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Music in El Paso 1919-1939

Robert M. Stevenson

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Music
in El Paso
1919-1939

by

ROBERT M. STEVENSON






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ABOUT THE AUTHOR

ROBERT M. STEVENSON was born in Melrose, New Mexico, and attended schools in El Paso where he graduated as valedictorian from Austin High School. He attended the College of Mines and Metallurgy from which he received an A.B. degree in 1936. He graduated from the Juillard Graduate School of Music in 1938 and then went on to obtain a M. Mus. at Yale University in 1939 and a Ph.D. from the University of Rochester in 1942. From 1941-43 and again in 1946 he taught at The University of Texas at Austin, and he served from 1943 to 1946 in the U.S. Army. After three years teaching at Westminster Choir College, Princeton, he joined the University of California at Los Angeles as an Instructor in 1949, Assistant Professor 1950, Associate Professor 1955, and Professor 1961. In 1962 he was named Texas Western EX of the Year. He is the author of thirteen books, including *Music in Mexico: A Historical Survey* (New York: Thos. Y. Crowell, 1952), *Music Before the Classic Era* (London: Macmillan, 1955), *Shakespeare's Religious Frontier*, *Juan Bermudo*, *Spanish Music in the Age of Columbus* (The Hague: Martinus Nijhoff, 1958, 1960, 1960), *Spanish Cathedral Music* and *Music in Aztec & Inca Territory* (Berkeley: University of California Press, 1961 and 1968), and *Protestant Church Music in America* (New York: W. W. Norton, 1966). In addition he is a contributor to *Grove's Dictionary of Music and Musicians*, *Fifth Edition*, *Die Musik in Geschichte und Gegenwart*, *Enciclopedia de la Musica Ricordi*, and numerous other encyclopedias. He has published more than 300 articles in learned journals, has held Fulbright, Guggenheim, American Philosophical Society, Ford, Carnegie, and other foundation awards, and has had his compositions played by leading orchestras.




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in El Paso
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by

ROBERT M. STEVENSON


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MUSIC IN EL PASO, 1919-1939

by ROBERT M. STEVENSON

THROUGHOUT THE YEARS between World Wars I and II, El Paso
★ attracted numerous health seekers. Perhaps the earliest important musician to choose the town for health was Ferdinand Dewey (1851-1900),¹ the composer-pianist responsible for the early training of Francis Moore (July 3, 1886-July 12, 1946), who among native-born El Paso musicians reaped greatest national fame in the interwar era. Dewey, a Vermonter trained in Boston,² had shared program honors with the foremost American composers of his epoch when in 1883 the Eighth Annual Meeting of the Music Teachers' National Association in Cleveland sponsored the first all-American piano concert.³ The others on this historic program made a musical Who's Who of the nation: Dudley Buck, G. W. Chadwick, Arthur Foote, William Mason, John Knowles Paine, and W. H. Sherwood.

Ferdinand Dewey

Ten years later, tuberculosis exiled Dewey to El Paso, where he boarded with Francis Moore's widowed mother. On January 11, 1896, he presided at the opening of Chopin Music Hall, the \$6500 red brick "hall of the muses" on Myrtle Avenue between Kansas and Campbell Streets that served as El Paso's first concert auditorium.⁴ Francis Moore's sister Kate, who two years later married the Santa Fe Railroad Division Agent William R. Brown (1865-1934), sang one of Dewey's songs at the opening concert, which also included Dewey's solo performances of a Schubert *Moment Musical*, the Chopin *Berceuse*, and an undesignated Chopin *Scherzo*.⁵ Dewey carried the youthful Francis Moore back to Philadelphia when in the fall of the same year he returned East

to teach at the then Temple College School of Music in Philadelphia,⁶ but he died only four years after abandoning El Paso's mild climate.

Health-Seeking Musicians

Health-seeking musicians who lived to riper ages refused to tempt fate by returning to more inhospitable climes after becoming arrested cases in El Paso. For instance, piano teachers who arrived in 1912 and 1913 respectively were Misses Mary Goodbar Morgan (1876-1955) and Birdie Alexander (1870-1960).⁷ Mary Morgan came to El Paso from the University of Oregon Music School where with a Bachelor of Music degree she had been named in 1908-1909 an Instructor in Piano and Theory, and in 1911-1912 had been elevated to Acting Director of the School.⁸ Miss Alexander, a graduate of Ward Seminary at Nashville, Tennessee, her native state, and of Mary Nash College at Sherman, Texas, claimed twelve years' service as Music Supervisor in the Dallas Public Schools before arrival in El Paso.⁹ Another long-lived local music leader of the interwar years, originally driven West by health problems, was the contralto Edna A. Andrews (1888-1964), born and educated at Racine, Wisconsin. Both she and her English-born husband, Charles J. Andrews (1884-1934), first selected Santa Fe and Albuquerque, but after marriage moved in 1915 to El Paso. His death at age forty-nine resulted not from the tuberculosis that first drove him to the Southwest, but from heart disease aggravated by two intense decades as conductor of the local forty-voice male Orpheus Club, as First Presbyterian choir director, as Temple Sinai tenor soloist, and as Rotary Club leader (El Paso president, District Governor).¹⁰

If both husband and wife were not originally consumptives, then it was the husband. Abbie Marguerite Durkee (Saginaw, Michigan, May 13, 1888),¹¹ Virginia Link (New Boston, Texas, March 24, 1890), and Margaret Vear (in 1930, nine years after Charles E. Vear's death, she married Roscoe P. Conkling) each accompanied tubercular husbands to El Paso.

Like Mary Goodbar Morgan, Mrs. Durkee (*née* Jones) had already taught piano and theory at the university level. In 1916-17

she had been an instructor of these subjects at Ohio Wesleyan University (Delaware, Ohio), from which institution she had in 1912 obtained the Bachelor of Arts degree and a Music School diploma. While assistant organist of Fond du Lac Cathedral (Episcopal), 1914-1916, and teacher of piano at Grafton Hall in Fond du Lac, she had continued piano study with Hans Bruening of the Wisconsin College of Music in nearby Milwaukee. In 1916-1917 she had added acoustics (physics) to her formal studies, and on January 16, 1918, she married the Canadian professor of physics, P. W. Durkee. While he took summers to visit his former home, she continued returning to the Boston area for summer courses during the next decade, studying piano with Wesley Weyman at the Félix Fox School of Pianoforte Playing, music education and graduate history at Harvard University (summers, 1926 and 1927), and pedagogy at the Concord Summer School of Music (1929). From Cornell University (summers 1931, 1932, 1933, 1935), where Otto Kinkeldey taught her musicology, she obtained the Master of Arts degree in 1935 with a valuable 132-page thesis on the madrigalist who by virtue of publications ranks fourth in a list beginning with William Byrd, Thomas Morley, and John Wilbye.

She and her sick husband reached El Paso in 1924, after having spent the previous year at Albuquerque. At once her academic experience, abetted by membership in Phi Beta Kappa, Pi Kappa Lambda, and Delta Kappa Gamma, won her a music teacher's place in El Paso High School and Junior College (1924-1925), from which post she graduated to Supervisor of Music, El Paso Public Schools, Lecturer in Music Education at the College of Mines and Metallurgy of the University of Texas (1925-1933), and the position of organist-choirmaster in First Methodist Church. Until the outbreak of World War II and her husband's retirement from a physics professorship at the College of Mines and Metallurgy, she remained constantly in the forefront of town musical life, at various times serving as president of the MacDowell Club and of the El Paso Music Teachers' Association.

At her suggestion Maud Sullivan, El Paso Public Librarian, obtained a music collection extraordinary for its range and depth.

An orchestral full score like Rachmaninoff's choral symphony *The Bells* and an American "big" piece such as Charles Wakefield Cadman's *Sonata, Op. 58*, illustrate the unusual-for-their-time riches acquired by the public library. The college similarly profited by such purchases as Thayer's *Beethoven* and Spitta's *Bach*, each in three volumes, which preceded the popular biographies that a less conscientious musician might have suggested for a College of Mines and Metallurgy. At the El Paso Vocational School, no mere collection of *Moonlight Sonata* and *Unfinished Symphony* type was acquired for Miss Moss to check out to authorized borrowers, but in addition the chamber music and Lieder masterworks were available in the 1930's. Few record lending libraries anywhere could boast in the depression the entire chamber repertory then available by such lights as Schubert, Schumann, Franck, Smetana, Dvořák, Fauré, Debussy, and Ravel.

John Nathaniel Vincent

Convinced that El Paso ought to hire the best young supervisor of instrumental music that Boston could export, Mrs. Durkee persuaded the school superintendent in 1927 to adopt Henry Charles Lahee's suggestion, and engaged for the post, John Nathaniel Vincent (born Birmingham, Alabama, May 17, 1902). The one musician brought to interwar El Paso who later achieved enough international prominence to be entered in *Die Musik in Geschichte und Gegenwart*, XIII (1966), cols. 1655-1656, Vincent taught at the El Paso High School in the mornings and rotated among other public schools in the afternoons. Assigned a half-basement room by Lynn B. Davis, high school principal, he obtained a grant of \$100 from Davis soon after arrival to buy orchestra music. With his wife Amelia as violinist and Mrs. Durkee as pianist, he founded the Aeolian Trio, which on April 30, 1928,¹² gave at Dudley School Auditorium a chamber music recital including his own original composition, then still in manuscript, *Nacre*. The other composers ranged from Bach, Wieniawski, and Cui (*Suite, Op. 56*) to Widor (*Suite, Op. 34*). His conducting talents also took wing in El Paso. At a typical concert of the El Paso Public Schools Orchestra May

14, 1930, in Crockett School Auditorium, he opened the program conducting Bach's *Concerto for Three Harpsichords* with Mesdames Margaret Vear, Abbie Durkee, and Dorothy Ponsford as soloists.

Just as Mrs. Durkee brought him to El Paso for a triennium, so in turn he was responsible for bringing to the city Louis Kirchner, who formed and directed the Austin High School Orchestra. At Bowie High School in Vincent's epoch reigned Pancho Villa's sometime band director, Rayo Reyes. The baton of the El Paso Symphony,¹³ wielded by P. J. Gustat from November, 1919,¹⁴ to his departure for Sebring, Florida, in 1923, passed to Anton Navratil,¹⁵ under whose baton Margaret Vear played in his initial season two movements of the Tchaikovsky *Concerto, Op. 23*, and in 1927 to Ross Vernon Steele (born Walnut Grove, Alabama, 1885¹⁶), previously of Orlando, Florida. Steele's second program which occurred in November 21, 1927, enlisted fifty-six players in the *Merry Wives Overture*, Haydn's *Surprise*, and the "Finale" of Tchaikovsky's *Fourth*. But Steele like his successor H. Arthur Brown (1929-1951) eventually chose Los Angeles, Vincent departed for Nashville (1930-1933), and Mrs. Durkee moved to University Park, Maryland, thence to Washington, D.C., and to Westminster, Maryland, where she was still living in 1969.

Virginia Link, a 1921 El Paso arrival, taught successively at Lamar, Houston (1927-1930), and Austin High School. One of the most notable music educators ever to have settled in the Southwest, she obtained her Doctor of Philosophy degree at the University of Texas in Austin in 1954 under Dr. Archie Jones with a dissertation entitled "Determining the Desirable Music Experiences That Should Be Included in the Training of Elementary Teachers for Texas Schools,"¹⁷ thereafter until retirement serving as Professor of Music and Dean of Women at Sul Ross State College, Alpine. The *El Paso Times* on April 25, 1935 (3:5) announced her election to the presidency of the El Paso Teachers' Association; on January 25, 1943 (2:6) her impending ascent to the presidency of the Texas State Teachers' Association; on August 3, 1945 (3:1, with portrait) her being named as State Director of the National Education As-

sociation. Her biography appeared in the *El Paso Times* of June 3, 1938 (3:5) at the time she announced her candidacy to head the El Paso County Schools. But somewhat lost in the meteoric glory of her later career were her earlier years in the El Paso Public Schools, teaching rudiments at Lamar, conducting Gilbert and Sullivan at Houston, and coordinating a staff at Austin that included not only Kirchner but also Gertrude Reese, pupil of the eminent Leipzig pianist and pedagogue, Robert Teichmüller.

Other Musicians

Health problems of either the musician or of a member of the family account for the exceptional teachers thus far named, but others as well chose the city. In September of 1917 arrived the twenty-two year old Florence Crissey, who with Virginia Lawrence Bean (1891-1946)¹⁸ and Henri Ern (1863-1930) made a trio of outstanding violin teachers. Days after reaching El Paso with her brother, Roy, who had been transferred there by the Chicago firm of Sprague, Warner, and Company, she entered Tuttle's Store opposite the Post Office to have her Northwestern University music diploma, won the previous year, framed.¹⁹ Mrs. W. R. Brown, who happened by, invited her to attend the first meeting of the MacDowell Club on November 18. For the next thirty-three years Miss Crissey, who in 1936 married the Kentucky-born physician Dr. Samuel D. Swope, previously of Deming, New Mexico, taught many of the most talented violinists of the area, played in orchestral and chamber societies, and improved her own talents by taking master classes from time to time with such celebrities as Hugo Kortschak and Alfred Pochon. Her widower brother having married Mary Heermans and in 1925 having moved to Wisconsin, she could easily have abandoned El Paso herself, but she stayed on to teach the talented Richard Davis, who left her in 1933 to study at the Institute of Musical Art in New York City and subsequently entered the Portland (Oregon) Symphony Orchestra. Characteristic pieces in her own playing repertory included Handel's *Sonata No. 5 in A* and Beethoven's *Sonata, Op. 30, No. 2*. From 1936 until she left El Paso in 1950 for Los Angeles, she maintained her studio

at 1127 Montana Street. Upon settling at Pasadena in the house on Daisy Street left vacant by another brother's sudden death at Christmas Eve, 1949, she played in the Pasadena Civic Orchestra under Richard Lert. In 1969 she moved to Royal Oaks Manor, Duarte, California.

Henri Ern, born at Dresden, Germany, January 20, 1863, educated there, at the Berne Conservatory, and at the Berlin Hochschule für Musik, claimed having been an Ysaye pupil.²⁰ After orchestral playing in France, six years as violinist and teacher in London, and marriage to Georgia Turner in Paris August 20, 1906, he emigrated to America. From 1907-1911 he taught at the University of Michigan School of Music and headed the violin department of the College of Music, Cincinnati. After the loss of his wife and protracted wanderings in Latin America he was denied re-entry to the United States. During 1921-1923 he lived in Ciudad Juárez, while awaiting permission to resettle in America. Throughout this biennium the reputation of having played for European royalty attracted students across the border who, when he was finally allowed in again, persuaded him to spend the last seven years of his eccentric life in El Paso. His El Paso pupils included Samuel Martínez, Alice Meisel, Mrs. Avery Oliver Shiffler, and Miss Argyra White. Just as Schumann in his madness claimed to be Schubert's amanuensis, so also Ern postured as receiving musical thoughts from deceased masters. An avowed spiritualist, he chloroformed himself at the age of 67,²¹ leaving his best violin to a Puerto Rican pupil, José Figueroa, who returned from Spain to pick it up in October, 1930, and gave an El Paso concert attended by Ern's admirers. Purportedly the violin was a Stradivarius.

Teachers of Music

Since the pedagogues provide the pedestals on which are built any local life, a thorough essay on El Paso music history ought to pay tribute to many more of the interwar teachers. In general, the most successful with pupils came to eschew solo performances. Typical of these was Dorothy Learmonth, who on March 13, 1928, played with élan so brilliant a piece as the Schulz-Evler *Concert*

Arabesques on Strauss's *Blue Danube*, but who later exchanged the concert pianist's career for organistships at First Presbyterian (after the death of Lillian M. Pearce [1867-1942]) and First Christian, and for the piano teacher's role. It was true that Mrs. Vear (*née* Badenoch, after 1930 Mrs. Conkling), who numbered among her pupils one of the few native El Paso composers, Frank MacCallum,²² did often continue to play publicly, but she²³ and Marguerite Hartsook²⁴ proved the exceptions.

The more active solo performers frequently took no pupils whatsoever. George Daland, former instructor and university organist at Cornell, played a "second annual recital" at the El Paso Woman's Club, December 4, 1919, that included Beethoven's *Sonata Pathétique*, Mendelssohn's *Rondo Capriccioso*, the Chopin *Berceuse*, Liszt's *Rigoletto* paraphrase, Debussy's then less hackneyed *Clair de lune*, and Rachmaninoff's *Prelude, Op. 23, No. 5*. Leon Rudolph Wosika,²⁵ who had assisted Daland at Sage Chapel, Cornell University, and who for the next several decades headed the 'cello section of the El Paso Symphony, also played. Daland's major musical contributions to El Paso were two pieces by the famed St. Louis-born violinist, composer, and conductor, Theodore Spiering (1871-1925),²⁶ entitled *In Graceful Mood* and *Intermezzo*, both of which were premiered that evening. Another performer long rated by critics as El Paso's best woman pianist, but who never took to teaching, was Mrs. E. Frank Cameron, mother of three. From March 24, 1927, when at Liberty Hall she played Chopin's *Prelude, Op. 28, No. 15*, and accompanied Hans Kindler in the Saint-Saens' *Cello Concerto, Op. 33*, to September of 1969, when she triumphed in an all-Liszt recital at Ventura, California, she maintained her pianism intact without forfeiting time to the teacher's ferule.²⁷ Her repertory, as defined by such a typical solo recital as the one given at the MacDowell Club April 22, 1930, ranged from Handel's *Harmonious Blacksmith* through Chopin's *Ecossaises* and various valse to Liszt's *D flat Etude* and Brahms's *Rhapsody, Op. 79, No. 2*.

The repertory favored in the 1930's by Claude Herndon, a longtime Morgan pupil who received his College of Mines and Metal-

lurgy Bachelor of Arts degree in June, 1933, included Bach's *Italian Concerto*, *F Sharp Minor Toccata* and *D Minor English Suite*, Beethoven's *Sonata, Op. 2, No. 3*, *Sonata, Op. 57*, and *Sonata, Op. 101*, Schubert's *Impromptu, Op. 142, No. 2*, Schumann's *Papillons* and *Phantasie*, Chopin's *Sonata, Op. 35*, Liszt's *Twelfth Rhapsody*, Debussy's *L'isle joyeuse*, Ravel's *Toccata*, Albéniz's *Triana*, and assorted Rachmaninoff, Prokofieff, and Medtner short pieces.²⁸ His concertos included the Grieg with the El Paso Symphony conducted by H. Arthur Brown,²⁹ the Weber *Kontzertstück*, and Mozart's *K. 537*.³⁰ Although his recitals prior to 1940 were played on the Steinway, he purchased a concert Baldwin for \$3,100 on April 4, 1940. This nine-foot grand remained for several years thereafter his principal teaching instrument.

Orchestral Players

If full schedules of both playing and teaching proved too much for most local interwar pianists, orchestral players also tended not to teach. For example, Biagio Casciano, mainstay French hornist in the El Paso Symphony 1919-1951, found it impossible to teach horn while concurrently employed nonmusically, daytime. Born at Palomonte, Salerno, Italy, where he was first exposed to music as a choirboy, he joined his four brothers already at Philadelphia in 1907. With Figaro's trade to support him,³¹ he reached El Paso in 1913 after five intermediate months in San Antonio, where hard times had forced him to sell even his horn. From 1925 librarian of the El Paso Symphony and from 1930 personnel manager, he became secretary-treasurer of the El Paso Federation of Musicians in 1947 — a position that he retained after retiring in 1951 from horn-playing in the orchestra. Married to Annie Triolo, he could boast three daughters and ten grandchildren when he told the story of his life in the *El Paso Times* of October 24, 1965.

Such other principals and section leaders of the orchestra as C. T. Bates, J. Buchanan, W. Chesak, A. Falby, C. H. Hopfield, A. Rivera, G. Serna, and L. R. Wosika were all similarly obliged to choose between teaching their instruments and playing them in

the little free time left after daytime occupations that were usually nonmusical. Thus, it fell to the secondary, high school, and private teachers to prepare their eventual replacements in the orchestra.

The most widely renowned El Paso-born pianist of the epoch, Francis Moore, did manage to concertize nationally, to teach a full summer load in El Paso, and to continue with a full winter load in the New York City area through both interwar decades. He did so only because of his iron constitution and will. When the curtain fell, he had to pay a heavy fee, an untimely stroke followed by death at sixty, but his career reflects sufficient credit on his native city to be traversed in some detail. To anyone who reviews it, his elder and only sister's part looms so large that her biography must also be recapitulated. Quite apart from her aid to him, she deserves to be remembered as the central figure in every El Paso musical activity of her lifetime. Yet so innate was her modesty that the small marker on her grave at Evergreen Cemetery reads only "K. M. Brown" with dates.

Mrs. William R. Brown

Daughter of Mr. and Mrs. Francis Marion Moore, she was born at Sherman, Texas, December 17, 1871. She died at 1:45 p.m. March 28, 1945, of a stroke suffered the same day in her home at 519 Los Angeles Street, where she had lived since she and her husband moved there in 1908. Initiated musically at the Kidd Key Conservatory in Sherman, she graduated in 1887 from Central High School, at Campbell and Myrtle Streets in El Paso, where her parents had moved the previous year just in time for her brother to be born there. In 1888 her father pushed on to San Diego, where she graduated again, this time from the San Diego High School, in June, 1889. Returning to El Paso after her father's death, she became the first El Paso Public Schools music teacher, 1890-1899. During this decade she lived at the Pierson Hotel, then in the E. S. Newman home across from the Joseph Magoffin residence, where also resided Miss Mary I. Stanton, founder of the El Paso Public Library. On June 29, 1898, at the Myrtle Avenue Presbyterian Church she married William R. Brown,³² then City Ticket Agent for the Santa Fe Railroad. He later became Division Agent.

Theirs was the ninth telephone in El Paso, and Main 9 remained her number for life, but in all musical and El Paso International Museum affairs, her number was nearer one. Instigator and founder of the MacDowell Club, the first auxiliary of the Woman's Club, which from November 18, 1917, provided the focus of all local music life,³³ she also played a paramount part in all symphony board, music education, and community concert affairs until the eve of World War II. Although frequently an accompanist, she did not make solo appearances, except prior to her marriage. Nor did she do much private teaching after World War I, limiting her role more to that of patroness. A collector of shawls, fans, and jewelry, she bequeathed her diamond necklace to Francis Moore's wife, her other best jewels to her niece and nephews' wives, but left her shawls and fans to the Museum. The rest of her extensive estate she willed successively to her brother, upon his death to his widow, then to his children.³⁴

Taking the hint from Lota M. Spell's "Music Teaching in New Mexico" (*New Mexico Historical Review*, II [1927], p. 29), she published in the *El Paso Schools Standard*, X No. 2, an article entitled "El Paso, the Cradle of Music in America," in which she made a Mexican-born Franciscan named Cristóbal de Quiñones (died April 27, 1609)³⁵ not only a pioneer teacher of music in New Mexico but also a companion of Juan de Oñate at the latter's first stop-over in the El Paso area. Oñate took formal possession of New Mexico on April 30, 1598, a day that ended with the presentation of an original comedy by a forty-year Sevillian member of the expedition, Captain Marcos Farfán de los Godos.³⁶ However, Spell led Mrs. Brown somewhat astray in both this article and in an address, "El Paso Cultural Background Oldest in United States," summarized in the *El Paso Times* of November 19, 1939 (13:2). Cristóbal de Quiñones's entry with Oñate can nowhere be found documented in a primary source. Sometime around 1630 the mission at Senecú³⁷ obtained an organ, apparently the first in the area,³⁸ thanks to Fray García de San Francisco y Zúñiga, who died at that mission January 22, 1673. The oldest strictly musical document still extant that can be associated with the El Paso area seems

to be a parchment leaf of plainchant used to bind the first *Libro de Bautismos de R^l de San Lorenzo*, a book that begins on October 17, 1700. This musical relic belonged in 1969 to Dr. Cleofas Calleros of El Paso. A Tone VIII setting of the Vespers psalm *Credidi* can still be discerned to show what kind of music was taught the Mansos toward the end of the seventeenth century.

Even if Mrs. W. R. Brown's forays into local music history occasionally faltered for lack of access to primary sources, still she must be hailed for her pioneering. First public schools music teacher in the area and one of the first anywhere in the state, founder of the MacDowell Club, a unique kind of club not patterned on the similarly named club in New York City, instigator of countless concerts and benefits, she also takes rank as the pioneer would-be historian of local music.

Francis Moore

Her brother did not write musical history, rather he made it. From his first Philadelphia solo recital at the Music Hall on May 27, 1899, to his last three Town Hall recitals in New York City on November 2, 1935, November 7, 1936, and December 17, 1938, he inspired uniformly favorable criticisms. The *New York Times* in the issues the morning after his recitals praised "his treasurable piano recital" (in the rave review of November 3, 1935, Section II, p. 5, cols. 6-7, that ended with mention of his original *Meditation* published by G. Schirmer); the critic lauded "the warm communicativeness of Mr. Moore's playing" and labeled it "playing which is distinguished by precision and accuracy, a firm attention to small details which is free from any frills" (in the review of November 8, 1936, Section VI, p. 2, col. 5); he was hailed for his willingness to explore unfamiliar bypaths of the literature (December 18, 1938, p. 48, col. 2: "his command of varied tints was nowhere more in evidence than in the Fauré variations [Op. 73], which were accorded an especially knowing and sympathetic interpretation").

The obituary in the *New York Times* of July 12, 1946, entitled "Francis Moore, 60, A concert Pianist Teacher and Composer Dies — Had Been Accompanist to Kreisler, Elman, Powell," mentioned

two highlights of his career: "He had played for President Woodrow Wilson in the White House and for Ignace Jan Paderewski at a dinner given by Polish patriots." The *El Paso Times* of April 23, 1916, dates his White House appearance April 18 at a musicale "in honor of the sixty-second birthday of Vice-President Tom Marshall." The obituary on pages 1 and 2 of the *New Rochelle* [New York] *Standard-Star* (July 12, 1946) summarizes his career so aptly that three paragraphs are quoted here only slightly condensed:

Mr. Moore began as a boy of seven with Ferdinand Dewey, a prominent teacher of Philadelphia temporarily in El Paso. Discovering the boy's unusual talent, Dewey took him to Philadelphia when he was nine [1896] for several years, grounding him in piano, theory, and solfege. Shortly before Dewey's death [1900] the late William H. Sherwood of Chicago [1854-1911], one of the most noted pianists and teachers in America, invited the boy to Chicago.

As a child pianist he had already toured the Southern States and had played in the auditorium at Chautauqua, N. Y., where he studied during the summers. He remained with Sherwood in Chicago for nine years, graduating from the Sherwood Music School with highest honors at 17, thereafter becoming Mr. Sherwood's assistant. Mr. Moore gave many recitals in Chicago and also played frequently with orchestra before deciding in 1909 to return to El Paso, where he married in 1912.

However, his stay there did not last. When in 1913 the famous American violinist Maud Powell [1868-1920] happened to pass through El Paso, Mr. Moore played an unrehearsed concert with her when her regular accompanist was suddenly taken ill. Miss Powell, amazed at finding such talent in that remote city, declared he played better than anyone she had ever had, and immediately engaged him for three years to be her regular accompanist and piano soloist on her tours. During these years Mr. Moore and Miss Powell played in practically every state in the country.

Moore on Tour

Always a pronounced friend of American music, Maud Powell premiered in the United States not only the Tchaikovsky, Dvořák, and Sibelius concertos, but also important works by Beach, Burleigh, Cadman, Foote, Huss, Kramer, and other native-born worthies. Not surprisingly, she welcomed Francis Moore's playing of his own original music during their tours together. Sample programs show that their appearances October 7, 9, November 3, 5, 1913, January 31, February 14, 1914, and February 8, 1915,³⁹ all

include at least his own original *Caprice*. If he played three rather than just two pieces, one of the others turns out in all likelihood to have been by MacDowell or another American composer. He ended his solo group with Liszt's *La Campanella*, the Strauss-Tausig *Man lebt nur einmal* or something similar. Throughout her 1913-1914 tour Miss Powell opened usually with the *Concerto in G minor* by Coleridge-Taylor, expressly written for her to premiere at the 1912 Norfolk, Connecticut, Festival. Apart from such standard concertos as the Mendelssohn and Wieniawski in D minor, he accompanied her in so taxing a Sonata as Strauss's Op. 18.

Although her tours gave him his first opportunity to expose any of his own compositions to a nationwide public, he grew up playing American works. His May 27, 1899, recital in Philadelphia included Dewey's *Undine* and *Scherzino*, as well as two pieces by the husband-and-wife composing team John and L. E. Orth. He played Gottschalk's perennial *Banjo* and *Last Hope*, Dewey's *The Night Has A Thousand Eyes* in an undated Chicago program ca. 1901, and repeated the latter at his Chicago appearance of September 15, 1904.

His *Caprice* played with Powell on tour seems not to have been published. His earliest published composition dates instead from 1916. Dedicated to Johana Gadske, his *Swing Song*⁴⁰ to a text by R. L. Stevenson was sung by her in an El Paso concert which he accompanied December 11, 1916. In 1920, G. Ricordi of New York published three more of his songs: *The Devil Take Her* (text by Sir Walter Suckling), *Joy* (Swinburne), *This Love of Ours* (R. L. Stevenson). The same year G. Ricordi issued also his arrangement of "an old hymn," *The Promised Land*. For the Mendelssohn Glee Club in New York he made arrangements of the anonymous *Sally*, *Old Texas Song*, Franz's *Marie*, Lully's *Bois épais*, Secchi's *Love Me or Not*, the other Schubert's *L'abeille*, and Wolf's *Secrecy*.⁴¹ His published second piano parts for Gade's March from the *Christmas Suite*, Haydn's *Gypsy Rondo*, and Mendelssohn's *Spinning Song* (the latter dedicated to Guy Maier and Lee Pattison) date from 1936, 1936, and 1933.⁴² His last original piano composi-

tion was the five-page *Meditation* published by G. Schirmer in 1937.

The more successful items in Moore's repertory included the Grieg *A Minor Concerto*, played with the Detroit Symphony under Victor Kolar on March 1, 1925, and the Bach in F minor played with string orchestra under Hugo Kortschak⁴³ at Town Hall on November 2, 1935. Chopin's *Sonata, Op. 35*, and *Sonata, Op. 58*, *Fantaisie*, *Barcarolle*, complete *Preludes*, *Ballade, Op. 23*, *Ballade, Op. 38*, and *Ballade, Op. 47*, Schumann's *Etudes Symphoniques*, *Phantaisie*, and *Toccata*, and Brahms' *Sonata, Op. 2*, typified the Romantic piano repertory to which he was addicted. At both his first and last Town Hall solo recitals in New York City (October 10, 1921, and December 17, 1938) he played an Ernst Haberbier prelude, Julie Rive-King's transcription of a Guilmant organ fugue, and Fauré's *Variations, Op. 73*. But as a rule, he did not play "unusual" pieces.

As a result of his exceptionally solid grounding with both Dewey and Sherwood, he could keep returning through his maturity to the same big works that had marked his student recital triumphs. His three most important Beethoven sonatas remained always the *Opp. 31, No. 2*, 53, and 57. *The Waldstein* served as *pièce de résistance* at his New York début and the *Appassionata* the same purpose at his Bechsteinsaal début in Berlin on Friday evening, September 18, 1931. Of his reviewers, perhaps the two whose names remain best known today were George Pullen Jackson and Deems Taylor,⁴⁴ but Noel Straus remained always his most loyal *New York Times* critic. Throughout the dozen years preceding his last Town Hall appearance, he customarily previewed his annual fall New York program at the Woman's Club concert that closed his summer season in El Paso.

Although no other El Paso-born pianist has heretofore enjoyed a comparable New York career, George MacCowan Newell — who followed Albert Sievers to Boston — composed various accessible works, of which his *Mexico* for two pianos was published by G. Schirmer. In 1933 he was teaching at the David Mannes School in New York City.⁴⁵

Samuel Martinez (Marti)

Among El Paso-born violinists who moved elsewhere in maturity, both Samuel Martínez later known as Samuel Martí (born at Hotel Dieu May 18, 1906)⁴⁶ and Abraham Chávez (March 6, 1927) earned stellar rank before definitively departing from the Southwest. At the age of nine, Martí took his first eight lessons in solfège with Manuel Gil from Guadalajara who was then a resident in Ciudad Juárez. Gil used Hilarión Eslava's classic *Método de Solfeo*. Next, Martí studied with the barber-bandleader Melitón Concha,⁴⁷ Henri Ern, and the Czech Anton Navratil, who helped him prepare the Mendelssohn *Concerto*. After Sacred Heart he graduated from El Paso High, won a \$1500 violin at the 1923 Lyon and Healy Contest in Chicago,⁴⁸ where he studied at Busch Conservatory and married Rebeca Sepúlveda.

Upon settling in 1935 at Mérida, Yucatán, Martí became conductor of the Orquesta Sinfónica de Yucatán. Twenty years later he published the highly commended *Instrumentos musicales precortesianos* (Mexico City: Instituto Nacional de Antropología, 1955), and still later *Canto, danza y música precortesianos*⁴⁹ (Mexico City: Fondo de Cultura Económica, 1961). With Gertrude Kurath he published even more recently *Dances of Anáhuac* (Chicago: Aldine Publishing Company, 1964 [Viking Fund Publications in Anthropology, 38]). The bibliographies of these three epochal books list his numerous articles.

Four representative programs played in El Paso when he was still Samuel Martínez sample his touring repertory. The MacDowell Club sponsored him on September 3, 1926, in a benefit concert accompanied by Elizabeth Limont Rodríguez at which he played the Vitali-Auer *Chaconne*, the Schubert-Wilhelmj *Ave Maria*, and the Chaminade-Kreisler *Sérénade espagnole*. With Claude Herndon at the piano, he played on April 19, 1929, a program at the Community Center ranging from an undesignated Tartini Sonata, and Lalo's *Symphonie espagnole* (movements not named) to a group including his own transcriptions of Ponce's *Estrellita* and Falla's *Fire Dance*. Sarasate's *Ziegnerweisen* closed the printed program.

With Mrs. Karl W. Blumenthal as assisting soprano and Mrs. George W. Frenger of Las Cruces as accompanist, he played at the Woman's Club on May 1, 1930, his own transcriptions of the popular Mexican canciones *La Golondrina*⁵⁰ and *Princesita*, the Schubert-Wilhelmj *Ave Maria*, the Dvorák-Kreisler Songs *My Mother Taught Me*, Kreisler's *Tambourin chinois*, and for his big piece three movements (Allegro-Andante-Rondo) of the Lalo *Symphonie espagnole*. Ravel's *Habanera* and a Sarasate Spanish Dance added further Spanish flavor to the program.

Only a week later, on Wednesday, May 7, 1930, he appeared as guest soloist with the El Paso Symphony Orchestra at Liberty Hill. Earl E. McCoy (1885-1934)⁵¹ conducted. Immediately after a speech by Mayor R. E. Sherman entitled "Music in Community Culture and Pleasure," Martínez played the last two movements of the Wieniawski *D Minor Concerto*. John Vincent played flute, his wife led the violas, Erin Middleton, Alice Meisel, and Rayo Reyes were first violinists, Wosika and Serna led 'cellos and basses, C. T. Bates, Biagio Casciano, and Joe Buchanan played principal bassoon, horn, and trombone.⁵²

Again in December of 1934 Martínez played extensively in the El Paso area. Six years later the *El Paso Times* of March 10, 1940 (18:2) hailed still another visit of the "talented young violinist of El Paso," Samuel Martínez (Martí). In 1940 he was for the nonce strongly advocating a system of simplified notation, which he expounded in a *Times* article of February 24 (4:2). From his first El Paso appearance sponsored by the MacDowell Club at the High School Auditorium on April 3, 1924, a concert at which he was assisted by Maria Cristina Méndez, soprano, and Elizabeth Limont Rodríguez, pianist, Martínez did follow an unswerving path, so far as El Paso is concerned, always appearing in the company of exciting assistants and always offering programs comprising the most accessible violin classics tempered with Mexican and Spanish local color favorites. Only when Cleofas Calleros wrote a "Letter to the Editor" of the *Times* announcing publication of *Instrumentos musicales precortesianos* did El Pasoans begin to sniff the news of his shift to ethnomusicology. His shift to a specialization in pre-

Cortesian music cultures devoid of string instruments and his change of name taxed the imagination of some erstwhile El Paso admirers of his violinistic virtuosity, who wished to keep on casting him in his already known roles.

Henry Cobos

The careers of three more El Paso-born pianists fall mostly outside the interwar era. Henry Cobos, born April 12, 1931, gave his first solo recital November 14, 1943, at the Casino Juárez, but at the age of three he was already showing distinct musical talent, and when he was four, his grandparents, with whom he lived, bought an upright Hensel for him to practice on and hired a piano teacher. After desultory training under Rayo Reyes, he began serious piano study at the age of nine with Libertad Montelongo de Navarro, who prepared him to play Beethoven's *Bagatelles*, Op. 33, and Chopin's C-Sharp Minor *Valse* at his first solo recital. Funds for one year's study with her came from a prize offered by the Popular Dry Goods Company. Although herself a graduate of the Mexican National Conservatory, she taught him nothing Mexican except an arrangement of Ponce's most popular canción. Otherwise she guided him toward standard piano repertory. Her studio piano in Ciudad Juárez was a Chickering. With her he played two piano pieces at a program sponsored by the MacDowell Club in May, 1944. Claude Herndon, recently back from the Army, heard him and through the intervention of Ruth O'Hara of Anthony, an audition leading to a change of teachers was arranged. After two years at the College of Mines and Metallurgy, Cobos in 1950 followed the example of his theory teacher at Mines by transferring to Eastman, where he studied piano with Donald Liddell. On August 9, 1953, the *El Paso Times* announced his forthcoming début summer symphony on August 14; however, rain forced postponement of Gershwin's *Rhapsody in Blue*, with Orlando Barera conducting, until August 24, when six thousand persons heard him in the high school stadium.

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latter year. Fox's handing Cobos the sacred works of the Venezuelan composers Cayetano Carreño (1774-1836), José Angel Lamas (d. 1814), Juan José Landaeta (ca. 1780-1812), and others of their period⁵³ inspired Cobos to make Venezuelan music history his subject. From 1955 to 1958 Cobos taught piano in El Paso. After visiting Los Angeles in the summer of 1957, he moved there in 1958, and in the summer of 1959 was a member of the music faculty at UCLA, from which institution he obtained a Junior College credential in 1961. With a UCLA orchestra conducted by Charles Ross, he played Rachmaninoff's *Concerto Op. 18*, May 15, 1962, at Royce Hall, UCLA. Three days later, he repeated this concerto at Los Angeles Valley College, where he taught in the Evening Division 1961-1969. His private piano class in Los Angeles began with Tyrone Power's two children by Linda Christian, Romina and Taryn. At the Buckley Schools in Van Nuys where he taught from 1966 to 1968 his pupils included Jennifer Selznick, daughter of Jennifer Jones, Natalie Cole, daughter of Nat King Cole, and other children of entertainment celebrities. In February, 1969, he joined the East Los Angeles College full-time faculty, after having substituted the previous year for Truett Hollis, musicologist. There he was the first in the Los Angeles area to initiate a course in the history of Mexican music. In September of 1969 he also became Director of the Saturday College Classes, an extension project at East Los Angeles for community enrichment in all fields.

Frances Newman

Henry Cobos's theory teacher in El Paso, Frances Newman was born there September 17, 1920. After two years (1926-1928) at Effie Eddington School where her aunt Frances Montague was principal, she transferred to public schools. Her first piano teacher, with whom she began in 1926, was Mrs. Byron Jones, who maintained a studio on Williams Street. Czerny, Heller, and scale books provided Frances with her staple musical diet until she studied piano with Marjorie Congdon of Austin High from 1933 to 1936. During the next triennium she continued with Mary Goodbar Morgan, 1323 Montana Street, and then, in the fall of 1939, she

enrolled at Eastman, where after a course with the Hungarian pianist Sandor Vas she obtained the Bachelor of Music degree in 1941 and the Master of Music degree in 1942. She remained there as a teaching fellow throughout 1942-1944. In the summer of 1943 she became an instructor of piano and theory at the University of Texas in Austin, where she taught during the winters of 1944-1946. From the fall of 1947 to the fall of 1949 Gene Hemmle engaged her to teach at Texas Western College, a period preceded by only a few months in New York City beginning September, 1946. Marriage to A. K. Thiel terminated her Texas Western College teaching career, and she and her husband moved to Huntsville, Alabama, in which area she immediately took a leading musical role (soloist with Birmingham Symphony: Beethoven Concerto in C, Chattanooga Symphony: Franck Symphonic Variations). In 1955 she and her husband moved to Southern California and for eleven years thereafter she taught at Chadwick School in Rolling Hills, California, concurrently maintaining a private studio at 841 Rivera Place, Palos Verdes. Although her elder son Michael (born 1951) played guitar and younger son Christopher born 1953, played violin, neither showed signs of a professional musical interest in 1969.

In El Paso her first MacDowell Club solo recital, given at the Woman's Club Auditorium, March 28, 1939, ranged from two Bach-Busoni Chorale Preludes, Beethoven's *Op. 31, No. 2*, Schumann's *Warum* and *Grillen*, and Brahms's *Op. 79, No. 2* to the Ravel *Sonatine* and Dohnanyi *F Minor Capriccio*. At Eastman, her Master of Music degree recital in 1942 traversed Bach's *F Sharp Minor Toccata*, the Franck *Prélude, Chorale, and Fugue*, Fauré's *Nocturne, Op. 63*, and for a novelty included Eugene Goossens' *Miniatures*. The Fauré reappeared at her El Paso MacDowell program⁵⁴ on January 9, 1945, which included also the rarely heard Brahms's *Variations on a Theme by Schumann, Op. 9*, as well as Mozart's *K. 311 Sonata* and two Bach transcriptions. Her program at the Woman's Club sponsored by the Morgan Studios on September 17, 1946, gave El Paso an opportunity to hear the Franck, Bach's third partita, Beethoven's *Les adieux*, and a Poulenc-Rachmaninoff-Dohnanyi group. In 1948 she played the Tchaikovsky

B Flat Minor (opening movement) and Gershwin's *Rhapsody* with the El Paso Symphony at Liberty Hall, H. Arthur Brown conducting. The next year she played the Grieg at Carlsbad and Las Cruces, as well as in El Paso, with Brown again conducting the El Paso Symphony and in the summer of 1950 the Mendelssohn *G Minor*.

Paul Moor

At the age of only fifteen Paul Moor (born March 3, 1924) played his first solo El Paso recital at Scottish Rite Cathedral. Next day, February 20, 1939, the *El Paso Times* (12:8) identified him as the son of the L. C. Moors at 1611 North Stevens and as an aspiring concert pianist who had begun serious study at ten. The review, headed "Paul Moor Pleases Audience With Recital," singled out the two peaks of the recital as having been the Bach-Liszt *Prelude and Fugue in A Minor* and the Schulz-Evler *Concert Arabesques* on Strauss's *Blue Danube*. A graduate of Austin High he was at that time Sunday Vespers pianist at St. Clement's Church. His sister Mary Lou (1911-1966) having accepted employment in company with Frances Oliver in the Registrar's office at the University of Texas in Austin, Paul gave up the Juilliard School, where he studied briefly with Lonny Epstein (1941), to enroll at the College of Fine Arts, Austin, there obtaining a Bachelor of Music degree in 1943 in piano with a graduation recital that included the Bach-Busoni *Chaconne* and Ravel's *Le tombeau de Couperin* (Menuet, Rigaudon, Toccata).

In 1944 he returned to New York City, where for a time he earned a weekly \$45⁵⁵ selling men's furnishings at Wallach's in mid-Manhattan. But his second time in New York soon led into a brilliant career. That year he met Tennessee Williams and began the friendship out of which grew a definitive article in *Harper's Magazine*, July, 1948, pages 63-71, "A Mississippian Named Tennessee." The same *annus mirabilis*, 1948, saw publication in *Harper's* of two other epochal articles, "Leonard Bernstein: Ceiling Unlimited," February issue, pages 136-145, and "On Horseback to Heaven: Charles Ives," September, 65-73. From 1948 to 1968 scarcely a year passed without the listing of an abundant Paul

Moor bibliography in *Reader's Guide to Periodical Literature*. In two decades, only volumes 19 and 22 lack Moor listings. The other volumes (16 through 28) specify no less than seventy-two articles, mostly related to music, in such influential magazines as *Life*, *Saturday Evening Post*, *Holiday*, *Theatre Arts Monthly*, *Hi-Fi*, and of course *Harper's*.

These credits do not begin to exhaust his writings. His *Harper's*, October, 1962, article "Sinus Tones with Nuts and Bolts," pages 49-52, identified him (page 50) as a "free lance correspondent and photographer" living in Europe since 1949 who was also the "concert pianist" who "in 1958 filed the *Time* cover story on Van Cliburn from Russia." Although based in West Berlin during his first European decade, Moor already knew East Europe intimately years before the Van Cliburn triumph. In the March, 1957, *Harper's* he had already published "Revolt of the Polish Musicians," pages 78-81, an article that presaged the coming vogue of the composers whom he had heard at Warsaw. His incisive reportage at page 11 of *Life*, June 30, 1967, "Hit from Hamburg: a U.S. Opera" [Gunter Schuller's *The Visitation*], was to do for Schuller much the same kind of kindness that the *Time* cover story from Moscow had done for Van Cliburn.

After two months spent watching his sister die of cancer in an El Paso hospital, he published his eloquent plea, "Let the dying die," in the Speaking Out section of the *Saturday Evening Post* of September 10, 1966. The biographical data accompanying this tribute to his sister's courage as she faced death identified him as born at El Paso in 1924, but as a longtime resident of Berlin, Munich, Moscow, and Paris. Buttressed with medical and theological opinion, this challenging article was the first in a general magazine to include his portrait.

Frank Kenneth MacCallum

Frank Kenneth MacCallum (1913-1970) the paramount El Paso-born composer of his epoch, traced his paternal ancestry to Glasgow, Scotland. His paternal great-grandfather, a graduate of the University of Manchester married a concert pianist (*née* Roberts), his grandfather Malcolm H. MacCallum was a notable church

tenor in Denver, Colorado, and his father Kenneth Walter MacCallum a church organist in El Paso, where he served longest at the First Church of Christ, Scientist. His mother, Esther Darbyshire, of predominantly English descent, graduated from Baker University, Baldwin City, Kansas, where she studied piano with John J. Landsbury, who was named Dean of the University of Oregon School of Music at Eugene in 1917.

MacCallum studied general music with Virginia Link at Lamar School, Houston, and Austin High, piano with Margaret Vear (Mrs. Roscoe P. Conkling) and Mary Goodbar Morgan, and theory with the Leipzig-trained Gertrude Reese at Austin High. At the age of ten, a phonograph record of The Blue and White Marimba Band playing Valverde's *Marimba March* and *Columbia Waltz* sparked his interest in the marimba. A little later a recording of The Hurtado Brothers' Royal Marimba of Guatemala confirmed his desire to become himself a concert marimba player. The marimba numbers in live concerts by the touring Mexican Orquesta Típica greatly fired this determination.

Nonetheless, he continued sufficiently a pianist to play a solo piano recital for the MacDowell Club on February 9, 1937,⁵⁶ that included two Liszt *Hungarian Rhapsodies*, the sixth and eleventh, Prokofieff's March from *The Love for Three Oranges*, Debussy's *La Cathédrale engloutie*, and a Satie prelude. Most characteristically his on this program were his own arrangement of Bach's *Organ Prelude in E Minor* and an original Scherzo.

After Army service from 1942 to 1946, MacCallum discontinued piano recitals, but marimba recitals such as those at the Woman's Club, 1400 North Mesa Street, on November 17, 1961, and October 26, 1967, kept his original compositions and arrangements before the El Paso public. Accompanied by Nyle Hallman (graduate of Westminster Choir College, she was in 1961 Trinity Methodist organist), MacCallum introduced his *Chorale in G Minor* and *Paeon in the Dorian Mode* at the first of these concerts. At his 1967 concert, his twenty-first marimba recital in El Paso, he opened with his arrangement of the well-known excerpt from Bach's *Herz und Mund und That und Leben*, and concluded with his original *Hymne divin* and *Paeon in the Phrygian mode*.

His original compositions, written between the ages of fourteen and forty-eight, run the gamut from a song, *Midnight*, 1927 (text by Gaylord Judd Clarke, founder of St. Clement's Church), to the four-mallet study for marimba, *Paeon in the Phrygian Mode*, 1961. The most important still unfinished work in 1969 was a *Concerto for Two Marimbas and Orchestra*. The first of his works to be performed at the University of Texas at Austin was his bell piece entitled *Carillon*, which premiered at the all-Texas Composers' Concert⁵⁷ that climaxed the Fall Festival of 1942. This has subsequently proved his most popular piece with the title abetting its popularity.

In all his works, whether entr'acte or overture for a play,⁵⁸ concert piece for marimba and piano (1940), or adagio for marimba and piano (1960), MacCallum eschews rubato. His always incisive rhythmic patterns, whether he writes in 5/4 (*Concert Piece for Two Marimbas and Piano*), 3/2, 4/2, 4/8, or 3/8, demand utmost precision. Otherwise they fail of their intended effect. Whether conceived originally for solo piano, such as his *Toccata in A minor*, or for marimba with piano, his works invariably demand the supple wrists needed for the conclusion of Liszt's *Sixth Hungarian Rhapsody*. Since facility and endurance of the required order are denied all but a few players of either instrument, MacCallum's works can never become the property of mere amateurs.

For the *Encyclopedia Americana*, 1958 edition, he wrote the article on "Xylophone." For the 1961 Supplementary Volume to the Fifth Edition of *Grove's Dictionary of Music and Musicians*, he wrote the three important articles on "Marimba and Marimba Gongs" (pages 291-292), "Vibraphone (Vibraharp)" (page 456), and "Xylophone" (pages 483-484). In 1969, Carlton Press in New York City published his *The Book of the Marimba*. His bibliography includes also articles and pictures in *Percussive Notes* and *The Percussionist* (periodicals published by The Percussive Arts Society) and in *Hobbies*.

Because after 1920 United States commercial manufacturers discontinued making bass marimbas that descend to Guatemalan low pitches, MacCallum began propagandizing for Central American type marimbas while still in high school. However, during his sub-

sequent years in the College of Mines and Metallurgy (A.B., 1936), in the Finance Office at Fort Bliss, in the Army, and at Phelps-Dodge, he despaired of getting commercial manufacturers to resume making Central American type marimbas. Therefore, in 1942 he began making his own instruments with the desired low notes. In 1969 his instrument collection included four such marimbas, a Steinway Duo-Art Grand, for which he owned about one thousand rolls, and two other pianos. Meanwhile he was building a player-organ and still another bass marimba which had been ordered by a customer.

Other Composers

Apart from MacCallum, the composers active in El Paso during the interwar era included Juan Escobedo, who was born at Zaca-tecas in 1884 and who lived in El Paso since 1913. He was the writer of a *General Douglas MacArthur March*, and of other patriotic pieces.⁵⁹ Lillian Hague Corcoran (1891-1962)⁶⁰ composer of songs⁶¹ and a "Chinese" operetta, Elizabeth Garrett,⁶² and Mrs. Helen Roberts were all at one time El Pasoans. Mrs. H. M. Austin wrote the music of *Where Sunshine Spends the Winter*, adopted officially by the City Council on February 19, 1925, after Lindsay Stephens, baritone, sang it to her accompaniment at the Chamber of Commerce Building during a meeting presided over by Mayor Richard Dudley.⁶³ However, this was not the first attempt at a city song. In 1921 Mrs. Lucile Colby, wife of L. E. Colby composed *El Paso the Gem of the Border* (*El Paso Times*, September 28, 1921). Burt Franklin Jenness wrote the text of another still earlier (1918) privately published song designed as promotion material, *El Paso is Calling You*. Bert Beyerstedt provided the music. Charles Herbert Ashton wrote both words and music of *Take a Dip in Texas Oil*, published in 1919 by his local music store (printed by Rayner Dalheim in Chicago).

Two El Pasoans born in the interwar era gained fame as composers in the 1960's. Clint Ballard, Jr. (born 1932) was the son of the late Clint and Virginia Ballard. He recorded under the name of Buddy Clinton and wrote several popular successes itemized in

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a biographical article published by the *El Paso Herald-Post*, April 17, 1965. Allan Jay Friedman, son of Mr. and Mrs. Milton M. Friedman was the subject of articles in the *El Paso Herald-Post* of March 29, 1961, and the *El Paso Times* of November 29, 1964.

In 1939 the prodigy Abraham Chávez (born March 6, 1927) joined the El Paso Symphony as violinist. In 1944 he conducted the Dudley School band and later directed music at Ysleta High. On February 2, 1948, he succeeded his teacher, Robert Semon, as concert master of the orchestra. During Orlando Barera's sabbatical (1963-1964) he served as interim conductor. He began teaching at Texas Western College in 1955, taught at the University of Colorado in the summer of 1963, and three years later moved to Boulder to accept a permanent violin teaching post on the University of Colorado faculty.⁶⁴

Roscoe P. Conkling

During his last two decades in El Paso, Chávez not only led the violins in the orchestra but also sparked El Paso chamber musical life. However, Chávez was not the first in this field. The El Paso Chamber Music Society organized in 1930 by 'cellist Roscoe P. Conkling gave four programs a year until World War II. Born April 2, 1877, at Catskill, New York, Conkling was a grandson of the cousin of the famous orator. After studying with Dudley Buck (1839-1909), Conkling enrolled at the National Conservatory in New York as a pupil of Antonin Dvořák, who taught there 1892-1895. His first composition to be published was a three-page song in A flat with lyrics by Louise Chandler Moulton, *The Sun is Low* (New York: Luckhardt and Belder, 1901).

Transferred to El Paso as an engineer of the American Smelting and Refining Company, he there met the widowed Margaret Badenoch Vear, whom he married in the year that he organized his Chamber Music Society. Radford School for Girls with its sumptuous "D" Steinway served as the most frequent locale for his concerts, which frequently included some such romantic work involving piano as the Schumann *Quintet*, *Op. 44*. On Saturday, May

6, 1933, he conducted Haydn's *Creation* eight hundred feet below ground in Carlsbad Caverns, at which performance a twenty-minute sound film was recorded. The orchestra for the event consisted of El Paso Symphony members brought to the Caverns in a bus chartered at Conkling's expense. Retiring at the close of World War II, he and his wife still lived in Los Angeles in 1970. Their three-volume book, *The Butterfield Overland Mail (1857-1869)* (Glendale: Arthur H. Clark Co., 1947) won wide acclaim shortly after their transfer to the West Coast.

Charles J. Andrews

Just as the sacrificial devotion of the founder accounted for more than an active decade of El Paso Chamber Music Society concerts, so also the unusual leadership of Charles J. Andrews accounted for the earlier successes of the forty-voice-male Orpheus Club, which assisted Efrem Zimbalist at the opening concert in remodeled Liberty Hall December 3, 1925. How extraordinary was the community drawing power of the Orpheus Club can be surmised from the review of the El Paso Symphony's second Liberty Hall concert conducted by P. J. Gustat.⁶⁵ According to the *Herald* of December 15, 1919, 2500 came to the second program, but only 800 to Gustat's first the previous month (when the Orpheus Club did not sing).

Andrews included in the December 14 program *Banks of Allan Water* arranged by his elder brother Mark Andrews (1875-1939), organist-composer at Montclair, New Jersey.⁶⁶ The rest of the Orpheus Club's selections at this symphony concert, as on many other occasions, included a Negro Spiritual, a hail-fellow-well-met cheer song, and a prayerful interlude. At First Presbyterian Church, Andrews frequently chose his brother's works, anthems by Vogrich, Shelley, Flaxington Harker, and their confraternity, but not any anthems by stay-at-home English composers. Charles J. Andrews' popularity in El Paso explains also the frequent use of canticles by his brother Mark at St. Clement's Church during the incumbency of the curate-choirmaster, the Reverend George Daland. But Mark Andrews's most substantial work "premiered in the West" at his

brother's behest was the still popular cantata *Galilee*, sung by the Oratorio Society of First Presbyterian Church Easter evening April 6, 1925 (*El Paso Times* of that date).

Andrews's own pastor, Dr. Floyd Poe, belonged to the Orpheus Club and boosted Andrews at every opportunity. Poe's article in the *El Paso Herald* of November 28, 1919 (6:1), "El Paso Bids Fair to Become Great West Musical Mecca," summarized the kind of music that Andrews had given and proposed to continue giving El Paso in these four adjectives: "big, broad, unified, simple." First Presbyterian in Andrews' heyday boasted among its choir members Mesdames R. L. Holliday,⁶⁷ A. H. Goldstein, and F. G. Billings. Mrs. James G. McNary,⁶⁸ wife of the head of First National Bank, played the organ in 1919.

The McNary patronage of El Paso music until their removal to Arizona in 1925 left a profound impress on every phase of the town's cultural activity. To open the organ at their Austin Terrace mansion they brought Clarence Eddy from Chicago for a recital attended by the foremost Southwest socialites February 2, 1918. Earlier still, McNary, himself the son of a Presbyterian minister, had served as Chairman of Music and Art at the 1909 El Paso Fair (*El Paso Herald*, January 19, 1909).⁶⁹ McNary took for his professed model Major Henry L. Higginson, who was responsible for the founding of the Boston Symphony.⁷⁰

The McNary patronage assured Charles J. Andrews's Oratorio Society public approval of a kind unfortunately denied the musically more ambitious Oratorio Society of El Paso organized by Carlile Tucker in the mid-'thirties. Instead of *Mopsa* by Mark Andrews and similar light music, Tucker returned to Mendelssohn's *Hymn of Praise* and *Hear my Prayer* for a typical program given December 13, 1935, at Scottish Rite Cathedral. Tucker was also one of the few who dared attempting a standard opera with El Paso singers in the 'thirties. He produced *Faust*.

Touring Companies and Artists

Operas and operettas by touring companies began to be given in El Paso as early as 1884, in which year the Hess Opera Company journeying north from Mexico City stopped to give at the Schutz

Opera House Auber's *Fra Diavolo*, Balfe's *Bohemian Girl*, and two Gilbert and Sullivan "novelties" — *Iolanthe* (1882) and *Pirates of Penzance* (1879).⁷¹ In December of 1886 the Grand English Opera Company played Flotow's *Martha* at the National Theatre (known also as the Holland), and the next February 7 and 9 the Bijou Opera Company played *The Mikado* and Offenbach's *Princess of Trebizonde*.⁷²

The *El Paso Herald* of November 24, 1919 (5:1) recalled that Luisa Tetrazzini made her United States début not in New York but in El Paso, while en route from Mexico City, where she was the sensation of the 1903 Teatro Arbeu season,⁷³ to San Francisco, where she stunned Tivoli Theatre patrons.⁷⁴ Throughout the interwar era, El Paso continued to profit from its location astride the gateways from the East and South to California. Occasionally even moving picture emporia temporarily became opera houses, as in late November of 1919 when *Il Trovatore* and *Rigoletto* played at the Colón Theatre at El Paso and Second Streets, during the visit of an Italian Grand Opera Company boasting a twenty-piece orchestra directed by Ignacio del Castillo. Other operas mounted in El Paso during the interwar years by touring troupes included *Lohengrin*, *Die Walküre*, *Pique Dame*, and *Tsar's Bride*.

Touring concert artists even within so small a space as three weeks ranged from Sergei Rachmaninoff who first played in Liberty Hall on Friday night, January 30, 1925, Vladimir De Pachmann who stopped at the Hotel Paso del Norte en route from Fort Worth to San Francisco four days earlier of that same week and returned to play at Scottish Rite Cathedral the next month, on February 17, and the De Rezke Singers with harpist Margaret Dilling who performed *Le Jeune*, *Morley*, and *John Bennett*, at Liberty Hall on February 6, to Paul Whiteman, billed as "World King of Jazz," who directed his orchestra in two sold-out performances at Liberty Hall Monday afternoon and evening February 9.

Even in El Paso, such artists vaunted their personalities. Rachmaninoff played an austere and comparatively short program: the Saint-Saens *Alceste Caprice*, Schumann's *G Minor Sonata*, a Chopin group, one *Etude-Tableau* and one original *Prelude*, and the Strauss-Godowsky *Artist Life Waltzes*. His third and last encore

was his own arrangement of Mussorgsky's *Hopak*. That not all El Paso succumbed to his magnetism is proved by two announcements the day of the concert: first, that "many good seats" still remained on sale in all price categories; second, that Mrs. Charles J. Andrews would sing Abbott's "Just for Today" elsewhere in the city that same evening.⁷⁵ Ruth M. Augur's review the next day (*El Paso Times*, January 31, 1925 [6:1]) praised him for "his natural dignity that is kept from having any trace of aloofness by the kindness of his thought and smile."

De Pachmann elicited much more reviewer enthusiasm. For one matter, he consented to give interviews. In the first (*Times*, January 26, 1925 [10:1]) he decried "modern jazz" as "American trash," adding: "It is disgusting and good for nothing; I will not play it." When he did play at Scottish Rite, he traversed instead an entirely classic program ranging from Bach's *Italian Concerto*, Mozart's *C Minor Fantasia*, Brahms's *B Minor Rhapsody*, and the Chopin *E Major Scherzo*, to a Liszt Eclogue and a Schumann *Nachtstück* (Op. 23, No. 3). Again in February he delighted newspaper columnists by answering their every provocative question. When asked for a list of the greatest composers, De Pachmann at age seventy-six was at once ready with Wagner (who had "kissed" him forty-three years earlier), Bach, Beethoven, Mozart, Schumann — and Godowsky!

The acme of salesmanship arrived not with De Pachmann in the person of his manager Francesco Palottelli (although this Roman impresario left no local stone unturned), but rather with Paul Whiteman in the person of his West Coast representative, L. E. Behymer. Assisted locally by Granville Johnson, Behymer began Whiteman's whirlwind publicity campaign with an article in the *Sunday Times* of February 1, 1925, emphasizing Whiteman's European triumphs, where he was supposedly a bosom companion of Edward, Prince of Wales, while playing at Grafton Galleries in London. The article urged El Pasoans to rush for tickets to an event that had sold for \$25 a single admission elsewhere, promised El Pasoans an opportunity to hear "Gershwin's famous *Rhapsody in Blue*, the most talked of piece of music today," and solemnly

assured the locals that Whiteman, although under thirty, already earned more money than the president of the country. To give the programs artistic eminence, Whiteman promised to include all the Prince of Wales' favorite selections. But when actually given, the program omitted Gershwin's *Rhapsody*, emphasized instead Berlin and Friml, included Whiteman's own *Wonderful One* and ended with *Pop Goes the Weazel*. Nonetheless, Ruth Augur called the program an epitome of the "peppiest, jazziest kind of music" in her *Times* review (February 10, p. 6).

In general, singers who toured El Paso in the interwar years did allow the programming of at least a few sample American works. But only Percy Grainger among touring pianists played a serious American group when on November 21, 1924, at Liberty Hall he included the Texan David Guion's *Sheep and Goats*, Marian Bauer's *Prelude in D for the Left Hand*, and the still youthful Howard Hanson's *Clog Dance*. Touring violinists, whether Eddy Brown on November 19, 1920, Efrem Zimbalist on December 3, 1925, Jascha Heifetz on October 25, 1927, or Fritz Kreisler on November 13, 1928, and November 19, 1930, blithely ignored the United States composer.

If even pianists and violinists failed in their duty to the country where they chose to make their fortunes, naturally enough no touring opera company touched an American work. Nor did touring choirs. The Sistine Chapel Choir that on November 29, 1923, drew the largest crowd ever in Liberty Hall with a program sung by fifty men and boys, Antonio Rella conducting, sang mostly works by the contemporary Italians Perosi and Refice, but totally ignored Americans. For choral singing of native American works, El Pasoans had instead to await the First Annual Negro Folk Song Festival in Liberty Hall Tuesday night November 29, 1927, when Mrs. Olalee McCall conducted Douglass School Chorus in a "Negro Folk Song" group that ranged from *Were You There* to *No Hiding Place*.

Among touring instrumental ensembles, not orchestras, but rather the Marine Band led by Captain Taylor Branson did the most for "classic" Americana — performing both Hadley's *In Bohe-*

mia and Gottschalk's *Pasquinade* at their sold-out Liberty Hall concert of October 27, 1930. The "American" repertory of the El Paso Symphony, for twenty-one years conducted by H. Arthur Brown (brought to the Southwest by a Juilliard grant in 1929) has been already ably chronicled elsewhere. Thanks to Dorrance D. Roderick,⁷⁶ president of the El Paso Symphony Association 1930-1963, and chairman of the board from 1963, the El Paso Symphony from 1930 to date has proved the central rallying force in the area. Gladys Williams surveyed the history of the El Paso Symphony in "Orchestras and Bands, El Paso Music, 1880-1960," a Master of Arts thesis in history accepted by Texas Western College in 1960. It is to her thesis, that the student will therefore turn for lists of American works played, American artists engaged as soloists, and local talents encouraged by the orchestra in the 1930-1960 decades.

REFERENCES

- ¹ C. L. Sonnichsen, *Pass of the North: Four Centuries on the Rio Grande* (El Paso: Texas Western Press, 1968), p. 260.
- ² Daniel G. Mason, ed., *The Art of Music* (New York: The National Society of Music, 1917) I, 112, lists Dewey's birthplace as Montpelier, his place of death as Beverly, Massachusetts.
- ³ W. S. Matthews, *A Hundred Years of Music in America* (Chicago: G. L. Howe, 1889), p. 550.
- ⁴ Cleofas Calleros, *El Paso — Then and Now* (El Paso: American Printing Company, 1954), p. 97. According to Maury Kemp's letter quoted in the footnote, Mrs. Thomas J. Beall, wife of the El Paso pioneer, paid for the building.
- ⁵ Facsimile of program, *ibid.*, p. 52.
- ⁶ According to the *New Rochelle* [New York] *Standard-Star*, July 12, 1946, p. 1, Dewey began teaching Francis Moore in 1893 and took him to Philadelphia in 1896.
- ⁷ Obituaries in *El Paso Times*, January 18, 1955 (died January 17), p. 11, and August 2, 1960, pp. 1 and 2. Miss Morgan was a Mississippian, born at Hernando, where her sister Mrs. Paul Bowdre survived her. Miss Alexander was a native of Tennessee.
- ⁸ The University of Oregon established its first chair of music in 1882, the School of Music was founded in 1900, and Irving Mackay Glen was director of the school when Miss Morgan was appointed. Details concerning her Oregon history were kindly supplied by the University Archivist, Barbara Fisher, in a letter to the present author dated July 15, 1969.
- ⁹ This claim, found in all her publicity ("Clubwoman of the Month" in *Southwestern Clubwoman*, article in *El Paso Herald-Post*, June 21, 1957, obituaries in the *Herald-Post* and *Times*), fixes her Dallas music supervising between the years 1901 and 1913.
- ¹⁰ *El Paso Times*, March 29, 1934 (Charles J. Andrews died March 28 at 1005 East Nevada Street, and was buried in Evergreen Cemetery). Edna A. Andrews spent her last decade in a San Antonio nursing home where she died on May 9, 1964.
- ¹¹ Abbie M. Durkee, "The English Madrigal with Especial Reference to Michael East," Cornell University, M.A. Thesis, 1935, p. vii (Biographical Sketch).
- ¹² His son Nathaniel was born April 1, 1928, in El Paso.
- ¹³ According to his recollections in a letter to Mrs. M. L. Burleson, Southwest Room, El Paso Public Library, Henderson E. Van Surdam conducted three orchestral concerts early in 1914, the first in January at the Christian Church with Francis Moore as soloist in the Grieg Concerto, the second at the Crawford Theatre, the third at the Alhambra. Schubert's Unfinished was the *piece de résistance* of the third event. But even though the twenty-five member group apparently continued playing Crawford Theatre Sunday afternoon concerts again in November and December, the group died soon thereafter. Sonnichsen, *Pass of the North*, pp. 261, 449.
- ¹⁴ At his second concert on December 14, 1919, in Liberty Hall, with the male Orpheus Club as an added attraction 2500 customers appeared, whereas only 800 had attended the first (*El Paso Herald*, December 15, 1919, p. 3).

¹⁵ Navratil's performance of Handel's Violin Sonata in A at the Woman's Club was reviewed in the *El Paso Times*, April 14, 1925.

¹⁶ Richard Drake Saunders, *Music and Dance in California and the West* (Hollywood: Drake-William, 1948), p. 260. *The Pacific Coast Musician*, XXV, No. 24 (December 19, 1936), listed R. Vernon Steele as Associate Manager. After the death of the founder, Frank H. Colby (September 1, 1867- January 16, 1940), Steele rose from Business Manager to Editor, a post that he held from the March 2, 1940 issue to the September 18, 1948.

¹⁷ *Doctoral Dissertations accepted by American Universities 1953-1954* (New York: H. W. Wilson Co., 1954), p. 226.

¹⁸ Daughter of Vannemman L. and Adelaide H. Bean (1868-1952), Virginia Bean taught Edward Sullivan. See *El Paso Herald*, December 8, 1919, p. 10, cols. 1-2, for a personality sketch and report of her trip with her mother to New York City, where they were entertained by "Mr. and Mrs. Francis Moore who have a charming apartment in the city." Other Bean stories in *El Paso Herald* of May 31, 1918 (8:4), December 3, 1920 (12:2) tell of her Fort Bliss activities (15th Training Camp, Red Cross). She lived at 1620 Golden Hill Terrace.

¹⁹ Born November 3, 1894, at Marengo, Illinois, she was taken at four to Janesville, Wisconsin, where at the age of nine she began violin with a theater orchestra player named Gray. At Northwestern she studied with Harold Knapp.

²⁰ This and the other unconfirmed data on Ern comes from the obituary in the *El Paso Times*, October 13, 1930.

²¹ Then living shabbily in a rooming house at 716 Magoffin, he bequeathed his musical compositions "dictated by deceased masters" to his erstwhile El Paso protectors, Mr. and Mrs. Frederick Sierveld, who had moved to Los Angeles in 1928. Sierveld had conducted the Seventh Cavalry Band, the El Paso High Band, and the El Maida Temple Shrine Band.

²² Her other pupils included Constance Harrington, Barbara Mellen, and Mary Rheinheimer.

²³ In 1923 American Conservatory, Chicago, granted her a Bachelor of Music degree upon completion of the piano course with the Warsaw-born virtuoso, Heniot Levy. She was installed president of the El Paso Music Teachers' Association on September 11, 1938.

²⁴ A graduate of Cincinnati Conservatory, Miss Hartsook gave her seventh annual recital at Radford School for Girls, where she was piano teacher, in March 1939. See *El Paso Times*, March 12, 1939, p. 13, cols. 3-4. Other data concerning her in *El Paso Herald-Post*, November 23, 1936 (7:5), and April 21, 1942 (6:3).

²⁵ Sonnichsen, *Pass of the North*, p. 261, identified Wosika as a second-generation Czech from Nebraska.

²⁶ Copious data in *Grove's Dictionary, American Supplement*, ed. by Waldo S. Pratt and Charles N. Boyd (New York: Macmillan, 1935), VI, 368 and 435. Data on Daland's performance in *El Paso Herald*, November 29/30, 1919.

²⁷ See article, *El Paso Times*, October 4, 1939 (6:2), including picture at the piano.

²⁸ Recitals February 9, 1932 (MacDowell Club), November 3, 1933 (Woman's Auxiliary to the College of Mines), January 28 and March 10, 1936 (MacDowell

Club), February 5, March 5, and April 2, 1939 (Morgan Studios). The author gratefully acknowledges the loan of the programs from the distinguished pianist, Mrs. C. A. Puckett, wife of former Dean Puckett.

²⁹ *El Paso Herald-Post*, April 14, 1936, p. 7, col. 2.

³⁰ See further Herndon data in *Herald-Post*, February 10, 1932, September 12, 1935 (8:3), April 14, 1936 (7:2) and September 16, 1936 (6:5-6), *Times*, January 29, 1936 (3:6) and June 21, 1938 (6:2). In 1938 he spent his fourth summer studying in England, studying with Miss Morgan's mentor, Tobias Matthay.

³¹ In El Paso he spent almost thirty-five years at the Cactus Barber Shop.

³² Born at Broadhead, Wisconsin, November 24, 1865, he moved to Deming in 1887, in 1892 to El Paso, where he died a railroad magnate on January 18, 1934.

³³ The first directors of the MacDowell Club were: Mesdames W. R. Brown, James G. McNary, Sidney Moore, R. P. Mosson, Lillian M. Pearce, and Miss Mary G. Morgan. The founding motion was passed at the Woman's Club meeting of May 1, 1917. For the early history of the Club, see Mrs. Julius W. Lorentzen's summary in *Southwestern Clubwoman* of July, 1954.

³⁴ Biographical data summarized from obituary in *El Paso Times*, March 29, 1945, and addendum concerning disposition of her property in the issue of April 4, 1945.

³⁵ Agustín de Vetancurt, *Teatro Mexicano*, IV (*Menologio Franciscano*), (Madrid: José Porrua Turanzas, 1961 [original edition, Mexico City, 1698]), p. 113.

³⁶ Gaspar Pérez de Villagrà, *History of New Mexico* [Alcalá, 1610], translated by Gilberto Espinosa (Los Angeles: The Quivira Society, 1933 [Quivira Society Publications, IV]), p. 129.

³⁷ For the exact location of this and other missions in the El Paso vicinity, see Anne E. Hughes, *The Beginnings of Spanish Settlement in the El Paso District* (Berkeley: University of California [Publications in History, I/3], 1914), pp. 368-369.

³⁸ Vetancurt, *Teatro Mexicano* III (Madrid ed., 1961), p. 265.

³⁹ Madison, Wisconsin; Pontiac, Illinois; Mexico and Maryville, Missouri; Montevallo, Alabama; Bartlesville, Oklahoma. These concerts were always booked by H. Godfrey Turner Management of New York City.

⁴⁰ Published by R. L. Huntzinger, Inc., New York, The Willis Music Co., Cincinnati, Selling Agents.

⁴¹ All Galaxy (1936, 1932, 1937, 1938, 1933) in the order listed except the Secchi arrangement (G. Ricordi, 1930).

⁴² Schroeder & Gunther published these. Copies of all of Moore's publications were presented to the El Paso Library by the Rebecca Stoddert Chapter, Daughters of the American Revolution, soon after his decease.

⁴³ With Hugo Kortschak he played violin and piano sonata recitals at Aeolian Hall, New York, February 16, 1922 (Beethoven, Op. 30, No. 2, Mozart in B flat, Gabriel Pierné, Op. 36), November 17, 1922 (Bach in B minor, Brahms, Op. 78, Fauré, Op. 13), and annual recitals thereafter until 1925. On March 25, 1924, they played at the Blackstone Theater in Chicago, thereafter touring as far as El Paso. Apart from standard repertory they introduced Albert Stoessel's Sonata in G.

⁴⁴ *New York World*, October 11, 1921.

45 *El Paso Herald-Post*, January 19, 1933. Newell's teacher A. F. Sievers played a two-piano concert with Francis Moore in 1913. See *El Paso Herald*, May 27, 1913.

46 *Music in Aztec & Inca Territory* (Berkeley: University of California Press, 1968), p. 31, incorrectly names Chihuahua as his place of birth.

47 The clarinetist Trinidad Concha was born in Mexico, 1862, died at El Paso on April 2, 1933. According to the *El Paso Times* obituary published the next day (with picture), he reached El Paso with the Mexican National Orchestra in 1887, helped to organize the McGinty Band in 1900, lived at 621 South Virginia Street, was employed by Charles Rokahr Company (shoe repair), left at death eighteen grandchildren and six great-grandchildren.

48 Martí himself recalled the year as 1923 and the big contest piece as the Beethoven Concerto. Leon Sametini (born Rotterdam, 1886) judged. At Busch, Martí studied with Richard Czerwonky (born Germany, 1886).

49 For this author's review of Martí's magnum opus, "Canto, danza y música precortesianos," see *Hispanic American Historical Review*, XLII, No. 3 (August, 1962), pp. 450-451.

50 Narciso Serradell Sevilla composed *La Golondrina*. See Vicente T. Mendoza, *La canción mexicana* (Mexico City: Universidad Nacional Autónoma [Instituto de Investigaciones Estéticas], 1961), p. 618, for music, complete text, ascription, and bibliography.

51 Earl E. McCoy died July 13, 1934, aged 49, at 705 Arizona Street, after four years' residence in the city. According to the *El Paso Times* obituary in the July 14 issue, he was the son of the Dallas pioneer, Dr. A. W. McCoy. At the age of 18 he composed his most successful piece, *Lights Out March*. Other later less popular band pieces included *Signal Corps March*, *Sons of Uncle Sam*, *Military Review*. His two best known songs exploited local sentiment, *My Texas*, *Mammy's Little Child*. Just before his death he was working on a symphony incorporating Indian and western motifs. In *Mountain Sunset*, his one symphonic tone poem, he had already given promise of rising above the squarecut tunefulness that had insured his band pieces and songs their easy popularity. He studied in Chicago, but without obtaining a degree. Thereafter he traveled for a decade conducting orchestras on the Majestic Theater circuit, *Ben-Hur* — Ramon Novarro's 1926 \$5-million epic with May McAvoy and Francis X. Bushman — providing his longest road run. At the time of his death he was director of the College of Mines and Metallurgy Band.

52 Dorothy Learmonth was orchestral pianist at this concert.

53 *Archivo de Música Colonial Venezolana*, ed. by Juan B. Plaza (Montevideo: Instituto Interamericano de Musicología, 1942-1943), 12 cuadernos.

54 Miss Thalia Gillett, chairman that year, ranks as an outstanding El Paso music educator of her era.

55 A third of this went for rent. See his autobiographical "Roses for Lady Florence" [Foster Jenkins], *Harper's Magazine*, February, 1963, pp. 28 and 31.

56 Assisted by Eugene Sullivan, violinist, who played Bruch's G minor Concerto, accompanied by Mary Louise Ford.

57 See "MacCallum: Outstanding Texas Composer" in the *El Paso Times* of November 1, 1942.

⁵⁸ Items 11 and 12 in the catalog of his works, the entr'acte for a play by James Cleveland dates from 1950, the *Overture To a Play* from 1953.

⁵⁹ See biographical article in the *El Paso Times* of February 25, 1947.

⁶⁰ Died December 26, 1962. She was the daughter of Judge James P. Hague, El Paso's first District Attorney and Flora B. Hague, who owned the first piano in El Paso (brought with her in 1869). Her husband was Army Captain Thomas M. Corcoran. She was survived by two children and a sister born in El Paso, Mrs. Judyn Hague Elliott, who after leaving the city in 1912 moved to Jacksonville, Florida (2834 Grand Avenue), there winning fame as a leading Catholic Church music composer.

⁶¹ *El Paso Herald* of November 17, 1927, mentions her songs sung at the Woman's Club in a program that contained also songs by David Guion (brother of Neale Guion, El Paso music supervisor before Abbie M. Durkee), and Francis Moore.

⁶² Blind daughter of Pat Garrett, the famous sheriff, she wrote words and music of the song *Oh Fair New Mexico* (*El Paso Herald*, December 28, 1910 [12:5]). She sang four original songs at the Woman's Club July 14, 1925, accompanied by Mrs. W. R. Brown. In 1927 she published privately her patriotic *El Paso*, a D minor "Spanish"-type song that sold for 35¢. Her *Easter Cantata* was announced in the *El Paso Herald-Post* of January 30, 1935 (6:6) and its performance at Scottish Rite was reviewed in the issue of April 14, 1935. In 1940 she lived at Roswell, but visited El Paso and maintained an interest in the Radford School for Girls.

⁶³ *El Paso Times*, February 20, 1925 (10:6). Her husband wrote the words.

⁶⁴ Articles in *El Paso Herald-Post*, June 14, 1963 (2:2), and *Times*, May 13, 1966 (A:1), May 21, 1966 (A:3).

⁶⁵ P. J. Gustat derogated somewhat from his musical prestige by playing clarinet in the Alhambra Theatre Orchestra while simultaneously trying to organize a re-constituted Symphony Orchestra. His brother, B. N. Gustat, played traps in the same musical theatre. See the list of performers in *El Paso Herald*, November 22, 1919. O. J. Gardner was director-organist, Charlie Armstrong, trombonist, J. G. Miller, cornetist. For 50 and 75 cents the spectator could watch Gazella, the esthetic dancer who was the theatre's biggest attraction, disrobe.

⁶⁶ Born at Gainsborough, Lancashire, England, March 21, 1875, Mark Andrews studied with John Thomas Ruck at Westminster Abbey, and emigrated to the United States in 1902. His brother Charles followed in 1905. According to *The ASCAP Biographical Dictionary*, Third Edition (New York: American Society of Composers, Authors and Publishers, 1966), p. 16, Mark's two principal cantatas were *Galilee* and *The Highwayman*. He died at Montclair on December 10, 1939, two years after joining ASCAP and five years after his younger brother's death.

⁶⁷ See the review of Mrs. Robert Holliday's high C in *The Hymn of Peace* (sung Sunday night at First Presbyterian, Mrs. J. G. McNary accompanying) in the *Herald* of December 22, 1919 (p. 7). One block away, at Trinity Methodist, the leading church soloists of the interwar epoch included Mesdames E. E. Bomar, Robert Lander, and Gordon Gunn. Mrs. Lander maintained a vocal studio at 2923 Silver Street and appeared as contralto soloist at the MacDowell Club. At St. Clement's Walter Davis occupied the organ bench. Ermen and Beatrice Markgraff sang in his choir.

⁶⁸ She was the daughter of Joshua Raynolds, first president of First National Bank. Her sister sang at P. J. Gustat's first concert on November 7, 1919. See Sonnichsen, *Pass of the North*, p. 262. Accompanied by Mrs. McNary, Sarrame Raynolds sang a Mascagni aria later that same month during an Orpheus Club concert in the Woman's Club Auditorium. *Mopsa* by Mark Andrews was on the same program. See the review in the *El Paso Herald*, November 29-30, p. 9, col. 5.

⁶⁹ He died January 10, 1962, aged 84, at Santa Barbara, California. In 1930 Austin High acquired their at one time superb Steinway grand.

⁷⁰ See the article "Inspiration For El Paso Symphony," in the *El Paso Herald* of December 13-14, 1919, p. 1, col. 2, Editorial and Magazine section.

⁷¹ Donald V. Brady, *The Theatre in Early El Paso 1881-1905* (El Paso: Texas Western College Press, 1966 [Southwestern Studies, Vol. IV, No. 11]), p. 14.

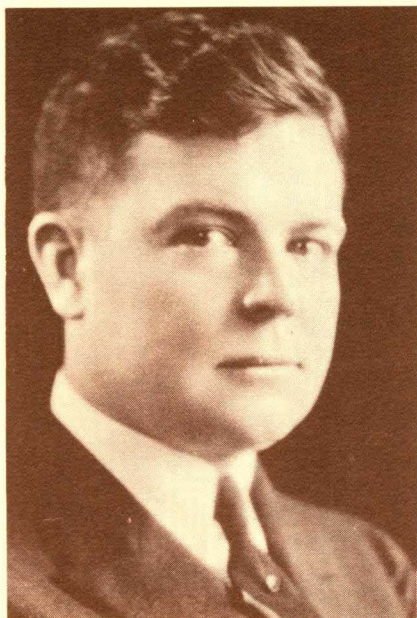
⁷² *Ibid.*, facsimile preceding p. 21 and p. 23.

⁷³ She opened with *Lucia di Lammermoor* October 21, 1903, subsequently singing at \$680 nightly in *Il barbiere di Siviglia* (October 29), *La Traviata* (November 5), *Un ballo in maschera* (November 14 and 22), *I Puritani* (November 19), *Rigoletto* (December 1), *Sonnambula* (December 8), and *Dinorah* (December 19). See indexed entries in Luis Reyes de la Maza, *El teatro en México durante el Porfirismo*, III (Mexico City: Universidad Nacional Autónoma, 1968).

⁷⁴ Desmond Shawe-Taylor, "Luisa Tetrazzini," *Opera*, XIV, No. 9 (September, 1963), pp. 593-599.

⁷⁵ *El Paso Times*, January 30, 1925, p. 6, col. 6. Tickets ranging from \$1.00 to \$2.50 plus tax were sold at 213 Texas Street by the El Paso Piano Company.

⁷⁶ Biography in *Who's Who* (born December 24, 1900, Brooklyn, Iowa, graduate of University of Oklahoma in 1922, he located in El Paso in 1929).



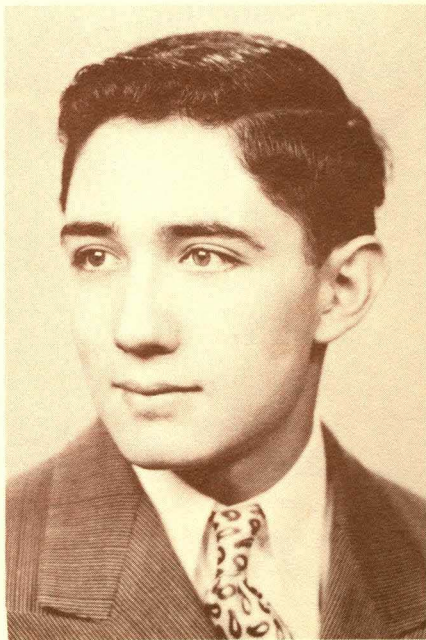
FRANCIS MOORE



ROBERT K. STEVENSON



FRANK MACCALLUM



HENRY COBOS



The Orpheus Club is shown in its seventh season at a concert which officially opened El Paso's Scottish Rite Auditorium on November 28, 1922. Seated in front are Charles J. Andrews, director; Mrs. Ralph M. Henderson, solo violinist; Mrs. R. L. Holliday, solo soprano; Mrs. J. G. McNary and Mrs. W. R. Brown, solo accompanists. Seated at the piano is Mrs. Charles J. (Edna) Andrews, club accompanist.

Members were: A. C. Arnold, M. H. Barrough, A. L. Behringer, F. H. Blanchard, Sam Brient, E. H. Brown, J. W. Christie, L. G. Coop, J. P. Castel, C. L. Cunningham, J. M. Davis, L. B. Dunn, Gus Eminger, H. D. Frankenberger, H. L. Freeland, J. F. Geiger, J. R. Gilchrist, Thomas Gleason, L. U. Gordon, J. T. Haggard, L. L. Heisel, R. E. Hines, E. G. Hoelzle, G. C. Homan, H. S. Hunter, E. B. Lawyer, W. C. Leighton, C. M. Lyman, C. C. Marshall, S. L. A. Marshall, W. H. McDonald, J. G. McNary, Hugo Meyer, A. R. Millican, Dr. Floyd Poe, C. C. Rigney, Charles Rokahr, W. W. Rose, A. M. Scott, W. R. Shutes, L. B. Stephens, G. S. Thomson, E. A. Tonn, C. H. Veale, and L. E. Virden. Not all were present for the performance and photograph.



Chopin Music Hall, constructed in 1896, was located on Myrtle Avenue.



The original personnel of the El Paso Chamber Music Society are shown in a rehearsal photograph taken in 1932. From left are Richard Davis, violin; Leon R. Wosika, cello; Margaret B. Conkling, piano; C. H. Hopfield, viola; and Roscoe P. Conkling, violin.



EDNA ANDREWS



CHARLES J. ANDREWS



MARY MORGAN



PAUL MOOR

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