

SOLO PIANO MUSIC BY SAN  
ANTONIO COMPOSERS

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by

April Abraham

1984



to my parents,  
Peggy and Robin Abraham

SOLO PIANO MUSIC BY SAN  
ANTONIO COMPOSERS

by

April Abraham, B.M., M.M.

TREATISE

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A special thanks goes to Dr. Dorothy Payne for her advice and encouragement during the writing of this treatise, and to the other members of the supervisory committee for their helpful suggestions.

April Abraham

April, 1984

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## CHAPTER I

### INTRODUCTION

A survey of solo piano music by San Antonio composers takes one from 1847 (little more than a decade after the Battle of the Alamo in 1836) to the present time, and encompasses many of the leading figures responsible for the development of musical culture in San Antonio. The composers included in this survey fall into three categories: 1) those who immigrated to San Antonio, either from Europe or from other parts of this country; 2) those who were brought up in San Antonio and received their basic musical training there, before moving elsewhere (although still maintaining some ties with the city); and 3) those who have lived virtually all of their lives in San Antonio.

Not all of the works mentioned were actually written in San Antonio, but all were written by composers who have at some time lived there. Transcriptions, concertos, ensembles, and accompaniments are not within the scope of this survey: the main focus of this treatise is original solo piano music and biographical information on the composers thereof; and, with the possible exception of the works of Simon Menger, no pieces written exclusively for pedagogical purposes have been presented herein. Only music which is fully written out, and falls within the bounds of the accepted classical tradition has been considered; accordingly, jazz, rock, and improvisation have been excluded.

The methods of investigation used in pre-

paring this treatise have included interviewing the composers (or their descendants), obtaining copies of their music (most of which is unpublished), and utilizing the resources of the Witte Museum in San Antonio, uncatalogued archives at The University of Texas at San Antonio, archives of the Tuesday Musical Club in San Antonio, the library of the Institute of Texan Cultures, the library of the Daughters of the Republic of Texas at the Alamo, and the Barker Texas History Library at The University of Texas at Austin. One of the problems in terms of documentation of information lies in the fact that, in many instances, pertinent newspaper articles were found in scrapbooks whose contents were designated only in terms of a time period, with no reference made to exact dates or newspaper titles. In these cases, the author has provided as much information as is available.

The emphasis of this treatise is historical rather than analytical, and the order in which the composers are presented is the order in which they made their first appearance in San Antonio. Although more attention has been given to the earlier composers than to those who have arrived in San Antonio more recently, every effort has been made to make this survey as complete as possible. Omissions that do occur mainly involve composers who lived in San Antonio for a short time, as, for example, college professors teaching in that city for a few years before settling elsewhere.

Facsimiles of some of the music, letters, programs, and photographs that surfaced in the course of the author's research have been included



in this treatise, as have responses to a questionnaire which was sent to the most prolific of the living composers. As San Antonio composers of solo piano music are a diverse group of individuals, for the most part independent of each other in background, musical training, and style of expression, and since this treatise represents a survey and not a comparative study of the solo piano music by these composers, the conclusions found in the final chapter will represent, rather than a systematic summing up of musical development, an overview of the music illustrated in preceding chapters.

The preparation of this treatise has resulted in the author's increased appreciation of San Antonio's rich musical heritage, and it is her sincere hope that those reading this treatise will share that appreciation.

## CHAPTER II

### HISTORICAL BACKGROUND

The founding, in 1718, of the mission of San Antonio de Bexar marks the beginning of the city of San Antonio. In 1731, three East Texas missions were transferred to San Antonio and later the first group of colonists, fourteen families from the Canary Islands, arrived.<sup>1</sup> San Antonio grew steadily during the remainder of the 18th century as the missions progressed and more colonists arrived; by 1810 there were 5,000 people in the city.<sup>2</sup>

The next three decades were years of intermittent warfare, the first conflict being the War of Independence from Spain, after which the Republic of Mexico was established. In the 1820's friction began to develop between the Austin colonists and the Mexican authorities. By 1834, the population of San Antonio was only 2,400.

Texas won its independence from Mexico in 1836, but peace was not thereby established in San Antonio. The threat and actual occurrence of Indian raids, as well as continued fears of invasion by the Mexican army, resulted for a time in anarchy<sup>3</sup> and a

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<sup>1</sup>Ray F. Broussard, San Antonio During the Texas Republic: A City in Transition, Southwestern Studies, no.5 (El Paso, Tex.: Texas Western Press, 1967), p.3.

<sup>2</sup>Ibid., p.5.

<sup>3</sup>Ibid., p.32.

decline in population to 600 in 1843.<sup>4</sup>

In his book San Antonio During the Texas Republic, historian Ray F. Broussard writes,

Perhaps the most important event of 1843 was the arrival of Henri Castro, accompanied by [his first] group of colonists, with the intention of founding a colony on the Medina River. The majority of these people were of French and German origin. On the journey up from the coast, they had suffered horribly and had arrived exhausted, sick or dying. The citizens of San Antonio helped them as much as possible. Not all of the immigrants continued to the Castro colony, which eventually came to be known as Castroville . . . a number of them remained in San Antonio.<sup>5</sup>

By 1845, when Texas joined the United States, San Antonio was beginning to rise from the ruins of war. Immigrants from the United States, Germany, and France were arriving in increasing numbers, so much so that by 1860 San Antonio was the largest city in Texas.<sup>6</sup>

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<sup>4</sup>Ibid., p.29.

<sup>5</sup>Ibid., p.33.

<sup>6</sup>Ibid., p.34.

## CHAPTER III

### COMPOSERS WHO ARRIVED IN SAN ANTONIO BEFORE 1940

#### Johann Simon Nikalaus Menger

The first piano in San Antonio is thought to have belonged to Judge Thomas Jefferson Devine (1820-1890)<sup>1</sup> who moved to San Antonio in 1843;<sup>2</sup> by the time the Civil War broke out, most of the well-to-do Mexican and German families had pianos.<sup>3</sup>

San Antonio's first piano teacher was Johann Simon Nikalaus Menger. Born in Schwarzburg-Rudolstadt, Germany,<sup>4</sup> on June 6, 1807, Menger was a

---

<sup>1</sup>Lota M. Spell, Music in Texas (Austin, Tex.: by the author, 1936), p.75.

<sup>2</sup>"Judge Devine was city attorney of San Antonio from 1844 to 1851 when he was elected district judge. [A staunch Confederate], in 1861 he was a member of the Secession Convention and was appointed to the Committee of Public Safety which took over the government of Texas and named Devine one of the three men to demand the surrender of Federal troops and supplies in Texas. . . He was twice indicted for treason by United States courts, the only southerner other than Jefferson Davis so conspicuously noticed by Federal authorities."

In 1873, Judge Devine was appointed as Justice to the Texas Supreme Court, and from 1881-82 he was a regent of the projected University of Texas. Walter Prescott Webb, ed., The Handbook of Texas, 2 vols. (Fort Worth, Tex.: Martin D. Evans Company, 1952), 1:49.

<sup>3</sup>Spell, Music in Texas, p.75.

<sup>4</sup>Name and place of birth is as it appears on Menger's passport, in the possession of Mrs. Floy Menger Klar.

PLATE I - Johann Simon Nikalaus Menger



teacher in Germany for many years before coming to Texas. One of Henri Castro's colonists, he arrived in Galveston in October of 1846. When he was 75 years old, Menger wrote,

My stay in Galveston was short. I traveled from there over Indianola and Victoria to New Braunfels and on Jan. 1, 1847, I bought 50 acres of land in Hortontown<sup>5</sup> at \$3 an acre to begin farming. . . In June, I came at the request of Mrs. Riddle . . . to San Antonio, to give instructions in music, especially piano.<sup>6</sup>

Because of the scarcity of music in San Antonio at that time, Menger wrote much of the music he taught his pupils.<sup>7</sup> Mrs. Floy Menger Klar, great-granddaughter of Menger, has in her possession some of the original music, which includes exercises Menger wrote for his daughter Ida ("Lectionen fuer Ida"), "Grand Waltz" (three manuscript pages) dated Aug. 30th, 1847, and "Mis Paschal Polka" (one page of manuscript) at the end of which is written "San Antonio 03 Sept 1847 - S. Menger." The "Waltz" and

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<sup>5</sup>In his paper "Simon Menger (1807-1892): The Activities of a Composer, Conductor and Teacher in San Antonio before the Civil War," Theodore Albrecht places Hortontown as being across the Guadalupe River from New Braunfels. This paper, a reading copy of which is in the possession of Mrs. Klar of San Antonio, was presented at the October 12, 1974, meeting of the Southwest Chapter of the American Musicological Society in Houston, Texas.

<sup>6</sup>Louis B. Engelke, "San Antonio's First Music Teacher," San Antonio Express, 26 March 1950, Magazine Section.

<sup>7</sup>Mrs. Floy Menger Klar, interview in San Antonio, 27 December 1983.



PLATE II - "Lectionen fuer Ida" by Menger

*Lectionen fuer Ida*

1.   
 2.   
 3.   
 4.   
 5.

*Handwritten text at the bottom of the page, likely a dedication or publisher's information.*

PLATE III - "Mis Paschal Polka" by Menger

*Mis Paschal Polka*

*con*

*Polc.*

*Polc.*

*con*

*Verlag: Schott & Co., Leipzig*

*St. Anton am Arzl, 1878*



"Polka" are uncomplicated pieces, unremarkable in comparison with the best music that was being composed in Europe at that time, yet they are correctly written (Menger giving obvious evidence of solid musical training) and full of joy.

San Antonio in the 1840's was not the most promising place in which to make a living as a piano teacher, and in 1850 Menger turned his energies to founding the Menger Soap Works, thus becoming San Antonio's first industrialist.<sup>8</sup> Maintaining his successful business demanded most of his time, but Menger continued to be musically active, especially in German singing societies, one of which he had founded in 1848.<sup>9</sup> He still occasionally taught piano, mostly to relatives.<sup>10</sup> Menger died in 1892 at the age of 85.<sup>11</sup>

#### Alois Braun

Alois Braun was born July 1, 1871, near Tep-  
litz, Austria. His father, Gustav Braun, was a na-  
tive of Vienna, the family having been in that city  
for several generations; Gustav Braun was a musician  
and among his teachers were Anton Bruckner and Hans

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<sup>8</sup>Undated poster depicting the history of the Menger Soap Works, given to the author by Mrs. Klar.

<sup>9</sup>Engelke, San Antonio Express, 26 March 1950, Magazine Section.

<sup>10</sup>Klar, interview, 27 December 1983.

<sup>11</sup>Engelke, San Antonio Express, 26 March 1950, Magazine Section.

Schmitt<sup>11</sup> (teacher of Artur Schnabel). Alois' first teacher was his father, and later Alois, too, studied with Hans Schmitt.<sup>12</sup> Alois Braun wrote of his early years,

The home environment was ideal. The summers were spent in romantic Bohemia, where the imagination found rich nutriment, and the winters mostly in Vienna or Prague. These impressions of early childhood, surrounded by the best in music and art, were imperishable and in addition to an inherited tendency I consider them decisive in forming my love for the arts and a cosmopolitan view of life. . .

Later in life I came in contact with many of the great musicians, among them Kubelik, de Pachmann, Godowski, Kreisler, Rudolph Ganz, and many times a short conversation opened a new vista into the realm of art. . . I gratefully admit that I often profited more in such brief conversations, than in many a long course of study.<sup>13</sup>

In 1884, the Braun family immigrated to the United States; they lived for a few weeks in Seguin, Texas, before moving to Boerne, where Gustav Braun began publishing a German newspaper. In 1886, the family moved to San Antonio, and Gustav Braun started teaching music at St. Louis' College (later renamed St. Mary's College - now St. Mary's University). When Gustav died, Alois was asked to take over his

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<sup>11</sup>Minnie B. Cameron, comp., "Notes on Artists and Musicians of Texas: A Reference File of Texas Artists and Musicians," 1923-26, San Antonio Public Library.

<sup>12</sup>Sister Joan of Arc, C.D.P., Catholic Music and Musicians in Texas (San Antonio, Tex.: Our Lady of the Lake College, 1936), p.45.

<sup>13</sup>Cameron, "Notes."

PLATE IV - Alois Braun (courtesy, Library of  
the Daughters of the Republic of Texas at  
the Alamo, San Antonio, Texas)



Photo by E. Rabs.

## Alois Braun

Consulting Advisor to Advanced  
Music Students

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Studio: 808 Camden Street

Phone: G-8975

father's teaching responsibilities at the college,<sup>14</sup> which he did from 1891-93,<sup>15</sup> after which he maintained a private studio, teaching piano, violin, organ, theory, and harmony.<sup>16</sup> From 1897-1900 he also conducted a mixed chorus, "Teutonia." In 1914 Braun was named head of the music department of Texas Lutheran College in Seguin, a position he held for more than 30 years.<sup>17</sup>

Alois Braun's interests included the literary field: he was a contributor to the Neue Musik Zeitung (Stuttgart), The Etude, and was music critic of the Daily Express (San Antonio). In 1909 he published a music journal, Arsis and Thesis, which, however, was discontinued for lack of support.<sup>18</sup> Braun also wrote program notes for the San Antonio Symphony and Philharmonic Orchestra.<sup>19</sup>

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<sup>14</sup>Mrs. Marie Berry (daughter of Alois Braun), interview in San Antonio, 3 January 1984.

<sup>15</sup>Cameron, "Notes."

<sup>16</sup>Berry, interview, 3 January 1984.

<sup>17</sup>Undated Braun publicity, Music File, San Antonio Public Library.

<sup>18</sup>Braun wrote that this was "probably the first attempt to publish a music journal in the State of Texas." Cameron, "Notes."

<sup>19</sup>The history of symphonic organizations in San Antonio is an area needing, and deserving, scholarly attention. The San Antonio Public Library has in its files some unpublished essays by Braun about early musicians, orchestras, and operas in San Antonio. As far as the author has been able to tell from this material, from various programs, and from talking to long-time San Antonians, the first San Antonio Symphony was organized in 1904, but at some point, probably in the 'teens, the organization

Alois Braun's compositions include piano pieces, songs, ensemble works, and arrangements.<sup>20</sup> A list of his published piano works<sup>21</sup> is as follows:<sup>22</sup>

Album San Antonio:

Nymphs and Fairies at the Spring  
 In a Ruined Mission Chapel  
 Suite Mignon (on the whole tone scale exclusively)  
 a) Dawn  
 b) Siesta  
 c) Ghosts

On the Teche (Suite of Three Pieces)

List to the Mournful Tradition  
 Slowly They Entered the Teche  
 Swiftly They Glided Away

These pieces were suggested by Longfellow's Evangeline during a visit at the famous "Shadows" [a Plantation House] in New Iberia, La., and are dedicated to the owner, the artist Weeks Hall.

On the Old Plantation

An improvisation exclusively on black keys.

Valse Viennoise

split and two rival groups were formed, at least one of which lasted into the 1920's. During the depression a WPA sponsored orchestra was formed. San Antonio's current Symphony was founded in 1938 by Max Reiter.

<sup>20</sup>Cameron, "Notes."

<sup>21</sup>List and descriptions of pieces compiled from undated publicity found in the L.D. Fischer collection in the Library of the Daughters of the Texas Republic, and in the Music Files in the San Antonio Public Library.

<sup>22</sup>Braun's daughter, Marie Berry, thinks that this is a complete listing of Braun's solo piano works.

PLATE V - "In a Ruined Mission Chapel" by Braun

IN A RUINED MISSION CHAPEL

TEMPO DI CHORALE ALOIS BRAUN

*mf*

*cresc.*

*p*

*p*

*p*

*p*

*p Dolce*



PRESTO CON FUOCO

The image shows a handwritten musical score for piano, consisting of six systems of staves. The first system is marked "PRESTO CON FUOCO". The notation includes treble and bass clefs, a key signature of one sharp (F#), and a 3/4 time signature. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations like slurs and accents. The second system continues the piece with similar rhythmic intensity. The third system shows a change in texture with more sustained notes. The fourth system features a prominent melodic line in the right hand. The fifth system is marked "TEMPO I." and shows a significant change in dynamics and tempo, with a shift to a 3/8 time signature. The sixth system is marked "Molto dim rubato" and "pp", indicating a very soft and slow section. The score is written in ink on aged paper with some visible smudges and corrections.

The Album San Antonio was published in 1936 as part of the Texas Centennial Observances. Copies of all of these works are in the possession of Braun's daughter, Mrs. Marie Berry of San Antonio, and copies of the first two pieces of Album San Antonio are also on file at the San Antonio Public Library. "In a Ruined Mission Chapel" is reproduced here on pages 16 and 17.

Alois Braun died in San Antonio in 1949.

#### John Martin Steinfeldt

John Martin Steinfeldt<sup>23</sup> was born in 1864<sup>24</sup> in Bissendorff, Germany.<sup>25</sup> He moved with his family to Cincinnati, Ohio, when he was ten years old. He

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<sup>23</sup>Steinfeldt's middle name is usually represented as being Mathias, but Steinfeldt's grandson, Theodore Satterfield, who seems to have the most complete records on the family history, says the middle name is Martin.

<sup>24</sup>The year given for Steinfeldt's birth varies from 1864 to 1868 depending on which source one refers to. The date most consistent with the rest of the information known about Steinfeldt seems to be 1864.

<sup>25</sup>The place of Steinfeldt's birth is as hard to pin down as is the year: it is given in various newspaper articles as being "a hamlet near Aulsun," "in Osnabreck, Germany," "in Bisendorf, near Osnabreck, Germany," and "in Hanover, Germany." In a letter on file at the Witte Museum in San Antonio, Mrs. Eric Steinfeldt writes that her husband (son of John Steinfeldt) was told by his sister that the town of Ankum, near Hanover, was the place of their father's birth. However, Steinfeldt's grandson, Theodore Satterfield, has in his possession a legal document hand-written by Steinfeldt when he was 27 years old, in which he stated he was born in Bissendorff, Germany.



had begun his musical studies in Germany under the direction of his father and of Bernard Klein, organist at the Osnabrück Cathedral, and in Cincinnati, he continued his studies with Bruno Oscar Klein, a pupil of Liszt. For reasons of health, Steinfeldt came to San Antonio for a year's visit, after which he attended the Cleveland College of Music where he studied with Otto Singer, the founder of the institution.

In 1888, Steinfeldt made San Antonio his permanent home. On his second day in San Antonio he was given the position of organist at the San Fernando Cathedral, and two days later he became the organist for Temple Beth-El.<sup>26</sup> A short time later he assumed the position of organist at St. Mary's Church, a position in which he was active for 56 years,<sup>27</sup> up until a week before he died in 1946.

When Steinfeldt first began to teach piano in San Antonio, he made the rounds from one pupil's home to another on horseback. Steinfeldt was not neglectful of his own studies: at various times, he went to New York to study with Rafael Joseffy, and to Paris to study with Isadore Philipp and Moritz Moszkowski.<sup>28</sup>

Steinfeldt was an active promoter of music in San Antonio: he was the first President of the San

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<sup>26</sup>Amy Freeman Lee, San Antonio Light, July 1940, Steinfeldt scrapbook, UTSA archives.

<sup>27</sup>Newspaper clipping, February 1946, 1946 Steinfeldt scrapbook, UTSA archives.

<sup>28</sup>The Bulletin, 1922-23 Steinfeldt scrapbook, UTSA archives.

## PLATE VI - John Martin Steinfeldt



Antonio Music Teachers Association,<sup>29</sup> Honorary Dean of the Composers' Club,<sup>30</sup> and founder of a music school, San Antonio College of Music, which opened in 1920.<sup>31</sup> Through his College of Music, Steinfeldt sponsored public concerts, one of which featured Ernst von Dohnanyi and the premiere of his Ruralia hungarica, op.32,<sup>32</sup> and another of which presented Josef and Rosina Lhevinne.<sup>33</sup> Steinfeldt played numerous recitals, both solo and chamber music, performed with the San Antonio Symphony five times,<sup>34</sup> and also appeared as soloist with the Chicago and Cincinnati Symphonies.<sup>35</sup> He was the recipient of

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<sup>29</sup>1915-17. San Antonio Music Teachers Association Yearbook.

<sup>30</sup>Composers' Club Program, Season 1931-32, Steinfeldt scrapbook, UTSA archives.

<sup>31</sup>Newspaper clipping, 1920 Steinfeldt scrapbook, UTSA archives.

<sup>32</sup>Program, Steinfeldt scrapbook, UTSA archives.

<sup>33</sup>Newspaper clipping, Steinfeldt scrapbook, UTSA archives. For another possible connection with the Lhevinnes see Appendix B.

<sup>34</sup>Steinfeldt publicity (found in 1922-38 scrapbook, UTSA archives) gives his concerto repertoire as being,

"Grieg A minor, Beethoven C minor, Mendelssohn G minor, Liszt A major, Busoni-Liszt Spanish Rhapsodie, Rubinstein D minor, Schumann A minor, Mozart concertos in C major, C minor, and D minor, Beethoven - Emperor Concerto, Weber's Concerto, Tschaikowski Concerto in B[flat] minor, Lalo Concerto in F minor."

<sup>35</sup>Newspaper clipping, February 1946, Steinfeldt scrapbook, UTSA archives.

PLATE VII - Newspaper advertisement for  
San Antonio College of Music

# San Antonio College of Music

717 GARDEN STREET--SAN ANTONIO, TEXAS

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JULIEN P. BLITZ

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**ALL INSTRUMENTAL BRANCHES TAUGHT**

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SEASON 1921-1922

## San Antonio College of Music Artist Series

VIVIA M. STEINFELDT, Financial Secretary  
717 Garden Street

Dec. 7—Josef Lhevinne, world's greatest pianist and Mme. Lhevinne  
Nov. 18—Arrigo Serato . . . . . Italy's foremost violinist  
April 4—Steinfeldt-Blitz . . . . . Joint recital  
May 11—The Chaminade Society . . . . . In Choral Concert

**BEETHOVEN HALL**

Price of Season Booklet for all four attractions \$5.00

These four attractions absolutely free to students of the San Antonio College of Music

PLATE VIII - Newspaper review of a San Antonio performance by Josef and Rosina Lhevinne

# LHEVINNES HEARD IN RARE CONCERT

MASTER PLANIST EVOKES RE-  
PEATED DEMAND FOR  
ENCORES.

Last night the San Antonio College of Music presented the famous pianist, Josef Lhevinne, and his wife, Mdme. Rosina Lhevinne, in concert at Beethoven Hall the second of the San Antonio College of Music artist series. The program opened with two numbers by the Chamblaud Choral Society. The "Swallows" and "In May" by Schumann, were rendered effectively. Julien Paul Blitz conducting, assisted by the tasteful accompaniment of Mrs. Blitz.

The pianist's program began with a work so seldom heard that it is practically unknown, even among music lovers, though it is, perhaps, one of Mozart's finest piano compositions, the Sonata in D Major, composed for two pianos in 1781. After a few measures in unison, the Allegro of the first movement sweeps on with that easy grace and elegance which is characteristic of Mozart. The figuration is taken up alternately by the two pianos in the wonderful imitative style of the best classic period. The development group is short and with a return to the main theme, the first movement is brought to a brilliant close. The Andante in G Major is highly poetic and the figuration discreet. This is followed by the Allegro motto which closes the whole in a whirl of gaiety, the refined gaiety of the rococo under the ancien regime.

Artistic ensemble playing on two pianos is rarely heard here and, therefore, enjoyed so much more when performed with the fine finish of Mdme. Rosina and Joseph Lhevinne. Mr. Lhevinne, as a pianist, is rather conservative with but little inclination for the ultra-modern school. His sphere is more the classic and romantic style. His work most noticeable in the Chopin, Schumann and Liszt numbers. While he glories in the brilliancy of the Schumann Soccata, he also fully entered into the deep poetry of the Schubert-Liszt Linden Tree with its sometimes mysterious and then again pathetic murmuring as a background to a melody sublime in its simplicity. In Chopin's C sharp minor Scherzo, he made use of very clever pedal effects which revealed much poetic insight.

Taussig's rearrangement of Weber's invitation to dance is not a particular happy inspiration from an artistic point of view. Though the difficulties piled up in this work tax the technical equipment of a pianist to the utmost, the piece as a whole does not gain in beauty. On a former occasion it appeared to me that in Weber's original one is reminded of a fair debutante arrayed in the simplicity and graceful charm of youth while in the Taussig arrangement we meet the same person as a middle aged stout lady overloaded with jewelry, glowing in wealth where only the still melodious voice retains its charm. Not even Lhevinne's transcendent technique has been able to obliterate this impression entirely though he succeeded splendidly in concealing many of the shortcomings of the old lady and finally persuaded the audience to believe that she was as young as ever.

The Valse in A flat for two pianos was a very charming number and reminded of a French conversation in a Vienna salon. The applause after this piece was so prolonged the artist had to give two encores, a valse by Treusky and a gavotte by Raff. Other encores were the Eccosaises by Beethoven, the B flat prelude by Chopin, and the Gluck-Brahms Gavotte.

The final group was most remarkable for its striking contrast. Morchalle's studies and Balakirev's Ishanny, or from the classic atmosphere of sedate Leipzig to the oriental kaleidoscope of a fair at Nishni-Novgorod. This composition is most interesting in the construction and terrific in its difficulties.

It was useless to write eulogies on Mr. Lhevinne's technique. With a pianist of his rank this is a matter of course. His style is brilliant, his wrist staccato superb and his cantilene beautiful.

PLATE IX - San Antonio Symphony  
Orchestra advertisement, 1919

First Concert, Season 1919

**San Antonio Symphony Orchestra**  
JULIEN PAUL BLITZ, Conductor

**Empire Theatre, Jan. 9, 8:15 P. M.**

PUBLIC REHEARSAL 4 P. M., 25c AND 50c  
Soloist—JOHN M. STEINFELDT—Pianist

Tickets on sale at all music stores. Night prices, 50c, 75c, \$1.00, \$1.50, \$2.00. Seats reserved at Goggan's January 7 and 8 and at Empire January 9. Season tickets, six concerts, \$5.00.

Eleanor V. Joseph, Business Manager, Travis 1097.



numerous awards for his compositions; among the judges who awarded him first prizes were Leopold Godowsky<sup>36</sup> and Josef Lhevinne.<sup>37</sup>

John Steinfeldt composed sacred music, secular songs, and numerous piano pieces, many of which were published; his publishers included the Oliver Ditson Company in Boston, the Art Publication Society in St. Louis, and Theodore Presser in Philadelphia. Steinfeldt's music can be characterized as romantic bordering on the sentimental. The following is a listing of Steinfeldt's piano works, none of which are currently available except in private collections, and in some public libraries. The archives at The University of Texas at San Antonio contain the most complete collection of Steinfeldt's music, both published and in manuscript form, that is publicly available.<sup>38</sup>

Valse Lent on the Musical Name La-re-do  
 Scherzo Caprice  
 Miniature Suite for Small Hands  
     Fairy Tale  
     Dance from Spain  
     A Haunted Spot in the Forest  
     Squirrels at Play  
     Dreaming by the Brooklet  
 La Concepcion  
 Homage to MacDowell  
 Reverie at Twilight

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<sup>36</sup>San Antonio Musical Club's Texas Composers Contest of 1924-25, as reported in a newspaper clipping, Steinfeldt scrapbook, UTSA archives.

<sup>37</sup>San Antonio Musical Club's Texas Composers Contest of 1921-22, as reported in a newspaper clipping, Steinfeldt scrapbook, UTSA archives.

<sup>38</sup>Eric Steinfeldt, interview in San Antonio, 19 December 1983.

PLATE X - First page of "The Fountain"  
by Steinfeldt

*To my pupil*      *Le jeu de la Fontaine*  
*Miss Ruth Birgeman*      *The play of the fountain*

John Mc Steinfeldt  
Op 45. No 2

*Alligretto grazioso.*

Piano

*pp*      *pp*      *pp*

*ped.*      *pp cresc. - - - - - decresc. - - - - -*      *ped.*

*pp*      *pp*      *pp*

*ped.*      *ped.*      *ped.*

*pp*      *pp*

*ped.*      *ped.*

*pp*      *pp*

*ped.*      *ped.*



La Petite Fileuse, op.40, no.1  
 Toccatina in G, op.40, no.2  
 Chanson d'Amour, op.40, no.3  
 A Forest Violet, op.41, no.1  
 Berceuse, op.41, no.2  
 What the Old Mill Told, op.41, no.3  
 Le Desir, op.43, no.1  
 Country Dance, op.43, no.2  
 Village Wedding Procession, op.43, no.3  
 Intermezzo in A flat, op.44, no.1  
 Lupita, op.44, no.2  
 The Fountain, op.45, no.2  
 A Little Waltz, op.47  
 Out on a Frolic, op.49, no.1  
 Le Petit Moulin, op.50, no.1

#### Harold Morris

Harold Morris, considered by many to be the first Texan to achieve fame in the creation of music in large forms,<sup>39</sup> was born in San Antonio, on March 17, 1890,<sup>40</sup> and while growing up, studied piano with John Steinfeldt. Morris received his Bachelor of Arts degree from the University of Texas in 1910 and continued his studies at the Cincinnati Conservatory, where he got his Master of Music degree<sup>41</sup> and where, in 1939, he was awarded an Honorary Doctor of Music degree.

Morris' piano teachers included Marcian Thalberg and Leopold Godowsky, and his composition teach-

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<sup>39</sup> Spell, Music in Texas, p.140.

<sup>40</sup> The New Groves Dictionary of Music and Musicians, 1980 ed., s.v. "Morris, Harold," by Barbara Hampton. Cameron "Notes" says he was born in 1899.

<sup>41</sup> According to Cameron's "Notes," Morris graduated from Cincinnati with the highest honors in piano and composition, in 1913; it is likely that this was an additional Bachelor's degree since Groves says Morris was awarded his MM from Cincinnati in 1922.

PLATE XI - Harold Morris (courtesy, Library of the Daughters of the Republic of Texas at the Alamo, San Antonio, Texas)



ers included Edgar Stillman-Kelly, Walter Rothwell, and Rosario Scalera. His New York debut as a concert pianist was made in Aeolian Hall on January 12, 1921; later that year, in the same hall, he gave a program of his own compositions. Morris taught at the Juilliard School from 1922-39, and at Teachers College, Columbia University, from 1935-46. He was also guest professor at several universities, including Rice Institute, where he gave a series of lectures which were published in Houston in 1934 under the title Contemporary American Music.

Harold Morris was the recipient of many awards for his musical compositions including the Juilliard Publication Award for his Concerto for Piano and Orchestra, the Philadelphia Music Guild Award for his Suite for Orchestra, the 1947-48 Texas Composers' Award for his Symphony no.3, the Texas Composers' Performance Award for his Ballet Music for Wood-winds,<sup>42</sup> and the 1951 award of the Society for the Publication of American Music for his piano trio, no.2.<sup>43</sup>

Morris' music was performed often in the 1940's. Among the orchestras that performed his works were the New York Philharmonic under Joseph Stransky, the Cincinnati Symphony under Eugene Ysaye, the Los Angeles Symphony under Walter Rothwell,<sup>44</sup>

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<sup>42</sup>Newspaper clipping, 24 July 1949, Steinfeldt scrapbook, UTSA archives.

<sup>43</sup>Newspaper clipping, 1951-52 Steinfeldt scrapbook, UTSA archives.

<sup>44</sup>Cameron, "Notes."

and the Symphony Orchestras of Houston,<sup>45</sup> Boston, and Charleston (West Virginia), as well as the orchestras at N.B.C. and C.B.S.<sup>46</sup> Morris' Suite for Strings was given its world premiere in January of 1950 by the San Antonio Symphony Orchestra.<sup>47</sup>

Critical acclaim for Morris came from Philip Hale, of Boston, who introduced him to Koussevitsky, and from Lawrence Gilman of the New York Herald Tribune, who wrote well of his Trio no.1, and offered to help the composer in any way. Eugene Ysaye, who conducted some of Morris' orchestral works, took a fatherly interest in the composer, and proclaimed his Sonata for Violin and Piano to be a masterpiece.<sup>48</sup>

The article on Morris in the New Groves states,

[Morris'] style shows neo-romantic traits: much of the music is programmatic or impressionistic, and the influence of Skryabin can be detected in the harmonic and tonal thinking. Some of the thematic material, as well as the use of Afro-American rhythms, draws on both black and white Southern folk music.<sup>49</sup>

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<sup>45</sup>Newspaper clipping, 1948-49 Steinfeldt scrapbook, UTSA archives.

<sup>46</sup>Newspaper clipping, 1951-52 Steinfeldt scrapbook, UTSA archives.

<sup>47</sup>Newspaper clipping, Steinfeldt scrapbook, UTSA archives.

<sup>48</sup>Newspaper clipping, 24 July 1949, Steinfeldt scrapbook, UTSA archives.

<sup>49</sup>Groves, 1980 ed., s.v. "Morris, Harold," by Barbara Hampton.

## PLATE XII - Letter from Morris

HAROLD CECIL MORRIS  
299 RIVERSIDE DRIVE  
NEW YORK CITY

Oct. 12th, 1961.

Dear Mrs. Stuckey:-

I am always moved when I receive the booklet of the Tuesday Musical Club, and find I am still an Honorary Member. My deep appreciation for this honor. It is comforting to realize I have friends in San Antonio- friends who are interested in my work and follow my activities. Another honor that means so much to me is that I have been made a Life-Fellow of the International Institute of Arts and Letters of Switzerland, for "distinguished contributions to arts and letters."

The coming season promises to be a fine one for me, and I feel you and the members will want to know of events to take place. My Piano Concerto No. 1 will have a performance in Carnegie Hall by the Orchestra Of America and the very excellent pianist, Claudette Sorel. You may recall I myself played this Concerto with the Boston Symphony under the famous conductor, Serge Koussevitzky, in Boston and also in Carnegie Hall. The Concerto received wonderful reviews from leading critics, which I am enclosing, and the work later won the Juilliard Publication Award. To date I have played the Concerto ten times, and I am really happy to have Miss Sorel play it. Do wish you and old friends could be present on Jan. 10th.

Then my "Suite for Orchestra", which received the Philadelphia Music Guild Award, given me by a Committee that included the great conductor, Artur Rodzinski, former conductor of the N.Y. Philharmonic, will be played by the Brooklyn Philharmonic, Siegfried Landau, highly gifted young conductor, and by the Charleston W. Va. Orchestra, Geoffrey Hobday, excellent English conductor, and by the Cincinnati College-Conservatory Orchestra, Adrian Gnam, conductor.

I will have other performances too.

With hearty good wishes to you and the members of the Tuesday Musical, and again thanking you for the honor of being an Honorary Member,

Cordially yours,

*Harold Morris*  
Dr. Harold Morris

My work commissioned by the Rockefeller Foundation-  
Louisville Symphony, "Passacaglia Adagio and Finale,"  
is still selling splendidly-the record is issued by  
Columbia.

Morris' works for piano solo include four sonatas and many smaller pieces, among which are "Doll's Ballet," "Etude Impromptu," and "Scherzo."<sup>50</sup>

In a letter to Mrs. Charles Stone, a member of the Tuesday Musical Club, in which Morris expresses his appreciation for the early and continuing encouragement that the members of the Club gave him, he tells her of the location of some of his manuscripts and of his plans for the rest of them:

Just recently Dr. Doty of the Music Department of the University in Austin, wrote me that they were forming a Texas Composers Collection, and would be happy to have all the manuscripts and compositions I would give them. This seems a splendid idea and I hope to avail myself of the opportunity. As so many of my works are Orchestral, the question of parts for the orchestra is quite a problem, and I am sure we can work it out. The Library of Congress in Washington D.C. has my Violin Concerto, played so wonderfully by Carroll Glenn, and the Library also has the two large Scrap-Books about the American Music Guild, which was formed in my home, and which helped make a little American History. Then the Henry Hadley Memorial Library, in the 42nd St. Library here, has a number of my works, as has the Free Library in Philadelphia, in their Fleisher Collection. But I really would like to have the University house my complete works, and I shall work on this idea for several years.<sup>51</sup>

This plan was apparently not followed through to completion. Of Morris' works, the Barker Texas History Library (at the University of Texas at Austin) where

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<sup>50</sup>Texas Composers Guild, Texas Composers Catalog (Dallas, Tex.: Whittle Music Company, 1974), p.54.

<sup>51</sup>This letter is dated 20 July, 1960, and is in a collection of letters from Morris in the possession of Ruth Bingaman Smith.



the Texas Composers Collection is housed, has only the Prospice Symphony and one of the piano trios.

Harold Morris died in New York in May, 1964.

### Ruth Bingaman Smith

Ruth Bingaman was six years old when her family moved from Ohio to San Antonio in the early 1900's.<sup>52</sup> Her father sold pianos for Thos. Goggan and Bros., a music store that had been established in 1866 and claimed to be "The Oldest Music House in Texas."<sup>53</sup>

Ruth Bingaman was a precocious pianist: when she was ten years old she played the Beethoven C major concerto with the San Antonio Symphony. During her high school years, she studied with John Steinfeldt, and it was during this time that she played the Saint-Saens G minor concerto with the San Antonio Symphony.

After graduating from high school, Ruth Bingaman moved to New York where she studied with Ernest Hutcheson for three years, and later, with Alberto Jonas for four years. She toured as an accompanist with Metropolitan Opera singers Dreda Aves and Rafael Diaz,<sup>54</sup> and also played for two years at

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<sup>52</sup>Biographical material in this section, unless otherwise noted, is from an interview with Ruth Bingaman Smith, 14 January 1984.

<sup>53</sup>Advertisement on back of 1918 San Antonio Symphony Orchestra program.

<sup>54</sup>Mrs. Smith says that at that time (the 1920's), pianists were expected to play solo works on the programs in which they were also doing the accompaniments.



Keith Orpheum, "the tops in Vaudeville" in New York. She was one of the featured artists for the Welte-Mignon DeLuxe Reproducing Roll Corporation in New York City. Of the fourteen reproducing rolls she made, two are of works by John Steinfeldt - "The Fountain" (which he had dedicated to her - see p.26), and "Chanson d'Amour," op.40, no.3. Ruth Bingaman's picture is on the cover of Welte-Mignon's October, 1922, catalogue, and in the catalogue we find her name in the company of the following names - Rudolph Ganz, Cl. Debussy, Teresa Carreno, W. Landowska, A. Scriabine, J. Lhevinne, W.D. Pachmann, and many others.<sup>55</sup>

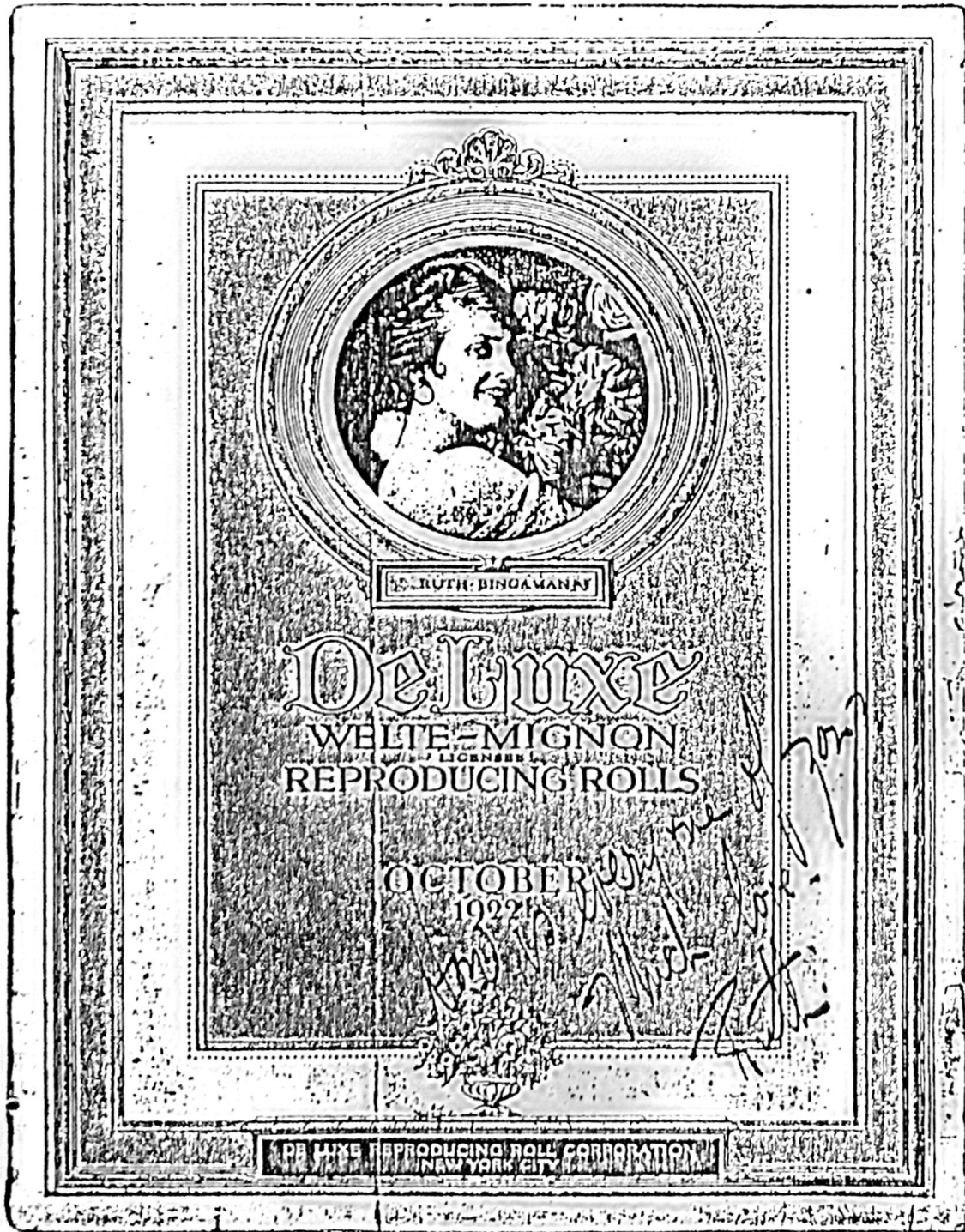
While in New York, Ruth Bingaman met and married Harrison Hermann, whose career as an army officer had them living in various parts of this country. While they were stationed at New Haven, Mrs. Hermann studied at Yale Music School with Bruce Simonds, a student of Matthay. She was living in Hattiesburg, Mississippi, when her husband was killed in World War II (1944), after which she came back to San Antonio, where she lived until her remarriage in 1948, which took her to North Carolina. While in North Carolina she played the Tschaikowsky Fantasy with the Charleston, West Virginia, Symphony Orchestra conducted by Antonio Modarelli,<sup>56</sup> and was repon-

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<sup>55</sup>This catalogue is in the Steinfeldt collection at UTSA.

<sup>56</sup>Newspaper clipping, 2 March 1950, Steinfeldt scrapbook, UTSA archives. Mrs. Smith had played the same work a few years previously with the San Antonio Symphony under the direction of Max Reiter.

PLATE XIII - DeLuxe Welte-Mignon Reproducing  
Rolls, Catalogue cover, October 1922



## PLATE XIV - Two pages of Welte-Mignon Catalogue

*This Bulletin, with Catalogue issued January 1st, contains  
all rolls available for Art de Luxe Reproducing Action*

## Classics

(Previously Listed)

Roll No.	Title	Played by	Composer	Price
C6149	1. Adagio (Love's Devotion, Aria)			
	2. Scherzo (Teasing and Caressing)	Katinka Narinska	Beethoven	\$2.00
B6185	Album Leaf, Op. 45, No. 1	Austin Conradi	Scriabin	1.50
B 327	Albumblatt fur Elise	A. Reisenauer	Beethoven	1.50
C3793	Alice Romance	Chas. G. Spross	Ascher	2.00
B1911	Allegro (Vivacissimo, C maj.)	A. Bufaletti	Scarlatti	1.50
B2386	Am Meer (At Sea)	Frau Dr. Mackle	Schubert	1.50
X3904	Amourette de Pierrot	Rudolph Ganz	Stojowski	1.75
B1751	Anecdote, An	Max Vogrich	Vogrich	1.50
B 520	Ancient Melody of the Synagogue (From the Preludes), Op. 31	E. Petri	Alkan	1.50
C2736	A plus que lente	Cl. Debussy	Debussy	2.00
B2653	Arabesque No. 1	Fanny Weiland	Debussy	1.50
C 921	Artist's Life Waltz (Concert Paraphase)	P. de Conne	J. Strauss-Schull	2.00
C 214	Ballade, B minor, No. 2	A. Friedheim	Liszt	2.00
C1475	Balletmusik and Hochzeltzug	O. Samaroff	Wagner-Liszt	2.00
C2612	Barber of Seville, Selections	B. Goodall	Rossini	2.00
C 712	Barcarolle, B flat major, Op. 17	V. da Motta	da Motta	2.00
X6196	Blue Danube Waltz	Adam Carroll	J. Strauss	1.75
A1954	Bluette	W. Drosdoff	W. Drosdoff	1.00
C3927	(a) By a Meadow Brook (b) At an Old Trysting Place (c) Uncle Remus	Laura Danziger	MacDowell	2.00
C1352	By the Quiet Hearth in Winter (From the Mastersinger of Nurnberg)	F. Mottl	R. Wagner	2.00
C2534	Canzone Amorosa (Venetian Love Song) Op. 25, No. 3	Y. Mero	Nevin	2.00
X3561	Canzone Lithuania	Laura Danziger	Chopin	1.75
X 856	Caprice B major, Op. 43, No. 6	E. Jonas	Arensky	1.75
✓X6207	Carnaval Mignon (Pierrot, the Dreamer) Nocturnette, Op. 48, No. 5	Ruth Bingaman	Schull	1.75

Roll No.	Title	Played by	Composer	Price
B6189	Carnival Mignon (Harlequin's Serenade)	Irene Watts	Schull	\$1.50
✓ X6208	Chanson d'Amour (Love Song), Op. 40, No. 3	Ruth Bingaman	Steinfeldt	1.75
B6186	Chant d'Amour (Love Song)	Arthur Klein	Stojowski	1.50
C6182	Chant Polonaise, No. 5 (Mes joies)	Austin Conradi	Liszt	2.00
X6204	Characteristique, Op. 24, No. 4	Mettler Davis	Sinding	1.75
C3782	Chimes of Normandy, Selection	Heinrich Burkard	Planquette	2.00
B2171	Chrysanthemum, Waltz	F. Kaula	Kaula	1.50
C 370	Concert Etude, Am Seegestade	Teresa Carreno	Smetana	2.00
C6181	Concert Etude, G flat maj., Op. 24	Austin Conradi	Moszkowski	2.00
X 857	Consolation, Op. 35, No. 5	Ella Jonas	Arensky	1.75
X 664	Contrabandist, The	Josef Hofmann	Schumann-Tausig	1.75
B3559	Contre-Dance	L. Danziger	Beethoven	1.50
B6187	Cradle Song	Arthur Klein	Palmgren	1.50
B 651	Cradle Song	Max Brockhaus	Humperdinck	1.50
C2628	Crescendo	Tosta de Benici	Lasson	2.00
X3655	Cuba. Caprice Creole	Ignacio Telleria	Albany	1.75
C6173	Cujus Animam, Stabat Mater	Katinka Narinska	Rossini	2.00
C 965	Damnation de Faust (Ballet de Sylves)	W. Landowska	Berlioz-Liszt	2.00
A1953	Dance of the Marionette	W. Drosdoff	W. Drosdoff	1.00
C6198	Demonstration Roll for the Art De Luxe			2.00
	Containing excerpts from nine different selections showing the wonderful possibilities of the Welte Mechanism.			
B1314	Des Abends from Fantasiestücke (At Eventide)	R. Pugno	Schumann	1.50
X2071	Destr, Op. 57, No. 1	A. Scriabine	Scriabine	1.75
C2538	Elevation (Romance sans paroles), Op. 76, No. 2	Y. Mero	Chaminade	2.00
C1829	Elfensplel	Y. Mero	Heymann	2.00
C1298	En Route	J. Lhevinne	Godard	2.00
C2624	Erotique	Tosta di Benici	Grieg	2.00
A3589	Esmeralda	W. T. Cusack	Mesquita	1.00
B 390	Etude, G flat major, Op. 10, No. 5	A. Schnabel	Chopin	1.50
X2073	Etude, D sharp minor, Op. 8, No. 12	A. Scriabine	Scriabine	1.75
X1215	Etude, F minor, Op. 25, No. 1	W. D. Pachmann	Chopin	1.75



PLATE XV - First page of "Ballet Orientale"  
by Ruth Bingaman Smith

*sfz* *Spirited* Ballet Orientale Ruth Bingaman Smith

The musical score is written on ten systems of two staves each. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a 4/4 time signature. The music features various rhythmic values, including eighth and sixteenth notes, and rests. There are several slurs and phrasing marks throughout. Handwritten annotations include 'sfz' and 'Spirited' at the top left, and 'Ballet Orientale' and 'Ruth Bingaman Smith' at the top center. The score is written on a page numbered 38 in the top right corner.

sible for arranging to have her friend Harold Morris play his piano concerto with the same organization.<sup>57</sup>

In 1958, Ruth Bingaman Smith returned to San Antonio, where she is currently living. She is an active member of the Tuesday Musical Club, and continues to perform and compose. Most of her compositions are songs, and of her piano solos, the only one she has written out is "Ballet Orientale," a page of which is reproduced here (p.38). This piece was composed around 1940, and is frequently used by Mrs. Smith as an encore on her piano recitals.

#### Sister M. Elaine Gentemann

Sister M. Elaine Gentemann was born in Fredericksburg, Texas, and has lived in San Antonio since 1925. She received her Bachelor of Music in piano from Our Lady of the Lake College (now University) in San Antonio, and her Master of Music in composition from the American Conservatory of Music in Chicago where her teachers included Leo Sowerby and Rudolph Reuter. Sister Elaine pursued doctoral studies at Columbia University where she studied with Dr. Marion Bauer and William Schuman. She is currently a member of the music faculty at Our Lady of the Lake University where she teaches piano, organ, composition, orchestration, counterpoint, and form and analysis. She has received numerous awards including the 1958 Piper Professor Award, and the 1963 and 1967 Texas Composer of the Year Awards given by

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<sup>57</sup>Letter from Harold Morris to Mrs. M.A. Ramsdell, then President of the Tuesday Musical Club. The letter is currently in the possession of Ruth Bingaman Smith.

PLATE XVI - "Dawn" by Sister M. Elaine Gentemann

*Andante*

Dawn

*Not fast -*

The musical score consists of ten systems, each with a treble and bass staff. The notation includes various note values, rests, and accidentals. Dynamic markings such as *pp* and *p* are used throughout. The score is a piano accompaniment for a piece titled "Dawn".





the Texas Music Teachers Association.

Sister Elaine's compositions are published by fourteen different publishers and include masses, motets, vocal ensembles and over sixty elementary and intermediate level piano pieces. She has also written two more difficult works for piano, "Cloud Patterns" and "Dawn," both composed in about 1958.<sup>58</sup> Neither of these works is published; "Dawn" is reproduced here on pp.40 and 41.

### Carl Venth

Carl Venth was born in Cologne in 1860, immigrated to the United States when he was twenty, moved to Texas in 1908, and lived the last years of his life (from 1931-38) in San Antonio.<sup>59</sup>

Venth began his musical career as a choir-boy.<sup>60</sup> When he was nine he began studying the violin, first with his father and later, as a scholarship student at the Cologne Conservatory, with George Japha. Certain episodes of Venth's student days are best told in his words:<sup>61</sup>

During the third year at the conservatory I left college at the request of my music teachers and gave my full time to my musical studies. I was now far enough advanced to take part in the

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<sup>58</sup>Sister M. Elaine Gentemann, interview at Our Lady of the Lake University, San Antonio, 13 October 1983.

<sup>59</sup>Carl Venth, My Memories (San Antonio, Tex.: Alamo Printing Company, 1939), p.74.

<sup>60</sup>M. G. Sullivan, "Carl Venth: Music Master," Texas Monthly, December 1928, p.622.

<sup>61</sup>Ibid., pp.623-626.

monthly student recitals, and was permitted to play as one of the first violins in the Symphonic Orchestra under the leadership of [Ferdinand] Hiller [with whom Venth studied composition].<sup>62</sup> At these concerts I heard some of the world's greatest artists. Among the pianists were Menter, Essipoff, Reinecke, Rubinstein, Liszt, Joseffy, and Clara Schumann, who played her husband's immortal piano concerto.

As pianists in those days did not play the larger numbers from memory, Mrs. Schumann had the score in front of her. During the rehearsal she turned the pages herself, but at the performance, after she had taken her seat at the piano, she turned to Hiller and asked, "Have you somebody who can turn the pages for me?" Hiller looked the orchestra over, and finally beckoned to me, not because he had any particular confidence in me as a page-turner, but probably because he could best spare me, an inexperienced youngster, without loss to the orchestra. I took my place, and the illustrious pianist whispered "Remember, always turn exactly two measures before the end of the page." Now, if you think that turning pages is easy, listen to a tale of woe.

On each side of the music rack stood a big candle. All went merrily along until I turned two pages instead of one. Madam grunted, "Turn back quickly." In my haste to obey the imperial command, I forgot all about the candlestick. Madam was playing Adagio, I turned Presto, and my elbow knocked over the candlestick which struck the floor Prestissimo; Madam hissed one word, "Fool." The members of the orchestra grinned for sheer joy, Hiller scowled, the audience began to show signs of jubilation, but I knew how the criminal feels with the noose around his neck. That was my first and last appearance as a public music turner. . . .

Musicians in those days were very slow to accept anything new or radically different. Grieg's music was taboo at the Conservatory mainly on account of the open fifths which he was the first to use quite freely. But forbidden fruit is always the sweetest, and a small number of daring students erected a secret shrine to Grieg.

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<sup>62</sup>Cameron, "Notes."

I had the colossal impudence to work up the 'F Major Sonata' with a young Dutch girl, and to ask for permission to play it at one of the students recitals. Of course this was sacrilege, and the custodian of the Conservatory was sent to my home to confiscate every piece of Grieg's music. But the pianist got another copy from Holland. Finally, in Hiller's absence, another official took pity on us, and I was the first one to play a work by Grieg at the Cologne Conservatory. Many years later I told Grieg about this little episode which he enjoyed hugely. . . .

This affair at the Conservatory had a far-reaching effect on my future studies. I began to consider my teachers "mossbacks." An introduction to Wieniawski caused my mother to move the household to Brussels, and none of us ever returned to Cologne. . . .

The lessons with Wieniawski were very interesting. He had at that time about ten pupils who came to his house whenever he was at home from concert trips. The lesson period lasted several hours. If Wieniawski was in the mood, he played almost continually during the whole time, but none of us knew when we should be called on to play. Very often Wieniawski stayed in bed during the lesson period. His bedroom adjoined the music room. He demanded that everything, even studies, be played from memory. As I was not fond of memorizing, I used a trick on the days that Wieniawski remained in bed (he always did after a concert). There was a large shelf over the fireplace on which I placed my exercise book and proceeded to fiddle away lustily. One fine morning, Wieniawski was surprised at this unusually good memorizing and thought it best to investigate. He crept out of bed and tiptoed into the music room. When he discovered that I was reading from copy, he quietly lifted his foot and kicked me out of the door. Though I paid the usual fee, that lesson was exceedingly short!

On coming to the United States, Venth played for four years as a concert violinist in New York, toured as far west as St. Louis, and then returned to New York to join the orchestra of the Metropolitan

Opera House.<sup>63</sup> While in New York, Venth organized the first Sunday night concerts in Brooklyn (1889), the Brooklyn Symphony Orchestra (1891), and the Venth String Quartet (1891), and was the conductor of several musical organizations.<sup>64</sup>

In Texas, Venth was the conductor of the Dallas Symphony Orchestra from 1911-13, Dean of Fine Arts of Texas Woman's College, Fort Worth, from 1914-31, and the Director of the Fort Worth Symphony Orchestra from 1914-17.<sup>65</sup> Venth moved to San Antonio to become Dean of Fine Arts at Westmoreland College (the college's name was changed to University of San Antonio during Venth's tenure, and later became Trinity University) at which he taught violin, harmony, and theory<sup>66</sup> up until a few days before he died.<sup>67</sup> Venth (who claimed to be the last living pupil of Wieniawski) and his wife Cathinka, a pianist (who claimed to be a Norwegian princess),<sup>68</sup> performed frequently on local programs.<sup>69</sup> He is remembered by

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<sup>63</sup>Sullivan, "Carl Venth: Music Master," p.627.

<sup>64</sup>Venth, My Memories, p.72.

<sup>65</sup>Ibid., p.74.

<sup>66</sup>Barbara Halbadier (violin student of Venth's), interview in San Antonio, 9 January 1984.

<sup>67</sup>Mr. and Mrs. Herman Vetter (students in Venth's last harmony class), interview in San Antonio, 9 January 1984.

<sup>68</sup>Vetter, interview, 9 January 1984.

<sup>69</sup>Tuesday Musical Club and Composers' Club programs.



PLATE XVII - "Andantino" from Albumblätter  
by Carl Venth

№ 3.

Andantino.  
*Mässig bewegt.*

Carl Venth, Op. 62.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It begins with a section sign (§) and a mezzo-forte (mf) dynamic marking. The lower staff is in bass clef. The music features a melodic line in the right hand and a supporting bass line in the left hand, with various articulations and phrasing.

The second system continues the piece, showing the continuation of the melodic and bass lines. The right hand features more complex rhythmic patterns and phrasing, while the left hand provides harmonic support with chords and single notes.

The third system shows further development of the musical themes. The right hand continues with its melodic motifs, and the left hand maintains the harmonic foundation with steady accompaniment.

The fourth system continues the piece, with the right hand playing a series of eighth-note patterns and the left hand providing a consistent bass accompaniment.

The fifth system concludes the piece, featuring a final melodic phrase in the right hand and a concluding bass line in the left hand. The notation includes various musical symbols such as slurs, accents, and dynamic markings.

Musical staff 1: Treble and bass clefs. Treble clef contains a melodic line with slurs and accents. Bass clef contains a rhythmic accompaniment. Dynamics include *L.* and *pp*. The staff concludes with the marking *at Fine.*

Musical staff 2: Treble and bass clefs. Treble clef contains a melodic line with slurs. Bass clef contains a rhythmic accompaniment. Dynamics include *R.* and *pp*.

Musical staff 3: Treble and bass clefs. Treble clef contains a melodic line with slurs. Bass clef contains a rhythmic accompaniment. Dynamics include *f*.

Musical staff 4: Treble and bass clefs. Treble clef contains a melodic line with slurs. Bass clef contains a rhythmic accompaniment. Dynamics include *p* and *P*.

*D. S. e poi al Fine.*

Musical staff 5: Treble and bass clefs. Treble clef contains a melodic line with slurs. Bass clef contains a rhythmic accompaniment. Dynamics include *pp*. The staff begins with the marking *Fine.*

Musical staff 6: Treble and bass clefs. Treble clef contains a melodic line with slurs. Bass clef contains a rhythmic accompaniment. Dynamics include *p* and *pp*.



former students as being a warm, very lovable person.<sup>70</sup>

Venth's compositions include violin concertos, solos, sonatas, and suites, string quartets, a piano trio, an opera (which was produced by the San Antonio Symphony shortly after Venth's death), orchestral works, cantatas, songs, and piano solos.<sup>71</sup> The piano solos account for about twenty percent of his output and are listed here. None of his works are currently published, but some are to be found in the Barker Texas History Library at The University of Texas at Austin. Venth's op.62, no.3, "Andantino" from Albumblätter (the piece is as Schumannesque as the name) is reproduced on pp.46 and 47.

Piano Solos<sup>72</sup>

- (1) Published by Fritz Schuberth, Jr., Leipzig and Hamburg
1. Op.49 Norwegian Lieder und Stücke für Klavier
  2. Op.50 Fünf Sonatinen für Klavier
    - No.1. F-dur
    - No.2. G-dur
    - No.3. A-dur
    - No.4. Es-dur
    - No.5. G-dur
  3. Op.51 Drei Klavierstücke:
    - No.1. Meditation
    - No.2. Tambourin
    - No.3. Impromptu
  4. Op.52 Zwei Concertstücke für Klavier:
    - No.1. Schneeglocken. Concert-Etude
    - No.2. Bajaderentanz
  5. Op.62 Albumblätter für Klavier (5 pieces)

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<sup>70</sup>Vetter and Halbadier, interviews, 9 January 1984.

<sup>71</sup>Venth, My Memories, pp.118-126.

<sup>72</sup>Ibid., pp.120-121.

6. Op.63 Kleine Charakterstücke für Klavier (5 pieces)
7. Op.64 Norwegischer Tanz
8. Op.65 Suite für Violine und Klavier  
No.3. Largo
9. Op.67 Kleine Suite Klavier (5 pieces)
10. Op.69 Frithjof und Ingeborg, Copyrighted by Schirmer  
No.1. Frithjof  
No.2. Ingeborg  
No.3. Frithjof's Traum  
No.4. Frithjof und Ingeborg vor Balder's Tempel  
No.5. Frithjof's Ruckkehr und Ver-söhnung

(2) Published by the London Music Publishing Company

1. Impromptu
2. Menuet in D
3. Andante in C
4. Toccata in g minor
5. Gavotte in A
6. Tambourin in a minor
7. Book I - Three Studies
8. Book II - Three Studies
9. Three Norwegian Dances (Gavotte, Valse, Menuet)
10. Three Preludes
11. Interlude and Aria
12. Prelude and Fugue

(3) Published by John Church and Company, Cincinnati

1. Romanza from Gioconda

(4) Published by Carl Venth

1. Sonata (Dionysus) Poem by McKaye

(5) Unpublished

1. Six Miniatures, written at MacDowell's Colony, Peterboro, N.H., 30 August, 1916.
  1. At MacDowell's Resting Place
  2. Forest Chapel
  3. A Scotch Thistle
  4. The Grey Mountain
  5. An Indian Pipe
  6. Village Pageant
2. Love Song - dedicated to Mrs. James V. Allred at the birth of her son, Sam Houston Allred

3. Poem for Piano
4. Fjord Pictures (Three Sketches for Piano)  
St. John's Day
5. Valse Lente

## CHAPTER IV

### COMPOSERS WHO ARRIVED IN SAN ANTONIO AFTER 1940

#### Robert Xavier Rodriguez

Robert Xavier Rodriguez was born in 1946 in San Antonio, where he received his earliest musical training in piano and harmony from Miss Emma Jackson. After graduating from Highlands High School in San Antonio, Rodriguez studied composition with Hunter Johnson at the University of Texas at Austin, Halsey Stevens at the University of Southern California, Jacob Druckman at Tanglewood, and Nadia Boulanger in Paris. He has also had master classes with Bruno Maderna and Elliott Carter.

Rodriguez has taught at the University of Southern California and has been Composer-in-Residence with the Los Angeles Chamber Orchestra, the Rockefeller Foundation's Villa Serbelloni, and the Camargo Foundation. In 1975 he became an Associate Professor of Music and Director of the Collegium Musicum at the University of Texas at Dallas and is currently Composer-in-Residence for the Dallas Symphony Orchestra.<sup>1</sup>

Rodriguez first gained international recognition in 1971 when his Piano Trio I won him the Prix de Composition Musicale Prince Pierre de Monaco given by Prince Rainier and Princess Grace at the Palais Princier in Monte Carlo. Other honors include

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<sup>1</sup>Richard E. Rodda, Publicity for Dallas Symphony Orchestra (undated copy sent by the composer).

the Prix Lili Boulanger (judged by Elliott Carter, Walter Piston, and Aaron Copland), two Rockefeller grants, awards from ASCAP, the NEA, the Ditson Fund, the Mobil and Guggenheim Foundations, and the American Academy and Institute of Arts and Letters.

Rodriguez' compositions include vocal and instrumental chamber music, orchestral works, and instrumental solos. His music has been described as "ingeniously conceived . . . a very effective blend of serial techniques and lyrical expressiveness,"<sup>2</sup> "deeply expressive . . . the music impressed as the work of a composer with something personal to communicate and the skill to present his ideas concisely and precisely,"<sup>3</sup> and "written with both performer and audience in mind, an obvious idea, but one that lots of contemporary composers choose to overlook."<sup>4</sup>

Rodriguez has written two original works for piano solo, "For Piano I and II" (1972), and "Reflections on Sensual Indulgence" - variations for piano solo on fragments from Rodriguez' opera Suor Isabella (1982). In addition, Rodriguez has arranged a piano version of his "Frammenti Musicali" (1978), originally for flute (or violin) and piano.<sup>5</sup>

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<sup>2</sup>George Jellinek in Stereo Review, written about "Canto/Lyric Variations," quoted in Rodriguez publicity.

<sup>3</sup>Albert Goldberg in Los Angeles Times, written about "Lyric Variations," quoted in Rodriguez publicity.

<sup>4</sup>Joan Reinthaler in The Washington Post, written about "Cantata Texts from Isaiah," quoted in Rodriguez publicity.

<sup>5</sup>Descriptions and dates of works from chronological list of works compiled by the composer.

William James Ross

William James Ross was born in Dallas, Texas. Except for brief periods he has lived in San Antonio since 1947, and is currently organist and choral director at Alamo Heights Presbyterian Church. His teachers have included Ross Lee Finney and Leslie Bassett at the University of Michigan at Ann Arbor, Joseph Schwantner, Karl Korte, and George Balch Wilson at the University of Texas at Austin, and Frank Hughes and William Thornton at Trinity University.

Most of Ross' compositions are orchestral or chamber works. A Little Suite for Piano, written in 1967, is his one work for piano solo: the six movements of this twelve-tone work are titled "Palindrome," "Sentimental Aria," "Machine A," "Machine B," "Fugue," and "Gigue." "Machine B" is reproduced on p.54.

Mary Weldon Leahy

Mary Weldon Leahy was born in St. Louis and studied piano with her mother. She later studied composition at North Texas State University and privately under Carl Eppert, Normand Lockwood and Dr. Gordon Jacob in England. In 1949, she won first prize in a Wisconsin state contest for a string quartet and a song.

Mrs. Leahy has lived in San Antonio since 1950. Her compositions, many of which have been published, include works for orchestra, band, organ, piano, and instrumental and vocal ensembles. The



PLATE XVIII - "Machine B" from A Little  
for Piano by William Ross

Machine B  
♩ = 60

~~4.~~ 4.

mp Legato

1 January 1967

following is a list of her solo piano music.<sup>6</sup>

Theme and Variations  
 Sonata no.1  
 Rondo Capriccio  
 Nocturne  
 Circus  
 Daydream  
 Waltz  
 Mexican Jumping Bean  
 Mimi  
 Elysium (1955)  
 Animation (1955)  
 Toccata (1955)  
 Piano Ballet: the Chinaman and the Senorita  
 Divertimento  
 Sonata no.2 (1968)  
 Expectation (1974)  
 Pastoral Prelude (1982)  
 Selene on Latmos (1983)  
 Jazz Impromptu (1983)

"Elysium" is reproduced here on pp.56 and 57.

#### Robert Allen White

Robert Allen White was born in San Antonio in 1957. His early piano studies were with Dorothy Doll Nobiling and Andrew Mihalso. After graduation from Churchill High School in San Antonio, White attended Washington University in St. Louis where he studied piano with Etsko Tazaki and Shirley Parnus-Adams. He subsequently attended the National Academy of Arts in Champaign, Illinois, where he studied piano with Clara Rolland and composition with Jordan Rolland.

White returned to San Antonio in 1980 and has been active as a teacher, performer, and composer. He has received grants from the Arts Council

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<sup>6</sup>List and dates supplied by the composer.

PLATE XIX - "Elysium" by Mary Weldon Leahy

*Elysium* by MARY W. LEAHY  
(dedicated to April Abraham)

*Moderato*

*p espressivo* *gradual cresc.*

L.H. R.H.

tr. tr. ff

mf mp cresc.

mf dim. cresc.

R.H. L.H.



# Elisium

Handwritten musical notation for the first system. It consists of two staves. The upper staff contains a melodic line with various notes and rests. The lower staff contains a bass line with chords and single notes. The word "cresc." is written above the lower staff.

Handwritten musical notation for the second system. It consists of two staves. The upper staff continues the melodic line. The lower staff contains a bass line with chords and single notes. Dynamic markings "ff", "mp", and "dim." are present. A bracket spans across the lower staff.

Handwritten musical notation for the third system. It consists of two staves. The upper staff contains a melodic line. The lower staff contains a bass line with chords and single notes. The word "rit." is written above the lower staff. A bracket spans across the lower staff.

Five sets of empty musical staves, each consisting of two lines, arranged vertically.

of San Antonio to compose music for the play The Elephant Man, which has been performed at the San Antonio Little Theater and the Permian Playhouse of Odessa, and a Ballet Suite The Transformation, which had its premiere in April, 1983, at the Incarnate Word College Ballet Company Spring Concert. Other completed compositions include works for orchestra, instrumental ensembles (with and without piano), organ, and voice.<sup>7</sup> He has completed one work for piano solo, "Fantasia in B minor," op.4, written in 1981. This work, the first page of which is reproduced on p.59, includes harmonies of open fifths and octaves, and wide-ranging melodies.

William J. Thornton

William Thornton was born in Birmingham, Alabama. He received his Bachelor and Master of Music degrees from Louisiana State University where he studied composition with Helen Gunderson and Joyce Michelle, and his Ph.D. from the University of Southern California where he studied with Halsey Stevens, Roger Sessions, and Ingolf Dahl. Among the awards he has received for his compositions are first prize from the National Federation of Music Clubs, Carolyn Aldrin award, Western Composers award, Composers of Louisiana award, and Archives of Texas Composers award; he has also been the recipient of several commissions. Dr. Thornton was an instructor at the University of Minnesota from 1955-56, and chairman of the Division of Fine Arts at Parsons College from

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<sup>7</sup>List of compositions supplied by White.

PLATE XX - First page of "Fantasia in B minor"  
by Robert White

Adagio Fantasia in B minor

The musical score is handwritten and consists of four systems of two staves each. The first system begins with a treble clef and a key signature of two flats (B minor). The tempo is marked 'Adagio'. The first system includes dynamic markings 'mf' and 'pp'. The second system includes 'mf'. The third system includes 'p'. The fourth system includes 'p'. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.

Sightation

1956-60, before coming to San Antonio in 1960 to be chairman of Trinity University's music department. He is currently Professor of theory and composition at Trinity.

Thornton's compositions include orchestral works, a violin sonatina, a 'cello sonata, two string quartets, "Serenade" for clarinet and flute, sonata for harpsichord, and a sonata for piano - four hands, the recent premiere of which was very well received.<sup>8</sup> He has written one work for piano solo, an unpublished sonata, an atonal work consisting of three movements. The first two pages of this sonata are reproduced on pp.61 and 62.

#### Theron Kirk

Theron Kirk was born in Alamo, Texas. He received his Bachelor of Music degree from Baylor University where he studied with Bernice Hensler, and his Master of Music degree from Chicago Musical College of Roosevelt University where he studied with Karel Jirak. He pursued further graduate studies at Eastman School of Music under Bernard Rogers. He has been Professor of Music at San Antonio College since 1965 and is currently also chairman of the music department. Kirk has received several ASCAP awards as well as commissions from the Kansas State Centennial, the West Virginia Creative Arts Festival, and the

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<sup>8</sup>A review of this performance given by Trinity professors Karl Leifheit and Andrew Mihalso is titled "Thornton's sonata works enthralling magic" and describes the sonata as releasing "a torrent of emotion and dark poetry." Mike Greenberg, San Antonio Express, 29 September 1983, sec.E, p,5.



PLATE XXI - First two pages of Sonata  
for Piano by William Thornton

# SONATA

FOR PIANO

WILLIAM THORNTON

1  
Allegro (♩=120)

The musical score is handwritten and spans six systems. The first system begins with a treble clef staff and a bass clef staff. The treble staff starts with a half note G4, followed by quarter notes A4, B4, and C5. The bass staff starts with a half note G2, followed by quarter notes F2, E2, and D2. Dynamics include *mf* and *ff*. The second system continues the melodic line in the treble and accompaniment in the bass. The third system features a four-measure rest in the treble staff. The fourth system includes a dynamic marking of *mf*. The fifth system has a dynamic marking of *ff subito*. The sixth system concludes the page with a final cadence in both staves.

Handwritten musical notation system 1, consisting of two staves. The upper staff features a melodic line with a slur and a dynamic marking of *mf*. The lower staff provides a harmonic accompaniment with a dynamic marking of *mp*.

Handwritten musical notation system 2, consisting of two staves. The upper staff contains a melodic line with a slur and a dynamic marking of *f*. The lower staff has a dynamic marking of *f*.

Handwritten musical notation system 3, consisting of two staves. The upper staff has a dynamic marking of *ff*. The lower staff has a dynamic marking of *ff*.

Handwritten musical notation system 4, consisting of two staves. The upper staff has a dynamic marking of *mf*. The lower staff has a dynamic marking of *f*.

Handwritten musical notation system 5, consisting of two staves. The upper staff has a dynamic marking of *ff*. The lower staff has a dynamic marking of *mp*. The system concludes with a double bar line and the word *Bra* written below the staff.

San Antonio Symphony. His orchestral works have been performed by the symphonies of Cincinnati, Chicago, Seattle, Detroit, Houston, Oklahoma City, Philadelphia, Pittsburgh, Mexico City, and San Antonio. His total output of close to one thousand works (published by twenty-seven publishers) includes choral, band, and symphonic compositions, as well as chamber music and comic opera.

Kirk has written one work for piano solo, Sonatine, composed around 1940. This work won a national award and was given its premiere in Town Hall by Sydney Foster. The first two pages of the third movement may be found on pp.64 and 65.

#### Gerard G. Jaffe

Gerard Jaffe was born in Stettin, Germany. He received his Bachelor and Master of Music degrees from Juilliard and has studied with William Bergsma, Vincent Persichetti, and Vittorio Giannini. He has been in San Antonio since 1972 and is currently Professor of Music at Incarnate Word College. Jaffe's compositions include musicals, orchestral works, chamber music, and songs. The following is a list of his works for piano solo, none of which have yet been published.<sup>9</sup>

Children's Suite (1947)  
 Prelude  
 Lullaby  
 The Chase  
 Lament for a Dead Bird  
 Along the Brook  
 Boatride  
 Around the Campfire

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<sup>9</sup>Music and dates supplied by the composer.

PLATE XXII - First two pages of the third movement of Sonatine by Theron Kirk

*Molto vivo*

192

*p*

*mp*

*f*

*mf*

*mp*

*mf*

*p*



Handwritten musical notation for the first system, consisting of two staves. The upper staff features a melodic line with eighth and sixteenth notes, some beamed together. The lower staff provides a harmonic accompaniment with chords and moving lines. A large slur spans across both staves, indicating a continuous phrase.

Handwritten musical notation for the second system, consisting of two staves. The upper staff begins with a melodic phrase. The lower staff has a more complex accompaniment. Dynamic markings are present: "dolce" above the upper staff and "mf" above the lower staff. A slur is used to group notes in both staves.

Handwritten musical notation for the third system, consisting of two staves. The melodic line in the upper staff continues with various note values and rests. The lower staff continues the accompaniment with chords and moving lines. A large slur is present across the system.

Handwritten musical notation for the fourth system, consisting of two staves. The melodic line in the upper staff concludes with a few final notes. The lower staff provides the final accompaniment. A large slur is present across the system.

Variations for Piano (1960)  
 Preludes for Piano (1961)  
 Etude in Eights (c.1963)  
 34 Pieces for Piano (c.1968-1973)  
 Variation Suite (c.1971)  
 Eightudes (c.1972-1973)  
 Toccata (1973)  
 Rondo Capriccioso (Vexation over a Bad Penny)  
 (1973)  
 Sarabande (c.1973)  
 Music for Cinderella (c.1974)  
 Music for Mistress of the Inn (c.1975)  
 X-Mas Greeting (1975)  
 Partita Breva for Harpsichord, Organ or Piano  
 (1978)  
     Capriccio  
     Adagio  
     Scherzo  
     Sarabande  
     Capriccio (Reprise)  
 Pezzo Capriccioso (c.1978)  
 Prelude in C# minor (1979)  
 Movimento (c.1981)  
 A Flatitude (c.1981)  
 Capriccio (1981)

"Estudio no.1" from Eightudes, is reproduced on pp.67-70; this is a very tonal work, with chromatic outlines.

### Michael Fink

Michael Fink was born in Long Beach, California, and studied guitar with Vicente Gomez at an early age. He received his Bachelor of Music degree from the University of Southern California where he studied composition with Halsey Stevens and Ingolf Dahl, and his Master of Music degree from New England Conservatory where he studied with Daniel Pinkham. Further studies have included work with Aaron Copland and Roberto Gerhard at Tanglewood, and he received his Ph.D. from the University of Southern California. Fink has lived in San Antonio since 1975, and is cur-



PLATE XXIII - "Estudio no.1" from  
Eightudes by Gerard Jaffe

ESTUDIO #1

*fast legato*

*mp*

*cresc.*

*decresc.*

*f*

*simile*

The musical score consists of six systems of grand staff notation. The first system begins with a treble clef and a bass clef, with a common time signature. The tempo is marked 'fast' and the articulation is 'legato'. The first system includes a mezzo-piano (*mp*) dynamic marking. The second system features a *simile* marking. The third system includes a *cresc.* (crescendo) marking. The fourth system includes a *decresc.* (decrescendo) marking. The fifth system includes a *f* (forte) dynamic marking. The score concludes with a final chord in the bass clef.

Handwritten musical score for piano, consisting of six systems of staves. The score includes various musical notations such as notes, rests, and dynamic markings like "poco decresc.", "sf", "cresc.", "poco rall.", and "ad lib.". The key signature is G major, and the time signature is 4/4.

Key markings:  $\sharp$

Dynamic markings: *poco decresc.*, *sf*, *cresc.*, *poco rall.*, *ad lib.*

Other markings: *12!*

This page contains a handwritten musical score for piano, organized into six systems, each with a treble and bass staff. The notation is dense and includes various musical symbols and dynamic markings.

- System 1:** Treble staff features a melodic line with eighth and sixteenth notes. Bass staff has a simple accompaniment with quarter notes and rests.
- System 2:** Treble staff continues the melodic line. Bass staff has a more active accompaniment with eighth notes.
- System 3:** Treble staff has a melodic line with some slurs. Bass staff has a steady accompaniment.
- System 4:** Treble staff has a melodic line with a slur and a fermata. Bass staff has a steady accompaniment. A *legato* marking is present in the bass staff.
- System 5:** Treble staff has a melodic line with a slur. Bass staff has a steady accompaniment.
- System 6:** Treble staff has a melodic line with a slur. Bass staff has a steady accompaniment. A *f cresc.* marking is present in the bass staff, and *ad lib* is written below the system.

Handwritten musical score for a piano piece. The score is written on a grand staff (treble and bass clefs). The key signature is one sharp (F#). The tempo markings are "allarg." and "a tempo". The piece concludes with a double bar line. Above the final measure, there is a handwritten number "1800" with a horizontal line extending to the right.

Ten empty musical staves, each consisting of five horizontal lines, arranged vertically below the first staff.

rently a member of the music faculty at the University of Texas at San Antonio.

Fink's works include choral music and chamber works. For solo piano he has written Three Lyric Pieces, published by E.C. Schirmer Music Company, Boston. The titles of the pieces are "Song," "Passacaglia," and "Chorale." Compositional devices utilized in these works include bitonality, ostinato, and ground bass in varied meters and rhythmic patterns.

#### Clarence Joseph Stuessy

Clarence J. Stuessy was born in Houston, Texas. He did his undergraduate work at Southern Methodist University, and received his Master of Arts and Ph.D. from Eastman School of Music where he studied with Samuel Adler, Bernard Rogers, and Wayne Barlow. He has lived in San Antonio since 1979 and is currently the Director of the Division of Music in the College of Fine Arts and Humanities at the University of Texas at San Antonio.

Stuessy has written one work for piano solo, Theme and Variations, completed in 1966. The theme, and variation no.7, are reproduced on pp.72-74. In the toccata-like variation no.7, the left hand plays exclusively on the black keys while the right hand plays white-key major chords.



PLATE XXIV - "Theme" and "Variation no.7" from  
Theme and Variations by Clarence J. Stuessy

Theme and Variations

Joe Stuessy

*slowly*

*mp*



Variation VII

very fast

mf

The first system of musical notation for Variation VII. It consists of two staves: a treble staff and a bass staff. The treble staff contains a melodic line with eighth and sixteenth notes, and the bass staff contains a rhythmic accompaniment of eighth notes. The music is in 2/4 time and features a key signature of one sharp (F#).

The second system of musical notation, continuing the piece with similar melodic and accompaniment patterns.

The third system of musical notation, continuing the piece with similar melodic and accompaniment patterns.

The fourth system of musical notation, continuing the piece with similar melodic and accompaniment patterns.

*tr* (right hand only)

The fifth system of musical notation, continuing the piece with similar melodic and accompaniment patterns. A trill instruction is present above the first measure of the treble staff.

The sixth system of musical notation, continuing the piece with similar melodic and accompaniment patterns.

Handwritten musical notation on a grand staff. A dashed box above the first three measures contains the instruction "pva (both hands)". A second dashed box above the fourth measure contains the instruction "pva (with hands)". A third dashed box above the fifth measure contains the instruction "pva (both hands)". The notation includes treble and bass clefs, a key signature of one sharp (F#), and various musical symbols such as stems, beams, and accidentals.

Handwritten musical notation on a grand staff, continuing from the first system. It features treble and bass clefs, a key signature of one sharp (F#), and various musical symbols. The notation concludes with a double bar line and repeat signs.

Seven sets of empty grand staves, each consisting of a treble clef staff and a bass clef staff, arranged vertically for further musical notation.

## CHAPTER V

### ADDITIONAL COMPOSERS

Among other San Antonio composers of piano music is Zulema Garcia, whose "Grand Military March, op.3," was written in 1887. This piece was published by J.F. Jones and Company of San Antonio, and a copy of it is in the Barker Texas History Library. On the cover of this piece is the information that Zulema Garcia was also the "author" of "'A Sigh' Waltz" and "Aransas Pass Waltz."

Another published piano piece in the Barker Library is "Ferguson Triumphal March" which the cover states is "Respectfully Dedicated to Mrs. Miriam A. Ferguson, Governor of Texas." It bears the date of November, 1932, and was written by Carlo Macchi, "Director of the Italian Band of San Antonio."

In San Antonio during the 1920's and '30's there existed a Composers' Club, the members of which presented programs of their works several times a year. John Steinfeldt and Carl Venth were among the members of this organization, the former having been listed for a few seasons as "Dean," and thereafter as "Honorary Dean," and the latter having been listed, before moving to San Antonio, as an "Interstate Member." Except where otherwise noted, the following names and piano compositions have been gleaned from Composers' Club programs.<sup>1</sup>

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<sup>1</sup>Programs are in various Steinfeldt scrap-books, UTSA archives.

Helen Oliphant Bates  
 Barcarolle<sup>2</sup>  
 The Bells of Bruges<sup>3</sup>

Louise D. Fischer  
 A Celtic Plaint<sup>4</sup>  
 Questing  
 Sketch no.2<sup>5</sup>

Frederick King  
 Berceuse<sup>6</sup>

Brooks Smith  
 Under a Forest Moon<sup>7</sup>

Joyce Hetley Wallace  
 Hindu Dance  
 Swans<sup>8</sup>  
 Reflections<sup>9</sup>  
 Etude "Flight"<sup>10</sup>  
 Danse Indoue<sup>11</sup>  
 Lullaby in the style of a folk song<sup>12</sup>

In addition, currently living in San Antonio are the following composers: Larry Barnes, composer

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<sup>2</sup>Program, 20 November 1928.

<sup>3</sup>Program, 22 May 1929.

<sup>4</sup>Program, 24 March 1931.

<sup>5</sup>The scores of "Questing" and "Sketch no.2" are in the Barker Texas History Library. The author did not find these pieces listed on any program.

<sup>6</sup>"Third Program, Season 1928-29."

<sup>7</sup>Program, 18 March 1930.

<sup>8</sup>Program, 6 May (no year given).

<sup>9</sup>Program, 31 January 1928.

<sup>10</sup>Program, 14 January 1930.

<sup>11</sup>Program, 19 January 1931.

<sup>12</sup>Program, 30 November 1931.

of "The 800th Lifetime," a piece for prepared piano which also calls for the pianist to sing; Anna B. Stuckey, composer of "Noche en Mexico" for harp or piano; Shirley Edelman Teperow, composer of "Mood Music," published by Southern Music Company; Ardis Mar War, composer of "Largo," and "Spring Flowers;" and Sue Karen Wink, composer of "Spanish Rhapsody," "River by Night," and "The Eisenhower Variations."



## PLATE XXV - Composers' Club Program

## Club Personnel

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Mrs. Fred C. Wallace.  
DeanJohn M. Steinfeldt,  
Honorary DeanFrederick King,  
SecretaryAlice Mayfield,  
Treasurer

Francis de Burgos

Louise D. Fischer

Carl Schwabe

Carl Venth

\*\*\*

## Interstate Members

Ferdinand Dunkley,  
New OrleansAnna E. George,  
DallasGeorge May Randolph,  
PlainviewDr. Ernest E. Schuylen,  
New OrleansStella Stacy,  
Austin

## Competitive Concerts

SEASON  
1951 - 52Plaza Hotel Ball Room  
8:15 P. M.



## Composers' Club — First Program

Season 1931-32

November Thirtieth



- |   |                      |
|---|----------------------|
| "The Hills of Dream," for organ                                   | Ferdinand Dunkley    |
| Florence Brush  |                      |
| "In de Win"   | George May Randolph  |
| Miss Hortense Chappel, mezzo soprano                              |                      |
| Mrs. L. L. Marks, accompanist                                     |                      |
| "The Star Cop"  | Louise D. Fischer    |
| Mrs. Paul Rocha, soprano  |                      |
| Composer at the piano   |                      |
| Lullaby, in the style of a folk song                              | Joyce Helloy Wallace |
| Composer at the piano   |                      |
| Two Conundrums  | Alice Mayfield       |
| "Moonshines"  |                      |
| "Similarity"  |                      |
| The Leiderkrantz Quartet  |                      |
| Messrs. Lamm, Theis, Jaockle, Jachl and Dielmann                  |                      |
| Composer at the piano   |                      |
| "Nirvana"   | Francis de Burgos    |
| Ruby Perryman Hardin, soprano                                     |                      |
| Mrs. E. H. Benedict, accompanist                                  |                      |
| Otis McCreeles, cello obligato                                    |                      |
| Miniature Suite for Small Hands                                   | John M. Steinfeldt   |
| Fairy Tale  |                      |
| Dance from Spain  |                      |
| A Haunted Spot in the Forest                                      |                      |
| Squirrels at Play   |                      |
| Dreaming by the brooklet  |                      |
| Composer at the piano   |                      |
| "Marching Along"  | Frederick King       |
| Howell James, baritone  |                      |
| Composer at the piano   |                      |
| Dalze in A minor [in maniera di Godowsky]                         | Stelly Stacy         |
| Composer at the piano   |                      |
| Three Christmas Sketches, for four violins and piano              | Carl Denth           |
| Pastorale   |                      |
| Devotion  |                      |
| Adoration   |                      |
| Carl Denth, Ruth Howell, Marjorie Murray Koller, Mrs. T. M. Wheat |                      |
| Mrs. Carl Denth at the piano                                      |                      |

## CHAPTER VI

### CONCLUSION

The following brief observations made regarding the compositions illustrated in this treatise are obviously not intended to represent an exhaustive stylistic appraisal. Such an appraisal is clearly impossible because of gaps in existing documentation and literature. It was felt, however, that an overview consisting of brief comments regarding each of the musical illustrations would be useful.

"Mis Paschal Polka" by Menger is somewhat reminiscent of the short dances of early nineteenth century European composers, yet has a distinctly individual stamp. It is difficult to explain this: it possibly stems from the pervasive use of the second inversion tonic triad. The whole piece suggests a carnival atmosphere.

In Braun's "In a Ruined Mission Chapel," a variety of musical styles and influences are juxtaposed. A sustained and unresolved  $V^7$  chord begins and ends the piece and also constitutes the connecting material between some of the sections. The different sections include two measures of diatonic planing reminiscent of Debussy's "La Cathédrale Engloutie," modal chorale-like writing, chromatic passages, and music that is almost polychordal.

"The Fountain" by Steinfeldt has a texture reminiscent of Liszt, with harmonies suggestive of Chopin and Schumann. Of the piano works of Steinfeldt to which the author had access, this one was the most attractive, as it avoids the extreme senti-

mentality which, in the author's opinion, characterizes many of Steinfeldt's pieces.

"Ballet Orientale" by Ruth Bingaman Smith holds a unique place in this study, in that it represents (as was mentioned earlier) Smith's only notated piano piece. Her music in general tends to be programmatic in nature, and the author found much of it to be very appealing.

"Dawn" by Sister Elaine Gentemann is subtitled "Impressionistic Picture." In addition to impressionistic traits, this piece bears a resemblance to late works of Mahler. Built on a five-note, stepwise, modal motive called the "awakening motive" by the composer, this piece is rich in chromatic harmonies gliding almost imperceptibly from one key center to another.

In writing his "Andantino" from Albumblätter, Venth was obviously very greatly influenced by Schumann. Melodic lines, harmonies, textures, even titles - all are reminiscent of that composer.

"Machine B" from A Little Suite for Piano by William Ross is a three-part twelve-tone work. Taking displaced octaves into account, the intervals used in the tone row are exclusively minor seconds, minor thirds, and perfect fourths. These intervals are used melodically in the opening and closing sections, and harmonically in the middle section.

"Elysium" by Mary Weldon Leahy, a very expressive piece, features dark harmonies made pungent by the frequent use of major and minor seconds superimposed on traditional triads and seventh chords. The melody grows out of a three-note motive consisting of the tonic, supertonic, and leading tone. In the

middle of the piece, increased use of chromaticism builds tension which climaxes over a dominant pedal, after which the original melodic motive returns in augmentation, and the piece closes, still maintaining the dominant pedal.

"Fantasia in B Minor" by Robert White is a work brimming with ideas. The opening section builds to a climax of sweeping melodic lines and rapidly fluctuating harmonies undergirded with a sustained pedal point. The following section starts out as a strict canon developed from the melodic material in the first measure of the piece. A basically two-voiced texture is maintained throughout most of the rest of this piece, growing to three or more voices during, and just prior to, cadence points. The piece concludes with a return to material heard in the opening section.

William Thornton's piano sonata is an atonal work with tremendous rhythmic vitality. In the first movement, Allegro, much of the material used is developed from the opening three-note motive and the repeated notes which make their first appearance in the second measure. Although containing some relatively lyrical passages, this movement gives an overall impression of angularity and stridence. The second movement, Lento, begins with a smooth three-voiced texture in quarter and half notes. Gradually faster rhythms are introduced and the melodic lines become more and more disjunct until the three-voiced texture explodes into full chords in increasingly faster rhythmic units. This movement goes without pause into the third and final movement, Presto, which has much the same character as the first movement.



Sonatine, by Theron Kirk, is a neo-classical work in three movements which makes extensive use of open fourths and fifths, both harmonically and melodically. The first movement, Allegro, opens with a theme in D-flat major accompanied by an ostinato in sixteenth notes. The second theme group is in A minor, and is followed by a development which is the most chromatic and rhythmically complex section of this movement. The return of the opening theme in D-flat major is followed by the return of the second theme group, this time in f-sharp minor. A brief coda ends the movement in B major. The second movement is slow with sustained harmonies, and the third movement, Molto vivo, has much the same form and character as the first movement.

Eightudes by Gerard Jaffe, is a set of eight studies, all very tonal, and conveying charm, grace, and occasional drollery. The first two etudes are built on chromatic basslines: the first one is fast, the second one slower. "Estudio #3" drills the left hand in continuous scale passages which the right hand accompanies with blocked triads and seventh chords. "Estudio #4" is made up entirely of thirds in both hands. This piece starts out in 7/8, but the meter, though always retaining the eighth note as the basic unit, changes constantly. In "Estudio #5," the composer again plays with meters. The right hand accompaniment starts out with a meter of 4/4 while the left hand melody is in 8/8, which is actually grouped as 3+3+2/8. At the end of the piece, both hands are alternating between 5/8 and 8/8. In "Estudio #6," another study in thirds, the right hand is in 6/8 and the left hand is in 3/4. "Estudio #7,"



marked "Maestoso," is a study in sonorities. The instructions given at the beginning are "gradual building to end" and "Bass line very resonant - like deep church bells." "Estudio #8" is a rhythmic, dance-like Allegretto in 7/8.

The theme of Stuessy's Theme and Variations is a slow, modal, chorale-like piece. Compositional devices used in the eight variations include quartal harmonies, diatonic planing of ninth chords, frequent meter changes, and bitonality. As mentioned previously, this very effective work represents the only solo piano composition by this composer.

The foregoing summary of these representative compositions seems to indicate that the development of a musical tradition in San Antonio was, in many ways, not unlike that taking place in other American cities. One notes the prevalence of strong European influences, which are gradually replaced by the somewhat eclectic "American" style, characteristic of the middle and latter part of the 20th century. Nonetheless the author, a native of San Antonio, has found it fascinating to explore her musical heritage, and to discover the intensity and enthusiasm inherent in the area's early musical activity. Particularly gratifying was the fact that such an opportunity is virtually never available in the standard "program of study" at most academic institutions, given their career orientation and performance demands.

It is hoped that the foregoing study will not only prove to be of interest to those active in San Antonio music circles, but that it may also prove an inspiration to those who might wish to undertake a similar study with regard to another area of the country.

## APPENDIX A

The first three questions on the questionnaire sent to the living composers included in Chapters III and IV asked their place of birth, how long they have lived in San Antonio, and where and with whom they have studied. Answers to these questions have been incorporated into the chapters just mentioned. Responses to the remainder of the questions are given here.

What composers have had the most influence on you?

Fink	Stravinsky, Barber, Copland
Gentemann	Bach, Chopin, Mozart, Debussy
Jaffe	Mozart, Bartok, Stravinsky
Kirk	none in particular - all have
Leahy	---
Rodriguez	Monteverdi, Mozart, Stravinsky
Ross	J.S. Bach, Leslie Bassett, I. Stravinsky, Ross Lee Finney, Messiaen
Smith	Chopin, Beethoven, Bach, Moszkowski (for technic especially), Rachmaninoff
Stuessy	Howard Hanson, George Gershwin, Rachmaninoff
Thornton	Bach, Palestrina, Bartok, Sessions, Stravinsky, Berg
White	Bach, Haydn, Mozart, Beethoven, Schubert, Chopin, Liszt, Brahms, Debussy, Ravel, Scriabin, Rachmaninoff, Bartok, Berg, Shostakovich, Barber, Rochberg

What percentage of your works are for piano solo?

Fink	ten percent
Gentemann	approximately fifty percent

Jaffe	forty percent
Kirk	very little
Leahy	[fifteen percent]
Rodriguez	[six percent]
Ross	very few
Smith	small
Stuessy	five percent
Thornton	one percent
White	approximately twenty-five percent

What percentage of your works include piano, but not as a solo instrument?

Fink	twenty percent
Gentemann	approximately fifteen percent
Jaffe	sixty percent
Kirk	very little
Leahy	[forty percent]
Rodriguez	[thirty percent]
Ross	few
Smith	also small
Stuessy	twenty percent
Thornton	two percent
White	approximately seventy percent

What inspires you to write a new piece? (ex.: an idea, a competition, a commission, a specific performance or performer)

Fink	Commission
Gentemann	Usually an idea; also, maybe, a specific performer. Occasionally a competition.
Jaffe	All the above except competitions.
Kirk	All of the above.
Leahy	All these.
Rodriguez	All of the above: by themselves or in combination. I may have an idea for a piece but it takes a commission invol-

ving a specific performance before I will write it.

- Ross            Idea, specific performance, and performers.
- Smith           Commission, ideas, poetry.
- Stuessy        Usually a specific performance or performer; sometimes simply an idea; sometimes a poem.
- Thornton       Commission, specific performer.
- White           All of the above. Most recently commissions and specific performers have been the principal reasons.

Do you feel that the attitudes of today's pianists are fostering an atmosphere conducive to the writing of new works for the piano?

- Fink            No - few performers are willing to chance rejection from their audiences by programming more than one [contemporary] piece.
- Gentemann     No. At this point in time, genuine musical compositions are not in great evidence or demand. Everything, including music, seems to be in a flux, rushing towards goals which seem unclear and often questionable.
- Jaffe           Not particularly. It's usually a case of playing my music myself or twisting a friendly arm (not too hard, of course).
- Kirk            Not really.
- Leahy           Yes.
- Rodriguez      Yes, but not always by the performers' choice. Competitions are requiring more new works and critics are getting harder and harder to drag out to review a New York recital without the lure of a premiere of some kind.
- Ross            Many are, but few in this part of the country.
- Smith           Yes.
- Stuessy        Yes (most, I find, are willing and eager to program new works).

- Thornton In a limited number of exceptional pianists.
- White Contemporary education tends to encourage performers to concentrate on technical mastery of an instrument and development of standard classic repertoire and to de-emphasize improvisation and composition, which does not tend to [foster] interest in things original.
- How easy is it to get works performed?
- Fink For me - not difficult.
- Gentemann That depends primarily on the media for which or in which they are composed. For example - symphonies or large ensembles are not as readily or easily performed as pieces in the smaller forms - such as piano solos, violin solos, etc. The performance of compositions which require a number of performers also suffers because the performers have to be paid, meet scheduled rehearsals, etc.
- Jaffe Just a bit easier than getting them published!
- Kirk First performances - okay - after that it is a problem.
- Leahy I don't write anything that is not performed.
- Rodriguez Some of my works are played a great deal; others less often.
- Ross Relatively easy if one works at it.
- Smith I have not tried, but it should not be difficult.
- Stuessy For piano, not too bad; for orchestra, etc., it is very difficult.
- Thornton First performance - easy; following - more difficult.
- White Fairly easy to get works performed for free. More difficult to collect royalties.



How important do you think the role of composition contests is to today's composers?

- Fink They would be fairer and more important, if judges were drawn from a wider base - they tend to be regional.
- Gentemann I, personally, am not in favor of contests, competitions, etc. Often, the meeting of deadlines, the desire for notoriety, rewards, etc., seem to be the main reasons for composing music. Actually the result is very poor music, maybe no music at all.
- Jaffe Not very; I've never tried myself.
- Kirk Not very important.
- Leahy I don't know - have only tried once.
- Rodriguez Unfortunately, very important. In addition to the obvious recognition, contests provide composers with the incentive (financial and otherwise) to complete a new work.
- Ross Minimal role, but everything helps.
- Smith I would think they would be important and helpful, and an incentive, besides, to compose.
- Stuessy Quite important to many composers.
- Thornton A good incentive at times. Somewhat important.
- White I do not feel competitions are of great importance for composers or performers other than as a form of publicity. Paid commissions and performances are much more vital as a means of freeing an artist to devote time to producing works on a regular basis.

Do you feel it is possible to define the direction towards which music is heading? If so, what do you perceive that direction to be?

- Fink Yes. More tonal than before - more influence of technology (electronics, right-left brain research, etc.)
- Gentemann No! (At this time it is difficult to make a prediction.)

- Jaffe No.
- Kirk Doubtful.
- Leahy Yes. I just write what I hear in my head at the time depending whether it is band music, orchestral music or ensemble - whatever.
- Rodriguez Yes. Towards a consolidation, a synthesis of previous styles. Composers feel neither constrained by traditional concepts of music nor by an obligation to be avante-garde; we seem occupied, rather, with bridging the gap between the two. See my article "Atonal Music: Should We Atone?"<sup>1</sup>
- Ross Yes. Toward individual freedom of expression, away from academicism.
- Smith Yes. My conclusion is that we are going out into space, technologically, and therefore music suggesting "strange" new sounds would represent the cosmic vastness of the universe. It also represents our chaotic world situation of strife and anger over social conditions, as well as the violence of today.
- Stuessy Not sure. Generally toward a more conservative style; we seem to have "had it" with the avante-garde freak shows of the sixty's and seventy's. There seems to be a willingness to return to the mainstream.
- Thornton Yes. All directions - up, down, backwards, forward, but I feel the pendulum is swinging toward a new romanticism.
- White No. Individual musicians - yes. Music in general - no.

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<sup>1</sup>Robert X. Rodriguez, "Atonal Music: Should We Atone?" American String Teacher, Autumn 1982, pp.46-48. See Appendix C for excerpts from this article.

## APPENDIX B

Among the Steinfeldt papers in the archives at The University of Texas at San Antonio are four recordings, two of which have labels indicating they were made at David Griffin's Recording Studio (in San Antonio). Another of the records gives no clue as to where or when it was made, but on the record jacket is handwritten:

### Side A

- I Ernesto Lecuona playing  
Danzas Cubanas
  - a) La Cumparsa
  - b) Danza en 3/4
- II John M. Steinfeldt  
playing The Fountain
- III Mischa Levitski playing  
Valse op.2

### Side B

Josef Lhevinne playing  
The Blue Danube - Strauss  
arr. by Schulz-Evler

The record is badly scratched, but playable, and it does have on it the works listed on the cover. The origin of the record is not definitely known. Eric Steinfeldt (John Steinfeldt's son) thinks it is possible that the recording was made in San Antonio on an occasion when the Lhevinnes visited Steinfeldt.<sup>1</sup> However, Theodore Satterfield, grandson of John Steinfeldt and two years Eric's senior, wrote that, so far as he knew, Steinfeldt's only recordings (other than Ampico player-piano rolls made in the 1920's)

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<sup>1</sup>Eric Steinfeldt, interview in San Antonio, 19 December 1983.

had been done at Satterfield's request in 1945.<sup>2</sup> In the absence of any hard evidence to the contrary, the recording in question must be regarded as a compilation of previously existing recordings.

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<sup>2</sup>Letter to author, 10 January 1984.



## APPENDIX C

Following are excerpts from Robert X. Rodriguez' review of George Perle's book, Serialism and Atonality, titled "Atonal Music: Should We Atone?", and appearing in the Autumn, 1982, issue of American String Teacher.

It is difficult to criticize the fifth edition of anything; more so George Perle's Serialism and Atonality. Since its publication in 1962 the book has become a classic, winning for Perle not only critical acclaim, but the far greater satisfaction of having enlightened a generation of musicians by providing a better understanding of a significant body of twentieth-century music. . . . [The question now is not,] How is Serialism and Atonality (the book) holding up after twenty years? but rather, How are serialism and atonality (the techniques themselves) doing?

. . . [The] emphasis upon intricacy of construction rather than purely aural elements has affected the way many musicians have regarded music during the last twenty years, . . .

. . . Now, in the 80s, composers appear to be heading back from the 60s with a better idea of what serialism and atonality are all about. We are shifting towards a synthesis in which the sounds we discovered through serialism are the primary emphasis rather than the process by which we derived them. Atonal writing is thus becoming less doctrinaire, more flexible in its inclusion of a variety of techniques: perhaps more difficult, but . . . also more rewarding. . . .

What has been the effect of this assimilative approach upon music since 1962? The computer term "user friendly" comes to mind. Weary of alienation, composers now appear to be caring more about communicating with audiences and performers and are either using serial and atonal elements in more accessible ways (returning to romantic Bergian sounds) or abandoning them altogether. The word "experimental" is little heard these days, even in computer and electronic music. As in all periods most results have been poor; a few have been masterpieces. This need



not surprise us. What does seem surprising, however, is that since so many composers have recently re-embraced tonality, either totally, partially, or in the form of quotations, the definitions of "new" and "old" seem strangely to be switching. Today the exclusive use of strict serial techniques in virtually any context brings with it the faint but unmistakable odor of mothballs . . .

Given the present musical climate, Perle's book remains a literate and perceptive guide to the immediate past, one which by its already archaic tone points the way to a better understanding of the rapidly changing present and therefore, the future. In his preface to the fifth edition Perle maintains that

the development of the serial idea may be viewed not as a radical break with the past but as an especially brilliant coordination of musical ideas which had developed in the course of recent history.

"Coordination" is here the key word. As this observer views the scene, we have just now emerged from what Stravinsky described as "the abyss of freedom," with serialism finally in its proper perspective: a poor master but an exquisite servant, not to be obeyed, but not to be ignored - rather to be manipulated and enjoyed alongside the other beauties of our civilization.

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## VITA

April Abraham was born in New York City, New York, on April 11, 1952, the daughter of Peggy Tisinger Abraham and Robin Abraham. Her family moved to San Antonio, Texas, when she was two years old and she graduated from Highlands High School, San Antonio, in 1970, after which she entered Peabody Conservatory of Music, in Baltimore, Maryland. She received the degree of Bachelor of Music with a major in piano from Peabody Conservatory in May, 1974. In 1975, she entered the Graduate School of The University of Texas at Austin where she received the degree of Master of Music in literature and pedagogy in December, 1977. Since June, 1979, she has been teaching piano at Northwest Music Studios in San Antonio.

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