Bauer’s Noels Sung,” ML 65.26 (December 30, 1933): 12.

³⁷³ “Women’s Choir in Yule Concert,” NYT, December 21, 1933, 24.

³⁷⁴ “Music Notes,” NYT, January 12, 1934, 28.

³⁷⁵ “Modern Chamber Music,” NYT, November 5, 1933, X6; “Activities of Musicians Here and Afield,” NYT, December 31, 1933, X6.

³⁷⁶ “Programs of the Week,” NYT, November 18, 1934, X6.

³⁷⁷ “Programs of the Week,” NYT, February 24, 1934, X6.

³⁷⁸ Composers’ Forum program, January 8, 1937, National Archive II, College Park, Maryland.

³⁷⁹ J. V. H., “Unusual Programs at New York University,” ML 67.10, 10; “Programs of the Week,” NYT, April 21, 1935, X6.

³⁸⁰ “New Work by Marion Bauer,” ML 67.15 (September 21, 1935): 23.

³⁸¹ “Program of Compositions by Marion Bauer,” ML 68.3 (February 1, 1936): 21.

- February 26, 1936 Four Songs for Soprano and String Quartet, op. 28; Louise Taylor, S, and the Modern Art Quartet; Composers' Forum concert³⁸²
- March 7, 1936* *Fairy Tale [A Fancy]*; Alice de Cevée, pf; Barrère Little Symphony concert; Town Hall³⁸³
- March 23, 1936* Sonata for Viola and Piano, op. 22; Zoltan Kurthy, va, Frank Sheridan, pf; LOC concert; French Institute; NY public premiere³⁸⁴
- April 20, 1936 Piano work(s), un.; Frederick Bristol, pf; Town Hall³⁸⁵
- April 24, 1936 *Four Poems*; Helen Traubel³⁸⁶
- May 4, 1936* Sonata for Viola (or Clarinet) and Piano, op. 22; Joseph Vieland, va, Vladimir Breener, pf; NBC Music Guild program; radio premiere³⁸⁷
- May 6, 1936 Four Songs for Soprano and String Quartet, op. 28; Louise Taylor, S, and the Modern Art Quartet; WPA Festival of American Music at the Manhattan Theatre; Composers' Forum concert³⁸⁸
- October 1936 *Sun Splendor*; Kathryn Ford, Moor double keyboard piano; Women's Club of Atlanta, GA³⁸⁹
- January 8, 1937 All-Bauer Composers' Forum concert
Fantasia quasi una Sonata, op. 18; Carmela Ippolito, vn, Martha Thompson, pf
Four Poems, op. 16; Louise Taylor, acc. Richard Singer
Sonata for Viola and Piano, op. 22; Sidney Cohen, va, Yvonne Krinski, pf
String Quartet, op. 20; New String Quartet (Walter Eisenberg, vn., Milton Lang, vn., Sidney Cohen, va, Ana Drittell, vc)³⁹⁰
- May 3, 1937 String Quartet; Forum Quartet; WPA Music Festival³⁹¹
- August 9, 1937 Sonata for Viola and Piano, op. 22; Albert Stoessel, va, Harrison Potter, pf; Chautauqua Festival³⁹²
- October 5, 1937 "[Only of] Thee and Me"; Leonora Corona; Town Hall³⁹³
- November 14, 1937* Dance Sonata, op. 24; Harrison Potter, pf; NAACC program; premiere of full work³⁹⁴
- January 8, 1938* Gerster-Gardini Club's voice forum³⁹⁵

³⁸² de Graaf, *The New York Composers' Forum Concerts: 1935-1940*, 191; "Programs for the Week," NYT, February 23, 1936, X6.

³⁸³ "Pianist in Debut with Barrere," ML 68.6 (March 14, 1936): 29; N. S., "Barrere Ensemble Gives Lively Recital," NTY, March 8, 1936, N7.

³⁸⁴ Nina Naguid, "New Work by Marion Bauer," ML 68.9 (April 25, 1936): 23; "Composers' Group Presents Concert," NYT, March 24, 1936, 27.

³⁸⁵ H. T., "Bristol, Pianist, Heard," NYT, April 21, 1936, 26.

³⁸⁶ Tick, *Ruth Crawford Seeger*, 234; Jenkins, *The Remarkable Mrs. Beach*, 127.

³⁸⁷ "Play Loeffler and Bauer Works," ML 68.10 (May 9, 1936): 9.

³⁸⁸ de Graaf, *The New York Composers' Forum Concerts: 1935-1940*, 191; "In Observance of National Music Week," NYT, May 3, 1936, X5.

³⁸⁹ "Bauer Compositions Praised," ML 68.20 (December 5, 1936): 15.

³⁹⁰ Composers' Forum program, January 8, 1937, National Archive II, College Park, Maryland

³⁹¹ "Festival of Music Arranged by WPA," NYT, April 26, 1937, 15.

³⁹² "Stoessel Directed Music at Chautauqua: Hutcheson, Antoine, Barrere Brilliant Soloists; Marion Bauer Lectures," ML 69.13 (August 1937): 4.

³⁹³ "Programs of the Week," NYT, October 3, 1937, 176.

³⁹⁴ Walter Jenkins, "National Association for American Composers and Conductors," ML 69.18 (November 27, 1937): 13.

- “Roses Breathe in the Night,” “Orientale,” “Rainbow and Flame” (“first time”), “Gold of the Day and Night,” “Phyllis”; Annette Simpson, S, acc. Florence Barbour
- April 4, 1938* “Night in the Woods,” “The Little Blade of Grass,” “Star Trysts,” “In the Bosom of the Desert”; Verna Carega, mezzo, acc. Florence Barbour
Four Poems: “Through the Upland Meadows,” “I Love the Night,” “Midsummer Dreams,” “In the Bosom of the Desert”; Maria Maximovitch, S, acc. Mr. Widdis; reported as the set’s “first Town Hall hearing as a unit”³⁹⁶
- December 8, 1938* *Five Greek Lyrics for flute alone (Forgotten Modes)*, “for the first time”; Georges Barrère, fl; New York Flute Club³⁹⁷
- February 12, 1939 Sonata for Viola (or Clarinet) and Piano; Albert Stoessel, va, Harrison Potter, pf; NAACC concert³⁹⁸
- March 20, 1939 Piano work(s), un.; Jeanne Behrend, pf; Barbizon Plaza³⁹⁹
- June 1939 All-Bauer program given by the Pittsburgh Women’s City Club at the home of Mr. and Mrs. T. W. Phillips, organized by Amanda Vierheller⁴⁰⁰
 Songs: “Star Trysts,” “I Love the Night,” “The Red Man’s Requiem,” “Over the Hills,” “Orientale,” “Send Me a Dream,” “The Linnet Is Tuning Her Flute,” “Youth Comes Dancing o’er the Meadows,” “Only of Thee and Me,” “From Hills of Dream,” “The Driftwood Fire,” “Gold of the Day and Night”;
 Trios: “Fair Daffodils” (orig. women’s chorus) and “Phyllis” (orig. solo song, arr. Cyr de Brant)
 Piano works: *Druids and Vision* from *Three Impressions*, *White Birches* from *From the New Hampshire Woods*, and a prelude (un.); Mrs. Guido H. Stemple, Jr.
 Organ: arr. of *Pine Trees* from *From the New Hampshire Woods*; William Oetting⁴⁰¹
 Performers: Helen Moyer, Dorothy Fink, Bertha Schmidt, Christine Daum, Esther Martin, Marguerite Lang (all from the City Club Choral), acc. Evelyn Parker, Jeanne Lincoln, Gertrude Goeddel Shank
- October 12, 1939 Work(s), un.; Composers’ Forum-Laboratory free concerts by the WPA⁴⁰²
- November 22, 1939 Ostinato, Toccata; Lolita Cabrera Gainsborg, pf; Town Hall⁴⁰³
- March 30, 1940* Concertino for Oboe, Clarinet, and String Quartet, op. 32b; Mitchell Miller, ob, Louis de Santis, cl, Dorian Quartet (Alexander Cores, vn,

³⁹⁵ “Marion Bauer’s Songs Heard,” ML 70.2 (January 22, 1937): 16. Bauer also “spoke informally about the songs and also about the composing of songs in general.”

³⁹⁶ N. N. [Nina Naguid], “Maria Maximovitch Gives Outstanding Recital,” ML 70.8 (April 23, 1938): 15; O. D. [Olin Downes], “Music – Miss Maximovitch Reappears,” NYT, April 5, 1938, 19.

³⁹⁷ “Barrere Plays New Bauer Pieces,” ML 70.20 (December 24, 1938): 9, 11.

³⁹⁸ “Compositions Premiered,” ML 71.4 (February 25, 1939): 17.

³⁹⁹ “Jeanne Behrend Plays,” NYT, March 21, 1939, 30.

⁴⁰⁰ “American Composer’s Program at Pittsburgh: Woman’s Club Sponsors Concert of Marion Bauer’s Works (From the Pittsburgh Press),” ML 71.12 (July 1939): 18-19.

⁴⁰¹ Arranger unknown.

⁴⁰² “Programs of the Week,” October 8, 1939, 140.

⁴⁰³ “Lolita Gainsborg Heard in Recital,” NYT, November 23, 1939, 41.

- Harry Friedman, vn., David Mankowitz, va, Bernard Greenhouse, vc);
LOC radio broadcast; premiere⁴⁰⁴
- May 17, 1940 Song(s), un.; Alice Ralph Wood, S; New York Federation of Music Clubs
twelfth biennial convention; Great Northern Hotel⁴⁰⁵
- November 30, 1940 White Birches from *From the New Hampshire Woods*; Harrison Potter, pf;
Town Hall⁴⁰⁶
- January 27, 1941* Eighth Composers' Forum of the Tuesday Musical Club, Pittsburgh⁴⁰⁷
Dance Sonata; Mathilde McKinney, pf
- March 29, 1941 Concertino for Oboe, Clarinet, and String Quartet; Chauncey Kelley, ob,
Vincent Plundo, cl, William Stone Quartet; 1st concert perf.
"Priestly Benediction" ["Benediction"]; Moses [Moshe] Rudinow,
baritone (cantor at Temple Emanu-El), acc. on organ (performer
unnamed); sixth annual Three Choir Festival of New York, at Temple
Emanu-El⁴⁰⁸
- May 6, 1941* "A Garden Is a Lovesome Thing"; Branscombe Choral, Gena
Branscombe, cond.; Town Hall, NY; premiere (arr. for women's
chorus)⁴⁰⁹
- May 21, 1941 Concertino for Oboe, Clarinet, Strings, op. 32; WNYC Studio Orchestra,
John Barnett, cond.⁴¹⁰
- August 23, 1941* Symphonic Suite for String Orchestra; Chautauqua Symphony Orchestra,
Albert Stoessel, cond.; Chautauqua; premiere⁴¹¹
- February 15, 1942 "Only of Thee and Me," "Gold of the Day [and Night]"; Viola Silva, A;
WNYC radio program; Festival String Concert⁴¹²
- August 21, 1942* Two *Thumb Box Sketches*; Harrison Potter, pf; MB lecture-recital at
Chautauqua⁴¹³
- February 13, 1943 Sonata for Viola and Piano, op. 22; American Music Festival broadcast on
WNYC⁴¹⁴
- February 14, 1943* White Birches, Toccata; Harrison Potter, pf
"The Woodsong of Triboulet" and "The Harp" (both premieres); , Yves
Tinayre, Bar, acc. Harrison Potter; LOC radio program on WQXR⁴¹⁵
- May 13, 1943* Piano Concerto, "American Youth," op. 36; Rhoda Shapiro, pf; High
School of Music and Art Senior Symphony Orchestra, Alexander Richter,
cond.; premiere⁴¹⁶

⁴⁰⁴ Nina Naguid, "Broadcast of Marion Bauer's Concertino and Other Commissioned Works," ML 72.7 (April 13, 1940): 10.

⁴⁰⁵ "Music Clubs Hear Girl, 7, at Piano," NYT, May 18, 1940, 17.

⁴⁰⁶ R. P. [Ross Parmenter], "Harrison Potter in Recital," NYT, December 1, 1940, 63.

⁴⁰⁷ "Marion Bauer in Pittsburgh," ML 73.3 (February 8, 1941): 17.

⁴⁰⁸ "Three Choir Festival," NYT, March 9, 1941, X6; Olin Downes, "Emanu-El Offers 3-Choir Festival," NYT, March 29, 1941, 13; N. S., "Festival is Ended by Biblical Music," NYT, March 30, 1941, 46.

⁴⁰⁹ "Programs of the Week," NYT, May 4, 1941, X8; "Branscombe Choral in Successful Concert," ML 73.10 (May 24, 1941): 10.

⁴¹⁰ "Concerts the Microphone Will Present This Week," NYT, May 25, 1941, X10.

⁴¹¹ "American Women Composers Honored by Sigma Alpha Iota," ML 72.12 (July 1941): 6.

⁴¹² "Music in the Air," NYT, February 15, 1942, X10.

⁴¹³ "Marion Bauer Lectures at Chautauqua," ML 74.14 (September 1942): 5.

⁴¹⁴ "Marion Bauer on the Air," ML 75.3 (March 1943): 11.

⁴¹⁵ "Marion Bauer on the Air," ML 75.3 (March 1943): 11.

- July 1943* *Aquarelle* [no. 1]; Barbara Holmquest; Juilliard Summer School⁴¹⁷
- August 1943 Work(s), un.; Fifth Annual Music Festival at Brigham Young University, Provo, UT⁴¹⁸
- November 17, 1943* *Aquarelle* [no. 1] and *The Last Frontier*; William de Menasce, pf; “first performances” of both works (pub. prem. of *Aquarelle* [no. 1])⁴¹⁹
- December 14, 1943* *China* (piano acc.); Washington Square College Chorus, Phillip James, cond., acc. unknown; premiere⁴²⁰
- February 13, 1944 Unnamed songs by MB; Janet Fairbank, acc. Bela Wilda; League of Composers broadcast, part of the WNYC American Music Festival⁴²¹
- March 19, 1944* League of Composers’ concert of chamber music, Times Hall⁴²²
Concertino for Oboe, Clarinet, and String Quartet; Benjamin Stroch, ob, Sidney Powers, cl, and the Kollsch Quartet; premiere rev. version
- August 19, 1944* Piano Concerto, “American Youth,” op. 36; Lillian Kamenetsky, pf, and Chautauqua Symphony Orchestra, Franco Autori, cond.; professional premiere⁴²³
- February 14, 1945* 30-minute program (WNYC); sixth annual American Music Festival⁴²⁴
Piano Concerto, “American Youth” (2-pf ver.); Lillian Kamenetsky, solo pf, acc. Ruth Pressberg, pf (first known perf. on radio or in 2-pf ver.)
Four piano pieces; Harrison Potter, pf
“By the Indus” and “Orientale”; Rachele Ravina, S
- March 11, 1945 Song(s), un.; Malyina Ferrari, S; Town Hall⁴²⁵
- May 1, 1945* *China* (arr. for women’s chorus); Branscombe Choral, Gena Branscombe, cond.; Town Hall, NY⁴²⁶
- May 9, 1945* *China* (arr. for women’s chorus); Branscombe Choral, Gena Branscombe, cond.; broadcast over station WNYC as a part of the National Music Week Festival; radio premiere (in any arrangement)⁴²⁷
- July 28, 1945* Trio Sonata no. 1 for flute, cello, and piano; Ruth Freeman, fl, Aaron Bodenhorn, vc, Harrison Potter, pf; National Federation of Music Clubs’ Forum on American Composition; Chautauqua; premiere⁴²⁸

⁴¹⁶ “Rhoda Shapiro Plays New Piano Concerto,” NYT, May 14, 1943, 16.

⁴¹⁷ “Marion Bauer’s ‘Turbulence’ Frequently Played,” ML 75.9 (September 1943): 11.

⁴¹⁸ “Of American Music,” NYT, August 22, 1943, X5.

⁴¹⁹ “Music Notes,” NYT, November 17, 1943, 30. *Aquarelle* [no. 1] had been performed at the Juilliard Summer School the previous July.

⁴²⁰ “Marion Bauer Composition Performed at N. Y. U.” ML 76.1 (January 1944): 7; “Marion Bauer’s Activities,” ML 76.9 (September 1944): 5. The January article does not specify accompaniment, though there was an orchestra present that accompanied at least one other choral number. The September 1944 article, however, declares that “Miss Bauer has promised an orchestral arrangement for the near future,” so *China* must have been performed with piano accompaniment in December 1943.

⁴²¹ “Program of American Songs and Piano Music,” ML 76.3 (March 1944): 9.

⁴²² “League of Composers’ Concert,” ML 76.4 (April 1944): 9-10; “Opera and Concert Programs of Week,” NYT, March 19, 1944, X4. The NYT article advertises the performance as “first time,” presumably referring to the revised version, completed in 1943.

⁴²³ “Marion Bauer’s Activities,” ML 76.9 (September 1944): 5.

⁴²⁴ “Radio Today,” NYT, February 14, 1945, 35; Walter H. Stern, “Music on the Air – American Music Festival Presented by WNYC,” ML 77.3 (March 1945): 21.

⁴²⁵ “Debut by Miss Ferrari,” NYT, March 12, 1945, 22.

⁴²⁶ G. F., “Branscombe Choral in Annual Concert,” ML 77.6 (June 1945): 8.

⁴²⁷ “Branscombe Choral Broadcast,” ML 77.6 (June 1945): 8.

- October 12, 1945* *China* (orch. version); Worcester Festival Chorus and Philadelphia Orchestra, Walter Howe, cond.; premiere of orch. ver.⁴²⁹
- February 12, 1946* American Music Festival (WNYC), American Composers Series:⁴³⁰
Aquarelle no. 2; Harrison Potter, pf, premiere
Trio Sonata no. 1 for flute, cello, and piano; Ruth Freeman, fl, Aaron Bodenhorn, vc, Harrison Potter, pf; NY premiere
Two Preludes for piano, op. 14 [15]; Lillian Kamenetsky, pf
“Songs in the Night,” “Minstrel of Romance”; Adolph Anderson, Bar
“A Letter” (1st known perf.) and “Swan”; Maria Maximovitch, S
- May 19, 1946* “Dusk” (“first performance”); Joan Josephi, acc. Ellen Waterborf; Recital of students of Fanny Cleve⁴³¹
- June 18, 1946* Symphonic Suite for String Orchestra (rev. version); Bernard Green and the string section of the American Broadcast Company’s orchestra; “Concert Hour” on WJZ; radio premiere and rev. version premiere⁴³²
- December 17, 1946* Trio Sonata (no. 1); Sagul Trio; first NY perf.⁴³³
- February 14, 1947 Suite for Strings; Chamber Orchestra of New York, Will Lorin, cond.; WNYC American Music Festival; Town Hall⁴³⁴
- March 16, 1947* NAACC concert; Times Hall, NY; also broadcast on WNYC at 3pm⁴³⁵
“A Garden Is a Lovesome Thing”; NAACC singers, Dolf Swing, cond.; poss. 1st perf. with mixed chorus
Patterns, op. 41; Reah Sadowsky, pf; premiere
- April 10, 1947 Song(s), un.; Elizabeth Davis, S, acc. Paul Ulanovsky; Town Hall⁴³⁶
- September 29, 1947 *Turbulence*; Lucy Brown, pf; Town Hall⁴³⁷
- October 25, 1947* *Sun Splendor*, op. 19[c]; New York Philharmonic Orchestra, Leopold Stokowski, cond.; Carnegie Hall, New York; orchestral premiere⁴³⁸
- December 8, 1947 Piano work(s), un.; Mathilde McKinney, pf; Times Hall⁴³⁹
- December 18, 1947 *Three Noël’s*; Mount Holyoke College Glee Club, Ruth Douglass, cond.; A soloist unidentified; Town Hall, NY⁴⁴⁰
- December 20, 1947* NAACC concert; commemoration of the birthday of the group’s founder, the late Henry Hadley; Times Hall, NY⁴⁴¹

⁴²⁸ “N. F. M. C. Has a Week End at Chautauqua: Charles Wakefield Cadman and Rollin Pease Guests of Honor,” ML 77.8 (August 1945): 4.

⁴²⁹ “Marion Bauer’s Choral Work Performed,” ML 77.11 (November 1945): 6.

⁴³⁰ Shirley Cecille Cash, “American Music Festival,” ML 78.3 (March 1946): 16.

⁴³¹ “Fanny Cleve Presents Opera Scenes,” ML 78.6 (June 1946): 24.

⁴³² Walter J. Stern, “WJZ Presents Bauer Score,” ML 78.7 (July 1946): 21.

⁴³³ R. P. [Ross Parmenter], “Sagul Trio Concert Features New Music,” NYT, December 18, 1946, 39.

⁴³⁴ “WNYC Music Festival Heard at Town Hall,” NYT, February 15, 1947, 20.

⁴³⁵ “Marion Bauer’s Compositions Heard,” ML 79.4 (April 1947): 7; “Radio Programs of the Week,” NYT, March 16, 1947, X10.

⁴³⁶ “Recital by Elizabeth Davis,” NYT, April 11, 1947, 31.

⁴³⁷ R. P. [Ross Parmenter], “Miss Brown Features Music by Modernists,” NYT, September 30, 1947, 22.

⁴³⁸ R. P. [Ross Parmenter], “Bauer Work Presented,” NYT, October 26, 1947, 42.

⁴³⁹ C. H., “Miss McKinney in Recital,” NYT, December 9, 1947, 39.

⁴⁴⁰ “Mount Holyoke College Glee Club,” ML 80.1 (January 1948): 8; “Mount Holyoke Concert,” NYT, December 19, 1947, 34. The Bauer set was called “the feature of the concert.” Bauer herself was in attendance.

⁴⁴¹ N. S., “Composers Group in Second Concert,” NYT, December 21, 1947, 54.

- “At the New Year”; NAACC singers, Dolf Swing, cond.; acc. Sigrid Swing; premiere
- April 2, 1948* Two *Aquarelles*; Joyce Stratton, pf; Carnegie Recital Hall; billed as “first New York performance of Miss Bauer’s short *Aquarelles*”⁴⁴²
- April 28, 1948* Prelude and Fugue for flute and string orchestra; Laura Spielvogel, fl, and the New York University Orchestra, Harold Herremans, cond.; premiere⁴⁴³
- April/May 1948* Symphonic Suite for String Orchestra (rev. version); Franco Autori, cond.; Lodz, Poland; concert premiere⁴⁴⁴
- May 3, 1948* “Night Etching”; Carolyn Blakeslee, S, and Earl Blakeslee, T; Beethoven Glee Club of Manchester, CT; premiere⁴⁴⁵
- May 7, 1948* Trio Sonata [no. 1] for flute, bassoon, and piano; Charles Ehrenberg, fl, Bernard Garfield, bn, Lillian Kallir, pf; Wolff Chamber Players concert in Times Hall; first known performance with bassoon⁴⁴⁶
- May 9, 1948* “Swan” and “The Harp”; Anne Katz, A, acc. Erich Itor Kahn; concert premiere of both works⁴⁴⁷
- May 16, 1948 “American Youth” Concerto; Doris Schur, pf, and the Webster College Orchestra, Torno, cond.; St. Louis, MO⁴⁴⁸
- August 18, 1948* Symphonic Suite for String Orchestra (rev. version); Chautauqua Symphony Orchestra, Franco Autori, cond.; American concert premiere⁴⁴⁹
- January 28, 1949 *Sun Splendor* (solo pf ver.); Dorothy Berliner Commins, pf; Times Hall⁴⁵⁰
- March 16, 1949 *Fantasia quasi una Sonata*; Géza de Kresz, vn, and Norah Drewett, pf; Times Hall⁴⁵¹
- April 23, 1949 Work(s), un.; Composers’ Concert; Carl Fischer Sky Room⁴⁵²
- January 21, 1950 Work(s), un.; Composers’ Concert; Carl Fischer Sky Room⁴⁵³
- April 12, 1950 Trio Sonata [no. 1]; Sagul Trio; NAACC concert; Times Hall⁴⁵⁴
- July 19, 1950* Prelude and Fugue for flute and string orchestra; Ruth Freeman, fl, Chautauqua Symphony Orchestra, Franco Autori, cond.; prof. premiere⁴⁵⁵
- October 11, 1950* Dance Sonata, op. 24 (billed as “first performance”; see November 14, 1937) and *Pastorale: Sheep May Safely Graze* (transcription by MB, only known performance); Dorothy Eustis, pf; Town Hall⁴⁵⁶

⁴⁴² “Phi Beta Fraternity Presents Pianist,” ML 80.5 (May 1948): 22. See also previous performances of *Aquarelle* [no. 1] in July 1943 (at Juilliard) and November 17, 1943 (pub. prem. in NY). *Aquarelle* no. 2 was broadcast on WNYC on February 12, 1946, but there is no prior know concert premiere.

⁴⁴³ “Bauer Compositions in Demand,” ML 80.6 (June 1948): 7.

⁴⁴⁴ “Bauer Compositions in Demand,” ML 80.6 (June 1948): 7.

⁴⁴⁵ “Bauer Compositions in Demand,” ML 80.6 (June 1948): 7.

⁴⁴⁶ “Bauer Compositions in Demand,” ML 80.6 (June 1948): 7.

⁴⁴⁷ “Bauer Compositions in Demand,” ML 80.6 (June 1948): 7; “Anne Katz in Recital,” ML 80.6 (June 1948): 23.

⁴⁴⁸ “Bauer Compositions in Demand,” ML 80.6 (June 1948): 7.

⁴⁴⁹ Marion Bauer, “Autori Presents Bauer Composition,” ML 80.9 (September 1948): 9.

⁴⁵⁰ E. O’G., “Miss Commins Heard,” NYT, January 29, 1949, 10.

⁴⁵¹ N. S., “De Kresz and Wife Return in Recital,” NYT, March 17, 1949, 32; S. J. S., “Mr. and Mrs. De Kresz Play Bauer Sonata,” ML 81.4 (April 1949): 22.

⁴⁵² “Music Notes,” NYT, April 23, 1949, 10.

⁴⁵³ “Programs of the Week,” NYT, January 15, 1950, X8.

⁴⁵⁴ “Concert Series Ends,” NYT, April 13, 1950, 35.

⁴⁵⁵ Shirley Cecille Cash, “New Compositions,” ML 82.8 (August 1950): 4.

⁴⁵⁶ “Programs of the Week,” NYT, October 8, 1950, X8; H. C. S., “Miss Eustis Offers New Bauer Sonata,” NYT, October 12, 1950, 50.

- May 8, 1951* All-Bauer Town Hall concert, presented by the Phi Beta National Fraternity of Music and Speech⁴⁵⁷
 Duo for Oboe and Clarinet, op. 25; Melvin Kaplan, ob, Aldo Simonelli, cl
 Sonata for Viola and Piano, op. 22; Nathan Gordon, va, Harrison Potter, pf
 “I Love the Night,” “Midsummer Dreams,” “Minstrel of Romance”; Carey Sparks, T, acc. George Cory
 Trio Sonata no. 2 for flute, cello, and piano, op. 47; Sagul Trio (Edith Sagul, fl, Marilyn Beabout, vc, Mary Stretch, pf); premiere
 Moods for Dance Interpretation, op. 46; Katherine Litz, dancer, Sylvia Hecht, pf; premiere
 Dance Sonata, op. 24; Dorothy Eustis, pf
- January 20, 1952 Work(s), un.; Composers’ Concert; Carl Fischer Concert Hall⁴⁵⁸
- January 27, 1952 Trio Sonata no. 1 for flute, bassoon, and piano; Paige Brook, Bernard Garfield, Donald Duckworth; New York Flute Club⁴⁵⁹
- 1952 season *Anagrams*; Dorothy Eustis, pf; cross-country tours, specific date un.⁴⁶⁰
- March 3, 1952 *Four Piano Pieces*, op. 21; Harry Fuchs, pf; Composers’ Concert; Carl Fischer Hall⁴⁶¹
- [before April 1952]* “Death Spreads Its Gentle Wings”; Chautauqua Choir, Harrison Potter, cond.; memorial service for Walter Howe; Chautauqua, NY; premiere⁴⁶²
- September 7, 1952 Duo for oboe and clarinet; William Arrowsmith, ob, and David Glazer, cl; Locust Valley, Long Island⁴⁶³
- October 7, 1952* Prelude and Fugue for flute and string orchestra; Philip Dunigan, fl, and the New Symphony Orchestra, Maurice Bonney, cond.; New York prof. premiere⁴⁶⁴
- November 30, 1952 *Four Piano Pieces*, op. 21; Harry Fuchs, pf; Town Hall⁴⁶⁵
- January 18, 1953 Trio Sonata no. 2 for flute, cello, and piano, op. 47; Sagul Trio (Edith Sagul, fl, Colette Chardonnett Kozusko, vc, Mary Stretch, pf); Brooklyn Museum concert, also broadcast over WNYC; MB interviewed at intermission⁴⁶⁶
- January 28, 1953 Dance Sonata, op. 24; Dorothy Eustis, pf; MB was a guest of the Professional Laboratory at David Saperton’s Studio⁴⁶⁷
- February 14, 1953 “Swan” and “The Harp”; Helen Maggia; WNYC American Music Festival Composers Concert⁴⁶⁸

⁴⁵⁷ “Concert Program,” *Baton of the Phi Beta Fraternity* 30.3 (March 1951): 3.

⁴⁵⁸ “Concert and Opera Programs of the Week,” NYT, January 13, 1952, X8; “Concert and Opera Programs of the Week,” NYT, January 20, 1952, X6.

⁴⁵⁹ “Marion Bauer Activities,” ML 84.4 (April 1952): 15.

⁴⁶⁰ “Marion Bauer Activities,” ML 84.4 (April 1952): 15.

⁴⁶¹ “Marion Bauer Activities,” ML 84.4 (April 1952): 15.

⁴⁶² “Marion Bauer Activities,” ML 84.4 (April 1952): 15.

⁴⁶³ Ross Parmenter, “3d Music Fete Held at Locust Valley,” NYT, September 8, 1952, 18.

⁴⁶⁴ “Programs of the Current Week,” NYT, October 5, 1952, X8.

⁴⁶⁵ “Concert and Opera Programs of the Week,” NYT, November 30, 1952, X6; R. P. [Ross Parmenter], “Harry Fuchs, Pianist, Gives Debut Recital,” NYT, December 1, 1952, 18.

⁴⁶⁶ Marion Bauer, “Sagul Trio at Brooklyn Museum Concert,” ML 85.2 (February 1953): 9; “Marion Bauer’s Activities,” ML 85.3 (March 1953): 23.

⁴⁶⁷ “Marion Bauer’s Activities,” ML 85.3 (March 1953): 23.

⁴⁶⁸ “Marion Bauer’s Activities,” ML 85.3 (March 1953): 23.

- February 16, 1953 *Sun Splendor* (orch. version); recording broadcast on WNYC as a part of a “Women in American Music Forum” during the American Music Festival; MB also spoke⁴⁶⁹
- February 16, 1953* “Death Spreads His Gentle Wings” (NY prem.); New York College of Music Festival Concert, broadcast on WNYC (during the American Music Festival) from Fischer Hall⁴⁷⁰
- February 19, 1953 Concertino for Oboe, Clarinet, and Strings; Mannes School Festival Concert, Carl Bamberger, cond.⁴⁷¹
- February 23, 1953* Quintet for Woodwinds, op. 48; New Art Wind Quintet; Circle in the Square Theatre; premiere⁴⁷²
- May 5, 1953* “The Lobster Quadrille” (arr. for women’s chorus); Branscombe Choral, Gena Branscombe, cond.; Town Hall, NY; only known perf.⁴⁷³
- June 7, 1953 Piano work(s), un.; recital by the students of Ruth Crawford Seeger⁴⁷⁴
- Summer 1953* “Seven Candles”; The Phi Beta Chorale, Ruth Ecton Fife, cond.; Sixteenth Triennial Convention of Phi Beta, National Professional Fraternity of Music and Speech in Lexington, KY⁴⁷⁵
- February 6, 1954* Composers Forum concert (first half devoted to MB works); McMillan Theatre, Columbia University⁴⁷⁶
Moods (or *Four Moods*); Harry Fuchs, pf; first performance of fourth movement, “Conflict”; premiere as solo piano set
 Duo for Oboe and Clarinet, op. 25; Josef Marx and David Glazer
 Trio Sonata for flute, cello and piano, op. 47; Sagul Trio (Edith Sagul, fl, Colette Kozusko, vc, Mary Stretch, pf)
- February 1954 Sonata for Viola (or Clarinet) and Piano; Emanuel Vardi, va, Otto Herz, pf; Carl Fischer Hall (also broadcast over WNYC); fifteenth annual American Music Festival (February 12-22)⁴⁷⁷
- February 14, 1954 Ostinato, op. 21, no. 2, and Prelude in F minor, op. 15; Harrison Potter, pf; South Hadley, Massachusetts⁴⁷⁸
- February 19, 1954 *Moods* (or *Four Moods*); Harry Fuchs, pf; broadcast over WNYC⁴⁷⁹
- May 5, 1954* “Dusk”; Carey Sparks, T, acc. David Noakes; New York Pi Omicron chapter of Phi Beta Fraternity of Music and Speech concert of contemporary music at Carl Fischer’s Skyroom⁴⁸⁰

⁴⁶⁹ “Marion Bauer’s Activities,” ML 85.3 (March 1953): 23.

⁴⁷⁰ “Marion Bauer’s Activities,” ML 85.3 (March 1953): 23.

⁴⁷¹ “Marion Bauer’s Activities,” ML 85.3 (March 1953): 23.

⁴⁷² “Marion Bauer’s Activities,” ML 85.3 (March 1953): 23. The article names the location as “Circle on the Square.”

⁴⁷³ “Chorus Gives Concert,” NYT, May 6, 1953, 38.

⁴⁷⁴ Tick, *Ruth Crawford Seeger*, 347.

⁴⁷⁵ “Phi Beta Fraternity Holds Convention in Lexington,” ML 85.9 (September 1953): 11. MB also spoke at the convention on “Careers in Music for Women.”

⁴⁷⁶ Shirley Cecille Cash, “Musical Odds and Ends,” ML 86.3 (March 1954): 4; “Marion Bauer Activities,” ML 86.3 (March 1954): 23; Noel Straus, “Forum Hears Trio by Marion Bauer,” NYT, February 8, 1954, 18.

⁴⁷⁷ Walter H. Stern, “WNYC Festival, Anniversary,” ML 86.3 (March 1954): 6.

⁴⁷⁸ “Marion Bauer Activities,” ML 86.3 (March 1954): 23.

⁴⁷⁹ “Marion Bauer Activities,” ML 86.3 (March 1954): 23.

⁴⁸⁰ “Phi Betas Celebrate Founders’ Day,” ML 86.6 (June 1954): 22.

- June 26, 1954 Work(s), un.; Young Artists' radio program (WNYC) featuring young pianists and singers, incl. MB's 11-year-old piano student, Julianna Messina⁴⁸¹
- November 7, 1954 American Composers Alliance radio program (WNYC)⁴⁸²
"Here Alone," "Dreams in the Dusk," "From the Shore"; Carey Sparks, ten, probably acc. Dorothy Eustis
Sun Splendor and Dance Sonata; Dorothy Eustis, pf
- December 15, 1955 "Death Spreads His Gentle Wings"; Washington Square College Chorus and Orchestra, Fredric Kurzweil, cond.⁴⁸³
- May 11, 1956 Sonata for Viola and Piano, op. 22; Frank Brieff, va, and Harrison Potter, pf; First Annual Marion Bauer Memorial Concert, Mu Sigma; School of Education Auditorium, New York University⁴⁸⁴
- February 20, 1957 Suite for Strings; Masterwork Hour radio program (WNYC)⁴⁸⁵
- May 10, 1957 Five songs, un.; Frieda Teller, S, poss. acc. Harry Fuchs, pf; Second Annual Marion Bauer Memorial Concert; School of Education Auditorium, New York University⁴⁸⁶
- February 10, 1960 *Indian Pipes*; Village Civic Symphony, Norman Masonson, cond.; Memorial Concert for Marion Bauer; Public School 41, New York City⁴⁸⁷

⁴⁸¹ "Composers Concerts Broadcast," ML (July 1954): 22.

⁴⁸² "Radio Concerts of the Week," NYT, November 7, 1954, X15.

⁴⁸³ "Concert and Opera Programs for the Week," NYT, December 11, 1955, 158.

⁴⁸⁴ Ross Parmenter, "World of Music: May Festivals in U.S.," NYT, April 29, 1956, 138; "Concert and Opera Programs for the Week," NYT, May 6, 1956, 136; E. D., "Music: Bauer Memorial," NYT, May 12, 1956, 28; "Marion Bauer Memorial Concert," ML 88.6 (June 1956): 30.

⁴⁸⁵ "Radio Concerts (Musical Programs of Unusual Interest)," NYT, February 17, 1957, X12.

⁴⁸⁶ H. C. S. [Harold C. Schonberg], "Memorial Concert for Marion Bauer," NYT, May 11, 1957, 24; "Marion Bauer Memorial Concert," ML 89.7 (July 1957): 23.

⁴⁸⁷ "Concert and Opera Programs," NYT, February 1, 1960, X11.

Appendix E

Marion Bauer's Lecture-Recitals

Note: Lectures without a location specified are assumed to have taken place in New York City.

- September 24, 1917 **Modern and Ultra-Modern Music:** MacDowell Club of Portland, OR; Genevieve Frazer, Mrs. Henry W. Metzgar, Mrs. Maurice W. Seitz: unnamed Bauer works and “other modern music”⁴⁸⁸
- December 1917 **Modern Music:** Staten Island Woman's Club; Miss Fernanda Pratt, A: “a number of the Marion Bauer songs”; Cadence Meakle, pf: works by Debussy, Florent Schmitt, Ravel, Scriabin, Charles T. Griffes, and MB⁴⁸⁹
- March 7, 1918 **Modern Music:** Normal Class at the Ethical Culture School⁴⁹⁰
- 1918-1919 season **Modern Music:** series of lectures at schools and music clubs: two Red Cross Benefits in Portland, OR, in September, at Mrs. Royall's studio in November, at the American Institute of Applied Music in December, at the Woman's Club of Albany in February, at the Music Club of Plainfield, NJ; Frances de Villa Ball, pf (unspecified lectures); works by Debussy, Ravel, Cyril Scot, Florent Schmitt, Stravinsky, Griffes, MB, and others⁴⁹¹
- February 13, 1919 **The Modern Trend in Its Relation to Music:** Woman's Club of Albany, NY; Miss Frances de Villa Ball, pf: three numbers by Debussy, “The Garden of Soul Sympathy” by Cryil Scott, “Jeux d'eau” by Ravel, “Vision” and “The Tide” by MB, “The Night Winds” by Griffes, “Poeme” by Scriabin, and “Sur l'Onde” by Florent Schmitt⁴⁹²
- Spring 1923 **Modern Music in America:** Pelham Manor Club; Katherine Bacon, pf.; *From the New Hampshire Woods* suite (MB) and Piano Sonata (Griffes)⁴⁹³
- Mid-April 1926 **Twentieth Century Music:** Music Dept. of the Scarsdale Women's Club; Frances Cult, pf: works by Debussy, Scriabin, Schoenberg,

⁴⁸⁸ “New York Composer-Pianist Delights Portland Audience: Marian [*sic*] Bauer Gives Lecture on Modern and Ultra-Modern Music,” ML 34.13 (September 27, 1917): 317.

⁴⁸⁹ “Marion Bauer's Lectures on Modern Music,” ML 35.11 (March 14, 1918): 289.

⁴⁹⁰ “Marion Bauer's Lectures on Modern Music,” ML 35.11 (March 14, 1918): 289.

⁴⁹¹ “Important Lecture Series Announced,” ML 36.2 (July 11, 1918): 31; “Marion Bauer Photograph,” ML 37.22 (May 29, 1919): 601.

⁴⁹² “Marion Bauer Lectures at Albany,” ML 37.8 (February 20, 1919): 200.

⁴⁹³ “Marion Bauer in Lectures,” ML 45.19 (May 10, 1923): 443.

Goosens, Bauer, Whithorne; Delphine March, acc. MB: “Star Trysts,” “Night in the Woods,” “By the Indus,” “Light.”⁴⁹⁴

1926-1927 Season

Lecture Series: Columbia University⁴⁹⁵

November 27, 1927

The Cause of Modern Music: MacDowell Club; joint lecture-recital by Frederick Jacobi (representing composers), Claire Reis (representing program makers), Minna Lederman of *Modern Music* (representing editors), and Marion Bauer (representing critics).⁴⁹⁶

August 14, 1928

The Twentieth Century in Music: Chautauqua Amphitheater; Karin Dayas, pf: works by Debussy, Ravel, Bartók, Gruenberg, and *Sun Splendor* by MB⁴⁹⁷

August 1928

Current Events Course – “Music Appreciation” and “Symphony Programs of the Week”: Chautauqua Festival; Monday: “Beethoven and his Nine Symphonies,” “Strauss and the Tone Poem,” “Liszt and Program Music,” and “Hanson’s ‘Pan and the Priest’”; Tuesday: “English Music from Purcell to Vaughan Williams” and “Wagner and His Influence on Music”; Wednesday: the career of Albert Stoessel, conductor of the New York Symphony Orchestra at Chautauqua, and a sketch of Russian music; Thursday (by request): “Modern Music” and “Music Forms from Handel’s ‘Concerto Grosso’ to Stravinsky’s ‘Fire Bird’”; Friday: “American Music”; two students of Ernest Hutcheson provided illustrations for Thursday’s lecture: Beula Duffy (three Scriabin numbers) and David Keiser (“Danse Rituelle de Feu” by De Falla)⁴⁹⁸

July 29-August 2, 1929

Chautauqua Lecture Series: Monday, “Music in America” (in the Amphitheater); Tuesday-Friday, Current Events Series (in Smith-Wilkes Hall): “Bach and the Music of His Time,” “Beethoven and the Culmination of Classicism,” “The Age of Romanticism,” and “The Twentieth Century in Music”; illustrations provided by students from Ernest Hutcheson’s class: Tuesday – Miss Evelyn McCann, Wednesday – Jerome Rappaport, Thursday – Beula Duffy, Friday – Muriel Kerr (Debussy’s “Gardens in the Rain,” “Footsteps in the Snow,” Scriabin’s “Etude” from opus 42, and Stravinsky’s “Etude”)⁴⁹⁹

⁴⁹⁴ “Marion Bauer Lectures on Twentieth Century Music,” ML 51.17 (April 29, 1926): 22.

⁴⁹⁵ “Marion Bauer,” ML 51.31 (August 5, 1926): cover.

⁴⁹⁶ Metzger, 63.

⁴⁹⁷ “The Twentieth Century in Music,” ML 55.9 (August 30, 1928): 16, reprinted from *The Chautauquan Daily*.

⁴⁹⁸ “The Marion Bauer Lectures,” ML 55.9 (August 30, 1928): 16.

⁴⁹⁹ “A MacDowell Colony Benefit,” NYT, July 28, 1929, 104; “Marion Bauer Lectures at Chautauqua,” ML 57.6 (August 8, 1929): 9.

- April 24, 1930 **Contemporary Music:** Contemporary Arts Club; Harrison Potter, pf⁵⁰⁰
- June 25, 1930 **Contemporary Composers in America:** Trinity College of Music, London; Dorothy Callendar, pf: Charles Griffes's "White Peacock," two of Ernest Bloch's "Five Sketches in Sepia," Arthur Shepherd's "new" Piano Sonata, Emerson Whithorne's "Pell Street" (from *New York Days and Nights*), MB's "Ostinato" and "Toccatina" (from *Four Pieces*), a Prelude by Ruth Crawford, Henry Cowell's "Fabrics," and "Charleston Tempo" (from *Six Jazz Epigrams*) and "Fox-trot" (from *Jazzberries*) by Louis Gruenberg⁵⁰¹
- January 1931 **Impressionism:** Upper Montclair, New Jersey; Constance Beardsley, pf⁵⁰²
- February 24, 1931 **The Tendencies of Modern Music:** Woman's Club of Upper Montclair⁵⁰³
- February/March 1931 **Modern Music:** Upper Montclair, New Jersey; also, at Mrs. John W. Alexander's; Harrison Potter, pf⁵⁰⁴
- May 7, 1931 **Music for Today:** Greenwich House Music School; symposium with Charles Louis Seeger and Dr. Franklin L. Hunt⁵⁰⁵
- Spring 1931 **Charles Griffes:** Elmira College; Harrison Potter, pf⁵⁰⁶
- Spring 1931 **Contemporary American Composers:** Sarah Lawrence College, Bronxville; Harrison Potter, pf; works by Griffes, Stoessel, Gruenberg, and MB (F minor Prelude and "White Birches")⁵⁰⁷
- Spring 1931 **Today's Possibilities for Music Education:** Greenwich House Music School, Music Week; Harrison Potter, pf⁵⁰⁸
- November 24, 1931 **Twentieth Century Music: Impressionism:** Waldorf-Astoria; Harrison Potter, pf
- December 8, 1931 **Twentieth Century Music: Russian-French Influences:** Waldorf-Astoria; Harrison Potter, pf

⁵⁰⁰ "Majors and Minors," NYT, April 20, 1930, 107.

⁵⁰¹ "Marion Bauer Lectures in London," ML 59.3 (July 17, 1930): 6.

⁵⁰² Nina Naguid, "The Versatile Marion Bauer," ML 60.24 (June 11, 1931): 61.

⁵⁰³ "Notes of Social Activities in New York and Elsewhere," NYT, February 24, 1931, 29.

⁵⁰⁴ Naguid, "The Versatile Marion Bauer," 61.; Jenkins, 103.

⁵⁰⁵ "Music Festival Opens in the Village Today," NYT, May 7, 1931, 30.

⁵⁰⁶ Naguid, "The Versatile Marion Bauer," 61.

⁵⁰⁷ Naguid, "The Versatile Marion Bauer," 61.

⁵⁰⁸ Naguid, "The Versatile Marion Bauer," 61.

- January 12, 1932 **Twentieth Century Music: Middle-European Music:** Waldorf-Astoria; Harrison Potter, pf
- January 24, 1932
(and following) Series of seven informal recitals at the Diller-Quaile School of Music⁵⁰⁹
- January 26, 1932 **Twentieth Century Music: Contemporary Americans:** Waldorf-Astoria, Astor Gallery; Harrison Potter, pf: Griffes's Piano Sonata⁵¹⁰
- March 16, 1932 **An American Evening with Emerson and Whitman:** Roerich Museum⁵¹¹
- June 8, 1932 **Music in the 20th Century:** Oregon Federation of Music Clubs, Portland, Oregon⁵¹²
- October 5, 1932 **Music Through the Ages: The Beginnings of Music:** first in a series of lectures and concerts sponsored by Helen M. Fowles; Barbizon-Plaza Concert Hall; other lectures/concerts include those by Ernest Fowles, Dr. E. H. Fellowes, and Basil Gauntlett⁵¹³
- December 21, 1932 **Music Through the Ages: Twentieth Century Music:** penultimate presentation in a series of lectures and concerts sponsored by Helen M. Fowles; Barbizon-Plaza Concert Hall; other lectures/concerts include those by Ernest Fowles, Dr. E. H. Fellowes, and Basil Gauntlett⁵¹⁴
- February/March 1933 **The Dance and Art Music:** series of four Sunday evening lecture-recitals at the Diller-Quaile School of Music; Harrison Potter, pf⁵¹⁵
- March/April 1933 **The Relation of Present Day Music to the Past:** lecture series with Harrison Potter, pf.; March 6: "The Classic Spirit Versus the Romantic"; March 20: "The Dance and Art of Music"; April 3: "A Twentieth Century Estimate of Brahms (commemorating the centenary of his birth), with Marie Nichols, violin, and Elsa Alves, soprano; April 7: "Modern Song," with Joan Peebles, contralto, and Robert Crawford, baritone⁵¹⁶

⁵⁰⁹ "Music Notes," NYT, January 23, 1932, 18.

⁵¹⁰ N. N. [Nina Naguid], "Bauer Lecture Recitals Close," ML 62.5 (February 4, 1932): 13.

⁵¹¹ "What Is Going on This Week," NYT, March 13, 1932, N4.

⁵¹² "Receives Honorary Degree," ML 62.24 (June 16, 1932): 3, 9.

⁵¹³ "Activities of Musicians Here and Afield," NYT, July 24, 1932, X4; "A New Lecture-Recital Series," ML 63.12 (September 22, 1932): 6; Nina Naguid, "Marion Bauer Opens Lecture Series," ML 63.15 (October 13, 1932): 7.

⁵¹⁴ "Activities of Musicians Here and Afield," NYT, July 24, 1932, X4; "A New Lecture-Recital Series," ML 63.12 (September 22, 1932): 6; Nina Naguid, "Marion Bauer Opens Lecture Series," ML 63.15 (October 13, 1932): 7.

⁵¹⁵ "Lecture Recital at Diller-Quaile School," ML 64.10 (March 9, 1933): 2.

⁵¹⁶ "Announcing a New Series of Lectures," ML 64.7 (February 16, 1933): 7; "Notes from Here and Afield," NYT, February 26, 1933, X8.

- March 10, 1933 **How Music Grew and Music Through the Ages:** Oxford Music Teachers' Association⁵¹⁷
- March 15, 1933 **Modern French Music:** French Club of New York University⁵¹⁸
- April 17, 1933 **Modern Song:** Harrison Potter, pf, Joan Peebles, contralto, and Robert Crawford, baritone; 24 songs by Schoenberg, Szymanowski, Hindemith, Honegger, Goossens, Bax, Weiss, Debussy, Ravel, Poulenc, Stravinsky, Griffes, Gruenberg, and MB, incl. "To Losers" and "The Faun" by MB, sung by Peebles, acc. Potter⁵¹⁹
- July 1933 **Informal Talks at Chautauqua:** only named subject was Ethel Peyser, her book *How to Enjoy Music*, and their collaborations on *How Music Grew* and *Music Through the Ages*⁵²⁰
- July 16, 1933 **Evolution of the Scale:** Chautauqua, NY; Ernest Hutcheson, pf⁵²¹
- July 24-28, 1933 **Chautauqua Lecture Series – The Relation of Present-Day Music to the Past:** Chautauqua Festival, with Harrison Potter, pf; "The Classic Spirit versus the Romantic," "The Dance Influence on Art Music," "Brahms and Wagner from the 20th-century viewpoint," "Impressionism," "Contemporary Americans"⁵²²
- August 11, 1933 **Music in Everyday Life:** Chautauqua⁵²³
- November 21, 1933 **Symposium of the New York Matinee Musicale:** Steinway Hall⁵²⁴
- November 22, 1933 **Music in Everyday Life:** Washington Irving High School⁵²⁵
- November 22, 1933 **Twentieth Century Music:** Alumni Association of the Institute of Musical Art⁵²⁶
- November 29, 1933 **Louis Gruenberg:** New School for Social Research; Gruenberg and Bauer piano pieces, Harrison Potter, pf; also songs sung by Devora Nadworney, A, and Judith Litante, S⁵²⁷

⁵¹⁷ "Marion Bauer's Lectures in Demand," ML 64.12 (March 23, 1933): 7.

⁵¹⁸ "Marion Bauer's Lectures in Demand," ML 64.12 (March 23, 1933): 7.

⁵¹⁹ J. V. H., "Marion Bauer Closes Lecture Series," ML 64.17 (April 27, 1933): 6.

⁵²⁰ L. L., "Marion Bauer at Chautauqua," ML 65.4 (July 27, 1933): 5.

⁵²¹ "Summer Music at Chautauqua," ML 65.5 (August 3, 1933): 5.

⁵²² "Other Notes Here, Afield," NYT, June 25, 1933, X5; "Music Notes," NYT, July 23, 1933, N2; "Chautauqua Offers Varied Education and Entertainment: Stoessel Completes Four Weeks of Symphony Concerts – Marion Bauer Ends Lecture Series – Mischa Mischakoff Plays," ML 65.6 (August 10, 1933): 3.

⁵²³ "Chautauqua Season Closes," ML 65.9 (August 31, 1933): 3.

⁵²⁴ Nina Naguid, "Marion Bauer's Activities," ML 65.21 (November 23, 1933): 5.

⁵²⁵ Nina Naguid, "Marion Bauer's Activities," ML 65.21 (November 23, 1933): 5.

⁵²⁶ Nina Naguid, "Marion Bauer's Activities," ML 65.21 (November 23, 1933): 5.

⁵²⁷ ML 65.23 (December 7, 1933): 2.

- February-March 1934 **Tuesday Morning Lectures:** at various private homes; Harrison Potter, pf; February 20 – “The Materials of Musical Composition,” February 27 – “Short Instrumental Forms of the XVIII and XIX Centuries,” March 6 – “An Analysis of Sonata Form,” March 13 – “Breaking Down Established Rules,” March 20 – “Impressionistic Methods,” March 27 – “Polytonal and Atonal Ramifications”⁵²⁸
- May 2, 1934 **Contemporary Music:** MB’s class at NYU, program open to students, faculty, and the public; Harrison Potter, pf, and Myriam Fairbank, S: Griffes’s Piano Sonata, three Debussy songs, three Honegger songs, two piano pieces from Schoenberg’s opus 11, two from Milhaud’s “Saudades do Brasil,” MB’s song, “I Love the Night,” two Ravel songs, three of MB’s piano pieces from opus 21, and three by Louis Gruenberg⁵²⁹
- May 14, 1934 **Contemporary Music and the Choral Renaissance:** First Presbyterian Church; Harrison Potter, pf⁵³⁰
- 1934-1935 Season **Various Topics:** Pro Musica, Seattle, WA; University of Washington, Seattle, WA; Washington State Music Teachers Convention, Bellingham, WA; Oregon Federation of Music Clubs (2 lectures), Portland, OR; Problems of Contemporary Civilization Series (5 lectures), Chautauqua Institution;* Contemporary Art Series (3 lectures), New Rochelle, NY; Modern Music Series (2 lectures), Bronxville Women’s Club, Bronxville, NY;* Women’s City Club, NYC;* Alumni Association of Graduate Schools of Columbia University, NYC;* Beethoven Association (3 lecture-recitals), NYC;* American Composers Series, New School for Social Research, NYC;* (*with Harrison Potter, pf)⁵³¹
- March 26, 1935 **Dance Suites: Old and New:** Beethoven Association; Harrison Potter, pf⁵³²
- April 2, 1935 **Nationalistic Phases in Music:** Beethoven Association, Harrison Potter, pf⁵³³
- April 9, 1935 **Topic Unknown:** Beethoven Association, Harrison Potter, pf⁵³⁴

⁵²⁸ “A Series of Extreme Interest: Marion Bauer to Lecture on Classic and Modern Rules,” ML 66.7 (February 17, 1934): 12; “Music Notes,” NYT, March 6, 1932, 28.

⁵²⁹ N. N. [Nina Naguid], “Modern Music at N. Y. U.,” ML 66.19 (May 12, 1934): 2.

⁵³⁰ “Activities of Musicians Here and Afield,” NYT, May 13, 1932, X5.

⁵³¹ “Marion Bauer,” advertisement, ML 67.8 (April 13, 1935): 30.

⁵³² “Programs of the Week,” NYT, March 24, 1935, X6.

⁵³³ “Programs of the Week,” NYT, March 31, 1935, X6.

⁵³⁴ “Music Notes,” NYT, April 9, 1935, 24.

- August 12-16, 1935 **Chautauqua Contemporary Trends Series – Musical Comparisons and Contrasts:** “Dance Suites: Old and New,” “Sonatas: Old and New,” “Short Instrumental Forms of the 18th, 19th and 20th Centuries,” “Nationalistic Phases in Music,” “Personalities of Some 20th Century Composers”; Harrison Potter, pf⁵³⁵
- May 2, 1936 **Modern Music:** New York University’s Alumane Club’s annual tea for senior girls in the School of Commerce⁵³⁶
- August 10-14, 1936 **Chautauqua Contemporary Trends Series – The Heritage of Modern Music:** “The Prelude, from Bach to Shostakovich,” “Minuets and Scherzos,” “Rondos,” “Program Music,” and “Neo-Classicism”⁵³⁷
- November 16, 1936 **Modern Music:** interview with Ethel Peyser on Peyser’s hour-long radio program (“Music in Gotham”) on WQXR⁵³⁸
- December 10, 1936 **The Influence of the Dance on Art Music:** Thursday Morning Musicale, Elmira, NY; Harrison Potter, pf: dances by Byrd, Lully, Scarlatti, Bach, Rameau, Ravel, Debussy, Shostakovich, Brahms, Chopin, Scriabin, Milhaud, and MB’s Syncope, op. 21, no. 4⁵³⁹
- July 26-30, 1937 **Chautauqua Lecture Series – Innovators of the Nineteenth and Twentieth Centuries:** “Beethoven As Romanticist,” “How Schumann Related Music to the Other Arts,” “A Comparison between Chopin and Debussy,” “The Influence of Bach on Cesar Franck,” and “Music in the Americas”; Harrison Potter, pf: works by Schumann, Liszt, Ravel, Chopin, Debussy, Bach, Franck, Arthur Shepherd, Lee Pattison, Villa-Lobos, Pinto, and MB⁵⁴⁰
- May 6, 1938 **Topic Unknown:** Guest speaker, Annual Dinner of the Chautauqua Society of Greater New York⁵⁴¹
- July 13 and 18, 1938 **Twentieth Century Tendencies in Music:** Cincinnati Conservatory of Music; Karin Dayas, pf: works by Ravel, Milhaud, Scriabin (Sonata No. 9), Prokofieff, Schoenberg, Alban Berg (Sonata No. 1), Busoni (Sonatina), Gruenberg, and Bauer’s *Sun Splendor*, “Ostinato,” and “Toccata.”⁵⁴²

⁵³⁵ “Marion Bauer to Give Lecture Series at Chautauqua,” ML 67.14 (August 17, 1935): 7.

⁵³⁶ “N.Y.U. Girl Seniors at Tea,” NYT, May 3, 1936, N4.

⁵³⁷ “Marion Bauer Lectures at Chautauqua,” ML 68.14 (August 15, 1936): 17.

⁵³⁸ “Ethel Peyser on the Air,” ML 68.19 (November 21, 1936): 20; Esther Loomis and Ellen Kane, “Radio: Ethel Peyser Broadcasts First of New Series,” ML 68.21 (December 19, 1936): 32.

⁵³⁹ G. P., “Bauer-Potter Lecture-Recital,” ML 68.21 (December 19, 1936): 19.

⁵⁴⁰ “Stoessel Directed Music at Chautauqua: Hutcheson, Antoine, Barrere Brilliant Soloists; Marion Bauer Lectures,” ML 69.13 (August 1937): 2, 4.

⁵⁴¹ “Marion Bauer: Author—Lecturer—Composer,” ML 70.6 (March 26, 1938): 47.

⁵⁴² “A Letter from Marion Bauer,” ML 70.14 (September 1938): 20.

- August 1-5, 1938 **Chautauqua Contemporary Trends Series – Contemporary Trends in Symphonic Music:** Ravel, Strauss, Sibelius, Stravinsky, American orchestra composers; Harrison Potter, pf⁵⁴³
- January 18, 1939 **Unknown Topic:** Juilliard School; Ruth Shaffner, S, and Amy Beach, pf: several Beach songs⁵⁴⁴
- January 18, 1939 **The Dance and Its Influence on Music:** first of three lecture-recitals at the American Conservatory of Music, Drama and Dance⁵⁴⁵
- February 15, 1939 **The American Panorama:** American Conservatory of Music, Drama and Dance; Mrs. H. H. A. Beach, pf: Beach's "A Thrush at Morning," "A Thrush at Evening," and "Young Birches" as an encore; Harrison Potter, pf: pieces by MacDowell, Griffes, Clark, Bauer, Copland, and David Guion⁵⁴⁶
- March 11, 1939 **Guiding Children to a Fuller Participation in Music/The Training of Children as Music Lovers:** Forum of Composers and Educators at The Little Red House, under the direction of Marion Bauer; speakers included Roy Harris, Mark Brunswick, and Lazare Saminsky (composers), Evelyn Hunt, Alexander Richter, Louisa Montgomery Roe, Marion Flagg, Abby Whiteside, and Edwine Behre (teachers)⁵⁴⁷
- August 10, 1939 **Nationalism in Music:** Chautauqua Literary and Scientific Circle⁵⁴⁸
- August 14-18, 1939 **Chautauqua Contemporary Trends Series – Significant Landmarks in Music:** "The Beginnings of Instrumental Music and Bach," "Romanticism and Beethoven," "Italian Opera and Puccini," "The Jazz Era and Gershwin"⁵⁴⁹
- November 1939 **The Effect of the War on American Music:** luncheon-forum by the New York Federation of Music Clubs; Great Northern Hotel; discussion led by Geoffrey O'Hara, with Mrs. Ethelbert Nevin, Marion Bauer, Harold Morris, Carleton Sprague Smith, Gena Branscombe, J. Walter Kramer and Dr. Sigmund Spaeth⁵⁵⁰

⁵⁴³ "Marion Bauer's Lectures Popular," ML 70.13 (August 13, 1938): 6.

⁵⁴⁴ Jenkins, *The Remarkable Mrs. Beach*, 138.

⁵⁴⁵ "Music Notes," NYT, January 18, 1939, 24.

⁵⁴⁶ "Music Notes," NYT, February 15, 1939, 21; G. C. L., "Marion Bauer Closes Series," ML 71.4 (February 25, 1939): 17; Jenkins, *The Remarkable Mrs. Beach*, 138.

⁵⁴⁷ "Notes Here and Afield," NYT, February 26, 1939, 130; "Music Forum on Saturday," NYT, March 5, 1939, D9; "Music Notes," NYT, March 11, 1939, 20.

⁵⁴⁸ MB, "Prominent Lecturers," ML 71.15 (October 14, 1939): 15.

⁵⁴⁹ "Summary of Chautauqua," NYT, September 3, 1939, X5; "Significant Landmarks in Music," ML 71.12 (July 1939): 18.

⁵⁵⁰ "War and Music Clubs," NYT, November 12, 1939, 60.

- May 16, 1940 **Topic Unknown:** Twelfth biennial convention, New York Federation of Music Clubs; Hotel Great Northern; speakers: Harold Morris, Carleton Sprague Smith, Dr. George Gartlan, Sigmund Spaeth, Aaron Copland, Charles Haubiel, Gena Branscombe, Marion Bauer, Geoffrey O'Hara, Dr. Ernest Carter⁵⁵¹
- August 19-23, 1940 **Chautauqua Contemporary Trends Series – The Structure and Meaning of Music:** “What Is Musical Style?” “What Is Musical Form?” “How Musical Forms Are Used,” “Design in Music,” “Harmonic Changes in Music”; Harrison Potter, pf⁵⁵²
- August 22, 1940 **Music’s Place in Present Day Culture:** Round Table of the Chautauqua Literary and Scientific Circle⁵⁵³
- August 1941 **Chautauqua Contemporary Trends Course – Musical Styles and How They Are Fashioned:** what constitutes the style of Bach, Haydn, Mozart, Beethoven, Schubert, Chopin, Schumann, Brahms, and Debussy; Harrison Potter, pf (works by these and other composers)⁵⁵⁴
- January 26, 1942 **Present Day Music in America:** Washington Music Teachers Association, Washington, DC; Constance Russell, pf; “Folk and Popular Influences”: works by George Gershwin and David Guion; “Impressionism”: works by Charles Griffes and Marion Bauer (“The Tide” from *Three Impressions, A Fancy*, and Prelude in F minor, op. 15, no. 6); “Contemporary Influences”: works by Ruth Crawford and Aaron Copland⁵⁵⁵
- August 17-21, 1942 **Chautauqua Contemporary Trends Series – Music in Crises:** Beethoven and the Revolutionary Period, Rise of Nationalism in Music, French Music after the Franco-Prussian War, Music after the First World War, Music in America at the Present Time; Harrison Potter, pf; works by Beethoven, Chopin, Schumann, Bartók, Franck, Debussy, Ravel, De Falla, Scriabin, Prokofieff, Krenek, Donald Axton Clark, and MB’s *A Fancy* and two *Thumb Box Sketches*⁵⁵⁶
- July 1943 **Modern Piano Music:** series of six lectures, with Barbara Holmquest, pf; Juilliard Summer School⁵⁵⁷

⁵⁵¹ “Events Today,” NYT, May 16, 1940, 30.

⁵⁵² “Marion Bauer Lectures at Chautauqua,” ML 72.14 (September 1940): 17.

⁵⁵³ “Marion Bauer Lectures at Chautauqua,” ML 72.14 (September 1940): 17.

⁵⁵⁴ “Bauer-Potter Lecture Recitals,” ML 73.14 (September 1941): 16.

⁵⁵⁵ Program, Charles and Ruth Crawford Seeger Collection, Library of Congress, Washington, DC.; “Marion Bauer Lectures in Capital,” ML 74.3 (February 14, 1942): 7.

⁵⁵⁶ “Marion Bauer Lectures at Chautauqua,” ML 74.14 (September 1942): 5.

⁵⁵⁷ “Music Notes,” NYT, July 21, 1943, 11; “Music Notes,” NYT, July 28, 1943, 11.

- August 1943 **Chautauqua Lecture Series – Topic Unknown:** Harrison Potter, pf: among other works, *Turbulence* and Prelude in F minor by MB⁵⁵⁸
- September 1943 **Topic Unknown:** Brooklyn Music Teachers Guild, convention and open house; round-table discussion with Marion Bauer, Paul Boepple, Emma Boynet, Sacha Culbertson, Samuel Gardner, Edwin Hughes, Richard McClanahan, Louis Persinger, Michel Piastro, Carl Tollefson and others⁵⁵⁹
- Spring 1944 **Great Symphonies from Haydn to Shostakovich:** series of fifteen weekly lectures; New York University adult education program⁵⁶⁰
- August 14-18, 1944 **Chautauqua Contemporary Trends Series – Comparisons and Contrasts in Music:** 18th-century dance forms in the music of contemporary composers (minuets by Muffat and Debussy, sarabandes by Mattheson and MB, gavottes by Couperin and Prokofieff, a passacaglia by Copland, a gigue by Graun and a Prelude in gigue form by Shostakovich), contrasts between a sonata by C.P.E. Bach and one by Hindemith, comparisons between Chopin, Scriabin, and Debussy, music of South America, and music of North America (new compositions by Mrs. H. H. A. Beach, Arthur Farwell, Arthur Shepherd, MB, Leonard Bernstein, Kent Kennan, Gardiner Read, Ray Green, and William Schuman; Harrison Potter, pf⁵⁶¹
- October 8, 1944 **Has America Become the Music Capital of the World?:** forum on WNEW with Leopold Stokowski, Paul Creston, Sigmund Spaeth, and Marion Bauer⁵⁶²
- August 20-25, 1945 **Chautauqua Contemporary Trends Series – Music As Influenced by Changes in the Social Order:** music by “Native American Composers” (incl. Douglas Moore, Margaret Starr MacLane, William Schuman, Carl Ruggles, Aaron Bodenhorn, Leonard Bernstein, Samuel Barber, and MB’s *Aquarelle*), by “Americans by Adoption,” music of Great Britain (incl. Passacaglia for viola and piano by Rebecca Clarke, with Nathan Gordon, va), Russia, and the liberated nations; Harrison Potter, pf: new and “first time” works by Schoenberg, Bloch, Krenek, Hindemith, Goossens, Ireland, Stanley Bates, Prokofieff, Jelobinsky, Shostakovich, Kabalevsky, Jacques Ibert, Poulenc, Milhaud, Fannie Charles Dillon, and Bartók⁵⁶³

⁵⁵⁸ “Marion Bauer’s ‘Turbulence’ Frequently Played,” ML 75.9 (September 1943): 11.

⁵⁵⁹ “Even by Music Guild,” NYT, September 26, 1943, 31.

⁵⁶⁰ “To Lecture on Great Symphonies,” NYT, February 6, 1944, 43.

⁵⁶¹ “Marion Bauer’s Activities,” ML 76.9 (September 1944): 5.

⁵⁶² Sidney Lohman, “One Thing and Another,” NYT, October 8, 1944, 51.

⁵⁶³ “Bauer-Potter Lecture Recitals,” ML 77.9 (September 1945): 26.

- August 11-17, 1946 **Chautauqua Contemporary Trends Series – Materials in the Composer’s Workshop:** Harrison Potter, pf⁵⁶⁴
- August 1947 **Chautauqua Contemporary Trends Series – Music Styles: Classic Versus Romantic:** Harrison Potter, pf; also Lillian Kamenetsky (Prokofieff’s Third Piano Sonata)⁵⁶⁵
- August 16-20, 1948 **Chautauqua Contemporary Trends Series – Music’s Coming of Age in America:** Chautauqua’s Diamond Jubilee; Monday – “Survey of Modern Music of 75 Years Ago,” Harrison Potter, pf: works by Liszt and Brahms; Tuesday – “The State of Music in America in the Early Years of Chautauqua,” Lillian Kamenetsky, pf: works by Mrs. H. H. A. Beach and Edward MacDowell; Wednesday – guest lecture by Dr. H. J. Thornton on “The Evolution of Music at Chautauqua”; Thursday, “Music Spreads Its Influence in This Country,” Potter; Friday – “Contemporary American Music – What Makes American Music American”; Kamenetsky: pieces by MB, Theodore Chanler, Lukas Foss, Charles Griffes, and Kent Kennan⁵⁶⁶
- August 15-19, 1949 **Chautauqua Contemporary Trends Series – American Music of Today: Its Folk and Popular Sources:** “Nationalism and Its Influence in European Music,” “American Folk Music As Used by 20th Century Composers” (Paul Bowles, Aaron Copland, Henry Cowell, Roy Harris), “The Indian and Primitive Music” (Arthur Parwell, Edward MacDowell, Harvey Worthington Loomis), “The Negro Spiritual [and Jazz]” (Gershwin, Sam Raphlin, others), “The Contribution of Aaron Copland, Charles Ives, and Other to American Music” (ballet music, including a recording of Copland’s *Appalachian Spring*); Dawn Hall, pf; also, Harrison Potter, pf (Gershwin works only)⁵⁶⁷
- August 14-18, 1950 **Chautauqua Contemporary Trends Series – Centenaries and Anniversaries:** 200th anniversary of Bach’s death, 100th anniversary of Chopin’s death (the previous year), the completion of half a century of music in the 20th century, the 30th anniversary of Charles Griffes’s death, and the fifth anniversary of Bartók’s death; “What Music Owes to Bach” (James Friskin’s students, Laura Henry and Miss Billy John Browne, pf), “Chopin—His Life and Times” (Wendell Keeney’s student, Richard Cass, pf), “The First Half of the 20th Century and What It Has Meant in Music,” “Charles Griffes’ Place in American Music” (Harrison Potter, pf, Griffes’s “Notturmo” and “The White

⁵⁶⁴ “Chautauqua 1946,” ML 78.6 (June 1946): 11.

⁵⁶⁵ MB, “Harrison Potter in New Post,” ML 79.9 (September 1947): 10.

⁵⁶⁶ MB, “Marion Bauer’s Chautauqua Lectures,” ML 80.9 (September 1948): 11.

⁵⁶⁷ David Holden, “Marion Bauer Lectures at Chautauqua,” ML 81.9 (September 1949): 22.

- Peacock”), “Bela Bartók: One of the Great Modern Composers” (incl. recording of *Concerto for Orchestra*)⁵⁶⁸
- August 13-17, 1951 **Chautauqua Contemporary Trends Series – Music Is a Language**⁵⁶⁹
- March 3, 1952 **Topic Unknown:** music club in Paterson, New Jersey⁵⁷⁰
- March 6, 1952 **American Composers:** Women’s Club of Bronxville, New York, music division; incl. ten piano pieces by MB, perf. by Harry Fuchs⁵⁷¹
- March 1952 **Topic Unknown:** series of three lectures for the Women’s Auxiliary group of the Ethical Culture Society (last on March 17)⁵⁷²
- August 11-15, 1952 **Chautauqua Lectures – The Meaning of Music:** “The Function of Music, Social, Cultural, Popular, Professional, Education,” “Music as a Bond Between Nations,” “Music in Therapy,” “Music in Industry,” “Music’s Place in Religion”⁵⁷³
- January 6, 1953 **Music in America during the Last Thirty Years:** Present Day Club in Princeton, New Jersey; Mathilde McKinney, pf⁵⁷⁴
- January 19, 1953 **The Symphonic Poem:** Music Study Group at the home of Mrs. Frances McFarland⁵⁷⁵
- February 16, 1953 **Women in American Music:** forum with moderator Quaintance Eaton; discussion with Mrs. Claire Reis of the League of Composers, Merle Montgomery, educational music publisher authority, and Marion Bauer; recording of *Sun Splendor* played⁵⁷⁶
- January 6, 1955 **Contemporary Trends:** Thursday Morning Musicales, Elmira, New York; four young pianists from the studio of Georgiana Palmer⁵⁷⁷

⁵⁶⁸ “Marion Bauer’s Chautauqua Lectures,” ML 82.9 (September 1950): 6.

⁵⁶⁹ MB, “According to Marion Bauer: The Season at Chautauqua,” ML 83.9, 9.

⁵⁷⁰ “Marion Bauer Activities,” ML 84.4 (April 1952): 15.

⁵⁷¹ “Marion Bauer Activities,” ML 84.4 (April 1952): 15.

⁵⁷² “Marion Bauer Activities,” ML 84.4 (April 1952): 15.

⁵⁷³ “Marion Bauer Lectures at Chautauqua,” ML 84.9 (September 1952): 5.

⁵⁷⁴ “Marion Bauer’s Activities,” ML 85.3 (March 1953): 23.

⁵⁷⁵ “Marion Bauer’s Activities,” ML 85.3 (March 1953): 23.

⁵⁷⁶ “Marion Bauer’s Activities,” ML 85.3 (March 1953): 23.

⁵⁷⁷ “Marion Bauer Lectures,” ML 87.2 (February 1955): 23.

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