



Music in Southern California A Tale of Two Cities

San Diego: Cradle of California Music

ANY WESTERNER BROWSING through books and dissertations in large libraries catalogued under ML 200.7 and ML 200.8 classifications finds Eastern cities and states well represented, but not Pacific Coast cities or states. More than a dozen books deal with the music history of Boston alone. The various phases of New York City music history are even better represented.

George Thornton Edwards's 542-page *Music and Musicians of Maine* (Portland, Maine: Southworth Press, 1928), Louis Pichierri's 397-page *Music in New Hampshire 1623-1800* (New York City: Columbia University Press, 1960), and Charles H. Kaufman's 297-page *Music in New Jersey 1655-1860* (Rutherford/Madison/Teaneck: Fairleigh Dickinson University Press, 1981), illustrate what has been done for Northeastern states. So far as Mississippi Valley states go, Ernst C. Krohn in 1924 pioneered with *A Century of Missouri Music*—later expanded into 380-page *Missouri Music* (New York City: Da Capo Press, 1971). In his introduction, Krohn remarked: "It was to be expected that the earliest research would be made in communities along the Atlantic seaboard." He defended his own lifetime spent investigating the music of his own state thus:

Those European musicologists who smile indulgently at research in the history of music in America miss the point entirely. American music history is not meant to be studied for absolute musical values. We have had no Beethoven, no Mozart, no Haydn. Rather, our music his-

tory is to be studied as one of the many aspects of the *Kulturgeschichte* of this glorious country.

In contrast with Maine, New Hampshire, New Jersey, Missouri, and other states east of the Rockies, California lacks any state music history whatsoever. True, among cities, San Francisco benefited from a Works Progress Administration History of Music Project that, between January 1939 and 1942, resulted in seven mimeographed compilations of unequal value and reliability. Edited by Cornel Lengyel, these seven volumes—*Music in the Gold Rush Era* (1939), *A San Francisco Songster 1849-1939* (1939), *Letters of Miska Hauser 1853* (1939), *Celebrities in El Dorado 1850-1906* (1940), *Fifty Local Prodigies 1906-1940* (1940), *Early Master Teachers* (1940), and *An Anthology of Music Criticism* (1942)—were in 1972 reissued in untidy facsimile. Unfortunately, these seven volumes throughout fall so far short of scholarly standards set in Oscar Sonneck's *Early Concert Life in America* that no data in them can be relied upon without consulting original sources.

So far as Southern California is concerned, José Rodríguez's *Music and Dance in California* (Hollywood: Bureau of Musical Research, 1940) does little more than compile some forty self-generated publicity puffs. By no means a history, it contains nothing whatsoever on music at the oldest settlement in the state—San Diego.

The first published attempt at a précis of San



Diego music history appeared four years earlier in a *History of San Diego County*, edited by Carl H. Heilbron (San Diego: San Diego Press Club, 1936). However, Gertrude Gilbert, the "prominent musician and president of the Amphion Club" who contributed the article "Music in San Diego County" at pages 456–463, relied so frequently on her memory (rather than documented fact) that the article should have been subtitled "Recollections of an Oldtimer."

It suffers from still another defect. Despite having been born in a Latin American frontier city and having completed her piano studies with a Latin American (Teresa Carreño, teaching at Berlin), Gilbert focused so exclusively on concert music that her article contains nothing of interest concerning ethnic musics.

San Diego, the second city in California, with 875,504 population in 1980, was rated that year as eighth largest in the nation. The fourteen municipalities of San Diego County (1,857,492 residents in 1980) include Chula Vista, El Cajon, Escondido, La Mesa, and Oceanside. Tijuana, touching San Diego on the Mexican side of the border, had a population of 566,344 in 1980.

Diegueño Indian Music

Before their contact with Europeans, the only musical instruments known to the nude aborigines inhabiting San Diego vicinity were fist-size rattles (Alfred L. Kroeber, "A Mission Record of the California Indians," *University of California Publications in American Archaeology and Ethnology*, VIII/1 [1908], 6). Their rattles with handles were made of clay, turtle-shell, or gourd (Leslie Spier, "Southern Diegueño Customs," *University of California Publications in American Archaeology and Ethnology* [Phoebe Apperson Hearst Memorial Volume] [1923], 349). Although Diegueños since the nineteenth century have worn clothes, those living in San Diego County during the 1970's still sang their traditional bird, funeral, and peon (game) songs to none but rattle accompaniment (Barbara Kwiatkowska, "The Present State of Musical Culture Among the Diegueño Indians from San Diego County Reservation," University of California at Los Angeles Ph.D. dissertation, 1981, p. 121). Beginning with a repeated figure in dotted rhythm, triplets, or with a snap, the gourd rattle continued, after singing started, with the same figure until time

for a "Yuman" (terraced) rise in the melody, signaled by rattle tremolo. The return after the rise, again signaled by rattle tremolo, accounts for the characteristic tripartite structure in Diegueño songs.

Traditional ceremonial songs, whether lasting thirty seconds or three minutes, characteristically ended with three shouts—"three being the prevalent number in Diegueño ceremonialism" (George Herzog, "The Yuman Musical Style," *Journal of American Folk-Lore*, xli [1928], 191). So far as style is concerned, Diegueños traditionally did not pulsate, sang (and sing) with relaxed throat, sang in unison (no matter how large the group), favored syllabic melodies to the almost absolute exclusion of melisma, indulged in some vocal glissandos, liked melodies with an exceptionally high number of repeated notes, disliked melodic intervals of a fourth or fifth, did not restrict songs to either one sex or the other, and sang no love songs or lullabies.

Spanish and Mexican Periods (to 1846)

Juan Rodríguez Cabrillo (= João Rodrigues Cabrilho), who entered San Diego harbor September 28, 1542, called it San Miguel. Not until Sebastián Vizcaíno's three vessels anchored there November 10–20, 1602, was the locality given San Diego [de Alcalá (d 1463; canonized 1588)] for its name. Aroused by Russian expansionist designs on upper California, the Spanish government in 1769 sent a military expedition accompanied by sixteen Franciscans to establish garrisons at San Diego and Monterey and to begin chains of missions. On July 16, 1769, Junípero Serra (*b* Petra, Majorca, November 24, 1713; *d* Carmel, California, August 28, 1784) founded San Diego Mission on Presidio Hill.

Already by September 26, 1773, Indians at nearby Rincón (four miles north of the presidio) were singing the *alabado* taught them that month by Serra and his colleagues (Zephyrin Engelhardt, *The Missions and Missionaries of California*, Vol. II, Part I [San Francisco: James H. Barry, 1912], 128). In his first report to the Mexico City viceroy dated December 10, 1773, Fray Francisco Palou wrote that what most attracted the indigenes to San Diego Mission was "their fondness for hearing the neophytes sing" (Francis Weber, *The Proto Mission, A Documentary History of San Diego de Alcalá* [Hong Kong: Libra Press, 1979], p. 15). Among Serra's companions, the Mexican-born Fray Ángel [Fernández] Somera (*b* Michoacán, 1741) brought a

spinnet to San Diego Mission. Left there when in 1771 Somera went north to found San Gabriel Mission, this spinet—by now in bad condition—was played by Pedro Font to accompany himself while singing Mass at San Diego presidio January 14, 1776 (Herbert Eugene Bolton, *Anza's California Expeditions*, Vol. IV: *Font's Complete Diary* [Berkeley: University of California Press, 1930], p. 204).

To house more Indians, the Mission was moved in August 1774 five miles up San Diego river to its present location. So great continued being the attraction of the Latin music taught Indian neophytes at San Diego that by October 7, 1776, Serra could take pride in a boys' choir at the new location up river "singing the *Asperges* and other things to perfection" (Junípero Serra, *Writings*, ed. Antonine Tibesar [Washington, D.C.: Academy of American Franciscan History, 1955–1966], II [1956], pp. 70–71). On December 23, 1814, two missionaries at San Diego could reply to a questionnaire from the overseas secretary of the Spanish government thus: "they play our [European] instruments with some ability and would be proficient if they had some one to perfect them, for they are very fond of our musical instruments" (Zephyrin Engelhardt, *San Diego Mission* [San Francisco: James H. Barry, 1920], p. 183). The earliest "organ" that reached San Diego was a three-cylinder barrel given October 7, 1793, to Fermín de Lasuén, president of the California missions after Serra. Its donor was the explorer George Vancouver. Made by Benjamin Robson of London in 1735, it included among its thirty tunes "Go to the Devil," "College Hornpipe," "Lady Campbell's Reel," and "Spanish Waltz." Later this barrel proved a Pied Piper in attracting Indians to San Juan Bautista Mission (Helen Gohres, "Captain Vancouver's Organ," *San Diego Historical Society Quarterly*, ix/1 [January 1963], 12–13).

When on March 15, 1835, Richard Dana visited San Diego Mission, large bells hung in each of the mission's "five belfries." Cast at San Blas, Jalisco (Mexico), in 1791 and 1802, the two largest of bronze were each valued at 100 pesos in an inventory dated September 20, 1834. In comparison, the mission organ was valued at 70 pesos (Owen Francis da Silva, ed., *Mission Music of California, a collection of old California Mission hymns and masses* [Los Angeles: W. F. Lewis, 1941], p. 22). Long abuse after Governor José Figueroa's secularization decree of August 9, 1834, caused the fourth mission church (built 1808–1813) to fall into such disrepair that it

cost \$80,000 to restore it for its rededication September 13, 1931 (blessing of the five bells July 16, 1966).

But the San Diego Mission Indians, even after dispersal following secularization, still remembered the songs taught them during mission days. In the 1890's, at the request of a visitor, their descendants could still sing two of "the old chorals taught by the padres" (Engelhardt, *San Diego Mission*, p. 339).

Peruvian-born Juan Bandini (*b* Arica, October 4, 1800; reached California in 1819; *d* Los Angeles, November 4, 1859)—resident at San Diego during most of the Mexican period—introduced the waltz in California "in 1820" (George Wharton James, *The Old Franciscan Missions of California* [Boston: Little, Brown, and Company, 1913], p. 94). Alfred Robinson described a fandango in 1829 at Bandini's San Diego residence during which was danced the jarabe—the dancers "keeping time to the music by drumming with their feet, on the heel-and-toe system" (Patricia Baker, "The Bandini Family," *Journal of San Diego History*, xv/1 [Winter 1969], p. 25). At Christmas 1837, while the religious play *El diablo en la pastorela* was given in Pío Pico's house at San Diego, "the women sang hymns of adoration" (Hubert Howe Bancroft, *California Pastoral 1769–1848* [San Francisco: The History Company, 1888], p. 416). Some of these, with other fragments of pastorela music, are in the Whaley manuscript collection at the San Diego Historical Society, Casa de Balboa, Balboa Park.

American Period to 1900

San Diego was chartered an American city March 27, 1850. The Chapel of the Immaculate Conception, first Roman Catholic church in Old Town San Diego—dedicated November 21, 1858, and subsequently known as Adobe Chapel—occupied corner John Brown's renovated house. The founder of New Town San Diego, Alonzo Erastus Horton (*b* Union, Connecticut, October 24, 1813; *d* San Diego, 1909), arrived aboard the steamer *Pacific* April 15, 1867.

Theatrical productions in San Diego began Wednesday night December 2, 1868, with a show—including "Negro Delineations"—by "the renowned [Thomas W.] Tanner Troupe." Given in the leased second floor of Thomas Whaley's brick house, built for \$10,000 in 1857 (Strudwick, "The Whaley House," p. 49), the show, advertised as "chaste," cost 50¢, reserved seats 75¢.

The second floor of brick-veneered Horton Hall



(built 1869 at Sixth and F) opened as a theater May 9, 1870. The first prominent touring artists to appear at Horton were singer Anna Bishop with her troupe October 24, 1873, pianist Arabella Goddard April 15, 1875, and violinist Émile Sauret with his wife Teresa Carreño July 8, 1875 (*San Diego Union*, July 3, 1875, 2:4). However, throughout its life Horton Hall remained primarily a place to display local talent.

Three Horton Hall performances of *H.M.S. Pinafore*, given by locals August 28–30, 1879, only a year after the London première (May 25, 1878), were followed by a September 9 benefit for the San Diego Philharmonic Society (organized August 22, 1872) and the San Diego Free Reading Room. On January 31, 1882—again only a year after its London première (April 23, 1881)—the Episcopalian Guild sponsored the first of four Horton Hall performances of Gilbert and Sullivan's *Patience, or Bunthorne's Bride*. The part of Grosvenor was sung by sixteen-year-old Waldo Farrington Chase (San Diego piano teacher, 1882; student at New England Conservatory 1884–1885 and in Germany 1896; *d* Alhambra, California, October 4, 1966, aged 101); the part of Bunthorne by John Mason Dodge (*b* Springfield, Illinois, July 18, 1853; arrived San Diego, 1880; elected County Clerk, 1882 and City Treasurer, 1889; banjoist and minstrel man, "one of San Diego's best known citizens"; *d* there July 4, 1951).

Refurbished Horton Hall, now called the Bijou, opened Saturday November 7, 1885, with a gala by the San Diego Burlesque Comedy Company and Minstrels—"composed wholly of local talent." Next year it became a "carriage repository" and on the night of January 3, 1897, it burned.

Six other multi-purpose theaters were built before the Panama-California Exposition of 1915: (1) In April 1885 attorney Wallace Leach built Leach's Opera House (D Street [now Broadway] between First and Second Streets, 1000 seats). Here, the entirely local San Diego Amateur Opera Society gave several performances of *Mikado*, beginning October 12, 1886 (London première, March 14, 1885). (2) More luxurious than Leach's, the Louis Opera House (853 Fifth Street, 800 seats), built by the German immigrant Isador Louis, opened March 2, 1887. (3) Five-story Fisher Opera House (on Fourth between B and C), built by the manager and producer John C. Fisher (1854–1921), was used for local talent as well as road shows from its opening

in 1892 to 1902. (4) At Garrick Theater (Sixth and B), remodelled in 1907 from Unity Hall, Ernestine Schumann-Heink gave a recital January 25, 1910—after which she announced that San Diego would henceforth be her home. (5) Savoy Theater (Third, corner C) opened September 18, 1911. (6) Spreckels Theater at 121 Broadway, built by the foremost San Diego tycoon and music patron of his time, John Diedrich Spreckels (*b* Charleston, South Carolina, August 16, 1853; arrived San Diego 1887; *d* there June 7, 1926), opened August 23, 1912. Its exactly 1,915 seats advertised the forthcoming 1915 Panama-California Exposition. Spreckels Theater, abandoned to cinema in 1963, was not used again for a concert until January 25, 1975 (for a La Jolla Sinfonia event).

Apart from these public structures, one spectacular private residence dedicated to music and the fine arts was in 1887 built at 1925 K Street. Restored in 1972 as a museum, the Villa Montezuma began as "home of world-famed pianist and vocalist Jesse Shepard" (T. B. Van Dyke, *The City and County of San Diego* [San Diego: Leberthon & Taylor, 1888], p. 224). In later life preferring to be known by his literary pseudonym, Francis Grierson (*Dictionary of American Biography*, iv/1, 614–615), Shepard filled his San Diego villa with lifesize window portraits of Beethoven and Mozart on the lower floor and "a large steel engraving of Meyerbeer above a beautiful organ" flanked by portraits of Wagner and Rossini on the second floor. Amid such surroundings, and in the hushed atmosphere of a séance, Shepard gave musicales that awed the local élite. One typical program began with evocations of two movements from Beethoven's *Symphony*, No. 9, followed by operatic selections from "Meyerbeer, Wagner, Mozart, and Verdi." Then came a *Grand Egyptian March* communicated by spirits of the past. Improvisations were Shepard's forte. His farewell concert December 16, 1889, at the Unitarian Church (*San Diego Sun*, December 17, 1889) enlisted all the "best local poets, vocalists, and a string quartette." Near the close his "poem on Wagner's music was recited by Mrs. Beane" (Harold P. Simonson, "The Villa Montezuma, Jese Shepard's Lasting Contribution to the Arts and Architecture," *Journal of San Diego History*, xix/2 [Spring 1973], p. 40).

Far more prosaic than Shepard's séances had been the musical events at San Diego's Centennial Celebration. On July 4, 1876, the four-year-old San

Diego Philharmonic Society sang "Hail to Thee, Liberty!" under the direction of Eli T. Blackmer. Born at New Braintree, Massachusetts February 14, 1831, Blackmer began at Horton Hall November 4, 1873, as a vocal teacher endorsed by George Root; and in San Diego Grammar School January 30, 1876. He was County Superintendent of Schools in 1878-1879; operated a music store business with Arnold Schneider from 1876 to 1883, and became a 33rd degree Mason December 3, 1901. At the Centennial celebration, Blackmer conducted 200 school girls singing "Hail Our Country's Natal Morn." Instrumental airs by the twelve-member two-year-old Silver Cornet Band began the day (Wayne M. Fabert and Ann Kantor, "San Diego's Centennial Celebration, A Pictorial Essay," *Journal of San Diego History*, xxii/3 [Summer 1976], p. 14).

Among other San Diego brass bands, the first, organized in July 1869, consisted of seven musicians (*San Diego Union*, May 20, 1900, 5:1). A ten-piece Harmonie Cornet Band, dating from 1875, enrolled chiefly Germans (listed in *Journal of San Diego History* xx/4 [Fall 1974], p. 40). The City Guard Band, organized January 7, 1885, gave its inaugural concert at Armory Hall to advertise completion of the California Southern Railroad line, over which the first train from the East arrived at San Diego November 21, 1885. Managed by John Mason Dodge, City Guard Band became during boom years San Diego's best known booster organization. After journeying East in September 1887 to the Grand Army of the Republic Encampment at St. Louis—where it headed a procession of fifty bands—the band, at city taxpayers' expense, gave free weekly concerts in Horton Plaza until September 25, 1903—after which Local 325 of the musicians' union (newly organized October 11, 1903, in the City Guard Band room) forbade their continuing.

Consisting of 27 pieces in 1895 when conducted by R. E. Trognitz, City Guard Band then had the reputation of being the best in Southern California. That year it played at the Los Angeles Fiesta (*San Diego Union*, February 3, 1895, 5:1; September 29, 1931, II, 8:3). In the 1880's and '90's, appetite for classical fare was stimulated not only by the weekly City Guard Band concerts, but also by: (1) an influx of teachers (B. B. Bryant, 1882; R. M. Jeffery and W. H. Mason, 1885); (2) the foundation of conservatories (a "San Diego Conservatory of Music," founded July 1, 1882 at Fifth and E by the Cincin-

nati emigrant Maurice H. Strong, was succeeded by another "San Diego Conservatory" headed from September 1887 to 1890 by a native of San Antonio, Texas, trained at Mexico City: J. H. Hill) (*An Illustrated History of Southern California* [Chicago: Lewis Publishing Co., 1890], pp. 84, 383); (3) the organization of Reform Congregation Beth Israel January 3, 1887, that celebrated high holy days in 1887 with organ and choir (*Union*, September 20, 1887, 3); and especially (4) the study activities of the long lived Amphion Club organized in 1893 (dissolved April 3, 1948).

Twentieth Century

In 1902 was born a 54-member San Diego Symphony Orchestra directed by R. E. Trognitz, who had previously conducted City Guard Band. On August 21, 1910, Richard Schliwen arrived from Berlin to take the reins. Under him, the orchestra played Beethoven's *Symphony*, op. 21, in the U. S. Grant Hotel ballroom at the opening concert of the season December 6, 1910, and Beethoven's *Symphony*, op. 67, at the concert May 5, 1911. Following Schliwen, Lionel Gittelson (1879-1913), a South Carolina violinist trained in New York (obituary in *Union*, March 8, 1963, 35:1-2) led the symphony one season. Next came Buren Roscoe Schryock, recruited from Riverside, California, who directed San Diego Symphony February 28, 1913, to 1920.

Himself a composer, Schryock included his own *Adagio Caprice* in the third concert of the 1913-1914 season. On February 3, 1914, he conducted Haydn's *Creation* in Spreckels Theater. Pianist Wilhelm Kraus played Beethoven's *Emperor* concerto at the March 17, 1914, concert. Branching out, Schryock next became general music director of a San Diego Civic Grand Opera Association that between 1919 and 1932 gave over forty productions of French and Italian operas (*Union*, April 12, 1936, 6:5).

Concurrently with the San Diego Symphony, Chesley Mills—a violinist who was head music instructor at the Army and Navy Academy in San Diego—directed a "San Diego Popular Orchestra" that on March 27, 1914, during its first season, accompanied Olga Steeb in Liszt's E flat piano concerto. In that same year, Mills established a third "San Diego Conservatory of Music" that by 1922 occupied its own conservatory building at 1740 Upas Street—then enrolling enough students to maintain



both junior and senior orchestras (*Pacific Coast Musician*, xi/12 [December 1922], 10).

In July 1914 Willibald Lehmann (*b* Silesia; pupil of Willy Rehberg and Kretzschmar; taught 1906–1913 at Cincinnati College of Music; settled at San Diego in the summer of 1913; *d* San Diego in 1919) organized a 350-member "San Diego People's Chorus." This group sang two items from the *Creation* and Gounod's "Unfold Ye Portals" to open the Panama-California Exposition in Balboa Park December 31, 1914. At this same inauguration ceremony, Chesley Mills's San Diego Popular Orchestra played Elgar and Offenbach selections (*Pacific Coast Musician*, iv/2 [February 1915], 41). The official Exposition organist, Dr. Humphrey John Stewart (*b* London, May 22, 1854; *d* San Diego, December 28, 1932 [*Dictionary of American Biography*, ix/2, 10]) played his own *Processional from Montezuma* and *Fantasia of Christmas Melodies* on the four-manual, Austin open-air organ donated by Spreckels—henceforth giving daily recitals throughout the Exposition.

Brought to San Diego from San Francisco's St. Dominic Church, Stewart continued giving regular concerts on the Spreckels organ for seventeen years (farewell recital given August 8, 1932). Royal Brown, his successor on the Spreckels organ, classed Stewart's *Chambered Nautilus*, played on the second annual Stewart memorial concert May 20, 1934, as his "most elaborate organ work" (*Union*, II, May 18, 1934, 2:4). In 1930 Pope Pius XI decorated Stewart with the order of the Holy Sepulchre for his *Missa pro defunctis* and long services to music (*Union*, II, August 31, 1930, 3:1).

Among early San Diego music publishing firms, William DeLegro & Son issued songs by local residents Allen Parkinson in 1904 and 1910 and by Bert Lacey in 1910. However, most San Diegans after 1910 preferred publishing elsewhere. The musical supplement to *Pacific Coast Musician*, iv/4 (April 1915) included "Awake and Sing," an Easter carol by Clarence W. Bowers (1873–1938; obituary in *Union*, September 15, 1938, B9:3). Bowers's operetta, *The Mendicant*, was mounted in June 1915 at Spreckels Theater, with the part of the Governor's wife sung by the Russ High School graduate who was for many years San Diego's leading contralto, Loleta Leveta Rowan (1871–1952) (obituary in *Union*, July 30, 1952, 5:4–5). Bowers—a graduate of New England Conservatory (pupil of Petersilea,

Faellon, Chadwick)—had studied at Paris two years with Alexandre Guilmant and had taught at three colleges (Cornell in Iowa, Olivet in Michigan, Colorado College). After locating 1907 to 1917 at San Diego, he departed thence for wartime service in Mesopotamia.

Pacific Coast Musician, iv/3 (March 1915) included the song "Dinna Ask Me" by the San Diegan Alice Barnett (*b* Lewiston, Illinois, May 26, 1886; *d* San Diego August 28, 1975). A student of Borowski and Weidig at Chicago and of Hugo Kaun at Berlin, she returned to San Diego as Mrs. Samuel Price. After divorce, she taught at San Diego High School 1917 to 1926. In the latter year she married the physician George Roy Stevenson (*d* 1935). Of her fifty songs published by Boston, Ditson, Carl Fischer, G. Schirmer, and Clayton F. Summy, she herself valued highest an eight-song cycle (begun in 1910) entitled *In a Gondola*, setting poems by Robert Browning, and her three-song cycle *Panels from a Chinese Screen*. Among touring concert singers, John Charles Thomas introduced San Diego audiences to her "Music when soft voices die" (March 28, 1932) and Gladys Swarthout to her "On a Moonlit River" (November 21, 1935).

Alice Barnett's 46 songs archived in 1988 at the San Diego Public Library (820 E Street, San Diego 92101–6478) range in publication date from 1908 to 1927. Her publishers were: The Boston Music Company [BMC], Clayton F. Summy (Chicago, 220 Wabash Avenue) [CFS], Composers' Music Corporation (Selling Agent, Carl Fischer) [CMC], G. Schirmer [GS], and Oliver Ditson [OD]. Proper names in italics were the lyricists.

- A Caravan from China Comes. GS, 1924 (Two Songs, No. 1). *Richard Le Galienne*.
- Agamede's Song [b–e]. GS, 1923 (Three Songs of Mus-ing, No. 3). *Arthur Upson*.
- An Indian Serenade. CFS, 1908 [7 pp.]. *Percy Bysshe Shelley*.
- Another Hour with Thee. GS, 1921 (Three Love Songs, No. 2).
- As I Came Down from Lebanon. GS, 1924 (Two Songs, No. 2). [11 pp.] *Clinton Scollard*.
- At twilight. CFS, 1908. *William Allingham*.
- Beyond. GS, 1918 (Three Songs, No. 3). *Thomas S. Jones, Jr.*
- Boat-Song. GS, 1920 (Eight Poems by Robert Browning, No. 2).
- Chanson of the Bells of Oseney. GS, 1924 [9 pp.] *Cale Young Rice*.



- Constancy. A Lover's Plaint. GS, 1923. *Sir John Suckling*.
- Days That Come and Go. GS, 1921 (Three Love Songs, No. 3). *John Vance Cheney*.
- Dip Your Arm O'er the Boatside. GS, 1920 (Eight Poems by Robert Browning, No. 6).
- Ebb-Tide [c-f]. GS, 1923 (Three Songs of Musing, No. 2). *Ella Higginson*.
- Evening. CFS, 1908. *Goethe*.
- Harbor Lights. BMC, 1927. [4th Prize, The Chicago Daily News Contest.]
- He Muses Drifting. GS, 1920 (Eight Poems by Robert Browning, No. 5).
- In May. OD, 1925. *Paul Lawrence Dunbar*.
- Inspiration. GS, 1919. *Arthur Stringer*.
- In the Time of Saffron Moons. CMC, 1924 (Panels from a Chinese Screen, No. 3). *F.M.*
- It Was Ordained to Be So, Sweet. GS, 1920 (Eight Poems by Robert Browning, No. 8).
- Mood. GS, 1919. *A.B.* "To Edna Darch."
- Mother Moon. A Lie-Awake Song. GS, 1921. (Two Even-Songs, No. 1). *Amelia Josephine Burr*.
- Music, When Soft Voices Die. GS, 1926. *Shelley*.
- Nightingale Lane. GS, 1918 (Three Songs, No. 2). *William Sharp*.
- Night Song at Amalfi. GS, 1919, 1926. *Sara Teasdale*.
- Nirvana. GS, 1932. *John Hall Wheelock* (from "The Loved Adventure").
- On a Moonlit River. CMC, 1924 (Panels from a Chinese Screen). *F.M.*
- Serenade. GS, 1916. *Clinton Scollard*. "To Alma Gluck."
- Serenade. GS, 1920 (Eight Poems by Robert Browning, No. 1).
- Song at Capri [d-b]. GS, 1923 (Three Songs of Musing, No. 1). *Sara Teasdale*.
- Sonnet. How do I love thee. GS, 1918 (Three Songs, No. 1). *Elizabeth Barrett Browning*. "To Felix Borowski."
- The Banjo Player. BMC, 1925. *F.M.*
- The Cool of Night. A Nocturne for Voice and Piano. GS, 1919. *Egmont H. Arens*.
- The Drums of the Sea. GS, 1925. *Frederic Mertz*.
- The Lamplit Hour. GS, 1921 (Three Love Songs, No. 2). *Jesse B. Rittenhouse*.
- The Merry, Merry Lark. CFS, 1909. *Charles Kingsley*.
- The Moth's Kiss. GS, 1920 (Eight Poems by Robert Browning, No. 3).
- The Singing Girl of Shan. CMC, 1924 (Panels from a Chinese Screen). *F.M.*
- Thy Cheek Incline. CFS, 1909. *Heine*. "To M.P.D."
- To an Impromptu of Chopin. CFS, 1909. *Gabriele D'Annunzio* (translated by Thomas Welsh).
- To-morrow, of a Harp-String, say. GS, 1920 (Eight Poems by Robert Browning, No. 7).
- To-Night. GS, 1921 (Two Even-Songs, No. 2). *Sara Teasdale*.
- Tryst. GS, 1919. *Clinton Scollard*.
- 'Twas in the Glorious Month of May. CFS, 1908. *Heinrich Heine*.
- What Are We Two. GS, 1920 (Eight Poems by Robert Browning, No. 4).

W. Francis Gates's *Who's Who in Music in California* (1920) listed 31 San Diegans, 22 of whom were women. Of the ten California composers programmed July 8, 1920, at the annual State Music Teachers Convention, three were San Diegan women represented by songs: Alice Barnett, the recently arrived Dolce Grossmayer, and Rilla Fuller Hesse. On July 6, at the same convention, Grossmayer—a pupil of Carreño, Joseffy, and Rubin Goldmark—played four of her original piano compositions. At her Amphion Club début in San Diego November 5, 1920, Grossmayer closed with her own brilliant *Valse Caprice* (premiered at Aeolian Hall, New York City, November 23, 1918) (*New York Times*, November 24, 1918, 17:1; *Pacific Coast Musician*, xi/12 [December 1922], 12).

From 1916 to 1936 San Diego High School glee clubs, chorus, and quartets were conducted by William Frederic Reyer, his wife serving as accompanist. Reyer every year selected some 230 from the 800 students in high school choral organizations to sing a cantata such as Alfred Gaul's *Ruth* or a legend such as Rheinberger's *Christophorus*, op. 120, at a gala presentation in Balboa Organ Pavilion. Another chief choral conductor in San Diego during the 1920's was baritone Wallace E. Moody. Sent there in 1918 to organize War Camp Community Services for War and Navy Departments, he founded in 1919 both a YMCA and a Philharmonic Chorus. After numerous intervening choruses, including Morning Choral Club (85 female voices) organized in 1924 by Louis Bangert, and Polyphonia (50 voices a cappella) founded in 1933 by Earle Rosenberg, the San Diego Master Chorale conducted by Charles Ketcham dominated local oratorio in 1980.

Critics

From 1929 through March 26, 1936, while he was a reporter and critic for the *Union* (18-month gap, 1932-1933), Wallace E. Moody's were the most respected musical opinions in the city. His widow,



Sally Brown Moody, succeeded him as *Union* music critic June 7, 1936, through December 14, 1941. Next came pianist-composer Constance Mills Herreshoff (1881–1966; arrived San Diego 1896; obituary in *Union*, January 8, 1966, 19:2), who brilliantly chronicled local musical events throughout eighteen years. Alan M. Kriegsman, who succeeded her in 1960, was followed six years later by Donald Dierks (biography in *Union*, June 5, 1966, 1:2–4). Local opinion in the early 1980's was being strongly shaped not only by newspaper criticism but also by writers William Sullivan and John Willett of the Music/Dance section in the ultra-lavish monthly, *San Diego Magazine*.

Symphony 1927–1988

In the fall of 1920 Nino Marcelli (*b* Rome, Italy, January 21, 1890; *d* San Diego, August 4, 1967) began his 47-year local career by taking over the San Diego High School orchestra (*Pacific Coast Musician*, ix/12 December 1920, 11). Started by B. O. Lacey in 1903 with eight members, the San Diego High School orchestra had by 1920 grown to 45. Drawing added numbers from the community, Marcelli was able to organize a San Diego Symphony—functioning chiefly in summers—that he conducted from 1927 through 1936 (first concert April 11, 1927). San Diego High School's 2500-seat Russ Auditorium, erected in 1926 at a cost of \$300,000, was available to Marcelli for winter concerts. (Russ also served for such Amphion club sponsored events as Marian Anderson's sell-out concert February 22, 1940.)

During the 1935 California-Pacific International Exposition, San Diego Symphony's twice-daily concerts conducted by Marcelli at Ford Bowl (dedicated May 29, 1935, renamed Balboa Park Bowl in 1939) began the summer season with two weeks, and ended it with another week. Los Angeles Philharmonic and Seattle, San Francisco, and Portland Orchestras played the intervening weeks. During the same Exposition, the House of Hospitality gave a Mary Carr Moore Day. Despite Carrie Jacobs Bond's long residence as Schumann-Heink's San Diego neighbor, the Carrie Jacobs Bond Day scheduled the same summer had to be cancelled because of her illness. On September 6, 1935, Charles Wakefield Cadman Day honored another San Diego part-time resident and frequent visitor. That night, Marcelli conducted

an all-Cadman concert highlighted by *Trail Pictures* (listed as new) and *Dark Dancers* (with Cadman as piano soloist). Cadman's *Festal March*, originally for organ, opened the concert (which also included an intermezzo from *Shanewis* and songs).

After Marcelli came a year's orchestral interregnum, during which a local unit of the WPA Federal Music Project gave opera performances ranging from *Cavalleria Rusticana* to *Gondoliers* (Peter Mehren, "San Diego's Opera Unit of the WPA Federal Music Project," *Journal of San Diego History* xviii/3 [Summer 1972], 13). Nicolai Sokoloff, who from 1938 through 1941 conducted summer San Diego Symphony concerts at Ford Bowl, included local composer Charles Marsh's *A Trojan Legend* (*Union*, August 3, 1939, A4:1 and August 5, A5:1–2) in his second summer season—as well as works by William Grant Still new to San Diegans. No summer concerts were given in 1942. After wartime suspension, no permanent San Diego Symphony conductor was named until homegrown Robert Shaw took musical direction for the five summer seasons in Balboa Park Bowl 1953 through 1957. During those same summers he taught choral workshops conjointly with Julius Hereford at San Diego State College (founded as a normal school in 1897, moved to present campus in 1928, renamed San Diego State College in 1935 and San Diego State University [5300 Campanile Drive] in 1971).

Meantime a San Diego Philharmonic Orchestra had been organized (with overlapping personnel), dedicated to "providing an all-year round" series of programs. Leslie Hodge (San Diego debut November 28, 1950) conducted the Philharmonic at San Diego High School's Russ Auditorium three seasons (last concert May 6, 1952). In 1955 the Philharmonic consolidated with the Symphony. Conducted 1959–1966 by Earl Bernard Murray (resignation effective April 1966), San Diego Symphony during his régime occasionally played local composers' works: on February 11, 1961 *Variations for Orchestra* (reviewed *Union*, February 12, 1969, E1:5–8) and on February 8, 1966 *Variations and Dance on California Mission Themes* (*Union*, February 9, 1966, 9:4–6) by Robert Heinzinger of Mesa College faculty; on December 5, 1962 *Symphony 1959* (*Union*, December 6, 1962, 18:3) by David Ward-Steinman, faculty member of San Diego State University since 1961 (University of Illinois, D.M.A.); and on February 9, 1965 *Pastorale* by Conrad Sosa, a sometime resident

composer for San Diego's Old Globe Theatre (*Union*, February 10, 1965, 3:3). After performing heretofore at Russ, San Diego Symphony played its first concert January 12, 1966, at San Diego Civic Theatre (202 C Street, built in 1965 for \$4,500,000; seats 3000).

Guest-conducted 1966–1967 by Carlos Chávez and others, San Diego Symphony was led 1967–1970 by the Hungarian refugee Zoltán Rozanyai. Musicians' Union troubles clouded the 1968–1969 season of twelve concert pairs. On January 25, 1970, Rozanyai was renewed for one year at \$22,500 plus \$2,500 for expenses. Even so, the ten-pair 1970–1971 season ended with a deficit. On November 11, 1972, after eighteen months without a permanent conductor, Hungarian-born Peter Eros was named music director with a three-year contract. Although under fire for questionable world premieres, such as Hungarian-American composer Gabriel von Wayditch's one-act opera written in 1918, *Jesus Before Herod* (Civic Theatre, April 5, 1979), Eros continued to 1981, when he was named conductor laureate and David Atherton became musical director. To save the orchestra from bankruptcy, the members voted in February 1982 to freeze their salaries and cancel the six-week 1982 summer season (*New York Times*, February 23, 1982, III, 13:4).

In February of 1986 the symphony again faced bankruptcy (*Los Angeles Times*, February 28, II, 6:1). However, by March 11, \$2,100,000 had been pledged to save the orchestra from dissolution. In July, Wesley O. Brustad became executive director, but on November 1 a lingering indebtedness of \$877,000 threatened the close of the 1986–87 season, and on November 11, 1986, the orchestra was disbanded—leaving an unpaid \$900,000. Early in the New Year, San Diego Mayor Maureen O'Connor met with orchestral players and staff in an effort to revive the symphony (*Los Angeles Times*, January 16, 1987, VI, 19:1). On January 20, conductor Atherton, with no longer a San Diego Symphony to conduct, went to Los Angeles to meet with Local 47 president Bernie Fleischer, general manager of the Los Angeles Philharmonic Ernest Fleischmann, and Los Angeles Orchestra Manager Robert Harth. Among other reasons, he went to give his version of what had happened, and to defend himself from the charge of having been “abusive to the players.”

On January 22, the same day that Atherton began a series of four concerts with the Los Angeles Phil-

harmonic, Marc Shulgold published an article in the *Los Angeles Times* (VI, 2:3–6), “Atherton Remains Calm Amid Symphonic Storm.” In it, Shulgold reported that Atherton “dodged questions about charges by orchestra musicians that it was their music director's demand for control over the hiring and firing of players—not management's proposed pay cuts—that prevented both parties from reaching an accord.”

Reviewing the reasons for the financial collapse of the orchestra, Atherton himself placed the blame “on the administration of board president M. B. Merryman and executive director Richard Bass.” According to Atherton

When I first arrived here [in 1981], audiences came to hear Stern and Horowitz and Rostropovich. The orchestra was merely a backing ensemble for a series of expensive soloists. In March [1986], a chaotic meeting was held and the board felt that if we could raise \$2 million we would stay alive. Money began pouring in like you couldn't believe. Later, it transpired that we had not been given totally accurate information.

Continuing, Atherton said that he felt “despondent” and “awkward” when it was realized more money was needed. “I'm not pointing a finger, but when you go public and make pleas of that enormity, you feel as if your reputation has been damaged.” Although on that date (January 22) Atherton did still remain on the payroll, “and is expected to receive half of his \$237,000 salary” for the aborted season, he resigned February 1.

Two days later Hilliard Harper published an explanatory article headed, “Atherton Wants Out of Contract” (*Los Angeles Times*, February 3 [1987], VI, 2:3–4). After conferences the previous Thursday and Friday with the then Symphony Association President Herbert J. Solomon and executive director Wesley O. Brustad, followed by a 90-minute phone call to Solomon on Sunday, Atherton had later on Sunday placed his resignation in writing.

During the next months, plans being made for a less expensive, more user-friendly 1987–88 season that would include performances in remodelled Fox Theatre, now called Symphony Hall, a series of guest conductors, and programs of a much less adventurous type than British-imported Atherton had favored. Martin Hernheimer reviewed opening night, November 14, 1987, less than enthusiastically in columns headed “New San Diego Symphony: A



Feeble Phoenix," *Los Angeles Times*, November 16, vi, 1:1; 5:1-4. Although conceding the excellence of guest conductor Lawrence Leighton Smith, brought from Louisville, Bernheimer found little to commend in pianist Jon Kimura Parker's rendition of the Grieg concerto and not much to praise in the reduced orchestra's playing of the Tchaikovsky *Romeo and Juliet* fantasy-overture and of the Brahms second symphony.

On March 18, 1988, the *Los Angeles Times* (vi, 4:1-3) carried an announcement headed "Sidlin to Replace Mechetti on San Diego Podium." It stated that Murry Sidlin, recently released from the Long Beach Symphony, would conduct nine San Diego Symphony programs during the 1988-89 season, three of them for children. Edmundo Díaz del Campo, *portavoz* for the Symphony in place of Executive Director Wesley O. Brustad who was "in Europe," promised both a new family series and a new classic hit series. Thirty-year-old Fabio Mechetti's short reign was ending because he wished to return to the East Coast, where he had been assistant conductor of the National Symphony at Washington. Although Sidlin had not been offered the title of resident conductor in 1988-89, "he will discharge most of the functions of a resident conductor," according to the *portavoz*. His having been chosen resulted from the reputation that he had gained as a music educator during a series of TV programs for Public Broadcasting Service.

Opera

Hans Werner Henze's three-act *Der junge Lord* (Berlin, April 7, 1965) had its first U.S.A. performance at San Diego February 13, 1967. On June 1, 1973, Eros conducted the San Diego Symphony in its first full-length opera, Verdi's *Otello*. Between its first season 1964-1965 (beginning with *La Bohème*) and 1974, San Diego Opera company mounted 36 productions of 27 operas (*Union*, October 13, 1974, E1:1). In the 1974-1975 season (beginning October 30, with Massenet's *Manon*), the San Diego Opera Association sponsored six more productions (*Union*, May 16, 1974, B1:4). Ailing opera conductor Walter Herbert (*d* San Diego September 14, 1975) was succeeded in 1975 by Tito Capobianco as general director. In 1978 Capobianco inaugurated an annual Verdi Festival with emphasis on revivals of less heard operas. Under his direction Menotti's *Juana la loca*

was world-premiered at San Diego Civic Theatre June 3 (5, 8, 10), 1979, with Sills in the title role.

To mark its upcoming 20th anniversary in 1984-85, San Diego Opera in 1981 commissioned Leonardo Balada to write an opera on the life of the legendary Mexican Emiliano Zapata, showcasing American baritone Sherrill Milnes (*New York Times*, May 14, 1981, III, 24:3). In 1982-1983 Capobianco brought San Diego national renown with productions of such neglected operas as Riccardo Zandonai's *Giulietta e Romeo*, Verdi's *Il Corsaro*, Chabrier's *Gwendoline*, and Saint-Saëns's *Henry VIII*. In May 1983 his resignation to become director of the Pittsburgh Opera company was attributed to conflicts with the San Diego Opera Association president, Elsie Weston.

The 1985 San Diego Opera season at Civic Theatre boasted as its most enterprising novelty Verdi's *Oberto Conte di San Bonifacio* (reviewed in the *Los Angeles Times*, March 11, vi, 1:3). San Diego's *Eugene Onegin*, reviewed in the *Los Angeles Times*, October 28, vi, 1:4, came hard on the heels of Metropolitan Opera and Chicago Lyric productions in February and September of the same year, 1985.

To teach San Diegans what musical events deserved notice outside local newspapers, the sole musical happenings—apart from operas—that were deemed worthy of being covered by a *Los Angeles Times* reviewer in 1985 were Madonna and Sting at San Diego State University (*Times*, April 22, vi, 1:1 and August 15, vi, 1:1), written up by Robert Hilburn. In 1986 Hilburn reviewed John Cougar Mellencamp, April 7, vi:1, and Bob Dylan and Tom Petty, June 11, vi, 1:4—both events transpiring at the Sports Arena.

The Marriage of Figaro, *Norma*, *Otello*, and *Tosca* were heard at San Diego in 1986. At press time in 1987, Ian Campbell, still general director of the company, announced that the four-opera 1987-88 season would begin October 10 with *Rigoletto* and close with *Il Trovatore* February 27, 1988. As a postscript to the season, still in Civic Theater, he foresaw Verdi's *Requiem*, March 9, 1988. In between the Verdi operas, he announced a San Diego Opera premiere of Donizetti's *L'Elisir d'Amore* opening October 31, and of Gounod's *Faust* opening February 13, [1988].

Martin Bernheimer, whose review of *Faust* appeared in the *Los Angeles Times* February 15, 1:5-6 and 4:1-4, with the headline, "San Diego Delivers



Old-Fashioned 'Faust' Staging," rebuked Francesca Zambello, the director, for treating the characters as "comfy stereotypes," but did agree that Karen Keltner in the pit "sustained reasonable clarity and decent momentum." He also commended the singers for being generally excellent.

Like the repertory demanded by the symphony-going public, the choice of operas for late 1980's presentation was far less adventuresome than earlier in the decade.

Present Concert Locations

In 1983 San Diego Civic Light Opera Company celebrated its 37th year with four summertime musicals in 4344-seat Starlight Bowl (Balboa Park). Reorganized San Diego Pops played in 1983 under Matthew Garbutt at Hospitality Point in Mission Bay Park. Rock concerts in the 1980's were booked at the Sports Arena (15,000 seats) or at Jack Murphy Auditorium (70,000 [Rolling Stones, The Who]). Downtown Fox Theatre at 720 B Street (built 1929, 2400 seats, renamed Symphony Hall in 1987) and California Theater (with a historic pipe organ) at 1122 Fourth Avenue (built 1927, 1782 seats) housed occasional musicals, ballet, and rock events. In 1983, Sherwood Auditorium at 700 Prospect Place, La Jolla (built 1953, 500 seats) housed both the La Jolla and Nautilus Chamber Music Societies. Manderville Center for the Arts at the University of California, San Diego (in La Jolla) booked musical events in both the 790-seat auditorium and 180-seat adjoining recital hall.

University Faculties

In the 1970's University of California at San Diego's Center for Music Experiment (founded in 1971; included "CARL" [Computer Audio Research Laboratory]) gave the southernmost of the nine-campus University of California system unique fame. UCSD faculty at various times during the 1960's to '80's included Robert Erickson (*b* Marquette, Michigan, March 7, 1917), Kenneth Gaburo (Somerville, New Jersey, July 5, 1926), Pauline Oliveros (Houston, Texas, May 30 1932), Bernard Rands (Sheffield, England, March 2, 1934), Pulitzer prize-winner Roger Reynolds (Detroit, Michigan, July 18, 1934), and Bertram Turetzky. Such an event as UCSD's Contemporary Music Festival '79 (early

May) brought together many of the best known avant-garde names of the decade.

Who's Who in American Music Classical Second Edition (New York & London: R. R. Bowker Company, 1985) identifies two faculty members at San Diego State University under the heading COMPOSER: Brenton Price Dutton (*b* Saskatoon, Saskatchewan, March 20, 1950; B. M. and M. M. of Oberlin College Conservatory of Music, 1975 and 1976; associate professor at San Diego State University since 1982; address: 7030 Keighley Court, San Diego 92120) and David Ward-Steinman (*b* Alexandria, Louisiana, November 6, 1936; B. Mus., Florida State University 1957; M. Mus. and D.M.A. University of Illinois, 1958 and 1961; assistant professor at San Diego State University 1961-1964, associate professor 1965-1967; professor 1968-; address 9403 Broadmoor Place, La Mesa, CA 92041).

Ward-Steinman—profiled also in John Vinton's *Dictionary of Contemporary Music* (New York: E.P. Dutton & Co., 1974), 806-807, and in *International Who's Who in Music and Musicians' Directory, Eleventh Edition* (Cambridge, England: *International Who's Who in Music*, 1985), 966—began being hailed in the *San Diego Union* by Alan Kriegsman January 22, 1963, in an article "More Blue Ribbons for Ward-Steinman" and in *San Diego Magazine*, articles published as early as December 1962, May 1964, and April 1965. *Music Journal*, xxx/8 (October 1972), 48, included him in its "Gallery of Living Composers (Part Two)." *Stereo Review*, July 1974, 119, offered a discussion of his *Duo for Cello and Piano* (Edgar Lustgarten and John Williams, ORION 7141), in which the critic signing himself "D.H." called the "solo-instrumental writing virtuosic in the highest degree."

Ward-Steinman exhibits a remarkable command of timbral and harmonic coloration in his handling of tone clusters.

Thomas Arne, commenting in the *San Diego Reader* of March 15, 1982, pages 1 and 5, on a retrospective concert of Ward-Steinman's works in Smith's Recital Hall March 26, 1982 (broadcast over KPBS-FM 89 March 28, at 10:30 p.m.) reported that all of Ward-Steinman's works up to then had received auspicious premières, except his opera *Tamar* based on Robinson Jeffers's poem (worked on, 1970-1976). Because of the large catalogue of his works, the number of prizes and commissions awarded him



the extent of his recorded repertoire, and his present-day supremacy among composers who have made San Diego their permanent residence, Ward-Steinman merits the full-scale treatment of an annotated article listing his complete output.

Outstanding among musicologists in San Diego is Jaroslav John Stephen Mráček. Born in Montreal, Canada, June 5, 1928, he took his B.Mus. at the University of Toronto in 1951. Shifting residence to the United States, he received M.A. and Ph.D. degrees at Indiana University in 1962 and 1965. After one year as lecturer at the University of Illinois he rose from assistant professor to full professor at San Diego State University (starting there in 1965). An internationally recognized Czech music specialist, he organized and produced the highly successful Smetana Centennial Celebration at San Diego State University in March-April of 1984. He contributed valuable articles to both *The New Grove* ("Rorate chants") and *The Encyclopedia of Music in Canada* ("Czechoslovakia"). His 1965 Ph.D. dissertation, "Seventeenth-Century Instrumental Dances in Uppsala, University Library IMhs 409: A Transcription and Study" (2 vols., 237 and 400 pp., UM 66-1477; *Dissertation Abstracts* xxvi, 11, p. 6763), was in 1976 published in a handsome engraved edition at Stockholm (*Monumenta musicae svedicae*, vol. 8 [44* pp. + 276 pp.; Edition Reimers]).

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Los Angeles: The First Biennium and Beyond

Encyclopedia Coverage

IN 1960, *Die Musik in Geschichte und Gegenwart*, viii, 1213-1217, pioneered with a city article on Los Angeles. However, its quality was compromised. Written in 1959 by an author who represented himself as director of graduate studies in a university that never promoted him above assistant professor, the article begins with the wrong Spanish name for the settlement founded September 4, 1781, and continues with typical Anglo-Saxon disdain for all aspects of Los Angeles musical culture related to either Spanish or Mexican traditions.

Only Congregational, Methodist, Episcopal, and Unitarian denominations are saluted for any contributions to musical life—never Roman Catholic or Jewish faiths. Among colleges and universities founded by churches, only those started by Protestants gain listings. Only European holdings of libraries in the Los Angeles area win mention. No composer, conductor, or performer native to Los Angeles intrudes in the article. Instead, everyone mentioned was born elsewhere. Errors of fact, such as itemizing Leonard Bernstein as a prominent film composer—instead of Elmer Bernstein—immediately start cropping up as soon as the author stops

encapsulating his prime source book, Howard Swan's *Music in the Southwest, 1825-1950*.

After *MGG*, next came Soviet *Muzykal'naia entsiklopediia* (Moscow, 1975), iii, 331-332, with a 522-word Los Angeles city article by M. M. Īakoviev (no bibliography). Profiting from data supplied by Nicolas Slonimsky on such details as the names and seating capacities of concert auditoriums in the Southland area, this article also correctly distinguished the University of Southern California from the University of California at Los Angeles.

However, the latter university, known familiarly as UCLA, did not become the "southern branch" of the University of California until 1919 and did not become the University of California at Los Angeles until 1929. So far as Los Angeles is concerned, such a statement as the following is therefore false: "Music courses which were started at the University of California in 1904 were converted into a four-year study program beginning in 1915."

To say that the Los Angeles Philharmonic was founded in 1919 "at the initiative of a group of patrons of the arts" is incorrect. At the sole initiative of one patron, and one only, William Andrews