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THE LIFE AND WORK OF ANTHONY LOUIS SCARMOLIN:

NEW JERSEY COMPOSER

by

HELEN WHEATON BENHAM

A Dissertation submitted to the

Graduate School-New Brunswick

Rutgers, The State University of New Jersey

in partial fulfillment of the requirements

for the degree of

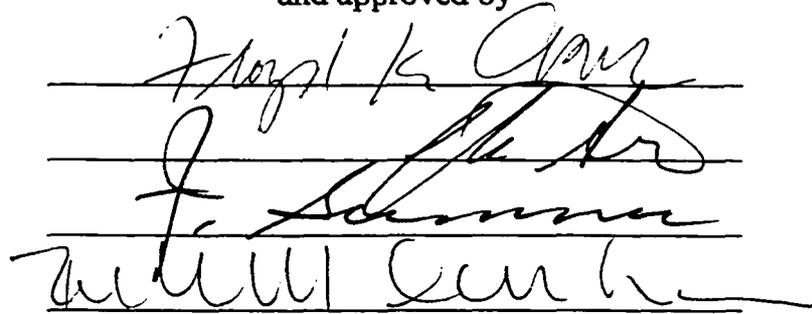
Doctor of Philosophy

Graduate Program in Music

written under the direction of

Professor Floyd Grave

and approved by

Three handwritten signatures are written on three horizontal lines. The top signature is 'Floyd K. Grave', the middle one is 'Helen Wheaton Benham', and the bottom one is 'William Scarlin'.

New Brunswick, New Jersey

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## ABSTRACT OF THE DISSERTATION

The Life and Work of Anthony Louis Scarmolin:

New Jersey Composer

by HELEN WHEATON BENHAM

Dissertation Director:

Professor Floyd Grave

Composer Anthony Louis Scarmolin (1890-1969) was born in Italy and lived in New Jersey from about 1899 on. Comprehensive study of his career and accomplishment sheds light on the reasons for his eclectic development and provides insight into what it was like to be a composer in New Jersey in the first half of the twentieth century.

Surviving archival materials indicate that Scarmolin was active in a variety of spheres. It has been determined that his early works include some virtually unprecedented experiment. Research shows, moreover, that he received his formal musical education entirely in the United States, was to a considerable extent self-taught, and based his professional activity almost exclusively in New Jersey. Important areas for which documentation survives include Scarmolin's emigration and childhood, his relationship with the New York German Conservatory of Music, his efforts to break into the publishing field, his professional life as a director of music in the Union City public school system, his ongoing separate career as a composer and performer, and his retirement.

Of the more than 1100 works by Scarmolin, those intended for the concert stage may be divided into three periods. The first period from approximately 1904 to 1909 was the most fertile in terms of stylistic innovation. The second period, extending from 1910 to

approximately 1936, is characterized by preoccupation with choral and pedagogical music and conformity with traditional nineteenth-century harmony. In his third period, beginning with his *Symphony in E Minor* (1937), he recaptures some of the more adventurous tonal colors of his youth but does so within a framework that underscores his inherently conservative musical orientation. A further dichotomy in Scarmolin's style may be observed in a simultaneous second stream of stylistically constant works written throughout his life for salon, band, entertainment, and pedagogical use.

**DEDICATION**

**to Samuel Kim**

**and**

**Sonya and Javier Guardo**

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I would particularly like to thank Dr. John Sichel, Curator of the A. Louis Scarmolin Trust, for his generosity in making available to me the contents of the Trust office for my research. The A. Louis Scarmolin Trust is located at 475 Watchung Avenue, Watchung, New Jersey 07060. At the Trust is housed nearly all of the music that Anthony Louis Scarmolin composed. Furthermore, Scarmolin's Log, *Memorie*, in which he recorded the dates of composition of most of his works, and his Auxiliary Log, Aux, which I put together from loose papers on which Scarmolin had recorded dates of composition, are both kept at the Trust. There are, moreover, various scrapbooks, cardboard boxes, and a *Letter Box*, to all of which I have had free access. They contain newspaper articles, concert programs, and

letters. The correspondence consists mostly of letters that were sent to Scarmolin as generally Scarmolin did not keep copies of those letters that he himself wrote. I am very grateful to Dr. Sichel for permitting me to go through these materials thoroughly and cite them in my dissertation.

I would like to thank Trustee of the A. Louis Scarmolin Trust, Mr. Robert Davis, for his support and encouragement of my project. Likewise, I am grateful to former Trustees, the late Mr. John Hamel; his wife, Kate Hamel; and Dr. Margery Stomne Selden, now of Portage, Michigan, who has written some of the articles I have cited. All of the Trustees and former Trustees of the A. Louis Scarmolin Trust have provided valuable information that has enhanced my dissertation.

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High School, were gracious in permitting me access to their school yearbooks. Mr. Robert Pastore of Pastore Music Inc. in Union City, a former student of Scarmolin, provided much valuable information about Scarmolin as a teacher in the Union City Public School system. Professor Linda Shipley of the New Orleans Baptist Theological Seminary sent me a copy of the Master of Church Music thesis of Jonathan Tucker, which has been cited in this dissertation. Finally, Ms. Leslie Kandell, wrote a splendid article in the New Jersey section of the New York Times, which appeared on Sunday, October 8, 1995; it too has been cited in the forthcoming pages, and Ms. Kandell's initiative and effort in the preparation of her article are much appreciated.

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## INTRODUCTION

This account of the life of Anthony Louis Scarmolin (1890-1969) has been pieced together from a wealth of original material housed at the A. Louis Scarmolin Trust in Watchung, New Jersey. In addition, external research has produced relevant information that amplifies and modifies the portrayal of Scarmolin as a unique and original composer. Through biographical data and an examination of some representative works, this study addresses the following questions:

Why did Scarmolin not consistently write in the dramatic and forward-looking style established, for instance, by *Una lotta col Destino* (1907)?

What elements of his education or professional environment might have been responsible for Scarmolin's writing, on the other hand, salon pieces for voice or keyboard or vocal pieces with problematical texts?

How did Scarmolin justify the dichotomy between a boldly experimental style and a far more accessible, conservative approach to composition?

Why did Scarmolin virtually drop out of sight for some years in order not to be influenced by other composers, only to return to the musical scene writing in an even more derivative fashion?

To what extent did Scarmolin succeed in his attempt to "recapture the spark" during the retirement years toward the end of his life?

The attempt to answer these questions requires a thorough overview of Scarmolin's work. By calling attention to those compositions which seem especially unusual or rewarding, I hope to arouse enough interest in Scarmolin's more worthwhile works so that they will eventually become known to a wider audience.

Of the over 1100 works by Scarmolin, those intended for concert use may conveniently be divided into three periods. The first period from approximately 1904 to

1909, in particular the Conservatory years, were the most stylistically innovative. *An Irresistible Thought* (composed in 1904), *Pagina d'album* (composed in 1906), and *Una lotta col Destino* (composed in 1907) are outstanding examples of early works that combine a technically challenging, quasi-improvisational style with a harmonic texture that stretches the bonds of tonality. Scarmolin's experiments during these years were contemporaneous with those of Charles Ives.

During his second period, which extended from 1910 to approximately 1936, Scarmolin was preoccupied with choral and pedagogical music. He conformed to traditional nineteenth-century harmony to a large extent during those years. Works such as *Jairus' Daughter* (1928), *The Temptation on the Mount* (published 1929), and *The Bells* (1932) come to mind as examples of choral works composed with an intent to appeal to a general audience.

In his third period, which began with his *Symphony in E Minor* (1937), Scarmolin again became more adventurous harmonically yet generally stayed within the boundaries of conservative tradition. During this period Scarmolin wrote one of his most successful operas, *The Caliph* (1948), as well as two additional symphonies and a number of other orchestral works.

Throughout the three periods Scarmolin continued to write accessible works for salon, band, entertainment, and pedagogical use. Scarmolin apparently saw no artistic conflict in the dichotomy between this second stream of works and those more demanding compositions intended for the concert stage.

Among the variety of styles and genres represented in Scarmolin's extensive output, there are many works suitable for performance by both professional and amateur musicians.

**They provide a valuable glimpse into the work of a New Jersey composer and educator who was exceptionally prolific throughout the first half of the twentieth century and beyond.**

## CHAPTER I

## THE BEGINNINGS: EMIGRATION AND CHILDHOOD

Anthony Louis Scarmolin was born Antonio Luigi Scarmolin in Schio, Italy, on July 30, 1890, to Angelo and Pasqua (Lais) Scarmolin.<sup>1</sup> An article in the October 1949 issue of *New Jersey Music* explains that Scarmolin's father, Angelo, was employed in a large textile mill in Schio until he became involved in politics while still a young man. Because of political difficulties that resulted from his youthful enthusiasm, the father found it necessary to take his family to Brazil for several years, before Scarmolin was ten years old. When Angelo became homesick, the family returned to Schio. However, in going back to Schio, Angelo found everything there much changed. As a result, Angelo Scarmolin resolved to bring his family to the United States.<sup>2</sup> This account is supported by writings of Margery Stomne Selden, confirming that en route to the United States the Scarmolins sojourned for some time in Brazil as did many other Italians from the Schio area.<sup>3</sup>

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<sup>1</sup>Scarmolin, A. (Anthony) Louis," *The International Who is Who in Music*, edited by J.T.H. Mize, fifth edition (Chicago: Sterling Publishing Company, 1951), 366. The article provides the following description of Scarmolin, which was undoubtedly submitted in later life by Scarmolin himself: "A. Louis Scarmolin has brown eyes, black hair, weighs 138, and is 5' 4" in height."

<sup>2</sup>"Scarmolin Signature," *New Jersey Music* 5, no. 2 (October 1949): 24. The journal, edited by A. Philbrook Smith, is described on its last page, 24, as the "Official Publication of the New Jersey Federation of Music Clubs, Music Educator's Association of N.J., and Eastern Conservatory of Music and Arts." It contains numerous unsigned articles about musical activities and personalities in New Jersey at the time. Much of the information relating to Scarmolin was very likely supplied by the composer himself.

<sup>3</sup>Margery Stomne Selden, "In Search of the Real Antonio Luigi Scarmolin, Part 1," *Italian News Tribune*, 27 August 1992, 5. The *Italian News Tribune* is published every Thursday by Ace Alagna Publications, 427 Bloomfield Avenue, Newark, New Jersey, 07107. Copies

The most detailed and descriptive written account of Scarmolin's emigration to the United States is provided by a 1957 article in *Il giornale di Vicenza* (The newspaper of Vicenza), entitled, "Scledensi benemeriti all'estero: Il musicista Louis Scarmolin compositore e direttore d'orchestra" (Worthy natives of Schio abroad: The musician Louis Scarmolin, composer and orchestra director).<sup>4</sup> It describes the departure of the young boy by train from Schio in the middle of December 1900 [probably 1899 is meant].<sup>5</sup> It relates

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dating from 1974 to the present may be found at the Newark Public Library, South Washington Street, Newark, New Jersey 07101. According to Selden's account the Schio-born parents of Scarmolin's future wife, Aida, were among those immigrants from that area of Italy who came to the United States via Brazil. Margery Stomne Selden met Aida Scarmolin after the composer had died and gleaned considerable information directly from her.

<sup>4</sup>"Scledensi benemeriti all'estero," *Il giornale di Vicenza*, Thursday, 19 September 1957, *Diamond Scrapbook*, 20, A. Louis Scarmolin Trust. The article, written in Italian and signed, "S.M.," explains that Scarmolin, who was then sixty-seven years old, had returned to Schio some days before for a brief period of vacation. Those responsible for the article had met him "in the company of an old schoolmate of his, with whom he was recalling the first years of his childhood remembering, as if it were yesterday, the concerts in the town square of the city band when, crouched among the wooden balustrades, he followed with ecstatic reverence the gestures of the maestro, whose magic wand drew in the air the thread of the musical conversation." ("Giorni fa Louis Scarmolin è ritornato nella nostra città per un breve periodo di vacanze, noi lo abbiamo incontrato in compagnia di un suo vecchio compagno di scuola con il quale rievocava i primi anni della sua infanzia ricordando, come se fosse ieri, i concerti in piazza della banda cittadina quando, rannicchiato fra le balaustre di legno, seguiva con estatica venerazione i gesti del maestro, la cui bacchetta magica disegnava nell'aria il filo del discorso musicale.")

<sup>5</sup>*Ibid.* The date December 1900 is inconsistent with the statement in the same article that the boy was not yet ten years old. Furthermore, a brief 1949 biography of Scarmolin states that he came to the United States in 1899 and was naturalized in 1911. See "Scarmolin, A. Louis," *Monthly Supplement and International Who's Who*, ser. 10, no. 3 (Chicago: A.N. Marquis, March 1949), 80, *Diamond Scrapbook*, 1, A. Louis Scarmolin Trust. This latter article was written prior to the one cited at the beginning of this chapter, and it contains different information. It is not contradictory but provides the names of other works that Scarmolin has written and gives also the date of his marriage to Aida R. Balasso, 7 April 1926.

that he and his mother were going to join his father, who with a large number of others like himself had emigrated to distant America. His father had been employed for some time in a textile mill in the United States, an occupation that had permitted him to save enough money in time to bring over his family, which consisted of his wife and Louis.<sup>6</sup> It should be noted here that in later life Scarmolin used his middle name "Louis" in preference to his given name "Anthony." The imaginative, but poignant, story tells how early one grey December morning the boy and his mother waited for a train at the beginning of their long journey. It describes "the sleepy-eyed little boy, not yet ten years old, bundled up in an ample cloak, waiting the arrival of the train that would take him far away. His mother from time to time was passing him roasted chestnuts, which she had in a bag among the pleats of her winter coat. Then, with an affectionate but somewhat preoccupied gesture she pushed away from his forehead some rebellious curls that escaped from under his cap, falling on the nape of his neck. A few minutes later, standing close to the window of the train, with his arms crossed above his chin, Louis gave his last farewell to Schio, not knowing if he would ever see it again, certainly a little moved." I have paraphrased the article. ("Di primo mattino in una giornata che si preannunciava sempre più grigia, a metà dicembre, il piccolo Luigi

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<sup>6</sup>Tbid. It should be noted that the word used by the article to describe the father's initial workplace is "lanificio," which means literally "woolen mill." Angelo Scarmolin's employment in America was, therefore, consistent with the occupation of many of his countrymen in Schio. This thriving city, located in the Vicenza area of northern Italy, is at the center of a rich textile industry. One may see in Schio today the city's own historic "lanificio," called "Lanificio Rossi," dating back to the nineteenth century.

The article is written in an imaginative manner that may have permitted some mild distortion of facts. For example, although the writer states that the factory in which Angelo Scarmolin worked was in New York City, it is clear that the family settled on the New Jersey side of the Hudson. The journalist of the Vicenza newspaper may well have taken the environs as a whole to be "New York," much as one might now describe "the New York metropolitan area."

Scarmolin non ancora decenne, infagottato in un'ampia casacca che lo conteneva abbondantemente, aspettava con gli occhi un poco insonnoliti l'arrivo del treno che lo avrebbe portato lontano, molto lontano. La madre di tanto in tanto gli passava delle castagne abbrustolite che aveva in un cartoccio fra le pieghe del paltò, poi, con gesto affettuoso ma anche un poco preoccupato gli scostava dalla fronte dei ricciolini ribelli che gli sfuggivano di sotto il berretto ben calato sulla nuca. Pochi minuti dopo, in piedi, vicino al fenestrino del treno, con le braccia incrociate sul mento, Luigi dava il suo ultimo saluto a Schio non sapendo se la avrebbe ancora rivista, di certo un poco commosso.")<sup>7</sup>

The Scarmolin family settled in Stirling, New Jersey, where the father, Angelo, who was employed with a Union City textile company located there, taught violin and woodwinds in his home in the evenings. Angelo was constantly busy with his day work, as well as with his music students who came in the evening, so that he had little time to teach his own son. He did, however, give young Louis violin lessons. When Angelo purchased a piano in order to provide accompaniment for informal instrumental sessions arranged by pupils and neighbors, the child learned by himself to pick out notes on the instrument as well as he could.

Anthony Louis Scarmolin's desire to compose was first awakened when a group of amateur entertainers in Stirling left behind a copy of a book; young Louis realized that he wanted to write a book, providing it with music, to become an opera.<sup>8</sup> It is possible that the

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<sup>7</sup>Ibid. The article, based on Scarmolin's own account to the reporter, paints a remarkably clear picture of the departure scene.

<sup>8</sup>"Scarmolin Signature," *New Jersey Music*, 24. The article misspells the name of the town as "Sterling." The article does not specify what kind of a book Scarmolin had found.

book Scarmolin found was a book of plays. His idea of opera could well have been derived from childhood experience. Certainly the description of what transpired implies that Louis knew what opera was and may well have already seen and heard operas.

Anthony Louis Scarmolin's first contact with his new environment in the United States was a shock. Everything was very large and confusing for him. He was not able to play with the other children because of the difference in language. Being by nature a bit shy, Louis became increasingly introverted and dedicated himself to studying. He felt nostalgia for the outdoor band concerts that used to take place in Schio every Sunday evening, and he remembered how much they had pleased him. Band concerts often include an operatic overture or possibly even an aria, and these experiences might well have contributed to his early interest in writing operas. Soon he began to express to his parents the desire to study music and to become a musician.<sup>9</sup> When his father realized how important music was for the young boy, he arranged for his employers to transfer him to Union City, then known as West Hoboken, where teachers would be available. There Anthony grew up with his three sisters in a comfortable, cultivated home.<sup>10</sup> Thus supported by the industriousness and encouragement of his family, Scarmolin was fortunate in having opportunities to develop his musical talents.

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<sup>9</sup>"Scledensi benemeriti all'estero" *Il giornale di Vicenza*, Thursday, 19 September 1957.

<sup>10</sup>Selden, "In Search of the Real Antonio Luigi Scarmolin, Part 1," 5.

## CHAPTER II

### THE CONSERVATORY AMBIENCE

While some aspects of Anthony Louis Scarmolin's formal education remain obscure, it is possible to piece together the broad outlines from evidence that is now available. As this chapter will show, direct information about Scarmolin and his activities in those years is very slim. Nonetheless, I have endeavored to tap as many sources as possible to explain what courses Scarmolin might have taken and who his teachers might have been. Thus a picture has emerged of what it was like for him to have studied music in New York when he was a youth at the beginning of the twentieth century.

It is both fortunate and relevant that the era during which Scarmolin entered his musical career was a special one, inhabited by dedicated and inspired artists and teachers who made substantial contributions to the development of American music. The comings and goings of these performers and pedagogues inevitably helped to shape the direction of musical arts in twentieth-century America. This period of time was unique, yet fleeting, and many aspects of it are all but forgotten. An exploration of Scarmolin's educational background will not only shed light on the composer's own development but will recapture some of the details of a brief but remarkable episode in the musical history of this country.

As described above, Scarmolin began his musical education early, initially under the guidance of his father, Angelo, who was himself an accomplished amateur musician.<sup>1</sup>

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<sup>1</sup>"A. Louis Scarmolin," *The Etude Music Magazine* (Philadelphia: Theodore Presser, November 1919), 702, *Wooden Chest of Drawers, F*, A. Louis Scarmolin Trust. The unsigned biography, which was most likely submitted by Scarmolin himself, states that his musical education under the guidance of his father began at the age of ten. Scarmolin's

According to his own account, Anthony was enrolled in the New York College of Music, from which he was graduated in 1907.<sup>2</sup> It will be shown below, however, that in reality he graduated not from the New York College of Music but rather from the New York German Conservatory of Music and continued for two more years there as a post-graduate student. At the time of his graduation he would have been only sixteen.<sup>3</sup> There remain today no actual records or transcripts of Scarmolin's course of study.<sup>4</sup> Nonetheless, it will be clear

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biography appeared along with a number of other brief biographical articles on such prominent musicians as Dvořák, Czerny, Paderewski, and Rachmaninoff, indicating the importance of Scarmolin to the musical community in 1919.

<sup>2</sup>"A. Louis Scarmolin," *The International Who is Who in Music*, edited by J.T.H. Mize, fifth edition (Chicago: Sterling Publishing Company, 1951), 366.

<sup>3</sup>Scarmolin would have been eighteen years old in the beginning of 1909, around the time of his departure from the Conservatory. If he had been studying with Bertha Cahn, his piano teacher for at least four years (introduced below), and there is no reason to doubt her claim that he had, then he must have begun his professional studies in music at the age of about fourteen, around the time that many young students in fact enter high school. This aspect of Scarmolin's early education remains a mystery. Did he ever attend a general high school and where? Did the Conservatory serve for him as a surrogate high school? There is no indication in its catalog that academic subjects were offered. Is it possible that Scarmolin attended another high school in New Jersey or in New York City simultaneously to secure a basic education? Did he finish his academic high school career very young, or did he never attend such a school? Since public high schools were less common in those days, it is possible that Scarmolin did not go to a secondary school at all.

<sup>4</sup>I have been in close communication on the matter of records with officials at New York University. The New York German Conservatory was absorbed by the New York College of Music in 1920, and the latter by New York University in 1968. Therefore, by law, at the time of the merger, all extant student records held by the New York College of Music would have been transferred to New York University.

Subsequent to the merger, Dr. Jerrold Ross, who was then the President of the New York College of Music, became Dean of the School of Education of New York University. During the late winter of 1995, I was fortunate in being able to communicate directly with Dean Ross, requesting a complete search of both the archives in the Library of New York University as well as the records held by the Office of the University Registrar. University officials were gracious and helpful in their efforts to locate information relating to Scarmolin. However, according to a telephone conversation I had with Dean Ross, 1 February 1995,

from the contents of this chapter that Anthony did indeed study piano and related subjects at the German Conservatory. Therefore, in the absence of transcripts of Scarmolin's work at the Conservatory, I engaged in some research designed to provide insight into the unique educational milieu in which Scarmolin received his musical training at the beginning of the twentieth century.<sup>5</sup>

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there were no transcripts as early as 1907. Student records held by New York University as far back as 1907 are either found entered informally in log books or are entirely missing. Any still extant material in those books would be retained nowadays on microfilm. A thorough search of the archives determined that in the case of Scarmolin no records could be found relating him to either the New York College of Music or the New York German Conservatory of Music.

In further correspondence, Ross to the writer, 23 February 1995, Dean Ross confirmed the merger of the New York German Conservatory of Music with the New York College of Music. He writes: "The German Conservatory did merge with the New York College of Music. Apparently, Alexander Lambert was succeeded at the New York College of Music by Carl Hein and August Fraemcke who were co-directors of the German Conservatory and later of the New York College of Music. My collection of original brochures also listed David Mannes as a young student (in what we would now call the preparatory division) so I know that the College produced lists of students each year . . . not just graduating students, either, since some names were students still attending the College. . . . I am also quite sure that none of the records of the German Conservatory made it to NYU when the New York College of Music was incorporated into the Division of Music Education in 1968." Unfortunately the collection of original brochures mentioned by Dr. Ross disappeared when his office was moved several years ago. Nonetheless, I have found verification of the mergers from catalogs and clippings held in the archives of the Music Research Library in the Music Division of the New York Public Library for the Performing Arts.

<sup>5</sup>It should be further noted that before abandoning the effort at New York University to unearth transcripts of Scarmolin's student work at the German Conservatory, I did try to approach the situation "backwards" by contacting the Board of Education in Union City. Hopefully, Scarmolin would have supplied his New York German Conservatory transcripts in support of his application around 1919 to teach in the Union City public school system. If any record of Scarmolin's credentials still existed, the Superintendent's Office of the Board of Education would clearly be the repository for them. The Emerson High School at 318 18th Street in Union City, where Scarmolin actually taught for many years, had no such records and, in fact, it was through the Emerson High School that I was referred to the Board of Education.

After several attempts both to telephone the appropriate people and to go to the Board

Why did Anthony Louis Scarmolin cite the New York College of Music ?

There are five primary historical and practical considerations that could explain why in later life Scarmolin often cited the currently active New York College of Music, rather than the New York German Conservatory, which he primarily attended. In discussing this question, I am not attempting to say whether or not Scarmolin himself consciously weighed these matters. In fact, it seems probable that Scarmolin quite simply instinctively mentioned the most currently recognizable of the two institutions when he was asked for information

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of Education building, I made contact with the Superintendent's Office through the assistance of Ms. Adriana Birne, the Parent-Community Liaison for the Board of Education. Ms. Birne, who is responsible for all public relations, worked for a number of days on making the contact. After some time had elapsed, Ms. Birne told me that the Superintendent's Office had no records of any teachers that went as far back as Scarmolin's time. She said that only records of administrators had been retained. (Ms. Birne, telephone conversation with the author, 15 June 1995.)

During this period of inquiry with the Union City Board of Education, I was also referred to Dr. Inez Bull, a faculty member of the Robert Waters School, which is part of the Union City school system. Dr. Bull is currently writing a history of Union City. As a result, she is in frequent contact with the Union City Board of Education. Related to Ole Bull and Edvard Grieg, she has a keen interest in music and art; she is associated with the Ole Bull Museum, open in July and August, and she sponsors the annual Ole Bull Music Festival in October in Carter Camp, Pennsylvania. Although she was unable to shed light on the matter of the transcripts, she made a number of useful comments. One of her most striking observations concerned the difficulty of acquiring work in the public schools encountered by many persons who have been highly educated within the private sector. Citing herself as an example, she pointed out that people with advanced degrees are frequently obliged to undergo substantial additional educational programs to render their credentials acceptable for public school teaching. She was aware that several other faculty members connected with the school system had the same experience. (Dr. Inez Bull, personal interview, Robert Waters School, 3400 Summit Avenue, Union City, New Jersey, Monday, 12 June 1995.)

In the absence of a record of his applications, it remains a matter of conjecture as to the credentials Scarmolin would have had to provide or as to what his official status might have been. One of Scarmolin's former students, Mr. Robert Pastore, says that Scarmolin was indeed Director of Music in the Union City school system, and he believes he was full-time. (Mr. Robert Pastore, personal interview, Union City, New Jersey, 5 July 1995.)

about his background. The point here is not to make an argument about the veracity of Scarmolin's statements. Rather, in the process of explaining the five possible reasons for his response, I will compare and contrast the two institutions. This approach will hopefully be useful in acquainting the reader with the conservatory ambience in New York, where Scarmolin's talents were nurtured just after the turn of the century.

First point: The New York College of Music absorbed the New York German Conservatory.

The most obvious reason for Scarmolin to have cited the New York College of Music rather than the German Conservatory of Music is that the College absorbed the German Conservatory in 1920.<sup>6</sup> To be sure, the German Conservatory had a colorful and brilliant history. Founded in 1876 and located at 23 West 42<sup>nd</sup> Street, it enjoyed an outstanding reputation in its day. However, by the second quarter of the twentieth century, when Scarmolin was submitting his biographies, it was all but forgotten. To avoid having to proffer a description of the formerly excellent but by now defunct music school, Scarmolin evidently chose the path of least resistance, listing as his alma mater the New York College of Music.

Second point: The German Conservatory and the New York College of Music had similar historical backgrounds and general characteristics.

However one might view Scarmolin's choice in terms of current protocol, his decision

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<sup>6</sup>Irving Kolodin and Frances D. Perkins, rev. Susan Thiemann Sommer and Zdravko Blažeković, with J. Shepard and N. Davis-Millis, "New York, Education," *The New Grove Dictionary of Music and Musicians*, 2<sup>nd</sup> ed., ed. Stanley Sadie and John Tyrrell, 29 vols. (London: Macmillan, 2001), 17: 836-7.

to use the New York College of Music in his biographical excerpts has an inner logic of its own. The New York German Conservatory and the New York College of Music were remarkably similar and closely related institutions. A brief comparison of the two music schools is entirely relevant, not only to highlight ways in which the schools resembled or differed from each other, but also as an entrée into the special environment in which Scarmolin found himself in those early years.

The New York German Conservatory and the New York College of Music shared strikingly similar backgrounds both historically and in terms of their general characteristics. They were for a long time closely affiliated through the common directorship of Carl Hein and August Fraemcke. Furthermore, in many respects, they espoused common artistic and intellectual goals. In view of the intertwined nature of both their educational philosophies and of their activities, some latter-day confusion between them might be understandable.

The New York German Conservatory of Music, founded in 1876, was only two years older than the New York College of Music. According to its catalog for the 1908-1909 season, its purpose was "to foster and develop musical talent based on the study of the classic masters, and whatever is good in modern art."<sup>7</sup> The German Conservatory sought to achieve its goals by means of excellence in its instruction of artists and teachers as well as amateurs. It also provided regular opportunities for concert attendance. The only available catalog of

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<sup>7</sup>*Catalog of the New York German Conservatory of Music for the Season 1908-1909* was found at the Music Research Library in the Music Division of the New York Public Library for the Performing Arts. It is a fortunate bit of happenstance that the 1908-1909 catalog was prepared while Scarmolin was still a student of the Conservatory. It therefore provides a reliable description of the milieu in which Scarmolin functioned while he was a student there. Since the catalog is the only detailed source of information about the Conservatory currently available to me, all of the information provided in this chapter concerning the Conservatory is drawn from this catalog, unless otherwise noted.

the German Conservatory cites the advantages of Conservatory over private instruction, pointing out that at a music school a teacher's time is not occupied with business arrangements and that all departments are carefully supervised by the directors. In addition, it emphasizes that the work of the private teachers is supported by studies in essential related branches, such as harmony and music history.

According to its own brochure, the German Conservatory in its time enjoyed an international reputation. The 1908-1909 catalog lists Carl Hein and August Fraemcke as the directors. While it states that the New York German Conservatory of Music was established in the year 1876, it does not explain who the founders were. The catalog states that Hein and Fraemcke assumed the directorship of the Conservatory in 1902; again, there is no further information in the catalog about the previous directorship.

We take pleasure in re-presenting the thirty-third annual catalog of the New York German Conservatory of Music. Since its incorporation the Conservatory has rapidly pushed itself to the front rank of musical institutions of the metropolis, and has been so prominently successful in creating and cultivating the musical talent of its pupils that it proudly proclaims itself the peer of the foremost Conservatories of Music in Europe.

The students of the Conservatory are now numbered by thousands. Some of them have become distinguished artists and teachers, while those who entered into society or business carry with them the knowledge and skill procured at the Conservatory, thus adding to their own pleasure as well as delighting others of their circle with their musical attainments of voice or instrument.

In 1876 this institution was a small school, but to-day it is one of the vigorous educational forces of New York, enjoying international reputation, calling upon the United States and Europe for professors and teachers of the highest class, and summoning its pupils from every part of America.

The address for the New York German Conservatory of Music as stated in the 1908-1909 catalog was "23 West Forty-second Street, bet. Fifth and Sixth Aves., New York." This location was considered advantageous because it was central within the city. Page 13 of the

catalog states:

The Conservatory has the advantage of being located in the heart of the city, its institution being directly opposite the New York Public Library; is convenient to New York Central, Harlem and New Haven Railroad, and readily accessible to elevated and surface cars for all directions.

Thus it is clear that the Conservatory considered its central location a compelling asset for its students.

The history and premises of the original New York College of Music run remarkably parallel to those of the New York German Conservatory. Described in its *Catalog for the 1967-1968 Season* (its final year before absorption by New York University) as the oldest "music school in the City," the New York College of Music was founded and incorporated by Herman Alexander in 1878.<sup>8</sup> Alexander Lambert became the director in 1889; under his capable leadership the faculty grew to forty or more, including many distinguished musicians, among them Rafael Joseffy, Leopold Godowsky, August Fraemcke and Theodore Thomas. In 1904 Carl Hein and August Fraemcke, already directors of the German Conservatory, became the directors of the New York College of Music, making further additions to the faculty and curriculum. By all accounts Hein and Fraemcke were astute artists and administrators, whose innovations contributed greatly to the prestige of the College. The faculty was expanded to include the names of many eminent musicians and

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<sup>8</sup>*Catalog of the New York College of Music for the Season of 1967-1968*, 12. It should be noted that it was in fact founded two years after the German Conservatory.

Catalogs for the New York College of Music may be found at the Music Research Library in the Music Division of the New York Public Library for the Performing Arts. The Music Research Collection at Lincoln Center possesses under the call number \*MBA catalogs of the New York College of Music for the following academic years: 1888-1889, 1890-1891, 1899-1900, 1922-1923, 1927-1928, 1931-1932, 1934-1935, 1936-1937, 1938-1939, 1940-1941, 1942-1943, 1951-1952, 1960-1961, 1961-1962, 1962-1963, 1963-1964, 1964-1965, 1965-1966, 1966-1967, and 1967-1968.

teachers. Rubin Goldmark, for example, became the director of the Department of Theory. During this early period the College was located in the building at 128-130 East 58th Street. In its comfortable old hall were given many concerts, operatic performances and receptions for distinguished visiting artists, who included Mischa Elman, Max Fiedler, Leopold Godowsky, Josef Hofmann, Ignace Paderewski, Xaver Scharwenka, Felix Weingärtner, Otto Neitzel, Marcella Sembrich, and others.<sup>9</sup>

In 1920, around the time it absorbed the New York German Conservatory, the College moved from its historic building on 58th Street to a new address, 114-116 East 85<sup>th</sup> Street.<sup>10</sup> In 1923 the American Conservatory of Music (not to be confused with the National Conservatory of Music in America that Dvořák directed from 1892 to 1895) was in turn consolidated with the New York College. As a result, the faculty continued to grow and the material equipment held by the College increased.<sup>11</sup>

The New York College of Music, by now the product of several mergers, continued to have an illustrious presence on the New York music scene for many years. The directors

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<sup>9</sup>*Catalog of the New York College of Music for the Season 1934-1935*, 5.

<sup>10</sup>The building at that location is currently occupied by the York Preparatory School. It is a large, reddish-colored, duplex structure with two components labeled "114" and "116" respectively. It is clearly intended to house a school.

<sup>11</sup>*Catalog of the New York College of Music for the Season 1934-1935*, 6. See also Irving Kolodin and Francis D. Perkins, rev. Susan Thiemann Sommer and Zdravko Blažeković, with J. Shepard and N. Davis-Millis, "New York, Education," *The New Grove Dictionary of Music and Musicians*, 2<sup>nd</sup> ed., ed. Stanley Sadie and John Tyrrell, 29 vols. (London: Macmillan, 2001), 17: 836-7. The following information is provided: "Music schools offering professional training became important in New York in the second half of the 19th century. One of the longest lived was the New York College of Music, founded in 1878. Having absorbed the German Conservatory in 1920 and the American Conservatory in 1923, it was itself incorporated into New York University in 1968."

of the New York German Conservatory and the New York College of Music, Carl Hein and August Fraemcke, remained in charge of the consolidated operation. After August Fraemcke died in 1933, Dr. Hein remained as director until he died at the age of eighty-one in 1945.<sup>12</sup> He in turn was succeeded by Dr. Arved Kurtz, an active concert violinist and composer, who had been assistant director since 1944.<sup>13</sup> In 1951 Dr. Kurtz became also the President of the New York College, serving as both President and Director until 1965, when he became President Emeritus, ceding the presidency to Dr. Jerrold Ross.<sup>14</sup> By 1965, the New York College of Music as an independent school was approaching its final days. Dr. Ross, a noted author, music educator, and consultant to various educational agencies, worked with Dr. Kurtz, who remained the Director until the New York College of Music was finally absorbed by New York University in 1968.<sup>15</sup> Subsequently, Dr. Ross became the Dean of the School of Education at New York University, a capacity in which he serves today.<sup>16</sup>

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<sup>12</sup>See obituaries "Carl Hein Dies, Directed Music College 41 Years," *New York Herald Tribune*, Wednesday, 28 February 1945, 16, and "Carl Hein, Headed College of Music," *The New York Times*, Wednesday, 28 February 1945, 23. The *Times* article states that he died "yesterday" morning in Lenox Hill Hospital, hence, 27 February 1945. In correspondence to the writer, 23 February 1995, Dean Ross of the School of Education at New York University writes: "By the way, I am not sure I told you about the story given to me by Yrsa Hein, Carl Hein's daughter, some years ago before she retired and then passed away. She contended, and I have every reason to believe her, that Mr. Juilliard offered his support to the New York College of Music but Carl Hein refused it for fear of losing control of the school!"

<sup>13</sup>*Catalog of the New York College of Music for the Season 1951-1952*, 5.

<sup>14</sup>*Catalog of the New York College of Music for the Season 1967-1968*, 12.

<sup>15</sup>*Ibid.*

<sup>16</sup>I am most grateful to Dr. Ross for his assistance in providing background information that has shed light on the history of the New York College of Music.

The description in the *Catalog of the New York College of Music for the 1934-1935*

*Season* reads very much like the earlier one for the German Conservatory:

The New York College of Music is located in its own building at 114-116 East 85th Street, New York City. The directors keeping in mind that the building itself should serve as an aid in developing the student, have selected a thoroughly modern and comfortable one. Located in the heart of a fine residential section, the College is away from the noise and confusion of the usual city street and is, at the same time, ideally accessible. The Lexington Avenue Subway (express station at 86th Street), the Third Avenue Elevated train, and the Madison Avenue, Lexington Avenue, Third Avenue and 86th Street Crosstown surface car lines and several bus lines are available for transportation.

Like the New York German Conservatory, the New York College of Music emphasized its location in a particularly accessible part of the city that was especially attractive. Besides convenience, such an ambiance afforded an element of upper-class appeal that was surely not lost on its prospective clientele.

Third point: The German Conservatory and the New York College of Music were run by the same directors and were closely affiliated.

There was a third, related, reason why it is understandable that the New York German Conservatory and the New York College of Music might have been named interchangeably by Scarmolin. Between 1904 and 1920 the two schools were, in fact, run simultaneously by the same two directors. Carl Hein and August Fraemcke were two remarkably talented German immigrants, who were accomplished performers and musicians. They both came to the United States in the late nineteenth century, soon thereafter becoming co-directors of the New York German Conservatory (in 1902) and the New York College of Music (in 1904). Since Scarmolin graduated very young from the German Conservatory (he was not yet seventeen), he must have begun his studies there when he was barely in his teens. Hein

and Fraemcke were extremely influential during the time they co-directed the German Conservatory, and Scarmolin would, of course, have known and possibly studied with them. It is more than likely that he not only respected them for their position but admired both of them for their character and accomplishments. They were certainly responsible for the unique attributes of the institutions they directed, and all the available information on their tenure there indicates that they knew their students well and took their mentoring role seriously.

Carl Hein, who was the longest-lived, was born in Rendsburg, Germany, near the Danish border. He studied at the Hamburg Conservatory and was a member of the Hamburg Philharmonic Society from 1885 to 1890. He played as first cellist with the Hamburg Philharmonic under the baton of Tchaikovsky and Rubinstein. After coming to New York in 1890, he became active as a teacher and directed various German singing societies, including the Schubert Männerchor, the Mozart Verein, the Harmonie of Newark, Concordia of Brooklyn, and Einigkeit of Staten Island.<sup>17</sup> Not only did his choral groups flourish in New York City, in Newark, and Elizabeth, but he also organized as many as five thousand singers together for great song festivals at the old Madison Square Garden in 1894 and in 1909.<sup>18</sup>

As shown above, Carl Hein and August Fraemcke together became directors of the

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<sup>17</sup>See obituary, "Carl Hein, Headed College of Music," *The New York Times*, Wednesday, 28 February 1945, 23. The newspaper article provides the spelling Einigkeit, but the German word may very likely have been Einigkeit.

<sup>18</sup>Obituary, "Carl Hein Dies, Directed Music College 41 Years," *New York Herald Tribune*, Wednesday, 28 February 1945, 16. This article states that Hein came to the United States in 1891, not 1890. For a description of the 1909 German singing festivals in the old Madison Square Garden under the directorship of Carl Hein, see "Thousands Attend Great Sangerfest," *Musical America* 10, no. 7 (Saturday, 26 June 1909): 1.

New York German Conservatory of Music at the beginning of the season of 1902. When two years later, in 1904, they assumed the directorship of the New York College of Music as well, they continued to collaborate in musical undertakings of great merit and distinction.<sup>19</sup> Dr. Hein organized an annual award for the New York College of Music to give to the world's most outstanding musician; he presented it to the first recipient, Richard Strauss, in 1932.<sup>20</sup> Hein was a man of broad vision. Already in 1939 before the beginning of World War II, he went out of his way to hire refugee music teachers at his school even though there were a multitude of applications for the few available music positions.<sup>21</sup> Later in 1944 before the end of World War II, at the age of eighty, Hein expressed the hope that many refugee artists would return to Germany after the war to help restore its culture.<sup>22</sup> Active as director of the New York College until his death, he responded when asked if he

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<sup>19</sup>*Catalogue of the New York College of Music for the Season 1931-1932*, 8. Note that there are frequent minor discrepancies in dates given. For instance, the obituary in *The New York Times*, Wednesday, 28 February 1945, 23, states that Carl Hein, with August Fraemcke as co-director, assumed charge of the New York College of Music, succeeding the late Alexander Lambert, in 1906. Doubtless the catalog is a more reliable source of information.

<sup>20</sup>Obituary, "Carl Hein Dies, Directed Music College 41 Years," *New York Herald Tribune*, Wednesday, 28 February 1945, 16.

<sup>21</sup>"Hein, 75, Says Nazis Kill Music By Persecution," *New York Herald Tribune*, Wednesday, 1 February 1939, 4. The article continues on to describe how Hein explained that he had been trying for two years to bring out of Germany the bronze statue of Mendelssohn that had formerly stood in front of the Gewandhaus concert hall in Leipzig. According to the report of the interview with Hein, the venerable musician had offered the Bürgermeister of Leipzig "its weight and half again as much" in bronze, but despite all of Hein's efforts, the Bürgermeister had refused to surrender the statue. It is worth noting that this article, written the day before Hein's birthday, indicates that he was born on 2 February 1864. His obituaries establish his date of death as 27 February 1945.

<sup>22</sup>"Carl Hein, 80, Urges Severity With Reich to Save Its Culture," *New York Herald Tribune*, Wednesday, 2 February 1944, 17.

planned to retire:

I feel like I am still fifty years old. I take care of myself, and I am never sick a day. When it snows I take off my shoes and stockings and walk barefoot--it is what you call the Knelp Cure. It is fine for keeping you well.<sup>23</sup>

The career of August Fraemcke was no less renowned than that of his colleague, Hein. Fraemcke was the son of a musician, born at Hamburg. He studied at the Hamburg Conservatory of Music under Professors von Bernuth, Armbrust, and Arnold Krug, and the renowned theorist and scholar, Dr. Hugo Riemann, with whom he took courses in theory and composition. He was twice a recipient of the Gossler Scholarship and continued to study at the Vienna Conservatory, where he worked with Professor Anton Door in piano and with Professors Robert and Johann Nepomuk Fuchs in composition.<sup>24</sup> After being honored with the Beethoven prize, and, at graduation, with the medal of the Gesellschaft der

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<sup>23</sup>In view of these remarks, it is perhaps more than a coincidence that his obituary, "Carl Hein Dies, Directed Music College 41 Years," *New York Herald Tribune*, 28 February 1945, 16, provides the following cause of death: "Carl Hein, for forty-one years director of the New York College of Music, 114 East Eighty-fifth Street, died yesterday at the Lenox Hill Hospital, Park Avenue and Seventy-sixth Street, of injuries when he slipped on ice while walking two weeks ago. He was eighty-one years old. His home was at Woodcliff Lake, N.J." It will be noted from this quote that Hein made his home in New Jersey. Therefore, it is more than likely that he was commuting to or from his work at the New York College when the accident occurred. The article is unsigned.

<sup>24</sup>See R.J. Pascall, "Fuchs, Johann Nepomuk," and "Fuchs, Robert," *The New Grove Dictionary of Music and Musicians*, 2<sup>nd</sup> ed., ed. Stanley Sadie and John Tyrrell, 29 vols. (London: Macmillan, 2001), 9: 310-12. These two eminent Austrian musicians were brothers. Johann Nepomuk Fuchs was a conductor, who became professor of composition at the Vienna Conservatory in 1888 and succeeded Hellmesberger as its director in 1893. He edited the dramatic works and some of the orchestral music in preparing the Schubert Gesamtausgabe, as well as operas by Handel, Gluck and Mozart; he also wrote songs and piano pieces. Robert, his youngest brother, was a composer of note, who taught harmony, theory, and counterpoint at the Conservatory. Robert Fuchs was encouraged by Brahms, who admired his work, and he taught a generation of musicians that included Mahler, Sibelius, Wolf, and Zemlinsky.

Musikfreunde, Fraemcke undertook a highly successful tour through Russia and to many Western European countries, including Denmark, where he played for the king.

Fraemcke was not only highly ranked as an artist but also enjoyed a great reputation as a teacher. A 1912 issue of the *Musical Courier* described his accomplishments in the following manner:

During his stay in this country Mr. Fraemcke has been ranked not alone among the best artists on his instrument, but also as one of the most successful teachers, which qualifies him exceptionally well to be at the head of an institution such as the New York College of Music. Last season he appeared as pianist at the Philharmonic concerts with the Marum String Quartet, etc., always winning warm praise for his beautifully balanced and brilliant piano playing. For once, the press of the metropolis were in agreement, too.<sup>25</sup>

Fraemcke managed to maintain a high profile throughout his career as both a teacher and performer. He was listed in the *Catalog of the New York German Conservatory of Music for the Season 1908-1909*, along with Carl Hein, as a member of the piano faculty and as an instructor of ensemble playing.

Altogether the artistic, pedagogical, and administrative alliance of Hein and Fraemcke was formidable. During their long association the newspapers were full of accounts of the work of these talented and energetic men. In November 1911 *The Musical Courier* described their performances at an annual faculty concert:

Carl Hein and August Fraemcke must have been proud men while looking upon the vast throng facing the stage in Carnegie Hall last Sunday evening. In numbers the audience was comparable to a Boston Symphony gathering, and as to enthusiasm the People's Symphony auditors are not more stirred by the appeal of music. That such an audience comes annually to listen to the offerings of the teachers of the staff of the two allied High Schools of Music, the New York College of Music and the New York German Conservatory of Music, is a guarantee of the

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<sup>25</sup>Marc A. Blumenberg, ed., "Hein and Fraemcke's Commencements," *The Musical Courier* 64, no. 25 (Wednesday, 19 June 1912): 39.

lively interest taken in these institutions, as well as of the faithfulness of the students and alumni.

This season brings to a close thirty-two years of usefulness in the musical world of this country such as perhaps no other institutions can boast; the achievements of this long career cannot well be recorded in limited space. Some of the pupils have attained to eminence in the artistic world, occupying enviable positions foremost in the ranks of the profession, and this is a source of pride to the students as well as to the directors. The institutions are generous in the matter of free and partial scholarships, these being awarded talented and deserving pupils who are unable to pay regular tuition rates. In this respect much good has been done, and to further the cause the proceeds of the annual faculty concert goes toward the fund reserved for this purpose.

The evening began with a sonorous performance of Liszt's "Preludes," Carl Hein conducting throughout the concert (sixty capable men in the orchestra). Alois Trnka performed Wieniawski's popular concerto in D minor, the beautiful romanze being especially well played, Mr. Trnka bringing forth nobility of tone, large and expressive. The fireworks of the finale caught the general ear, and at the close there was prolonged applause. August Fraemcke followed with Liszt's E flat concerto, the second performance of the work that day, Harold Bauer having played it at the Century Theater in the afternoon. Fraemcke's playing was full of virility and it seemed as if no further climax was possible, but the pianist heaped one on top of another until the close became a veritable whirlwind, bringing him five recalls. The last time he dragged the modest Mr. Hein to the platform with him, the two sharing the enthusiastic plaudits of the thousands who heard the performance. . . .

The entire evening was marked by dignity, by the close attention of all concerned, by the attitude of true music makers and music lovers; there was evident affectionate interest in the doings of all the soloists, themselves teachers at these allied institutions, which leads to the reflection that few teachers are themselves such first class executants.<sup>26</sup>

Because Hein and Fraemcke co-directed the New York German Conservatory of Music and the New York College of Music concurrently from 1904 until the merger of the

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<sup>26</sup>Marc A. Blumenberg, ed., "Hein and Fraemcke Institutions Give Annual Faculty Concert. Thirty-two Years of Artistic Effort in Music," *The Musical Courier* 63, no. 18 (Wednesday, 1 November 1911): 47. The article is accompanied by photographs of the participants: Carl Hein, conductor and director; August Fraemcke, pianist and director; Alois Trnka, violinist; and William Ebann, who was soloist playing his own variations in D minor for cello that evening. According to the article, moreover, Louise B. Voight, "who is heard much too seldom, because she so wills, sang 'Isolden's Liebestod' with beautiful voice, brilliant, clear; like an operatic prima donna she has repose and adequate vocal equipment. At the close heaps of flowers were showered upon her, an aide having to help her carry them off."

two schools took place in 1920, the two schools were closely affiliated during this time and held many activities in common. It should be noted that in its animated article of November 1, 1911, *The Musical Courier* describes the "annual faculty concert" of the "Hein and Fraemcke institutions." It is perhaps most significant that the journal refers to them as "two allied High Schools of Music," thus stressing the close connection of the two schools.<sup>27</sup> Another example of the relationship is witnessed in the news item of *The Musical Courier*, mentioning the commencements of the two institutions and describing the schools in the same essay.<sup>28</sup> An additional news item dated June 24, 1914, names Carl Hein (with August Fraemcke) as director of the New York German Conservatory of Music, "as well as of the affiliated institution, the New York College of Music, and the Bronx branch of the latter."<sup>29</sup>

Hein and Fraemcke were, moreover, such towering figures on the educational and artistic scene in New York City during their joint directorship that they always figured prominently in articles about the institutions they directed and coordinated. They appear to have been ubiquitous and with their multifaceted talents both inspired and, as mentors,

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<sup>27</sup>The term "High Schools of Music" could have been borrowed from the German counterpart, "Hochschule," which may mean "college," "university," or "conservatory," as in "Hochschule für Musik."

<sup>28</sup>Marc A. Blumenberg, ed, "Hein and Fraemcke Institutions' Commencements," *The Musical Courier* 64, no. 25 (Wednesday, 19 June 1912): 39.

<sup>29</sup>Leonard Liebling, ed., "Carl Hein of the New York German Conservatory and College of Music," *The Musical Courier* 68, no. 25 (Wednesday, 24 June 1914): 35. The use of the word "college" here is not quite clear. From the content of both the title and the article itself, it could refer to either the New York College of Music or to the German Conservatory, which is primarily described. A listing of the faculty of the German Conservatory is included, among which the name of Bertha Cahn, Scarmolin's piano teacher, appears. To add to the confusion, no further description of a Bronx branch occurs anywhere else in the article; the reference to such an extension appears out of nowhere and is completely unexplained.

influenced the faculty, students, and public. As strong, energetic personalities, it can be surmised that their constant presence and activity had a substantial impact in both professional and personal ways, shaping the lives of the students they knew and served, among them Anthony Louis Scarmolin. It is even possible that one or both could have been among Scarmolin's teachers. Since Fraemke studied theory and composition, he may have taught those subjects as well.

Fourth point: The two music schools had similar programs and philosophies.

A fourth aspect of the relationship between the New York College of Music and the New York German Conservatory of Music that serves to muddy the waters is the great similarity between the schools in their courses of study, objectives, and philosophies. A comparison of catalogs and brochures issued in the early twentieth century by the two sister conservatories is revealing. The closest comparisons available are between the catalog of the New York German Conservatory of Music for the 1908-1909 season and the catalogs of the New York College of Music for the seasons of 1899-1900 and 1922-1923. (It is not possible to compare directly catalogs for the same years or to make any closer comparisons because only the 1908-1909 catalog of the German Conservatory exists, and there is unfortunately a gap of over twenty years between the New York College of Music catalogs on either side of it. While it is disappointing that no other German Conservatory catalog can be found, nor is there a New York College of Music catalog for exactly the same year, during the period of time between 1900 and 1922 there do not appear to have been any substantial changes in the overall education and philosophy of the New York College of Music. One

observes, rather than abrupt change, a strengthening of its various departments.)

Even with the wide discrepancies in time frame one can immediately see that the respective offerings are almost identical. Although the three catalogs bear three separate addresses, each is centrally located and easily accessible. Each of the three catalogs contains the following exact same statement: "The course is divided into eight grades, grouped under four general divisions, viz.: Elementary, preparatory, intermediate and advanced." All three catalogs offer diplomas as an outcome of study. All accept beginners as well as advanced students. Even the length of school terms and hours of opening are almost perfectly synchronized.<sup>30</sup>

The most pronounced changes, which represent adjustments rather than reversals of policy, occur in the *Catalog of the New York College of Music for the Season 1922-1923*. Here certain strengths of the newly absorbed New York German Conservatory of Music have been adopted by the New York College, among them the categories of "Post Graduate Course" and "Artists' Class," which led to the degrees Bachelor of Music and Master of Music respectively, and the degree "Doctor of Music."<sup>31</sup> These levels, which could have been taken directly from the German Conservatory curriculum, clearly suggest that the New York College was becoming stronger in performance than it had been in the past.<sup>32</sup> In addition, a Department of Theory and Composition was now given its own identity, with an

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<sup>30</sup>*Catalog of the German Conservatory of Music for the Season 1908-1909; Catalog of the New York College of Music for the Season 1899-1900; and Catalog of the New York College of Music for the Season 1922-1923.*

<sup>31</sup>*Catalog of the New York College of Music for the Season 1922-1923*, 14.

<sup>32</sup>For comparison, see *Catalog of the New York German Conservatory of Music for the Season 1908-1909*, 18.

entire paragraph dedicated to the importance of these disciplines in developing the whole musician.<sup>33</sup> A Department of Harmony, Counterpoint, Composition, and Instrumentation had, indeed, already existed in the German Conservatory.

Fifth point: After absorbing the New York German Conservatory of Music in 1920, the New York College of Music expanded its pedagogical program.

There is one especially significant respect in which the catalog of the emerging New York College of Music after 1920 was beginning to take on an identity of its own, separate from that of the old German Conservatory. This important difference might indeed have provided a fifth and especially cogent reason why Scarmolin later felt compelled to cite the New York College of Music rather than the German Conservatory. Namely, by the early 1920s, the New York College of Music could not only boast of its high quality training in performance and related musicianship skills, but it also offered an increased emphasis on pedagogical studies. By this time it was possible, for example, to obtain a Teacher's Certificate there.<sup>34</sup> One could also take certain special courses in teachers' training, described in the *Catalog of the New York College of Music for the Season 1922-1923* as follows:

#### **Course for Supervisors of Music in the Public Schools**

Instruction in this course is calculated to equip school music supervisors for the requirements of their positions and to prepare candidates for the supervisor's certificate granted by the Regents of the State of New York. A special pamphlet, fully explaining the course will be furnished on application.

#### **Promotion License for Music in Public Schools**

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<sup>33</sup>*Catalog of the New York College of Music for the Season 1922-1923*, 18.

<sup>34</sup>*Ibid.*, 14.

The efficiency of teaching music in the schools depends on the ability of the teachers. There is need of and demand for well trained teachers of music and the tendency of the times is toward giving the music into the charge of music teachers. That this view meets the approval of school authorities is evidenced by the fact that they have placed music among the subjects for promotion license. This course will be eminently practical in its adaptation to school conditions.

### **Special Training Course for Teachers**

Advanced students taking this course will have opportunity to teach in the elementary class under supervision of the regular professors.<sup>35</sup>

It will be seen in a later chapter that beginning in 1919 Scarmolin was employed for many years as a successful director of music in the Union City public school system. In order to establish and maintain his position in public school teaching, it would have been valuable for him to demonstrate credentials not only as a pianist and composer but as an educator too. Since public school systems have education requirements for their teachers, having the New York College of Music in his background would have done Scarmolin no harm.

Thus, the catalogs of the New York German Conservatory of Music and the New York College of Music indicate that both schools were closely related and sought to foster musical talent through the study of what was considered the finest in classical music. All of these catalogs show that supplementary classes and concerts were regularly given and that students were encouraged to attend them. Furthermore, both institutions, in quite a similar fashion, endeavored to provide the finest musical instruction, not only for performing artists and teachers, but for amateurs as well. A comparison of the roster of faculty on the New York German Conservatory of 1908-1909 and that of the New York College of Music in

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<sup>35</sup>Ibid., 11-2.

1922-1923 shows that a number of faculty from the German Conservatory had been retained after the merger.<sup>36</sup> Finally, its 1922-1923 catalog indicates that the New York College of Music had a particular interest in producing capable teachers and was about to create a Department of Public School Music. The engagement of an instructor for that area was, in fact, already pending.<sup>37</sup>

In sum, the aspirations and accomplishments of the New York German Conservatory and the New York College of Music were significant not only for Scarmolin but for the American musical world. Indeed, one could see in these two institutions models for the tradition in music conservatory training that was subsequently carried on in many other American music schools, The Juilliard School, The Mannes College of Music, and Manhattan School of Music among them. Although in many ways the two schools were remarkably similar, they had some distinctive characteristics. Both the similarities and differences between the two schools could have motivated Scarmolin to refer at times to the New York College of Music in his biographical data, rather than to the New York German Conservatory where he did most of his studying.

#### Scarmolin and the New York German Conservatory of Music

Despite the limited amount of direct information pertaining to Scarmolin's activities as a music student in New York, it is clear that his primary association was with the New York German Conservatory of Music. It is also certain that in his early years Scarmolin was

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<sup>36</sup>Compare *Catalog of the New York German Conservatory of Music for the Season 1908-1909*, 8-9, with *Catalog of the New York College of Music for the Season 1922-1923*, 4-5.

<sup>37</sup>*Catalog of the New York College of Music for the Season 1922-1923*, 4.

endeavoring to become a first-rate pianist and that his piano teacher was Bertha Cahn. Her name appears among members of the Piano Department in the catalog of the German Conservatory for its thirty-third season, 1908-1909, the academic year in which Scarmolin finished his studies at the Conservatory. It not to be found, however, among the faculty members of the New York College of Music in any of the catalogs for that institution that are currently available.<sup>38</sup>

There can be no doubt that in her special, privileged status as Scarmolin's private piano teacher Bertha Cahn must have had a profound influence on her talented young protégé, both artistically and personally. An intermittent but warm correspondence between the two over a period of many years indicates that Cahn thought highly of Scarmolin's work and that during his period of study at the New York German Conservatory of Music, Scarmolin became a fine pianist with a substantial keyboard technique.<sup>39</sup> According to his own account, Scarmolin was so industrious that he often practiced as much as twelve hours a day.<sup>40</sup>

It has already been noted that, although the search for records of Scarmolin's actual classes or teachers at the New York German Conservatory of Music has failed, the overall teaching approach and philosophy of the school where Scarmolin was trained are well

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<sup>38</sup>I have been unable to find any further information about Bertha Cahn either in standard reference works or in clippings files at the Music Research Library in the Music Division of the New York Public Library for the Performing Arts; nor does there appear to have been an obituary in *The New York Times*.

<sup>39</sup>The letters of A. Louis Scarmolin and Bertha Cahn are currently housed in the offices of the A. Louis Scarmolin Trust, 475 Watchung Avenue, Watchung, New Jersey 07060. They provide the best information we have about this teacher-student relationship.

<sup>40</sup>"Scarmolin Signature," *New Jersey Music* 5, no. 2 (October 1949): 24.

documented in its 1908-1909 catalog. The catalog clearly lists the subjects that were taught there in the early 1900s and provides a feeling for the school's approach to music study and for the atmosphere in which Scarmolin, as a talented and impressionable youth, found himself. A more detailed examination of the catalog will yield further insights into the inner workings of the Conservatory.

The catalog of the New York German Conservatory of Music for the thirty-third season, 1908-1909, states that the German Conservatory now occupies the front rank of all musical institutions:

No better recommendation is needed than a diploma from the New York German Conservatory of Music to those who desire to distinguish themselves in the musical world.

The New York German Conservatory enters upon its thirty-third year with the largest and most brilliant faculty ever brought together in a Conservatory of Music, and with a curriculum that includes every department of music and all branches connected.

On subsequent pages the reader is informed that beginners, who are not impeded by "unlearning" bad habits are especially welcome and that amateurs may take lessons in any department. Except for the previously mentioned eight grades grouped into Elementary, Preparatory, Intermediate, and Advanced divisions, no attempt to set forth a clear-cut or immutable program of studies is made. The catalog instead states that no list of studies will be strictly followed because materials used must be suited to the individual needs of the student. The following observation of the 1908-1909 catalog clearly bears the stamp of Hein and Fraemcke: "Moreover, new works are constantly being published. These are carefully examined by the Musical Directors, and those of value are used in the College course."<sup>41</sup>

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<sup>41</sup>*Catalog of the German Conservatory of Music for the Season 1908-1909*, 15.

The 1908-1909 catalog of the New York German Conservatory of Music carefully describes the diplomas, degrees and awards, for which its students, including Scarmolin, could strive. It states that the laws of the State of New York empower the Conservatory to confer teachers' certificates, diplomas, and degrees. Diplomas and degrees are awarded at the end of the school year only upon students who have "completed the necessary course of study and passed a successful examination." The degrees include "Bachelor of Music," "Master of Music," and "Doctor of Music." The examinations, which are privately conducted and not compulsory, are given in the latter part of May or early June. The Gold Medal is to be awarded annually to a pupil who has already received his or her diploma, and whom the Board of Examiners deem most worthy.

The latter part of the catalog for 1908-1909 provides some information that gives added insight into the specific nature of the certificates and diplomas issued by the German Conservatory:

The Certificate will be conferred only upon students over 16 years of age, who have been in the Conservatory at least one year (four terms, two lessons a week), and have pursued the regular course of studies and passed a successful examination.

The Diploma will be conferred only upon students over 17 years of age that have been in the Conservatory at least two years (eight terms, two lessons a week), and have passed the necessary examination, and have received the certificate at [the] former examination.

These qualifications are followed by a list of the names of students who in the 1907-1908 season had been awarded Diplomas and Certificates, respectively.

Under the heading of "Special Courses," the 1908-1909 catalog describes various degree programs in considerable detail. They were available for students who had satisfied the necessary requirements. There was, first of all, the "Post Graduating Class," for which

a special course was designed. Students who were successful in passing the final examinations would receive the Post Graduate Diploma and the degree "Bachelor of Music." There was a standing requirement that pupils taking this course would also have to study counterpoint and composition.<sup>42</sup>

The next course of study described by the 1908-1909 catalog is the "Artist Class," which, if successfully completed, would culminate in the degree "Master of Music." In order to join this special class a student of the Conservatory would have to be recommended by the entire Board of Examiners to become a member. Students from outside the German Conservatory would have to pass an examination before the same Board. Theory and composition were required studies for members of this class.

The degree of "Doctor of Music" is described as a final option. Under the heading "Degree 'Doctor of Music,'" are written two explanatory sentences: "The candidate for this degree must present a composition for Solo, Chorus and Orchestra occupying in performance at least twenty minutes. Also a String Quartet or Sinfonia, fully orchestrated."

The 1908-1909 catalog of the German Conservatory strongly advises all students to supplement studies on their applied instruments with a thorough grounding of musicianship. One could surmise that the following paragraph might have had special import for Scarmolin and that he would have been encouraged to avail himself of additional courses offered in various areas of musicianship:

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<sup>42</sup>It is possible that Scarmolin, having received the Diploma of the German Conservatory in 1907, continued on for a while in this category. It should be noted as well that years later, his wife, Aida, said that by 1907 Anthony Louis Scarmolin was working on a graduation recital. Margery Stomne Selden, "In Search of the Real Antonio Luigi Scarmolin, Part 1," *Italian News Tribune*, 27 August 1992, 5.

### **Free Advantages**

To the student who not merely wants to become a performer, dependent upon the instruction of a master, but an independent musician, able to understand any work which he undertakes to study, there is nothing more necessary than a thorough knowledge of the laws of Harmony and Composition, especially for those who intend to make music their profession, and for this reason the Conservatory has formed a Harmony class, to which all students have free admission, and advises an exhaustive study of this indispensable requisite.

Besides the Harmony class, the pupils have also free admission to the following classes: Sightreading, ensemble playing, lectures, orchestra class, etc.<sup>43</sup>

A skilled faculty, organized into various departments or "branches" of instruction, was available to support the programs offered. Scarmolin could have studied with a number of the instructors present at that time.

The following summary will provide a glimpse of the structure of the New York German Conservatory and the departments other than piano with which Scarmolin might have come in contact. The largest of all the departments, by far, was the Piano Department. In addition to Cahn and the ubiquitous Directors Hein and Fraemcke, the Piano Department offered instruction by fifteen faculty members and an unspecified number of "Assistants." The Vocal Department, which was much smaller, came next; it consisted of five faculty members and "Assistants."

In addition to piano study, instrumental instruction was offered as well in a number of additional areas, including violin, cello, miscellaneous other string instruments, organ, and harp. According to the catalog, the Violin Department comprised three members and the 'Cello Department one. The Organ Department was composed of four faculty members

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<sup>43</sup> Scarmolin probably participated regularly in such supplementary courses, especially as he would have had to prepare himself thoroughly for examinations in order to receive a diploma. Again, it is unfortunate that concrete records of exactly what he took and with whom he studied are not to be found.

while one faculty member taught "Harp." Instruction on several less common instruments was offered under the rubric of "String Instruments," including concert mandolin, mandolin, banjo, and zither.

Yet another of the "branches of instruction" at the New York German Conservatory was "Orchestral Instruments," the study of which could be undertaken with members of the "Philharmonic Orchestra."<sup>44</sup> Although one cannot be sure, Scarmolin, with his known gift for playing a variety of instruments, could have availed himself of lessons with one or more of the orchestra members on the organ, violin, or clarinet, in addition to the piano, while he was attending the Conservatory. He might even have joined one of the classes in "Ensemble Playing" that were offered by the Directors Hein and Fraemcke.

Perhaps more important for Scarmolin than the possible instruction in secondary instruments would have been the musicianship courses that the German Conservatory

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<sup>44</sup>The term "Philharmonic Orchestra" referred to the orchestra now known as the New York Philharmonic, the oldest orchestra which has continuously existed in the United States. The Philharmonic Symphony Society was founded in 1842. Its initial organizational meeting, called by the conductor, U.C. Hill, took place on April 2, 1842, and its first concert was held on December 7, 1842. At that time an orchestra of sixty-three players, the Philharmonic performed Beethoven's Fifth Symphony under Hill. Around the turn of the century, when Scarmolin appeared on the New York scene, its conductors included Paur (1898-1902), Walter Damrosch (1902-3), various guests (1903-6), Vasily Il'ich Safonov (1906-9), Mahler (1909-11), and Josef Stransky (1911-23). Throughout the nineteenth century the Philharmonic tended to program almost exclusively works by European composers. Its conductors were European-trained, with heavy emphasis on the Germanic school. This character would have made its association with the New York German Conservatory of Music especially compatible. During the nineteenth century it was often partly obscured by other orchestras which provided more adventurous programming. For further information about the state of the orchestras in New York at the beginning of the twentieth century, see Irving Kolodin and Francis D. Perkins, rev. Susan Thiemann Sommer and Zdravko Blažeković, "New York, Orchestras and Bands," *The New Grove Dictionary of Music and Musicians*, 2<sup>nd</sup> ed., ed. Stanley Sadie and John Tyrrell, 29 vols. (London: Macmillan, 2001), 17: 827-9.

emphasized. During the 1908-1909 academic year, "Harmony, Counterpoint, Composition, and Instrumentation" also were taught by the four faculty members of the Organ Department. A single faculty member trained students in "Sight-reading," and two instructors gave "Lectures on History of Music." It is probable that Scarmolin would have taken some of these courses.

Staged productions clearly received pedagogical attention as well. There were also listed an Opera Department and a Coaching Department for Italian, French, German, and English Opera. Since they were marked "Engagement Pending," it is unlikely that they would have had much relevance for Scarmolin during his student years. Finally, there were courses in "Elocution, Dramatic Reading, and Action," which clearly related to areas of speech and drama and were taught by one faculty member.<sup>45</sup>

The 1908-1909 catalog describes supplementary activities, making it clear that the New York German Conservatory regularly presented high quality programs that would be of substantial artistic and educational value for its students. The catalog promises that the 1908-1909 season will offer an array of "Pupils' and Faculty Concerts":

Each year a number of concerts are given by the Conservatory, and the present season will be an especially bright one. The members of the Faculty and advanced students will furnish programs of the choicest music. Acts of operas and plays will be given by the advanced pupils of the Singing, Acting, and Elocution Departments. In addition to this, there will be pupils' soirees devoted to high-class music, ensemble playing, for the purpose of affording the advanced players the necessary experience in public playing. It is generally conceded that no other

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<sup>45</sup>*Grove's Dictionary of Music and Musicians, American Supplement*, ed. Waldo Selden Pratt and Charles N. Boyd (New York: Macmillan, 1928) has entries for August Fraemcke (p. 92), Julius Lorenz (p. 60), Karl Hein (p.71), Smith Newell Penfield (p. 324), and Karl Fiqué (p. 56; note that the name is spelled Carl Fique in the German Conservatory catalog). It is interesting to observe that the *American Supplement* cites 1906 rather than 1904 as the year Hein and Fraemcke assumed the directorship of the New York College of Music.

institution offers its pupils such favorable opportunities for public appearance.<sup>46</sup>

In addition, the Directors of the German Conservatory planned to introduce in the upcoming season a number of "lecture-recitals," in which a short biography of the great masters in music would be given, along with a synopsis of their works. Each lecture was to be followed by performance of a number of their best and most significant compositions, including those intended for student and pedagogical use.

The 1908-1909 catalog of the New York German Conservatory of Music also provides a number of additional facts more mundane in nature. The reader learns that the regular school year is made up of four terms, each of which is ten weeks long. Students may enter at any time. The usual members of the faculty also will be in attendance at a summer session from the end of June until September, designed for those who cannot study during the regular season or who wish to continue throughout the summer. Daily hours of instruction are from 9 A.M. to 6 P.M. and on Mondays and Thursdays from 9 A.M. to 9 P.M. While no residence halls are connected with the Conservatory, students may obtain from the Conservatory lists of families where they may secure room and board at moderate cost.

Tuition costs are stated early in the *New York German Conservatory of Music Catalog for the Season 1908-1909*. Price listings are for a term of ten weeks, payable in advance. Students had a choice of taking one or two lessons a week, at two different costs. A piano student who was taking two lessons a week would pay \$10 to \$40 per term; a student taking lessons once a week would be charged \$7.50 to \$20. All students were entitled to free class lessons in harmony, counterpoint, vocal sight-reading, and ensemble

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<sup>46</sup>*Catalog of the German Conservatory of Music for the Season 1908-1909*, 19.

playing, as well as lectures and concerts.

According to its own public advertisements, moreover, the German Conservatory offered the highest quality of education, yet at the most reasonable cost of any school of music. In the fall of 1908 the Conservatory had a prominent spot on a page of advertisements in the Sunday issue of *The New York Times*. Had Scarmolin and his family been limited to a modest budget in those days, the following advertisement would have been appealing:

<p>NEW YORK  German Conservatory  OF MUSIC  23 WEST 42D St., NEAR 5TH AV.  Directors: CARL HEIN, AUGUST FRAEMCKE  Founded 1876, 30th season Incorporated 1884.  LEADING SCHOOL OF MUSIC  AT LOWEST RATES  Instruction in  PIANO, VIOLIN, ORGAN, HARMONY,  COUNTERPOINT, COMPOSITION,  ELOCUTION, and all Orchestral Instruments.  <b>Terms \$10 Per Quarter.</b>  Open daily until 6 P.M. Mondays and  Thursdays until 9 P.M. Send for Catalogue.<sup>47</sup></p>
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The catalog further informs us that scholarships were regularly available at the New York German Conservatory. In the 1908-1909 season ten free and twenty partial

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<sup>47</sup>This advertisement of the New York German Conservatory of Music appeared in *The New York Times*, Sunday, 8 November 1908, 14. The Conservatory notice is displayed along with other announcements by diverse concerns, such as day schools, apartment rentals, boat lines, voice teachers, and pianos for sale. One item of more than routine interest is an adjacent advertisement by a "New York Conservatory of Music," located at 181 Lenox Avenue, Corner 119th Street, at the time in its forty-fourth school year, L.G. Parma, director. The New York Conservatory of Music was, of course, quite separate from the New York College of Music.

scholarships were reserved for students. Scholarships were available for studies in piano, violin, cello, voice, and theory. Students who were able to pay for their own instruction were asked not to apply for scholarship assistance. A letter of recommendation from some reliable person was requested, confirming that the applicant was unable to pay tuition and was deserving of being a scholarship student at the Conservatory. Finally, the scholarships were to be awarded by examination.<sup>48</sup>

The catalog of the New York German Conservatory of Music concludes with two portions that are clearly intended for student consumption, some paragraphs of "Advice to Students" and several pages titled, "Dictionary of Italian, French, German, English, and other Musical Terms." The "Advice to Students" is of particular interest because it includes a few admonitions which proved portentous for Scarmolin. Among various other procedural and technical caveats, are found the following:

Do not practice until tired. If the hand feels tired, let it rest, otherwise you may not be able to use your hand for weeks or months. . . .

Do not practice longer than an hour or an hour and a half at a time, and never more than four to five hours a day. Otherwise your fingers will lose their strength. Very few are able to practice more than five hours without injury to the hand.

With a combination of carefully designed opportunities and paternal solicitude the German Conservatory thus sought to educate and train its students. The Conservatory clearly held out the most ambitious artistic goals while at the same time endeavoring to provide the individual attention and concern necessary for a pupil's all-around musical growth and general well-being.

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<sup>48</sup>One wonders whether Scarmolin himself might have been a scholarship recipient. In the earlier part of the twentieth century scholarships were often looked upon in terms of charity as much as merit, so that recipients might have been less inclined to discuss them.

That Scarmolin in fact graduated from the New York German Conservatory of Music is established beyond doubt by an article that appeared in the Wednesday, June 26, 1907, issue of *The Musical Courier*. This periodical reported with great thoroughness current musical happenings not only in New York City but in various music centers throughout the United States and Europe. The article, which is most significant for Scarmolin, reads:

### **German Conservatory Commencement Concert**

The annual commencement concert and presentation of gold medals, certificates and diplomas of the New York German Conservatory of Music, Carl Hein and August Fraemcke directors, at Mendelssohn Hall, June 19, found the place filled to overflowing, testifying to the popularity of the institution and the great interest on the part of the general public.

A program of a dozen numbers was performed, quite in professional style. The opening trio, played by Blanche Outwater, Otto F. Stahl and Louis Knepler, went well, followed by Guido Hocke, pianist, who played the G minor ballade with clean touch and good taste. Katherine Kerr, who has a high soprano voice of crystal-like clearness, sang Godard's "Berceuse" well. Moses Seligson, pianist, played pieces by MacDowell and Heller with virtuosolike style, and Charlotte Moore, violinist, showed special aptitude, expression and good memory in a movement from a Vieuxtemps concerto. Her teacher, H. von Dameck, conducted a small but good orchestra in the accompaniment.

The prelude to the third act of "Lohengrin" was next played by Henry Hager, Lillie Furmann, Lulu Bodani and Cristina Tracy, on two pianos, eight hands, with brilliance and unity. "Elsa's Dream" was sung by Adele Wimmer creditably. The march from Tschaikowsky's "Pathetic Symphony" was next performed (arranged for two pianos, eight hands) by the Misses Turner, Welton, Weber and Bennett, bringing rousing applause. Pretty Henrietta Kahler sang an aria from "The Daughter of the Regiment," winning bursts of applause ere the aria was finished. Mrs. Grace M. Schad displayed musical feeling and touch in a movement from the Schumann piano concerto. Two short pieces by Bizet were played by the orchestra class, directed by Mr. von Dameck, the clear and well defined beat of the leader helping the players to a very good performance. B. Russell Throckmorton made the presentation speech, as for some years past, and the awards mentioned below. Then the women's chorus sang Gelbke's "Ave Maria," Miss A. Sievers singing the solo part nicely, and the very enjoyable concert was over.

A gold medal, certificates and diplomas were awarded the following students:

Gold Medal--Grace M. Schad.

Certificates--Mary Kenyon, Katharine Murphy, Edna de N. Annes, Edith

Welton, Mary Carroll, Lillie Furmann, Edna Minard, Sister De Chantal, Lizzie Golsner, Elizabeth Walsh, Eleanore Happ, Julia Callahan, Mary Mileo, Edith Campbell, Frances Carroll, Mabel Cayan, Emily Green, Mabel D. Minor, May E. Kane, Edith Mehrhof, Lillian Vera Keyes, Louis Madsen, Henry Hager, Harold Humphrey, Elizabeth Schwartze.

Diplomas--Katharine Kerr, Henrietta Kahler, Cristina Tracy, Guido Hocke, Moses Seligson, Ella M. Bennett, Adelaide L. Weber, Blanche E. Outwater, Lulu Bodani, Anthony Scarmolin.<sup>49</sup>

There is much to be learned from the foregoing article. First, it confirms beyond doubt that Scarmolin in fact did graduate in 1907; his name appears at the end of the list of Diploma recipients. The institution from which he graduated was clearly the New York German Conservatory of Music, not the New York College of Music. Scarmolin would have been not quite seventeen years old at the time, a bit younger than the minimum age requirement of seventeen for Diploma recipients. A goodly number of students from the German Conservatory performed at the recital, among them several of the graduates themselves, specifically Blanche Outwater, Guido Hocke, Katharine Kerr, Moses Seligson, Henry Hager, Lillie Furmann, Lulu Bodani, Cristina Tracy, Edith Welton, Adelaide Weber, Ella Bennett, and Gold Medal recipient Mrs. Grace M. Schad. Scarmolin must have sat through the long graduation ceremony, but he did not play on that occasion.

Apparently, around the time of Scarmolin's graduation, officials at the German Conservatory decided he was ready to give a graduation recital. Carnegie Hall was booked for the occasion, with the Grieg Concerto billed as the central offering. Scarmolin prepared diligently for the event, practicing for ten to thirteen hours a day, so intensively that he

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<sup>49</sup>Marc A. Blumenberg, ed., "German Conservatory Commencement Concert," *The Musical Courier* 54, no. 26 (Wednesday, 26 June 1907): 26.

damaged the tendons of his hands and could no longer play.<sup>50</sup>

There is ample evidence that Scarmolin's piano studies at the German Conservatory did indeed come to an abrupt end in the winter of 1909. A letter dated Jan. 14th 1909 reads:

Mr. A. Scarmolin

Dear Sir:

Mr. Fraemcke wishes me to advise you to go to the doctor, the address enclosed and give the envelope to him and it will cost you nothing, just mention that Mr. Fraemcke sent you.

We remain,

Yours truly,

New York German Conservatory of Music

25 West 42nd Street, N.Y.

per M. King

Secretary.<sup>51</sup>

Over a month later there followed a letter of recommendation from Scarmolin's piano teacher dated, "Feb. 24th 1909." It indicates that whatever cures had been attempted by Fraemcke's physician had failed:

To whom it may concern,

This is to certify that Anthony Scarmolin has studied piano with me for a period of about 4 years or over, during which time I have always found him to be a conscientious, painstaking pupil, and one of the most gifted and talented I have ever had the pleasure to teach.

I regretted exceedingly his inability to continue his studies, as his excessive practice brought on the unfortunate condition of his hand, which I trust will some day be so far cured, to allow him to continue his studies, and to become a brilliant pianist.

As a teacher I can highly recommend him, as his work has always been thorough, and I am positive that he will exact the same of any of his pupils.

Respectfully

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<sup>50</sup>Selden, "In Search of the Real Antonio Luigi Scarmolin, Part 1," 5. Margery Stomne Selden reports the tragedy, stating that the information was supplied by Scarmolin's widow, Aida. It is likely that the officials who had made the decision that Scarmolin was ready to prepare a Carnegie Hall appearance were Hein and Fraemcke.

<sup>51</sup>New York German Conservatory of Music to Scarmolin, 14 January 1909, *Wooden Chest of Drawers, F*, in possession of the A. Louis Scarmolin Trust. The fact that Scarmolin received free medical treatment suggests that he may well have been a scholarship student.

Bertha Cahn  
Teacher of Piano at the New York German Conservatory<sup>52</sup>

Cahn's letter surely reflects some of the immediate disappointment and sense of loss that Scarmolin, his teachers, and his family must have felt at such an untoward turn of events. It indicates that after four or more years of hard work and sacrifice at the Conservatory, Scarmolin's intent to become a career concert pianist had been short-circuited by his own excessive exertions.

At the same time, the letter reveals in its final paragraph that whatever Scarmolin's feelings about the apparent tragedy might have been, he was already considering a realistic future for himself. Addressed "To whom it may concern," the letter reads easily as a recommendation of Scarmolin for teaching, as well as an explanation of why he himself currently is not able to play. It was undoubtedly requested by Scarmolin from his teacher, who clearly was taken aback by what had transpired. It indicates that she recognized Scarmolin's abilities and that she supported the desire of her young protégé to devote his professional life, at least temporarily, to another form of musical endeavor. It confirms, moreover, that Cahn saw in Scarmolin the potential for becoming a gifted teacher because "his work has always been thorough, and I am positive that he will exact the same of any of his pupils." Coming from his private teacher at the German Conservatory, this letter could have been an important asset to Scarmolin in helping him commence the career in teaching that occupied him throughout much of his lifetime.<sup>53</sup>

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<sup>52</sup>Bertha Cahn to "To Whom It May Concern," 24 February 1909, *Wooden Chest of Drawers, F*, in possession of the A. Louis Scarmolin Trust.

<sup>53</sup>I have made every effort to find out more about the identity of Bertha Cahn, who seems to have been proud of Scarmolin's work and appears to have encouraged him. However, an

Another letter of recommendation is interesting because it provides some background on Scarmolin's other courses of study. It emanates from S. Reid Spencer, who taught in the Organ Department of the New York German Conservatory and was also responsible for instruction in harmony, counterpoint, composition, and instrumentation:

To whom it may concern:

This is to certify that Antonio Scarmolin was my pupil in theory for a number of years, and that he took a complete course in harmony, strict and free counterpoint, double counterpoint and fugue, and finished all most creditably. I recommend his work throughout as excellent.

S. Reid Spencer<sup>54</sup>

Although Scarmolin became increasingly involved in composition following his departure from the German Conservatory, he did not abandon his work with the piano and was frequently heard playing as soloist or accompanist in his school system and in his community throughout most of his lifetime. Certainly he never took up concert performance as a sole means of support, though those who knew him still identify him as "Scarmolin, the pianist." They invariably speak of him with both respect and admiration, confirming that he was indeed a fine pianist and musician.<sup>55</sup>

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extensive perusal of biographical works and phone calls have failed to reveal any information.

<sup>54</sup>S. Reid Spencer to "To Whom It May Concern," 29 December 1909, *Large Black and White Scrapbook*, 36, in possession of the A. Louis Scarmolin Trust

<sup>55</sup>Mr. John Hamel, personal interview, 28 January 1995, and Mr. Robert Pastore, personal interview, 5 July 1995. Both interviews confirm Scarmolin's status in the community as a pianist and as a composer. John Hamel was a longtime friend and confidant of Scarmolin, who advised him in financial matters; Scarmolin benefited from his advice to buy real estate equities during the Depression years. Robert Pastore is a former student of Scarmolin at the Emerson High School, where Scarmolin taught for thirty years, as we will see in chapter 8.

## CHAPTER III

### THE EARLY WORKS

The foundation for Scarmolin's growing interest in musical composition had been laid when he was still very young. As noted in the first chapter, soon after his family settled in Stirling, Scarmolin realized that he would like to compose opera. According to an article that appeared years later in *The Etude*, his talent first became manifest in a more modest way when he wrote a song at the age of fourteen.<sup>1</sup> It is therefore clear that at the time he began to compose, Scarmolin was either already a student at the New York German Conservatory or was just about to enter. Bertha Cahn's letter of recommendation, cited in the second chapter, provides an important key. When she wrote it on February 24, 1909, she was able to say, "Anthony Scarmolin has studied piano with me for a period of about 4 years or over."<sup>2</sup>

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<sup>1</sup>"A. Louis Scarmolin," *The Etude* (Philadelphia: Theodore Presser, November 1919): 702. The information is taken from a short biography of Scarmolin, probably submitted by the composer himself. On the same page appear brief articles about Dvořák and Rachmaninoff, indicating the importance of Scarmolin to the musical community at that time. The short sketch is one of a number of relatively brief articles in Presser's musical magazine, which sought to promote that publisher's music by printing a few sample works written by some of Presser's current composers. Included in the journal were also various articles of interest to music students, performers, and composers. The brief biography of Scarmolin appears in this issue on page 702; a song of his, *Say But One Word*, which was composed in July 1919 and published in the same year, is advertised on page 727. The key sentence is somewhat vague about the timing of both the composition and the publication of Scarmolin's earliest song. Moreover the article does not provide the name of that song but says quite simply of the composer: "He began very early to manifest a talent for composition. One of his published songs was written at the age of 14." The song the article refers to is undoubtedly the *Ave Maria* of 1904.

<sup>2</sup>Bertha Cahn to "To Whom It May Concern," 24 February 1909, *Wooden Chest of Drawers, F*, in possession of the A. Louis Scarmolin Trust.

Scarmolin's earliest song, referred to in *The Etude*, is almost certainly the *Ave Maria*, composed in 1904. The *Ave Maria* was published in 1909, and it was designated by the composer "Opus 1."<sup>3</sup> It is important to note here that Scarmolin kept a primary Log, *Memorie*, where he recorded the date of composition of nearly three-quarters of his works. In addition, along with the regular daily Log that Scarmolin kept, I found a substantial number of loose scraps of paper on which Scarmolin had noted a good many of his compositions. I then organized these sheets or fragments into an Auxiliary Log, hereafter referred to as "Aux." Both the Log, *Memorie* (discussed in more detail in chapter 5), and the Auxiliary Log are housed at the A. Louis Scarmolin Trust. The date of composition and designation of opus for *Ave Maria* appear in Aux 5 of Scarmolin's Auxiliary Log.

The cover of the *Ave Maria* bears the inscription "Respectfully dedicated to Rev: F. ANDREW KENNEDY Pastor of St Anthony Church WEST HOBOKEN, N.J." The publisher's name is "Au Monde Musical."<sup>4</sup> The five-page work begins with a two-line introduction for the piano marked *adagio*, leading to a *moderato*, which governs the rest of the piece.<sup>5</sup> Once the voice enters, it has a lilting, arpeggiated, sixteenth-note accompaniment and a fairly demanding pianistic interlude, which the composer himself may well have

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<sup>3</sup> The information concerning the details of publication is to be found in the music itself. An unsigned article, "Scarmolin Signature," in *New Jersey Music* 5, no. 2 (October 1949), on page 24, confirms that *Ave Maria* was Scarmolin's earliest work: "He began composing at that time, his first work being 'Ava [*sic*] Maria,' composed at the age of 14."

<sup>4</sup> It will become evident that the spelling of this publisher's name has a number of variants, probably depending on the country in which the publisher was marketing a particular work. According to the cover, this publisher had offices in "Florence, Marseille, Nice, New-York, and Paris." In this case, there is a notation that the song was printed in Italy.

<sup>5</sup> Throughout this dissertation, tempo markings that are the titles of works or movements will use upper case; tempo markings that are not titles will be given lower case.

intended to play. Written in E-flat major, the work is lush, romantic, and entirely conventional.

At approximately the same age, Scarmolin also composed a challenging, seven-page, avant-garde work for piano solo, entitled *An Irresistible Thought*.<sup>6</sup> This youthful endeavor, dedicated to his piano teacher, Bertha Cahn, was published in Florence, Italy, by Au Monde Musical four years later in 1908. The cover page bears under the title an inscription in English in large, capital letters: "RESPECFULLY [*sic*] DEDICATED TO MY TEACHER MISS BERTHA CAHN BY ANTONIO SCARMOLIN."<sup>7</sup> This dedication suggests that Bertha Cahn encouraged his compositional experiment. It is interesting that he ceased composing such music when he developed a problem with his hand and no longer continued to study with Cahn. It is possible that these circumstances are all related.

While the cover of this work refers to it as "(Op.6)," on the first page of the music itself under the composer's name, A. Scarmolin, is printed "(Op. 7, No. 2)." The multiple opus numbers for *An Irresistible Thought* is important to mention at the outset because it well illustrates a chronic difficulty with Scarmolin's opus numbers throughout his oeuvre. The composer assigned opus numbers to his works so sporadically and in such a random fashion as to render them quite unreliable for either identifying works or for establishing a chronology of his output. Huge gaps exist between some of the Scarmolin opus numbers

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<sup>6</sup>Copies of *An Irresistible Thought* are housed at the A. Louis Scarmolin Trust; both the original manuscripts as well as published scores of most of the music discussed herein are held at the Trust.

<sup>7</sup>It is surprising that the incorrect spelling of "respectfully" remains unedited on the front cover of the published work. The misspelling of a common word suggests that Scarmolin, then in his late teens, did not yet have a complete command of English. His European publishers, moreover, did not catch the error.

while others inexplicably duplicate each other as in the case of *An Irresistible Thought*.<sup>8</sup> As the tables at the end of this chapter will show, however, Scarmolin fortunately gave the early works opus numbers approximately in the chronological order in which he composed them. While opus numbers sometimes may be based on publication dates, Scarmolin could not have applied that procedure to his early works, which were published exclusively in 1908 and 1909.

The seven-page composition, *An Irresistible Thought*, is one of the most challenging Scarmolin ever wrote for piano solo. It has no key signature, and it is so chromatic and full of accidentals that it would be truly impossible to ascribe a key to it. While its dynamic level ranges from pppp to ff, most of the composition is set within relatively soft ranges. Both the rhythms and the harmonies are complex.<sup>9</sup> The exact nature of the "irresistible thought" is unexplained, but the undulating melodic lines and cascading sixteenths and thirty-second notes have a gentle pervasiveness and magnetic persistence. The title suggests that

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<sup>8</sup>See John Sichel, *Catalog of Works by A. Louis Scarmolin in the Possession of the A. Louis Scarmolin Trust*. A cursory perusal of the catalog will show the gaps plainly evident.

<sup>9</sup>For a detailed analysis of *An Irresistible Thought*, using both traditional and Schenkerian approaches, see Jonathan L. Tucker, "Anthony Scarmolin (1890-1969): A Study of Representative Works Illustrating Changes in his Compositional Techniques" (master's thesis, New Orleans Baptist Theological Seminary, 1991), 7-23. In the biographical portion of his thesis, on pages 5 and 6, Tucker divides Scarmolin's productive life as a composer into three distinct periods, "his early period (before the establishing of his private studio and teaching position in New Jersey), his middle period (the period encompassing his career as teacher, beginning in the late 1910s and ending in the late 1930s) and his late period (beginning near his retirement in the mid to late 1940s)." Tucker selects *An Irresistible Thought* for analysis as a work representative of Scarmolin's early period. He asserts, "In the early period, his style was very free and structure was used very loosely with limited inclusion of tertian elements. This period shows the contemporary techniques with which Scarmolin experimented."

Scarmolin's early works were the product of spontaneous imagination, perhaps the best explanation for them. Margery Selden describes the work with its extremely effective conclusion as follows:

One of his earliest publications, *An Irresistible Thought* ("respectfully dedicated to my teacher, Miss Bertha Cahn"), dates back to 1904 (Al Modo [*recte* Mondo] musicale: Florence 1908); it is possibly Scarmolin's most difficult solo work for the piano and, tonally, the most abstruse [involving] neither key signature nor extended tonicization, but it has technical challenges in abundance. Marked adagio, the rhythmic subdivisions create a relentless drive, building up to chromatic octave runs, then subsiding into parallel gliding dissonant chords and terminating on contra C-sharp to be played "pppp." Ranging all over the keyboard, the work shows the youthful composer as the master of his craft and eager to display it.<sup>10</sup>

One cannot help wondering if writing and playing such music had led to his hand problem. Selden further emphasizes the significance of *An Irresistible Thought*, again confirming that Scarmolin wrote it at the age of fourteen, after he had entered the New York German Conservatory:

He was enrolled in the German Music Conservatory in New York. This conservatory underwent various metamorphoses before being incorporated into New York University. By age fourteen, Scarmolin had developed a prodigious keyboard technique under the tutelage of his teacher, Bertha Cahn. To her he dedicated a seven page piano piece entitled "An Irresistible Thought," published in Italy four years later, in 1908, with the composer's name emblazoned as Antonio Scarmolin. The fourteen-year-old composer was obviously fascinated with the sounds he was making, but he had something to learn about organizing them, and it is doubtful that this work was written under the guidance of a composition professor at the Conservatory. Probably no other Scarmolin work remotely approaches the experimentalism of this one from the beginning of his career.<sup>11</sup>

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<sup>10</sup>The excerpt was taken from an article by Margery Stomne Selden, "A. Louis Scarmolin: Bi-lingual at the Keyboard," *Piano Guild Notes* (May-June 1980): 39.

<sup>11</sup>Margery Stomne Selden, "In Search of the Real Antonio Luigi Scarmolin, Part I," *The Italian News Tribune* (27 August 1992): 5. In this article Selden stresses Scarmolin's contributions throughout his lifetime, observing that in some respects he was self-taught in his musical accomplishments. Selden states: "Primarily a self-taught organist, he was for a time associated with St. Mary's Catholic Church in the Hoboken area." Margery Selden

The Bertha Cahn correspondence and the dedication of *An Irresistible Thought* to Bertha Cahn establish beyond a doubt that Scarmolin had entered the German Conservatory by 1904 at the latest and therefore composed *An Irresistible Thought* during his student years.<sup>12</sup> Furthermore, attached to a copy of this work is a typewritten note, which had possibly later been added to it by his wife, Aida:

A. LOUIS SCARMOLIN COMPOSED "AN IRRESISTIBLE THOUGHT"  
Piano, AT THE AGE OF FOURTEEN"<sup>13</sup>

An unsigned article in a 1962 issue of *New Jersey Music and Arts* describes how Scarmolin played for Carl Hein, the dean of the New York College. While the article does not state exactly what Scarmolin performed, it is likely that owing to the early date and its status as a piano solo, *An Irresistible Thought* might have been offered. In any case, the article describes the circumstance as follows:

He had begun composing when he was 14, his earliest creations being extremely modern for the times. He played one for Carl Hein, dean of New York College, and was advised to forget such advanced ideas and revert to the old masters, which he did. Some years later, just before he died, Dean Hein told him that he realized then that Scarmolin's first compositions were some of the earliest examples of modern music.<sup>14</sup>

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knew Scarmolin's wife Aida and undoubtedly received a considerable amount of her information directly from her.

<sup>12</sup>Cahn to "To Whom It May Concern," 24 February 1909, *Wooden Chest of Drawers, F*, in possession of the A. Louis Scarmolin Trust.

<sup>13</sup>Copies of *An Irresistible Thought* are in possession of the A. Louis Scarmolin Trust.

<sup>14</sup>"Salute to New Jersey Composers: Composing by Inspiration," *New Jersey Music and Arts* 17, no. 6 (February 1962): 20. This article, like many others in this journal, is unsigned, and much of the information it contains was most likely supplied by Scarmolin himself. It is a tribute to Hein that in spite of the position and status he had achieved, in later years he was willing to admit that he had been mistaken and to accord Scarmolin the credit he deserved. Note that the article implies that Scarmolin played for Dean Hein at the New York

For a sampling of *An Irresistible Thought*, see Example 3.1.

Example 3.1, Opening of *An Irresistible Thought*, measures 1-8.

## An Irresistible Thought

Dedicated to my Teacher  
MISS BERTHA CARR

A. Scarmolin  
(Op. 7, No. 2)

*ADAGIO.* (Met. J. 68)

PIANO. *p*

*p* *f* *p* *sempre legato*

Prop: Al Mondo Musicale, Firenze, 1908

849

College of Music although it is clear that he in fact graduated from the New York German Conservatory. Exactly when he played for Hein is not made clear by the article although it is more than likely that the hearing took place sometime between 1904 and 1908 while Scarmolin was a student at the Conservatory.

A number of other works are also relevant to Scarmolin's beginnings as a composer. One of them is a short piano solo, *The Witches-Ride*, composed on September 27, 1907, and published by Al Mondo Musicale, Florence, in 1908.<sup>15</sup> An unusual aspect of this composition is that, although written on treble and bass staves, it is marked "for the left hand ad libitum." As a piece for the left hand it is extremely effective. Essentially in two parts, its sinister low tones, its rising chromatic lines, the bumpiness of the triplets at the beginning of its second half, and the final chromatic plunge well depict the erratic journey of the witch. This brief, three-page composition is such a skillfully designed study for the left hand that one wonders whether Scarmolin might have written it to alleviate problems stemming from the hand injuries he had sustained while a student at the New York German Conservatory. Although Scarmolin did not leave the Conservatory until over a year later, it is possible that he had already been experiencing intermittent difficulties. It is not clear from the information we have whether Scarmolin had damaged his left hand, right hand, or both hands.

Another intriguing work for piano solo, written in ink in Scarmolin's hand and entitled *Essay No. 1*, is marked in the upper left corner "Feb. 1, 1907, finished March 1907."<sup>16</sup> The title, *Essay No. 1*, covers a previous title, *One at Least*, that has been partially erased. Most, although not all, of the dynamic markings throughout the piece are piano and diminuendo. The last of the six pages is governed by a forte sign. Within the body of the

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<sup>15</sup>This composition has been labeled "Op. 7, No. 1" in the published version, which is in possession of the A. Louis Scarmolin Trust. The composition date is provided in Aux 10.

<sup>16</sup>This brief notation is written close to a corner of the manuscript which has been torn off and is therefore difficult to read.

work are found penciled notations for violins, flutes, trumpets, and clarinets, suggesting that Scarmolin must have intended to transcribe it for orchestra. This study is extremely virtuosic, a large portion of it having been set in thirty-second notes, with presto marked twice on the fifth and sixth systems of the first page, respectively. Although most of *Essay No. 1* is in 4/4 meter, a daring shift to 5/4 occurs in the second measure, followed by an immediate return to common time in the third; the meter changes are written precisely although the 5/4 is actually just a measure in which an extra beat has been inserted. Both the key signature as well as the final chord, marked *fff*, suggest that the composer considers the piece to be in E major. Nonetheless, the whole is so chromatic as almost completely to obfuscate any true sense of key. Moreover, it is very difficult to read. The handwriting is small, it is peppered with accidentals, and often the notes are not aligned in an accurate vertical relationship. On the final page a third staff has been added with bass octaves marked *fff*; they are added in such a fashion as to render this portion of the piece impossible to play on a piano. If Scarmolin had not written "piano" at the outset, one might almost believe that the piece had been intended for organ and that the third staff had been written for the organ pedalboard.<sup>17</sup>

An unfinished piano composition from this period, *One at Least*, is nearly identical to the first thirteen measures of *Essay No. 1*. It is written with a fine hand in black ink on a single yellow, somewhat frayed piece of manuscript. Scarmolin has placed the title "One at Least" in the top center. In the upper left corner he has written a date, "Feb 12th 1907," which may represent the date of copying. In the upper right corner the work is signed,

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<sup>17</sup>The manuscript of *Essay No. 1* is marked "Op. 3" and is in possession of the A. Louis Scarmolin Trust.

"Anthony Scarmolin." Only thirteen measures of the piece exist, and it is clear from the last tied major third, suspended into emptiness, along with the absence of any final double bar that Scarmolin had intended to complete it. Neither *Essay No. 1* nor *One at Least* has been published.<sup>18</sup> See Example 3.2.

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<sup>18</sup>Both manuscripts are in possession of the A. Louis Scarmolin Trust.

Example 3.2, Opening of *Essay No. 1*, measures 1-13.

*Handwritten notes:*  
K001  
Feb. 1, 1907  
Op. 10, No. 1  
A. Louis Scarnolic  
73

Completed on April 3, 1907, was a seven-page vignette for violin and piano titled *Una Discussione*. Scarmolin composed the work according to a brief program described in Italian at the end, in which Signor A. and Signor B. are discussing opposing musical ideas. The tension between the two is well expressed in the imitative violin and piano parts, wherein beats in groups of two, three, four, five, six, and seven are juxtaposed both horizontally and vertically within a consistent 3/4 meter. Abrupt changes of tempo are signaled by specific metronome markings. Like Scarmolin's other progressive early works, *Una Discussione* is characterized by unrelenting chromaticism.<sup>19</sup>

Yet another forward-looking work of the youthful Scarmolin was the extremely progressive piano quintet of 1907, titled *Una lotta col Destino* (A struggle with destiny), published in Florence by Al Mondo Musicale in 1908.<sup>20</sup> Both the front cover and the title page bear an inscription in Italian, which may be translated "Respectfully dedicated TO MY PARENTS AND RELATIVES"<sup>21</sup> ("Rispettosamente dedicato *AI MIEI GENITORI E PARENTI*"). The work is a piano quintet, written for two violins, viola, cello, and piano.<sup>22</sup>

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<sup>19</sup>This work is in possession of the A. Louis Scarmolin Trust. The entire title on the cover reads, "Una Discussione: Fantasia descrittiva per violin e pianoforte di Antonio Scarmolin" ("A discussion: Descriptive fantasy for violin and piano by Anthony Scarmolin"). It was published by Al Mondo Musicale in Florence in 1909, according to a notation at the bottom of the first page. The same page is marked on its upper right side as well, "Antonio Scarmolin. Op. 4. 3 Aprile 1907."

<sup>20</sup>Scarmolin designated *Una lotta col Destino* "Op. 5." All copies are in possession of the A. Louis Scarmolin Trust.

<sup>21</sup>The capitalization of the words "parents" and "relatives" in this dedication suggests that parents and relatives had an important place in Scarmolin's early years.

<sup>22</sup>The title of the quintet itself bears the addendum: "Quintetto per Pianoforte, due Violini, Viola e Violoncello di Antonio Scarmolin." My translation is: "Quintet for piano, two violins, viola and cello by Anthony Scarmolin."

Comprising forty-six pages performed without interruption, this lengthy composition features a tortured chromaticism, which throughout its passacaglia-like structure incessantly challenges the bounds of tonality. Written while Scarmolin was pursuing his studies to become a concert pianist, it imposes extreme technical demands on the pianist, who must negotiate wide reaches, complex chordal structures, and large dynamic ranges at high speeds. The auditory effect is one of extreme expressionism. Another interesting aspect of *Una lotta col Destino* is the existence of two scissors-and-paste versions entitled *Essay No. 2 for Piano* (1907) and *Essay No. 3 for String Quartet* (1907), indicating that Scarmolin intended it also to be performed alternately as a piano solo or as a string quartet, as well as a quintet. The piano and quartet versions do work as independent pieces, but it seems more likely that the work was originally conceived as a quintet rather than as two self-contained compositions that could be played together.<sup>23</sup> See Example 3.3.

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<sup>23</sup>It looks as though the scissors-and-paste job of the string quartet and piano parts of *Una lotta col Destino* was done from an original piano quintet score. However, *Essay No. 2* and *Essay No. 3* nowhere bear the commentary that they were from a quintet score. There is also no indication that they were ever published separately from the quintet score.

Example 3.3, Opening of *Una lotta col Destino*, measures 1-5.

*Respettosamente Dedicato ai miei Genitori e Parenti* 1

## Una lotta col Destino.

ANTONIO SCARMOLIN

*Moderato* (m. ♩ 63)

1<sup>o</sup> Violino

2<sup>o</sup> Violino

Viola

Cello

PIANO

Prop: Al Mondo Musicale, Firenze 1906. 848

Also deserving mention, despite its brevity, is the highly chromatic four-page chamber work *Pagina d'album* (1906), which was published by Al Mondo Musicale in Florence in 1909.<sup>24</sup> Scored for string quartet, two clarinets in B-flat, trombone, and piano, this composition bears in miniature some stylistic resemblance to *Una lotta col Destino*. It is essentially melodic and chromatic, and the instruments are supported by a florid and active piano part. Extremes in dynamic range characterize this work as well. Like its even more technically demanding counterpart it begins and ends very quietly. The beginning is shown in Example 3.4.

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<sup>24</sup>*Pagina d'album* bears the designation "Op. 2." The dates of composition and publication are also provided in the printed copy, which is in possession of the A. Louis Scarmolin Trust. It should be noted that Scarmolin's Auxiliary Log reports that a work called *In the Temple* (1905) is "Op. 2," one of the many examples of serious inconsistencies in the composer's use of opus numbers. *In the Temple* was apparently either lost or renamed.

Example 3.4, Opening of *Pagina d'album*, measures 1-8.

# Pagina d'album.

ANTONIO SCARMOLIN. Op. 2.  
Anno 1906.

*Adagio.* (Met:  $\text{♩} = 63$ .)

Violino I.  
Violino II.  
Viola  
Violoncello  
Clarino Si  $\flat$   
Cornette Si  $\flat$   
Trombone  
Pianoforte.

The musical score is arranged in a standard orchestral format. The woodwinds (Clarinet and Cor Anglais) and Trombone parts are grouped together. The strings (Violins, Viola, and Cello) are in their own section. The Piano part is at the bottom. The score begins with a piano (*p*) dynamic for the strings and woodwinds, and *pp* for the piano. The tempo is marked *Adagio* with a metronome marking of quarter note = 63. The key signature has one flat (B-flat major or D minor). The score shows a full orchestral texture with various dynamics including *p*, *pp*, and *ppp*.

Prop. Al Mondo Musicale-Firenze. (1909)

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An especially difficult, complex, hyperchromatic work for piano solo bears an almost illegible title, *Rassegnazione*. The title is an Italian word meaning "resignation." The composition is labeled "Composato 12 Marzo 1908," Scarmolin still writing in Italian. The notation, written in black ink on the manuscript, is tiny. Although the piece is marked *adagio*, the appearance of thirty-second notes already in the third measure belies any possibility of a leisurely reading. *Rassegnazione* is another example of Scarmolin's expressionistic style. The last measure is incomplete, raising the possibility that it is an unfinished work. As is the case with *Essay No. 1* the note values do not always come out exactly right, and the alignment between the right and left hands is sometimes misleading. The work is a study in the use of soft dynamics, and the opening admonition to play *sempre piano* informs the interpretation of the whole.<sup>25</sup>

Three relatively brief orchestral pieces, *Vento alla selva*, *Alba lunaire*, and *Di notte*, are, finally, quite striking.<sup>26</sup> All of them are in manuscript form. Fortunately, Scarmolin wrote the date of composition on each one.

The first of the three pieces is entitled *Vento alla selva* (Wind in the forest). The title is written in ink twice on the front page of the manuscript, first in a large scrawl and then in smaller longhand with Scarmolin's English translation directly below. The two titles are immediately followed by the composer's signature, "Antonio Scarmolin." The exact date of composition is something of a mystery as within the expansive initial "a" of "alla" is the notation in Italian, in tiny writing: "Febbraio 1909" (February 1909) while at the foot of the

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<sup>25</sup>The original manuscript is in possession of the A. Louis Scarmolin Trust.

<sup>26</sup>All three works are currently in possession of the A. Louis Scarmolin Trust.

page "1908" is clearly inscribed in large letters. One can't be certain whether the composition was begun in 1908 and finished in February 1909.

*Vento alla selva* certainly falls into the group of very early pieces that are remarkable for their progressive qualities. Like the others it is highly chromatic. Extremely specific markings are written with the clear intention of achieving dynamic contrast within a range of *ff* all the way down to *ppppp*. This work, however, primarily juxtaposes a variety of soft timbres. Many special effects are requested in Italian, inked in Scarmolin's characteristic handwriting. Already in the second measure, for example, tam-tams are asked to play, and the exotic sounds of cymbals in the Spanish manner are introduced. Throughout the work a variety of strange and eerie sounds are evoked through the use of glissandi, particularly in the bass instruments; by requiring mutes, especially in the string, horn, and trombone parts; and by having the strings produce special effects through unconventional bowing procedures. *Vento alla selva* is scored for 2 flutes, 2 oboes, 4 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, strings, timpani, and percussion consisting of bass drum, cymbals, tam-tam, and snare drum.

At the top of the title page of the second orchestral piece, *Alba lunaire*, are the words "Piccole impressioni" in Scarmolin's hand, possibly suggesting that all three orchestral pieces fall under the general rubric of "little impressions." If indeed that initial epithet does apply to all three works, it could also mean either that Scarmolin intended *Alba lunaire* to appear first in the set or that he possibly thought of this umbrella title later in the process of working out the pieces.<sup>27</sup> Scarmolin has translated *Alba lunaire* as "Moon Dawn" and marked this

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<sup>27</sup>It should be noted, however, that the first page of *Vento alla selva* is headed by an almost illegible dedication in Italian and that this work was found first in the set of three

composition "Jan. 1909." This six-page work is highly chromatic with rising chromatic lines in the second violin and viola parts at the opening. It is full of special effects, such as the widely spaced "leggiero" tremolos in the first violins at the beginning. At the outset there is also a marking, in English, that the strings are to be tuned one step higher than normal. The instrumentation consists of 2 flutes, 2 oboes, 4 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones and 1 tuba (or 4 trombones), timpani, strings, and harp.

Finally, *Di notte* (At night) begins with a title page signed "Antonio Scarmolin," and dated 1909. Like the other two scores this one is in ink; similarly, it is in places almost illegible because of corrections, ink smudges, and the tiny handwriting. Again, Scarmolin has written ample instructions in Italian not only for the execution of this descriptive work but also to explain its meaning. In addition to the familiar chromaticism, one of the most striking characteristics of *Di notte* is the use of ostinato patterns by all instruments at various points throughout the work. It is scored for 2 flutes, 2 oboes, 4 clarinets, 2 bassoons, 4 horns, 4 trumpets, 3 trombones, timpani, strings, and harp.

Since the latest possible dating of any of the early works described above is 1909, it is remarkable that they are so advanced. Some of the detailed indications and adventurous use of instruments in the three orchestral pieces might bring to mind the unusual orchestral effects that abound in the symphonies of Gustav Mahler.<sup>28</sup> At the same time, familiarity with

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orchestral pieces by Dr. John Sichel, Curator of the A. Louis Scarmolin Trust. Finally, Aux 5 lists the three compositions in the order *Vento alla selva*, *Alba lunaire*, and *Di notte*.

<sup>28</sup>Scarmolin must have been aware of the presence of Gustav Mahler in New York. Mahler served as the conductor of the New York Metropolitan Opera Company from 1 January 1908, until his farewell appearance there on 21 March 1910. Furthermore, Mahler was the conductor of the New York Philharmonic Orchestra from 31 March 1909, until the misfortunes surrounding his illness and death on 18 May 1911. For a revealing yet concise

Mahler's oeuvre would not go far toward explaining the unique style of chromaticism that Scarmolin wielded. Scarmolin's suggestive titles under the umbrella of "little impressions," his use of a variety of subtle dynamic shadings within a framework of extreme softness, and his fluid treatment of harmonies might recall Debussy's orchestral *Nocturnes* of 1899, particularly *Nuages*, which occupied Debussy for over six years but were not performed publicly until after 1900.<sup>29</sup> Nonetheless, beyond a superficial affinity to some aspects of Impressionism, there is little real similarity.

Finally, *Povero fiore* (Poor flower), designated Opus 10, No. 3, and dated November 3, 1909, is a setting of a sentimental poem by Anacleto Rubega, who, as will be seen, provided the texts for a great many of Scarmolin's musical endeavors. Although it was written late in 1909, its style allows it to be classified as an early work. It is moderately experimental. The vocal melody is quite simple, but the accompaniment is at certain points virtuosic, breaking frequently into thirty-second notes. While the overall key is uncertain, the song ends in a piano solo that concludes with a D minor chord in the right hand and a D minor arpeggio in the left. On the last page of the manuscript appears an address of Scarmolin: 548 Clinton Avenue, West Hoboken, New Jersey.

Table 3.1 lists Scarmolin's early works in the order of their appearance, as closely as can be ascertained, along with their opus numbers and publication dates. The names of

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account of Mahler's last years and relationship with the Metropolitan Opera and the New York Philharmonic, see Egon Gartenberg, *Mahler: The Man and His Music* (New York: Schirmer Books, 1978), 150-181.

<sup>29</sup>I have not found any mention of a New York performance during the time when Scarmolin would have been studying at the New York German Conservatory and writing his early works.

the early works are entered in the first column in the order of their composition, establishing a progression from earliest to latest. The date of composition follows in the second column. In the third column appear the opus numbers, which tend to support the chronology. A notable exception is *An Irresistible Thought*, which has too high an opus number to fit in the chronology, no matter whether one considers it Opus 6 or Opus 7, No. 2. From the fourth column it is easy to see that each of the works is to be found either in manuscript form or with a publication date of 1908 or 1909 (see Table 3.1).

In order to demonstrate more clearly the relationship of the opus numbers to the compositions themselves, a second table, Table 3.2, lists compositions in the order of their opus numbers, and those that have not been assigned an opus number have been eliminated. Therefore *One at Least* and *Rassegnazione* are not included. Moreover, *Essay No. 2* and *Essay No. 3* have been omitted because both are Opus 5 along with *Una lotta col Destino*; Scarmolin may have even thought of them as a continuation of *Essay No. 1*. On the other hand, *An Irresistible Thought*, which carries two possible opus numbers, has been listed twice. Accordingly, the second and third columns of the first table have been reversed in Table 3.2.

Thus, one can easily see from Table 3.2 that listing the Scarmolin compositions which bear opus numbers in the order of their numbering produces a nearly accurate chronological sequence. An exception is *An Irresistible Thought*, which, although one of the earliest to have been written, has two of the highest opus numbers. Also *Povero fiore* should have appeared after at least the first two orchestra pieces.

Table 3.1.

<b>Anthony Louis Scarmolin</b> <i>The Early Works Organized by Date of Composition</i>			
Title of Composition	Date of Composition	Opus Number	Date of Publication
<i>Ave Maria</i> (voice and piano)	1904	Opus 1	1909
<i>An Irresistible Thought</i> (piano)	1904	Opus 6/Opus 7, No. 2	1908
<i>Pagina d'album</i> (chamber ensemble)	1906	Opus 2	1909
<i>Essay No. 1</i> (piano) <i>One at Least</i>	2/1/07 2/12/07	Opus 3 None	Manuscript Manuscript
<i>Una Discussione</i> (violin and piano)	4/3/07	Opus 4	1909
<i>Una lotta col Destino</i> (string quartet and piano)	1907	Opus 5	1908
<i>Essay No. 2 for Piano</i>	1907	Piano part of Opus 5	(1908)
<i>Essay No. 3 for String Quartet</i>	1907	String parts of Opus 5	(1908)
<i>The Witches-Ride</i> (piano)	9/27/07	Opus 7, No. 1	1908
<i>Rassegnazione</i> (piano)	3/12/08	None	Manuscript
<i>Vento alla selva</i> (orchestra)	1908 or Feb. 1909	Opus 13	Manuscript
<i>Alba lunaire</i> (orchestra)	Jan. 1909	Opus 13	Manuscript
<i>Di notte</i> (orchestra)	1909	Opus 13	Manuscript
<i>Povero fiore</i> (voice and piano)	11/03/09	Opus 10, No. 3	Manuscript

Table 3.2.

<b>Anthony Louis Scarmolin</b> <i>The Early Works Organized by Opus Number</i>			
Title of Composition	Opus Number	Date of Composition	Date of Publication
<i>Ave Maria</i>	Opus 1	1904	1909
<i>Pagina d'album</i>	Opus 2	1906	1909
<i>Essay No. 1</i>	Opus 3	2/1/07	Manuscript
<i>Una Discussione</i>	Opus 4	4/3/07	1909
<i>Una lotta col Destino</i>	Opus 5	1907	1908
<i>An Irresistible Thought</i>	Opus 6	1904	1908
<i>The Witches-Ride</i>	Opus 7, No. 1	9/27/07	1908
<i>An Irresistible Thought (Alternate Opus Number)</i>	Opus 7, No. 2	1904	1908
<i>Povero fiore</i>	Opus 10, No. 3	11/03/09	Manuscript
<i>Vento alla selva</i>	Opus 13	1908 or Feb. 1909	Manuscript
<i>Alba lunaire</i>	Opus 13	Jan. 1909	Manuscript
<i>Di notte</i>	Opus 13	1909	Manuscript

### Summary

The brief period during which Scarmolin composed his experimental works is the most intriguing in terms of his entire output. During the time when he was a student at the German Conservatory of Music (approximately 1904 to 1909) he composed more than ten works, all of which, except for his first song, *Ave Maria*, were experimental and avant-garde for their time. These compositions not only display unusual interest in experimentation on

Scarmolin's part, but each has aesthetic value in its own right. The construction, melodies, and references of these works indicate a remarkably creative musical mind at work. Furthermore, Scarmolin was successful in having them published by a firm based in Italy.

As we have seen, Scarmolin abruptly ceased his studies with Bertha Cahn due to a hand injury in 1909, the time that his most progressive musical experiments came to an end. Always sensitive and cooperative by disposition, he may have been affected by Dean Hein's advice to revert to the masters and as a result may have curbed his youthful flights of fancy. Or it may be that on leaving the New York German Conservatory he had to make his way in the world financially by writing music that publishing companies would be more inclined to accept.

In the absence of academic records from his Conservatory years and in light of Scarmolin's own assertion that much of his musical background was self-acquired, how and why Scarmolin composed his early music in such a forward-looking manner remains somewhat mysterious. The following chapter will describe some of the ground I have covered in search of possible models or sources of inspiration.

CHAPTER IV  
THE ARTISTIC AND CULTURAL ENVIRONMENT  
FOR SCARMOLIN'S EARLY WORKS

Since the latest possible dating of any of the early works described in the previous chapter is 1909, it is remarkable that with the exception of the *Ave Maria*, these compositions are extremely forward-looking in terms of compositional technique. The immediate question that presents itself is whether they are in any way derivative. Could Scarmolin have been acquainted with one or more contemporaneous or even earlier models upon which his early works might have been based? Or was he rather an original creator who indulged in fanciful, hyperchromatic flights of imagination, which he compulsively set down in manuscript? Might the truth lie somewhere in between? Was Scarmolin likely to have had contact with highly chromatic works that could have stimulated his sense of the musically fantastic?

There is ample evidence to suggest an essentially conservative, albeit vibrant and enthusiastic, environment governing the musical establishment while Scarmolin was a student at the beginning of the century. It is not, however, easy to pinpoint a specific work or set of circumstances that might have triggered Scarmolin's urge to write highly chromatic, expressionist music during the years of 1904-1909 when he was a student at the New York German Conservatory of Music. Certainly, while studying at the New York German Conservatory, Scarmolin would have had many listening opportunities. Chapter 2 has shown clearly that the German Conservatory offered an abundance of concerts and lectures throughout the year, which were designed to give its students broad listening experience. As

a Conservatory student in exceptionally good standing, Scarmolin would probably have availed himself of at least some of these opportunities. At the same time, however, one sees in the third chapter that the Conservatory tended to look askance at experimentalism in music. Concerts given by the Conservatory centered upon works by accepted masters of the eighteenth and nineteenth centuries. The Conservatory was associated with the New York Philharmonic Orchestra, which, for all its standards of excellence, was not noted for being in the vanguard of new music; traditionally it relied heavily on programs based on Germanic literature and led by European-trained conductors.

Scarmolin's direct experience with the reception of his avant-garde work was, in fact, somewhat negative. It will be recalled from the previous chapter that one of the eminent directors of the Conservatory, Carl Hein himself, received Scarmolin's playing of an early composition with unmistakable coolness. In a gesture of benign authoritarianism and well-intentioned patronage, Hein was able to dismiss Scarmolin's creativity at the time, admonishing him to "revert to the old masters."<sup>1</sup> Scarmolin apparently took the experience in stride and years later was able to relate the story quite freely under circumstances in which he felt more at ease. Nonetheless, to have been confronted on this issue by the Dean himself, a man whom Scarmolin no doubt respected and admired, must have been daunting for the impressionable and sensitive youth. At the same time credit for encouraging him must be given to his piano teacher, Bertha Cahn, to whom he dedicated his early experimental work,

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<sup>1</sup>"Salute to New Jersey Composers: Composing by Inspiration," *New Jersey Music and Arts* 17, no. 6 (February 1962): 20. Dr. Margery Stomne Selden, who has herself written several articles about Scarmolin has suggested that the article is very likely unsigned because it may have been written by Scarmolin himself or by his wife, Aida. Dr. Margery Stomne Selden, telephone conversation with the author, 2 September 2000.

*An Irresistible Thought.*

Furthermore, despite the frenetic activity and almost naive enthusiasm that was the hallmark of concert artistry and concertgoing in America during the first decade of the twentieth century, there was abroad in the land a heavy streak of musical conservatism that would not easily countenance anything outside of the standard, acceptable "masterwork" literature. Concert programs were focused primarily on nineteenth-century repertoire, mostly European. Concert artists were often imported from Europe; those native to the United States tended to cultivate European connections, displaying them in journal and publicity articles as an invaluable entrée to public acceptance. American contemporary composers whose works found their way into programs were sure to belong to the musical establishment and were likely to be ensconced in prominent positions, as was, for example, Edward MacDowell at Columbia University. Admirable as their work might be, the preponderance of it was squarely rooted in a nineteenth-century European style.

In a wider sense, the state of music in America was well mirrored in the culture and mores of its middle- and upper-class patrons. Social events occupied a prominent place in the newspapers, which were replete with the names and activities of young people and couples arriving at weekend resorts for parties and country outings.<sup>2</sup> Articles abounded in the journals of the time, not only announcing and reviewing programs, but, with nearly equal

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<sup>2</sup>One finds on a single page of a prominent newspaper a host of typical articles on social and recreational events of the season, such as "Autumnal Delights in Mountains and at the Seashore," "Lake Placid Very Lively (Opening of the Adirondack Golf Championship Tournament Looking Backward Party)," "Gay at Lake Hopatcong (Ball Given by Mr. and Mrs. C. Tuttle--A Jolly Straw Ride to Budd's Lake)," "Planning Country Club (Monmouth Beach, Seabright, and Rumson Are Interested)," and "Many Remain at Haines Falls (Cottagers Expect to Remain There, as Usual, Until Well into October)." See *The New York Times*, Sunday, 6 September 1908, sec. 6, p. 5.

importance, issuing lists of the names of pillars of the community who would attend, nearly in tandem with those of the lead singers themselves.<sup>3</sup> Complicated advice was provided in newspaper columns for appropriate attire at various times of the day, for dress and demeanor at any number of social functions, and for home care, particularly for women.<sup>4</sup> People were well aware that there was a proper way to appear on all occasions, a correct way to behave, and that it was very important with whom one might be seen. Articles about music alone were in short supply in the major papers. It should therefore not come as a surprise that music itself was subject to somewhat limited parameters of acceptance and that venturing beyond the confines of tradition and convention in any respect would be liable to provoke an undesired response.<sup>5</sup>

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<sup>3</sup>See Marc A. Blumenberg, ed., "Grand Opera in New York," *The Musical Courier* 57, no. 20 (Wednesday, 11 November 1908): 30. In one section of the article, "Grand Opera Notes," the names of the families and individuals holding boxes for the Philadelphia Opera are listed, a typical procedure. Furthermore, the preceding page (29) is entirely occupied by an article, also unsigned, bearing the heading "Tone, Dress and Music," which describes considerations of attire for concert artists, relating the demands of the stage to current fashion. The opening sentences of the main body of the article indeed set the tone: "The influence of dress in the social, commercial and above all in the professional world is inestimable. Whether we will it so or not, the apparel proclaims the man and is always a silent presentment of his personality. Handsome feathers, it is true, do not always make fine birds, but the bird is known by its plumage, which certainly does go a long way toward smoothing the path for human songsters."

<sup>4</sup>See, for example, "Potpourri of Fashion--Some Hints of the Coming Modes," "What the Well Dressed American Woman Wears," and "A Message to Women of Matters Quite Feminine," *The New York Times*, Sunday, 6 September 1908, Magazine Section, 16.

<sup>5</sup>See "Canned Opera in a Flat--It Did So Annoy the Neighbors that a 'Hike' to the Country Was Necessary," *The New York Times*, Sunday, 6 September 1908, sec. 6, p. 10. Typically, the article is not devoted to a discussion of music but is about a couple who so disliked having phonograph records played next door at all hours that they had their neighbors given notice. *The New York Times* apparently considered the incident important enough for a story.

In the face of these realities, Scarmolin's early achievements in writing in a highly chromatic, nearly atonal, sometimes expressionistic style appear all the more remarkable. Moreover, it will not seem surprising that after his Conservatory days, confronted by a need to support himself, and sustained but also suppressed by a superficially vibrant yet unforgivingly conservative artistic and social climate, Scarmolin abandoned his earlier, adventurous ways. By nature willing to cooperate, eager to please, and hardly one to rock the boat, Scarmolin learned early and well the lessons of the society in which the young immigrant from Italy would make his way.

Despite the limitations of the musical climate and the inescapable fact that truly modernist composers were almost completely unknown at that time, Scarmolin managed not only to compose his groundbreaking early works but to publish a number of them. Consequently, this chapter will explore his environment in greater detail in search of an explanation for the forward-looking style he employed from 1904 to 1909. It first will examine the enthusiastic, energetic, and at times naive enthusiasm that characterized the concert world, providing an entrée into the social and cultural atmosphere of early twentieth-century America. It will examine a controversy that took place over the concepts of consonance and dissonance. It will make conjectures as to what kinds of music Scarmolin might have heard in his early years, assuming that he had the time, the financial means, and the inclination to attend concerts and lectures. Finally, it will bring the reader to Scarmolin's personal library, now in possession of the A. Louis Scarmolin Trust, to see what kinds of music he actually owned and studied. To facilitate that overview I have prepared Appendix A, which lists selected books and music from his library.

### The Sociocultural Milieu

The most widely read newspapers of the time, particularly those that published news of cultural activities in the New York City area, offer clues about music to which Scarmolin might have been exposed. In addition to providing names of works and composers who were performed in those days, they contain information about artists and artistic organizations then active on the New York scene. The most important of the newspapers were *The New York Times* and the *New York Herald*. They offer a vivid glimpse into the dawning of twentieth-century artistic activity in a musical world that was energetic and full of excitement. As yet unspoiled by the proliferation of recordings and the hardening of the star system at box offices, audiences and critics alike greeted the great performers of the day with an enthusiasm that bordered on reverence and yet seemed able to keep an open mind and heart, welcoming neophytes and newly discovered talents to the concert stage as well. News reports describing concerts and performers of the time are entertaining to read and are often characterized by a well-intended and sometimes naive ardor.

At the same time, although there were in the air hints of important changes to come, a pervasive shroud of conservatism hung over the atmosphere. How one dressed and with whom one was seen at a concert were as important for the well-appointed connoisseur as familiarity with the music itself. Relatively little really forward-looking music was performed; works of any degree of dissonance, such as various compositions by Debussy and *Salome* of Richard Strauss, aroused considerable debate at best and outright contempt at the worst. Despite the hubbub that greeted each new concert season with its announcements of forthcoming programs, a certain self-satisfaction and superficiality was at large in the

musical world. Here was indeed being born the twentieth-century American colossus of the immutable big box office star system. Here was nurtured the general antipathy toward anything new or innovative in art, an attitude which persisted and hardened among general audiences as the twentieth century wore on. The zeal of avid concertgoers was generally limited to works that bore the seal of convention; many other composers who later became common currency among twentieth-century musicians were largely unknown as yet, in any case.

Besides the newspapers mentioned above, another important source of information about the musical ambience, especially in New York, but also throughout the United States and in Europe as well, is *The Musical Courier*. A lively weekly journal, *The Musical Courier* regularly published announcements of concerts and their programs, articles of educational interest, reports on the professional and personal activities of well-known artists of the day, editorials, and advertisements. Through this publication one can get quite a clear picture of the repertoire that was prevalent during the years of Scarmolin's Conservatory apprenticeship.

An effort follows to provide a sense of the contemporary composers who were likely to be heard in concert at that time, using the *New York Herald*, *The New York Times*, and *The Musical Courier* as primary sources. Occasional references will be made as well to *Musical America*, the Chicago counterpart of *The Musical Courier*, which tended to focus more closely on musical events in the Midwest. It will be easily seen that while there was no dearth of contemporary music, the "modern" composers performed in New York, including Richard Strauss, were really late Romantics. The only truly progressive composers who

make their appearance are Debussy (1862-1918) and Scriabin (1872-1915). While Scriabin was performed on some occasions, concerts that included works by Debussy were, in fact, quite rare.<sup>6</sup> Through the process of opening a window onto the vibrant musical scene that characterized early twentieth-century America, various relevant aspects of the generally prevailing cultural milieu will emerge and be described as well.

The reader is already familiar with the report of *The Musical Courier* on Scarmolin's own graduation exercises, which took place on June 19, 1907. It will be recalled that the festivities and presentation of awards, which took place at Mendelssohn Hall of the German Conservatory of Music, included a concert. The concert, which was held before a large audience, must have showcased the finest the Conservatory had to offer; it can be safely assumed that the composers whose works were represented on such an occasion would have been considered exemplary. Those composers included Godard (1849-1895), MacDowell (1860-1908), Heller (1813-1888), Vieuxtemps (1820-1881), Wagner (1813-1888), Tchaikovsky (1840-1893), Schumann (1810-1856), and Bizet (1838-1875). One can readily see from this roster of composers that the fare was largely drawn from the nineteenth century. Edward MacDowell, who had lived and studied for ten years in Germany, and was acclaimed for his Romantic style, was, in fact, the only well-known composer born after 1850 to be represented on this program. His presentation in a recital clearly designed to appeal to the relatives and friends of the students as well as the general public indicates that MacDowell was the kind of living composer whose works were currently available and could

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<sup>6</sup>It will be shown that Scriabin did perform at least one concert at the New York German Conservatory of Music during the years that Scarmolin was a student there.

be considered acceptable, standard concert material.<sup>7</sup>

Issues of *The Musical Courier* from around the time of Scarmolin's graduation (June 1907) contribute in great detail to the picture of an active musical atmosphere in New York City. They describe an exciting era, during which the concert stage featured not only artists whose names are still well remembered and indeed revered, but many up-and-coming talents as well. For example, early in the season of 1907-1908, *The Musical Courier* carried a photograph of the young pianist Maud Lee Bissell. According to the accompanying text, Bissell was under the management of J.E. Francke of New York City and would be filling engagements throughout New York, Ohio, and Pennsylvania during the upcoming season. Some idea of the repertory will be gained from her recital program:

Toccata and Fugue, D minor	Bach-Tausig
Sonata, op. 27, No. 1	Beethoven
Warum	Schumann
Gavotte	Sapellnikoff
To a Water Lily	MacDowell
Arabesque	Debussy
Valse-Caprice	Strauss-Philipp
Scherzo, B flat minor	Chopin
Berceuse	Chopin
Fantaisie Impromptu	Chopin
Etude (Double Notes)	Chopin
Venezia e Napoli-Tarantella	Liszt

The article added: "Notable engagements last spring, for Mrs. Bissell, included an appearance with the Rochester Symphony Orchestra in Beethoven's 'Emperor' concerto." It concluded, furthermore, with a recitation of glowing reviews of her appearance quoted

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<sup>7</sup>Marc A. Blumenberg, ed., "German Conservatory Commencement Concert," *The Musical Courier* 54, no. 26 (Wednesday, 26 June 1907): 26.

from the Rochester papers.<sup>8</sup>

On Sunday afternoon, October 13, 1907, the celebrated baritone, David Bispham, was to give his opening song recital at Carnegie Hall. His program included works by Handel, Beethoven, Schubert, Schumann, Brahms, Cornelius, Richard Strauss, Walter Damrosch ("The World Well Lost," accompanied by the composer), Max Heinrich, and Liza Lehmann.<sup>9</sup> Bispham was sympathetic to the cause of new music and often included works of contemporary composers, such as Richard Strauss, in his concerts. Damrosch was certainly well known as a conductor. Liza Lehmann was a prominent singer and song composer. It will be noted, however, that nowhere on Bispham's roster of preferred composers for that concert did the names of Bartók, Debussy, Schoenberg, or Stravinsky appear.

A little over a week later, Bispham's equally admired female counterpart, the great contralto, Mme. Ernestine Schumann-Heink, commenced her concert season in Brooklyn with a program that included works of Handel, Martini, Raff, Schubert, Löwe, Mendelssohn, Jensen, Brückler, Rubinstein, Ethelbert Nevin, Chadwick, Bonds, Smith, Rudolf Gans, and Meyerbeer. The artist's voice was reported to be in superb condition, and thousands were said to have attended her program, which was sung in six languages.<sup>10</sup> The program included a sampling of Americans who were contemporary or near-contemporary, but the music they produced would hardly have been revolutionary.

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<sup>8</sup>Marc A. Blumenberg, ed., "Maud Lee Bissell, Talented Pianist," *The Musical Courier* 55, no. 14 (Wednesday, 2 October 1907): 26.

<sup>9</sup>Marc A. Blumenberg, ed., "Bispham's Opening Song Recital," *The Musical Courier* 55, no. 14 (Wednesday, 2 October 1907): 30.

<sup>10</sup>Marc A. Blumenberg, ed., "Schumann-Heink Opens the Season in Brooklyn," *The Musical Courier* 55, No. 17 (Wednesday, 23 October 1907): 8.

Piano concerts were abundant in those days. On a Saturday afternoon, the renowned pianist Ignacy Jan Paderewski offered a program which contained a number of works by relatively few composers. All were of the predictable nineteenth-century vintage. The recital included compositions by Beethoven, Chopin, Stojowski (*Chant d'Amour*), and Liszt. There were Liszt transcriptions of Schubert Lieder and Variations and Fugue, Opus 23, by Paderewski himself. No further commentary was offered, the name Paderewski, apparently being a sufficient advertisement in itself.<sup>11</sup>

On Wednesday afternoon, November 13, 1907, that "ever popular and constantly growing master of the violin," Fritz Kreisler, drew a large audience at Carnegie Hall by playing a "tasteful and characteristic program." The list in both its selection and arrangement was deemed to be "an eloquent index to the scope of Kreisler's violin art. His musical sympathies seem to embrace every school and style of composition, and in their playing he showed that the same eclecticism extends also to his interpretation and execution." Kreisler's "eclectic" roster of composers included Handel, Bach, Martini, Francouer, Couperin, Porpora, Tartini, Dvořák, Wieniawski, and Paganini.<sup>12</sup> Clearly, all the composer names offered the public in Kreisler's recital were of a Baroque or Romantic stripe that would appeal to his audience. In fact, however, Kreisler often had the aplomb to make up his own pieces in the style of popular composers and present them to the public as authentic. The result was a delightful hoax which appealed to the conventional sense of the kinds of music

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<sup>11</sup>Marc A. Blumenberg, ed., "Paderewski's Program," *The Musical Courier* 55, no. 18 (Wednesday, 30 October 1907): 39.

<sup>12</sup>Marc A. Blumenberg, ed., "Kreisler's Recital Triumph: Favorite Violinist Charms With His Finished Art," *The Musical Courier* 55, no. 21 (Wednesday, 20 November 1907): 35.

that belonged on the concert stage.

In those times, not only was the solo performer celebrated, but orchestral concerts were imbued with new significance. On Saturday evening, November 2, 1907, at Carnegie Hall, the newly reorganized New York Symphony Orchestra, under the leadership of Walter Damrosch, opened its season. *The Musical Courier* reported that "The occasion marked also the debut this season of Fritz Kreisler, a violinist beloved of our public." The program was remarkable in offering, among the anticipated works of Wagner, Schumann, Brahms, and the Spanish Rhapsody by Chabrier, an unusual entry: Andantino, Scherzo, from String Quartet, by Debussy. Thus the New York Symphony Orchestra made its token inclusion of a work by a "contemporary" composer, albeit in an excerpted form.<sup>13</sup>

Opera always commanded great attention, especially among the aficionados. One of the highlights of the season must have been the initial production of *Salome* at the Metropolitan on January 22, 1907. The publicity surrounding the event confirms that an expressionist, harmonically dissonant work was having an impact on the musical scene in New York at the time. Following the performance, *The Musical Courier* reported:

The air hangs heavy with talk about "Salome." Musical camps are divided, and from every side come reports of friendships disrupted in argument over the revolutionary Richard's latest opus. Dr. Neitzel, before he left the Metropolitan after the première on Tuesday evening, January 22, said: "I am profoundly moved. It is one of the most grandiose creations of all time." Safonoff, who sat one row behind the present writer, scowled throughout almost the entire presentation, and when he did not scowl he yawned. He told Prof. Hugo Heermann: "I cannot understand the excitement over 'Salome.' The work is incomprehensible to me and seems made up of patches, artificial, empty, and clever only in scattered orchestral episodes." That expresses the two divergent poles of opinion between which all the local criticism of "Salome" seems to move. Rhapsodical praise or damning denunciation greet the

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<sup>13</sup>Marc A. Blumenberg, ed., "New York Symphony Concert," *The Musical Courier* 55, no. 19 (Wednesday, 6 November 1907): 34.

seeker after "Salome" estimates, and the only approach to unanimity in any phase of the subject is founded in the bitter imprecations which all sides heap on the story of the opera.<sup>14</sup>

The discussion of the various reactions to the opera was followed by a synopsis of the text and description of the music. The concluding paragraph states:

As for the performance itself, Dr. Neitzel says it is the best he ever saw, and he attended most of the "Salome" premières in Europe. The "impossible" difficulties of the opera seem to be not quite so insurmountable when it can be given in places like Graz, Mannheim, Prague, Turin, Dessau and New York.<sup>15</sup>

The 1908-1909 musical season in New York, during which Scarmolin terminated his studies at the German Conservatory of Music, opened with equally great excitement and fanfare. Operagoers must have taken note when *The New York Times* proclaimed in early September: "Oscar Hammerstein yesterday announced in detail the plans for the coming season of grand opera in Italian and French at the Manhattan Opera House. The season will be of twenty weeks, and will open on Nov. 9 with a performance of 'Tosca.'" The article goes on to say that "the production of 'Tosca' will occur a week before the Metropolitan Opera House opens its doors with a performance of 'Aida.'" Other operas to be offered include *Samson and Delilah* by Saint-Saëns, *Salome* by Richard Strauss, *Jongleur de Notre Dame* by Massenet, *Princess d'Auberge* by Jan Block, and *Grisélidis* by Massenet.<sup>16</sup>

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<sup>14</sup>Leonard Liebling, "Variations," ed. Marc A. Blumenberg, *The Musical Courier* 54, no. 5 (Wednesday, 30 January 1907): 25-8. The article includes a substantial description of the story of the opera, along with a discussion of its main themes and musical development, illustrated with brief musical examples.

<sup>15</sup>Ibid. It is perhaps revealing that the names of the second-tier European cities are first invoked, followed by "New York," which seems almost added as an afterthought.

<sup>16</sup>*The New York Times*, Sunday, 13 September 1908, News section, 9. There are some notes about theater productions on the same page but nothing further about music. The larger newspapers of the time seem to have devoted their attention primarily to the

Again, the unusual presence of *Salome*, repeated in New York two years later, on the roster of upcoming presentations given by the Manhattan Opera House is worth special note.<sup>17</sup> First, there is no way to verify whether Scarmolin himself did or did not attend any of the *Salome* productions, and his presence at such an event would have been at best doubtful, owing to the probable rigors of his commute from New Jersey and his in all likelihood limited financial status. While student tickets to the opera may have been available, operagoing at that time was a predominantly upper class affair, and the many daily newspapers were just as eager to report on the names and status of the occupants of the boxes as on the performance itself.<sup>18</sup> It should be recalled, moreover, that by January of 1909

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fashionable happenings of opera and theater, and, on occasion, to well-known major solo performers.

<sup>17</sup>See John C. Freund, ed., "'Tosca' Will Open Manhattan Season," *Musical America* 8, no. 19 (Saturday, 19 September 1908): 1. The article reports that the twenty-week season of French and Italian opera will commence on November 9. It adds that on Wednesday, the second night, the Saint-Saëns opera *Samson et Dalila* would be presented for the first time by the company and that *Salome* and three other novelties would follow in close succession.

That the Manhattan Opera House indeed opened its 1908-9 season on Monday, November 9, with a performance of Puccini's *Tosca* is confirmed in an article in *Musical America*, which appeared in mid-November; see John C. Freund, ed., "Manhattan Opens with Great Eclat," *Musical America* 9, no. 1 (Saturday, 14 November 1908): 1, 4. The combination news item and review begins, "The Manhattan Opera House opened for its third season on Monday evening with the first performance at this house of Puccini's 'Tosca' and the familiar scenes of the two previous opening nights were once more enacted. The house was crowded in every part, with standees six deep downstairs. . . ."

Beginning with the following issue, the weekly journal regularly reports each week the offerings of both the Metropolitan Opera and the Manhattan Opera House. The first listing for *Salome* does not occur until early February of 1909; see John C. Freund, ed., "Eventful Week at Manhattan Opera," *Musical America* 9, no. 13 (Saturday, 6 February 1909): 8. In that article under the caption "Week at the Manhattan" *Salome* is listed as having taken place on Saturday, January 30.

<sup>18</sup>See, for example, "First Week's Plans for Metropolitan," *The New York Times*, Sunday, 8 November 1908, sec. 1, p. 11. The article reports on the leading roles for the first operas of the season, *Aida*, *Die Walküre*, *Madama Butterfly*, *Tosca*, and *La Bohème*. This

Scarmolin was withdrawing from the New York German Conservatory.

Nonetheless, the presentation of *Salome* in New York on Saturday, January 30, 1909, again confirms that this work, so dissonant for its time, had yet another public presentation, contributing to the current musical climate in that city. As before, reviews and discussions of the opera appeared widely. On the front page of *Musical America* the editor, John C. Freund, commenced a detailed description of the plot, enacted by Mary Garden in the title role, and observed:

Of the music I must speak at another time. There were moments when pure cacophony appeared to be Strauss's purpose. But the gripping force of the drama, emphasized as it was by the music, was so strong upon the audience that, as the curtain fell and people arose to go, they did not seem to have enough energy left to call out the artists of the company, who had given so surpassing a display of their powers. The applause was perfunctory, spasmodic, something forced, as if the auditors had been shocked out of themselves, and had not yet been able to recover full consciousness, to give the singers in this extraordinary work the meed of praise to which they were entitled, whatever the merits of the drama, whatever the merits or demerits of the music. True, there were some calls later and the artists appeared.<sup>19</sup>

*The Musical Courier* also published a review of the opera *Salome* following its performance in 1909. It attached its earlier review of the New York premiere, which it had published on January 30, 1907, for the benefit of those who had not read the story of the first

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information is followed by a "List of Box Holders," under which the eager reader is immediately informed, "When the list of parterre box holders was issued yesterday it was noticed that for the first time Mrs. Vanderbilt has rented her box, No. 31. Mrs. Clarence H. Mackay has taken it for Friday nights this season. E.H. Harriman has taken the R.T. Wilson box, the Wilsons being in mourning." That status appears to have been all too common in those days as one soon reads in a subsequent paragraph, "Other families thrown into mourning and whose boxes will not be occupied by them, but the disposition of whose boxes is not yet known, are Col. John Jacob Astor, who is in mourning for his mother, and Mrs. Ogden Goelet, who is in mourning for her mother, Mrs. Richard T. Wilson."

<sup>19</sup>John C. Freund, ed., "'Salome': A First Impression," *Musical America* 9, no. 13 (Saturday, 6 February 1909): 1, 5.

American production. The appended review also included the rather lengthy synopsis of the plot accompanied by the numerous brief musical examples, as described above. This second article, like the one in *Musical America*, describes a somewhat lackadaisical reception on the part of the audience vis-à-vis the later, 1909 performance:

The extraneous excitement which marked the famous Metropolitan première of "Salome" was absent last week, and instead, the interest of the audience centered itself on the music and story of the opera, the conducting of Campanini, and the singing and acting of Garden, Dalmores and Dufranne. The production was in French, and that added another element of novelty to the revival, the Metropolitan production having been in German.

No time need be wasted here in discussion of whether or not Strauss should have chosen Wilde's poem as a text for opera. The fact is that Strauss did choose the work, and criticism should concern itself solely with the manner in which he illustrated it musically.<sup>20</sup>

Going back to the earlier fall announcements of 1908, on the same day that the article in *The New York Times* announcing *Salome* appeared, the *New York Herald* made an announcement of its own about operas to be given. Amid the usual headings, such as "Playbills of the Week," "On Vaudeville Stages," and "Seaside Amusements," appears a brief notation:

Opera at the American Theatre again is the order of the week, for the Italian Grand Opera Company holds forth, at popular prices, a varied repertoire. There are to be some repetitions of works already sung here by this organization during this engagement, and also some works new to the present season and present public. This is the week's schedule: Monday, "Il Trovatore;" Tuesday, "Lucia di Lammermoor;" Wednesday (matinee), "La Traviata;" Wednesday (night), "Aida;" Thursday and Saturday, "Fedora;" Friday, "The Barber of Seville;" and Saturday (matinee), "Carmen." The familiar singers of this organization will participate.<sup>21</sup>

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<sup>20</sup>Marc A. Blumenberg, ed., "The 'Salome' Revival," *The Musical Courier* 58, no. 5 (Wednesday, 3 February 1909): 23-6.

<sup>21</sup>"Autumn Evenings in the Theatres," *New York Herald*, Sunday, 13 September 1908, sec. 3, p. 10.

Most of the operas mentioned above were conventional offerings. However, *Fedora* by Umberto Giordano was a modern "verismo" opera. As Appendix A will show, Scarmolin's library contains operas by such modern verismo composers as Giordano, Mascagni, and Puccini, showing that he must have become familiar with them over the course of his career.

A more surprising and unusual article appeared in the magazine of *The New York Times* on the same day, Sunday of that week. It reported:

With the announcement that Mr. Giulio Gatti-Casazza, Director of the Metropolitan Grand Opera Company, has definitely decided to produce next season 'The Pipe of Desire,' by Frederick S. Converse, there is practically a certainty that an American opera will be heard at last at the Metropolitan Opera House. Not only is the music of the chosen work by a native of this country, but the same is true of the libretto, which is by Mr. George Edward Barton of Boston. The last grand opera by an American seen in New York was "The Scarlet Letter" by Walter Damrosch, produced by the composer himself in his grand opera season at the Old Academy of Music in 1896.

The unexpected announcement was followed by a history and synopsis of the Converse opera. Perhaps more noteworthy than the news of the forthcoming itself is the fact that it had been more than ten years since an American opera had been done in New York. Moreover, the work had been composed by a "native of this country," presumably not by one who had been born on foreign soil.<sup>22</sup>

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<sup>22</sup>"An American Opera for the Metropolitan," *The New York Times*, Sunday, 13 September 1908, Magazine section, sec. 5, p. 7. Converse was an American composer, teacher and administrator, who came from a New England family and studied at Harvard College under John Knowles Paine. After his graduation in 1893, with highest honors in music, followed by an unhappy attempt to go into business, Converse resumed the study of the piano with Carl Baermann, and he worked in composition with George Chadwick. Following further studies at the Royal Academy of Music in Munich, he returned to America, where he became one of the most widely recognized composers. He taught harmony from 1900 to 1902 at the New England Conservatory of Music, and he taught at Harvard College from 1903 to 1907. In 1926 he was awarded the David Bispham Medal from the American Opera Society of Chicago, and in 1933 he received an honorary doctorate from Boston University. He was elected to the American Academy of Arts and Letters in

The foregoing article foreshadowed another groundbreaking announcement, which appeared on the following day in the *New York Herald*. Under the caption, "Eight New Operas for the Metropolitan," the *New York Herald* proclaimed:

Formal announcement of the plans of Mssrs. Guilio Gatti-Casazza, general manager, and Mr. Andreas Dippel, administrative manager, of the Metropolitan Opera Company, for their first season is made in the prospectus which is issued today. . . . Their plans foretell a busy season for operagoers in the big yellow building at Broadway, Thirty-ninth and Fortieth streets, this winter.

Eight entirely new opera productions are to be made. These will include d'Albert's "Tiefland," to be given in German; Catalani's "La Wally," in Italian; Laparra's "Habanera," in French; Puccini's "Le Villi," in Italian; Smetana's "Die Verkaufte Braut," in German, and Tschaikowsky's "La Dame di Picche," in Italian.

As already announced, the management will make a serious attempt to give grand opera in English. For this they have obtained the sole rights to Frederick S. Converse's "The Pipe of Desire," Engelbert Humperdinck's "Children of the King" and Carl Goldmark's "The Cricket on the Hearth." Mr. Converse's opera will be the first work by an American composer to be heard at the Metropolitan Opera House. If the Humperdinck opera is ready it will be given next March as the first of the English productions. If not "The Cricket on the Hearth" will be given first. Mr. Converse, Professor Humperdinck and M. Laparra have accepted the invitation of the management to supervise the production of their works.<sup>23</sup>

The opera and concert season must have started later in those days than it does now because not until Thursday, November 12, 1908, did the sale of tickets for the regular season of grand opera at the Metropolitan Opera House begin. On the previous Sunday *The New York Times* announced the schedule for the first week of performances. All were the regular

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1937.

Converse's opera *The Pipe of Desire* was a Romantic opera. First completed in 1905 and initially produced in Boston, it was presented at the Metropolitan Opera House on 18 March 1910. The first American opera to be performed there, however, it was widely criticized for having a libretto that was not sufficiently dramatic, and the score was thought to lack originality. Most of the praise was reserved for Converse's orchestration. He composed a second opera, *The Sacrifice*, in 1910; premiered in Boston on 6 January 1911, it was more favorably received.

<sup>23</sup>"Eight New Operas for the Metropolitan," *New York Herald*, Monday, 14 September 1908, 12.

staples of the repertory. Verdi's *Aida* was to be sung on the opening night, Monday, November 16, with new scenery and costumes designed by artists of the Teatro alla Scala in Milan. *Die Walküre* was to be given on Wednesday evening. The Wagner opera would be followed by the Puccini operas *Madame Butterfly*, *Tosca*, and *La Bohème*, on Thursday, Friday, and Saturday nights respectively. As a preliminary to the opening of the regular season, Gounod's *Faust* was scheduled to be given at the Academy of Music in Brooklyn on Saturday evening, November 14. *Faust* would be the first in a series of fourteen performances that would be offered in Brooklyn during the season by the Metropolitan Opera Company. One can see that the preponderance of the operas were of the conventional, traditional sort that audiences knew and loved.<sup>24</sup> At the same time, Puccini (1858-1924) was regarded with some justification as a modernist.

Had Scarmolin attended the opening night performance of *Aida* on November 16, 1907, a musical feast of historic proportions would have been spread before him. The opening playbill of Gatti-Casazza's first season reads as follows:

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<sup>24</sup>"First Week's Plans for Metropolitan," *The New York Times*, Sunday, 8 November 1908, News section, 11.

Metropolitan Opera House

Metropolitan Opera Co., Lessee

GRAND OPERA  
SEASON 1908-1909

Giulio Gatti-Casazza  
GENERAL MANAGER

ANDREAS DIPPEL  
ADMINISTRATIVE MANAGER

OPENING NIGHT  
OF THE REGULAR SEASON

MONDAY EVENING, NOVEMBER 16, 1908,  
at 8 o'clock

AIDA

OPERA IN FOUR ACTS  
AND SEVEN SCENES

MUSIC BY GIUSEPPE VERDI  
Book by A. Ghislanzoni

AIDA .....	EMMY DESTINN
(Her first appearance)	
AMNERIS .....	LOUISE HOMER
UNA SACERDOTESSA .....	LENORA SPARKES
(Her first appearance)	
RADAMES .....	ENRICO CARUSO
AMONASRO .....	ANTONIO SCOTTI
RAMFIS .....	ADAMO DIDUR-DIDUR
(His first appearance)	
IL RE .....	GIULIO ROSSI
(His first appearance)	
MESSAGIERO .....	ANGELO BADA
(His first appearance)	
CONDUCTOR .....	ARTURO TOSCANINI
(His first appearance)	
STAGE MANAGER .....	JULES SPECK
CHORUS MASTER .....	GIULIO SETTI

The original flyer for that memorable evening at the Metropolitan Opera, November 16, 1908, is displayed today, just as shown above, in a small coffee shop in New York City opposite the Lincoln Center complex.<sup>25</sup> Given the high cost of attending an opening night performance, it is doubtful whether Scarmolin, still a student, would have been there. The program, however, contributes to the general picture of the musical atmosphere to which he would have been exposed in New York City at that time.

Serious opera was not the only offering to be served to an eager public. On the lighter side, productions of the ubiquitous operetta *The Merry Widow* were regularly noted in issues of *The Musical Courier*. The constant presence of this operetta in the New York papers and journals is significant for Scarmolin. While it hardly could be considered a model for his early works, later it will be noted that Scarmolin's operetta *The Rose Gardener*, which will be touched upon in the next chapter, bears a strong resemblance, at least in its general style, to Léhar's popular work. A typical news item concerning *The Merry Widow* read:

Only three more weeks remain of "The Merry Widow's" summer run at the Aerial Gardens on the New Amsterdam roof, after which this alluring Viennese operetta will be moved downstairs to Klaw & Erlanger's theater, beautiful again, and start on its second notable season. At present the Wednesday and Saturday matinees in the theater proper are just as popular as the nights on the roof, where the large number of standing room tickets sold for each performance makes it impossible for the management to name any time as the limit to this record breaking New York engagement.

Rosemary Glosz, now playing the fascinating title part, is the sixth prima donna to be seen in the role in New York. Her admirers maintain that she more nearly approaches the ideal Viennese girl of Lehar's remarkable opera than any of her rivals. Henry W. Savage evidently thinks well of her, for he makes the announcement that Miss Glosz will continue in the part the coming season. "The Merry Widow" is promised a complete new production to begin its second year at the

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<sup>25</sup>The playbill has been reproduced with the kind permission of the management of The Opera Bistro, 1928 Broadway, New York, New York.

New Amsterdam. New costumes have been brought from Paris.<sup>26</sup>

It would not be unreasonable to suppose that while Scarmolin was a student at the German Conservatory, or possibly shortly thereafter, he and his friends or family may have attended a production of this lighthearted, tuneful work.

By early November of 1908, *The New York Times* made public the plans of the New York Symphony Society for the 1908-1909 season as well as those of a number of chamber groups, choral societies, and individual artists. The past year had featured what the newspaper referred to as the "Beethoven cycle," included by Mr. Damrosch in the series. The current season would see the repetition of the Beethoven cycle on six Thursday afternoons, an observance of Mendelssohn's centenary, and sixteen Sunday afternoon concerts, of which a "Tschaikowsky cycle" would form part. In order to create an even greater demand for orchestral music in New York, Gustav Mahler would appear three times as a conductor. In addition to the New York Symphony Society, the Boston Symphony with its new conductor, Max Fiedler, would provide ten concerts. A variety of chamber concerts, such as the Kneisel Quartet, the Olive Mead Quartet, the Adele Margulles Trio, the new Hess-Schroeder Quartet, and the Flonzaley Quartet would, moreover, enliven the musical scene. Finally, the Oratorio Society intended to present Wolf-Ferrari's *Vita Nuova*, Elgar's *Dream of Gerontius*, and Bach's *St. Matthew Passion*. Again, there would be no shortage of great virtuosos; pianists Ossip Gabrilowitsch, Joseph Lhevinne, Emil von Sauer, Ernest Schelling, Katharine Goodson, Mme. Bloomfield Zeisler, and Ignacy Jan Paderewski would be heard in concert. Violinists would include Mischa Elman, Efram Zimbalist, Arthur

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<sup>26</sup>"The Widow Still Merry," *The Musical Courier* 57, no. 8 (Wednesday, 19 August 1908): 15.

Hartmann, and Albert Spalding. Cellists Alwin Schroeder, May Henrietta Mukle, and Darbyshire Jones would also perform.<sup>27</sup>

From time to time famous composers came to New York to conduct or perform their own works. On Saturday, March 23, 1907, *Musical America* announced an event of consummate importance. The lead article on the front page of this issue explains that "Sir Edward Elgar, the eminent English composer, who is now on his third visit to America, made his first appearance in New York as a conductor on Tuesday evening, when the New York Oratorio Society sang his oratorio, 'The Apostles,' under his baton, in Carnegie Hall." The news item states that the composer conducted with "energy and certainty of his resources," inspiring the "excellent soloists," singers and instrumentalists to put forth their best. Concerning the oratorio itself, *Musical America* was of the opinion that "The composer reveals in it a mastery of modern orchestra technique, but in utilizing this skill seems to have followed the dictates of the intellect rather than the impulses of any very powerful inspiration." The organization's regular conductor, Frank Damrosch, had prepared the group admirably for the event, and Elgar's latest oratorio, *The Kingdom*, would be given the next week.<sup>28</sup>

Not only were there eminent visitors to New York, but also many artists who were well-known in New York musical circles performed away from the city as well. Certainly they took with them repertoire that they would have played when they were in town and that

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<sup>27</sup>"Season to Open with a Series of Concerts," *The New York Times*, Sunday, 1 November 1908, sec. 6, p. 7.

<sup>28</sup>John C. Freund, ed., "Elgar Welcomed by New York Audience," *Musical America* 5, no. 19 (Saturday, 23 March 1907): 1.

Scarmolin consequently might have heard in New York. During August and September of 1908, for example, *The Musical Courier* reverberated with short announcements and personal interest stories about the young New York pianist Augusta Cottlow, who was anticipating a promising season. The following article indicates that no small part of the attraction would be her performance of a composition by the renowned New England composer Edward MacDowell and that Cottlow, as his interpreter, enjoyed a close relationship with his family:

Augusta Cottlow has returned to New York after a delightful summer passed at Marlboro, N.H. As announced in THE MUSICAL COURIER last week, Miss Cottlow will play MacDowell's second concerto in D minor at the Worcester Festival, the date of her appearance there being October 2. This will be the opening of her season, which promises to be unusually active. Miss Cottlow enjoyed a happy vacation. She did some mountain climbing and paid several visits to Mrs. Edward MacDowell, widow of the famous composer. Mrs. MacDowell's country home is located at Peterborough, N.H.<sup>29</sup>

The incidents associated with Cottlow's performance of the concerto took place within a year after the death of MacDowell, who was born on December 18, 1861, and had recently died on January 23, 1908. Here, again, one sees how important the recently deceased Edward MacDowell was to the musical community. He was clearly one of the

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<sup>29</sup>Marc A. Blumenberg, ed., "Cottlow to Play Second MacDowell Concerto at Worcester," *The Musical Courier* 57, no. 10 (Wednesday, 2 September 1908): 26. Cottlow's summer vacation had not been uneventful, as revealed in an ongoing succession of human interest stories about her. For example, another news item, on page 19 of the same issue, entitled "Augusta Cottlow in a Runaway," explains that "Augusta Cottlow, the pianist, who is spending her summer at Marlboro, N.H., had a thrilling experience last week, while driving with her mother over the country roads . . . when an especially large and speedy racing car rushed past the unsophisticated country horse which the Cottlows were driving, there was trouble at once. . . . Luckily the road was clear, and after running for two miles, the horse was gradually brought to a standstill. Unlike her mother, Miss Cottlow treated the matter as a joke, and remarked that she had really enjoyed the experience." *The Musical Courier* attributed Cottlow's success in keeping the horse on the road to "a strong pair of arms--acquired by years of practice on the piano."

most highly regarded "contemporary" composers, probably in large part because of his European training and Romantic style, which appealed to the general public and were congenial to the expectations of the musical establishment. The human interest stories pertaining to the young pianist, Cottlow, who was a major exponent of his works, read week after week like an early twentieth-century cliffhanger and are ample testimony to the popularity of MacDowell as a composer of that time.

Before the regular season had even started, New Jersey was similarly graced with one of the most beloved performers, David Bispham. Bispham, who was the possessor of multiple talents and was partial to both "new music" and unconventional projects, was much in evidence at the Jersey shore during the latter part of the summer of 1908. Beethoven was a perennial favorite, both in New York and in the suburbs, and Bispham was not one to disappoint an audience. Moreover, the production of *Adelaide*, a play about Beethoven, described in *The Musical Courier*, was a Bispham specialty and was scheduled to be repeated several times in New York that winter. *The Musical Courier* reported:

Of the important August musical events, David Bispham has participated with pronounced success in the "Elijah" performance at Ocean Grove, and his own presentation of the Beethoven play, "Adelaide," at Bar Harbor. In the latter he impersonates Beethoven, which character permits of the display of his acting, as well as his singing abilities. Associated with him in the Beethoven play are Kitty Cheatham, Mrs. Harold Smith, Tom Greene and Geraldine Morgan, violinist, the latter in a short Beethoven musical program preceding the play. The performance in Bar Harbor was a pronounced success, and Mr. Bispham, with his assisting artists, will present this interesting novelty for several special matinee performances in New York during the winter.<sup>30</sup>

Even children, both near and far, were being educated according to what were

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<sup>30</sup>Marc A. Blumenberg, ed., "Bispham as Elijah and Beethoven," *The Musical Courier* 57, no. 10 (Wednesday, 2 September 1908): 6.

believed the appropriate standards of music repertoire. The well-known Granberry Piano School offered regular student recitals. The occasions bore the unmistakable marks of good taste in music and upper-class privilege:

Mrs. John Nicholas Brown, of Newport, R.I., opened her home in that city Tuesday of week before last for a recital by pupils of the Granberry Piano School. The school has a branch in Newport, which is conducted during the summer months with great success. The pupils are nearly all from the leading families, but, for all that, they study as seriously as the children of people with less money and less social prestige.

The program included works by Krogmann, Faelten, Arthur Foote, Spindler, Burgmüller, and Gurlitt. The director of the school, George Folsom Granberry, was highly regarded as a music educator, his students having performed in recital at various locations, including Carnegie Hall.<sup>31</sup> The works offered on the program must therefore have been considered worthy models for study.

It is true that some specific attempts were being made to bring recently composed music before the public. There was, for example, The American Music Society, an outgrowth of the Wa Wan Press of Newton Center, Massachusetts, which "issued American compositions in quarterly periods, and worked in other ways for the advancement of our native music and musicians." Organized in 1905, it served "the purpose of advancing the interests of American music by the study and performance of the works of American composers." Prior to the upcoming election in 1908 the officers had included William I. Cole as president, the composer Henry F. Gilbert, and Professor Walter R. Spalding of the music department at Harvard. The proposed staff of officers for the national society in 1908

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<sup>31</sup>Marc A. Blumenberg, ed., "Events at the Granberry Piano School," *The Musical Courier* 57, no. 1 (Wednesday, 1 July 1908): 13.

included such luminaries as Arthur Farwell, David Bispham, Frank and Walter Damrosch, George Chadwick, and Charles Martin Loeffler. Under the new plan, branch organizations in separate cities would be known as "Centers" and have their own officers. Officers for the New York Center were to include David Bispham as President, Rudolph Schirmer, Walter Damrosch, F.X. Arens, Kurt Schindler, and David Mannes. Officers and council for the Boston Center included Arthur Farwell, Helen A. Clarke, John Ritchie, Jr., Arthur Foote, George W. Chadwick, Walter R. Spalding, John P. Marshall, and C.C. Birchard. Over a period of four years between 1905 and the time of the article, the American Music Society had performed works by such composers as Carlos Troyer, Harvey Worthington Loomis, Arthur Farwell, Henry F. Gilbert, Francis Hopkinson, Stephen Foster, George F. Root, Arne Oldberg, Ethelbert Nevin, George Chadwick, William Schuyler, Edward MacDowell, Clayton Johns, Mrs. H.H.A. Beach, Paul Allen, and Henry Schoenefeld. The name of Charles Ives is conspicuously absent, as this giant of American music would have been little known at the time and most unlikely to have been accepted into the fraternity of modern composers deemed appropriate for performance and study.<sup>32</sup>

Thus it is clear that throughout the United States, with a few exceptions like *Salome*, most new music which would have seemed in any way progressive was either as yet unknown or was regarded in those times with considerable reserve. This attitude extended to music education as well; scruples in regard to the inclusion of new music in a broad musical education are evident in the following article, which describes the fashion in which an exceptionally successful teacher approached his students. From it one can see that in

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<sup>32</sup>Marc A. Blumenberg, ed., "The American Music Society: Its People, Plans and Purposes," *The Musical Courier* 57, no. 6. (Wednesday, 5 August 1908): 22.

musical instruction, compositions by composers who were considered at all progressive were approached gingerly and with circumspection. Here is exemplified the general posture in regard to new music and the desire of professional musicians themselves to stay in the mainstream:

There is a musician in Sacramento, Cal., who has had a rather unique career, although yet a young man. At the start George Anderson's playing attracted attention--so much, in fact, that he was besieged by pupils to instruct them. Gradually his recitals were fewer, so filled was his time, and at last George Anderson realized that there was a wide and practically unfilled field for the truly scientific teacher of piano; that practical training is difficult to be had, and that to develop an all round musician--and this he distinguishes from the average student turned out today--the individuality of that pupil must be taken into account. . . .

In the choice of teaching material, Mr. Anderson is eclectic. He thinks the public should know Bach as a technical developer, aside from other things. He likes the French school, but thinks that such writers as D'Indy, Debussy and Fauré, for example, do not generally appeal to the student until he has developed more or less appreciation of what might be termed subtleties of atmosphere, tone color, harmonies, and such. He feels that Debussy and D'Indy do not always attract the student's ear at first. He believes in diversity, and works accordingly for breadth.

George Anderson was graduated from the New England Conservatory of Music, was a student of George W. Chadwick, Louis Elson, and others, and taught in Boston with marked success prior to going West. He was connected with one of the best schools in Cleveland, Ohio. . . . The West already feels this man's influence. Pupils, once prone to turn Eastward, now remain in the Far West to study. . . . He is not a plodder, but a progressive musician who believes that to be the true artist he must expand in all directions. . . . His pupils rise to a new plane of vision after working with such a teacher, and the West is the gainer for having him.<sup>33</sup>

The crux of the matter here is that Anderson, who clearly had outstanding credentials as a teacher and sought for diversity in his choice of materials, undoubtedly considered traditional works of the "masters" paramount in his definition of "breadth." Thus his teaching, which according to the article was of highest quality, reflected the attitudes and demands of the musical society-at-large.

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<sup>33</sup>Wylna B. Hudson, "George Anderson, pianist," *The Musical Courier* 57, no. 17 (Wednesday, 2 September 1908): 17.

When it came to American composers, the prevalent attitudes reflected even greater limitations. Marc Blumenberg, the editor of *The Musical Courier*, provides a description of a friend's commentary on the dampening effect of the current artistic climate:

And this brings me to a somewhat different treatment of the subject. An intimate friend, deeply interested in music impersonally, abstractly and as an art and inspiration only, one who is American, but who has lived considerably in Europe, and who has become somewhat interested in the topic of Americanism in music as this paper has been treating it in accordance with my conception of the mission of music so far as it applied to the American musical aspiration--this friend suggests that the result of all this energy of THE MUSICAL COURIER in endeavoring to foist the American composer upon the American public only helps to disclose the narrow limitations of American composition and the nearly helpless chance of having any great music composed here under our prevailing condition. . . .

To use in substance the language applied, my friend says: "The sum total of your demonstration results in the quickening of the view that there really is no American composer at all, and that, in the higher sense of it, the European enlightened art sense of it, you have no composers here at all outside of your academic writers, who give you miniature examples of the European schools and who write German music or French or Alsace-Lorraine music, a music on the border of both German and French, music which is neither fish nor flesh, but which can be found in thousands of examples among the examination specimens of the conservatories of Europe, or the papers submitted to the masters of music who are giving instruction in Europe."<sup>34</sup>

Despite its position as a foremost proponent of musical awareness, when called upon to list works of "some of our best American composers," even *The Musical Courier* could include only a few compositions of Mrs. H.H.A. Beach, George W. Chadwick, H. Clough-Leigher, Charles Dennee, Arthur Foote, Margaret R. Lang, and Frank Lynes.<sup>35</sup>

Thus during the years 1904 to 1909, while Scarmolin was studying at the German Conservatory, there was no shortage of musical activity or enthusiasm for it. Artists were

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<sup>34</sup>Marc A. Blumenberg, ed., "Reflections on the New and the Old in Opera; American Composing, Concerts," *The Musical Courier* 56, no. 9 (Wednesday, 26 February 1908): 6.

<sup>35</sup>Marc A. Blumenberg, ed., "Concert Record of Works by Some of our Best American Composers," *The Musical Courier* 57, no. 20 (Wednesday, 11 November 1908): 31.

frenetically crisscrossing the Atlantic, fulfilling engagements in such far-flung places as Covent Garden, Milan, and New York. Their comings and goings were greeted with an excitement verging on awe. Yet underlying this support for the finest in music was a conviction that it consisted essentially of works by earlier masters. The core repertoire was nineteenth-century music. For the general audience nearly all "contemporary" music was written in a nineteenth-century style. The zeal of most concertgoers was largely confined to works written in a Romantic style or sometimes supplied by even earlier composers.

Given the climate that prevailed in New York while Scarmolin was there and the near or total absence from programs of so many of the names of composers who figure heavily in the development of twentieth-century music, the Scarmolin phenomenon seems remarkable. One can only conjecture as to how often Scarmolin might have attended concerts or operas in those days. Certainly no records, such as tickets, concert programs, or letters of these kinds of activities, were kept from his years at the German Conservatory. Even later in life, he seems to have saved primarily programs on which his own works were performed rather than those of concerts he attended.<sup>36</sup> His financial resources as a student may have been too limited for him to have been able to purchase opera or symphony tickets very often. We know that he was industrious, and it is quite likely that as a student he spent much of his free time practicing the piano. Furthermore, as far as one can tell, he continued live in Union City. Since he probably commuted regularly to New York City, the journey itself may have put considerable constraints on the time he would have had available for listening to music and concertgoing.

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<sup>36</sup>All such personal memorabilia of Scarmolin are housed at the A. Louis Scarmolin Trust. I have thoroughly perused the contents.

### On the Subject of Dissonance

Articles and arguments about the new and more often than not unwelcome tendencies in music continued. The subject of "dissonance" was always a matter of controversy, and *The Musical Courier* joined the general debate, accusing an adjunct professor of music at Columbia College of fostering popular misconceptions on that subject.<sup>37</sup> Leonard B. McWhood, Adjunct Professor of Music, Columbia University, had written an article entitled, "On Musical Dissonance." He began by giving two definitions of dissonance, the first as a combination of tones that requires resolution, and the second as a combination of tones that sounds harsh. He later asserted that dissonance "is present whenever a combination of tones produces beats at an objectionable rate." He then described an experiment he undertook with the members of a collegiate class in music, as a result of which he observed:

1. The almost unanimous verdict that *seconds* and *sevenths* are harsh, whereas all other intervals are smooth;
2. The large number of dissenters from the prevailing opinion that *perfect fourths* and *perfect fifths* are smooth;
3. The almost unanimous verdict that the *augmented fourth* (the same, on the pianoforte, as the *diminished fifth*) is smooth—just as smooth as the *thirds* and *sixths*, and much more smooth than the *perfect fourth* or the *perfect fifth*.<sup>38</sup>

*The Musical Courier* responded in detail to McWhood's assertions, criticizing him for starting out with "a false set of axioms as his basis of reasoning." It questioned the validity of McWhood's experiment, and it went on to say:

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<sup>37</sup>See Marc A. Blumenberg, ed., "Musical Dissonance. As Taught (?) at Columbia," *The Musical Courier* 57, no. 26 (Wednesday, 23 December 1908): 24.

<sup>38</sup>Leonard B. McWhood, "On Musical Dissonance," *The Musician* 13, no. 12 (Boston: Oliver Ditson, December 1908), 548.

As a fundamental proposition, Mr. McWhood says that musicians would define dissonance as a combination that requires resolution. Then, if any combination requires resolution, the combination must be resolved. In that case, what would Mr. McWhood say of our modern composers? Many of them there are who not alone follow one seventh chord with another to the *n*th power, but pile diminished dominant and augmented chords one on top of the other for page after page, and finally wind up with a suspension, never having made one resolution, never having formed one cadence, and never having followed any of the rules that pedagogues like Mr. McWhood make for composers.

The *Musical Courier* concluded:

So let us not advance any opinions that may be "helpful" in the matter of musical dissonance, because such opinions are liable to do more harm than good by restricting the pupil's sense of freedom, without which there can be no music and without which we would not have advanced beyond Orlando di Lasso, and naturally that would have forever prevented the appearance of the American composer who is to come out of Columbia University, which drove out E.A. MacDowell and has a foreigner and Mr. McWhood in his place.<sup>39</sup>

One of the most interesting aspects of that dialogue is the response of *The Musical Courier* to McWhood's assertion that dissonance is a combination of tones that requires resolution. In observing that many modern composers "pile diminished dominant and augmented chords one on top of the other for page after page," the writer could be describing polychords, at least a compositional technique much more extreme than could be found in Wagner. So we can see that there was something in the air that suggested impending modernism.

#### Anthony Louis Scarmolin and Other Composers

Since Scarmolin is generally regarded as a twentieth-century composer who resided in New Jersey and composed until nearly 1970, it is important to realize that his life (1890-

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<sup>39</sup>Marc A. Blumenberg, ed., "Musical Dissonance. As Taught(?) At Columbia," *The Musical Courier* 57, no. 26 (Wednesday, 23 December 1908): 24.

1969) overlaps or nearly overlaps with a number of prominent Romantic European composers. Among those who were still active in the last two decades of the nineteenth century are Wagner (1813-1883), Liszt (1811-1886), Verdi (1813-1901), and Brahms (1833-1897). Scarmolin was born about seven years after Wagner died and only four years after Liszt's death. Verdi and Brahms both lived well past Scarmolin's birth. Verdi finished writing his last opera, *Falstaff*, in 1893, when Scarmolin was a three-year-old child still living in Italy. Brahms was composing his forward-looking *Vier ernste Gesänge* (Four serious songs) in 1896, when Scarmolin was already six years old. Seen in this light, Scarmolin's composition in a very novel style at the beginning of the twentieth century seems doubly remarkable.

One would, of course, be tempted to search for viable models that could provide an explanation for Scarmolin's early works. The core difficulty in investigating antecedents, however, is that Scarmolin's early works are extremely advanced in relation to those of his contemporaries. For example, Béla Bartók wrote his First String Quartet around 1908, the year in which a number of Scarmolin's early works were first published and also Scarmolin's last full year at the German Conservatory. Stravinsky's ballet *The Firebird* was first performed in Paris considerably later, on June 25, 1910, and Stravinsky's *The Rite of Spring* was not introduced until May 29, 1913. Schoenberg composed his Five Pieces for Orchestra, Opus 16, and *Erwartung*, in 1909. The orchestra work was not published until 1912 by C. F. Peters, and it was introduced in London on September 3, 1912, more than three years after Scarmolin had left the Conservatory. *Pierrot lunaire*, Opus 21, which was begun in March 1912, was premiered on October 16, 1912, in Berlin. Scarmolin's *Di Notte* of 1909 with its oscillating ostinato patterns calls to mind the third of the five orchestral pieces, *Der*

*wechselnde Akkord* (The changing chord; chord-colors), but the point here is that Scarmolin could not have heard Schoenberg's work prior to writing his own three orchestral compositions.<sup>40</sup>

Comparisons both to the parallel change in style taking place in European music and to developments in current events may be of interest. During the years from approximately 1905 to 1912, Schoenberg was gradually moving from a highly chromatic yet still tonal style to atonality. Scarmolin, on the other hand, beginning in 1904, already had been composing in a uniquely chromatic, quasi-atonal style at the New York German Conservatory of Music, continuing until around the time of his departure in early 1909. It is perhaps symbolic of the social, cultural, and technological tenor of those times to note that in September 1908, the beginning of Scarmolin's final academic year, both *The New York Times* and the *New York Herald* were recounting daily the exploits of Orville and Wilbur Wright as they struggled to launch their novice airplane into flight.<sup>41</sup> In a symbolic sense there is something oddly evocative in the parallel intent of the launching of the first flights and the struggles of the

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<sup>40</sup>*Der wechselnde Akkord* is described in Malcolm MacDonald, *Schoenberg* (London: J.M. Dent, 1976), 114-7. The passage relates that Schoenberg, despite his initial disclaimers, "later admitted that in it he had tried to capture the impression of sunlight on the water of Lake Traunsee, as he had seen it once at dawn."

<sup>41</sup>Headlines in September 1908 issues of the *New York Herald* provide a fascinating, illustrated chronicle of the unfolding drama: "Winds Hold Wright's Aeroplane to Earth," Thursday, 3 September 1908, 5; "Orville Wright Makes 4 Minute Flight," Saturday, 5 September 1908, 4; "Wright Airship, Nearly 20 Minutes in Air, Flies 15 Miles, Approaching Within Few Seconds Farman's Best Record," Sunday, 6 September 1908, sec. 1, p. 3; "M. Delagrangé Breaks All Records for Air Flight, Making Trip of Half an Hour in His Aeroplane," Monday, 7 September 1908, 3; "Orville Wright's Aeroplane Soars for 11 Minutes," Wednesday, 9 September 1908, 3; "Mr. Orville Wright, in Fifty-Seven and Sixty-Two Minute Flights, Far Exceeds the World's Record for Aeroplane Navigation," Thursday, 10 September 1908, 3; and, "'I'm Not Jealous,'" Says M. Delagrangé, Thursday, 10 September 1908, 3.

fledgling New Jersey composer to create and to have published a new kind of music at the dawn of the twentieth century.

On November 27, 1907, *The Musical Courier* announced two piano recitals by pianists Josef Hofmann and Vladimir de Pachmann, both of which would be held within the week. De Pachmann was to give an all-Chopin recital, and Hofmann was to play a Liszt transcription, Beethoven, Mendelssohn, and Chopin. Two unconventional additions to Josef Hofmann's program were Prelude, G minor, of Rachmaninoff, and four compositions by Scriabin. The latter included "Poème d'Amour; Etude, D flat major; Etude, F minor; and Sonata, F sharp minor."<sup>42</sup> The appearance of these two composers is noteworthy largely because, in general, composers as innovative as Scriabin were not regularly included in programs on the New York scene in those years.

The inclusion of the Scriabin works on Hofmann's program indeed raises a question as to whether a connection could be made between Scarmolin's early works and the style of Alexander Scriabin (1872-1915). One wonders if Scarmolin could have heard Hofmann's concert or at least have been familiar with the pieces Hofmann performed on that occasion. In a coincidental biographical similarity to Scarmolin, Scriabin had suffered an injury to his own right hand in 1891, just a year before leaving the Moscow Conservatory with a gold medal. As did Scarmolin later, Scriabin thereafter devoted extra attention to developing his left hand technique, subsequently producing a small number of piano works for the left hand, among them the two pieces of his Opus 9, which were written in 1894.

Of the concert works by Scriabin that Hofmann performed on his concert, the one that

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<sup>42</sup>Marc A. Blumenberg, ed., "Two Piano Recitals," *The Musical Courier* 55, no. 22 (Wednesday, 27 November 1907): 32.

most resembles a specific early work of Scarmolin is the Etude in D-flat Major, Opus 8, No. 10, which belongs to the Twelve Etudes and was composed in 1894. Here the rapid tempo, the chromaticism, and the staccato double notes in the right hand bring to mind Scarmolin's *Rassegnazione*. It must be remembered, however, that etudes for double notes, particularly thirds, support a standard technical procedure, commonly utilized in the nineteenth century. Thus the occurrence of these patterns in studies of both Scarmolin and Scriabin might easily be dismissed as coincidence due to stylistic features that are common among etudes. Moreover the tendency toward chromaticism seems far less extreme in Scriabin than the dramatic push toward atonality evident in early Scarmolin. The second etude that Josef Hofmann played, Etude in F minor, Opus 42, No. 7, from 1903, is entirely tonal; its most unusual feature is the consistent playing of triplets in the right hand against sixteenths in the left. Its hallmark is consistency; there are no real surprises.

The blockbuster Scriabin work of the program, Sonata No. 3 in F-sharp Minor, Op. 23 (1897-8), seems much too solidly tonal in its fundamental orientation to have served as a model for Scarmolin's fanciful flights of imagination. Moreover, the rhythm, although it does employ elements of meter borrowing within each of its four movements, is reiterated in such a consistent fashion as to negate some of the apparent unpredictability and whimsy inherent in many of the early Scarmolin works. It should be noted here, furthermore, that Scarmolin surprisingly, and perhaps unfortunately, never composed a full-length piano sonata.

Nonetheless, Scarmolin may have had a more than passing interest in Scriabin. Scriabin himself had made recital appearances in New York in 1906 and 1907, and it is hard to imagine that Scarmolin, an aspiring virtuoso pianist and composer studying at the New

York German Conservatory of Music, would not have attended at least one of them. The likelihood that Scarmolin heard Scriabin play is underscored by an article in *The Musical Courier* describing a concert given on January 3, 1907, by Scriabin at Mendelssohn Hall. Mendelssohn Hall was located in the very building of the New York German Conservatory where Scarmolin was studying at the time, according to the Conservatory's 1908-1909 catalog.<sup>43</sup> The article reported that "Alexander Scriabine, who performed his piano concerto recently at a Russian symphony concert, and was known before that time here through his left hand prelude (played by Lhévinne) and some of his etudes (played by Hofmann), gave a recital of his own compositions at Mendelssohn Hall last Thursday afternoon, January 3."

The program Scriabin played at Mendelssohn Hall was both described and reviewed by *The Musical Courier*. The pieces themselves were listed in a somewhat vague manner, often without key or opus number designations:

Allegro de Concert, B flat minor.  
 Preludes (for the left hand alone).  
 Six Preludes.  
 Three Mazurkas.  
 Sonata, No. 3, F sharp minor.  
 Two Poems.  
 Three Etudes.  
 Valse, A flat major.

Concerning the performance itself, *The Musical Courier* expressed the following opinion: "Although his musical message is not of powerful significance, Scriabine is a

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<sup>43</sup>Chapter 2 explained that I found this single *Catalog of the New York German Conservatory of Music for the Season 1908-1909* at the Music Research Library in the Music Division of the New York Public Library for the Performing Arts. On page 21 may be seen the photograph of an imposing and empty auditorium with ample seating and a concert stage, surmounted by an arching proscenium, supported by Greek columns. The photograph is labeled: "Mendelssohn Hall--Students' Concerts and Recitals."

composer of facility and sound musicianship." The article called Scriabin "a creator of things original even if they are not great." It continued: "Of all the army of Russian composers who are now writing for the piano, Scriabine seems to be the most resourceful musician, but in melodic invention he is not equal to Rachmaninoff, or to the lately deceased Arensky." *The Musical Courier* concluded that "The preludes, mazurkas, poems and etudes on his recent program are all high class 'salon' works, graceful, sprightly, sympathetic, but not deep."<sup>44</sup> The journal's remarks indicate that there was nothing on the Scriabin program that could be construed as particularly modernist or shocking in sound. The author of the article apparently was not then disposed to consider directions that presently might be taken by new music or, indeed, by Scriabin himself in subsequent compositions.

The titles of the pieces on Scriabin's program were so vague that, in some cases, one can only make an educated guess as to the identity of the works. I have found, for example, a prelude that is clearly for the left hand alone, the Prelude in C-sharp Minor, Opus 9, No. 1 of 1894, an early, tonal work. This one may very well have been performed by Scriabin. The *Two Poems* would have been either *2 Poèmes*, Opus 32 (1903) or *2 Poèmes*, Opus 44 (1905). The first of the Opus 32 pair, in F-sharp major, is clearly in a late Romantic style and bears many accidentals. It is harmonized by seventh chords and is chromatic but unquestionably tonal. The second, in D major, is marked *Allegro, con eleganza, con fiducia*. While its direction is also quite chromatic, it is tonal throughout and ends squarely on a wide-ranging D major chord. The later *2 Poèmes*, Opus 44, are brief works in C major.

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<sup>44</sup>See Marc A. Blumenberg, ed., "Composer Scriabine's Recital," *The Musical Courier* 54, no. 2 (Wednesday, 9 January 1907): 47. The title of the article highlights the fact that Scriabin subscribed to the time-honored Romantic tradition of composers performing their own music, as had Beethoven, Chopin, and Liszt before him.

Although they both end on C major chords, the latter two preludes do push the bounds of tonality further than the earlier ones. Finally, the Valse in A-flat Major is probably the Opus 1 of 1885, an innocuous salon piece of some charm.

Besides Sonata No. 3 in F-sharp Minor, which was discussed above in regard to the Hofmann program, the only other work whose identity is certain is the *Allegro de concert*, Opus 18, marked *allegro con fuoco*, which was composed in 1896. The *Allegro de concert* is an old-fashioned, Romantic virtuoso piece, intended to bedazzle the listener. It certainly would have excited Scarmolin, the pianist-composer, with its fortississimo chords, rapid octaves, and jagged arpeggio figures, but a modernist piece it was not.

Of all the Scriabin pieces discussed above, the 2 *Poèmes*, both of Opus 32 and Opus 44, are probably the most harmonically advanced. James Baker describes them as "late tonal works." He considers them, first of all, traditionally tonal. However, he also finds that they are in transition to atonality.<sup>45</sup>

Thus, during the time of Scarmolin's residence in New York, Scriabin's work was showing strong chromatic tendencies but still remained far more conservative than the early compositions of his counterpart, the youthful student at the New York German Conservatory. Two years after Scriabin's recital appearances in New York City, his increasingly modern style was well represented by the single-movement work for full orchestra, *Le poème de l'extase*, Opus 54, of 1908, which was first performed in New York during that year. By that time, however, it would have been already too late for Scriabin to have had much influence

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<sup>45</sup>For an enlightening discussion of the 2 *Poèmes*, Opus 32 and by inference Opus 44, see James Baker, *The Music of Alexander Scriabin* (New Haven: Yale University Press, 1986), 82, 104. Baker's text uses set theory to show a gradual progression toward atonality in all of Scriabin's works.

on Scarmolin. Therefore, any connection between the Scarmolin and Scriabin works, if indeed there is one, seems to be more a relationship of inspiration rather than a direct modeling of one on the other.<sup>46</sup>

For a chronological comparison of Scriabin's development as a composer for piano against the early works of Scarmolin, Scriabin's Preludes taken as a whole offer an informative overview. Already in his second prelude, Opus 9, No. 1 (1894), Scriabin introduces a work for the left hand as did Scarmolin in *The Witches-Ride*. Scriabin's piece is, however, essentially tonal and melodic, in comparison with the ominous dissonance of Scarmolin's composition. It may be significant, however, that an unmarked copy of *Prélude pour Piano pour la main gauche seule*, Opus 9 (Prelude for piano for the left hand alone) is to be found in Scarmolin's library. Over the years, until the last set, Five Preludes, Opus 74, written in 1914, one does see constant change taking place in Scriabin's style with great intensification of the rhythmic and harmonic language as one moves steadily through the more than eighty piano preludes that Scriabin composed. Much of that metamorphosis took place, however, during or after Scarmolin's writing of his early works. There are, to be sure, some hints of similarity to Scarmolin's style; the tritone, for example, becomes increasingly

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<sup>46</sup>It would be interesting to speculate as to whether Scriabin and Scarmolin might have met on that eventful day, 3 January 1907, when Scriabin performed in Mendelssohn Hall at the New York German Conservatory of Music. Could the two have discussed their mutual interest in composition? Is it conceivable that Scriabin saw some of Scarmolin's early compositions or that the course Scriabin's music subsequently took could have been influenced by the fanciful ideas of the young composer from New Jersey? At the time of this writing, no concrete evidence for such a connection exists, and it seems likely that these tantalizing questions will remain unanswered. Scarmolin was a mere adolescent in 1907 and it is unlikely that Scriabin would have paid much attention to him. But Scarmolin would surely have paid attention to Scriabin. All the piano students at the Conservatory would have been expected to attend that recital, and whatever progressive elements Scarmolin heard in Scriabin's music at that time would have encouraged and stimulated his imagination.

predominant in Scriabin's Four Preludes, Opus 48 (1905). Nonetheless Scriabin's Four Preludes do not nearly approach the dramatic intensity, biting dissonance, and outright expressionism of Scarmolin's *Una lotta col Destino*. By the time Scriabin was working on mystic chords and experiments with colored light, Scarmolin's early period was over.

Franz Liszt (1811-1886), as a pianist and composer, could have been a formidable influence. Liszt's background as a pianist, composer, and teacher surely would have interested Scarmolin, who shared similar aspirations. Liszt's compositions for solo piano, many of which are extremely virtuosic, would no doubt have appealed to the younger composer. Moreover, particularly during the last fifteen years of his life, Liszt's harmonic style became very advanced, so that the sense of tonality projected by his works was substantially weakened.

One prime example of a piece written by Liszt that could have influenced Scarmolin is the *Bagatelle ohne Tonart* or *Bagatelle sans tonalité* (Bagatelle without tonality) of 1885. This piece was intended as a Fourth Mephisto Waltz, and the latter title appears in some editions today.<sup>47</sup> The absence of tonality is really not an absence but a multiplicity of tonalities projected by frequent changes of key signature. The first twenty-four measures are governed by two sharps, the next sixteen by three flats, the next twenty by four sharps, the next twenty-eight measures again by two sharps, the next sixteen by three flats, the next twenty by four sharps, the next twelve by two sharps, a full forty measures marked fortissimo under six sharps, eight measures under three flats, an insert under four flats, and a final

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<sup>47</sup>See *Liszt Society Publications*, vol. 2, *Early and Late Piano Works* (London: Schott, undated), 51-8. On the introductory p. 2, the reader is informed that Liszt's Fourth Mephisto Waltz is published here for the first time. Liszt did not prepare it for publication, but he did leave three pages of sketches, which were intended for insertion.

twenty-six measures under two sharps. After an eight-measure introduction in octaves, a melody begins in right-hand octaves outlined in arching four-measure phrases that repeat themselves frequently throughout the piece. The accompaniment for this melody is triadic and the meter 6/8. As the piece progresses, diminished harmonies with tritones are frequently injected, destabilizing any sense of tonality. A piece such as this one could theoretically have been a catalyst for Scarmolin. It should be noted, however, that it was first published by I. Szelényi in Budapest in 1956, so it is doubtful if Scarmolin would have had access to it prior to that date.

Another relatively late work of Liszt that is successful in dissolving any firm sense of tonality is the piano composition *Nuages gris* (Gray clouds), composed in 1881. Although it is governed throughout by two flats, it does not give the feeling of being either in B-flat major or G minor. A prominent tritone occurs already twice in the opening four measures for the right hand alone. Deference is paid to a B-flat center by the entrance of B-flat octaves, played tremolo underneath the melody, which repeats itself every two measures. However, any tendency to lean toward B-flat is dispelled when the B-flat octaves shift down to A. Augmented triads in the right hand, each over a measure of B-flat and a measure of A octaves contribute to the murkiness of the clouds. A counterpoint beginning at measure 25 ends in a G minor harmony at measure 28 and again at measure 32. However, the slight hint of G minor is contradicted by the chromatic scale played by the right hand in octaves from measures 33 to 44 and the two eerily floating chords that conclude this brief work.

A compatriot with whom Scarmolin could have had familiarity was the great virtuoso pianist and composer, Ferruccio Busoni (1866-1924), whose father was Italian and mother German. Busoni visited the United States, performing concerts in New York and teaching

there as early as 1892, but his music may have been rarely heard at that time as he never played his own works.<sup>48</sup> The exception to this rule would have been the remarkable transcriptions, for which he was famous.<sup>49</sup>

Aside from the pianistic requirements evident in the transcriptions, Busoni might well have appealed to Scarmolin on his merits as an original composer who is one of the most interesting figures in the history of 20<sup>th</sup>-century music. He composed six operas, one of which was not published; the other five all received their first performances after Scarmolin's early works had been written. One intriguing title is the Concerto for Piano and String Quartet in D Minor, dated March 21, 1878, only a few days before Busoni's twelfth birthday; it brings to mind Scarmolin's piano quintet *Una lotta col Destino*, and the turbulent nature of its outer movements seem akin in terms of mood. But the similarity is not great enough to mark it as a model for the Scarmolin work.

Busoni's Sonata No. 2 in E Minor for Violin and Piano, Opus 36a, dating from 1898, is more forward-looking. It may be sectioned into three large divisions: Langsam, Presto, and Andante piuttosto grave/Andante con moto, played without interruption. Although the

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<sup>48</sup>See H.H. Stuckenschmidt, *Ferruccio Busoni: Chronicle of a European* (New York: St. Martin's Press, 1967), 31-2, for a description of Busoni's general disappointment with his sojourn in America, particularly with his short-lived post at the New England Conservatory of Music in Boston.

<sup>49</sup>See Edward J. Dent, *Ferruccio Busoni: A Biography* (London: Oxford University Press, 1933), 317-52. Dent has provided an appendix with Busoni's pianoforte repertory, programs of his twelve orchestral concerts in Berlin between 1902 and 1909, and a catalog of his works. For further information concerning the compositional style of Busoni, see Antony Beaumont, *Busoni the Composer* (Bloomington: Indiana University Press, 1985) and Larry Sitsky, *Busoni and the Piano: the Works, the Writings, and the Recordings* (New York: Greenwood Press, 1986). On page 6 of Sitsky's work one learns that Augusta Cottlow, known for her performances of MacDowell, was a Busoni student.

Sonata is designated in E minor, Busoni's treatment of the key is adventurous, and the chords used frequently wander out of the tonal area in which they begin. The last section, which begins with an introduction, is primarily a theme and variations form, much of which is governed by four sharps, indicating the parallel major, E major.

The six sonatinas of Busoni, dated 1910, 1912, 1916, 1917, 1919, and 1920, would probably have interested Scarmolin as he himself composed three. Of all Busoni's sonatinas, the second one is the most advanced. In this work Busoni eliminated the use of natural signs, as sharp and flat accidentals applied only to the note immediately following them. Bar lines are also used very irregularly. In the edition consulted by this writer, Frank Reinisch informs: "In this work, composed in 1912, Busoni initiated his exploration of atonality, a fact he emphatically expressed by adding the indication 'senza tonalità' in the program notes of the first performance in Milan on 12 May 1913."<sup>50</sup>

A modernist movement called "Futurism" did occur in Italy during the years prior to World War I. This movement, however, had its primary impact in the visual arts. The only fully trained composer who became involved with the Futurists was Balilla Pratella (1880-1955), who wrote the first three Futurist music manifestos between 1910 and 1912. Moreover, the date is too late for the movement to have had any impact on Scarmolin during his years at the German Conservatory. The rhetoric of the manifestos with their reaction against all traditional forms and advocacy of supplementing musical sound with noise seems ill-suited to the fundamentally melodic approach of Scarmolin. And there is, finally, no

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<sup>50</sup>Ferruccio Busoni, *Sonatina seconda für Klavier* (Wiesbaden: Breitkopf & Härtel, 1989).

evidence that Scarmolin ever had contact with any members of that school.<sup>51</sup>

One might wonder whether Scarmolin could have known Ottorino Respighi, who was born in Bologna, Italy, on July 9, 1879, and died in Rome on April 18, 1936. As a prominent composer, who had been appointed professor of composition at the Santa Cecilia Academy in Rome in 1913 and served as its director from 1923 to 1925, Respighi's name should have at least been known to Scarmolin. There is no evidence that there was ever any direct correspondence between the two. Scarmolin did, however, own several scores, including two of Respighi's symphonic poems, *Fountains of Rome* and *Pines of Rome*. The publication dates, 1918 and 1925 respectively, listed on the Ricordi editions owned by Scarmolin, are, however, far too late to have been helpful to Scarmolin during his Conservatory years. While there may well have been some subsequent contact, Respighi's compositions could not have affected Scarmolin's early period. For example, *Artusa*, a vocal work with orchestra that is Respighi's first important composition, is an eclectic piece, not composed until 1910. Thus, while Respighi possibly might have had an influence on Scarmolin's later works, his style can hardly be seen as a catalyst for the extremely progressive early works of Scarmolin.

Two English composers whose works could have influenced Scarmolin, particularly during the middle and later years after he graduated from the New York German Conservatory, are Frederick Delius (1862-1934) and Edward Elgar (1857-1934). Scarmolin might well have been familiar with Delius, or at least come to know of him in later life.

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<sup>51</sup>Two of the Pratella manifestos, "Manifesto of Futurist Musicians" (Milan, 11 October 1910) and "Technical Manifesto of Futurist Music" (Milan, 11 March 1911) have been translated from the Italian by Nicholas Slonimsky and published in his *Music since 1900*, 5th ed. (New York: Schirmer, 1994), 1016-19. No evidence of any connection to these composers has been found among the personal effects that Scarmolin left to his Trust.

Delius had enrolled at the Leipzig Conservatory in August 1886, where he studied with Sitt, Reinecke and Jadassohn; it will be noted in Appendix A that Scarmolin's library contains a theory text of Jadassohn. The first masterwork of Delius, *Paris*, was written in 1899, the same year in which the Scarmolins came to the States; it was premiered at Elberfeld in 1901. It is true that some of the greatest compositions of Delius were written during Scarmolin's years at the German Conservatory. They include *Sea Drift* (1903-4) for baritone, chorus and orchestra and *A Mass for Life* (1904-5, with Part II completed in 1908) as well as *Songs of Sunset* (1906-7), *Brigg Fair* (1907), and *In a Summer Garden* (1908). All, however, received their first performances in Europe in 1906, 1909, 1911, 1907, and 1909, respectively. Therefore, of these works only *Sea Drift* and *Brigg Fair* could have been heard prior to Scarmolin's departure from the Conservatory. Nor are any of them atonal or expressionistic, so as to have served as models for Scarmolin's early works. A Romantic spirit within a general framework of Impressionism, Delius could, however, very well have inspired some of the compositions Scarmolin wrote after his early period, assuming that the New Jersey composer might have become familiar with his music.<sup>52</sup> Delius's music was widely performed and recorded in the 1930s due to the support of the conductor Sir Thomas Beecham.

*Brigg Fair*, an orchestral piece written in F major, is scored for 3 flutes; 2 oboes; English horn; 3 clarinets in B flat; bass clarinet in B flat; 3 bassoons; double bassoon; 6

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<sup>52</sup> A description of the two visits of Delius to America is provided by William Randel, "Delius in America," in *A Delius Companion*, ed. Christopher Redwood (Great Britain: John Calder (Publishers) Ltd., 1976; reprint, New York: Da Capo, 1977). Delius is known to his ardent supporters as an extraordinarily sensitive, poetic and individual artist; it is of special interest, that as in the case of Scarmolin, a trust was set up to further knowledge of his works.

horns in F; 3 trumpets in C; 3 trombones; bass tuba; timpani; bass drum; tubular bells in B flat, C, and D; triangle; harp; and strings. It is an "English Rhapsody" based on a folksong entitled *Brigg Fair*. Containing many accidentals and harp flourishes, its effect is one of an Impressionism that could have inspired some of Scarmolin's Impressionistic ventures, such as *Night at Sea* or *Snowdrift*.

An epic work by Delius that deserves special mention is his *Appalachia* of 1896, which was rewritten in 1903 and first performed in 1904. This orchestral work with chorus is subtitled "Variations on an Old Slave Song with Final Chorus." It is scored for 3 flutes, 3 oboes, English horn, clarinet in E flat, 2 clarinets in B flat, bass clarinet, 3 bassoons, double bassoon, 6 horns, 3 trumpets in C, 3 trombones, tuba, timpani, percussion, 2 harps, and strings. Lasting thirty-four minutes, it is divided into portions, each of which is governed by its own key signature. It still bespeaks Impressionism and comes nowhere near the atonality found in Scarmolin's early works.

The other eminent Englishman, Sir Edward Elgar, offers no compositions of nearly atonal or quasi-expressionistic tendencies to serve as models for Scarmolin's early works. Nonetheless, Scarmolin's style subsequent to the composition of his early works could have been influenced by him. It is striking that Elgar wrote five oratorios: *The Light of Life* (1896), *The Dream of Gerontius* (1899-1900), *The Apostles* (1902-3), *The Kingdom*, (1901-6), and *The Last Judgement* (1906-33). Scarmolin later in life wrote ten large choral works, indicating that he shared the same interest. It is possible that his involvement with this genre could have been stimulated by Elgar, who visited New York City during Scarmolin's

Conservatory years to conduct his oratorios.<sup>53</sup>

Two additional composers, Alexander Zemlinsky and Franz Schreker, were important pioneers of modernism, along with the most prominent members of the Viennese School, Arnold Schoenberg (1874-1951), Alban Berg (1885-1935), and Anton Webern (1883-1945). Born in Vienna, Alexander Zemlinsky (1871-1942) was highly regarded as a composer in that city. He enjoyed a lifelong friendship with Schoenberg, whom he met in 1895. There is, however, no evidence on the basis of current information to suggest that Scarmolin would have had acquaintance with him or his work in the early twentieth century. Zemlinsky did not come to the United States until after the German annexation of Austria in 1938, and he died shortly thereafter in Larchmont, New York, in 1942.

Franz Schreker (1878-1934) was another composer associated with the Viennese School through professional relationships with both Schoenberg and Berg. Schreker's experimental opera, *Der ferne Klang*, was written over a rather long period of time, between 1901 and 1910, encompassing the years during which Scarmolin was a student at the German Conservatory of Music. It was not, however, first performed until August 18, 1912, in Frankfurt am Main, and so it could not have influenced Scarmolin's early works. The first successful music by Schreker, his ballet *Der Geburtstag der Infantin*, premiered in Vienna in 1908, would likewise have been too late to have had an impact on Scarmolin during his Conservatory years.<sup>54</sup>

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<sup>53</sup> For a more detailed discussion of the oratorios, see the recently published book by John Allison, *Edward Elgar: Sacred Music* (Brigend: Poetry Wales Press, 1994).

<sup>54</sup>For background information see Christopher Hailey, *Franz Schreker, 1878-1934* (Cambridge: Cambridge University Press, 1993).

Closer to home, there were a number of composers who originated in New Jersey and with whom Scarmolin might have eventually become familiar. One of them was Philip James, born in the same year as Scarmolin, on May 17, 1890, in Jersey City. He died in Southampton, New York, on November 1, 1975. It will be noted in a subsequent chapter that James and Scarmolin knew each other later in life and enjoyed a professional relationship. James, however, did not begin to compose seriously until 1910 and therefore could not have influenced Scarmolin's early works. His style is, moreover, quite different and seems to be unrelated to that of Scarmolin.

George Antheil, who was born in Trenton, New Jersey, on July 8, 1900, and died in New York City on February 12, 1959, would have been a child of eight years at the time Scarmolin left the New York German Conservatory of Music. The style which Antheil invented was suggestive of modern machines and was certainly the antithesis of Scarmolin's undulating lyricism.<sup>55</sup>

In considering composers who were in some proximity to Scarmolin, one ought to mention that Charles Ives (1874-1954) was from 1898 to 1900 organist at the First Presbyterian Church in Bloomfield, New Jersey. It is conceivable that Scarmolin and his family might have known of Ives or could have had some contact with him during the time Ives was employed in New Jersey. Immediately following the Bloomfield episode, moreover, Ives became the organist at Central Presbyterian Church, New York, located at

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<sup>55</sup>For a biography and study of Antheil's music, see Linda Whitesitt, *The Life and Music of George Antheil (1900-1959)* (Ann Arbor: UMI Research Press, 1981).

Broadway and 57th Street, where he remained until June 1, 1902.<sup>56</sup> A few years later, while Scarmolin was attending the New York German Conservatory, Ives was still living at Poverty Flat in Manhattan with some other Yale men and their friends.<sup>57</sup> Although during this time Ives was continuing to explore the world of experimental music, his audience was very limited. In terms of geographical and chronological proximity Ives would have been one of the most likely progressive contacts that Scarmolin could have had, but there is no music of his at the A. Louis Scarmolin Trust, nor is there any writing that would support a connection between the two composers. Ives must have been relatively unknown then and was regarded as little more than an eccentric. Not until after he had finished composing his last work, the song *Sunrise*, did Ives begin to receive the recognition he deserved.<sup>58</sup>

In considering the possibility of a connection between Scarmolin and Ives, it should be remembered that Scarmolin, despite his superficial proximity to Ives, was approaching music from a totally different perspective. Charles Ives, the rebellious student of Horatio Parker at Yale University, came from an old, comfortable, established New England family, long involved in Danbury business and banking. He ultimately became wealthy in his own right through his extremely successful ventures in the insurance business of Myrick and Ives. It was never necessary for him to make a living through music, nor did he evince a desire to

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<sup>56</sup>Frank R. Rossiter, *Charles Ives and His America* (New York: Liveright, 1975), 145-6. Rossiter further reports that Ives had a large and wealthy congregation for an audience. His more experimental compositions, however, were not well received by either the pastor or the congregation.

<sup>57</sup>*Ibid.*, 87. The address of Poverty Flat is not provided, but one learns that it changed its location twice.

<sup>58</sup>*Sunrise*, with instrumental obbligato, was composed in August 1926.

do so.

Scarmolin, on the other hand, came from a family of Italian immigrants, whose influx into the region was recent and was rapidly altering the demographic makeup of the population. His father was an industrious textile worker rather than a wealthy financier or businessman. Scarmolin had to establish himself and make a living, and, unlike Ives, he chose to support himself within the music profession, both through teaching and publishing. For that reason, a great many of the works he composed after his Conservatory years were clearly utilitarian pieces, or "Gebrauchsmusik" written for specific purposes that were very frequently pedagogical. Moreover, whereas Ives did not rely on publishing for a living and often himself financed the publication of his own works, Scarmolin found it necessary to please the publishers and was therefore more dependent on their whims and susceptible to the demands of his conservative musical environment.<sup>59</sup> Consequently, one can readily understand that after 1909 there was considerable pressure on Scarmolin not to continue writing in the flamboyant, highly chromatic style of his early years.

Thus, while any number of composers can be identified whose works could have provided possible stylistic models for Scarmolin's later compositions, antecedents for his remarkable early creativity remain unconvincing or impossible to find. Scarmolin himself was often known to disclaim influence by other composers. Even later in his life and after his death in 1969, his wife, Aida, consistently asserted that her husband had never studied

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<sup>59</sup>Rossiter, *Charles Ives and His America*, 236. The author provides further elaboration on Ives's financial contributions to the publication of his own works.

composition formally.<sup>60</sup> The remark seems odd because portions of his later, more traditional works do often impress one as derivative, at least in a broad sense. The conservatism of some of Scarmolin's later output only serves to throw the early works into greater relief and make it seem even more surprising that they could be so forward-looking. In contrast to his earlier compositional activity, after the initial flurry of very avant-garde pieces written during his Conservatory years, Scarmolin began to produce a large body of conventional works that were clearly designed to be accessible to general audiences. In short, the creation of Scarmolin's early works during the years 1904 through 1909 is remarkable.

Consequently, one must conclude that Scarmolin had no real models in the external concert world for his early works. Schoenberg, Stravinsky, and Bartók, who were scarcely older than Scarmolin, were as yet unknown. There were both dissonance and chromaticism in the works of composers such as Strauss, Debussy, Scriabin, Liszt, and Busoni, all of whose compositions reached the concert stage from time to time. The dissonance that they projected could have provided some stimulus for Scarmolin's early works. The fact that Scriabin himself performed at the New York German Conservatory of Music in 1907 and composed preludes for the left hand alone is tantalizing; Scarmolin himself owned some of the music. But if one were to seek a real precedent for the composition of Scarmolin's early

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<sup>60</sup>This information was provided for me during a telephone call with Dr. Margery Stomne Selden in October 1992. In the course of that conversation Dr. Selden stated that she had known Scarmolin's wife, Aida, whom she met at a function of a New Jersey musical society. Through her friendship with Mrs. Scarmolin she was able to glean considerable information about the composer. Dr. Selden has written a number of articles about Scarmolin, all of which are cited in this thesis. I have described later, in chapter 9, how Scarmolin married his wife, Aida, who became a strong protagonist of his works.

works, one might well have to look further.

### Scarmolin's Personal Library

Having not found any clear-cut model for Scarmolin's highly chromatic, expressionistic early compositions, one is obliged to continue searching to discover any possible cause-effect relationships. The most obvious clue to ascertaining works with which Scarmolin would have been familiar, and which therefore could have influenced him, is the collection of books and music formerly owned by him and now housed at the A. Louis Scarmolin Trust. Thus, from conjecture as to works that Scarmolin hypothetically might have heard in concert, one may gravitate with greater certainty to the scores of those that belonged to him. It is possible, although of course not certain, that Scarmolin already owned the music in his library that was published in 1908 or earlier, during the time he was still a student at the New York German Conservatory. The likelihood becomes even greater in the case of printed works that contain writing by either Scarmolin or his piano teacher.

The music collection at the A. Louis Scarmolin Trust constitutes the entire holdings of Scarmolin before his death in 1969, as far as can be known. I have made an exhaustive search of Scarmolin's library, and I have picked representative works to highlight in Appendix A. For the sake of thoroughness, all the compositions with publication dates of 1908 or earlier that could have had any impact on Scarmolin's early, idiosyncratic style are listed. In all cases, the information is negative; that is, the piece, despite its early vintage, is not in a style that could have been a direct catalyst for the composition of Scarmolin's early works. One must hasten to emphasize, moreover, that it is generally impossible to know whether Scarmolin actually owned all of the scores whose publication date was 1908 or

earlier during his early period or whether he acquired them, in some cases, long after his years at the New York German Conservatory were over. The matter is relevant, because if he bought or was given a score after his early works were composed, it clearly could not have been used as a model.

From the second category of publications with composition dates from 1909 or later, a variety of selections of serious contemporary music are included. This information will give the reader a balanced feeling for the kinds of music that were familiar to Scarmolin as he matured. While the list that emerges from the second and more selective category may appear fairly substantial, I have chosen it carefully from a large number of works available at the A. Louis Scarmolin Trust and have eliminated a great many items that seem less useful in explaining Scarmolin's musical development, particularly as a composer.

It is interesting to note that Scarmolin's library contains some radical compositions, which come from a time when he was composing relatively conservatively. This is the opposite of the way things started, when he began by composing radical music but was surrounded by conservative music.

One surprising item in Scarmolin's library is *Studies in Counterpoint Based on the Twelve-Tone Technique* by Ernst Krenek (New York: G. Schirmer, 1940). Scarmolin has inserted in it several slips of paper, including manuscript with some scraps of his own writing in twelve tones, possibly an antecedent of the third of his *Four Inventions for Piano* (1960), which is a twelve-tone composition. On a special piece of paper, Scarmolin is clearly experimenting with twelve-tone technique. He has numbered a series of twelve tones and written a four-line melody incorporating his notion of the twelve-tone concept. It should also be observed that he owned a copy of Alban Berg's opera *Wozzeck*, which, according to

an inked inscription, was given to Scarmolin by his wife, Aida, in 1952.

One striking aspect of Scarmolin's library is the dearth of music history books. There are really only two or three general history books. The first is *A Complete History of Music (for Schools, Clubs, and Private Reading)*, by W.J. Baltzell.<sup>61</sup> Although it bears a copyright date of 1905, minor amendments to the original may have been made up to around 1909. The little book could easily have been used as a textbook; at the end of each chapter, or "Lesson," appears a list of questions designed to test the reader on the knowledge he or she might have acquired from the immediately preceding text. The book takes one through an entire history of music up to the end of Romanticism. Immediately thereafter space is accorded contemporary composers, and many of the composers considered "modern" were born long before 1850.

The only other music history books that belong to Scarmolin's library are described briefly. There are two volumes of *The International Library of Music for Home and Studio* (New York: University Society, 1925; no editor's name is provided). The first one, Volume I, is entitled *The History of Music*, and the second one, Volume IV, is *The Opera: History and Guide*. The most fascinating aspect of this elegant encyclopedia is that it contains

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<sup>61</sup>Winton James Baltzell, *A Complete History of Music (for Schools, Clubs, and Private Reading)* (Philadelphia: Theodore Presser, 1905). Winton James Baltzell was born in 1864 in Shiremanstown, Pennsylvania. He graduated from Lebanon Valley College at Annville, Pennsylvania, in 1884. He studied during the years 1888-9 at the New England Conservatory and in 1890 in London. He subsequently studied composition at the University of Pennsylvania, receiving the Mus.B. degree in 1896. He was assistant-editor of *The Etude* from 1897-9 and the editor of that publication from 1900-7. He was editor of *The Musician* 1907-18. He taught history and theory at Ohio Wesleyan University in Delaware, Ohio, 1899-1900. In addition to *A Complete History of Music* he wrote a *Biographical Dictionary of Musicians*, 1910. For further information see "Baltzell, Winton James," *Grove's Dictionary of Music and Musicians—American Supplement* (Revised), ed. Waldo Selden Pratt (New York: Macmillan, 1928), 123.

articles about composers written by other well-known composers. For example, in Volume I articles on composers are entered in the order of their chronological appearance in music history. Salomon Jadassohn has written an article on "Johann Sebastian Bach," Horatio Parker was responsible for "George Frederick Handel," Edvard Grieg wrote "Wolfgang Amadeus Mozart," and Victor Herbert prepared "Paganini, the Torch of Romanticism." Some examples of entries in Volume IV are the articles of Ruggiero Leoncavallo on "Vincenzo Bellini," Cécile Chaminade on "Georges Bizet," and Charles Gounod on himself in the form of personal reminiscences. A perusal of these two 1925 music history volumes would reveal immediately both that their contents are presented in a charming fashion and also that they are completely limited to composers of the Romantic or earlier periods. "Verismo" opera is, in fact, the most modern style presented. Furthermore, these volumes were published too late for Scarmolin to have had access to them during his Conservatory years.

It is significant that the books described above remain the core of the music history portion of Scarmolin's library. Only two other items in his collection which could be remotely construed as history books are to be found among the very considerable number of books and music scores that were passed from Scarmolin to the Trust. These two books are of no consequence in determining Scarmolin's general background in music history and exposure at the time of his early works; the first is a paperback handbook on twentieth-century composition that was published in 1958, and the second is a volume containing letters of Mozart.<sup>62</sup>

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<sup>62</sup>Scarmolin's two books are duly noted herewith. John Tasker Howard and James Lyons, *Modern Music: A Popular Guide to Greater Musical Enjoyment*, originally published in

### Summary

The appearance of Scarmolin's avant-garde, nearly atonal, works during the years from approximately 1904 to 1909 is a striking phenomenon. In examining the otherwise rich musical environment that prevailed in New York while Scarmolin was a student at the German Conservatory, one finds that the names of many composers who were ultimately most influential in the development of twentieth-century music are entirely absent from concert programs. Performances of Schoenberg, Stravinsky, or Bartók, for example, were rare or nonexistent; such composers were hardly known in the United States at that time. Except for occasional concerts containing music by Debussy or Richard Strauss, most of the music that was available and even considered new was of a predominantly nineteenth-century, Romantic variety. Forward-looking music was, moreover, regarded with a considerable measure of skepticism.

Given the absence from the public consciousness of many composers who shaped modern music, it seems likely that Scarmolin had no models for the creation of his early works. Even the pianist-composer Scriabin, whom Scarmolin may have heard perform at the New York German Conservatory, did not develop his most advanced style until after

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1942 as *This Modern Music* (New York: The New American Library of World Literature, 1958). A paperback book, it has a "Table of Contents" on page 5 indicating that a variety of modernist twentieth-century styles will be discussed, including aspects of Debussy and Schoenberg. The second book is by Lady Wallace, *The Letters of Wolfgang Amadeus Mozart (1769-1791)*, vol. 2 (Boston: Ditson, n.d.). The latter is a small, hardcover book with letters beginning with Vienna, 17 March 1781, and continuing until Mozart's death. Inscribed within the front cover in ink is a notation: "To Louis: Composer, friend, and genius. 1913 Carleton." Carleton S. Montanye was an old friend and collaborator of Scarmolin who wrote the texts for many of Scarmolin's compositions.

Scarmolin's Conservatory years were over. Scarmolin's own library contains very little in the way of truly forward-looking music, particularly from the years prior to 1908. Baltzell's history book of 1905, owned and apparently considered important by Scarmolin, has no references to leading twentieth-century composers who eventually emerged from the pack, excepting Debussy, Scriabin, Richard Strauss, and Rachmaninoff. While one can point to a number of works that might have served as sources of inspiration for Scarmolin's later creations following the Conservatory years, specific models for his youthful, near-atonal style remain elusive. Seen in this light Scarmolin seems to be original and can be placed among the pathbreakers like Charles Ives.

It is true that one area for finding possible models for the early works, which has not been fully explored, is the matter of the connection to a publisher based in Italy. Namely, if the publisher who issued Scarmolin's early works in Florence also promoted other avant-garde composers during the first decade of the twentieth century, it is conceivable that precedents might be found. To establish such a link, further investigation of the history of publication in both France and Italy would be necessary, an undertaking that is beyond the current scope of this thesis.

One should not leave the subject of the publisher, however, without noting that both Florence and Scarmolin's birthplace, Schio, are cosmopolitan Italian cities. The latter, a well-to-do northern Italian community with an ancient history and a distinctly Alpine flavor, is not too far removed either in distance or in some cultural aspects from Austria. It is not inconceivable that influences from the Viennese School might have filtered down across the Austrian border to Scarmolin's hometown, Schio, or could have reached him via a publisher based in Florence. In the next chapter it will be seen, in fact, that Scarmolin maintained his

ties with Italy and often visited there by the second decade of the twentieth century. Paradoxically, however, the nature and extent of any relationship with his Italian homeland during his crucial Conservatory years remains a mystery.<sup>63</sup>

Thus, while at the time of the composition of his early works Scarmolin may have had some glimmerings that important changes were afoot, one is left with an overriding impression that his exposure to groundbreaking musical experiments by other composers, particularly in the realm of atonality, was practically nonexistent. Musical activity pointing toward extreme dissonance and atonality was, of course, about to take place in the musical world. As a surprising emissary of change, the young New Jersey composer was, perhaps unknowingly and almost by default, in the forefront of cataclysmic upheavals. Yet during Scarmolin's apprenticeship at the German Conservatory, the prevailing attitude toward musical experimentation, shaped by both the concertgoing public and the academic establishment, was one of skepticism. Taste for music was generally marked by a preference for nineteenth-century European and European-trained master composers. Perhaps more than anything else, this atmosphere must have weighed on Scarmolin, discouraging him from ultimately developing the modernist side of his creativity as far as he otherwise might have.

There is no evidence that Scarmolin himself complained about a lack of interest in avant-garde music on the part of his musical public. On the contrary, he seems to have been both accepting of conservative, traditional musical opinion and quite willing to make adjustments accordingly. There is, furthermore, no indication that Scarmolin was at all

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<sup>63</sup>The A. Louis Scarmolin Trust, which is in possession of a multitude of writings, photographs, and other memorabilia from Scarmolin's later life, holds very little from prior to 1910. There are a number of apparently very early photographs, some clearly of Schio, which are undated and unidentified.

disturbed by the anomalies of his having produced strikingly unconventional works within the larger framework of his compositional endeavors.

One of the articles about Scarmolin asserts that "To Mr. Scarmolin, there are 'only two kinds of music, good or bad, and that applies to all categories, symphony, opera, or a simple first grade teaching piece.' He points out that he composes in both the traditional style and contemporary idiom, that he is not afraid to use new harmonies or experiment with new ideas. But on the other hand he is not afraid either, as some composers are today to use the tonic chord because, as he says, 'I know I am in very good company, realizing how many great composers have used it.'"<sup>64</sup>

In the absence of further information it must be assumed that Scarmolin was, as he himself implied, to a considerable degree self-educated, despite the fine but somewhat narrow Conservatory training, which had centered around his piano studies. One should not assume from this state that Scarmolin was lacking in either intelligence or curiosity. A substantial library of books and music bears witness to the diversity of his musical interests and to his eagerness to learn and to educate himself. While much of the material that he owned seems remarkably dated to the current reader, some of it is, in its way, informative and appealing in its manner of organization.

The attitude that seems most consistently to have informed Scarmolin's entire relationship with music was that of professionalism. Music was his trade, and he approached it in a dedicated, yet reliable, businesslike and unsensational manner. He functioned on a strong gift for music, especially for melody, and on a sense of duty and obligation to his

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<sup>64</sup>"Salute to New Jersey Composers: Composing by Inspiration," *New Jersey Music and Arts* 17, no. 6 (February 1962): 20. The article is unsigned.

vocation and his art. The breadth of his education and exposure remained limited because he had neither the time nor the inclination to pursue every issue in great detail. The strongest areas of his educational background were piano studies, piano literature, fundamentals of music theory and harmony, counterpoint, and pedagogical skills. He played the organ and was a talented accompanist. He also had considerable practical experience in instrumentation and conducting, and he was familiar with a variety of Romantic and verismo operas.

After his brief fling with chromatic, experimental composition, Scarmolin settled down into a far more conservative style that was consistent with his avowed intention to become a successful composer and to have his works published. If during the years of 1904 to 1909 Scarmolin were indeed on the cutting edge of a break with traditional harmony and sound, one wonders why he did not continue consistently in the direction he had set out. He seems, at least on the surface, to have been of a rather gentle, cooperative, and reserved, if not retiring, disposition.<sup>65</sup> The conventions both of music as well as of his daily life exerted a strong influence on him. Since the climate of American musical and social culture in those times was, for better or worse, not receptive to the cultivation of extreme dissonance or any other kind of waywardness, Scarmolin ultimately must have felt compelled, both consciously and unconsciously, to curb his youthful inclination to create experimental music.

It should also be noted that Scarmolin's abandonment of his early style with its physical demands on the performer may have been related to his problem with his hand (or hands) since they seem to have occurred at about the same time. It is possible that he

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<sup>65</sup>John Hamel, personal interview, Watchung, New Jersey, 28 January 1995, and Robert Pastore, personal interview, Union City, New Jersey, 5 July 1995.

intended to perform this music himself and found that he could not.

One can, accordingly, see some explanations for the inescapable fact that Scarmolin's overall output includes a variety of compositions which one could hardly guess had been produced by the same individual. Scarmolin's most avant-garde works for their time all appeared during his New York German Conservatory years and in 1909; once he had left the Conservatory, Scarmolin elected to make his living in music and therefore became more dependent on the approbation of his students, of the public, and of the general musical establishment. Consequently, while his life as a composer progressed, Scarmolin consistently and continuously wrote works based on traditional forms and harmonies that were designed to be accessible and understandable to his audience, often a kind of "Gebrauchsmusik," to use the term often associated with Paul Hindemith, intended for use in specific settings. As a musician striving to make his way in the world, Scarmolin thus acceded to the pressures of his immediate musical environment, fashioning much of his music after the conventions of the day. Partly by necessity and partly by choice, he eschewed any concerted or sustained effort to flaunt tradition in the manner, for example, of Charles Ives, who was not dependent on music for a living. The result was, in the long run, an eclecticism in style, with those works clearly meant for the concert stage supplemented by a steady stream of compositions designed for pedagogical purposes or amateur diversion. And often there was no clear-cut dichotomy between the two.

As far as the hyperchromaticism of his early works is concerned, the content of the present chapter strongly suggests that Scarmolin had no models for what he was doing. Had he continued in the manner with which he began, he might have been a revolutionary, or at least an eccentric. But he seems to have resisted his "irresistible thoughts" after 1909. When

he later returned to them, in a milder version, modernism had passed its revolutionary phase and was the mainstream.

## CHAPTER V

### EMBARKING ON A PROFESSIONAL CAREER

The years following Scarmolin's departure from the German Conservatory in the winter of 1909 and up to the time of his induction into the United States Army in 1917 were significant for him musically. During this period Scarmolin began to compose a variety of works intended to be accessible and appealing both to performers and to general audiences. One sees in his output not only a continuation of works intended for the concert stage but also the introduction of compositions suitable for amateur or pedagogical use. The latter, in particular the teaching pieces written for piano solo, might easily have been played by Scarmolin's own students; he maintained a private piano studio throughout much of his lifetime and often accompanied the vocal students of his wife, Aida, as well. His overall output between 1909 and 1917 included two operas, an operetta, some orchestral works, a few choral compositions, a variety of compositions for piano solo, and a number of songs. As this chapter will show, one of these songs, *Will the Rose Forget?* of 1916, received acclaim as prizewinner of a major contest in the following year, 1917. The public recognition resulting from this award was a landmark for Scarmolin relatively early in his career and must have encouraged him to continue his work in music.

Thus, between 1909 and 1917 Scarmolin began the career of an established composer, making a considerable reputation for himself. During this time some of the idiosyncracies of his writing style and overall output emerged that would characterize his work throughout his lifetime. First, alongside of the serious compositions intended for the

concert stage, there appeared a steady stream of lighter, easier, and less sophisticated compositions designed for amateur musicians and for students. Many such compositions could well have been used interchangeably in either concert or parlor settings. Secondly, and perhaps more significantly, by now the extreme dissonance of most of Scarmolin's earlier concert works had receded. In its place appeared serious music based largely on more conventional, nineteenth-century-style harmonies. The music often still contained surprising chromaticism and unusual melodic twists and turns, as well as unexpected harmonies that were uniquely Scarmolin's. However, most of it was clearly no longer intended to shock or unduly challenge either the performer or the listener.

Biographically, portions of the years from 1909 to 1917 remain obscure. There are, however, enough letters and articles available, along with quite a number of compositions whose dates are known, to allow much of the composer's life and work during those years to be pieced together with a reasonable degree of accuracy. A number of letters and articles in both Italian and English make it clear that Scarmolin had not broken his ties with his homeland. In fact, he returned to Italy to sojourn from time to time, and he retained and used to advantage his musical connections there.

Immediately after the injury to his hands forced Scarmolin to abandon his plans for a Carnegie Hall recital, his dismayed parents sent him back to Italy to stay with relatives for a "mud bath cure."<sup>1</sup> Once his hands had healed, Scarmolin returned to New Jersey to put

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<sup>1</sup>Margery Stomne Selden, "In Search of the Real Antonio Luigi Scarmolin, Part 1," *Italian News Tribune*, 27 August 1992, 5. Scarmolin's widow, Aida, related to Margery Selden that, according to his physicians, the young pianist, who was at the time eighteen years old, had injured his tendons and had returned to Italy for a mud bath cure. Scarmolin stayed at that time with relatives, but Dr. Selden does not know exactly where the mud baths were located. Dr. Selden received much information from Aida Scarmolin. Margery Stomne Selden,

together a music career that would allow him time to compose. By now about nineteen years old, he made a commitment to study music intensively, for three years shutting out all music except that in which he was interested.<sup>2</sup> He became accomplished as a composer, conductor, and pianist. He earned, furthermore, a reputation as "an excellent pianist, who was also a superb sight-reader and an intuitive accompanist."<sup>3</sup> There is also ample evidence that he was becoming an esteemed teacher who not only instructed his students with skill and care but also wrote music that they could play.<sup>4</sup>

A skilled linguist, Scarmolin was fluent in Italian, Portuguese, and English.<sup>5</sup> Among his personal effects may be found many letters in both English and Italian, as well as a

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telephone conversation with author, 2 September 2000.

<sup>2</sup>"Scarmolin Signature," *New Jersey Music* 5, no. 2 (October 1949), 5. The article explains that Scarmolin was able to isolate himself from other music because he did so "before the days of blaring radios and jarring jukeboxes. During those three years, he searched his soul and tested his talents and found the expression of his spirit that provided a style that would be distinctly his own from those days on. Since then every one of his compositions carried the Scarmolin signature."

<sup>3</sup>Selden, "In Search of the Real Antonio Luigi Scarmolin, Part 1," 5.

<sup>4</sup>Scarmolin regularly kept a Log, entitled *Memorie*, in which he carefully recorded at least seventy percent of the musical compositions he wrote throughout his long lifetime as a composer. Already in 1909 *Memorie*, Log 2, contains an entry that is obviously a student piano piece of intermediate level. Scarmolin lists the four-page work as "Clowns Piano Solo (Evans Music Co. Boston)." (It should be noted, however, that Aux 32, dated June 1927, also contains the entry "Clowns-Piano," introducing a possible conflict of dates.) Furthermore, Scarmolin's brief biography in *The International Who is Who in Music*, ed. J.T.H. Mize, 5th ed. (Chicago: Sterling Publishing Company, 1951), 366, states that after his graduation in 1907, Scarmolin "maintained his private studios for several years." While it is also possible that the word "studios" is a typographical error for "studies," in the absence of evidence to the contrary, one might be justified in taking the statement at its face value.

<sup>5</sup>Selden, "In Search of the Real Antonio Luigi Scarmolin, Part 1," 5.

substantial letter written to him in French.<sup>6</sup> Thus, both Scarmolin's general interest in languages and also his multilingual status are well documented.<sup>7</sup> Despite his multifaceted gifts, however, Scarmolin increasingly began to devote his energies to composition.

One unidentified newspaper article that must have come out around 1909 shows that Scarmolin was getting recognition. It may be translated as follows:

## ART AND THEATRE

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### YOUNG ARTISTS

We are glad to be able to announce that in the Italian community of our county is to be found our fellow countryman; who knows how to cultivate art and to carry high the Italian name.

We wish to speak of the young nineteen-year-old musician Antonio Scarmolin, who at seventeen years of age received his diploma from the conservatory of New York maestro of music, has already published at Florence diverse compositions for piano, for orchestra, among which one of the best is a most beautiful quintet: *Una lotta col destino* [A struggle with destiny], and diverse songs, one of which [is] *Ave Maria* dedicated to the tenor Alessandro Bonci, who was very fond of it and sang it in his evening concerts in New York. Recently he has made a great success in the neighboring metropolis and in many other places of the United States with a piece for piano: *A Flowers Message*, which finds itself marketable with the principal music dealers.

Last year he was in Italy in his beloved Schio (province of Vicenza), where he was much praised by other musicians and made himself talked about in many newspapers. We accordingly want to hope, that this fine young pianist and composer, enters soon into the field of glory and that his name be immortal like that of greater geniuses.

A.R.<sup>8</sup>

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<sup>6</sup>Rollin to Scarmolin, 5 April 1919, *Letter Box*, in possession of the A. Louis Scarmolin Trust. The letter, in French, will be quoted in chapter 6, which describes Scarmolin's experiences in World War I.

<sup>7</sup>All available letters, most of which are those that were received rather than sent by Anthony Louis or Aida Scarmolin, are in possession of the A. Louis Scarmolin Trust.

<sup>8</sup>See "Bonci, Alessandro," *The International Who is Who in Music*, edited by J.T.H. Mize, fifth edition (Chicago: Sterling Publishing Company, 1951), 77. The brief notation on Bonci

## (ARTE E TEATRO)

## GIOVANI ARTISTI

Siamo lieti di potere annunziare che nella colonia italiana della nostra contea trovasi qualche nostro connazionale, che sa coltivare l'arte e portare alto il nome italiano.

Vogliamo parlare del giovane musicista diciannovenne Antonio Scarmolin, che a diciassette anni diplomato dal conservatorio di New York maestro di musica, ha già pubblicato a Firenze diverse composizioni per piano, per orchestra, fra le quali primeggia un quintetto bellissimo: *Una lotta col destino*, e diverse romanze, una delle quali *Ave Maria* dedicata al tenore Alessandro Bonci, che l'ebbe molto cara e la cantò nelle sue serate a New York. Ultimamente ha fatto un grande successo nella vicina metropoli e in molti altri luoghi degli Stati Uniti, con un pezzo per piano: *A Flowers Message*, che trovasi vendibile presso i principali negozi di musica.

L'anno scorso egli fu in Italia nella sua amata Schio (prov. di Vicenza), dove fu molto lodato da altri musicisti e fece parlare di sè in molti giornali. Vogliamo perciò sperare, che questo giovane bravo pianista e compositore, entri presto nel campo della gloria e che il suo nome sia immortale come quello dei genti più grandi.  
A.R.)

During this period of his life, following the more avant-garde tendencies of his Conservatory years, Scarmolin threw himself into the business of making music. Much of the music he began to compose at this time could perhaps be best described as "Gebrauchsmusik," that is, music which was practical and designed to be used for a specific purpose, such as by students, amateur church organists, singers, choruses, and instrumental soloists of varying abilities. The tendency to write this kind of music persisted throughout

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(1870-1940) states that he was an Italian operatic lyric tenor, a singer of Lieder, and a teacher of voice. See also Desmond Shawe-Taylor, "Bonci, Alessandro," *The New Grove Dictionary of Music and Musicians*, 2<sup>nd</sup> ed., ed. Stanley Sadie and John Tyrrell, 29 vols. (London: Macmillan, 2001), 3: 850. The article explains that Bonci was known around the turn of the century as Caruso's only serious rival, and that he first appeared in the United States in 1906, singing for the opening of the new Manhattan Opera House and moving to the Metropolitan a year later, where he sang 65 performances of 14 roles. The unidentified news clipping may be found in *Large Black and White Scrapbook*, 2, A. Louis Scarmolin Trust.

Scarmolin's life so that a great deal of it exists alongside his concert works. In some cases the line between the "Gebrauchsmusik" and works that could be performed in concert is a fine one, making it at times difficult to differentiate among the pedagogical, the practical, and the entertaining compositions and the output intended for professional musicians and the concert stage. Many of Scarmolin's "Gebrauchsmusik" works are deliberately tuneful and accessible for both performer and listener. Some of the concert pieces produced are still quite challenging, but a considerable proportion of his oeuvre could be attempted by capable amateur musicians.

In first viewing Scarmolin's total output, I was startled both by the volume of his over eleven hundred works and by the high proportion of them that are, in fact, pedagogical. There is, however, no indication that Scarmolin saw anything either unusual or out of place in this kind of musical pragmatism. His career seems to have been shaped by the demands of his environment. It is most likely that both the generally skeptical attitude toward contemporary trends in music that prevailed in his student years and beyond, as well as his own need to support himself and favorably impress his publishers and the public, were reasons enough for him to have largely eschewed the extreme chromaticism of his youth in favor of a more traditional harmonic conservatism.

It can be no accident that Scarmolin's Log, entitled *Memorie* (Memories), begins in 1909, for that was the year in which Scarmolin must have realized that his musical future would depend primarily on his skills as a composer and teacher. Throughout his lifetime Scarmolin regularly chronicled his composing activities in this approximately 9" x 7"

notebook, with its heavy, dark green cover.<sup>9</sup> Since he rarely wrote dates on his manuscripts, it is primarily through this record that it is possible to ascertain the dates of his compositions with any degree of exactitude.<sup>10</sup> Problems in dating the works do occur, particularly in cases where Scarmolin gave the same name to two different works and in instances wherein the composer employed opus numbers inconsistently.

The earliest entries in Scarmolin's Log show his continuing interest in a variety of genres. In Log 1 of *Memorie* may be found the single entry of an orchestra piece, *Valse Pizzicato*, dated 1909. The manuscripts of the orchestra score and parts of the *Valse Pizzicato* in possession of the A. Louis Scarmolin Trust appear, however, to be of later vintage, unless they are copies of a lost original. The paper, the handwriting, and the thoroughly tonal accompaniment of this light, charming, and graceful waltz all suggest the possibility of a later date. Only if one takes the *Valse Pizzicato* to be the very first of the long stream of "Gebrauchsmusik" pieces that Scarmolin wrote throughout his lifetime could

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<sup>9</sup>Anthony Louis Scarmolin, *Memorie*, in possession of the A. Louis Scarmolin Trust. The caption for the Log, the Italian word "Memorie," is engraved in capital letters in gold in the upper right corner of the front cover. This notebook was the record in which Scarmolin recorded his compositions throughout his lifetime.

<sup>10</sup>John Sichel, Curator of the A. Louis Scarmolin Trust, and I have designated the pages of the Log, taken two at a time with the book lying open, as Log 1, Log 2, and so on. Thus Log 1 is the same as folios 1<sup>v</sup>-2<sup>r</sup>. The dating of Scarmolin's works relies on the *Chronology of Works by A. Louis Scarmolin in Possession of the A. Louis Scarmolin Trust*, which I completed in January 1995. This chronology is based largely on the dates for individual pieces supplied by Scarmolin in his Log. Indispensable groundwork for the *Chronology* was provided by the *Catalogue of Works by A. Louis Scarmolin Including All Works in the Possession of the A. Louis Scarmolin Trust* by John Sichel, Curator. Dr. Sichel's unfailing generosity, support, and encouragement of the *Chronology* project are herewith gratefully acknowledged.

the designation of 1909 as a date make sense.<sup>11</sup> The fact that many of the manuscript leaves originally bore the title "Valse Scherzo" with the word "Scherzo" crossed out and replaced by "Pizzicato" further throws the identity of the piece written in Log 1 in doubt. Housed with the manuscript of the orchestral score and its parts are two parts for piano, one apparently intended to be played with the orchestra and one scored on three staves with the designated orchestra parts written in. None of the scores bears any date of composition.<sup>12</sup>

In Log 2 of *Memorie* several different works are found lumped together under the designation 1909 without specific month or day. They are written in ink, in Scarmolin's handwriting. Scarmolin has listed: "'Eureka' Concert March (Orchestra); Overture, Dramatic, Orchestra (Ludwig Publ Co Cleveland Ohio); Sunset in the Alpes Mixed Chorus (Ludwig Mus Co); Clowns Piano Solo (Evans Music Co Boston)"; and, again, "Valse Pizzicato--orchestra."<sup>13</sup> Collectively, these entries represent the beginning of the long stream of practical music on which Scarmolin embarked as he entered his professional life as a working composer.

*Eureka* is a bright concert march in 6/8 meter scored for full orchestra. The instruments employed are first and second flutes, first and second oboes, first and second clarinets in B flat, first and second bassoons, alto saxophone in E flat, tenor saxophone in B flat, four horns, three trumpets, first and second trombone and third trombone or tuba, drums,

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<sup>11</sup>"Gebrauchsmusik" is a word most often associated with the writings of Paul Hindemith. It means music that is socially useful and relevant and is designed to be performed by amateurs.

<sup>12</sup>Scarmolin, *Memorie*, Log 1, in possession of the A. Louis Scarmolin Trust.

<sup>13</sup>*Ibid.*, Log 2.

timpani, first and second violins, viola, cello, bass, and piano. Scarmolin had a keen interest in marches. Beginning in 1928 he wrote a steady stream of pieces for band, many of which would serve as effective marches. As it stands, *Eureka* would be a most suitable piece for school orchestras. This lively work starts out in C major. Most of the C major section is repeated and then followed by a section in G major, which is also repeated. After most of the C major section is heard again, a trio in F major begins, marked dolce. Some surprising modulations lead to a somewhat abrupt ending in F major, completing a march form with trio.

The *Dramatic Overture*, designated Opus 162, and also written for full orchestra, is a work that would likewise be appropriate for school orchestras. It has, moreover, a marchlike quality, although it is divided into distinct sections, more than *Eureka*. Each section is given its own tempo marking: maestoso in 4/4, allegretto con grazia in 2/4, andante sostenuto in 6/8, quasi recitativo in 4/4, allegro in 2/4, allegretto con grazia in 2/4, grandioso in 6/8, and allegro molto in 2/4. Again, because of its reappearance in Log 54, dated November 14-15, 1938, and the 1940 publishing date of Ludwig, one might wonder whether, in fact, the published version is the same as the original of 1909. This seems likely: in Log 2 next to the title in black ink Scarmolin has penned what is most likely a hastily scribbled later addition in blue ink: "Ludwig Publ Co Clevelan Ohio."

*Sunset in the Alps*, as the published title reads, was not published by Ludwig until 1955. Scarmolin, at the age of about nineteen, entered in his Log the French spelling, "Alpes." Again, presumably much later, as the different shade of ink suggests, he has written that Ludwig published it. The words of this four-part chorus for mixed voices are by

Scarmolin's old friend and colleague, C.S. Montanye. The music is typical of the over two hundred choral works composed by Scarmolin. Marked *andante, un poco sostenuto*, the little composition in F major is in a gently lilting 6/8 meter. Fairly simple and tonal, it would be eminently suitable for a school chorus, as would much of Scarmolin's work in that genre. The end is ingeniously contrived and descriptive of the title as the tenor and bass continue to sing their melodious accompaniment while the soprano and alto voices imitate yodeling.

A few words about Carleton S. Montanye are appropriate at this point. Montanye over the years provided texts for many Scarmolin works and, as we shall see, helped Scarmolin get published on many occasions. The relationship between the two was not only professional but one of lifelong friendship. In this context, therefore, Montanye himself merits more than passing recognition. A clipping of an unsigned article, "Contemporary Writers and Their Work: A Series of Autobiographical Letters," in an unidentified journal provides a brief, yet illuminating, biography of Montanye. Its title, writing style, and contents indicate that Montanye himself was the author, although his name is misspelled. Since the song cycle *High Noon* is mentioned as having been published by Boosey "last year," the little biography must have been written in 1918 because, according to Aux 3, *High Noon* was published in December 1917. In fact, the biography is dated October 25, 1918. The article is particularly telling because in Chapter 7, "Scarmolin and His Publishers," it will be observed that the adaptability and persistence in dealing with publishers advocated by Montanye were clearly cornerstones of Scarmolin's posture toward his publishers too. Thus Montanye's admonitions to "write what you know there is a market for" applied in many respects to his good friend the composer Scarmolin as well. The article reads:

186. C.S. Montayne. Born in the Gargantuan city of New York, November 29<sup>th</sup>, 1892. Educated in the city public schools and taking example from Upton Sinclair invaded the College of the City of New York for a brief period. By disposition a composer, playwright, idler and bookworm—a magazine writer through necessity. Date my literary career from April 4<sup>th</sup>, 1916, upon which memorable date sold first script. Previous to that time a metropolitan rolling stone, acquiring a high polish, a sufficiency of jobs but little currency to speak of. Since that time have written and sold by actual count 102 short stories, a number of novelettes and poems. In collaboration with William Carey Duncan (author of *Fiddlers Three*, a current operetta at the Cort Theatre) wrote a two act musical play at present in some manager's safe. Have written the lyrics to a number of songs (published by Boosey and Co. and Schirmer) and a song cycle "High Noon" brought out in London by Boosey & Co. last year. This month (September) have had published in *Breezy Stories*, "Froth O' Life," in *Top-Notch Magazine*, "That Finished Product," in the *Parisienne Magazine*, "A Splash of Purple," in *Live Stories*, "Little Song," in *Detective Story Magazine*, issue of the 15<sup>th</sup>, "Dream Stuff," in *Detective Story Magazine*, issue of the 24<sup>th</sup>, "Larry Lane's Logic." Have not adapted myself to any particular style, writing to fulfil the requirements of each particular publication. I believe anyone desirous of breaking into print should work along these lines. First to study the style of stories in the various magazines to which he wishes to contribute. I do not mean necessarily to imitate the style—rather to write what you know there is a market for. The only advice I may give is: "Keep going—charge the first two hundred 'unavailables' to Experience and credit the postage on the investment side of the ledger. A mustard plaster by sticking gets in its fine work—the same thing in a different sense means success to the beginner."

Two obituaries in *The New York Times* and the *New York Herald Tribune* confirm that Carleton Montanye was a writer of some reputation. *The New York Times* states that he was the author of many mystery and detective stories published in Street and Smith periodicals. He was best known for his character The Phantom. He also wrote the book and lyrics of a musical show entitled *Rose Girl*. *The New York Herald Tribune* adds that he raised cocker spaniels as a hobby and that he was a member of the Cocker Spaniel Club of Connecticut.<sup>14</sup>

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<sup>14</sup>See "Carlton S. Montanye," *The New York Times*, 4 August 1948, 21, and "Carlton S. Montanye, Detective Story Writer," *New York Herald Tribune*, 4 August 1948, 20. Note that the newspapers spell his first name without the "e."

"Clowns," listed in *Memorie* under 1909 in Log 2, is a bright and cheerful piano solo with the festive character of a circus, the first of well over four hundred pedagogical pieces for piano solo that Scarmolin wrote throughout his lifetime. Published in 1930 by the Evans Music Company, it is suitable for a piano student of intermediate level who has had about three or four years of playing experience. The overall tempo of this small work in B-flat major is moderato, but the opening already bears the marking scherzando, and next to the Trio of this miniature in ABA form are written the words, "With exaggerated buffoonery." Both the spirit and the bumptious rhythm of triplets alternating with dotted eighth and sixteenth figures contribute to the carnival atmosphere. In "Clowns" Scarmolin also has offered us a glimpse into the professional world he was himself entering, a life of teaching and sharing his talents with students, for whom he himself often wrote music and arrangements.<sup>15</sup>

At this juncture another observation concerning the probable 1909 date of "Clowns" needs to be made. Along with the regular daily Log that Scarmolin kept, I found a substantial number of loose scraps of paper on which Scarmolin had noted a good many of his compositions. I then organized these sheets or fragments into an auxiliary or adjunct Log, hereafter referred to as "Aux." Aux 32, dated June 1927, contains the entry "Clowns-Piano," introducing a conflict of dates, or even the possibility that there were two different pieces of the same title, a problem which sometimes occurs with Scarmolin. One very plausible explanation might be that Scarmolin indeed wrote "Clowns" in 1909, but that in June 1927 he revised it and submitted it to the publisher, who released it in 1930. Since the

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<sup>15</sup>Robert Pastore, personal interview, Union City, New Jersey, 5 July 1995.

circumstances are not illuminated in Aux, one is left having to make an educated guess until more information becomes available.

During his career Scarmolin composed well over one hundred songs. One of the first for which an actual copy is available is a neophyte work not mentioned at all in Scarmolin's primary Log, but designated Opus 10, No. 3 in Aux 5. The piece in question is the sentimental love song in Italian, entitled "Povero fiore" (Poor flower), already mentioned above in chapter 3, whose lyrical poem was written by Anacleto Rubega. The musical setting has a flowing accompaniment that lends considerable charm to the rather saccharine Italian text. Of the two manuscripts held by the A. Louis Scarmolin Trust, only one bears the inked date of composition in the upper right corner, "Nov-3-09."

The little song, "Povero fiore," is of special interest because it establishes that quite early in his career as a composer Scarmolin embarked on an important collaboration which had a permanent impact on his musical aspirations. Many years later, in May, 1949, the Hudson County newspaper, the *Hudson Dispatch*, of Union City, New Jersey, ran a prominent article about both Scarmolin and Rubega, announcing the world premiere of the opera *The Interrupted Serenade*, for which Rubega had written the libretto and Scarmolin the music. The *Hudson Dispatch* was able to report that Anacleto Rubega, "an Italian native, has resided in Union City since his arrival in United States 40 years ago. In that time, he has written a total of 7 librettos, 5 of them with Scarmolin."<sup>16</sup> The *Hudson Dispatch* article

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<sup>16</sup>"Opera by Union City Composers To Be Presented in Lindenhurst," *Hudson Dispatch*, 5 May 1949, p. 2, *Diamond Scrapbook*, 1. The article provides photographs of both Scarmolin and Rubega. The five librettos written with Scarmolin must have been those for his operas *Tamara* (1913), *The Interrupted Serenade* (1913), *The Oath* (completed in 1919), *La grotta rossa* (completed in 1921), and *Passan le maschere* (completed in 1922). It may be further noted that as late as 1958 Scarmolin finished his opera *The Devil's Dance*, which

supports the probability, therefore, that Rubega arrived in Union City around 1909. It explains, moreover, that during his career Rubega wrote lyrics for many songs and a melodrama, *The House with a Past*. By the time the article appeared in 1949, he was employed by an Italian language newspaper, *Il Progresso Italiano*.<sup>17</sup>

During much of their respective careers Rubega lived near to Scarmolin, residing at 1415 Palisade Avenue while Scarmolin lived at 2603 Palisade Avenue.<sup>18</sup> The proximity afforded ample opportunity for Scarmolin and Rubega to collaborate on projects involving music and text. In addition, the two sometimes worked together in creating musical programs of interest.<sup>19</sup> The shared creative interest resulted in a cordial friendship over many years, despite some weaknesses in Rubega's texts. Scarmolin, always loyal to his friends, may either have not fully appreciated the flaws or may have chosen to overlook them.<sup>20</sup>

From the variety of works composed in 1909, one can see that as early as that year Scarmolin was writing pieces that he very likely used in his own teaching, and many were

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was based on a libretto of Rubega.

<sup>17</sup>Ibid.

<sup>18</sup>Scarmolin lived at 2603 Palisade Avenue, at the corner of 26th Street and Palisade Avenue. Scarmolin's residence thus was just about halfway between Emerson High School at 18th Street and Union Hill High School at 3808 Hudson Avenue. The location must have been very convenient as he taught at both schools simultaneously for many years.

<sup>19</sup>A program in Italian shows, for instance, that a play called *Voci nel Buio*, in three acts by Anacleto Rubega, was put on at St. Joseph's Auditorium in West Hoboken, New Jersey, on 9 December 1917. It was followed by a musical program in which Scarmolin conducted *We'll Keep Old Glory Flying* as an overture and the orchestra played a number of Scarmolin compositions.

<sup>20</sup>Scarmolin's apparent difficulty in choosing or setting some texts remains one of the mysteries that is most troublesome in producing a balanced assessment of his works.

published sooner or later. In sum, while Scarmolin was still in his teens, he had begun to compose his steady stream of melodious and attractive, but fundamentally conservative pieces that were conceived quite separately from his early, avant-garde compositions. This second stream of creativity apparently satisfied his need to produce appealing, accessible pieces to be enjoyed by his audiences and students. It also helped meet Scarmolin's pragmatic need to support himself as a professional musician.

As soon as Scarmolin began his professional life, he was making efforts to promote actively his own work. By the time his studies at the German Conservatory were over, he was already becoming known and respected as a composer outside his immediate sphere of fellow students and personal acquaintances. The following letter, written in Italian and postmarked in the afternoon of February 4, 1909, provides evidence of the kinds of initiatives Scarmolin was capable of undertaking. It was sent to Scarmolin by the singer A. Barry on letterhead paper from the Ansonia Hotel at Broadway and 73<sup>rd</sup> Street.<sup>21</sup> Addressed to "Distinto Maestro Sig. Antonio Scarmolin, 538 Elm St., West Hoboken, New Jersey," the contents of the letter disclose that an active singer of this time was quite taken with a "romanza" or song that Scarmolin had sent to him:

Dear Signor:

You will forgive me for not replying right away upon receiving the "romanza" which you kindly sent me, [but] I wasn't able to do it because I was so busy that it was impossible for me to try it out on the piano, which I did yesterday.

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<sup>21</sup>Research in a number of reference books that might contain information about established performing artists of the time has failed to reveal the identity of A. Barry. While searching for Barry, I also looked for any entries concerning Scarmolin's piano teacher, Bertha Cahn, and the names of Alfredo Garaldi, Agide Zacchia, and A. Ciancimino, all of whom appear later in this chapter. However, no information about these individuals was forthcoming.

Therefore, I thank you for it immensely, because [I find] your "romanza" most beautiful, and well adapted to my voice, so much so that I assure you I will study it with care in order to sing it in my concerts. Only I would like to ask you to send me another, because this one became damaged in removing the wrapper in which it was sent. Infinite thanks and cordial salutations

A. Barry

(4/2 08 [sic])

Genthuo Signore:

Vorrà scusare se non risposi appena ricevuta la romanza da lei gentilmente mandatami, non potei farlo perchè fui tanto occupato che mi fu impossibile provarla al pianoforte, cosa che ho fatto ieri. La ringrazio perciò immensamente, perchè [tra] la sua romanza bellissima, e molto adatta per la mia voce, tanto che le assicuro la studierò con cura per cantarla nei miei concerti. Soltanto vorrei pregarla di inviarmene un'altra, perchè questa mi si è sciupata nel togliere la fascetta nella quale era involtata. Grazie infinite e saluti cordiali

A. Barry)<sup>22</sup>

By 1910 Scarmolin was beginning to use pseudonyms when he felt that they would promote his publishing interests. *Life Is a Merry Whirl* is one of the earliest pieces of that kind. Although it is not mentioned in his Log, the date of the apparently self-published copy is confirmed by the printed notation at the bottom of the page: "Copyright 1910 by The Scarmolin Publ.Co.538 Elm St.W.Hoboken, N.J. International Copyright Secured." The three-page composition is a setting of lyrics by Scarmolin's lifetime friend and collaborator, Carleton S. Montanye, introduced earlier in this chapter. The fact that the two men were working on this joint project in 1910 suggests that Scarmolin and Montanye must have been acquainted with each other by around the time Rubega had come on the scene. Montanye's name is found on the front page, which is marked "Lyric by Carleton S. Montanye" and

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<sup>22</sup>A. Barry to Scarmolin, 4 February 1909, *Letter Box*, A. Louis Scarmolin Trust.

"Music by Louis Schermonich."<sup>23</sup>

The little work is headed by the following blanket precautionary:

PROFESSIONAL COPY.

**Warning!** This Copy is intended for the use of PROFESSIONAL SINGERS ONLY, and any one found selling or exposing it for sale is liable to a fine or imprisonment, or both, and will be prosecuted under the Copyright law by THE PUBLISHER.

The tone of the piece is well described by its chorus:

Life is but a merry whirl  
 Through winter, spring or fall,  
 So we will set a merrytwirl to  
 To reap its pleasures all.  
 Old ones fleeting new ones greeting  
 Love and life's sublime,  
 As we are whirling  
 Gayly twirling to the end of time.

The quaint lyrics are accompanied by a very simple piano part in G major with an introduction in 4/4 meter, which switches to 2/4 five measures later, where it is marked "Vamp till ready." Stride characteristics emerge on and off throughout the bass of the accompaniment, which supports a catchy tune whose contours suggest repetitive twisting and turning. See Example 5.1.

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<sup>23</sup>According to Dr. John Sichel, Curator of the A. Louis Scarmolin Trust, Scarmolin wrote under pseudonyms at times when he was submitting many works to publishers, who felt that a glut of Scarmolin compositions on the market all at once might prevent them from selling. Other pseudonyms that Scarmolin employed were "Howard Marlin" and "John Lais," Lais being his mother's maiden name.

Example 5.1, Chorus of *Life Is a Merry Whirl*, measures 23-39.

23

Chorus.

Life is — but a mer - ry whirl through winter, spring or  
fall. So we will set a mer - ry-twirl  
To reap its pleas-ures all. Old ones fleet - ing  
new ones greet-ing Love and lifes sub - lime. As we are whirl-ing  
Gay - ly twirl - ing to the end of time. time.

39

This excerpt appears with the permission of the A. Louis Scarmolin Trust.

The next work to be described, an appealing little piano piece which could be attractive for intermediate level piano students, has a typical dating problem. It is found on an ancient and yellowed sheet of manuscript with the title "La piccola ballerina Russa" scrawled across the top, obliterating another earlier title. The corresponding entry in Log 5 of *Memorie* reads: "The Little Russian Dancer. Piano (Boosey and Hawkes)." Although the date given in Scarmolin's Log is 1914, on the original manuscript a penciled notation indicates a date of 1910. In the left margin Scarmolin has written in longhand, "Sold to Boosey & Co." Next to Scarmolin's name in the upper margin is written in fine ink: "op 13." The copy in question is apparently unfinished and has been attached with a paper clip to several other tattered manuscript fragments, one of which also contains a messy ink marking: "Scarmolin 1910." It is possible that Scarmolin entered the piece in his Log under 1914 because that was either the actual date of completion or even of publication.

In style, "La piccola ballerina Russa" is a perfect little ballet piece in E minor in 2/4 meter with a light rhythm of staccato eighth notes sustained in the left hand, supporting a right hand which has thirty-second note scale flourishes. This vignette is one of the many Scarmolin has written which could easily double as attractive teaching pieces of upper intermediate level and as relatively easy, strictly tonal piano solos. As a piano solo one could imagine "La piccola ballerina Russa" in the context of either salon use, in a small group on a concert program, or as a charming and witty encore. This kind of writing had for Scarmolin the advantage of versatility and potential multiple usage. It also illustrates the problems of classification inherent in organizing and presenting his works.

It is not surprising that in his efforts to become a successful, published composer,

Scarmolin decided early in his career to write an operetta that he hoped would achieve great popularity and would at the same time satisfy his long-standing ambition to become a composer of operas. In 1911, he wrote *The Rose Gardener*, a comic operetta in two acts, noting in his Log that it was started on October 28, 1911, and finished, remarkably, less than two weeks later, on November 9, 1911.<sup>24</sup> The English text was by Carleton S. Montanye. If a separate libretto ever existed, it is now missing.

In its extant state, *The Rose Gardener* is simply a lively collection of songs and choruses, mostly in major keys, sung by characters in the operetta. These songs are juxtaposed in one thick score with no connecting text to illuminate the story line. The style is conservative, but the piano-vocal score has a fairly demanding accompaniment. Between the two acts there is an intervening passage without voices titled "Intermezzo." The musical style immediately brings to mind Franz Léhar's *The Merry Widow*. It will be recalled from chapter 4 that *The Merry Widow* was extraordinarily popular in New York City as early as in Scarmolin's days at the New York German Conservatory.

Both the years 1910 and 1912 are singularly blank pages in Scarmolin's Log *Memorie*, separated only by the single entry of *The Rose Gardener* in 1911.<sup>25</sup> One can only conjecture what Scarmolin's activities might have been. Perhaps during at least part of 1910 he was still recuperating from the trauma of injury to his hands in 1909, which had precipitated his abrupt departure from the New York German Conservatory and necessitated his return to Italy to recover in the company of relatives and friends.

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<sup>24</sup>Scarmolin, *Memorie*, Log 3.

<sup>25</sup>Scarmolin, *Memorie*, see Logs 2, 3, and 4.

The lone entry in 1911 in Scarmolin's Log of the operetta *The Rose Gardener* does suggest that Scarmolin's compositional activities around that time still may have been somewhat limited. According to the 1949 *International Who's Who* biography already cited, Scarmolin was naturalized as a United States citizen in 1911.<sup>26</sup> Aside from that entry, not a great deal is known. Perhaps Scarmolin's time was partially occupied with the details of establishing citizenship in his adopted country. In addition, the writing of the operetta itself must have imposed considerable demands on his time.

There would be little further information about Scarmolin's activities in 1912 as well if it were not for a small amount of correspondence and news that give clues as to his whereabouts and growing recognition as a working musician. Among Scarmolin's possessions is, for example, a personal printed card from "Il Maestro Alfredo Garaldi." Written entirely in Italian in black ink, the card bears in its upper right corner a handwritten notation, "Schio, 15 May 1912-" Following Garaldi's name, the writing continues: "thanks cordially the esteemed Maestro Antonio Scarmolin for the kind letter sent, and considers himself most fortunate for such a growing friendship.--With best regards." ("Schio, 15 Maggio 1912--Il Maestro Alfredo Garaldi ringrazia vivamente l'Egregio Mo. Antonio Scarmolin della gentile lettera inviata, e si reputa fortunatissimo di tale nascente amicizia.-- Con ossequi distintissimi.")<sup>27</sup>

The note affirms that Scarmolin was actively maintaining correspondence with friends and colleagues in Schio and that he already had a considerable reputation there as a

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<sup>26</sup>"Scarmolin, A. Louis," *International Who's Who*, ser. 10, no. 3 (March 1949), 80, *Diamond Scrapbook*, 1.

<sup>27</sup> "Garaldi to Scarmolin, 15 May 1912, *Letter Box*, A. Louis Scarmolin Trust.

musician. It seems likely that he knew Garaldi personally at that time, and, in fact, subsequent correspondence indicates that he maintained a lifetime friendship with him as he eventually did with many persons who surface on and off through the years. Garaldi was undoubtedly a musician, as the title "Maestro" implies. I have searched the standard reference works, but I have been unable to find any further information about Garaldi.

Scarmolin's continued connection to Italy and his positive reputation there is further confirmed by a letter from a Maestro A. Perotti of Perugia. Addressing Scarmolin, the letter, written in Italian, announces the following good news:

Perugia, 16 August 1912.

Dear Maestro--

The competition closed on July 31, and the result was favorable for Maestro Scarmolin: in fact the piece presented was chosen and will form part of the repertory of the Abruzzi bands and hence the performance will take place in the next season.

The purpose of these competitions is to make known and affirm the name of those masters [maestri] who although having uncommon artistic merits, remain without the ability to have their true merit stand out.

Anticipating the pleasure of seeing each other in Naples in October, yours truly.

Your

Maestro A. Perotti

(Perugia, 16 Agosto 1912.

Caro Maestro--

Il concorso si chiuse il 31 luglio e l'esito fu favorevole pel Mo. [Maestro] Scarmolin: infatti il pezzo presentato fu prescelto e formerà parte del repertorio delle bande abruzzesi e quindi l'esecuzione avverrà nella prossima stagione.-

Lo scopo di questi concorsi è quello di far risultare ed affermare il nome di quei maestri che, pur avendo meriti artistici non comuni, restano privi di poter far risaltare il proprio merito.-

Al piacere di rivederci a Napoli in ottobre, vi saluto distintamente.

Vostro

M.A. Perotti)<sup>28</sup>

A brief article in *Il Gazzettino*, advertised as "The Only Italian Newspaper in the North Hudson," confirms and elaborates on Scarmolin's success in Italy. It explains:

#### Our Fine Young People

Our eminent friend, Signor Antonio Scarmolin, maestro of piano (of 548 Clinton Avenue), the as modest as he is intelligent cultivator of musical art, has received an honor, in a competition in Perugia (Italy). One of his compositions--"Guardando il Leogra"--impression for band--dedicated and given as a present to Maestro Garaldi of Schio was presented at the band competition of the publisher Tito Bellati of Perugia, and awarded a prize on account of its originality and artistic merits.

Maestro A. Bellotti of the jury communicates thus the outcome of the competition. . . . "the outcome was favorable to Maestro Scarmolin: indeed the piece presented was chosen and will constitute part of the repertory of the Abruzzi bands, and hence the performance will take place in the next season. . . ."

Maestro Scarmolin, who shuns any paid advertising, is one of those few youths who couple with artistic genius an extraordinary will in the desire to achieve the beautiful. We who are his admirers, and who appreciate his modesty, are delighted with this success of his at the competition of Perugia--while we are making for him the most fervent wishes for further triumphs in the near future.

(I nostri bravi giovani)

L'egregio amico nostro, signor Antonio Scarmolin, maestro di piano (del 548 Clinton avenue), il modesto quanto intelligente cultore dell'arte musicale, ha ottenuto una onorificenza, in un concorso a Perugia (Italia). Una sua composizione--'Guardando il Leogra'--impressione per banda--dedicata e regalata al maestro Garaldi di Schio fu presentata al concorso bandito dall'editore Tito Bellati di Perugia, e premiata per la originalità e per i pregi artistici.

Il maestro A. Bellotti, della giuria così comunica l'esito del concorso. . . . "l'esito fu favorevole al maestro Scarmolin: infatti il pezzo presentato fu prescelto

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<sup>28</sup>Perotti to Scarmolin, 16 August 1912, *Letter Box*, A. Louis Scarmolin Trust. The fact that the letter states Scarmolin will be in Naples in October 1912 bespeaks of a desire on the part of both the composer and the musical community in Italy to retain a close relationship despite the distance. The sponsors of the competition in Italy clearly took a personal interest and pride in recognizing Scarmolin as a composer of merit. Note that Abruzzi refers to a region on the eastern coast of Italy approximately opposite Rome.

e formerà parte del repertorio delle bande abruzzesi, e quindi l'esecuzione avverrà nella prossima stagione. . . ."

Il maestro Scarmolin, che rifugge da qualsiasi reclame prezzolata, è uno di quei pochi giovinotti che accoppiano al genio artistico, una volontà straordinaria nel desiderio di raggiungere il bello. Noi che siamo suoi ammiratori, e che apprezziamo la sua modestia, ci rallegriamo di questa sua vittoria al concorso di Perugia--mentre gli facciamo auguri fervidissimi di prossimi futuri trionfi.)<sup>29</sup>

Yet another letter, also in Italian, dated January 31, 1913, further confirms that Scarmolin was well-known not only in his native Schio but also in larger Italian cities including Salerno and Naples. The letter, from the aforementioned Alfredo Garaldi, bears the address "Via Municipio, No. 2=Salerno," and is written not to Scarmolin, but apparently to his mother. After apologizing for writing so late, Garaldi expresses his appreciation for her New Year's greetings and says he could not reply to Maestro Scarmolin because he "doesn't know his address." He goes on to explain that during the concert season of the Martucci Society of Naples the quartet *Una lotta col Destino* will be performed.<sup>30</sup> He promises to send Signora Scarmolin a program in due course and meanwhile proffers his best regards. The program, unfortunately, has not survived. ("Gentma Signora--Chiedo scuse del ritardo con cui scrivo e La ringrazio sentitamente del pensiero gentile avuto per gli auguri di capodanno,-- come pure ringrazio l'Egregio M<sup>o</sup> Scarmolin,-- a cui non ho potuto rispondere

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<sup>29</sup>The passage was taken from "Notizie della Contea di Hudson" (News of Hudson County), *Il Gazzettino*, 30 November 1912, no page number available. I was given this excerpt at the Municipal Library in Schio, Italy, in October 1994. The small paper, whose office is listed as 193 Clinton Avenue, West Hoboken, N.J., was in existence for a relatively brief period of time during the second decade of the twentieth century.

The band piece mentioned, *Guardando il Leogra*, is, unfortunately, not in possession of the A. Louis Scarmolin Trust. Perhaps Scarmolin left in Italy whatever copies he may have had.

<sup>30</sup>It will be recalled that three versions of this work are possible; it may be performed as a piano solo (Essay No. 2), as a string quartet (Essay No. 3), or combined as a piano quintet (Opus 5). It appears to be the quartet version that was to have been performed in this case.

non conoscendo l'indirizzo.- Le annunzio intanto, che durante la stagione dei Concerti della Società Martucci di Napoli, verrà eseguito il quartetto *Una lotta col destino*. A suo tempo Le invierò il programma.- Intanto La saluto distintamente e non manchi, all'occorrenza, di avvalersi di quanto posso. Dev<sup>mo</sup> Alfredo Garaldi")<sup>31</sup>

Shortly thereafter comes a notation in Scarmolin's Log that on February 11, 1913, he began his three-act opera *Fantasca*, the title of which was later changed to *Tamara*. The first act was completed on Saturday, March 29. According to the Log, the second act was begun on Monday, April 7, and finished on June 7. Finally, the third act of this opera was begun on June 28 and finished on Wednesday, July 16.<sup>32</sup> The dates indicate that Scarmolin composed fairly rapidly. There are three full score manuscripts in possession of the A. Louis Scarmolin Trust. The first of them, for *Fantasca*, is in Scarmolin's own handwriting. The other two manuscripts bearing the change of title, *Tamara*, were done by a copyist and have a copyright date of 1958. They are the same, except for the change of name. In addition there are several piano-vocal scores.<sup>33</sup>

The libretto of *Tamara*, written in Italian, was by Anacleto Rubega. The story, which takes place in Italy in a gypsy setting, is a tale of love unwisely put to the test. It is a tale of treachery, in which the heroine, Tamara, and the hero, her lover Zando, come to a tragic end, the victims of scheming villains who take advantage of Tamara's passion, jealousy, doubt, and vulnerability. The action takes place near Lake Garda, Italy, not far

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<sup>31</sup>Garaldi to Signora Scarmolin, 31 January 1913, *Letter Box*, in possession of the A. Louis Scarmolin Trust.

<sup>32</sup>Scarmolin, *Memorie*, Log 4.

<sup>33</sup>All of the scores are in possession of the A. Louis Scarmolin Trust.

from Schio, in the second half of the nineteenth century. I have translated the libretto and provide a synopsis of the plot herewith:

## ACT I

Tamara enters singing that the Italian sky is as beautiful as that of Hungary. She walks toward the lake carrying flowers. She calls Pietro, who arrives to make ready a boat. Isham appears, threatening Zando with a whip. Tamara rushes to Zando's defense. Zando remains defiant. Zando and Tamara are in love, as they remember each other from an earlier time. Isham bows and leaves.

Tamara asks Zando if he has not loved any woman after her. Zando says he has not loved any other. She nevertheless refuses to believe him. To test him she says she will go out alone on the lake in her boat. Zando will return to the gypsy caravan. At the stroke of a bell she will set her sail on fire and he must save her. Zando agrees and the two embrace.

Tamara calls Pietro and sets out for the boat. Meanwhile, Arturo has been hiding to spy on them and has heard the conversation. He emerges from his hiding place and approaches Tamara, expressing his passion for her. She rejects him. She gets in the boat and sails away.

Arturo grabs a boat. He looks at his watch as the clock strikes nine. Zando enters with a pass of navigation. Arturo blocks his way and asks him where he is going. Zando cries, "Don't you see? There is a boat burning! Let me pass!" A struggle between the two ensues and Zando is thrown down. Arturo sets out for the burning boat as Zando tries unsuccessfully to get up.

## ACT II

The scene is the gypsy camp an hour after the action of Act I. Isham is seated by Preska under one of two tents. Zando sits under the other with his head between his hands. In all the camp is confusion and noise. Isham is goading the gypsies to work harder.

Zando with his eyes full of tears says he is going to find her. Isham orders him back to work. Zando goes out, saying he wants to see her again.

Arturo enters, upset. He approaches the tent where Isham and Preska are. After exchanging pleasantries, Arturo asks Isham where Zando is. Isham says he has not seen him; he has run away—what does it matter? Arturo describes Tamara and says he saw her this very morning embracing a young man called Zando! Arturo then bribes Isham and Preska into saying to Tamara that Zando has a mistress. Arturo leaves by the first road.

Tamara enters from the second road. She is looking for Zando. She approaches the tent. Meanwhile Preska tells Isham that he will take care of everything. Isham says he will wait for Preska that very evening at the Villa Pini in the cabin. Preska tells Isham to go, and Isham tiptoes out.

Tamara enters the tent and bids Preska "Good day." She asks for Zando. Preska says that Zando has gone out for the time being but will return in a little while. When Tamara tells Preska the story of the courtship of herself and Zando, Preska responds by telling her the lie that Zando has a mistress. Tamara disbelieves Preska, saying she had been deceived by a false hero when she burned the boat. Preska says that this evening at the Villa Pini she will see everything! He urges her to go there. Tamara repeats, "This evening at the Villa Pini!" Thanking Preska, she leaves quietly.

Zando enters walking slowly, head lowered, downcast. He sees Tamara and says he will tell her everything and she will pardon him. Tamara withdraws, saying, "I don't want to know anything! Tell it to your mistress!" Zando is completely bewildered by her outrage.

### ACT III

The setting is twilight. In the center of the scene is a little country house. Distant voices sing of spring.

Zando enters from the left, walking with a slow step. In the middle of the stage he stops. He is still hopeful that Tamara loves him, but he is confused by her behavior.

Isham appears with a girl on his arm and, seeing Zando, he stops. Taking the girl by the arm, he pushes on down the avenue. Isham approaches Zando, putting his hand on his shoulder and says, "Friend!" He asks Zando if he is not going to the camp, whereupon Zando refuses indignantly. A violent argument between the two ensues. Finally, Isham says, "What's the use? It's time for the hour to sound." Zando stops. Isham turns and sets off towards the avenue that leads to the villa. Zando watches in the darkness and softly returns. He sees Isham enter the villa. Zando finally rushes off to the right, disappearing into the night.

From the left enters Tamara, advancing slowly, almost fearfully. She stops, facing the avenue. She engages in a lengthy monologue about her love for Zando. Arturo enters from the left. The two exchange insults and finally engage in a struggle in which Tamara is brought to her knees. At this point Isham peeps in and makes a sign to Arturo to leave. Arturo makes a menacing gesture and at last exits.

As Tamara watches, a room of the upper floor of the villa is illuminated. Two persons, a man and a woman, stand near the window, embracing. The man has a mop of hair that makes him resemble Zando. Doubtful, Tamara believes the man is her Zando. In desperation she drinks poison, which she sucks from a ring on her finger, and falls heavily to the ground. At this juncture Zando arrives and wants to know what has happened. Tamara very softly raises her arm and points at the lovers in the window. Zando looks and understands. Tamara bids him, "Goodbye." Zando, full of despair, rushes toward the villa but returns after a few steps, sobbing, and falls

on the body of Tamara.<sup>34</sup>

The music is well-suited to the expressive needs of this verismo opera. Although essentially tonal throughout, key orientation is often threatened by pervasive use of sevenths, tritones, resurgent chromaticism, and shifts to remote keys. Of all the keys, that of E minor seems to have the most focal role. The opera begins and ends in E minor, and Tamara's characteristic theme is stated at the outset in that key. The second act also begins in E minor and ends on a pianissimo E major chord. Certain important points of the opera stress the E tonal center. One example is the E minor section at rehearsal numbers 42 and 43 of the second act, where Zando returns to the gypsy camp to find Tamara under the delusion that he has a mistress. Another example is Tamara's monologue in E minor in the third act, four measures after rehearsal number 24, before she drinks the poison. As she drinks the poison at rehearsal number 25 there is a switch to E major, which bespeaks the calm of death. At rehearsal number 29 is reached the final key of E minor, which brings the tragedy of the opera to its conclusion.

There is relatively little repetition of themes or motives for an opera of this scope. Much of the singing is recitative-like with the orchestra supplying the melodic and harmonic color. There are, however, a few notable themes or patterns which deserve mention. At the beginning of the opera is stated a theme (measures 1-7) which later becomes associated with Tamara. Dominant sevenths played pizzicato accompany Arturo and his misbehavior. A phrase with its grace notes and dotted eighth with a sixteenth rhythm is clearly meant to evoke the gypsy idiom, concluding one measure before rehearsal number 1. Scarmolin also

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<sup>34</sup>The plot, of course, makes one think of the gypsy setting of Verdi's *Il Trovatore*, an opera with which Scarmolin would have been familiar.

uses characteristic filler material that he associates with the hubbub of the gypsy setting.

Very shortly after the completion of *Tamara*, Scarmolin began and finished another opera on a Rubega text in August 1913. The writing of the one-act opera was done in one month, when Scarmolin was a scant twenty-three years old.<sup>35</sup> This work was *Serenata Interrotta* (*The Interrupted Serenade*), which, although initially composed in Italian, received its world premiere in English in Lindenhurst, Long Island, on May 19, 1949.<sup>36</sup> The opera was not published, but there are many copies of the libretto, and scores and parts appear to have been done by a skilled copyist. The copyright date on the English version is 1950.<sup>37</sup>

The action of *The Interrupted Serenade* takes place during a night in June, about 1870, at a summer resort. The plot concerns a scheme devised by a young and virtuous wife, Clara, and her brother, Arnold, to cure Clara's husband of his frequent bouts with jealousy, which have made her life miserable. The music is richly imaginative in its use of key relationships; its restrained lyricism and gentle yet persistent use of recurring motifs is appropriate to the quiet domestic setting. The following is a synopsis of the plot:

The scene is the drawing room in the Henderson residence. Alfred Henderson, a tenor, is seated, sleeping, his head pillowed in his arms on the table. His wife, Clara, a soprano, enters from the right, on tiptoe. She drops a card on the table, singing, "There you are! My cure for jealousy!" Clara's brother, Arnold Walker, a baritone, is heard offstage, singing the primary theme, a love serenade. An S.A.T.B. chorus reflects on the serenade. Alfred recognizes the voice of his wife, singing above the chorus. He calls her but receives no answer. He sings that he suspects her of infidelity and promptly exits.

Clara and her brother, Arnold, enter on the left. Clara sings to Arnold that she

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<sup>35</sup>Scarmolin, *Memorie*, Log 4.

<sup>36</sup>"Opera by Union City Composers To Be Presented in Lindenhurst," *Hudson Dispatch*, 5 May 1949, p. 2, *Diamond Scrapbook*, 1.

<sup>37</sup>Copies are in possession of the A. Louis Scarmolin Trust.

has always hated Alfred's hidden trait of jealousy. It is revealed that Clara and Arnold have a plot to cure Alfred of this malaise.

Alfred enters from the center. He is wondering where Clara went. He notices Arnold's cigar ashes and takes them as proof that his wife has been unfaithful. He picks up the card Clara had left and reads, "Alfred, I leave you; my life with you has made me unhappy."

Clara appears in the doorway left. Alfred tells her he would like to hear what she has to say. Clara then "admits" that she has a lover. Alfred sings a long passage, which treats of the despair he feels. An alarming scene ensues, in which he exclaims to Clara, "I could strangle you!" He then pursues her around a table until she pushes a chair in front of him, over which he stumbles. Clara rushes into the bed chamber as Alfred arises slowly.

Offstage are heard the voices of Arnold and Clara singing the theme song of love over an S.A.T.B. chorus. Alfred goes to the window to listen. At the end he shrugs as though it were too much for him to understand. Alfred is about to extinguish the lights when Arnold and Clara enter. Arnold sings, "Don't be harsh with my sister!" He explains that they have been serenading from the garden, and he admonishes Clara, "Embrace your husband!" Alfred first demands an explanation. Clara tells him about the plot to cure him of his jealousy, and that Arnold, her brother, was the imagined lover. Alfred and Clara admit to each other that they have both suffered from the ruse.

Arnold looks at his watch and takes leave of Alfred and Clara. Alfred and Clara ask each other for forgiveness. They sing a closing duet of love and reconciliation. At the very end the S.A.T.B. chorus enters, singing, "Ah."

Margery Stomne Selden has described the opera in the following words:

*The Interrupted Serenade* treats a theme long familiar to opera: a blameless wife's attempt to cure a husband's jealousy. Anacleto Rubega, a Union City friend and neighbor of the Scarmolins, provided both English and Italian versions of the libretto. The composer and his librettist obviously perceived the action as no eighteenth century farce. *The Interrupted Serenade* paints jealousy from a twentieth century viewpoint: jealousy is hurtful, a serious matter, a sickness. . . .The musical rendering reflects the expanded tonality of the early twentieth century: frequent modulation, gliding seventh and ninth chords, melodies sequentially spun out. It is a palette consistent with the tone of the libretto and of the stage setting. It is a highly unified score, eminently singable, but avoiding the cliché. In parts it may remind one of the idiom of Charpentier's *Louise*, which premiered thirteen years earlier. . . .*The Interrupted Serenade* is, in a sense, inappropriately named. As an opera it is an UNinterrupted serenade of ingratiating melodies woven into an orchestral tapestry of imaginatively planned textures and timbres. The libretto is not of the same

quality.<sup>38</sup>

See the opening of the opera in Example 5.2.

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<sup>38</sup>Selden furthermore explains in the same article how Scarmolin's wife, Aida, described the circumstances surrounding two disappointments, in which *The Interrupted Serenade* was almost, but not quite, performed by the Metropolitan Opera. In the first case, a conductor, Mr. Bamboschek, brought the work to the attention of Giulio Gatti-Casazza, the Director of the Metropolitan Opera; Gatti-Casazza then brought it to the Board. The Scarmolins sensed that the Board was only interested in programming an American opera by an American-born composer and therefore turned it down. The second disappointment occurred around 1932 when Beniamino Gigli auditioned the opera but was unable to follow through, having decided to return to Italy because of financial pressures at the Met. See Margery Stomne Selden, "The Interrupted Serenade: How Scarmolin's Opera Missed the Met," *The Opera Journal* 22, no. 4 (1989): 9-13.

Example 5.2, *The Interrupted Serenade (Serenata Interrotta)*, measures 1-11.

Prelude THE INTERRUPTED SERENADE

Opera in one act

Libretto by A. Rubega

Moderato A. Louis Scarmolin

Flute

affrett. rall.

Lento a piacere quasi cadenza rall. poco affrett.

a tempo strings accel. Calmo ob. p a.

poco cresc Copyright 1950 by A. Louis Scarmolin  
All rights reserved.

This excerpt appears with the permission of the A. Louis Scarmolin Trust.

An additional letter, written about six weeks after the one from Maestro Perotti, concerns *A Flowers Message* and offers further information about Scarmolin's status and connections in Italy. Written in Italian and dated September 30, 1913, it emanates from the Sextet G. Verdi of Schio and is addressed to "Most Illustrious Maestro Anthony Scarmolin, Piano and Harmony instructor, 548 Clinton Avenue, West Hoboken, N.Y., U.S.A." The salutation is to "Most Illustrious Fellow Citizen M. Sig. Antonio Scarmolin." The letter explains that the recently formed Sextet G. Verdi has been performing Scarmolin's music repeatedly at the Central Movie Theater, presumably in Schio, and that his music has been most favorably received by the public. Expressing respect and admiration for him, it asserts that Scarmolin is well-known in Schio and deserves his fame.<sup>39</sup> The music specifically mentioned in connection with the Central Movie Theater Performances is *A Flowers Message*, which appears in Scarmolin's catalog as a piano work.<sup>40</sup> It is likely that they performed *A Flowers Message* as an accompaniment to a silent film.

A considerable amount of information is provided in the letter. One learns that in September 1913, Scarmolin was living in West Hoboken, possibly still at his family's home. He has already made a considerable reputation as a composer, not only in the United States

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<sup>39</sup>Sextet G. Verdi to Scarmolin, 30 September 1913, *Letter Box*, in possession of the A. Louis Scarmolin Trust.

<sup>40</sup>See *Catalogue of Works by A. Louis Scarmolin Including All Works in the Possession of the A. Louis Scarmolin Trust* by John Sichel, Curator of the A. Louis Scarmolin Trust. It is most likely either that someone associated with the Verdi Sextet, possibly even Scarmolin himself, had arranged this vignette for the chamber group to play in the Central Movie Theater in Schio or that perhaps the pianist had even played it alone as a solo. The former scenario seems likely as the letter clearly states that the sextet had performed the work. There is, however, no such arrangement currently in possession of the A. Louis Scarmolin Trust.

but also in Italy. The letter confirms that Scarmolin has maintained his ties with his Italian homeland. His music was being heard in his hometown, Schio, which he is known to have regularly visited throughout his lifetime.

The piano version of the little work is still retained by the A. Louis Scarmolin Trust. The cover page of the printed copy bears the title *A Flowers Message* with no apostrophe. Underneath the title is printed a simple description of the piece and the means by which it may be purchased:

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A SENTIMENTAL POEM

For the Pianoforte

composed by

Anthony L. Scarmolin

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Price 50 Cents.

PUBLISHED BY

Anthony Scarmolin  
538 Elm St. W. Hoboken, N.J.

Can be had of the following Music Houses.

Carl Fischer, N.Y.

Lyon & Healy, Chicago.

T. Presser, Phila.

C.H. Ditson, N.Y.

Going back a few years, it is evident that Scarmolin was actively promoting his own compositions, in this case self-published, as early as 1909. The first page of the music within reveals that the copyright of *A Flowers Message* is dated 1909. Moreover, at the end of the last page of *A Flowers Message* may be found a printed ink stamp advertising his early composition for the left hand, which was described in the previous chapter. The way the stamp is written suggests that Scarmolin, by now in his nineteenth year, still may not have



The cover of the Melody in F is simply a piece of the folded manuscript with the following marking in black ink in Scarmolin's bold, easily recognizable handwriting:

Two Melodies For  
Organ

No. 2 in F Major

A. Louis Scarmolin

310 = 27 st  
Union City, N.J.

The address confirms the early vintage of this little work. It has a pleasant, nineteenth-century-style harmony. Marked *andante espressivo*, the form is ABA with a somewhat slower coda. The two sections are composed of two very similar four-measure phrases; penciled scratch marks show that Scarmolin or a publisher planned to eliminate some of the written out repetitions and use repeats or *da capo* instead.

The Melody in G is probably the work published in June 1938 by Lorenz on page 59 of *The Organ Portfolio*. It is also in ABA form with a tiny coda, but it is more interesting as the repetitions are varied. The A. Louis Scarmolin Trust owns sheet music in which the Melody in G has been excerpted from *The Organ Portfolio*, along with Three 'Amens' for Organ arranged by Carol Kumler.

These organ melodies were the first of a long succession of organ pieces written until 1954, encompassing the period of time in the 1920s during which Scarmolin was a substitute organist at St. Mary's Church in Hoboken, as well as into the 1940s, when he played

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to support that conjecture. The word "melodie" is an Italian plural, meaning "melodies." It is curious that at this juncture in his career Scarmolin is writing some of his phrases in a mixture of Italian and English.

regularly for Christian Science churches in Weehauken and Cliffside Park.<sup>42</sup> Thirty-one of these works, which are in possession of the A. Louis Scarmolin Trust, are unpublished. Fifty-four are published in *The Organist* and an additional nine in *The Organ Portfolio*, both of which are bimonthly periodicals of the Lorenz Publishing Company of New York, Chicago, and Dayton, Ohio. Finally, eight more works appear in nonperiodical publications. Like the two melodies composed in 1914, they are short, melodious, two-or three-page works with simple pedal notations that could be easily negotiated by an organist of limited experience, even an amateur.

From 1914 through the summer of 1917, a large number of pedagogical pieces, especially for piano, are found in Scarmolin's Log. Since he was known to have written music extensively for his students to play, their presence suggests that he was active in teaching at the time.<sup>43</sup> Certainly many of the materials in Logs 5, 6, 7, 8, and 9 of *Memorie* could be used to advantage by beginning or intermediate piano students.

One set of pieces of particular interest for intermediate or early advanced students is entitled *Vignettes*, designated Opus 28 by Scarmolin, and composed in 1914. The *Vignettes* were published in New York by Boosey and Company in 1916. *Vivacity*, Opus 28, No. 1, marked allegretto, is a lively piece in 3/4 meter, in ABA form with a coda, beginning and ending in A minor, with its middle section in A major. *Pensive Mood*, Opus 28, No.2,

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<sup>42</sup>Margery Stomne Selden, "A. Louis Scarmolin: Bi-lingual at the Keyboard," *Piano Guild Notes* (May-June 1980): 39-40. For listings of the organ works, see also John Sichel, *Catalogue of Works by A. Louis Scarmolin* and compare to my *Chronology of Works by A. Louis Scarmolin*, which lists only works actually noted in Scarmolin's Log, *Memorie*.

<sup>43</sup>Mr. Robert Pastore, personal interview, Union City, New Jersey, 5 July 1995. Mr. Pastore says that Scarmolin often made arrangements for his orchestral students to play.

espressivo, is in the same form, opening and closing in G minor, with the middle portion also in the parallel major. *Moment Musical*, Opus 28, No. 3, also in G minor, and marked *allegretto con grazia*, is particularly interesting because of its obvious stylistic resemblance to Schubert's *Moment musical* in F minor, Opus 94, No. 3; its minor key set in lively 2/4 meter and accompanied by a staccato bass betray its lineage.<sup>44</sup> *Dialogue*, Opus 28, No. 4, in C major is marked *adagio* and characterized by 9/8 meter with many written-in tempo adjustments. It is full of grace, charm, and wit. *Scherzino*, Opus 28, No. 5, is the most technically demanding of all the five pieces; in F minor, marked *allegro vivace*, it builds up through an *accelerando* at the end to two measures of rest, followed by a dramatic, *fortissimo* final chord.

The repertoire also includes music for beginners and children. Especially appealing are two sets called *Tiny Tunes for Tiny Tots* (October 12, 1915) and *Little Thoughts of Little Tots*. There are several entries for the series *Little Thoughts of Little Tots* (January 14, 1916; August 5, 1916; and February 1917).<sup>45</sup> Scarmolin's Log indicates that between October 1915 and February 1917 he was intermittently working on the two sets. The printed copies are today housed at the A. Louis Scarmolin Trust, and *Little Thoughts of Little Tots* is designated

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<sup>44</sup>In Scarmolin's personal library there is a copy of a piano duet arrangement of the *Moment Musical*, Opus 94, by Schubert, arranged by F. Carl Jahn (New York: Century Music Publishing Company, 1920). It had been purchased from Ronchi & Sons, Inc., Dealers in Pianos, Music & Musical Instruments, 288 Clinton Avenue, West Hoboken, N.J. The date of publication is, of course, far later than that of the composition of *Vignettes*, but the similarity in style, at least, of the Scarmolin to the Schubert work strongly suggests an influence.

<sup>45</sup>The entries in the Log for the children's series are made perfunctorily, and they do not indicate clearly the relationship of the various books of the series to each other. The entries may be found in Scarmolin, *Memorie*, Logs 6, 7, and 8.

"Vol. I."<sup>46</sup>

The covers of the two volumes are illustrated with pictures of children playing. Both contain a variety of attractive pieces for the student of at least second-year level. All of the little compositions have catchy titles and appealing melodies that seem to illustrate well the idea or spirit of each tiny work. *Little Thoughts of Little Tots* opens with an unsigned Foreword that was probably written by Scarmolin himself and contains interesting insights into the rationale behind the endeavor. The following description is quite apt because the little themes of the pieces do tend to repeat themselves, with minor variations. They would encourage repetition in practice, and one can only hope that Scarmolin was correct in his assessment of the result that they would achieve:

In writing these, the composer has endeavored to facilitate the study of the pianoforte for children. The main object of the studies is to make the child forget that he is practicing, each particular little theme or leit motif having a vocal interest and a melodic attractiveness that will catch the child's fancy and inspire him sub-consciously, to make endless repetition of each Number. Thus the bug-bear of actual and arduous practice is eliminated, and without being aware of it the pupil assimilates knowledge built up on his own initiative.

The special treatment given the left hand will tend to create an independence which, started at the outset, cannot fail to be of inestimable benefit in later years. The little themes will haunt the child's mind long after the daily practice hour is over. At first only the leit motif will predominate, but after awhile the desire will come to reconstruct the whole piece. This habit of constructive analysis once formed, will be a valuable acquisition when the student takes up the study of the higher musical form.

As the writer indicates, these pieces are motivically structured, with frequent repetitions of

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<sup>46</sup>*Tiny Tunes for Tiny Tots* was published in a single volume by Theodore Presser in 1921, and *Little Thoughts of Little Tots* by Boosey already in 1917. My *Chronology* explains that the second and third volumes of *Little Thoughts* are not held at the A. Louis Scarmolin Trust, and there is, moreover, evidence that the contents of the two volumes evolved simultaneously and were initially conceived as virtually interchangeable in Scarmolin's mind.

specific phrases throughout a given piece. Often, rhythmic patterns repeat themselves as well even though the melody or harmony may be altered. The technique applies not only to *Little Thoughts of Little Tots* but to *Tiny Tunes for Tiny Tots* as well.

There are, in addition, quite a number of independent pedagogical pieces as well as technical pieces for piano by Scarmolin from this period of his career. *At Daybreak*, composed on June 12, 1916, is a good example of the kind of piano work by Scarmolin that might serve as a pedagogical composition for an intermediate to advanced student, a salon piece to be enjoyed by music-loving amateurs, or an easy piano solo for a short recital group or encore. In D major, *At Daybreak* has an undulating melody in 3/4 time that is well distributed throughout its range, giving the left hand as well as the right ample opportunity to practice a singing, legato line.<sup>47</sup>

Another all-purpose work is the *Tarantella brillante*, composed in September 1915. Marked presto, in lively 6/8 meter, it sounds much harder than it really is, demonstrating Scarmolin's consummate skill in writing for the less experienced.<sup>48</sup>

Scarmolin's *Capriccio* was composed also in September 1915. It gives the pianist a good workout. This sprightly piece is written in E minor in ABA form with a coda; the B section is in E major. In 3/8 meter, the right hand plays mostly sixteenth notes, while the left hand accompanies in staccato eighths at the outset. At the B section the left hand has a chance to play legato, affording a welcome contrast. The tempo marking is allegro vivace.

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<sup>47</sup>*At Daybreak* is available only in manuscript form and is in possession of the A. Louis Scarmolin Trust.

<sup>48</sup>*Tarantella brillante* was published in 1917 by Boosey, and a few copies are housed at the Trust. Scarmolin's Log, *Memorie*, details the variety of pieces; see Logs 6-9.

*Piccolo Valzer*, likewise composed in September 1915, is a graceful salon piece that is not too challenging technically. It is five pages long because the A section returns twice, the first time in an abbreviated version. Sandwiched between the A sections in D major are first an A major section and later one in G major. This lilting waltz would be suitable for an upper intermediate-level student.<sup>49</sup>

*The Storm* is again of the September 1915 vintage. Written in 4/4 meter and marked *allegro vivace*, the piece is characterized by widespread use of sextuplet sixteenths, mostly for the right hand. In ABA form with a short introduction and a coda, the central part of the B section contains thirty-second notes written as quintuplets; that portion is marked *allegro incalzando* (pressing). When A returns, it is written an octave higher, and the theme in the left hand appears in octaves. The entire work is governed by a single B-flat, making the prevailing key D minor. The repetitious quality of the sextuplets, the key, and the intensity of the theme combine to create a turbulence appropriate to the musical description of a storm.<sup>50</sup>

Scarmolin became especially interested in songwriting around 1915. He has noted in his Log that on April 28, 1915, he composed four songs, entitled *Pastorale*, *Adoration*, *Oriente*, and *Vanished Noon* and that all have been published in the song cycle *High Noon* by Boosey and Company.<sup>51</sup> The verses of these songs describe various phases in the love

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<sup>49</sup>*Capriccio* and *Piccolo Valzer* were both published by Boosey in 1916. Their copyrights were assigned in 1945 to The Composers Press.

<sup>50</sup>*The Storm* is unpublished. Copies are in possession of the A. Louis Scarmolin Trust.

<sup>51</sup>A. Louis Scarmolin, *Memorie*, Log 5. The A. Louis Scarmolin Trust holds published versions, which are designated Opus 29. See A. Louis Scarmolin, *High Noon* (London: Boosey, 1917).

life of the narrator. The poet is Carleton S. Montanye. In *Pastorale*, the poet brings a "lute of wondrous harmony" to sing "a song of Hellas" to the beloved; it is accompanied by richly arpeggiated figures in the piano part, suggesting an instrument of antiquity. In *Adoration*, which is marked *allegretto*, the bubbling, repetitive sixteenths in the right hand and upturned melodic phrases support the words, "The wild wind's thrill is in her laugh." *Orientale* has a calmer, more introspective flavor, with Middle Eastern overtones, as the lover awaits the beloved beside a minaret at eventide. *Vanished Noon* laments the loss of the "Blood-red noon," along with the death of the beloved and is supported by sonorous tonal harmonies and a climactic ending.<sup>52</sup>

Nor did Scarmolin neglect choral writing. Some of his writing had a distinctly vernacular quality as did, for example, *The Namin' of Baby O'Toole*, a three-part chorus of women's voices on words of Scarmolin's good friend and collaborator C.S. Montanye. Composed on October 16, 1915, the droll little work was published in 1926 by The Boston Music Company. Montanye's lyrics are in imitation of an Irish accent, and Scarmolin has produced an appropriate lively, folklike tune to go with it. The piano accompaniment shows a distinct influence of the chromatic bent in Scarmolin's more serious works, however; although the key is A-flat major, cascades of chromatic octaves, fourths, and fifths fall in lilting 9/8 meter from Scarmolin's pen, especially during the interludes.

By 1916 Scarmolin was writing a considerable number of songs on texts by a journalist named Sara Beaumont Kennedy. It is not clear how Scarmolin made Kennedy's

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<sup>52</sup>The handwriting on the front cover of some copies indicates that these songs were presented to Scarmolin's future wife, later known as Aida, on 18 October 1923. They are marked, "To Ida! With Adoration!"

acquaintance; perhaps he simply had read some of her poetry in the popular magazines and liked it, and possibly her position of some status and good connections in the Memphis area gave Scarmolin an opportunity to gain for his work a wider hearing. In any case, some correspondence developed between the two, and out of the collaboration emerged a number of relatively simple, yet attractive, often rather folklike songs.

Available information establishes the identity of this journalist, whose collaboration gave Scarmolin substantial support. She was born in Somerville, Tennessee, the daughter of Dr. Robert H. and Nora (Devereux) Cannon. No date of birth is provided in any of the references I have consulted. She attended school in Raleigh, North Carolina, and married Walker Kennedy on January 10, 1888; Walker Kennedy died on November 12, 1909. She was a member of the Colonial Dames, Daughters of the American Revolution, and the Nineteenth Century Club in Memphis. She wrote stories for *Outing*, *Ladies' Home Journal*, *Harper's*, *Everybody's*, *McClure's*, and other journals. Much of her journalistic work was for the Memphis papers. For years as an editorial writer on the Memphis *Commercial Appeal* she wrote a poem for the editorial page of the Sunday edition of the paper. She is listed as the author of *Jocelyn Cheshire*, 1901; *The Wooing of Judith*, 1902; *Told in a Little Boy's Pocket*, 1908; *Cicely, A Tale of the Georgia March*, 1911; and *One Wish*, 1915. She died on March 12, 1921.

A number of the Scarmolin songs written on texts by Kennedy seem not to have been published. These unpublished vocal compositions include *Old Songs* (April 10, 1916), *O Little Feet* (April 20, 1916), *Ship O' Dreams* (July 21, 1916), *Content*, (August 24, 1916), *Lovers' Lane* (September 1916), *Sweetest Eyes* (September 1916), *Yesterday* (October 2,

1916), and *One Day* (November 2, 1916).<sup>53</sup> The manuscripts are all written in Scarmolin's heavy black ink. They are relatively short; page numbers vary from three (*Content*) to seven (*Sweetest Eyes*). The texts are pleasant, nostalgic, and sentimental, and would doubtless have had some appeal for the general public at that time. Each of them begins with a brief introduction in the piano part. While the songs are conventionally tonal, sometimes their middle sections show rather unexpected changes of key. For example, the folklike, six-page *Ship O' Dreams* in ABA form begins at an allegro tempo in A major; the middle section, marked *dolcissimo e molto tranquillo*, turns to G-flat major, underscoring the more introspective text at that juncture. *Yesterday* has a brief opening in D major in 3/4 meter, a shift to 12/8 meter in a longer middle portion that seems to modulate tentatively from F-sharp minor to A major, and an even lengthier conclusion that reverts to the original D major in 3/4 meter. The conventional tonal scheme notwithstanding, the song provides a good example of a casual attitude Scarmolin had toward form, by which proportions of the various components are not what one would anticipate. The songs as a whole are furthermore characterized by meandering, winding melodies and expansive, wide-ranging accompaniments.<sup>54</sup>

Other songs that Scarmolin composed to lyrics of Kennedy did achieve the recognition of publication. Under the date of March 1916 Scarmolin has entered in his Log:

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<sup>53</sup>All of these songs are entered in A. Louis Scarmolin's *Memorie*, Logs 7 and 8, with the exception of *Content*, which is in Aux 8.

<sup>54</sup>It may be noted that *Ship O' Dreams*, *Sweetest Eyes*, and *Old Songs* were later bound with *Three Singers*, which was written on 9 March 1943. The four songs together then comprised a song cycle titled *Ship O' Dreams*. The entry for the composition of *Three Singers* was made in Scarmolin, *Memorie*, Log 61.

One Wish (Song)  
Somewhere Someday.

Bays & Co  
Bays & Co.

Kennedy's poem, *One Wish*, had been copyrighted in 1915 by the Bobbs-Merrill Company, and a portion of it was used for the song by special permission of the publishers.<sup>55</sup> Another portion of *One Wish* was excerpted for Scarmolin's setting of *Somewhere, Some Day*. Both songs are light, and they are rather popular in style with flowing accompaniments. The latter has also several sets of parts for an orchestral accompaniment in the key of F major, which could be employed instead of the piano version.<sup>56</sup>

One letter from Sara Beaumont Kennedy truly makes it clear that around this time Scarmolin was becoming well known as a composer far beyond the sphere of New York and West Hoboken. The letterhead that Kennedy employed indicates she was associated with a widely circulated newspaper; she must have been a woman of considerable influence and literary aspiration. In her letter Kennedy thoughtfully informs Scarmolin of the great success his music has met in her city:

The  
Commercial Appeal  
Daily Sunday Weekly.

The largest Circulation in the South.

Memphis, Tenn. May 18, 1916

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<sup>55</sup>A. Louis Scarmolin, *One Wish* (London: Bays and Company, 1916). By this time Scarmolin seems to be more relaxed about permitting usage of the song than in the past. On the front cover is the following statement: "This song may be sung in public without fee or license. The public performance of any parodied version, however, is strictly prohibited." Printed copies are in possession of the A. Louis Scarmolin Trust.

<sup>56</sup>A. Louis Scarmolin, *Somewhere, Some Day* (London: Bays and Company, 1916). Orchestral parts furnished by the New York branch, Bays and Company, 9 East 17th Street, New York, are in possession of the A. Louis Scarmolin Trust.

Mr. A. Louis Scarmolin--

I thought you might be interested to know that the first person to sing your music in this city was the famous tenor, Karl Jörn. It was received with much applause.

Sara Beaumont Kennedy<sup>57</sup>

Scarmolin must have been pleased and honored that an artist of the stature of Karl Jörn had been engaged to interpret his songs. Jörn, a much-admired tenor, was born in Riga, Latvia, on January 5, 1876, and died in Denver, Colorado, on December 19, 1947. Following his studies with Schütte-Harmsen, Jacobs, and Röss in Berlin, he made his European operatic debut in Freiburg im Breisgau in 1896. A member of Berlin's Royal Opera from 1902 to 1908, he made his Metropolitan Opera debut in New York City as Walther von Stolzing in *Die Meistersinger*. He appeared again in Berlin in 1914, returning again to the United States. After touring with Gadski's German opera company from 1929 to 1931, he taught voice in New York and later in Denver. He was most acclaimed for his Wagnerian roles.<sup>58</sup>

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<sup>57</sup>Kennedy to Scarmolin, 18 May 1916, A. Louis Scarmolin Trust. The texts Kennedy provided for songs written by Scarmolin in 1916 included *One Wish; Somewhere, Some Day; Sweetest Eyes; Old Songs; Ship O' Dreams; Three Singers; One Day; O Little Feet; Lovers' Lane; and Content*.

<sup>58</sup>Biographical information may be found under "Jörn, Karl," *Baker's Biographical Dictionary of Musicians*, 8<sup>th</sup> ed., rev. Nicholas Slonimsky (New York: Schirmer, 1992), 870. For an account of one of Karl Jörn's early performances at the Metropolitan Opera, see John C. Freund, ed., "Jörn, New Tenor, Proves His Worth: Memorable Performance of 'Die Meistersinger' at the Metropolitan," *Musical America* 9, no. 13 (Saturday, 6 February 1909): 8. The article asserts that "Jörn (pronounced Yearn) was in better voice, and seemed to have become accustomed to his new surroundings. He is, probably, the finest German tenor that has sung here since the days of Max Alvary." See also Marc A. Blumenberg, ed., "Karl Jörn, Gifted Tenor, Now at the Metropolitan," *The Musical Courier* 58, no. 6 (Wednesday, 10 February 1909): 15. The latter article provides a brief biographical sketch of the artist, and the cover page of the issue supplies a large photograph of Jörn in concert attire.

Scarmolin must have established and retained a reputation in the South beginning with his connection to Sara Beaumont Kennedy and the performance of Karl Jörn. One Scarmolin champion and performer of his piano works, Dr. Linda Shipley of the New Orleans Baptist Theological Seminary, recently explained to me that she gives several recitals a year, generally including works of Scarmolin in her programs. She said that she has often met audience members, particularly older piano teachers, who are familiar with Scarmolin compositions and have frequently taught them to students.<sup>59</sup>

Further correspondence brought Scarmolin more compliments; in a letter to Scarmolin's friend, Mr. A. Ciancimino, 826 Ann St., West Hoboken, N.J., Agide Zacchia of 547 W. 123rd Street writes that he has just tried out some music of Scarmolin despite being very busy. The letter, written in Italian, says that

without doubt your friend is a very intelligent young person and a good musician; if I am not mistaken, much can be expected of him. I advise him nonetheless to continue to pay attention to the form of all his compositions except "A GYPSYING INTO THE SUN," which, frankly, is different from the elegance of the others. Extend my congratulations to Signor Scarmolin, and sincere good wishes for a brilliant future, which he deserves.

(New York 10 Gennaio 1917)

Caro Signor Ciancimino,

Malgrado le mie enormi occupazioni, ieri stesso, appena ricevuta la musica dal suo amico, mi sono messo ad esaminarla con coscienza. Senza alcun dubbio, l'amico suo è un giovane intelligente ed un buon musicista; se non m'inganno, si può sperare molto da lui. Lo consigli però di continuare attenendosi alla forma di tutte le sue composizioni, tranne "A GYPSYING INTO THE SUN" che, francamente, si stacca troppo dall'eleganza delle altre.

Porga i miei mirallegri al Signor Scarmolin, e gli auguri sinceri di un avvenire brillante, ché lo merita.

A Lei una cordiale stretta di mano

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<sup>59</sup>Dr. Linda Shipley, telephone conversation with author, 10 November 1992.

Suo

Agide Zacchia

547 W. 123rd)<sup>60</sup>

*A-Gypsyng into the Sun* was composed by Scarmolin to a text of Sarah Beaumont Kennedy, taken from her poem *One Wish*. The gist of the text is that the narrator meant to work hard one day but was distracted by the loved one, so that by evening all his/her work was left undone. The song concludes with the words, "Since e'en in a dream I went with you, I went with you a-gypsyng into the sun." Through-composed, it starts in F major, has a middle section in D-flat major, and returns to F major at the end. It is in 4/4 meter, featuring prominent triplets, especially at climactic points, where the triplets occur in the form of full chords. The song bears a copyright date of 1916 by Boosey.

In 1915 Scarmolin also began to compose some lighter works for orchestra. For example, on April 21, 1915, he has an entry in his Log for *Plainte d'amour*, a charming and wistful vignette in ABA form.<sup>61</sup> This attractive composition is scored for flutes, oboes, clarinets in A, bassoons, horns in F, trumpets in A (cornets), trombones, piano, timpani, bells, cymbals, triangle, tambourine, castanets, first and second violins, viola, cello, bass, and harp. The A portion is in G major, and the B section is in the parallel minor. When A returns, it is shorter and features the harp. The piece ends with a five-measure coda. There

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<sup>60</sup>Zacchia to Ciancimino, 10 January 1917, *Letter Box*, in possession of the A. Louis Scarmolin Trust. It appears that Scarmolin had availed himself of his friend Ciancimino's help in getting some music to Zacchia, in order to solicit Zacchia's advice. I have checked a variety of standard biographical references but not yet discovered the identity of this musician.

<sup>61</sup>A. Louis Scarmolin, *Memorie*, Log 5. Copies are in possession of the A. Louis Scarmolin Trust.

is also a version for piano.

Another orchestral work from around this time is the descriptive suite *Four Pieces for Orchestra*: I. *Recitative* (January 10, 1916) II. *A Flute in the Night* (May 12, 1916) III. *Oboe Strains* (May 11, 1916) IV. *Bassoon Frolics* (May 11, 1916). Each of the pieces is appropriately titled. The *Recitative*, in C minor, features a solo horn in F, marked *ben declamato*. *A Flute in the Night*, in E-flat major, offers two flute parts, of which the first flute carries the lion's share. Marked at the outset *con calma* and *dolcissimo*, the first flute is delicately ornamented, and the accompaniment is filled out at certain junctures with cascading arpeggios of the harp. In *Oboe Strains* the oboe enters on the sixth degree of the E-flat major scale, and this C tends to be emphasized throughout, continuously suggesting the relative minor in a manner suitable to the *adagio melanconico* marking that opens this work. *Bassoon Frolics* has two bassoon parts, of which the first is by far the more virtuosic. Marked *allegro scherzoso*, the piece begins and ends in F minor but makes excursions through E major, F-sharp minor, and F major. The lead bassoon part is lively and articulated with plentiful staccato and slur markings.

*The Clockmaker*, a light orchestral work, dates from August 11, 1916. A single-movement composition, it is scored for flute, oboe, clarinet in B flat, bassoon, horn in F, trumpet in B flat, trombone, timpani, first and second violins, viola, cello, and double bass. Its piquant tritone opening in the cello and double bass parts and its constant staccato and pizzicato quarter notes remind one of the ticking of a clock. It is easy for amateur performers, dry and witty in its precision. Sudden dynamics add an element of surprise. Abrupt key changes and dissonances produce a wry effect. Composed in brightly rhythmic

4/4 meter, the instrumental parts mesh together at times in tandem with each other and at other times in imitation like the parts of a clock. It is unfortunate that the work was never published, because it is clever, musically effective, and would be a marvelous teaching piece for student musicians.

Perhaps the most interesting of Scarmolin's orchestral works from these years is the enchanting single-movement composition, *Upon Looking at an Old Harpsichord for Pianoforte Obligato and Chamber or String Orchestra* (Risvegliando un vecchio clavicembalo). The date of composition is May 8, 1917, about a year following the success described by Sara Beaumont Kennedy. Altogether about six minutes long, this composition begins and ends in G major but makes excursions to other keys, notably G-flat major throughout most of the central portion. The use of pentatonic melodies and harmonies lends the whole an exotic quality. Cascading arpeggios throughout the piano solo and a cadenza which employs whole tone scales and tritones lend this composition its gentle effervescence and unique charm.<sup>62</sup> Much later, in 1939, this composition won an award from the American Society of Ancient Instruments.<sup>63</sup> The indication in Aux 20 that a version for piano alone may have once existed remains a mystery; perhaps Scarmolin began the work as a piece for piano solo and later added orchestra. Or the notation may also simply indicate that the piano

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<sup>62</sup>Scarmolin, *Memorie*, Log 9.

<sup>63</sup>An illuminated plaque awards Scarmolin the distinction of an honorary mention, on behalf of the Society of Ancient Instruments and the Judges of the First Competition for Contemporary Composers in Philadelphia, Pennsylvania. Dated 29 March 1939, it is in possession of the A. Louis Scarmolin Trust.

part was finished on that date.<sup>64</sup> See Example 5.3.

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<sup>64</sup>Both *Memorie* Log 9 and Aux 20 imply the possibility of a separate score for piano solo. In Log 9 *Risvegliando un vecchio clavicembalo*, written in blue ink, is accompanied by the notation, "piano." Just below it, the English translation, *Upon Looking at an Old Harpsichord*, is inserted in black ink and marked parenthetically, "Piano & chamber orchestra." Aux 20, moreover, provides the Italian version of the title, followed by the notation, "(Piano)." The date provided for all entries in both *Memorie* and Aux is 8 May 1917. If a score for piano solo ever indeed existed, however, it is not currently available.

Example 5.3, Opening of *Upon Looking at an Old Harpsichord*, measures 1-9.

A. Louis Scarmolin, op. 44

Allegro

Flute  
Oboe  
Clarinet in B-flat  
Horn in F  
Bassoon  
Piano  
Violin I  
Violin II  
Viola  
Violoncello  
Bass

Copyright by A. Louis Scarmolin

This excerpt appears with the permission of the A. Louis Scarmolin Trust.

Finally, there are two important piano solos that need to be mentioned as probably belonging to this period, although no date for them appears either on the manuscript or in Scarmolin's Log. Their impressionistic rather than expressionistic bent, along with their finished quality, mark them as later than the early works of 1904 to 1909. These two pieces, *Night at Sea* and *Snowdrift*, achieve a wonderful effect through a mélange of chromatic runs and whole tone scales, also displaying a wide range of dynamics that includes exploration of the possibilities inherent in soft and supersoft sounds.<sup>65</sup> In *Night at Sea*, grace notes and tremolos, often in tritone relationships, create a rumbling, unstable effect. Tempo and dynamic markings are detailed, often closely juxtaposed in a manner similar to piano works of Debussy, featuring such directives as *misterioso*, and cascading thirds are marked *ppp*, *leggierissimo*, and *quasi niente*. Rapid notes in odd groupings, quartal and augmented harmonies, lengthy trills, rolled chords, and a concluding glissando contribute to the unsettled atmosphere. The setting of *Snowdrift* in 9/8 meter with its undulating runs in thirty-second notes, sometimes in regular and sometimes in odd groupings, creates a billowing effect and evokes the capriciousness of a snowstorm. In both of these works Scarmolin has drawn on the variety of techniques employed in his early years to create imaginative, unique musical descriptions.

Culminating his launching as a professional composer of considerable reputation,

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<sup>65</sup>John Sichel, Curator of the A. Louis Scarmolin Trust, has created splendid arrangements for orchestra of *Night at Sea* and *Snowdrift*. Along with *White Meadows* of 1954, his 1995 transcriptions, together referred to as *Three Preludes*, are highly effective in bringing to a wider audience the best of Scarmolin. Sichel's orchestral arrangements of the Scarmolin works were premiered on Saturday, 14 October 1995, by the New Philharmonic Orchestra of New Jersey, directed by Leon Hyman, at the Morristown High School in Morristown, New Jersey. For details, see Leslie Kandell, "The Notes Just Wouldn't Stop Flowing," *The New York Times*, Sunday, 8 October 1995, New Jersey section, 14.

1917 was in fact a banner year for Scarmolin. Just a few months prior to his induction into the armed forces, Scarmolin was a winner in a competition sponsored by *The Globe*, a New York newspaper which sought to popularize music and foster its appreciation. The first intimation that Scarmolin might be among the prizewinners came in a cordial letter to the composer from Charles N. Isaacson, Editor of Our Family Music Page:

The Globe  
and Commercial Advertiser  
73-83 Dey Street New York

June 13, 1917

Mr. A. Louis Scarmolin,  
548 Clinton Ave.,  
West Hoboken, N.J.

Dear Sir:

Your manuscript in The Globe Music Contest has been much read and much appreciated. The Committee of Judges has studied with sincere deliberation the question of which are the five best manuscripts, and they have at last arrived at their decision.

We are going to adopt a novel method of announcing this decision. We have taken the Casino Theatre, and on the evening of Sunday, June 17th, we shall play and sing these winning compositions with the assistance of a roster of eminent artists, including David Bispham, Loretta Del Valle, who recently completed a marvelous concert tour with Albert Spalding, Alfred Kastner, European harpist and composer, Marie Morrissey, American Contralto, Harold Lyman, well known flutist, and others.

This will be done under the auspices of The Globe Music Club. It will, in fact, be in the nature of an open meeting.

As one of the contestants, we are sending you two reserved seats, the best in the house. If you cannot use these, we would appreciate your immediately returning them, as there is a tremendous demand for seats. We will hold the seats in reservation up to 8:05, after which time the house will be thrown open to those awaiting admission.

The winners of the contest will find themselves immensely popular at this concert. They will hear their manuscripts rendered by world-famous musicians.

Cordially yours,

Chas. N. Isaacson

Editor, Our Family Music Page<sup>66</sup>

The possibility of receiving public acclaim resulting from a performance of his work by a well-known artist of the day must have captured Scarmolin's imagination. The young composer was destined not to be disappointed. He entered his song, *Will the Rose Forget?* in his Log, along with its date of composition, December 19, 1916, and the following notation: "Winner of Globe Contest June 17th 1917 and sung by David Bispham at the Casino Teatre N.Y."<sup>67</sup> His winning of the prestigious competition was a landmark rewarding years of hard work as a student, teacher, and composer. He must have been greatly encouraged by such a promising turn of events. A completely unidentified news clipping with a blue mark next Scarmolin's name confirms the manner in which the event took place:

**Close of Composers' Contest of New York  
"Globe."**

The concert which marked the close of the New York "Globe's" contest for composers was held at the Casino Theater, June 17. A notable array of singers and instrumentalists presented the program, which included the five prize-winning compositions. David Bispham sang, "Shall the Rose Forget," by A. Louis Scarmolin; Mme. Loretta del Valle sang "Nocturne," by Carl O. Dies, and Madeline Giller played three piano manuscripts, "Scherzo" and a "Gavotte" by Henry Maybath, and futuristic writing, "A Play on Bells," by Leonard Dudko. The names of the real composers were extracted from the envelopes amid great enthusiasm.<sup>68</sup>

One can more fully appreciate the magnitude of Scarmolin's first major triumph as well as the importance of his success if one understands the prestige attached to the event.

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<sup>66</sup>Isaacson to Scarmolin, 13 June 1917, *Letter Box*, in possession of the A. Louis Scarmolin Trust.

<sup>67</sup>Scarmolin, *Memorie*, Log 8.

<sup>68</sup>The unidentified newspaper clipping is in the *Letter Box*, which is in possession of the A. Louis Scarmolin Trust. I have searched all the standard reference books but have been unable to find any information about the other winners Dies, Maybath, and Dudko.

The occasion was considered so momentous that the distinguished singer, David Bispham, was engaged to interpret Scarmolin's song. While one must realize that the Globe Contest surely also carried with it some elements of promotional value, still, by all reports, the concert was so popular and well attended that winning the competition would have meant a substantial career boost for anyone so deserving and fortunate as to achieve that honor.

The American baritone, David Scull Bispham, who made his initial appearance in the previous chapter, was one of the best-known and most admired singers of that time. Born in Philadelphia, Pennsylvania, on January 5, 1857, Bispham died in New York City on October 2, 1921. Not until he was thirty years old did he decide to pursue a singing career professionally. He made his first concert appearance in London in 1890. His debut at the Metropolitan Opera took place on November 18, 1896, and he remained with the company until 1903. He was much in demand thereafter in both England and the United States in oratorio and light, comic and grand opera, having fifty-eight roles in his repertory. He especially excelled in Wagnerian roles, and he was a beloved recitalist. Highly regarded both in the United States and England, Bispham regularly crisscrossed the Atlantic, making a name for himself through his operatic roles, his recitals in London, and his regular appearances at Covent Garden.<sup>69</sup> He regularly received great critical acclaim for his work.

Bispham was partial to the idea of presenting new or lesser-known music. It has already been noted in the previous chapter that he was active in organizations that promoted new music and that he frequently managed to serve them in an official capacity despite the rigors of an extremely demanding concert schedule. Furthermore, it has been observed that

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<sup>69</sup>Marc A. Blumenberg, ed., "Bispham Due in New York This Week," *The Musical Courier* 54, no. 24 (Wednesday, 12 June 1907): 32.

Bispham was public-spirited, often appearing in benefit concerts and similar benevolent activities. In short, one cannot come away from a reading of the lifetime activities of this unusual performer without being impressed by his versatility, energy, vitality, generosity and remarkable talent. It is small wonder that he was one of the most popular and beloved inhabitants of the concert stage in his time, and that Scarmolin and his contemporaries would have been thrilled and even awed by the sheer presence of the man.

The A. Louis Scarmolin Trust retains a copy of the three-page *Will the Rose Forget?* The piece was published in 1917 by The Globe and Commercial Advertiser Association; its price of sixty cents was probably a hefty sum for those days. The title page informs the reader that the song was "A PRIZEWINNER in THE GLOBE MUSIC CONTEST 1917" and that the words were written by Reginald Wright Kauffman. The composition suffers from the same difficulties which tended to plague Scarmolin's attempts to set music to text throughout his life: inadequacy of the text itself coupled with a difficulty in getting rhythm accent in the music to coincide with natural emphases in the text. These incongruities possibly even suggest that Scarmolin may not have been fully comfortable with English, at least at this stage of his career. The song contains several changes made in ink by Scarmolin himself in an obvious effort to ameliorate the situation. In its style it is typical of late nineteenth-century salon pieces. By today's standards it would be considered essentially a period piece, a curiosity in its saccharine lyricism and in the blatant clumsiness of its text. Indeed, it seems difficult to imagine that this short song won a major prize and was sung in concert to great acclaim.

Yet, as remarkable as this phenomenon is, the reader is enjoined to reconsider *Will*

*the Rose Forget?* in the light of the overwhelmingly prevalent late nineteenth-century and early twentieth-century tastes described in the previous chapter. If one can take that backward leap in time, one might be able to find something curiously evocative in the graceful melodic lines and naive sentiment of the little song. One could perhaps allow oneself to form a vivid picture of that memorable June evening when Scarmolin, presumably unaware of the honors he was about to receive, attended the crowded concert sponsored by The Globe Music Club. He must have been astonished to hear his own composition rendered by the great David Bispham, one of the most universally admired and respected American interpreters. Given the proclivities of the general public and the mood of the occasion, the performance might well have made a favorable and lasting impression on the audience. Perhaps the manner in which Scarmolin's work was received then exemplifies with special poignancy the degree to which critical judgments could undergo metamorphosis over the years and be subject to changing attitudes of both the educated music connoisseur and the general listening public.

Whatever explanation one is willing to accept, the fact remains that on June 17, 1917, David Bispham sang Scarmolin's prizewinning *Will the Rose Forget?* to a large and enthusiastic audience. Moreover, that Bispham valued Scarmolin is evident from a letter the great baritone sent to the composer's mother. Over seven months later, after Scarmolin had entered the Army, this superb and gracious artist wrote the following polite response. It is not clear to which song the letter refers:

THE ROYALTON  
44 WEST FORTY-FOURTH STREET  
NEW YORK

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H.W. MERRILL, PROPRIETOR

February 2, 1918

My dear Mrs. Scarmolin,

Thank you for remembering me with a copy of Mr. Scarmolin's song. I will write to him of it after I receive it. Thanking you again, also for telling me of his entering the United States Army,

I remain,

Sincerely yours,

David Bispham<sup>70</sup>

See Example 5.4.

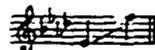
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<sup>70</sup>Bispham to Mrs. Scarmolin, 2 February 1918, in possession of the A. Louis Scarmolin Trust.

Example 5.4, *Will the Rose Forget?*, measures 1-9.

## Will The Rose Forget?

3

Words by  
Reginald Wright Kauffman.Music by  
A. Louis Scarmolin.*dolcissimo.**molto rit*

Moderato.

*dolce.*

*mf* *p* *col canto.*

Your lit - tle

*a tempo.* *cresc. poco a poco. incal.*

hand is like a rose, With white rose petals half un -

*molto rit* *a tempo.*

curled;— My kiss is like a wind that blows — From half a -

3

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## CHAPTER VI

### THE MILITARY EXPERIENCE

Scarmolin was on active military duty in the United States, England, and France during World War I. From a variety of documents and photographs of him in uniform and with his comrades-in-arms, one learns that Scarmolin both helped organize and performed in an army band in the 320th Field Artillery of the 82nd Division, which saw action in the Argonne Forest.<sup>1</sup> In later life Scarmolin often recounted his war experiences to his closest friends, leaving an impression that he was at times personally in the center of battle.<sup>2</sup>

This chapter will show that the war affected Scarmolin's career in both positive and negative ways. The entry of the United States into World War I was certainly a catalyst for the composition of one of Scarmolin's most successful and popular songs, *We'll Keep Old Glory Flying*. Scarmolin's own participation at the front in Europe was, moreover, a long-term asset in legitimizing his credentials as a solid, reliable citizen and as a patriotic American, deserving both the privileges and responsibilities of employment as a director of music in the Union City public school system. However, once Scarmolin had joined the United States Army, his time was preempted by military duties. As a result, his compositional activities during this difficult period were severely curtailed. Although he did manage to finish the first act of his opera, *The Oath*, in July and August of 1917, shortly

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<sup>1</sup>All documents and artifacts are in possession of the A. Louis Scarmolin Trust. There is, for example, a remarkable photograph of Scarmolin in full military uniform set in a picture frame lined with rifle shells.

<sup>2</sup>John Hamel, personal interview, Watchung, New Jersey, 28 January 1995.

before his departure, he was unable to complete the work until August 1919, after his return.<sup>3</sup> Thus, besides his popular war song, there exist only a few other additional small songs from the war period. Several others appear to have been lost, and it is possible that Scarmolin did compose a number of pieces while on duty that he never brought back from France. It is remarkable, in fact, that he did continue to compose, even while a war was going on. His Log, *Memorie*, bears witness that there are titles of some works that we still have as well as some that have been lost.

Despite the fact that Scarmolin in later life enjoyed sharing war stories with his friends,<sup>4</sup> it is likely that the military experience with its inevitable distractions from his preferred musical occupations was a trying one for him. Presumably his natural resilience, cheerfulness, optimism, and ability to make friends and find the best in the most adverse of circumstances enabled Scarmolin to weather the storm of conflict and endure the hardships of war without serious damage to his personality and psyche. His coming through this phase of his life without apparent ill effects suggests, moreover, that he possessed a certain ability to rationalize a situation and detach himself from it, insulating himself from the realities of his environment. Everything has a price, however, and Scarmolin's ability to distance himself from current reality may have been in the long run partially responsible for his manifest difficulties in critically assessing the quality of his friends' texts and librettos, for his apparent lack of concern with political developments in Europe in the 1930s, and for his

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<sup>3</sup>Scores of the opera are in possession of the A. Louis Scarmolin Trust. A version in Italian, entitled *Come d'autunno*, also exists. The date noted for the completion of the second act of the opera is 23 August 1919, after Scarmolin's return from the war in Europe. See Scarmolin, *Memorie*, Logs 10 and 12, respectively.

<sup>4</sup>John Hamel, personal interview, Watchung, New Jersey, 28 January 1995.

ultimate isolation from the mainstream of academic musical thinking.

The United States already had entered World War I by the time of Scarmolin's triumph in the Globe Contest of June 1917, described in the previous chapter. Within two days after the sinking of three U.S. merchant ships on March 18, 1917, by German submarines, President Wilson had determined that it would be necessary for the United States to declare war on Germany. Following a special session of Congress on April 2 and the approval of the war resolution by the Senate on April 4 and the House of Representatives on April 6, the presidential declaration of war had been made immediately.<sup>5</sup>

While war clouds were gathering, a great debate arose concerning the viability of the *Star-Spangled Banner* as a national anthem. In response to the controversy, the *New York Globe* held a contest for a new national anthem, citing the poverty of patriotic music and noting that the success of the *Star-Spangled Banner* was not surprising as the United States had gone into the War of 1812 with an exceedingly limited repertoire.<sup>6</sup>

The criticisms of a number of well-known musicians supported the general consensus that a new national anthem was needed. David Bispham said:

I'm not quite satisfied with it (the 'Star-Spangled Banner') as a national anthem because the thought of it isn't quite broad enough. But I find no objection to

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<sup>5</sup>A wealth of background on World War I is provided in the article, "World Wars," *Encyclopaedia Britannica (Macropaedia)* 19 (1974): 942-1013. Details concerning United States entry into the war may be found on page 957.

<sup>6</sup>The reader's attention is drawn to Oscar Sonneck, *Report on "The Star-Spangled Banner," "Hail Columbia," "America," "Yankee Doodle,"* (Washington: Government Printing Office, 1909). Sonneck does not attempt to evaluate *The Star-Spangled Banner* aesthetically, but he does provide a wealth of information pertinent to its origins and development. He later provides a revised and enlarged version in his *The Star Spangled Banner* (Washington: Government Printing Office, 1914).

the music. It is quite simple, and not as difficult to sing as it is supposed to be. It has survived more than a century. That evidences its merit, for the competition is keen. Every one who has put a note on paper has attempted a national anthem. I have thirty or forty around here now. One came yesterday. The music was bad and the lyrics were terrible. They usually are.

Other eminent musicians joined in the fray. Dr. Frank Damrosch noted that "The poet, not the composer, is the man you seek. We will not have a great national anthem until someone first writes a great national poem; such a one as will inspire American composers to give it a worthy vehicle. . . . 'The Star-Spangled Banner' is a bad poem squeezed into a drinking song." Albert Spalding was of the opinion that "The words of our national anthem are not wedded to the music, and the music is agonizing to the natural voice. Any public attempt at singing it ends ludicrously." George Barrère interjected more tactfully, "It is not proper that I, a Frenchman, should criticize your national anthem, but the best one can say of it is that it is dignified. It lacks verve and inspiration." Dr. William C. Carl agreed that, "These are days that should stir men's souls. The *Globe's* action is timely. Do not drop your agitation until you have your anthem." Dr. Miles Farrow concurred, "A national anthem must have dignity. . . . Certainly it is time that we had a national hymn entirely the creation of Americans."<sup>7</sup>

Thus the *Globe* contest for a new national anthem came into being. The *Globe* stated that the competition would be open until June 15, 1917, and that it would include both words and music. No prize would be offered, but entrants would retain title to music and verse. The judges for the contest were announced: "Dr. Horatio Parker, dean of the department of

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<sup>7</sup>See John C. Freund, ed., "Contest Instituted by 'Globe' for a New National Anthem--'Star-Spangled Banner' Falls Short of the Mark, Is Consensus of Opinion Among Prominent Musicians--Messrs. Parker, Farrow, Sousa and Erskine Selected as Adjudicators in Competition," *Musical America* 26, no. 6 (9 June 1917): 34.

music at Yale University; Dr. Miles Farrow, organist and head of the choir school at the Cathedral of St. John the Divine; John Philip Sousa, the noted bandmaster, and Prof. John Erskine of the department of English at Columbia University. All are native-born Americans." Manuscripts were to be sent to the *Globe*, addressed to the "National Anthem Contest."<sup>8</sup>

In addition to a new national anthem a war song was being sought as well. An editorial in *Musical America* the following week asserted: "Everybody is talking about the prospective new war song and the inevitable new national anthem these days, and great is the talk. People who know much or little about music and psychology are writing reams of letters to the newspapers."<sup>9</sup>

As the effort to assemble appropriate patriotic songs continued, public-spirited musicians and notables joined the war relief projects. The much-admired and omnipresent David Bispham was, as usual, in the forefront of activity. *Musical America* reported:

David Bispham in the rôle of an Italian organ grinder was one of the sights which greeted visitors at the closing evening of the "festa" held in MacDougal Alley, June 6 to 12. Mr. Bispham ground out street tunes vigorously all evening. . . . It was estimated that about \$500,000 had been collected for war relief during the festival. . . . Other famous artists who assisted in bringing the festa to a successful conclusion were in the pageant with which the costume ball opened and included Ethel Barrymore representing Columbia.<sup>10</sup>

It must have been such feverish, war-directed activity along with general clamor for

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<sup>8</sup>Ibid.

<sup>9</sup>John C. Freund, ed., "That Popular War Song," *Musical America* 26, no. 7 (16 June 1917): 24.

<sup>10</sup>John C. Freund, ed., "David Bispham as Organ Grinder at MacDougal Alley Festa," *Musical America* 26, no. 8 (23 June 1917): 31.

morale-boosting patriotic music that prompted Scarmolin in October 1917 to write his own patriotic war song.<sup>11</sup> Certainly both the war itself and his own participation had great significance for Scarmolin, judging by the considerable number of pertinent records held at the Scarmolin Trust and according to conversations I had with Scarmolin's old friend and confidant, John Hamel.<sup>12</sup>

Altogether Scarmolin served in the U.S. Army from September 3 or 23, 1917, to approximately April 5, 1919. An unidentified concert program in possession of the A. Louis Scarmolin Trust reports his departure: "On September 3, 1917, Mr. Scarmolin went to Camp Dix, Trenton, N.J., with the first draft, and it was while at camp that he wrote 'We'll Keep Old Glory Flying.' He is now first band sergeant in the 320th F.A., American Expeditionary Forces, in France." The program states that the lyrics were written by Carleton Stevens Montanye, whom we met in chapter 5, and set to music by A. Louis Scarmolin. Explanatory notes add that:

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<sup>11</sup>A. Louis Scarmolin, *We'll Keep Old Glory Flying*, (New York, Toronto and London: Boosey, 1917). Multiple copies of the song with its piano accompaniment, as well as two sets of Boosey marching parts for band, are in possession of the A. Louis Scarmolin Trust. Also in the library are a number of copies of an attractive arrangement by Clarence Lucas; this setting in G major is for men's chorus: first and second tenor, baritone and bass. Published in 1917 by Boosey and Company, this men's chorus arrangement shows some minor changes from the original song, involving both the order of the text verses and the melody itself. There also are in the Trust an orchestration and parts in F major which may be used as an optional accompaniment for the original song (when sung in F major) by cutting out certain specified measures. A typed note attached to one of the copies of the song states: "'WE'LL KEEP OLD GLORY FLYING' WAS COMPOSED BY A. LOUIS SCARMOLIN DURING THE FIRST WORLD WAR, ON WALLS OF BARRACKS AT CAMP DIX, N.J. WAS SAID TO BE 'the most inspiring National Melody yet written in the present crisis of our history.' Published by Boosey & Co. for Vocal Solo in four keys. Four-part arrangement for male voices T.T.B.B. Two-part (equal voices) for Schools & Colleges. Full Orchestra - Grand March. Full Military Band - Grand March."

<sup>12</sup>John Hamel, personal interview, Watchung, New Jersey, 28 January 1995.

"We'll Keep Old Glory Flying" is one of the most creditable of the numerous patriotic songs which have been inspired by the great conflict. It is interesting to note, in evidence of our country as the Melting Pot, that this intensely American lyric was written by one whose name suggests strongly French descent, and its musical setting by a young Italian.<sup>13</sup>

The September 3 date of departure is in conflict with a probably more reliable entry in Scarmolin's Log that gives September 23 as the date of departure. It is possible that on September 3 he received his induction papers and that on September 23 he actually left.<sup>14</sup> The date of September 23 as the date of Scarmolin's departure for Camp Dix would be supported by a telephone conversation I had with Dr. Daniel Zimmerman, the Curator of the Fort Dix Museum. He told me that in World War I the current Fort Dix was called Camp Dix. He explained that the United States Army had 200,000 men when war was declared in April 1917. The Army built sixteen camps because General Pershing needed 1,000,000. The contractor was given three months to prepare the camp. Mobilization began in September when most of the construction was completed. Men who would be in charge began to arrive around the beginning of September, and the first draftees started to filter in around mid-September. At that time Camp Dix was very unfinished, and accommodations were crude. Not until December of 1970 was the building complete.<sup>15</sup>

All of the publicity for *We'll Keep Old Glory Flying*, in fact, reverberated with acclamation of its patriotic values. A clipping of an advertisement for the song by its publisher, Boosey & Co., states that it is "AMERICA'S NEW SONG OF FAITH. Every

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<sup>13</sup>Unidentified Concert Program, A. Louis Scarmolin Papers, A. Louis Scarmolin Trust.

<sup>14</sup>See Scarmolin, *Memorie*, Log 10.

<sup>15</sup>Dr. Daniel Zimmerman, telephone conversation with author, 2 November 2000.

American at Home and Abroad will vibrate to the Martial Grandeur of this Noble Theme:  
WITHOUT QUESTION THE MOST INSPIRING NATIONAL MELODY YET WRITTEN  
IN THE PRESENT CRISIS OF OUR HISTORY."<sup>16</sup> The publisher also issued an advertisement for both the song and its band arrangement capitalizing on Scarmolin's military service. These ads must have appeared over a period of time, thus affording the piece considerable exposure:<sup>17</sup>

TO OUR SUBSCRIBERS :-

EVERY MUSIC DEALER IN AMERICA REVERES "OLD GLORY" - GOOD!  
 Then you must be interested in the new National Song:

"WE'LL KEEP OLD GLORY FLYING"

Written by a young composer of rare promise, and dedicated to his comrades in arms upholding the banner of Freedom, this Song is more than a topical ditty. It was composed in Camp, and breathes inspired love of Country in every note. Just try over the refrain and if you do not concede it the greatest patriotic melody issued in recent times, we shall be very surprised. Private Louis Scarmolin deserves recognition - and we want to see him get it on this Song.

We have included some display cards in the Novelty package just sent you which we hope you will use in your window, and we want you to buy at least

25 copies of this great Song

to begin with. Will you do it? - there is a commercial as well as a patriotic reason why you should.

An order for 25 copies now ensures you a special re-order rate until June

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<sup>16</sup>Advertisement of Boosey & Co., The House of Song Fame, 9 East 17th St., New York, - Ryrie Bldg, Yonge St., Toronto, - and London, Eng. P.T.O., A. Louis Scarmolin Papers, in possession of the A. Louis Scarmolin Trust.

<sup>17</sup>There is, unfortunately, no way of knowing how many copies were actually sold. I called Boosey & Hawkes to inquire about the number of copies. When I asked for permission to reproduce the song, moreover, I was told that by now it is in public domain. Mr. Frank Korach, telephone conversation with author, 2 November 2000.

29th, and in addition we will include, without charge, 2 complete Band arrangements of this inspiring Grand March with every 25 Song copies ordered during this period.

The Band arrangement is at present on offer to Leads @ 30 Cents (NET CASH); usual Trade discount at this price while it lasts.

Return the enclosed exceptional offer without delay, and oblige,

BOOSEY & CO.

Manager<sup>18</sup>

*We'll Keep Old Glory Flying* was an appropriate answer to the public outcry for a war song. It is composed in several possible alternate keys: D-flat, E-flat, F, and G major, but the key used for the discussions which follow is D-flat major. Dedicated "To My Comrades in Arms," the initial tempo marking is *marziale* (Example 6.1).

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<sup>18</sup>Boosey and Co. to Subscribers, 15 January 1918, *Green Scrapbook*, 3, A. Louis Scarmolin Trust.

Example 6.1, *We'll Keep Old Glory Flying.*

2

*To My Comrades in Arms.*

# WE'LL KEEP OLD GLORY FLYING.

No matter where we go, or when,  
 No matter where we go,  
 Our starry flag in grandeur proud,  
 To us the way will show.  
 On foreign shores, afar from home,  
 We'll carry it on high,  
 And let the foeman know its might -  
 To honor it or die.

**REFRAIN.**

We'll keep Old Glory flying, fair,  
 No matter where we are.  
 We'll let the breeze caress each stripe  
 And proudly kiss each star.  
 'Twill never know the despot's heel,  
 This Banner of the Free,  
 And when we get to where we'll be,  
 We'll teach its meaning to the enemy.  
 We'll keep Old Glory flying, high,  
 For home and Liberty!

Words by  
CARLETON S. MONTANYE.

Music by  
A. LOUIS SCARMOLIN.

*Marziale.*

The musical score is written for piano and includes three systems of music. The first system is marked *Marziale* and features a treble clef with a key signature of two flats and a 4/4 time signature. It contains several measures of music with triplets and dynamic markings of *ff* and *fz*. The second system continues the piano accompaniment, ending with the instruction *Stentato*. The third system begins with the vocal melody, marked with a forte *f* dynamic and a fermata over the first measure. The lyrics are: "No mat-ter where we go, or when, No mat-ter where we go, Our". The piano accompaniment continues below the vocal line.

1052 - 4

Copyright MCMXVII by Boosey & Co.

11 3

star - ry flag in grand-our proud, To us the way will show. On

15

for-eign shores a - far from home, We'll car - ry it on high, And

19 24

.let the foe - man know its might - To hon - or it or die.

23 **Maestoso.**

We'll keep Old Glo - ry fly-ing fair, No mat - ter where we are, We'll

2052 - 4

4.

27

let the breeze ca - ress each stripe, And proud - ly\_ kiss each star. 'Twill

This system contains the first two lines of music. The vocal line is on a single staff with a treble clef and a key signature of two flats. The piano accompaniment is on two staves (treble and bass clefs) with a grand staff bracket. The lyrics are: "let the breeze ca - ress each stripe, And proud - ly\_ kiss each star. 'Twill". The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

31

*Sost.*

nev - er know the des - pot's heel, This Ban - ner of the Free, And

This system contains the third and fourth lines of music. The vocal line continues with the lyrics: "nev - er know the des - pot's heel, This Ban - ner of the Free, And". The piano accompaniment continues with similar rhythmic patterns. A *Sost.* (Sostenuto) marking is placed above the piano staff. The piano part includes some chordal textures and moving lines.

35

*Piu Sost.*

when we get to where we'll be, We'll teach its mean - ing to the en - e - my. We'll

This system contains the fifth and sixth lines of music. The vocal line continues with the lyrics: "when we get to where we'll be, We'll teach its mean - ing to the en - e - my. We'll". The piano accompaniment continues. A *Piu Sost.* (Piu Sostenuto) marking is placed above the piano staff. The piano part features more complex textures, including some sixteenth-note passages.

39

*Molto maestoso.*

keep Old Glo - ry fly - ing high, For home and Lib - er - ty.

This system contains the seventh and eighth lines of music. The vocal line concludes with the lyrics: "keep Old Glo - ry fly - ing high, For home and Lib - er - ty.". The piano accompaniment concludes with a final chord. A *Molto maestoso.* (Molto maestoso) marking is placed above the piano staff. The piano part features a more grand and slower feel, with some sustained chords.

3032 - 4

CHOS. 43

We'll keep Old Glo - ry fly - ing, fair, No mat - ter where we are, We'll

47 let the breeze ca - ress each stripe, And proud - ly kiss each star. 'Twill

51 *Sost.* nev - er know the des - pot's heel, This Ban - ner of the Free. We'll

55 *Piu Sost.* keep Old Glo - ry fly - ing, high, For home and Lib - er - ty.

*fff*

It will be noted at the outset that there are some minor discrepancies in punctuation between the text of the song as printed at the beginning and the text that lies within the music. In the fifth line of the separately printed version there is a comma between "shores" and "afar" that is missing in the music. In the first line of the refrain the printed version has a comma between "flying" and "fair," whereas the music of the *maestoso* section does not. In the second line of the refrain the printed version has a period after "are," while the music of both the *maestoso* and the chorus has a comma. At the end of the third line of the refrain the printed version has no punctuation at all, while the music always has a comma after "stripe." In the penultimate line of the printed version there is a comma between "flying" and "high," which is not found in the *maestoso* portion of the song but is in the chorus. The printed version concludes with an exclamation point, and both the *maestoso* and the chorus finish with a period.

As for the text overall, the refrain is repeated, but the second time around (the chorus), there is an omission of two lines. The words, "And when we get to where we'll be, We'll teach its meaning to the enemy," have been left out.

The introduction, an opening salvo in 4/4 meter punctuated by accented eighth-note triplets and quarter notes in alternation, ushers in a spirited, forward-driving march (measures 1-6). A single eight-line stanza follows, introduced by a bass tremolo and carried forward by a spirited melody, bass octaves and buoyant four-voice triadic chords in the treble (measures 7-22).

The second half of the poem is marked REFRAIN and consists of ten lines. The refrain is repeated with some modifications both in words and music. The first time it is

marked *maestoso*, or majestically, suggesting a change of mood from the spirited, lilting movement of the opening stanza to something more grandiose (measures 23-42). The second and final portion is marked, CHOS. (chorus) (measures 43-58) and is an exact replica of the first half up to measure 54 except for measure 47, wherein D naturals occur in the bass octave instead of the D flats of measure 27. The variance in measure 27 is probably a typographical error, the natural signs having been left out. Another discrepancy stems from the omission of "And when we get to where we'll be, We'll teach its meaning to the enemy," the second time around. In the last four measures the setting of the final two lines of the poem is adjusted to provide a more conclusive ending (measures 55 through 58 instead of measures 39 through 42).

The entries in Scarmolin's Log, *Memorie*, around the time of his departure for Camp Dix, bear further witness to the imminence, as well as the importance, of the war for him. Alongside the date, September 22 [1917], is entered a song with Scarmolin's handwritten title, *Good By, God Bless You*. Along with it, in apparent contradiction to the September 3 date provided by the concert program mentioned above, is a hastily inscribed parenthetical note: "(Eve of departure for Camp Dix. Training for World War)." <sup>19</sup> Unfortunately, the song itself seems to have been lost.

The note next to "1st Act Come d'autunno, 'The Oath' opera in 2 acts" is written in dark ink: "Completed at 1 a.m. Sept 23rd a few hours before my departure for Camp Dix for induction in the U.S. Army with the 1st batch of draftees for World War I." <sup>20</sup> Scarmolin's

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<sup>19</sup>Scarmolin, *Memorie*, Log 10.

<sup>20</sup>Scarmolin, *Memorie*, Log 10. Scarmolin was unable to complete the second act of *The Oath* until 23 August 1919, after his return from the war in Europe; the entry for the

compulsion to bring these works to a conclusion under such pressing circumstances provides some indication of the importance he attached to his musical projects. The fact that he otherwise writes comments infrequently next to works he has listed underscores the significance his military service had for him. The statement that he departed for induction with the first "batch of draftees" suggests that he himself very likely was drafted. There are no other dates available.

*The Oath*, with its Italian version, *Come d'autunno*, is a work of major proportions. Entitled "A Grand Opera in Two Acts," Scarmolin's music is set to a libretto by his friend and West Hoboken neighbor, Anacleto Rubega. The action occurs at the shore of an island located in the Atlantic Ocean off the coast of Maine on a single day in June during the eighteenth century. The cast consists of Sylvia, a soprano; Donald, a tenor; Thomas, a baritone; Philip, Sylvia's father, a bass; Vincent, a baritone; Bertha, Vincent's wife, a mezzo-soprano; a fisherman, tenor; and a chorus of fishermen. The orchestral accompaniment is scored for two flutes (one changeable to piccolo), two oboes (one changeable to English horn), two clarinets in B flat, two bassoons, four French horns, three trumpets in B flat, three trombones, tuba, harp, celesta, timpani, percussion, and strings. The first act takes place at dawn and the second act at twilight on the same day. According to Scarmolin's calculations, the first act requires thirty-five minutes to perform, while the second act takes twenty-five minutes.

The first act opens as Philip's daughter, Sylvia, leaves with Donald. While the two are already "out at sea," Philip laments to Vincent that when his sister, Irene, the mother of

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completion of the second act of the opera was made in Log 12.

Thomas, lay dying, she had made him promise that his daughter, Sylvia, would be her son's "happy bride." Philip had sworn an oath that he would see to it, but now Sylvia has eloped with Donald, embarrassing him and enraging Thomas. The latter, in his fury, is following the lovers out to sea, intending to avenge himself by killing both of them. Most of the plot of this melodramatic verismo opera consists of the pursuit of Donald and Sylvia by the evil and heartily disliked Thomas, as well as commentary and reflection on the love of Donald and Sylvia. In the second act, after a violent scuffle, thanks to the intervention of Vincent, Donald narrowly escapes being poisoned by Thomas. Donald, who has been pretending to be dead, then turns the tables on Thomas and drives a dagger into his heart. Philip laments that he was unable to fulfill the promise made to his dying sister, but he ultimately blesses the union of Donald and Sylvia.

The music of *The Oath* is romantic and highly chromatic. Many special effects in the orchestra support the melodramatic text of the opera. There are moments of both heightened drama and intense lyricism. One regrets that the quality of the libretto is not more worthy of the lyric and original musical setting.<sup>21</sup>

Two musical examples follow from the first act of *The Oath*, completed before Scarmolin's entry into the United States Army. The first example is dramatic. Philip is describing the solemn and binding oath made to his sister Irene on her deathbed. The chromatic accompaniment with full orchestra supports the intensity of the climactic moment, which is, in fact, the central point on which the narrative hinges (Example 6.2):

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<sup>21</sup>All scores of *The Oath* are in possession of the A. Louis Scarmolin Trust.

Example 6.2, Excerpt from Act I of *The Oath*, page 40, measures 191-3.

40 *Sost. Con forza* *ff molto agitato*

191 192

Fl 1  
Fl 2  
Ob 1  
Ob 2  
Cl 1  
Cl 2  
Bsn 1  
Bsn 2  
Hn 1  
Hn 2  
Tpt 1  
Tpt 2  
Tpt 3  
Tbn 1  
Tbn 2  
Tbn 3  
Cel  
Hp  
Philip  
Vincent  
Vl 1  
Vl 2  
Vla  
Vcl  
DB

"[- rana to you I swear it."

This excerpt appears with the permission of the A. Louis Scarmolin Trust.

The second musical example is from a more tranquil portion later in the first act, in which Sylvia sings of her love for Donald. Now one sees Scarmolin's gift for creating melodies of great beauty, here supported by gentle, subtle, pastel harmonic coloring. The counterpoint supplied by the three horns provides an especially effective touch, anticipating the twilight hour of tryst (Example 6.3).

Example 6.3, Excerpt from Act I of *The Oath*, page 99, measures 522-8.

*mm. 522 a tempo giusto*      *Un po' affrett. a tempo*      99

Cl  
Bsn  
Hm  
Sylvia  
1  
VI  
2  
Via  
Vcl  
D.B.  
rit.  
1  
Ob  
2  
1  
Cl  
2  
1  
Bsn  
2  
Tna  
Sylvia  
love,      beneath the limpid sky,      be-gone to bloom & - long side the wild flowers of the  
1  
VI  
2  
Via  
Vcl  
D.B.  
dolciss  
rit.

This excerpt appears with the permission of the A. Louis Scarmolin Trust.

Before leaving *The Oath*, some discussion of the Italian version, *Come d'autunno* (As in the autumn) is appropriate. In my view, *Come d'autunno* may have been written before *The Oath*. There exist two piano-vocal scores and one orchestral score of *Come d'autunno*. All of these bear a handwriting that appears to be more unkempt. One of the piano-vocal scores and the orchestral score for *Come d'autunno* look as if Scarmolin had been in the process of writing; some parts are even scratched out. All of the copies of *The Oath* look more finished. Moreover, the notations for *The Oath* in *Memorie* Log 10 and Log 12 seem to have been added to *Come d'autunno*; *Come d'autunno* is written first, and the ink with which Scarmolin wrote *The Oath* is of a different color, suggesting that it was a later addition.

A careful comparison of *Come d'autunno* and *The Oath* reveals that the music throughout is virtually the same. The main differences occur in areas wherein the vocal parts are adjusted to accommodate the different languages, English and Italian. There are a few very minor discrepancies in the accompaniment, most of which have to do with vagaries of notation.

The texts of *Come d'autunno* and *The Oath* are very similar although not identical. Some of the differences can be explained by the way the two different languages express themselves. Others are more concrete. The setting for *Come d'autunno* is the Riviera to the west of the Gulf of Genoa. The characters of *Come d'autunno* have Italian names. Sylvia becomes Bianca; Donald is Gildo; Thomas is Vasco; Philip, Sylvia's father, is Paolo; Vincent is Carlo; and Bertha, Vincent's wife, is Berta. There is still the single fisherman, a tenor, and there is a chorus of fishermen. Paolo's dead sister, to whom he made the oath,

remains Irene in the Italian version.

The reason for the name *Come d'autunno* highlights one discrepancy in the texts. In the Italian version, despite the protests of Bianca, Paolo drinks the glass of poison that had been intended for Gildo and dies. Bianca and Gildo then close the opera with a flowery, romantic dialogue that refers to the spring and fall and concludes that love when it is true and sincere does not know seasons. In the process they sing a duet on the words "come d'autunno." A very distant voice sings, "Row to the vault to the infinite vault [of the heavens]." Sopranos, altos, tenors, and basses hum in harmony. As the two, Bianca and Gildo, lose themselves in a long kiss of love, the curtain descends.

Some of Scarmolin's other entries in *Memorie* inform us of the locations he was in at specific times. For example, on October 12, 1917, he composed the song, *Wood Flower*; next to this entry is noted: "Camp Dix Trenton N.J. Written during drill rest."<sup>22</sup> *Wood Flower* is an ingenuous salon piece that perhaps reflects some of the nostalgia which Scarmolin may have felt during moments of respite at Camp Dix. Composed in A-flat major, its gentle lyricism supports the simple text by Richard Le Gallienne (Example 6.4).<sup>23</sup>

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<sup>22</sup>Scarmolin, *Memorie*, Log 10.

<sup>23</sup>The handwritten score is in possession of the A. Louis Scarmolin Trust.

Example 6.4, Introduction and opening of *Wood Flower*, measures 1-9.

*Andante Sostenuto*

*delicate*

*Un poco affrett*

I found a flower in the wood, growing

*A Tempo*

softly by some water; Had I plucked it when I

*Rit*

This excerpt appears with the permission of the A. Louis Scarmolin Trust.

The entry for *Wood Flower* is immediately followed in Scarmolin's Log by the popular war song discussed above, *We'll Keep Old Glory Flying*. According to *Memorie*, it was written on October 10, 1917.<sup>24</sup>

Scarmolin was not altogether enchanted with his new role as a soldier, and he was eager to maintain ties with his students, friends, and musical companions at home. In addition, he and his friends maintained ties with publishers, so that the project of getting Scarmolin's work before the public went on to some degree in his absence. Moreover, soon there were indications that Scarmolin's musical talents might be used to good effect in the army. In an October 15 letter, Michael Keane of Boosey and Company alluded to the advantages that could accrue to Scarmolin if he pursued this avenue:

Dear Louis,

I was glad to meet your two charming little sisters to-day and to learn from them of your progress in Camp.

If you can tackle a Band this would be very congenial work and bring you promotion and consideration quicker than any aptitude you might develop for killing Germans! With your all round musical knowledge it should be child's play for you to get a real Band into shape from the material in camp.<sup>25</sup>

The latter paragraph, with its dry and seemingly casual reference to the most dehumanizing aspect of war, referred to the calling that ultimately became Scarmolin's primary, and, undoubtedly, most valuable contribution to the combat effort.

Scarmolin's feelings about military life also may be inferred from the following handwritten letter sent to Scarmolin by Anthony Tralka, who must have been a friend or

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<sup>24</sup>Scarmolin, *Memorie*, Log 10.

<sup>25</sup>Keane to Scarmolin, 15 October 1917, A. Louis Scarmolin Papers, in possession of the A. Louis Scarmolin Trust.

student or, probably, both:

St. Joseph's Rectory, Passaic N.J.

Nov. 8 1917

Dear Mr. Scarmolin,

Of course I am sorry that things turned out as they did, but glad at the same time that even in the army you are meeting with success.

I intend to send my sister to the Conservatory in Newark. As for me, I would like to have your advice. I am thinking of going to the N.Y. Conservatory where you studied. If you recommend it, then please let me know to whom I should apply, the address etc. or perhaps you advise and have in mind some able private teacher?

I still owe you some money! Let me know where I am to send it, and how, check, cash, or money order! and also the cost of the books for my sister.

Wishing you all the success and

God's blessing,

I remain sincerely yours

Anthony A. Tralka.<sup>26</sup>

Three months later, on February 2, 1918, Scarmolin wrote in his Log, "Longing Song," noting that it was published by Schirmer and adding, underneath the date, "before inspection."<sup>27</sup> Like *Wood Flower*, *Longing* is a short salon piece. Written in F major on a text of Montanye, *Longing* ingratiates with its quiet lyricism and grace (Example 6.5).<sup>28</sup>

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<sup>26</sup>Tralka to Scarmolin, 8 November 1918, *Large Black and White Scrapbook*, 36, in possession of the A. Louis Scarmolin Trust.

<sup>27</sup>Scarmolin, *Memorie*, Log 10.

<sup>28</sup>The published edition is in possession of the A. Louis Scarmolin Trust.

Example 6.5, Opening of *Longing*, measures 1-10.

2

## Longing

C. S. Montanye

A. Louis Scarmolin

Andante

Voice

Piano

*p* *dolce*

Ah, for the touch of a soft, warm hand With its vague — but lyr-ic

grace, — The thrill of a word for - ev - er still, The

*dim.*

*dim.*

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Printed in the U. S. A.

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There is no available record of exactly when Scarmolin went to Georgia, but the 82<sup>nd</sup> Division was mobilized, beginning August 25, 1917, at Camp Gordon, which was fourteen miles from Atlanta.<sup>29</sup> Scarmolin's 320<sup>th</sup> Field Artillery belonged to the 82<sup>nd</sup> Division. Its activities surface frequently in Buxton's *Official History of 82<sup>nd</sup> Division*. Scarmolin therefore may have joined them in Georgia at any time after October 12, the date of his composition of *Wood Flower*, presumably having completed his duties at Camp Dix.

On February 15, 1918, as his training preparation in the United States for the war drew to a close, Scarmolin received a special promotion at Camp Gordon. It is clear from this appointment that his work in the United States Army was proving successful and that his efforts to become involved in band work had been fruitful. The certificate of his appointment, housed at the A. Louis Scarmolin Trust, reads:

ARMY OF THE UNITED STATES OF AMERICA

To all who shall see these presents, greeting:

Know Ye, that reposing special trust and confidence in the fidelity and abilities of MUSICIAN THIRD CLASS ANTHONY SCARMOLIN I do hereby appoint him BAND SERGEANT REGIMENTAL BAND 320th FIELD ARTILLERY of the NATIONAL ARMY of the UNITED STATES, to rank as such from the FIFTEENTH day of FEBRUARY one thousand nine hundred and EIGHTEEN. He is therefore carefully and diligently to discharge the duty of BAND SERGEANT by doing and performing all manner of things thereunto belonging. And I do strictly charge and require all noncommissioned Officers and Soldiers under his command to be obedient to his orders as BAND SERGEANT. And he is to observe and follow such orders and directions from time to time, as he shall receive from his Superior Officers and noncommissioned Officers set over him, according to the rules and discipline of War.

Given under my hand at CAMP GORDON GEORGIA this FIFTEENTH day of FEBRUARY in the year of our Lord one thousand nine hundred and EIGHTEEN.

H. Williams

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<sup>29</sup>G. Edward Buxton, Jr., *Official History of 82<sup>nd</sup> Division American Expeditionary Forces* (Indianapolis: Bobbs-Merrill, 1919), 1.

Colonel, 320th F.A., N.A., Commanding<sup>30</sup>

A few days after receiving these orders, Scarmolin wrote a single song, the last he was to compose before leaving American soil, *Speak My Name*, another sentimental song on a text of Montanye.<sup>31</sup> Not quite a week later, on February 24, 1918, he took part in a special entertainment held for the armed forces at the Atlanta Auditorium at 3:00 P.M. on a Sunday afternoon.<sup>32</sup>

It is a matter of historical record that the 82nd Division was the second National Army Division to leave the United States, and the eighth of the combat Divisions to go overseas. Scarmolin, who belonged to the 320th Field Artillery, would have been with them. The composition of the 82<sup>nd</sup> Division was unusual. Approximately twenty percent of the men in it were of foreign birth, and as many as several hundred of them were not citizens of the United States. While Scarmolin as a young man was already multilingual, being fluent in both Italian and English and probably Portuguese, some of the soldiers in the 82nd Division could not read or write English, and some were not even able to speak the language of their adopted country. There were among the aliens a number whose origins were on the

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<sup>30</sup>Certificate of appointment of Musician Third Class Anthony Scarmolin as Band Sergeant of the Regimental Band of the 320th Field Artillery of the National Army of the United States, 15 February 1918, *Wooden Chest of Drawers, G*, in possession of the A. Louis Scarmolin Trust.

<sup>31</sup>Scarmolin, *Memorie*, Log 10. The date provided is 18 February 1918. The original manuscript is in possession of the A. Louis Scarmolin Trust.

<sup>32</sup>Timmons to Scarmolin, 19 February 1918, *Gold Strip Scrapbook*, 125, A. Louis Scarmolin Trust. Willis Timmons, Chairman, Committee on Auditorium Entertainments, writes Scarmolin that General Burnham has consented to show the letter to his commanding officer, who would excuse him, provided military duties did not interfere. Scarmolin was to receive carfare and supper in return for volunteering his services.

enemy side, so that Camp authorities believed there were opportunities for espionage. By War Department order more than 1,400 soldiers termed "alien enemies" were discharged, and in March, 1918, 5000 replacements from various other camps were brought in. Despite the upheavals of personnel, enough progress was made in discipline and morale that by February and March 1918, the War Department was able to inspect the several camps involved and to pronounce the 82nd Division, Scarmolin among them, ready to depart.

On April 10, 1918, Division Headquarters left Camp Gordon, Georgia, for Camp Upton, New York, to mobilize and embark. The infantry and machine gun units entrained for Camp Upton at the rate of two battalions per day. Division Headquarters sailed from New York City on April 25, 1918, with the last infantry and machine gun units following on May 3, 1918. The various components of the Division arrived consecutively in Liverpool between May 7-17, 1918, proceeding by battalions after brief stopovers in various English rest camps to embark at Southampton, England, for Le Havre, France.<sup>33</sup>

On the way to Southampton the 325th Infantry passed through London and was reviewed by the King of England, in the presence of cheering crowds. Although Scarmolin belonged to the 320th Field Artillery, among his carefully preserved memorabilia may be found handwritten in ink, on cream-colored paper, a Letter of Welcome to American Troops from King George V.<sup>34</sup> The letter is headed by the royal coat of arms in dark red, underneath which is printed in the same color, "Windsor Castle":

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<sup>33</sup>Buxton, *Official History of 82nd Division A.E.F.*, 2-5.

<sup>34</sup>*Ibid.*, 10. The Letter of Welcome must have been rather widely disseminated. Its distribution would have been part of the warm reception the American troops had received in England.

Soldiers of the United States, the people of the British Isles welcome you on your way to take your stand beside the Armies of many nations now fighting in the Old World the great battle for human freedom.

The Allies will gain new heart & spirit in your company.

I wish that I could shake the hand of each one of you & bid you God speed on your mission.

George R. I.

April 1918<sup>35</sup>

Once the 82nd Division had arrived in France, Division Headquarters were opened in Escarbotin, Somme. Troops were held at Le Havre only long enough to receive helmets and gas masks and exchange American for British rifles. English horse transport and hard training was provided. On May 28, 1918, Marshal Sir Douglas Haig inspected the Division, in particular the company kitchens. On May 30, 1918, the Division was inspected by General John J. Pershing, at which time the troops demonstrated their accomplishments in training. On June 16, 1918, a train movement lasting two full days was begun, during which the Division occupied towns and villages north of Toul. The Division had to learn the use of French weapons. The Infantry received Chauchot automatic rifles, and machine gun companies were equipped with 8-mm. Hotchkiss machine guns. Meanwhile the artillery, Scarmolin doubtless among them, remained in training at La Courtine, France.<sup>36</sup>

The following handwritten letter of October 1918, from Robert Stewart to Scarmolin's sister Adele describes Scarmolin's situation when Stewart left him in France at the end of August 1918. Stewart must have been an Army friend of Scarmolin, who was entrusted with the responsibility of bearing news to Adele. The missive may have afforded

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<sup>35</sup>George R.I. to American Troops, April 1918, *Letter Box*, in possession of the A. Louis Scarmolin Trust.

<sup>36</sup>Buxton, *Official History of 82nd Division A.E.F.*, 11-3.

Scarmolin's sister some reassurance, although by the time the letter would have reached her hands the news was quite dated:

28  
X  
FIELD ARTILLERY  
UNITED STATES ARMY

Camp Funston Kan  
Oct 20-1918

Dear Miss Scarmolin

Your brother is in the band of the 320th Field Artillery Reg. When I left I understood that there was a very good chance of him being made band leader and given a 2nd Lieutenancy, but I don't know whether that ever came thro or not

Respt  
Robt R Stewart

Attached to the letter from Stewart to Adele Scarmolin is the latter portion of a typed letter, presumably its second page. It commences in the middle of a sentence and goes on to provide a considerable amount of descriptive information about Scarmolin's situation toward the end of the summer of 1918:

of Hq. Co. 320<sup>th</sup>. Field Artillery, my former organization, asked me to write to you and tell you of his whereabouts on the western front at the time when I left them about August 20th.

At that time we were on the Metz front just north east of Toul, and they are very probably in that neighborhood at the present time.

Don't worry about him. In France the American Army gets all of the good food that they want to eat. They have plenty of warm clothes to wear and can get all they want to smoke cheaper than smokes can be bought here. Large packages of Fatimas and Camel cigarettes only cost 8 ct. per package when bought from Govt. and 15 cts. when bought from the "Y". They are allowed to buy one package a day from each place.

The Government is taking care of the soldiers over there wonderfully well, and there is nothing they need that they cannot get just as easy as if they were over here.

He sailed around the north of Ireland, down the west coast of Scotland and landed at Liverpool. Went south through England to Winchester, remaining there several days. Went south to South Hampton, crossed over to Le Harve. Stayed there in a rest camp for several days and then went southeast to LaCourtine where we trained. After we completed our training there we went northwest to Marles on train and then marched through Morales and Orly to Chauteux Thierry where we again took train and went to Toul, where I left them.

If there is any other questions that you would like to ask me, I may be reached at the following address.

Respectfully,

1<sup>st</sup>. Lieut. Robt. R. Stewart,  
28<sup>th</sup>. Field Artillery, Hq. Up.  
Camp Funston, Kansas.

Both the handwritten letter and the typed portion of the accompanying communication are contained in a handwritten envelope addressed as follows:

Miss Adele Scarmolin  
548 Clinton Ave  
West Hoboken  
N.J.

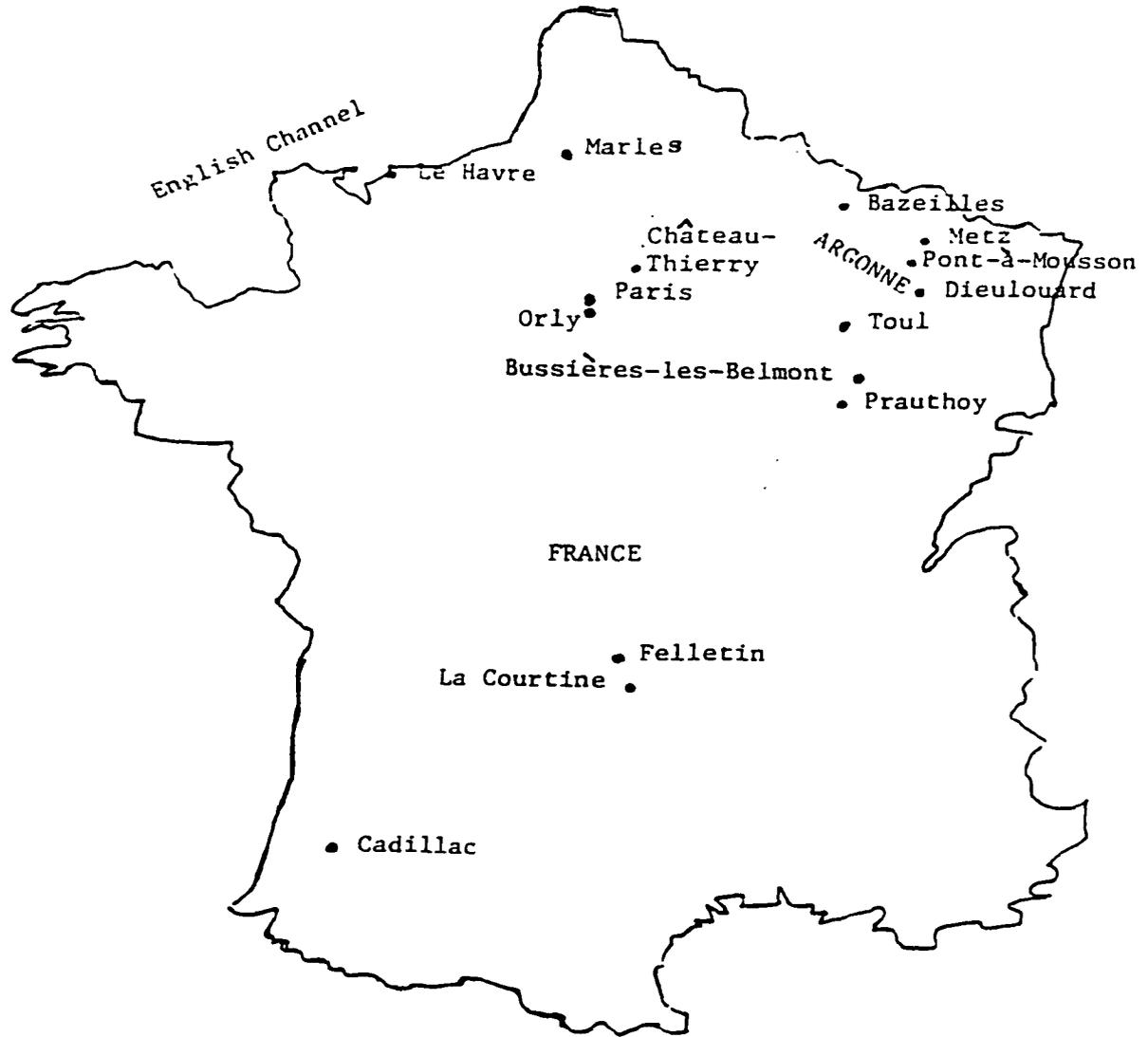
The postmark of Funston, Junction City, is dated:

Oct 19  
7 PM  
1918<sup>37</sup>

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<sup>37</sup>Stewart to Adele Scarmolin, 20 October 1918, *Large Black and White Scrapbook*, 36, in possession of the A. Louis Scarmolin Trust. The envelope reveals the West Hoboken address of Scarmolin's sister, which must have been still the family home. I have provided a map to show the location of the places the letter describes. I found Château-Thierry, La Courtine, Le Havre, Marles, Metz, Orly, and Toul. Morales, France, did not show up on any of the maps and atlases I consulted. Orly is now an airport in a suburb of Paris. I have left the spelling of the writer of the letter untouched.

MAP OF FRANCE



During Scarmolin's participation in the war in France, his composing activities slowed, but he still continued to write music. The first entry in his Log after writing *Speak My Name* at the time of his appointment as band sergeant of the 320th Field Artillery appears on July 3, 1918. He notes, simply, "France" adjacent to "Young Fellow My Lad. Song."<sup>38</sup> After a gap of over two months there follows *The Recess Hour*, a set of six children's pieces for piano. It was composed at "Dieulard, Department Muerthe e Moselle, France," and is dated September 4, 1918.<sup>39</sup> Unfortunately both song and pedagogical set appear to have been lost.

Meanwhile, throughout the summer of 1918, the period described in Stewart's October letter, Scarmolin did manage to maintain correspondence with his family and musical contacts in the States. Most of the letters held by the A. Louis Scarmolin Trust are written by others to Scarmolin. One handwritten letter from Scarmolin to his sister, however, remains, indicating that Scarmolin's mind was still primarily on music. It not only provides an interesting sample of his writing style but also illuminates various aspects of his thinking, such as his appreciation of the beauty of the countryside and a quiet little town as well as his inclination toward the French composers César Franck and Claude Debussy. In addition, it mentions the song *Young Fellow My Lad*, which was cited above, possibly providing a reason for its disappearance:

ON ACTIVE SERVICE  
WITH THE

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<sup>38</sup>Scarmolin, *Memorie*, Log 10. *Young Fellow My Lad* is not in possession of the A. Louis Scarmolin Trust.

<sup>39</sup>Scarmolin, *Memorie*, Log 11. The set is not in possession of the A. Louis Scarmolin Trust. The location is undoubtedly Dieulouard in the Département Meurthe-et-Moselle.

## AMERICAN EXPEDITIONARY FORCE

July 10 1918

My dear Adele;

I am sending you three little poems that I have just found in a book. I want you to typewrite them, with the authors' names in the usual form, and place them in my desk. Some day if I like them as I do now, I will set them to music. I'm sure that you will agree that they are rather original both in form and conception.

On July the fourth I have set music to a wonderful poem by W. Service a Canadian who rightly deserves the name of the Kipling of Canada. Mr. Keane has the song, at least I hope he has received it. I should have put it to my little secretary and can well imagine that you are now angry at me for this, but don't worry, you are always my critic, and what you say goes, so if you go in the office sometime, ask Mr. Keane to show you this song and if you like it well enough, alright, other wise, drop it from the list of my works.

The name of it is  
Young fellow My Lad

I haven't received mail from you for quite a while and I'm wondering what the trouble is. I have only received four of your letters and I am pretty sure that you must have written many more. Last Sunday we went to a town nearby and I met the organist of the cathedral, who took me up to see his organ, and I played for over an hour. After that I went with my friend to a hotel where we had a real French dinner. Why we even had olive oil in the salad, something I didn't have for almost a year. We left the town at eight and after a most interesting ride through this picturesque country we arrived at the camp at ten o'clock.

If we should return to this town and I hope we shall, I shall call on that organist for he has promised that he will play some music of Cesar Franck, Dyndi [d'Indy], and Debussy. Three French composers who interest me very much. This man is a pupil of Alexander Guilmant the foremost French organist who has toured the States a few years ago.

Let me hear from you and remember me to Gene and Grace.

Your [illegible?] Brother  
Louis

Sergeant A.L. Scarmolin  
320 F.A. Band  
Arult Force,  
P.O. 722

Robt R Stewart

2nd Lt FaRe<sup>40</sup>

It is unlikely that Scarmolin was ever able to realize his intention to return to the nearby town to hear the French organist play. On September 6, 1918, a tentative plan of attack by the 1st Army Corps assigned the 82nd Division the "special mission" of "exerting of pressure on, and maintaining contact with, the enemy." At the same time it was stated that the Division was not expected to attack. As a result of these orders all Infantry regiments pushed to the front, sustaining considerable casualties.<sup>41</sup>

Scarmolin penned his song *November Sky* on September 16, 1918. The entry in his Log includes the notation that it was written at Pont-à-Mousson, France.<sup>42</sup> The poem is again by Montanye; it is not clear how Scarmolin obtained it. The words are:

The sky o'erhead was swept with clouds,  
But clouds of dreary grey;  
The sun a pallid misty wraith looked through—  
Then went away.

I felt a chill within my heart  
When I looked up above.  
The sandaled summer past had fled,  
And with it had gone love.

The song, written in 4/4 meter, is twenty-three measures long. With a tempo of *andante sostenuto*, in E-flat major, this small, through-composed vignette is marked

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<sup>40</sup>Anthony Louis Scarmolin to Adele Scarmolin, 10 July 1918, *Large Black and White Scrapbook*, 36, in possession of the A. Louis Scarmolin Trust. From the contents of this letter, it appears that Scarmolin's sister, Adele, had some influence on the publication of his works as she seems to be acting as Scarmolin's representative to Michael Keane of Boosey.

<sup>41</sup>Buxton, *Official History of 82nd Division A.E.F.*, 19.

<sup>42</sup>Scarmolin, *Memorie*, Log 11. The note also states that the song was published by Presser.

appassionato at the outset and has long, sweeping lines that lend the effect of a chill autumn wind.<sup>43</sup>

*November Sky* has an abundance of interesting harmonies. Some give it a distinctly popular flavor. Among those are the half diminished seventh on the second degree of the E-flat major scale at the fourth beat of measure 2. Also the fourth beat of the third measure and the fourth beat of the sixth measure have prominent B-flat augmented triads. In a conventional manner during measures 9 through 11 the music passes through the dominant key of B-flat major. Through a chromatic alteration from a C minor chord the words "sандаled summer" are supported in measure 18 by a C-flat major chord, which creates quite a striking climax en route to the expected E-flat major conclusion. See Example 6.6.

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<sup>43</sup>Copies are in possession of the A. Louis Scarmolin Trust.

Example 6.6, Opening of *November Sky*, measures 1-9.

No. 16536

## NOVEMBER SKY

C. S. MONTAGNE

A. LOUIS SCARMOLIN

Andante sostenuto

The

sky o'er-head was swept with clouds, But clouds of drear - y

grey; The sun a pai - lid mis - ty wraith looked

*appassionato*

*cresc.*

© 1919, Theodore Presser. Used By Permission.

The following days were particularly trying as the 82nd Division prepared for the Meuse-Argonne offensive. On September 26, 1918, the thousands of bivouacked soldiers were awakened at 1 A.M. by the thunder of massed artillery in a barrage extending from the Meuse River west across the Argonne Forest, along the front of the French Army on their left. During the following three days the men were kept on constant alert. They had already been suffering and were often ill in the rain and cold weather since September 16, the end of the St. Mihiel Drive. Nonetheless, the morale of all the units remained high, and during brief periods of sunshine the regimental bands played in a lively fashion.<sup>44</sup> On October 6, 1918, a fateful day in its life, the 82nd Division received the orders which set in motion the Argonne attack.<sup>45</sup>

While many details of Scarmolin's actual involvement remain murky, it is clear that the 320th Field Artillery did see a good piece of war action. A number of concrete examples of the Artillery's engagement in battle can be cited.

On October 13, for example, enemy planes were reported to have been especially active, and the enemy continued moderate artillery fire; at 16 hours the enemy commenced a rolling artillery barrage, which was followed by infantry assault. The American artillery, in response to calls from the infantry, laid down an effective counter barrage, which caused the Germans to retreat and suffer heavy losses.<sup>46</sup> At 17:30 hours, on October 13, 1918, General Rhodes reported to General Duncan: "320th F. A. observers report Boche retiring.

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<sup>44</sup>Buxton, *Official History of 82nd Division A.E.F.*, 31. Scarmolin would have been among them, in the band of the 320th Field Artillery.

<sup>45</sup>*Ibid.*, 38.

<sup>46</sup>*Ibid.*, 125-126.

The counter-preparation has been stopped and we are now pursuing them with shrapnel. On the left the Boche collected in St. Juvin, but did not attack from St. Juvin."<sup>47</sup>

A message from the 157th F.A. Brigade on October 16, 1918, reads:

"8 hours 50 minutes. In addition machine-gun nest located 98.3-87.5. One battalion of 320 F.A. directed to open fire on this nest with two rounds per gun per minute for 15 minutes. In the coordinates there is a telegraph pole at the base of which it is reported there are ten hostile machine guns."<sup>48</sup> Another message came from 157th Field Artillery Headquarters, 14 hour 55 minutes, also on October 16: "A hostile plane was brought down by the machine gun fire of Battery A, 320th F.A., at 14.25 hours just northeast of Sommerance."<sup>49</sup>

After the intensity of the hostilities, the troops to which Scarmolin belonged began to change location. Lieutenant Colonel George E. Roosevelt reports that after the fierce October battles, the 82nd division was relieved by the 80th division on the night of October 31-November 1, 1918. Upon arrival of the 80th Division the 82nd moved back in the Argonne Forest, with Division headquarters at Champ Mahaut, and on the following day, November 2nd, continued south.<sup>50</sup> During the southward movement, however, according to a somewhat contradictory account of the Artillery of the 82nd Division, the 320th Field

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<sup>47</sup>Ibid., 129.

<sup>48</sup>Ibid., 179.

<sup>49</sup>Ibid., 185.

<sup>50</sup>Ibid., 214.

Artillery was again actively engaged.<sup>51</sup>

The Armistice document was signed at 5:00 A.M. on November 11, 1918. On the same day at 11:00 A.M. World War I ended.<sup>52</sup>

By November 19th the Division was billeted in the Prauthoy area, which had been used in the previous spring by various American organizations. Not only was the place poorly equipped for comfort in the winter, but immediately upon arrival maneuvers were commenced to put into practice the lessons learned in the recent fighting. Special attention was given to correcting deficiencies that had been observed. It is not otherwise clear exactly why such maneuvers were undertaken now that the Armistice had been signed. The troops at that time were very tired, and many replacements were arriving to fill the gaps caused by death, wounds, and illness. The weather turned cold and snowy, and many men were required to eat out of doors. So many cases of colds and pneumonia developed that the maneuvers fortunately were permanently terminated.

During December, however, conditions were somewhat alleviated by the allocation of a number of buildings as mess halls. In addition a Division horse-show was held, which was very successful in spite of the poor weather conditions. By January regular conferences were being held with the intent of preparing an accurate Division History, particularly with respect to the Meuse-Argonne offensive.<sup>53</sup>

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<sup>51</sup>Ibid., 239-43.

<sup>52</sup>"The World Wars," *The New Encyclopaedia Britannica (Macropaedia)* 29 (1993): 986.

<sup>53</sup>Buxton, 214-7. *The Official History of 82nd Division A.E.F.* also includes a special section devoted to "The Artillery of the 82nd Division," describing the personnel and activities of the three artillery regiments of the 82nd Division--the 319th, 320th, and 321st, on pages 225-45.

Probably by January 1919 the following news from Scarmolin's old friend Carleton Montanye would have arrived, and the kind words as well as news of ongoing musical activity at home must surely have lifted Scarmolin's spirits. Montanye's letters were always full of good humor and useful information:

December the 30th  
( One day from the last of the most awful year  
ever spent)

Dear Lou:

Your letter dated the 12<sup>th</sup> of the month just in; also one enclosing your picture for which a great many thanks. All the folks marveled at the photo -- what a different Louis, how strong the face and severe - as if he had looked upon suffering and known it! But it was good to see you if only your likeness. I feel very blue when you say it might not be until the spring before you return. Still I suppose I should be thankful the war is over and all that. I think it unfair the ones who have been over there so long should have to remain while others come back every day.

The band music certainly took a long time to get there. It was sent out about the 12<sup>th</sup> of October last. And did you not get some from Witmark? Nothing very new. Passed a quiet Christmas, which didn't seem like it on account of very mild weather. I think this year will be a very mild one all together. Some relief from that of last year. Nothing very new to write about. Am still on the 'outs' with Miss Clara Sweetness Carroll and I guess she is still on the 'outs' with yours truly. Yes, we get mail regularly from my brother -- one letter came with yours, dated the 15<sup>th</sup> of Dec. He, too, is very impatient to get back but don't know when it will come. He says from the looks of things he might be there until the early Summer and perhaps longer.

Have been having a poor streak in the literary line just at present but hope for better success with the new year. By the way I received the enclosed from Mr. Ferrari and he came up to see me. He is a very nice fellow indeed and when he played I could have wept. It was almost like hearing you -- same wonderful touch and sense of value and all that. And how like old times when he fished out a ms. and had me fit some words to it to send in to the contest. I think he is really a great musician and several of his latest songs, which he played and which the Boston Music Co. are soon to publish were very good indeed. I suppose you have heard of him and know who he is. I asked him if he had met you and he said 'No' but felt he almost knew you having heard so much about you at Booseys.

He, too, is looking for a book and asked me if I had one. I said "Yes, but Mr.

Scarmolin is going to do the score and I'm holding it for him and am going to hold it if it takes a hundred years." Honestly I said just that. Well, I doped out a patriot song, with no red fire but more on the jolly order and nothing about the 'dear old Columbia' and that sort of stuff and he liked the words.

I hope to send you a copy of 'Mother of My Heart' words by me - music by Frank Grey which Schirmer is putting out next month. Be good Lou and write me very often indeed and I'll try and do the same. How are your folks. I sent them a Xmas card but I don't guess they know where I live.

Best regards and everything good for you is the wish in which all home join me.

As usual,  
CARLETON.<sup>54</sup>

It could be said that Carleton Montanye, with whom Scarmolin corresponded throughout the war, was fairly typical of the artistic friends Scarmolin made throughout his lifetime. Montanye was personable, intelligent, and witty. He achieved considerable success in his trade, so that he was capable of supporting himself by writing for journals that would have had considerable appeal for Middle America, particularly for elements of the upper middle class who were endowed with some education and a fair measure of leisure time. Nonetheless, Montanye and similar acquaintances of Scarmolin had relatively modest literary pretensions, so that most of their articles, poems, and stories would not have been likely to achieve true literary stature or long-term recognition. This type of artist believed in writing for a particular public, whose needs and desires were conventional at that time. Indeed, Montanye is an articulate witness and spokesman for artistic commercialism. Despite his ultimate success with a wide variety of publishers and despite his many fine compositions, it must be said that Scarmolin in many respects shared and may have been

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<sup>54</sup>Montanye to Scarmolin, 30 December [1918], *Large Black and White Scrapbook*, 36, in possession of the A. Louis Scarmolin Trust.

influenced by Montanye's views on artistic creativity. Over a lifetime of prolific music composition, a hefty percentage of Scarmolin's own works would ultimately fall into the category of "Gebrauchsmusik," acceptable to publishers and pleasing to buyers.

Following his period of active duty, described above, Scarmolin recorded in his Log that the *Waltz on a Theme by Schubert* was "written at Bussiers Les Belmort [ Bussièrès-les-Belmont] France" on January 23, 1919. It is unclear whether the version he wrote at that time was for piano or for woodwind septet or quintet. Both a woodwind septet and a piano piece are mentioned in Scarmolin's Log although the notation "woodwind septet" seems to have been added, possibly later.<sup>55</sup> The A. Louis Scarmolin Trust retains a copy of a quintet by the same name scored for flute, oboe, clarinet in B flat, horn in F, and bassoon. Because of the discrepancy in instrumentation, one cannot be sure whether it is the same piece. In any case, the *Waltz on a Theme of Schubert* mentioned in the Log does mark Scarmolin's first opportunity to compose since his involvement in active combat.

Soon after Scarmolin had written the *Waltz*, in February, the Commander-in-Chief, General Pershing, reviewed the Division. Shortly afterward came orders to turn in property, suggesting that the Division would soon return home. Efforts were made forthwith to prepare the soldiers for their civilian life.<sup>56</sup>

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<sup>55</sup>The notation is found in Scarmolin, *Memorie*, Log 11.

<sup>56</sup>Buxton, *Official History of 82nd Division A.E.F.*, 218-22. From Buxton's account it is clear who the Commander-in-Chief was, because on page 289 may be found a complimentary letter that Pershing wrote to Major General George B. Duncan, Commander of the 82<sup>nd</sup> Division. In the letter Pershing says, "It gives me a great deal of pleasure to extend to you and the officers and men of the 82<sup>nd</sup> Division my compliments upon their excellent appearance at the inspection and review on February 11 near Prauthoy." General Pershing had been in charge of the American forces for the Meuse-Argonne offensive, so it would seem logical that he would have reviewed the troops. See "Pershing, John J(oseph),"

In March 1919, at the end of his period of duty, Scarmolin received permission for a special leave:

Headquarters 320th Field Artillery  
A. P. O. #742, American E.F.  
March, 17th. 1919.

SPECIAL ORDERS )

NO. 8-A.)

EXTRACT

2. In accordance with Class B Leave, paragraph #2, G.O. #14, G. E. Q., American E. F. dated January 18th, 1919 the following enlisted man of this regiment is hereby granted leave of 14 days to Felletin, France, time of travel to and from destination included.

Band Sergeant Scarmolin, (1914001) Anthony L.

By order of COLONEL WILLIAMS.

(Sgd.) W.S. Connerat  
W. S. Connerat,  
Captain 320th Field Artillery  
Adjutant.

A true copy of the original this the  
17th day of March 1919.

W S Connerat  
W.S. Connerat  
Captain 320th Field Artillery

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*The New Encyclopaedia Britannica (Micropaedia) 9 (1993): 308.*

Adjutant.<sup>57</sup>

During his fortnight leave Scarmolin visited a French family in Felletin. A letter, handwritten to him in French, with the heading: Felletin, April 5, 1919, emanates from the Rollin family. Translated into English, it reads:

Dear Monsieur Scarmolin:

You left in the rain, in the melancholy of a gray and dull sky which seems to communicate to everyone its morose hue as if to better prepare beings for the sadness of separations. For all that, your journey was accomplished without hindrance; the arrival, although late, did not cause you trouble: this is an essential point. As for the next day, I'm quite sure that it did not pass in meditating on an air of "weeping" . . . etc . . . military life is prosaic and stripped of all poetry: for a dreamer like you it must be a hard labor! but, patience . . . in a forthcoming tomorrow you will find again this freedom which you miss and you will doubly appreciate it. As for ourselves, since your departure, we resemble a body without soul! . Joy has gone with you.--: we truly miss you. One gets so quickly accustomed to good things! Your company was so agreeable, and your music was so beautiful! All our friends are moved in remembering you. Miss Agnes, in particular, was touched by the interest you show her . . . she has received the brochure ordered by you at the moment of your departure and instructs me to thank you for it very sincerely. She does not promise you conversion but a study of this science . . . Later I will let you know about the result obtained.

I am happy in imagining that the little book of thoughts has been able to distract you for a moment; it will be a souvenir of France. My husband and I assure you of our good friendship and send you our affectionate greetings.

F. Rollin

The Bellat friends, in particular, send you their "remembrance" as you put it so well.

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I almost forgot to thank you for your photograph; this one is much better than the first one, however . . . it isn't perfectly you . . . we will content ourselves with it while waiting for the one promised on your return to America.<sup>58</sup>

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<sup>57</sup>Headquarters 320th Field Artillery, Class B Leave, 17 March 1919, *Large Black and White Scrapbook*, 36, in possession of the A. Louis Scarmolin Trust.

<sup>58</sup>F. Rollin to Scarmolin, 5 April 1919, *Letter Box*, in possession of the A. Louis Scarmolin Trust. The brochure tendered to Mlle Agnes is probably the first intimation of

I have translated the letter, which reads in its original French:

(Felletin, le 5 Avril 1919

Cher Monsieur Scarmolin,

Vous êtes parti sous la pluie, dans la mélancolie d'un ciel gris et terne qui semble communiquer à tout sa teinte morose comme pour mieux préparer les êtres à la tristesse des séparations. Néanmoins votre voyage s'en effectué sans encombre, l'arrivée, quoique tardive, ne vous a pas causé d'ennuis: c'est un point essentiel. Quant au lendemain, je me doute un peu qu'il ne se passa pas à méditer sur un air de "plainte". . etc. . la vie militaire est prosaïque et dénuée de toute poésie: pour un rêveur comme vous ce doit être un dur labeur! Mais, patience . . . dans un demain prochain vous retrouverez cette liberté qui vous manque et vous l'apprécierez doublement. Quant à nous, depuis votre départ, nous ressemblons à des corps sans âme! . La joie s'en est allée avec vous -: vous nous manquez vraiment. On s'habitue si vite aux bonnes choses! Votre compagnie était si agréable, et si belle était votre musique! . Tous nos amis se rappellent de vous avec un souvenir ému. Mlle Agnes, en particulier, a été touchée de l'intérêt que vous lui manifestez . . elle a reçu la brochure commandée par vous au moment de votre départ et me charge de vous en remercier très sincèrement. Elle ne vous promet pas une conversion mais une étude de cette science . . . Plus tard je vous ferai part du résultat obtenu.

Je suis heureuse en songeant que le petit livre de pensées ait pu vous distraire un instant; ce sera un souvenir de France. Mon mari et moi vous assurons de notre bonne amitié et vous adressons un affectueux souvenir.

F. Rollin

Les amis Bellat, en particulier, vous envoient leur "remembrance" comme vous le dites si bien.

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J'allais oublier de vous remercier de votre photographie, celle-ci est beaucoup mieux que la lère cependant . . ce n'est pas parfaitement vous . . . nous nous en contenterons en attendant celle promise à votre rentrée en Amérique.)

The letter indicates that by April 5, 1919, Scarmolin had departed from Felletin and was about to return to the United States, leaving behind him friends who remembered him with warmth, affection, and admiration. The fact that the letter he received was written in French suggests that he knew the language or that his Italian was sufficient to enable him to read French. Despite his fine military record, there are intimations in the letter that the

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Scarmolin's lifelong interest in Christian Science.

confinement of military life had become fatiguing and oppressive for him. One also wonders what the little brochure he had given to Mlle Agnes might have been; it is known that later in life Scarmolin became interested in Christian Science and played as organist at churches of this denomination. The reference to "conversion" to that "science" strongly suggests that the brochure concerned that religion. This letter, dating from close to the end of Scarmolin's sojourn in France, thus provides some interesting personal details about the composer, who would then have been twenty-eight years old.

The last composition Scarmolin ascribes to his stay in France is a song *The Little Lane of Loving* written at Cadillac, France, on April 4, 1919. It was composed shortly before he left Europe. Unfortunately, like many other compositions Scarmolin wrote during his military experience, it has vanished.<sup>59</sup>

Not only was Scarmolin's return to the United States in many respects a relief for him, but also his impeccable war record soon proved to be a distinct asset. As soon as he had arrived in West Hoboken, Scarmolin did not hesitate to approach his military superiors with a request for a recommendation, based on his performance in service. Consequently, on May 27, 1919, Captain Harvey Sleeper of the 320th Field Artillery sent Scarmolin the following cover letter:

55 Palm St., Bangor, Me.,  
May 27, 1919.

Sergeant Scarmolin,  
548 Clinton Ave.,  
West Hoboken, N.J.

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<sup>59</sup>Scarmolin, *Memorie*, Log 11 and Aux 22. The song is not in possession of the A. Louis Scarmolin Trust.

Dear Friend,

I received your letter several days ago and shall have to ask you to pardon my delay in answering, as I have been very busy since getting home. My home town seems to have the impression that a uniform makes an orator of a man and I have been obliged to discard it to avoid torture.

I am enclosing the letter of recommendation that I promised you. I have endeavored [*sic*] to cover the points that you suggested, but if it is not exactly what you wish I shall be only too glad to alter it as you may desire. Do not hesitate to return it.

I feel that your words in regard to my regime as C.O. were sincere. It was never my desire to be a C.O. but I always endeavored [*sic*] to give justice to all. A company of men of your disposition, Scarmolin, would be a pleasure to command.

I should be very glad to hear from you at any, time, Scarmolin. I wish you the success and happiness that is the due of every conscientious man.

Very truly yours,

Harvey P. Sleeper<sup>60</sup>

Enclosed with the cover letter was a very positive letter of recommendation, which read:

55 Palm St., Bangor, Maine.

May 27, 1919

From: Capt. H.P. Sleeper, 320 F. A., C.O. Hdqrs. Co.

To: Whom it may concern.

Subject: Commendation of Band Sergeant Scarmolin, Hdqrs. Co., 3 2 0  
F.A.

1. Upon the demobilization of this regiment, I, as Commanding Officer of Headquarters Company, wish to take this opportunity to give special recommendation to certain members of my command. Sergeant Scarmolin is one of these men.

2. As an officer in Headquarters Company I have known Sergeant Scarmolin for a period of seventeen months, and was his commanding officer during the three months preceding the demobilization of the company. During that entire period Sergeant Scarmolin has never given his commanding officer the slightest trouble and

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<sup>60</sup>Sleeper to Scarmolin, 27 May 1919, A. Louis Scarmolin Papers, in possession of the A. Louis Scarmolin Trust.

his military record is of the best. He was always an earnest, thorough and cheerful worker, and his promotion to sergeant was due to his excellent record and remarkable ability as a musician.

3. In September 1918 Sergeant Scarmolin was recommended by Capt. Dighton, then the C. O. of Hdqrs. Co., as a candidate for a commission as band leader. But as we were about to enter the Argonne front Colonel Williams decided to let the matter rest until we went back to a rest sector. This did not occur until after the signing of the armistice and at that time an order was issued from the American G.J.Q, A.E.F., stating that no further commissions would be given. For this reason the sergeant was not sent to the candidates' school. Otherwise he certainly would have been sent to the school and would have undoubtedly secured a commission; for his knowledge of military matters is such that he could have easily passed any examination that he would have been given, and his ability as a musician is unquestionable.

H. P. Sleeper,  
Capt. 320 F.A.,  
Cmdg. Hdqrs. Co.<sup>61</sup>

The letter of recommendation reprinted above makes several essential points. Scarmolin's record in the armed services, from a military point of view, was outstanding. Not only was Scarmolin extremely well informed in all matters relating to his service, but he was exceptionally cooperative and efficient, and he had used his musical talents effectively in that milieu. In addition, he had seen action in the Argonne, apparently for an extended period of time because he had not been able to return to a rest sector until after the fighting had ceased. He had been discharged with the rank of sergeant, apparently sometime in the spring of 1919.

Indeed, Scarmolin had returned to his adopted country something of a war hero. Not only had he seen a good piece of the action, but his musical skills were continuing to be a substantial asset and were gaining him recognition wherever he went. No sooner had he

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<sup>61</sup>Sleeper to "To Whom it May Concern," 27 May 1919, *Letter Box*, A. Louis Scarmolin Trust.

reentered civilian life than he received a request that he be a soloist in a concert sponsored by the military. The letter of invitation was tinged with a distinct tone of imperative. It is most likely that Scarmolin complied with the request and performed for the occasion, as this letter is carefully preserved among his cherished memorabilia:

BLUE DEVILS  
Co.C. OLD 69TH. N.Y.  
154 WEST 85TH STREET  
NEW YORK CITY

June Fourth  
Nineteen Nineteen

Sgt. Louis Scarmolin,  
248 Clinton Avenue,  
West Hoboken, N.J.

My dear Sergeant:-

This is to remind you that we expect you to be a soloist at the Memorial concert which the Blue Devils, Company C, 165th Infantry, will give at the Garden City Hotel on Thursday evening, June 19th at 8.30 o'clock.

I spoke of the matter briefly when last I saw you, but the plans had not then matured. You have been advertised to appear there. Please let me know if it is certain. I can afford to pay you \$26 for the evening, together with the cost of your transportation to and from Garden City. As I told you, the people there will be worth while and I think it is a splendid opportunity [*sic*]. I expect you to do no accompanying on that night and will ask you to play your own compositions exclusively, allowing you to select whatever you choose. Will you communicate with me at your earliest convenience and let me know when we can get together.

With best wishes, I am,

Very sincerely yours,

Louis Klopsch

Louis Klopsch  
154 West 85th St.,

New York City, N.Y.<sup>62</sup>

Scarmolin, always loyal, retained friendships from his military service and carried them over into his civilian life. This quality of Scarmolin is illustrated by an articulate and rather touching letter written to him by one Eugene Brody, who must have served with Scarmolin in France and resettled in Washington immediately after World War I. It shows that Scarmolin made a deep impression on all of those who knew him well:

1902 Jackson St., N.E.  
Washington, D.C.  
June 18, 1919.

My dear Friend,

You have no idea how pleased I was to be remembered. Your little note delighted me, and the "Capriccio," being a thing of beauty, will, as the poet, Keats, says, be a joy forever. I am memorizing it. Of course it is intrinsically delightful to me, since I know the composer.

At present, we are having very warm weather in Washington. I have a very nice position with the government in the Agricultural Department. I hope to be able to resume my musical studies in the Fall when it gets cooler.

I too still cherish the memory of our few happy hours at Bazailles. There were not many of such for me in France. I also hope to hear from you again and have the pleasure of meeting you personally again.

Sincerely,

W. Eugene Brody<sup>63</sup>

Brody's letter appears as a sober yet comforting conclusion to what must have been a harrowing period of military service. It arrives at virtually the end of Scarmolin's youth; he was by then almost twenty-nine years old. Perhaps what he had put aside during his time

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<sup>62</sup>Klopsch to Scarmolin, 4 June 1919, *Letter Box*, in possession of the A. Louis Scarmolin Trust.

<sup>63</sup>Brody to Scarmolin, 18 June 1919, *Letter Box*, in possession of the A. Louis Scarmolin Trust. Note that the name of the town to which the letter refers is undoubtedly Bazeilles.

in service with regard to his artistic talent and his composing skills had been counterbalanced by a gain in maturity and the establishment of solid personal and professional credentials. The responsibilities of public school teaching and its attendant commitments loomed ahead. Scarmolin had come of age.

## CHAPTER VII

### SCARMOLIN AND HIS PUBLISHERS

It will be recalled that Scarmolin's first publishing successes date from his Conservatory years. However, the earliest existing correspondence with the publishers held at the A. Louis Scarmolin Trust begins around 1914, ten years later than the publication of Scarmolin's 1904 work *Ave Maria*. Still the date 1914 is considerably prior to the summer of 1917 when Scarmolin joined the United States Army. The flow of letters from the publishers that are collected at the Trust in a single receptacle called *Letter Box* continues to be heavy until 1926, encompassing the time early in the twentieth century when Scarmolin was in the process of breaking into the music publishing world. This chapter will show that these publishers of Scarmolin's works exerted considerable influence on the nature and quality of his output.

Following the hiatus of his approximately two-year stint with the Army and particularly after his marriage in 1926 to which I will return in chapter 9, Scarmolin was becoming increasingly prolific as a composer. His works were performed with greater frequency, and he gradually earned a reputation as a composer of significance on the American musical scene. He continued to write many useful pedagogical pieces, but, in addition, he completed numerous serious concert works, some of which achieved national recognition. From 1909 on, the avant-garde character of some of the compositions of his German Conservatory years gave way to a more conservative, melodic style, with simpler and clearer formal treatment. Scarmolin's willingness to conform to mainstream tastes

undoubtedly contributed to the acceptance of many of his works for publication. The spark of originality was never entirely submerged, yet he produced a preponderance of material that seems designed to appeal to the publishers, who in turn represented the general public which constituted the primary market for the music they sold. The resulting works are characterized by their songfulness, their usefulness, and the absence of any aesthetic that general audiences would be likely to find offensive.

The correspondence documenting Scarmolin's efforts to have his music published is variegated and colorful. Some of the material refers to details of publication in works that were accepted; some of the correspondence consists of letters of rejection. In the latter cases the publishing companies, most of them major ones, generally wrote polite notes explaining why a particular work would not fit into their publishing scheme and often expressing the hope that Scarmolin would supply them with some other possibilities. Sometimes in both letters of acceptance or rejection specific suggestions were made for improvements.

This correspondence between Scarmolin and his publishers is interesting for several reasons. First of all, most of the letters were written in the early twentieth century, beginning in 1914, and they provide a fascinating chronicle of the music publishing industry of the time. One sees how a composer managed to break into the publishing field. One learns what publishers were seeking in terms of marketable material, and one inevitably gains a clearer picture of the pressures on Scarmolin to conform and to adjust his compositional style to his publishers' requirements. Finally, one is made aware of the considerable degree to which the genres and style of Scarmolin's output were influenced by his publishers. A brief account of Scarmolin's experience in launching his career in music publishing follows, punctuated

by some exact quotations of the actual correspondence. All materials, whether music or letters, are in possession of the A. Louis Scarmolin Trust unless otherwise noted.

One of the earliest letters of rejection came from Theodore Presser, a publishing company which in the end was one of Scarmolin's mainstays. The letter refers to two short pieces called *Offertory* and *Scherzino*. It reads:

Mr. Louis Scarmolin  
West Hoboken, N.Y. [*sic*]

Dear Sir:

We are returning your "Offertory" and "Scherzino" recently submitted, regretting very much that we are unable to make you an offer for any of these. Looking over them we find both possess points of merit but unfortunately they are out of our line at present.

Wishing you all success in the future, we are

Yours very truly,

PWO-Y

THEO. PRESSER CO.<sup>1</sup>

The *Offertory* referred to in Presser's letter of rejection is very likely the *Offertory* in B Flat, which later was published by Lorenz Publishing Company in the May 1925 issue of *The Organist*. In any case, this is the only known work of Scarmolin entitled *Offertory*. This brief, meditative piece would be practical for any amateur organist and would be entirely suitable during the moments in a church service when the collection is taken.

The *Offertory* in B Flat is alternatively a three-, four-, or five-voice work. Nonetheless, it remains simple and hymnlike throughout, never moving more rapidly than in eighth-note subdivisions of the moderate quarter-note beat. The pedal part would be easy

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<sup>1</sup>Presser to Scarmolin, 19 September 1914, *Letter Box*, in possession of the A. Louis Scarmolin Trust. Note that in addressing the letter Presser made the error of assuming that West Hoboken was in New York.

to play as it moves in the andante tempo in 3/4 meter in dotted half notes, half notes, and quarter notes, and the performer never has to negotiate an interval wider than a fifth. Harmonically the farthest afield it gets is the brief hint of the relative minor, G minor, in measures 16 through 20. See Example 7.1.

Example 7.1, Offertory in B Flat.

**OFFERTORY IN B FLAT.**

Sweet Solo Horn and Flute 59  
A. LOUIS SCARMOLIN

O - XXIX - 59b. Copyright, 1925, by Lorenz Publishing Co., in "The Organist" for May, 1925. International copyright.

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The identity of *Scherzino* is more dubious. Two works entitled *Scherzino* are listed in *Memorie*. The first entry for a *Scherzino*, Op. 28, No. 5, is found in Log 4 and is dated June 9, 1913; it states clearly that *Scherzino* belongs to the album *Vignettes*. The second entry, in Log 8, dated December 8, 1916, designates a woodwind quartet called *Scherzino* in F, and Scarmolin states parenthetically that it has been published by Carl Fischer. The existence and dates of composition for the two pieces called *Scherzino* is directly supported by entries in Aux 12 and Aux 19 (*Scherzino* in fa) respectively. There are additional entries, some of them contradictory. Log 5 provides 1914 as the year of composition for *Scherzino* and states that it was published by Boosey and Co. in the album *Vignettes*. Aux 14 gives *Scherzino* as the fifth of an "Album of 5 pieces for piano," called *Vignettes* and designated Opus 28, the entire collection dated April 21, 1915. Aux 3 contains a lengthy list of publications, among them *Vignettes* of February 1916. No other entries for either *Scherzino* or *Vignettes* are to be found either in *Memorie* or Aux. It is probably most reasonable to assume that the letter from Presser cited above marks Scarmolin's earliest attempt to publish the sprightly *Scherzino* of *Vignettes* separately.

In spite of his disappointment at Presser's rejection of *Offertory* and *Scherzino*, Scarmolin was persistent, not allowing himself to be undone by the rejection but instead continuing to submit his work, often to the same publishers that had initially turned him down. His later success with Presser, for example, shows how well his persistence paid off. It was undoubtedly a major factor in his ultimately having large quantities of his work sponsored by important publishing houses.

Some letters, whether of acceptance or rejection, offered specific suggestions for

improvement. *Wind of the Westland*, is an undated, eleven-page work held in a single manuscript copy by the A. Louis Scarmolin Trust. The three verses of the rather ordinary, sentimental text by Dane Burnet are set in an A B A form with a tiny coda. The letter from Arthur P. Schmidt asking for revisions reads:

Mr. A.L. Scarmalin [*sic*]  
548 Clinton Avenue  
West Hoboken, N.J.

Dear Sir,

I am in receipt of your manuscript of the song, "Wind of the Westland" and shall be glad to know whether you have any other compositions which you could submit. It seems to me that the second verse of the song now forwarded would permit of a somewhat different treatment from the other two verses, which would also serve to give some contrast. A song of this character is not likely to appeal to a very large number of singers and something of a more generally useful type might be desirable if you should have other numbers which you could offer me for publication. I should be pleased to hear from you further and meanwhile return the manuscript for your consideration of the suggestion made.

Yours very truly,

Arthur P. Schmidt  
APS<sup>2</sup>

Around this time diverse publishing contacts of Scarmolin had jumped into the fray and were making efforts on Scarmolin's behalf. A fragment found with Scarmolin's Auxiliary entries<sup>3</sup> suggests the atmosphere which sometimes surrounded these attempts. It is in the form of a card bearing the Boosey & Co. label:

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<sup>2</sup>Schmidt to Scarmolin, 22 April 1915, *Letter Box*, A. Louis Scarmolin Trust.

<sup>3</sup>The auxiliary entries refer to the notebook (Aux) I assembled and organized containing loose papers on which Scarmolin had written information concerning the composition and/or publication of his works. Aux is first described in chapter 3.

**With Boosey & Co.'s Compliments**

*Dear Louis/.*

*Your friend Lancaster has been very "unkind" to the accompanying proofs! You will no doubt carefully inspect and confirm - if you agree with his "improvements."*

*The Serenata is too short to issue separately, so we had better issue the two together as an A + B.*

*Yours.*

*M.K.*

*April 25/17.*

9 EAST 17TH STREET, NEW YORK

It should be noted that no work with the title *Serenata* mentioned in Michael Keane's card is to be found at the A. Louis Scarmolin Trust, nor is *Serenata* listed in either Scarmolin's *Memorie* or in his adjunct Log referred to as Aux.<sup>4</sup> It is possibly being used here as a generic term or as an epithet for a piece that later acquired another name.

Another item of correspondence that documents Scarmolin's efforts at publication is a 1917 letter from G. Schirmer addressed to Scarmolin's good friend and collaborator, Carleton S. Montanye. The contents refer to Montanye's efforts to publish a two-act operetta by Scarmolin, undoubtedly *The Rose Gardener* of 1911, for which Montanye had written the libretto. The letter reveals that some of these early attempts to interest the publishers were characterized by a certain lack of experience on the part of Scarmolin and his colleagues. Specifically, Montanye did not realize that the managers who wished to produce an operetta

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<sup>4</sup>Keane (M.K.) to Scarmolin, 25 April 1917, Aux 2, A. Louis Scarmolin Trust. It will be recalled from chapter 6 that Michael Keane was on the staff of Boosey, and a relationship that was both professional and friendly had evolved between the two.

would be responsible for initiating procedures for getting the work published. One can also see that Schirmer thought well enough of *The Rose Gardener* to recommend that a well-known theatrical company look it over. The letter to Montanye reads:

July 16th  
1917

Mr.C.S.Montanye  
601 West 156th Street  
New York.

Dear Sir:

Your letter of July 12th addressed to Mr. Rudolf Schirmer, has come to my attention, in which you make inquiry as to whether we would be interested in examining the libretto and music of a two-act comedy by Mr. Scarmolin. In reply, we wish to state that as Publishers, we do not consider it feasible to examine librettos, nor the music unless same has first been examined by the manager contemplating producing it. It is a mistaken idea that the publishers bring the manuscripts or the librettos to the managers. The conditions are reversed; the managers bring the libretto and score to the publishers.

Our experience has proven that it is almost useless for the publisher to endeavor to interest the manager in a piece. I suggest that you bring the libretto and score to the Shubert Theatrical Company, with whom we have connections and bring the matter to the attention of Mr. Romayne Simmons. Mr. Simmons, will be very glad, I am sure to play the score to see whether the Shubert Theatrical Company can make use of same. In bringing the matter to Mr. Simmon's attention, you might mention the fact that Mr. Schirmer recommended you to do so.

I have looked over the numbers by Mr. Scarmolin, published by Boosey and find they are most tuneful, but under the circumstances, I believe the plan outlined above, would be the most practical to follow, in order to get a hearing. I am returning the copies you kindly submitted to me.

Very truly yours,

G. Schirmer<sup>5</sup>

A brief note from Carleton Montanye to Scarmolin scribbled in black pencil on the reverse

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<sup>5</sup>G. Schirmer to Montanye, 16 July 1917, *Letter Box*, A. Louis Scarmolin Trust.

side of the Schirmer letter explains:

Monday.

Dear Lou:

Received this as I was going out and came back to send it to you. Will write tomorrow.

Hastily

Carleton

The correspondence with the publishers described above must have taken place very shortly before Scarmolin's induction into the United States Army. It continued, however, even after Scarmolin had entered the service. One letter from Boosey and Co. is especially interesting as it pertains to Scarmolin's patriotic song, *We'll Keep Old Glory Flying*, which achieved considerable favor during the wartime years. It is one of several pieces of correspondence that indicate specific ways in which Scarmolin's publishers criticized or attempted to influence the musical setting of his texts:

Dear Louis,

Your "Old Flag" song is alright--both words and music, and even though it may not get any further than the many patriotic songs already issued to the public, I shall be only too glad--for your reputation's sake in camp--to have an Edition printed at once, and will let you have as many copies as your comrades may need. The boys here think it has the making of a very effective easy March for Military Band. Would you like to score it?

The original key is a bit too high for unison singing, and it would be better for this purpose in Eb. We will publish it in both keys.

We have one little suggestion for possible improvement: The opening phrase in the voice part (as you wrote it) is not bold enough. Mr. Lancaster has written alternative voice notes on the slip enclosed. You need not necessarily agree with this revision, but you will see the point, and perhaps improve on his version. WHERE WE GO needs to be emphasised at the opening.

As soon as I hear from you I will send the copies to the engraver.

Will a three-cent royalty be alright? The song if it is bought by the public, must be at a popular price.

Hoping to have the pleasure of a visit from you soon, and with every good wish.

Yours sincerely,

Michael Keane<sup>6</sup>

On the following day, October 16, 1917, Michael Keane sent a follow-up letter to Scarmolin, suggesting a change in the text itself:

Dear Louis,

Further to mine of last night, it occurs to me that if we use "Old Glo - ry" instead of "the old flag" both in the title and verse, it will be more in keeping with the reverence due to the Stars and Stripes, and the patriotic character of the Song. "Flag flying" is not a good vowel combination anyhow, and "Old Glory" would be much easier to sing.

I take it your friend Montanye will be agreeable.

Yours sincerely,

M.K.<sup>7</sup>

While Scarmolin was in the U.S. Army, some correspondence concerning his publications had to be delegated to others. Scarmolin's friend and colleague, Carleton S. Montanye, was a logical representative. Having himself written many of the texts Scarmolin used, including that of *We'll Keep Old Glory Flying*, Montanye had a personal interest in the matter of getting Scarmolin's works published. Accordingly, Montanye became directly involved in negotiations with Bryant Music Company. The subject under discussion was *In a Little While*, a four-part choral work in F major arranged for soprano, alto, tenor, and bass, and marked *allegretto con grazia*, with a cheerful piano accompaniment. Through-composed to a text that Montanye had written, *In a Little While* is a setting of a catchy tune which conveys the scherzando quality of this appealing little work.

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<sup>6</sup>Keane to Scarmolin, 15 October 1917, *Letter Box*, A. Louis Scarmolin Trust.

<sup>7</sup>Keane (M.K.) to Scarmolin, 16 October 1917, *Letter Box*, A. Louis Scarmolin Trust.

The letter which Montanye received from Bryant pertaining to *In a Little While* was one of rejection:

Mr. C.S. Montanye,  
219 Audubon Avenue,  
New York, N.Y.

Dear Sir:

We have just received a report on the song submitted, "In a Little While," and have at hand your letter of Jan. 2, which accompanied same.

We quite agree with you that the song is decidedly interesting to vocalists, the solo version particularly so. It does not, however, seem to fit into our scheme and so we are regretfully returning it to you.

On the other hand, we might add that we think you should not have great difficulty in placing this number, as the atmosphere and color are characteristic.

Thanking you for having submitted it to us, we are, with best wishes,

Yours very truly,

BRYANT MUSIC CO.  
M.D.<sup>8</sup>

Not to be daunted by setbacks, Montanye read the letter and immediately forwarded it to Scarmolin in the Army, typing the following on the reverse side of Bryant's letter of

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<sup>8</sup>Bryant Music Co. to Montanye, 9 February 1918, *Letter Box*, A. Louis Scarmolin Trust. This undated work is held in manuscript form for mixed chorus, but the solo version mentioned in Bryant's letter is not to be found at the A. Louis Scarmolin Trust. It is probably safe to assume that the composition was written shortly before Scarmolin joined the Army. However, it does not appear in Scarmolin's *Memorie* until Log 51 where, under the date 16 June 1937, one finds the entry "In a Little While (Chorus) Words by Montanye." In my view the anomaly could only be explained if one accepts that earlier attempts to publish it were rejected, and that Scarmolin had again touched it up in the 1930s possibly either using it himself or again trying to find a publisher for it. The only alternate explanation would be that the 1937 work is a different piece altogether, reflecting Scarmolin's frequent lack of specificity in assigning the same title to two or more different pieces. The latter hypothesis seems less likely as it is clear that the author in both cases was Carleton S. Montanye, making it more likely that the 1937 work is the same one.

rejection:

MONDAY the 11th

Louis old dear:

Herewith the result from the Bryant people and I am glad rather than sad for when I was down to the Tuckermans last Saturday I was talking with a composer and organist by the name of Guzzias or something like that and he said the Bryant company is very unreliable. So when this is received back - the song ms. that is - I will take it to a good company - Schirmer probably.

Well, Louis I rather expected to hear from you this morning but didn't. Drop me a line soon old top and let me know all the news. Yesterday I completed that other novelette which I mentioned. Am going to immediately start on another one or a new GOOD long script. IT'S A GREAT LIFE IF YOU DON'T WEAKEN!

How is the Gordon Theatre and the musical comedy? Is the first one they put on called Sweet Sixteen by Herbert or what? Let me know. By the way did you receive the revised lyric "Longing" and have you done anything on it yet?

Well write soon and tell me all the news - about your horseback adventures - and except [*sic*] my best regards.

As usual,

CARLETON,

P.S.

Someone told me all mail to U.S. camps is opened and read before being delivered. Is this true? Do they read my letters.<sup>9</sup>

Two aspects of Carleton Montanye's letter to Scarmolin are of particular interest.

First, Montanye mentions in the third paragraph of his letter that he has revised the lyric for the song, *Longing*, indicating that he had to make ongoing modifications of the text, perhaps owing to requirements of the publishers themselves. The second, perhaps less obvious aspect of such collaboration, was that Scarmolin might have felt pressed into some level of obligation to such a friend, not only for the provision and amendment of such texts but also

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<sup>9</sup>Montanye to Scarmolin, 11 February 1918, *Letter Box*, A. Louis Scarmolin Trust.

for the assistance in attracting the attention of worthy publishers. Scarmolin may well have sincerely liked all of the texts that he used. On the other hand, given the friendships involved and the closeness of working together, the apparently gentle and diplomatic Scarmolin might well have found it quite difficult to turn down the various texts his friends offered him, some of which were clearly trite. That is, he might have set some texts out of loyalty to his friends or gratitude for favors rendered rather than basing his decision solely on the aesthetic merit of the texts themselves. As for *Longing*, it was published along with *Preghiera* (Prayer) by G. Schirmer in 1922, as two separate copies of music under the common title of *Two Melodies for Voice and Piano*.<sup>10</sup> The terms of acceptance were expressed in the following letter:

A. Louis Scarmolin, Esq.,  
548 Clinton Avenue,  
West Hoboken, N. J.

Dear Sir:-

We studied your fifteen manuscripts submitted, with great interest. Unfortunately, our publishing program is so crowded that it is practically impossible for us to add at this time to our accumulation of manuscripts for publication.

However, two of your songs "Longing" and "Preghiera" interest us to a degree that we should like to include them in our catalogue on a 10% royalty basis, provided that you do not expect publication prior to the summer of 1920.

I am holding the manuscripts here subject to your answer to this letter.

Very truly yours,

---

<sup>10</sup>*Memorie*, Log 10, lists "Longing Song" as published by G. Schirmer and gives Saturday, 2 February 1918, as the date of composition, the time when a military inspection took place. That date of composition is also confirmed by an entry in Aux 21. While no specific date for the writing of *Preghiera* (Prayer) is provided, since the former is published as Opus 10, No. 2, and the latter as Opus 10, No. 1, the dates may be assumed to be not too far apart.

O.G. Sonneck<sup>11</sup>

OGS:FHH

*Preghiera* and *Longing* are two brief, sentimental songs, the former in E major and the latter in F major. *Longing*, setting a text of Montanye, appears in chapter 6 as Example 6.5. After a four-measure piano introduction that features a flowing melody in the right hand, the vocal part enters at measure 5 with a melody that is supported in the upper register of the left hand. The right hand of the piano part takes over the duplication of the wide-ranging vocal line at the end of measure 8 until the reappearance of the introductory material in measures 12-4. Measures 15-7 are musically the same as measures 5-7 although the text is different, and then the right hand of the piano duplicates the climactic vocal line from measure 18 through the end of the piece at measure 24.

*Preghiera* is a very different kind of song. The melody, while it covers a fairly wide range, seems at times almost recitative-like with its many repeated notes and rather thick chordal accompaniment. The tempo markings, *adagio*, *un po' affrett.*, *a tempo*, *più sost.*, *affrett.*, *sost.*, *affrett.*, and *lento* are suggestive of a built-in rubato. The text is a poem by A. Dal Savio, and the English version is by Dr. Theodore Baker. Scarmolin's letter to A. Dal Savio asking him for permission to have his poem *Preghiera* published and set to music is cited below. Dr. Theodore Baker (1851-1934), the noted American music scholar and

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<sup>11</sup>Sonneck to Scarmolin, 9 June 1919, *Letter Box*, A. Louis Scarmolin Trust. This is none other than Oscar Sonneck, who had been director of the music division of the Library of Congress and became in 1917 director of the publication department at G. Schirmer; he is one of the first great American musicologists. See Jon Newsom, rev. H. Wiley Hitchcock, "Sonneck, Oscar G(eorge) T(heodore)," *The New Grove Dictionary of Music and Musicians*, 2<sup>nd</sup> ed., ed. Stanley Sadie and John Tyrrell, 29 vols. (London: Macmillan, 2001), 23: 723-4.

lexicographer, was literary editor and translator (1892-1926) for G. Schirmer.<sup>12</sup>

By June 1919 Scarmolin had just returned from his service in World War I. At this point his diligence and persistence were being rewarded, and he was receiving a number of letters of acceptance from a variety of well-known publishers, among them Presser. One such letter from G. Schirmer confirms Montanye's continuing interest in the publication of Scarmolin's settings of his lyrics:

A. Louis Scarmolin, Esq.,  
548 Clinton Avenue,  
West Hoboken, N.J.

Dear Sir;

Enclosed you will please find contract in duplicate to cover our right to your two songs. Kindly sign them and return one copy to this office for our record.

For copyrighting purposes it is necessary that we be informed of the present status of your citizenship and nationality. You will greatly oblige by sending us a statement in this regard.

We are just now in receipt of a letter from Mr. Montanye giving us gratis permission for the use of his poem. He seems to have appreciated our having accepted your numbers.

I beg to remain,

Yours very truly,

Manton Monroe Marble  
ASSISTANT MANAGER<sup>13</sup>

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<sup>12</sup>H. Wiley Hitchcock, "Baker, Theodore," *The New Grove Dictionary of Music and Musicians*, 2<sup>nd</sup> ed., ed. Stanley Sadie and John Tyrrell, 29 vols. (London: Macmillan, 2001), 2: 504.

<sup>13</sup>Marble to Scarmolin, 16 June 1919, *Letter Box*, A. Louis Scarmolin Trust. Marble does not mention the titles of the two songs, nor is there any indication as to how long they have been in Schirmer's hands. However, coming a week after the June 9 letter of Schirmer's Oscar G. Sonneck, this communication must surely refer to the recently accepted *Preghiera*

On the very next day another letter was written to Scarmolin, this time an acceptance by Theodore Presser of *November Sky*, already described in chapter 6. It will be recalled that the song had been composed on September 16, 1918.<sup>14</sup>

Mr. A. Louis Scarmolin  
548 Clinton Avenue  
West Hoboken, N.J.

Dear Sir:-

We would be very glad to accept your song entitled "November Sky." With the hope that this will prove satisfactory we are enclosing our usual royalty contract in duplicate for the same.

We note that you would like to be represented in the ETUDE music pages and we join you in this wish but for this purpose we would prefer to have songs of the character of a somewhat lighter vein than "November Sky." Something more tuneful and rather easier.

We would be very glad to see more of your works and we are very glad to have you represented with us.

Yours very truly,

THEO. PRESSER COMPANY  
P.W.O.<sup>15</sup>

---

and *Longing*.

It must be noted that the handwriting on the signature is difficult to read. The middle name is unclear. After extensive searching in all the standard reference books, however, I found the following article: "Manton M. Marble in Berlin Debut," *The New York Times*, Saturday, 30 March 1929, 12. It states that "Manton Monroe Marble, tenor singer from Chicago and New York, made a successful debut here today at a Good Friday concert. A large audience heard him sing selections by Verdi and Schubert." Since the name is unusual, in all likelihood this is the same person.

<sup>14</sup>Scarmolin, *Memorie*, Log 11 and Aux 21 provide the date of composition. Aux 3 states that it was published in December 1919.

<sup>15</sup>Theo. Presser Company to Scarmolin, 17 June 1919, *Letter Box*, A. Louis Scarmolin Trust. The letter indicates that Scarmolin's confidence in his ability to publish had borne fruit. The acknowledgment that Scarmolin wished to be represented in the music pages of

Scarmolin must have responded with alacrity because within two weeks a follow-up letter came from Presser indicating that the transaction had been made. Presser's letter proffered yet another opportunity with regard to *Etude*:

Mr. A. Louis Scarmolin  
548 Clinton Avenue  
W. Hoboken, N.J.

Dear Sir:-

We are in receipt of the signed transfer for your song and we will have the plates engraved at once. We hope to send you proofs in a short time.

We do not know whether you are interested in instrumental numbers but if you are we would be very glad to have you represented in our ETUDE PRIZE CONTEST of which we are sending you an announcement.

Yours very truly,

THEO. PRESSER COMPANY  
P.W.O.<sup>16</sup>

Meanwhile, owing to his growing involvement with the publishers, Scarmolin was becoming increasingly concerned about the legal protection of his work. The letter quoted below, to the poet and attorney, A. Dal Savio, asking permission to use the words of his poem in a song that was about to be published, indicates that he thereby wished to avoid problems of rights later on. Scarmolin's letter, originally in Italian, reads in my English translation:

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*Etude* is significant. In fact, Scarmolin's name did appear frequently thereafter as a contributor to that journal in various capacities.

<sup>16</sup>Presser to Scarmolin, 2 July 1919, *Letter Box*, A. Louis Scarmolin Trust. The invitation to enter the competition suggests that by this time a positive relationship with Presser had been established, and the publishing house had come to hold Scarmolin in considerable esteem.

548 Clinton Ave.,  
West Hoboken, N.J.  
June 14, 1919

My dear Attorney:

First of all I beg you to forgive my long silence. I have just received the discharge from the American armed forces in which I served for two years, one here in America and one in France from where I returned a month ago.

Resuming my musical activity I would like to have published some songs in Italian (Which I did not do up to now having always published in English). Among these songs I would like to include that Ave Maria which was sung by Alessandro Bonci if you remember, and of which I am now permitted to change the title calling it "Preghiera." Now, before the [publishing] house gets hold of it and begins the task of publishing it, I must have the permission of the author of the poem otherwise "as they say" I could have taken it from some magazine without permission, probably causing some problems at the [publishing] house. The letter with which you so kindly sent me those three poems would suffice, but unfortunately I cannot find it so I am obliged to turn to you so that you might be so kind as to write me a couple of lines giving me permission to have this poem of yours, "Preghiera," published and set to music.

Tell me as well if on the cover I must put Words of Attorney A. Dal Savio, or simply of A. Dal Savio or else tell me how you'd like it. I will send you some copies just as soon as they are ready.

Hoping for a quick response with the hope that this [letter] of mine will find you together with your family in the best of health, I declare myself,

Your loyal

A. Louis Scarmolin<sup>17</sup>

(548 Clinton Ave.,  
West Hoboken, N.J.  
14 Jiugno, 1919. [sic]

Carissimo Avvocato:

Anzitutto lo prego di scusare il mio lungo silenzio. Ho' appena ricevuto il

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<sup>17</sup>Scarmolin to A. Dal Savio, 14 June 1919, *Letter Box*, A. Louis Scarmolin Trust.

congedo dall' esercito Americano nel quale servii per due anni, uno qui' in America ed uno in Francia di dove sono ritornato da un mese.

Ricominciando le mie attivita' musicali vorrei far pubblicare qualche romanza in Italiano "Cosa che non feci sin'ora avendo sempre fatto pubblicare in Inglese." Fra queste romanze vorrei includere quell' Ave Maria che venne cantata da Alessandro Bonci se si ricorda, e che io mi sono ora permesso di cambiarle titolo chiamandola "Preghiera." Ora, prima che la casa si prenda l'incarico di stamparla, io devo avere il permesso dell'autore della poesia altrimenti "come dicono loro" io potrei averla presa da qualche rivista senza permesso alcuno e ciò darebbe forse dei disturbi alla casa. La lettera colla quale lei si gentilmente mi mandava quelle tre' poesie basterebbe, ma sfortunatamente non la posso trovare cosi' sono obbligato di rivolgermi a lei perche sia cosi' gentile di scrivermi due righe dandomi il permesso di far pubblicare e di musicare questa sua poesia "Preghiera."

Mi dica pure se sulla copertina devo mettere Parole dell' Avvocato A. Dal Savio, orsemplicemente di A. Dal Savio ovvero mi dica come la desidera. Gliene manderò qualche copia appena saranno pronte.

Augurandomi di averse presto sue notizie e colla speranza che questa mia lo trovera' assieme alla sua famiglia in ottima salute, me dichiaro.

Suo dev

A. Louis Scarmolin)

Apropos of the above letter the published version of *Preghiera (Prayer)* held at the

A. Louis Scarmolin Trust is marked:

Poem by  
A. Dal Savio  
English version by  
Dr. Th. Baker

By the time Scarmolin had contacted Dal Savio in June 1919, his efforts to publish were moving along in a very positive fashion. Newly returned from the service in France, Scarmolin was making an effort to reestablish himself in the music world. Having both the time and inclination, he was able to bend his efforts toward publication. Following a minor setback, in which Schirmer rejected a number of his manuscripts, there were several

encouraging responses.<sup>18</sup> One of the acceptance replies must have reached Scarmolin just about the time he began his teaching in the Union City school system. Dated September 3, 1919, it reads:

Mr. A. Louis Scarmolin,  
310 Angelique St.,  
West Hoboken, N.J.

My dear Mr. Scarmolin:-

In reply to your letter of recent date, would note that Wild Rose Caprice is just being published under the title IN THE WOODLAND in eight color lithographed title page.

Regarding the two Mss. I can use these at ten per cent (10%) of the wholesale price.

Very truly yours,

C.C. CHURCH AND COMPANY<sup>19</sup>

Four copies of *In the Woodland* remain in possession of the A. Louis Scarmolin Trust. Besides the caption "In the Woodland--Caprice by Louis Scarmolin," the publisher has added a French version of the title, *Dans les bois*, perhaps to appeal to the fashion-

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<sup>18</sup>The setback is documented in an unsigned letter from Schirmer's Assistant Manager, M.M.M., to Scarmolin, 16 August 1919, *Letter Box*, A. Louis Scarmolin Trust. The initials inscribed are undoubtedly those of the same Manton Monroe Marble who had written to Scarmolin on 16 June 1919, enclosing the contract for his two songs. In this second letter Marble apologizes on behalf of the publishing house to Scarmolin for having to return his manuscripts after causing the composer to wait some time for the decision. Marble advises Scarmolin that there had been some interest in the group of pedagogical pieces entitled *The Recess Hour*, but that it had not been possible to accept them "in view of the formidable accumulation of manuscripts which will keep us busy for the next year."

<sup>19</sup>C.C. Church and Company to Scarmolin, 3 September 1919, *Letter Box*, A. Louis Scarmolin Trust. No specific date of composition is available, but, according to Aux 3, *In the Woodland* was published by C.C. Church in October 1919. The copyright date on the printed version of the music itself, p. 3, is 1918. Note that 310 Angelique Street seems to be a new address for Scarmolin.

minded. While it is questionable whether the new title was as appropriate as the original *Wild Rose Caprice*, one can certainly admire the beautifully lithographed cover pages of this sprightly and appealing intermediate-level piece. A tuneful work, *In the Woodland* conforms well to a type of salon piece that might have formed part of the repertoire of a gifted amateur striving to learn keyboard skills as a social accomplishment.<sup>20</sup>

*In the Woodland* is essentially in rondo form. Its layout may be summarized as follows: intro. (measures 1-4), A (5-12), A<sup>1</sup> (13-20), B (21-8), trans. (29-32), A<sup>1</sup> (33-40), C (41-72), last 2 measures of intro (73-4), A<sup>1</sup> (75-82). The first A section is marked *con grazia* and *quasi staccato* and is in C major. These qualities prevail wherever A occurs. The B section is in a similar spirit but is written in G major. The longer C section is in F major and has in contrast to the other sections a more lyrical melody. The first twenty measures of *In the Woodland* are shown in Example 7.2.

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<sup>20</sup>There is no indication that Scarmolin did not acquiesce in the publisher's change of title. In fact, the letter almost implies that the adjustment was presented to him as a "fait accompli." Thus the letter is one example among many of the influence Scarmolin's publishers exerted on him, perhaps not always for the better. It is often not clear whether Scarmolin agreed with his publishers, whether he simply cooperated out of a financial need to publish, or whether he was temperamentally not disposed to engage in controversy on such points.

Example 7.2, *In the Woodland*, measures 1-20.

**In The Woodland** 3

Moderato / LOUIS SCARMOLIN

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Sole Australian Agents, Nicholson & Co., Ltd., Sydney Sole Agent for France, Oscar Oussu, Paris

By September 12, 1919, Theodore Presser had again written to Scarmolin, this time urging him to accept their publication proposals and offering him the opportunity to have his works represented in a forthcoming issue of their journal, *The Etude*. The letter makes it clear that Presser was beginning to recognize that Scarmolin works were highly marketable and that Scarmolin was at the threshold of much wider recognition:

Mr. A. Scarmolin  
310 Angelique Street  
West Hoboken, N.J.

Dear Mr. Scarmolin:

We are pleased to report that we can accept all three of your songs recently submitted, and as we would like to use the two shorter ones in THE ETUDE, we have decided to make you the following proposition. We would like to purchase outright "Say But One Word," and "Can You Tell Me Why?" and at the same time we would like to accept on the royalty basis the larger song "I Have A Castle in Spain."

With the hope that this will prove satisfactory, we are enclosing a check for \$40.00 in payment for "Say but One Word," and "Can You Tell Me Why?" also our usual form of transfer for these songs. At the same time we are enclosing in duplicate our usual royalty contract for "I Have A Castle in Spain."

We hope that you can see your way clear to accept this proposition since if you do we will use the shorter songs in a forthcoming issue of THE ETUDE, probably the November Number. This will be of great advantage to you and will make your work known among our large number of readers.

THE ETUDE has a large monthly circulation of over 200,000. We thank you for bearing us in mind and sending us these three manuscripts.

With kind regards, we are

Yours very truly,

THEO. PRESSER COMPANY<sup>21</sup>

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<sup>21</sup>Theo. Presser Company to Scarmolin, 12 September 1919, *Letter Box*, A. Louis Scarmolin Trust.

All three of the songs accepted in Presser's letter are sentimental and tuneful, composed in popular style to texts of Carleton Montanye. Of the three, *Say But One Word* in E-flat major is the simplest and briefest; *Can You Tell Me Why?* in the same key is three pages long with supporting chords in the right hand accompaniment. *I Have a Castle in Spain* is the most elaborate of the three, set in ABA' form, essentially in D major with the B portion in A major, and a coda with a fortissimo ending. This lively song with its introductory flourish, brilliant waltz rhythm and accompaniment featuring octaves in both hands, gives in its color and high spirits the feeling of an operetta.<sup>22</sup>

About a week later a second letter was sent to Scarmolin by Theodore Presser Company, indicating that he must have accepted their offer. The Presser letter thanked him, provided a transfer for his signature, and explained that both songs would soon appear in *The Etude*:

Dear Mr. Scarmolin:

We thank you very much for your acceptance of our offer for the three songs

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<sup>22</sup>According to Log 12 of *Memorie* and Aux 22, *Say But One Word* was composed in July 1919. Log 6 and Aux 18 report that *Can You Tell Me Why?* was written on 16 February 1916. No composition date for *I Have a Castle in Spain* is provided, but Aux 3 gives January 1920 as the date of publication. All three songs bear a copyright date of 1919 by Theodore Presser.

The first two songs did indeed appear in Theodore Presser's November 1919 issue of *The Etude*. *Say But One Word* may be found on page 727 and *Can You Tell Me Why?* is on page 728. They are described on page 727 as "Two very beautiful songs, suitable for a recital group, or as encore numbers. Thoroughly modern in style." One wonders how Presser could have found the two songs in a "modern" style. The focus of that entire November issue was the music of Czechoslovakia in general and of Antonín Dvořák in particular. Accordingly on page 729, immediately following the Scarmolin songs, one finds a violin arrangement of Dvořák's Gypsy melody, *Songs my Mother Taught Me* in a transcription by Arthur Hartmann.

and also for the returning of the royalty contract and transfer. Accidentally you overlooked to sign the transfer for the two songs and we are enclosing this one for your signature.

We would state that both these short songs will appear in the November ETUDE. We feel that this will be a great help to your other songs.

With best regards, we are

Yours very truly,

THEO. PRESSER COMPANY<sup>23</sup>

On the same day a postcard was sent to Scarmolin from Philadelphia conveying to the composer an afterthought on the part of the publisher. Scarmolin must have been delighted by the considerable attention that he was about to receive:

Dear Mr. Scarmolin:

It has occurred to us that since we are going to use your two songs in the November Etude, we would also like to have a photograph of yourself and a biography which we might like to publish in the same issue.

Respectfully,

THEO. PRESSER CO.<sup>24</sup>

Within a month yet another acceptance had arrived from C.C. Church and Company. It was made clear to Scarmolin that a staff member would be enjoined to undertake substantial revisions:

Mr. Louis Scarmolin,

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<sup>23</sup>Theo. Presser Company to Scarmolin, 19 September 1919, *Letter Box*, A. Louis Scarmolin Trust.

<sup>24</sup>Theo. Presser Co. to Scarmolin, postcard, 19 September 1919, *Letter Box*, A. Louis Scarmolin Trust. Scarmolin's photograph does appear in the November 1919 issue of *The Etude* (Philadelphia: Theodore Presser) on page 702, *Wooden Chest of Drawers*, F, A. Louis Scarmolin Trust.

310 Angelique St.,  
West Hoboken, N.J.

My dear Mr. Scarmolin:-

I believe I will be able to use your number SUMMER NIGHT if you would not take exception to certain revisions in the accompaniment. If this is agreeable to you, I will have Mr. Polla re-arrange this and submit the re-arranged Mss. to you.

Meantime, I would place this on a royalty basis of 1¢ per copy each on all copies sold at 16¢ or less, and 1½¢ per copy each on all copies sold at more than 16¢, with 12½% of the mechanical royalties for each writer.

I will be unable to use AFTER SCHOOL, THE LITTLE DANCER and YOU AND I, which I am returning herewith.

Thanking you very much, for your courtesy, I beg to remain

Very truly yours,

C.C. Church Jr.<sup>25</sup>

Unfortunately I could find no information about *Summer Night* either in *Memorie* or in *Aux*, nor does the composition appear to be in possession of the A. Louis Scarmolin Trust. *The Little Dancer* may very well be the piano piece *La piccola ballerina russa*, or *The Little Russian Dancer*, described in chapter 5; however, there is no way to be absolutely certain. The little song in F major, *You and I*, is listed in Log 12 and Aux 22 of *Memorie*, as having been composed on August 14, 1919, to a text by J.W. Foley, and it is held in manuscript form at the A. Louis Scarmolin Trust.

By November 28 came another offer from Theodore Presser to publish the song *Willie's Nightmare*, which Scarmolin had composed on September 13, 1919, shortly after the

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<sup>25</sup>C.C. Church Jr. to Scarmolin, 16 October 1919, *Letter Box*, A. Louis Scarmolin Trust. One sees in this letter another example of publisher influence, in this case making actual changes in the arrangement.

completion of his opera in two acts *The Oath*, with its Italian version *Come d'autunno*, based on libretti by Anacleto Rubega.<sup>26</sup> The letter of acceptance for *Willie's Nightmare* came with rejection of another unidentified song and a paragraph explaining that Scarmolin had been a finalist in The Etude Prize Contest:

Mr. A. Louis Scarmolin,  
310 Angelique Street,  
West Hoboken, N.J.

Dear Mr. Scarmolin:

We have considered very carefully the manuscripts recently submitted but unfortunately there is only one of them which seems to be available for our catalog at this time. We refer to "Willie's Nightmare." The other song does not appear to be suitable for our needs at this time nor do the small pieces, although these pieces show very much promise and we feel that you will be able to contribute some good things to our catalog along the instrumental line in the near future. We would like to buy "Willie's Nightmare" outright and we can offer you for this little piece \$7.50, together with fifty printed copies of the work when published. Trusting that this will prove satisfactory we are enclosing a check for the amount mentioned also our usual form of transfer for your signature.

We take this opportunity of returning to you your contributions to The Etude Prize Contest, the final awards in this contest have just been made and we regret to inform you that you were not among the winners, although you will have the satisfaction of knowing that your manuscripts received due consideration from the judges and were reserved right up to the final selection. With kindest regards, we remain,

Yours very truly,

THEODORE PRESSER COMPANY.<sup>27</sup>

The little children's song called *Willie's Nightmare* is a strophic work consisting of three eight-measure verses, the last two being separated by a tiny interlude. The text by C.S.

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<sup>26</sup>Scarmolin, *Memorie*, Log 12.

<sup>27</sup>Theodore Presser Company to Scarmolin, 28 November 1919, *Letter Box*, A. Louis Scarmolin Trust.

Montanye is humorous, and Scarmolin's simple tune in C major is both suitable and easy enough for a child to play. The date of composition is September 13, 1919, and Presser's copyright date is 1920.<sup>28</sup>

During 1920 a new figure entered upon the scene. This person was Frederick Herman Martens. Martens was born in New York on July 6, 1874, and died in Mountain Lakes, New Jersey, on December 18, 1932. Martens was a librettist and writer on music who had received his education from tutors, especially in history and languages, and had studied music privately in New York. He wrote texts for operettas and cantatas and verses for songs, and he was active in translating texts in various languages, supplying, for example, English versions for the librettos of Falla's *La vida breve* (1925), Spontini's *La vestale* (1925), and Krenek's *Jonny spielt auf* (1928). From 1907 on, he wrote books and essays, mostly on opera and string playing. He also published a monograph, *Leo Ornstein: the Man, His Ideas, His Work*. He contributed articles to *Musical Quarterly*, *Musical America*, and *Monthly Musical Record*, among other publications. His writings include *Leo Ornstein: the Man, His Ideas, His Work* (New York, 1918/ R 1975); *Violin Mastery* (New York, 1919); *The Art of the Prima Donna and Concert Singer* (New York, 1923/ R 1977); *String Mastery* (New York, 1923); *The Book of the Opera and the Ballet and History of the Opera* (New York, 1925/ R 1984); and *A Thousand and One Nights of Opera* (New York, 1926/ R 1978).<sup>29</sup>

In 1920 a flurry of correspondence arose among Scarmolin, Montanye, and Frederick

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<sup>28</sup>Scarmolin, *Memorie*, Log 12 and Aux 23. The copyright date is found on the sheet music itself.

<sup>29</sup>Paula Morgan, "Martens, Frederick Herman," *The New Grove Dictionary of American Music*, ed. H. Wiley Hitchcock and Stanley Sadie, 4 vols. (New York: Grove's Dictionaries of Music, 1986), 3: 178.

H. Martens, who collaborated in writing and publishing a number of songs arranged by Scarmolin. Martens wrote lyrics on a business basis. Montanye apparently had contacted him for this purpose, for it is evident that Martens had responded directly to Montanye and furthermore that Martens was also well aware of Scarmolin's music.

In a letter to Montanye, Martens not only states that he is familiar with Scarmolin's work, but he also comments on its general appeal. One has a clear impression from the tenor of his letter that Martens considered commercial marketability to be a desirable quality, if not an end, in the composing business. The letter of Martens to Montanye opens with the following observations:

Dear Mr. Montanye:-

Thanks for your letter of the 15. I know some of Mr. Scarmolin's music, and know that he writes in a saleable, popular vein. Yes, I should not object to collaborating with him on the usual 50-50 basis, with separate royalty contract from the publisher, as I do with a number of other composers.<sup>30</sup>

A second letter, sent the same day from Martens directly to Scarmolin, shows that Martens was quite eager to make the contact. Martens writes on business paper that indicates he resided in Rutherford, New Jersey. The letter reads:

Mr. A. Louis Scarmolin,  
310 Angelique Street,  
West Hoboken, New Jersey

Dear Mr. Scarmolin:-

Mr. C.S. Montanye has written me that you would like to use lyrics of mine on the customary 50-50 basis, on which I work with a number of other composers. He also tells me that you could probably spare time to run out here and see me in this connection.

If some afternoon next week would be convenient (any save Wednesday or

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<sup>30</sup>Martens to Montanye, 17 June 1920, *Letter Box*, A. Louis Scarmolin Trust.

Friday) I should be glad to meet you and we could talk over matters. The address is No. 171 Orient Way.

Very sincerely yours,

Frederick H. Martens<sup>31</sup>

FHM/H

The outcome of this collaboration was the composition of quite a number of songs based on lyrics by Martens. The first of these was the English version of a text that had been written previously by Scarmolin's friend, Anacleto Rubega. Martens created the English version of *An Old Song (Vecchia Canzone)*, approximating the Italian words of Rubega. According to Scarmolin's *Memorie*, Log 11 and Aux 22, it was composed on June 7, 1919. The 1921 copyright is by The Heidelberg Press, "Publishers for Discriminators, Fifteenth & Race Streets, Philadelphia, Pa."

It is important to note that above the title of *An Old Song* is the notation, "Sung by Giovanni Martinelli." Martinelli was an outstanding singer in his time. He made his operatic debut in Milan in 1910 at the Teatro dal Verme first in Rossini's *Stabat Mater* (December 3) and then as the hero of Verdi's *Ernani* (December 29). He later made a most successful debut at Covent Garden in *Tosca* (April 22, 1912), where he returned over the years to sing more than ninety performances in fifteen operas. His debut in *La Bohème* at the Metropolitan took place on November 20, 1913, and his New York career lasted for thirty years without interruption with some additional performances in 1945 and 1946. For his initial seven seasons he competed with Caruso, and after Caruso's death in 1921 he took over the majority of Caruso's roles and became recognized as the world's leading tenor. He

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<sup>31</sup>Martens to Scarmolin, 17 June 1920, *Letter Box*, A. Louis Scarmolin Trust.

recorded extensively.

Other Scarmolin works which were settings of texts by Frederick H. Martens included *The Master's Garden*, *A Rosebud*, *At One With Thee*, *This Hallowed Hour*, and *Sittin' Here A-Dreamin'*.<sup>32</sup> *A Rosebud* and *Sittin' Here A-Dreamin'* are both lyrical, sentimental songs while *The Master's Garden* and *At One With Thee* are short, easily accessible sacred songs in a gentle, romantic style that might serve well in a simple church service.

Subsequent correspondence between Scarmolin and Martens shows that the two men got along well. Scarmolin occasionally asked Martens what he thought of a particular text that had already been completed, and, in many cases, Martens replied that he felt he would be unable to improve on the one already employed.<sup>33</sup> Martens also sent to Scarmolin lyrics of his own to set, and commented to Scarmolin on the results:

Dear Mr. Scarmolin:-

Thanks for the songs. I've had a chance to go over them and like them very much. "The Rosebud" and the sacred song I like very much indeed. As to "The Stardust Road of Dreams," I think you have hit on an extremely catchy ballad theme.

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<sup>32</sup>According to Scarmolin, *Memorie*, Log 13 and Aux 24, *The Master's Garden* and *A Rosebud* were both composed on 30 June 1920; the published copies bear copyright dates of 1923, the former by Lorenz and the latter by The Heidelberg Press. *At One With Thee* and *This Hallowed Hour* were both written considerably later, on 2 November and 17 November 1927, respectively, as stated in *Memorie*, Log 19 and Aux 34; *At One With Thee* was copyrighted in 1929 by H.W. Gray, and *This Hallowed Hour* (Wedding Song) was copyrighted in 1937 by Schroeder. The date of composition given in *Memorie*, Log 20 and Aux 36, for *Sittin' Here A-Dreamin'* is 24 April 1928; only one manuscript is available. All items are in possession of the A. Louis Scarmolin Trust.

<sup>33</sup>See, for example, Martens to Scarmolin, 28 June 1920, *Letter Box*, A. Louis Scarmolin Trust. In this letter Martens remarks that the texts of the songs, *Young Fellow*, *My Lad*, and Montanye's *Did You Hear?* are already most effective. Martens does not feel they should be changed.

The only point I might make would be that the accompaniment is a little too easy, if anything, but I may be quite wrong about this. The melody is most taking. "The Dream of Long Ago" is also a good tune.

I shall send them to Mr. Fisher to-day, and hope that we may be successful in placing some of them, at any rate.

If you feel like doing a few more while waiting for a decision on these let me know, and I'll send you some other things--or rather, turning to your letter again - I will do as you say, and send you some things next week - if I get some good ideas.

With all good wishes,

Cordially,

Frederick H. Martens<sup>34</sup>

It is clear from the above letter, as well as the one which follows, that Scarmolin had not contacted Martens purely to take advantage of his expertise with texts. Martens, operating on a 50-50 financial basis, had publishing contacts and was more than prepared to promote the results of the collaboration. The following letter shows that Martens was quite active in approaching publishers on Scarmolin's behalf:

Dear Mr. Scarmolin:-

Just received THE MASTER'S GARDEN back from Summy. It has now been pretty well around and save for the C.C. Church people in New Haven and Huntzinger & Dilworth I don't know of any one else to send it to. The other three songs are still with the Fox people.

I really think that in normal times this song would have gone over all right, but there is absolutely no doubt but that the publishing situation is pretty rotten not only in the music field but also in the book field, as I have occasion to know. Things

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<sup>34</sup>Martens to Scarmolin, 8 July 1920, *Letter Box*, A. Louis Scarmolin Trust. *The Stardust Road of Dreams* is a charming, relatively brief salon piece that was composed on 30 June 1920, according to both *Memorie* Log 13 and Aux 24; it was published by The Heidelberg Press in 1923. Both *Memorie* Log 13 and Aux 24 also mention a piece, presumably a song, called *The Dreams of Long Ago*, which is not currently in possession of the A. Louis Scarmolin Trust. The reference to Mr. Fisher must be to the publisher Carl Fischer or possibly to his son, Walter.

are bound to pick up sometime.

Summy seems to have torn the mss. for which I don't thank him. Possibly Boozey [*sic*] might take it, for despite Summy's criticism, I believe it a good song.

With all good wishes,

Sincerely,

Frederick H. Martens<sup>35</sup>

The matter of *The Master's Garden* was not resolved until 1923 when Lorenz agreed to publish it. Scarmolin's ultimate success in finding a suitable publisher for the work is yet another illustration of his optimism and persistence in pursuing his objectives. The composer must have been more than gratified at last to receive the following letter from E.S. Lorenz, publisher of "Sacred Music for Choir, Church and Sunday School":

Mr. A. Louis Scarmolin,  
310 Angelique St.,  
West Hoboken, N.J.

My dear Mr. Scarmolin:

I am very sorry that the examination of your manuscripts has been so long delayed; but the writer was absent in the South and immediately afterwards in the West for some weeks, and on his return found a vast accumulation of correspondence and of manuscripts to be examined.

I find the solo "The Master's Garden" rather a unique and attractive song and we have decided to accept the same and publish it on royalty basis, if that is satisfactory to you. The other manuscripts I am returning herewith as not in line with our publications.

We do not publish a very large list of sheet music, and are somewhat careful in our selection in order to make it very choice, so that our acceptance of your solo is quite a compliment.

Awaiting your pleasure regarding the acceptance of the royalty, at which time we will send you a regular contract.

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<sup>35</sup>Martens to Scarmolin, 18 November 1920, *Letter Box*, A. Louis Scarmolin Trust.

Yours sincerely,

E.S. Lorenz<sup>36</sup>

By the early 1920s Scarmolin had become established as a composer, and the volume of his correspondence with publishers was steadily growing. Among those with whom he communicated on a continuous basis were Theodore Presser, The Heidelberg Press, Lorenz, C.C. Birchard, Willis, Oliver Ditson, Evans, Lowden, G. Schirmer, the H. W. Gray Company, and The Boston Music Company. It is evident from the publishers' letters to Scarmolin that it was his custom to send a number of compositions to a publisher at once. Thus Scarmolin diplomatically provided the publisher a choice among several options. The publisher could pick one or two numbers that were particularly suitable to his current needs and return the rest without embarrassment.

The most frequent reasons given by publishers for nonacceptance of Scarmolin compositions were a current overload of manuscripts to peruse, cutbacks in output due to generally poor conditions in the publishing industry, or lack of suitability for a given publisher's immediate needs. If a composition were rejected, Scarmolin, undaunted, would simply include it in another package of his works sent to a different publisher at a later date. Over the years a large volume of his works ultimately went to press. The considerable amount of his correspondence at the A. Louis Scarmolin Trust indicates that Scarmolin throughout maintained excellent business and personal relationships with his publishers because of his persistence, reliability, flexibility, and the overall consistency of his work. Even when they felt compelled to turn down a Scarmolin piece, publishers nearly always

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<sup>36</sup>Lorenz to Scarmolin, 17 May 1923, *Letter Box*, A. Louis Scarmolin Trust.

apologized for not being able to use it and expressed the wish that they could look at more of his manuscripts in the future.

The following letter from The Heidelberg Press ranks among the most critical to be found in the Scarmolin archives. Even so, its tone is typical of the courtesy with which Scarmolin was always received:

Mr. A. Louis Scarmolin,  
310 Angelique St.,  
West Hoboken, N.J.

Dear Sir:

We have your letter and the manuscripts which you were kind enough to send, but regrettfully [*sic*] we must return these manuscripts.

The one that we like best is the one entitled *In Parting* but it seems that while this has a nice melody and is quite attractive in many respects, it is rather commonplace in that there is much the same rhythm throughout. It strikes us as being better adapted to an organ or piano number. A couple of the little piano numbers would be quite attractive for a magazine on the order of the *Etude*, but it does not seem to us that we could make them interesting as sheet numbers.

We compliment you on the thoroughly musicianly quality of your work. Our criticism, if we have that privilege is that they have the workmanship of a musician, but that they lack a certain amount of inspiration, seeming to us to be rather worked out mechanically.

We would be only too glad to find something that would meet our needs and assure you that we are always glad to examine your work.

Very cordially yours,

THE HEIDELBERG PRESS<sup>37</sup>

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<sup>37</sup>The Heidelberg Press to Scarmolin, 22 April 1921, *Letter Box*, A. Louis Scarmolin Trust. The criticism of The Heidelberg Press in Philadelphia does not list any of the compositions Scarmolin sent by name, except for *In Parting*. Nevertheless, from a musical standpoint it may have been right on target for a fair number of Scarmolin's compositions, the vocal works in particular. It is interesting that as early as 1921, this weakness in regard to a substantial representation of Scarmolin's output had been observed.

The little song in F major, *In Parting*, is composed to a text of Montanye. Only a single copy in manuscript form is held by the A. Louis Scarmolin Trust, so it appears that it was never published. Conflicting dates are assigned for its composition. *Memorie*, Log 6 and Aux 18, give January 14, 1916; on the other hand, Aux 16 provides a general heading of February 4, 1916, for a group of songs, among them *In Parting*, and a specific date of November 3, 1915, for the latter. The manuscript itself offers no clue to resolving the discrepancy.

Scarmolin's response to the rejection of The Heidelberg Press was also typical of his manner of handling adversity. For some, the letter of rejection might have been discouraging, professionally and emotionally. Scarmolin, however, seems to have been exceptionally resilient. As soon as he had received the rather negative words from Heidelberg, he replied by sending out an additional bundle of his compositions to the same publisher. That he did so is clear from the following letter of Heidelberg:

Mr. Louis Scarmolin,  
310 Angelique St.,  
West Hoboken, N.J.

My dear Mr. Scarmolin,

I am returning herewith two of your songs entitled *The Little Lane of Living* and *My Dear Old Mammy*.

These are very attractive little songs but we have some songs in our catalog somewhat similar to these songs and I feel that we had better not issue anything quite so close to them, particularly as we are pushing these songs very hard. The song is a very beautiful song and I am wondering if there is any way in which an English translation [could be given] to it. If we could publish it as an Italian song with an English version, I would be very glad to issue it, but I rather feel that it would be difficult for us to market if we only issue it in the Italian version.

I am also quite impressed with the song "Weh Down Souf" and will appreciate it if you will advise me under what conditions you would have us publish it. We prefer an outright purchase but of course, it would depend on the amount of

money you desire as to whether we can issue it. Perhaps if your price is not too high on these first numbers, we could issue them and future numbers would be governed by the success attained by these numbers. At any rate we shall be very glad to hear from you.

Very cordially yours,

THE HEIDELBERG PRESS

Harold Lowden  
MUSIC EDITOR<sup>38</sup>

By August 16, 1921, the arrangement with regard to *Vecchia Canzone* had been made, and the royalty contracts were ready to be signed. The tone of the letter from Heidelberg was warm and cordial:

Mr. A. Louis Scarmolin,  
310 Angelique St.,  
West Hoboken, N.J.

Dear friend;

I am enclosing herewith royalty contracts for the song entitled *Vecchia Canzone* and shall be glad to have you have same properly signed and return the duplicates to us, also signed. We are sending the contract for Mr. Rubego [sic] to you and will appreciate it if you will have this properly signed.

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<sup>38</sup>Lowden to Scarmolin, 20 May 1921, *Letter Box*, A. Louis Scarmolin Trust. Heidelberg did ultimately publish the song to which the second paragraph refers, *Vecchia Canzone*, in an English version by Frederick H. Martens titled *An Old Song*. In the publication the Italian *Vecchia Canzone* was retained as a subtitle along with the original lyrics in Italian by A. Rubega. Rubega's name is misspelled as "A. Rubaga" on the cover page. See Lowden to Scarmolin, 3 August 1921, *Letter Box*, A. Louis Scarmolin Trust, in which Lowden explains the publication status of the song.

Note that *The Little Lane of Living* should have been *The Little Lane of Loving*, which had been written by Scarmolin at Cadillac, Bordeaux, France, on 4 April 1919, just prior to his departure from Europe at the end of World War I, as recorded in Scarmolin, *Memorie*, Log 11. Neither *The Little Lane of Loving* nor *My Dear Old Mammy* is currently in possession of the A. Louis Scarmolin Trust. *Weh Down Souf*, was composed 28 May 1917, according to *Memorie*, Log 9; the letter from Lowden to Scarmolin, 3 August 1921, *Letter Box*, A. Louis Scarmolin Trust, states that it was being published by Heidelberg, but the plates were not yet made. It is not in possession of the Trust under that name.

We shall be glad to send proofs of the songs to you before printing. We have not started work on "Weh Down Souf."

Very cordially yours,

G. Harold Lowden<sup>39</sup>

*Vecchia Canzone*, or *An Old Song*, is one of Scarmolin's most attractive creations in this genre. It is composed throughout in B-flat major. From the outset (the introduction, measures 1-4) it is characterized by repeated notes. Single notes are repeated in the melody, and chords are repeated in the piano accompaniment. The harmonies are relatively simple and return to B-flat major at the end of each phrase except in measures 10 and 22, where the subdominant chord of E-flat major denies closure and forces the preceding phrase to move on to the next before again resolving to B-flat major chords in measures 12 and 24.

The poem consists of two stanzas. Musically the second stanza is introduced by a repeat of the piano introduction (measures 13-6). Measures 17-21 in voice and piano then repeat the opening of the song (measures 5-9), although the text is different. The vocal part from measures 22 to the end utilizes a wider range and achieves two climaxes emphasized by fermata markings—one in measure 26 and the highest one in measure 34. The piece ends with a B-flat major chord in the piano part. *Vecchia Canzone*, or *An Old Song*, is shown in Example 7.3.

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<sup>39</sup>Lowden to Scarmolin, 16 August 1921, *Letter Box*, A. Louis Scarmolin Trust. The misspellings of Rubega's name which occur both in the letter as well as on the cover page of the song are inexcusable errors, particularly as the spelling is incorrect in the final printed copy of the work. Such mistakes may reflect the ways of a day and age, in which inaccuracies and inconsistencies were even more prevalent in print than they are now.

Example 7.3, *Vecchia Canzone*, measures 1-12.

Words by A. RUBAGA  
English version by  
Frederick H. Martens

AN OLD SONG  
"VECCHIA CANZONE"

A. LOUIS SCARMOLIN

Moderato

*dulce*

4 *dulce*

When o'er the clear green sea the shades are ris- ing. When the  
Nell' ora in cui del di dal glau- co mare Il cre-

7 *cresc.*

shad-ows the gold - en skies are hid - ing. On your warm lips I fain would be sur-  
pus - co - lu - a - so fugge al cie - lu. Il lab - bro ardente tua cor - ria sfiu-

10 *rit.*

pris - ing Your tim - id soul, so pure and so cou - fid - ing.  
ra - re Li - he - ra - tal - ma pura, e sen - za ne - lu.

*rit.*

Copyright 1921 by The Henkleberg Press

Clearly by this time an active and ongoing working relationship had been established by Scarmolin with a publisher who had summarily rejected his work a scant four months earlier. A year later in June 1922 Scarmolin received word that The Heidelberg Press would keep and publish *The Stardust Road of Dreams* and *A Rosebud*, the former on a text of Howick and the latter on a text of F.H. Martens.<sup>40</sup> At the same time Heidelberg returned to Scarmolin four manuscripts, among them *Night Song*.<sup>41</sup> The contracts for *A Rosebud* and *The Stardust Road of Dreams* were issued on January 5, 1923.<sup>42</sup> Scarmolin later made attempts to interest C. C. Birchard and Company in *Night Song*, but, according to the available correspondence, he was not successful.<sup>43</sup> The two songs, *A Rosebud* and *The Stardust Road of Dreams*, were published as planned.

As Scarmolin's reputation in composing grew, publishers became increasingly eager to have his name circulate in musical venues. The growing consensus that Scarmolin was a name to be reckoned with was evidenced in the following letter:

Mr. A. Louis Scarmolin,

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<sup>40</sup>Scarmolin, *Memorie*, Log 13. Both songs had been composed almost simultaneously on 30 June 1920, along with *The Master's Garden*.

<sup>41</sup>The Heidelberg Press to Scarmolin, 6 June 1922, *Letter Box*, A. Louis Scarmolin Trust.

<sup>42</sup>Lowden to Scarmolin, 5 January 1923, *Letter Box*, A. Louis Scarmolin Trust.

<sup>43</sup>C.C. Birchard and Company to Scarmolin, 11 September 1923, *Letter Box*, A. Louis Scarmolin Trust, explains that Birchard asked Scarmolin to arrange *Night Song* for soprano, alto and bass or for four mixed voices, to use in a new book. There is no evidence that Scarmolin made the change. Over a year later he received a letter from C.C. Birchard and Company with an apology for having retained three of his manuscripts for a long time. All were returned to Scarmolin with *Night Song* among them (see C.C. Birchard and Company to Scarmolin, 11 November 1924, *Letter Box*, A. Louis Scarmolin Trust). *Night Song* is, however, not mentioned either in *Memorie* or *Aux*, nor is it to be found among the manuscripts or published works held at the A. Louis Scarmolin Trust.

310 Angelique Street,  
Hoboken, New Jersey

Dear Sir:

The enclosed circular is one that we have produced and in the last month about 24000 of these have been distributed. We felt you would be interested in knowing of these circulars, carrying an offering over your name, and if you are interested in having a lot of these for use in your personal mailings, we would be glad to send you some.

Yours very truly,

THEODORE PRESSER CO.

JWD

Mgr. Publicity Dept.<sup>44</sup>

By 1924 and 1925 the level of correspondence had become even more voluminous. The tone was always similar; publishers might make positive or negative comments or even suggestions for improvement, but the correspondence was always cordial. For example, E.S. Lorenz, a major publisher of sacred works throughout Scarmolin's career, evaluated Scarmolin's anthem, *Seek Ye the Lord* as follows:

Your anthem, "SEEK YE THE LORD," has some very pleasing elements but it lacks climax. Or to put it in another way, it has no high spots, or peaks of interest. I wish you would study it again and see if you cannot inject what the newspaper men call "punch" into the latter part of it especially so that it will end with more of emotional power.<sup>45</sup>

But even in returning the manuscript, citing as a reason the publishing company's full schedule, Lorenz remarks:

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<sup>44</sup>Theodore Presser Co. to Scarmolin, 20 March 1923, *Letter Box*, A. Louis Scarmolin Trust.

<sup>45</sup>Lorenz to Scarmolin, 1 February 1924, *Letter Box*, A. Louis Scarmolin Trust.

I shall remember my short visit with you with a great deal of interest. I was very glad to meet you and trust that we can be of mutual service in the future.<sup>46</sup>

In the end the anthem was published by Presser in 1924, so Scarmolin must have simply continued his efforts as usual with the alternate publisher. While it does not have dramatic climaxes by any means, *Seek Ye the Lord* is contemplative and lyrical. Beginning with a soprano or tenor solo, it ends as a four-voice S.A.T.B. combination. Aux 26 of Scarmolin's *Memorie* gives January 1, 1924, as its date of composition.

By 1925 Scarmolin's business interest in regard to his composing activities becomes evident. During that year the volume of his correspondence with publishers is considerable, and much of it specifies the business agreements made for the music he produced. Such contracts generally fell into one of two categories. In a great many instances the publisher bought a work outright from Scarmolin, paying him a check for the composition which Scarmolin had submitted. In other instances, as with *The Master's Garden*, Scarmolin would receive a royalty, depending on the number of copies sold. He occasionally had some choice in the matter as shown in this excerpt from a letter of acceptance from the Boston Music Company:

We like your chorus THE NAMIN' OF BABY O'TOOLE very much and due to the fact that the Boston Music Company specializes in octavos, this would be the logical place for this number.

On what basis do you wish to publish this chorus? We naturally prefer to purchase a work of this kind outright and would wish to issue it as a trio S S A and as a male chorus.

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<sup>46</sup>Ibid.

May we hear from you at an early date?<sup>47</sup>

Although Scarmolin left in his estate no copies of the letters he wrote to his publishers, it appears from the collection written by the publishers to Scarmolin that he rarely if ever questioned the amounts that were offered to him or the arrangement under which he was to be paid. In general, one gathers that publishers made offers to Scarmolin which the composer readily accepted. The following letter from Presser illustrates this point:

Mr. A. Louis Scarmolin,  
310 Angelique Street,  
West Hoboken, N.J.

Dear Sir:-

There are two of your manuscripts that we will be glad to accept, namely, "Butterflies" and "The Bagpipe". The other two a "Left Hand Melody" and "An Indian Lullaby" are not so well suited to our needs.

For the two accepted we are enclosing a check for \$30.00, trusting that this will prove satisfactory.

With kindest regards,

THEO. PRESSER CO.<sup>48</sup>

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<sup>47</sup>The Boston Music Company to Scarmolin, 22 April 1925, *Letter Box*, A. Louis Scarmolin Trust. The three-part chorus for S.S.A. women's voices must have been the original version because the four-part men's chorus for T.T.B.B. has been labeled "Arranged by Claude Mac Arthur." The humorous text, written by Montanye, is supported in both cases by a lively arrangement in compound meter; however, the two versions differ considerably. The date of composition given for the women's chorus is 16 October 1915, according to *Memorie*, Log 6 and Aux 15. Both versions bear a copyright of 1926 by The Boston Music Company.

<sup>48</sup>Presser to Scarmolin, 29 January 1925, *Letter Box*, A. Louis Scarmolin Trust. According to Log 5, Aux 15, and Aux 16, *The Bagpipe* was composed on 6 July 1915. Aux 26 tells us that *Butterflies* was written considerably later, on 17 December 1924. The two are marketed as separate pieces of sheet music under a general title of *Two Characteristic Pieces*. Both are lively piano compositions of upper intermediate level that would make excellent studies in building keyboard facility. As for the two works that were not accepted, *An Indian Lullaby* is a somewhat repetitious little composition in the key of E minor in

Other specific amounts that Scarmolin was offered for various pieces can be briefly summarized. Evans Music Company in Boston accepted Scarmolin's manuscript, entitled *Romance* for violin and piano, as an outright purchase for the sum of \$10.00, along with twenty-five copies.<sup>49</sup> John Church of New York took the little anthem entitled *I Waited Patiently for the Lord* for \$15.00.<sup>50</sup> The Boston Music Company stated its willingness to accept the chorus *The Namin' of Baby O'Toole* for \$20 to \$25.00, provided that the arrangement would be acceptable to Scarmolin.<sup>51</sup> Presser acknowledged receiving an expanded version of a little violin book and enclosed a check for \$50.00, with the usual form

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compound meter, supported predictably by fifths in the left hand; it was composed on 15 September 1915, according to Aux 16, and is only available in a single manuscript. Finally, it is not clear to what piece the *Left Hand Melody* refers.

<sup>49</sup>Evans to Scarmolin, 23 March 1925, *Letter Box*, A. Louis Scarmolin Trust. According to Aux 27, this brief piece was composed between 1 January and 5 March 1925; the Evans copyright date is 1925. A winsome and lyrical work in C major, the *Romance* is also an excellent introduction to the playing of double stops.

<sup>50</sup>The John Church Company to Scarmolin, 27 March 1925, *Letter Box*, A. Louis Scarmolin Trust. In 1925 Church published the anthem, which according to Aux 26 had been composed on 21 April 1924. For mixed voices in F major it is a brief, contemplative anthem written in a gentle, romantic style suitable for a simple church service. Copies are held at the Trust.

<sup>51</sup>The Boston Music Company to Scarmolin, 4 April 1925, *Letter Box*, A. Louis Scarmolin Trust. Scarmolin must have been gratified to receive this offer for the chorus, composed on 16 October 1915, as previous attempts to publish it had met with rejection. See Presser to Scarmolin, 8 November 1924, *Letter Box*, A. Louis Scarmolin Trust, in which the publisher writes: "Thank you very much for sending in 'The Namin' of Baby O'Toole,' which we have examined very carefully, with much pleasure and amusement. We regret very much that it does not seem to fit in with what we consider the needs of our catalog, and we are therefore returning it to you to-day, under separate cover." For additional details concerning the actual publication, see again The Boston Music Company to Scarmolin, 22 April 1925, *Letter Box*, A. Louis Scarmolin Trust.

of transfer, trusting that the amount would be satisfactory.<sup>52</sup> Moreover, Presser wrote Scarmolin of their willingness to accept his arrangement of *Strephon* for violin and piano for \$10.00.<sup>53</sup> The opening of the finally accepted S.S.A. version of *The Namin' of Baby O'Toole* is shown in Example 7.4.

*The Namin' of Baby O'Toole* in its three-part chorus of women's voices version is written in the key of F minor and in 12/8 meter. The piano introduction starts out with an upbeat of descending tritones and continues with descending chromatic scales (measures 1-3) until in measure 3 a number of C octaves are reached in the left hand that alternate with middle C in the right. This alternation of C octaves with middle C, the dominant tone, is suggestive of conflict. This terse introduction is repeated between the first and second and between the second and third stanzas of Montanye's poem; the third stanza plunges into the fourth with no interlude, and the tritones and a descending chromatic scale are again heard at the end, measures 29-32, followed by a concluding high-pitched F minor chord in measure 33.

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<sup>52</sup>Presser to Scarmolin, 8 April 1925, *Letter Box*, A. Louis Scarmolin Trust. The little violin book mentioned would unquestionably have been the *Rhythmical A B C's for Violin Beginners* with piano accompaniment, to be used for class as well as for private instruction. Presser to Scarmolin, 3 April 1925, *Letter Box*, A. Louis Scarmolin Trust, confirms that Scarmolin had recently submitted this pedagogical work for publication, but that Presser had asked he should add about six or eight pages, working in a few standard melodies if possible. A perusal of the text suggests that Scarmolin had complied with the request. He must have done so quickly because *Memorie*, Aux 27, lists 5 March 1925 as the date of composition. Presser's publication date is 1926.

<sup>53</sup>Presser to Scarmolin, 13 June 1925, *Letter Box*, A. Louis Scarmolin Trust. Subtitled *Pastoral Dance*, *Strephon* was published as a violin piece with piano accompaniment by Presser in 1926. It is a sprightly dance, marked *allegro vivace*, in compound meter. A piano version also exists, which Presser had already published in 1921. No date of composition is available for either piece. Both are in possession of the A. Louis Scarmolin Trust.

The first stanza of Montanye's poem is introduced by the soprano I alone, marked *un poco meno mosso*, at the end of measure 4, followed by the alto in imitation at the end of measure 5; these are followed by an entry of the entire ensemble in unison, dividing into harmony, and finishing in unison in measure 8, emphasizing the word "fight." The second stanza begins at the end of measure 12 again with soprano I followed by the alto in imitation, leading to the words, "Call him Jim," which are harmonized, and concluding with soprano I alone leading to the entire ensemble singing, "If he has red hair call him Tim." The third stanza commences in measure 20 with all voices on middle C and gives way immediately to harmonization, this time in F major. The fourth stanza follows on the heels of the third, beginning at the end of measure 24, starting with all voices on middle C, leading back to an F minor harmonization. The chorus concludes with a solo for the altos at the end of measure 26, "Our ould Granny McCabe with a chuckle, Says lits call him Bridget." The piece finishes with dominant seventh to tonic harmonies shared by all voices and the piano accompaniment on "O'Toole." See Example 7.4 for the opening of this amusing piece.

Example 7.4, *The Namin' of Baby O'Toole*, S.S.A., measures 1-13.

2

# The Namin' of Baby O' Toole

Three-part Chorus of Women's Voices

Words by  
C. S. Montanye

Music by  
A. Louis Scarmolin

**Allegro** *1*

Piano

*3* **Soprano I** **Un poco meno mosso**

**Soprano II** 'Twas div-il a bit of a troub-le.

**Alto**

*dim* **Seguendo il Canto** **Un poco meno mosso** *When*

*6* **Più lento**

Fer se - lect-in' a name fer the dar - lin', — It

Fer se - lect-in' a name fer the dar - lin'; It

ba - by O' Toole came in sight, Fer se - lect-in' a name fer the dar - lin', — It

**Più lento**

B. M. Co. 7324

Copyright, 1926, by The Boston Music Co.  
Printed in U. S. A.

8 *affrettato* *f* Allegro, Come prima

led to wan tir-ri-ble fight.

*affrettato* *f*

led to wan tir-ri-ble fight.

*affrettato* *f*

led to wan tir-ri-ble fight.

*f* Allegro, Come prima

10 *ff*

12 *Meno mosso*

Some want-ed the ba-by called Pat-rick,

*dim molto* *Meno mosso*

But

B. M. Co. 7324

In October 1925, an interesting situation arose in which Lorenz accepted a song of Scarmolin on a royalty basis but apparently had second thoughts about its style. After exacting revisions from Scarmolin, Lorenz then changed the business arrangement to outright purchase. The initial letter, dated October 2, reads:

Mr. A. Louis Scarmolin  
310 Angelique St.  
Union City, N.J.

Dear Mr. Scarmolin:

We received your signed royalty contract, together with your unison song.

This composition has some elements of attractiveness, but taken as a whole does not fill our ideas entirely as to a boys' song. In the first place your melody has too much range. We like to stay pretty well within the octave c to C. We occasionally allow a b-flat below or a d-flat or D above, but very rarely. Your accompaniment contains too much octave work, and while of course, not at all difficult, is rather more involved than is necessary for a simple song of this type. We also do not like your starting the song in the key of C and ending it in the key of F. Perhaps you intended to D.C. back to the first movement, in which case introduction would have to be such that it would connect with the closing F movement without too much of a shock.

If you care to revise your song according to the above suggestion, we would be glad to see it again, tho we would not care to guarantee acceptance until we see what the result is. The fact is, we are needing some songs of this type and are glad to give careful consideration to whatever you may send in, in this line. It is not necessary that you let your lack of words stand in your way, for we are glad to have the melodies only.

Very truly yours,

LORENZ PUBLISHING COMPANY<sup>54</sup>

Scarmolin, as usual, must have cheerfully and speedily made the requested changes under the tutelage of the publishing house. In less than a week Lorenz issued to Scarmolin

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<sup>54</sup>Lorenz to Scarmolin, 2 October 1925, *Letter Box*, A. Louis Scarmolin Trust.

a second letter acknowledging the initial changes, yet demanding still more:

Mr. A. Louis Scarmolin,  
310 Angelique St.,  
Union City, N.J.

Dear Mr. Scarmolin:

Your revised "Song For Boys" has come to hand and we find it much improved. We believe a few additional changes will help this song from a practicability standpoint, these changes to be chiefly in the accompaniment. The high and rather quick notes sometimes bother the grade girls who are often called upon to play these songs.

If you are willing that we shall make such additional changes as are necessary, we will accept this song. In view of the fact that it has no text, we would much prefer to buy it outright. We will offer you \$12.50. If this is agreeable kindly communicate with us and check will be sent to you.

Very truly yours,

LORENZ PUBLISHING COMPANY<sup>55</sup>

Again, the patient and cooperative Scarmolin must have dutifully complied with his publisher's stated need for yet more adjustments. At last the following letter came down from the publishing house of Lorenz:

Mr. A. Louis Scarmolin,  
310 Angelique St.,  
Union City, N.J.

Dear Mr. Scarmolin:

In accordance with our agreement we are enclosing herewith our check for \$12.50 in payment of your "Song for Boys."

Sincerely yours,

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<sup>55</sup>Lorenz to Scarmolin, 8 October 1925, *Letter Box*, A. Louis Scarmolin Trust.

LORENZ PUBLISHING COMPANY<sup>56</sup>

A similar situation worth noting arose in connection with some pieces belonging to a children's set, originally titled *Bugs and Flowers*, but named in the printed version, *Six Garden Sketches*. Theodore Presser Company wrote to Scarmolin with the following advice:

Mr. A. Louis Scarmolin,  
310 Angelique Street,  
Union City, N.J.

Dear Sir:-

We are very sorry to report that we have not found "Remembrance" or "Chimes" available for publication in our catalog.

The little pieces "Bugs and Flowers" have some good points and we think that something might be done with these if you would work them over again, turning them into first grade pieces (as nearly as possible), possibly adding material so that each one would take up two pages. In the first piece, "Goldenrods," we would omit the dissonances occurring in the second measure. "Lightning-Bugs" is a little too difficult for such a set, but it might do if you omitted the triplets in the left-hand. "Buttercups" is not so very interesting at the beginning. "Grasshoppers" is the best of the set and might stand just as it is.

With kindest regards,

Very truly yours,

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<sup>56</sup>Lorenz to Scarmolin, 16 October 1925, *Letter Box*, A. Louis Scarmolin Trust. It is regrettable that *Song for Boys* is not currently available at the A. Louis Scarmolin Trust either in its original manuscript or in its published version. It would have been illuminating to see the specific changes the publisher had exacted and whether the adjustments had, in fact, been an improvement.

Nonetheless, although Scarmolin's response is not in the Trust collection, the progression of the three letters from Lorenz cannot fail to leave one with a sense of sadness that either Scarmolin's original offering had been seriously flawed or that Scarmolin's creativity had been repressed by the commercial objectives of an editor. It was Scarmolin's custom to respond to the requests of his publishers in a cooperative and accommodating manner, whether he did so out of conviction or out of professional or financial need. As one reads the correspondence, one cannot help feeling that the chronic demands of an unequal situation must have weighed heavily on him both artistically and emotionally.

THEO. PRESSER CO.<sup>57</sup>

Scarmolin, as usual, complied with the publisher's request, and produced pieces, which are especially attractive albeit more of a second- or third-year level. A month later the following letter arrived for Scarmolin with a check enclosed:

Mr. A. Louis Scarmolin,  
310 Angelique Street,  
Union City, N.J.

Dear Sir:-

The little set entitled, "Bugs and Flowers" is now acceptable and we are enclosing a check for \$45.00 in payment for this number, also transfer, trusting that this will prove satisfactory.

We are very sorry to be obliged to return "Ripples". This number is rather too much like a study for our present needs.

With kindest regards,

Very truly yours,

THEO. PRESSER CO.<sup>58</sup>

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<sup>57</sup>Theo. Presser Co. to Scarmolin, 14 October 1925, *Letter Box*, A. Louis Scarmolin Trust. This delightful set of pieces for children was composed on 4 July 1925, according to *Memorie*, Aux 27. Scarmolin must have submitted them to Presser almost immediately when the ink was barely dry. I have been able to observe the music at the A. Louis Scarmolin Trust. The pieces are clearly considerably more advanced than an average first-grade student would be able to perform at a polished level. Therefore, Presser's recommendation to try to turn them into first-grade pieces seems ill-advised; one only can guess that Presser needed elementary pieces more than intermediate ones at that time. Furthermore, the advice to make the individual pieces longer is contradictory because the added length would render them even more difficult for a beginning student to sustain successfully. They are, however, well suited to the needs of a capable second-year or average third-year student, and as such they are especially grateful additions to the pedagogical repertoire of the piano.

<sup>58</sup>Theo. Presser Co. to Scarmolin, 16 November 1925, *Letter Box*, A. Louis Scarmolin Trust. *Bugs and Flowers* were ultimately published by Presser in 1926 as *Six Garden Sketches* with the following titles in separate sheet music: Goldenrod, Lightning Bugs, Buttercups, Grasshoppers, Black Eyed Susies, and Ladybug. Taken as a whole they are an enchanting set of children's piano solos that would be both technically beneficial and

Since *Grasshoppers* was deemed by Presser to be the best of the set, the first page is provided herewith in Example 7.5. The little piece is written in C major in 6/8 meter. A miniature rondo, its form may be summarized as follows: A (measures 1-8), B (9-12), A (13-20), C (21-28), A (29-36), C (37-44), A (45-52). In its phrasing it is perfectly symmetrical. The A portion consists of 8 measures, B has 4 measures, and C again has 8. The piece would afford for the student good instruction in compound meter and phrasing. In addition, the A portion, except for the last two measures, is in five-finger C position. The C portion features the left hand in G position and the right hand answering in C position. The B portion goes a little farther afield with the right hand in F position in measures 9, 11, and 12 and the left hand in F position in measures 9 and 11 and in an extension in measures 10 and 12. See Example 7.5.

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aesthetically satisfying for the learner. *Ripples* is not available.

Example 7.5, *Grasshoppers* from *Six Garden Sketches*, measures 1-20.

2

No 23232

## GRASSHOPPERS

A. LOUIS SCARMOLIN

*Allegretto* M.M. ♩ = 126

*f scherzando*

1 6 11 16

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Another example of payment received by Scarmolin for works accepted was for the composition *Burglars*, which had been published by Theodore Presser in 1926 under the pseudonym John Lais. Presser wrote to Scarmolin accordingly:

Mr. A. Louis Scarmolin,  
310 Angelique Street,  
Union City, N.J.

Dear Sir:-

We have decided to accept the composition "Burglars" by John Lais. We are enclosing a check for fifteen dollars (\$15.00) in payment for this number, drawn to the order of John G. Lais and we trust that this will prove satisfactory. We are also enclosing transfer.

With kindest regards,

Very truly yours,

THEO. PRESSER CO.<sup>59</sup>

It will be recalled from chapter 5 that as Scarmolin became increasingly prolific, he did indeed begin to use pseudonyms, probably because he and his publishers did not wish to have a surplus of Scarmolin works on the market at any one time. Since Scarmolin was producing a large number of compositions, too great an availability of his works could create a situation of overexposure for him. As observed in chapter 5, the earliest known use of a pseudonym by Scarmolin appears in the song called *Life is A Merry Whirl*, which is marked, "Lyric by Carleton S. Montanye" and "Music by Louis Schermonich" and bears the neatly printed notice: "Copyright 1910 by The Scarmolin Publ. Co. 538 Elm St. W. Hoboken, N.J.

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<sup>59</sup>Theo. Presser Co. to Scarmolin, 17 October 1925, *Letter Box*, A. Louis Scarmolin Trust. Aux 27 lists *Burglars* as having been written on 21 July 1925. An intermediate-level children's piano solo, the key of D minor and alternating dotted rhythms and triplets lend a decidedly "spooky" quality that would have considerable appeal. Copies are in possession of the Trust.

International Copyright Secured." No exact date of composition is available, and there are no other known works bearing the Schermonich pseudonym. Presumably *Life is a Merry Whirl* was a youthful effort that the composer undertook either during or immediately following his Conservatory years, and the name Schermonich was not used again. The song with its bright refrain has a lively, cabaret-like quality.

There was, however, another pseudonym that Scarmolin employed from time to time throughout his career. By 1916, he had produced under the pseudonym of John G. Lais a piano solo called *Melodie Elegante*, an arpeggiated, intermediate-level piece of some charm that was published by Evans Music Company in 1918.<sup>60</sup> Also published by Walter Jacobs in 1921, again under his mother's maiden name of Lais, was a piano solo, *K'r-Choo!!!*, subtitled *Fox Trot*. In the same year C.C. Church produced a song by Lais, *In the Firelight*, set to a text of Montanye. As late as 1950 the piano duets *Turkey in the Straw*<sup>61</sup> and *When Johnny Comes Marching Home*, were published by Pro Art under the Lais name. In addition, in 1950, an elementary-level piano solo, *Tick Tock*, and an intermediate-level piano

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<sup>60</sup>Log 6 of Scarmolin, *Memorie*, states that *Melodie Elegante* was composed on 21 February 1916. This information is confirmed by Aux 18.

<sup>61</sup>*Turkey in the Straw* was originally sung by early black-face minstrels as a comic song called *Zip Coon*. Around 1834 an edition of "Zip Coon. A Popular Negro Song. As sung by Mr. Dixon With Great Applause" was published in Baltimore. It had nine verses, the last of which was about President Jackson. The song is considered very American and has had a great many verses fitted to it. For further information, see Margaret Bradford Boni, *Fireside Book of Folksongs* (New York: Simon and Schuster, 1947), 66-8; Harry Dichter and Elliott Shapiro, *Early American Sheet Music, Its Lure and Its Lore 1768-1889* (New York: Bowker, 1941), 53; Vance Randolph, comp., *Ozark Folksongs*, vol. 2, *Songs of the South and West* (Columbia and London: University of Missouri Press, 1980), 353-5; and Carl Sandburg, *The American Songbag* (New York: Harcourt, Brace, and Company, 1927), 94-7.

piece called *The Hour of Song* were published for Lais by Pro Art.<sup>62</sup>

The third category of pseudonymous works appears under the name of Howard Marlin. Many, though not all, of these works are arranged for accordion, and quite a lot of these accordion pieces were published by Roma Music in Cleveland, Ohio. Such accordion works include *Autumn Leaves Waltz*, published in 1936; *Valse Elegante*, published in 1937; and *Gloria Waltz*, published in 1940. Furthermore, *Dream, Waltz Reverie*, and *The Cuckoo Clock Schottische* by Howard Marlin both appear in Roma's 1937 *Piano Accordion Album*. Several keyboard pieces, including the *Pizzicato Polka* for piano duet, published in 1946 by Pro Art Publications, are to be found in the Marlin group.<sup>63</sup> Finally, there is a sacred song, *Security*, to words by Ella A. Stone, published in 1928 by the New-Music Publishing Co. of Hoboken, New Jersey.<sup>64</sup>

The many compositions which Scarmolin found it necessary to publish pseudonymously constitute a silent testimony to the successful relationship Scarmolin had on the balance with his publishers as well as to the prolificity of his work. Many of them are a delight to play and enjoy.

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<sup>62</sup>The only certain date of composition available for any of these works under the pseudonym of Lais is 13 May 1949, for the piano duet on *Turkey in the Straw* (Scarmolin, *Memorie*, Log 68). Conflicting dates are found for *Tick Tock*: 5 September 1943 (Log 62) and 11 July 1949 (Log 69).

<sup>63</sup>The *Pizzicato Polka* of Scarmolin is an arrangement of *Pizzicato-Polka*, which was composed by Johann (Baptist) Strauss (ii) in collaboration with his brother Josef.

<sup>64</sup>All of the above are in possession of the A. Louis Scarmolin Trust. The only available dates of composition for any of those mentioned are for *Gloria Waltz* on 27 November 1934, according to Scarmolin, *Memorie*, Log 44, and for *The Cuckoo Clock Schottische* on 22 May 1936, according to Log 48 of *Memorie*.

### Summary

Thus one becomes aware that Scarmolin's publishers were a major factor in establishing him as a composer of note. In particular, Presser's journal *The Etude* with its wide circulation brought Scarmolin's name into thousands of households on a regular basis. The steady income generated by Scarmolin's publishing sales was a constant incentive for him to produce new works, and the volume of his compositions swelled so much that he frequently resorted to the use of pseudonyms to avoid overexposure. Since Scarmolin possessed a likeable and diplomatic personality, he made many friends, including publishers. His associations with colleagues, coupled with his willingness to be helpful and cooperative in heeding their requests, made him a welcome addition to the roster of composers with whom a publishing house might work on a regular basis.

The downside of Scarmolin's publishing situation was that the publishers themselves were quick to influence Scarmolin in order to produce works that they considered salable, thus affecting the nature and quality of his output. That pressure, along with the need regularly to produce volumes of palatable material that the publishers could use, might have limited Scarmolin in several ways. First, he might have had insufficient time for artistic reflection. Secondly, he would have had less freedom to experiment with the forward-looking style which had characterized his years at the New York German Conservatory of Music. Thirdly, Scarmolin's publishing interests were conducive to close friendship and collaboration with text writers like Carleton Montanye and Frederick W. Martens, who shared similar goals of producing material that was likely to be successful in the conventional middle-class arena. Finally, the growing responsibilities of his life as

Scarmolin, the prolific composer, could have maneuvered his creative energies into a gridlock situation with the regular, everyday Scarmolin who served not only as music director in the public school system of Union City, but also as solo pianist, accompanist, and studio teacher.

The statements above fall into the realm of conjecture. It must be admitted that some mystery surrounds Scarmolin's abandonment of his early attempts to write music in a forward-looking style. What we know for sure is that he had friends like Montanye and Martens who were interested in commercial publishing. He started out wanting to become a serious composer. Then after serious physical or psychological trauma he turned to teaching and commercial publishing. There is no evidence that he was dissatisfied with that situation or that he wanted to continue to write experimental works. There is also no direct evidence of a conflict between the composer and the director of music in the public school system.

## CHAPTER VIII

## SCARMOLIN IN THE UNION CITY PUBLIC SCHOOL SYSTEM

I couldn't give you any particular selection I like. To me any music that is good music will do. I always try to adapt myself to the mood of the music and in my opinion, without music, life would not be worth living.<sup>1</sup>

The foregoing statements set the stage for the current chapter about the schoolteacher, Anthony Louis Scarmolin, who for thirty years walked daily along the streets from his home in Union City to the nearby Emerson High School. It is about the Scarmolin who from approximately 1928 until 1949 gave unstintingly of his talents to Emerson's sister school, the Union Hill High School, while continuing to bring music to the students at Emerson. It is about a substantial amount of music Scarmolin wrote that was surely inspired by his regular contact with students and that probably influenced his overall compositional output as well.

Accordingly, this central portion of Scarmolin's life as a music director in a large public school system merits its own chapter, separate from the following one, which explores his life as a composer of concert music during the same time. For in truth, Scarmolin did lead two separate lives, the one of the everyday school music director and the other of the

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<sup>1</sup>*The Altruist*, ed. Vincent DeSimone and William Steeper (Union City: the Students of the Emerson High School, 9 March 1939), 2. The quote is ascribed to "Mr. Scarmolin in response to 'The Interrogator.'" *The Altruist* is the name that from 1920 on was used for the student publication of Emerson's biannual yearbook as well as for a small newspaper of several pages that was issued on a more frequent basis. In addition, from time to time, a special column called "The Interrogator" would appear in *The Altruist*, asking a single question of common interest to several students and faculty members and publishing their replies.

composer. Most of his students were little aware of his gifts and success as a composer.<sup>2</sup> Musically, for Scarmolin, the dichotomy between the workplace and the professional composer was reflected in the separate streams of pedagogical, "popular," and serious concert music that he composed.

The testimony of Scarmolin's students and admirers, many of whose names are now all but forgotten, bears witness to the lives which Scarmolin touched and enriched with the grace, beauty and truth of music as he and they perceived it. Many of these names and their statements will be cited here. Each speaks with an individual voice, representing one person's unique relationship with music. Many of the voices recorded here are youthful ones, voices from an earlier time, calling to us from an era of fewer complications and in some respects less sophistication. So perhaps they may be forgiven if their tone seems at times naive. They are voices of sincerity, many of them of students with their lives as yet uncharted before them. In the simplicity of their expression they are all the more capable of telling us how Scarmolin contributed to the role of music in their lives.

Scarmolin's involvement in the Union City Public School system began soon after his return from the military experience of World War I described in chapter 6. In the spring or summer of 1919, he must have been seeking full-time employment. The many letters of recommendation he had received, including the one from Bertha Cahn and those from the United States Army, were surely an asset. As a practicing musician with both teaching and performing skills, he quite naturally turned to the schools in the city where he had grown up as a teenager. Thus, in September 1919, Scarmolin became a director of music at the

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<sup>2</sup>Mr. Robert Pastore, personal interview, Union City, New Jersey, 5 July 1995.

Emerson High School.

It is a matter of public record that Scarmolin taught for many years in Union City. The primary focus of his activities continued to be the high school at 318 18th Street. The Emerson High School, as it has been called since 1916, used to be known as the West Hoboken High School, utilizing the name by which Union City was formerly known.

The Emerson High School has kept copies of its student publications since the issue of May 1915, when the membership of 475 students moved to the building the school still occupies.<sup>3</sup> (The yearbook is now an annual publication called *The Altruist*.)<sup>4</sup> In 1915, the student publication was a relatively small monthly newsletter, which had been named *The Mirror*. It contained student essays, poems, reports on student activities in the various subsidiary schools, sports news, and jokes. There were no organized lists of faculty members in the earliest issues.<sup>5</sup>

The publications of *The Mirror* show that in 1915 there was already some discussion of organizing a school orchestra. A small paragraph under the title "A High School Orchestra" reveals that the high school had the ingredients for such an undertaking:

There is no reason why there should not be an orchestra in our school at the present time. With the fifteen violinists who have promised to play, with a more than sufficient number of pianists, with the mandolin player, the drummer, and the

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<sup>3</sup>*The Mirror: Historical Issue, 1918-1919*, ed. Walter Grueninger (West Hoboken: the Students of the Emerson High School), 15.

<sup>4</sup>See *Altruist '95*, Emerson High School (Jostens and World Book, 1995).

<sup>5</sup>For a more detailed student account of the history of the school publication, see "Altruist Hailed--Oldest Consecutively Published School Newspaper In Hudson," *The Altruist* (Union City: the Students of the Emerson High School, 18 December 1957), 1. It explains that the newspaper began in 1907 under the name *Mirror*, and that it was officially named *The Altruist* in November 1920.

cornetist who are all available, we may easily organize an orchestra that would play at all the affairs of our school.

What we need now is an organizer.<sup>6</sup>

In the meantime, the school was gradually growing and developing. By the 1916-17 academic year its name had been changed from West Hoboken to Emerson High School.<sup>7</sup> The historical issue of *The Mirror* which covers the years 1918 and 1919 provides some worthwhile information about the Emerson High School. The names of the "Graduates of the Four-Year Course From 1907-1918" are all listed; in some years graduations were held twice. The smallest graduating class, in June 1908, had only five students. The largest number of students, thirty-five, graduated in the classes of February and June 1918.

Scarmolin's name is not found anywhere among those of the early student graduates in that historical issue, nor does he appear in the list titled "Teachers and Supervisors of the West Hoboken High School Since Its Beginning in 1899."<sup>8</sup> There is, however, a notation under the caption "Our Orchestra," which reads:

The Emerson Orchestra, after many unsuccessful attempts ranging along a period of six or seven years, was finally organized in the fall of 1916 to furnish music

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<sup>6</sup>*The Mirror*, ed. Herman Botwinik (West Hoboken: the Students of West Hoboken High School, May 1915), 8.

<sup>7</sup>*The Mirror*, ed. Andre P. Chambellan (West Hoboken: the Students of the Emerson High School, October 1916), 1.

<sup>8</sup>Lists may be found on pages 17 through 19 of *The Mirror: Historical Issue 1918-1919*, ed. Walter Grueninger (West Hoboken: the Students of the Emerson High School). Note again that the former West Hoboken High School is now Emerson High School. I had hoped to find some evidence that Scarmolin had graduated from or at least studied in the West Hoboken High School system, but such information was not forthcoming from this historical issue. Nevertheless, an undated article from an unidentified newspaper, "Scarmolin Directs Children Aid Concert," in the *Green Scrapbook*, 1, held by the A. Louis Scarmolin Trust, states: "After receiving a general education in the West Hoboken schools, he attended and graduated from the New York College of Music."

for school affairs and especially to further the artistic endeavors of the school musicians. The Board of Education appointed Mr. Henri Godio, a well-known West Hoboken musician, as director. Rehearsals were held twice a week. The popularity of the organization is proof enough of the capability of the instructor.<sup>9</sup>

Clearly, the issue of *The Mirror* was released before Scarmolin was hired. There does exist an early, but undated, program of a concert given by the Emerson Orchestra, directed by Henri Godio. In that recital *We'll Keep Old Glory Flying*, composed by "Sergt. Louis A. Scarmolin," is listed under a segment titled "Chorus with Orchestra Acc." with "Composer at the Piano."<sup>10</sup> The program must have taken place shortly after Scarmolin's return from Europe following World War I, in 1919, just before or just after Scarmolin was hired at Emerson. Its contents imply that the recital was a collaborative effort on the part of Godio, the vocal teacher Mrs. K. Lastayo, and Scarmolin.

In the winter of 1920, presumably not long after that recital, another concert by the Emerson Orchestra was given. This time A. Louis Scarmolin is listed on the front cover as the director. The program appears as follows:

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<sup>9</sup>*The Mirror: Historical Issue 1918-1919*, ed. Walter Gruening (West Hoboken: the Students of the Emerson High School), 30.

<sup>10</sup>Program of Recital by the Emerson Orchestra, Director Henri Godio, under the Auspices of the Board of Education, n.d., *Large Black and White Scrapbook*, 12, in possession of the A. Louis Scarmolin Trust. The bottom of the program is marked: "The Chorus under the direction of Mrs. K. Lastayo, Teacher of Vocal Music in the Public Schools." *We'll Keep Old Glory Flying* is discussed in chapter 6.

## PROGRAM

- |   |  |  |  |
|---|--|--|--|
| 1 | INAUGURATION MAESTOSO<br><i>from Henry VIII</i>                          | Orchestra  | Ambroise Thomas                                |
| 2 | VOCAL SELECTION  | Emerson Glee Club  |  |
| 3 | SELECTION<br><i>from The Black Dwarf</i>                                 | Orchestra  | S. Christy                                     |
| 4 | COLUMBIA<br><i>Polka Fantasia for Cornet</i>                             | H.E. Carner, Cornetist                                     | F.H. Rollinson                                 |
| 5 | (a) <i>Berceuse</i><br>(b) <i>Aida</i>                                   | Orchestra  | A. Rieger<br>F.H. Losey                        |
| 6 | (a) <i>Until</i><br>(b) <i>Somewhere Someday</i><br>(c) <i>My Laddie</i> | Mabel Koeller, Mezzo Soprano                               | W. Sanderson<br>A.L. Scarmolin<br>W. A. Thayer |
| 7 | OVERTURE<br><i>The Bridal Rose</i>                                       | Orchestra  | C. Lavallee                                    |
| 8 | (a) <i>Romance in F</i><br>(b) <i>Rondo Capriccioso</i>                  | Orlando Apreda, Violinist<br>Accompanied by A.L. Scarmolin | L.V. Beethoven<br>C. Saint Saens               |
| 9 | MARCH<br><i>Yours Truly</i>  | Orchestra  | Perpignan                                      |

The program reproduced above was fairly typical in its eclecticism. It should be noted that Scarmolin not only led the orchestral selections but also accompanied a violinist on the program. An unidentified newspaper clipping reports that it was the second free public concert sponsored by the Board of Education of West Hoboken and that it "proved a treat to the 500 music-lovers present." The recital was in fact so successful that the article conjectured that the Board of Education might arrange an entire series of free concerts in the near future.<sup>11</sup>

In many of the programs in which Scarmolin participated, one or more of his own compositions were rendered, sometimes by Scarmolin himself. In this concert Mabel Koeller sang Scarmolin's song, *Somewhere, Some Day*. She was probably accompanied by the orchestra; no pianist is mentioned.<sup>12</sup>

*Somewhere, Some Day* is a setting of text by Scarmolin's friend and colleague Sara Beaumont Kennedy, who already has been introduced in chapter 5. The sentimental text for this gentle, through-composed song consists of four stanzas of four lines each. The crux of the meaning lies in the third stanza:

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<sup>11</sup>Program of Recital by the Emerson Orchestra, A. Louis Scarmolin, Director; Given under the Auspices of the Board of Education, West Hoboken, N.J.; Emerson High School Auditorium, Sunday, 15 February 1920, at 3 P.M.; *Large Black and White Scrapbook*, 17, in possession of the A. Louis Scarmolin Trust. The undated clipping from an unidentified newspaper reads: "Five Hundred at Emerson Pupils' Public Concert: Student Orchestra Gives Fine Program--Noted Artists Assist."

<sup>12</sup>*Somewhere, Some Day* was composed in March 1916 according to Scarmolin's record of compositions, *Memorie*, Log 6 and Aux 18. The song was published in the same year by Boosey and Company. There are several sets of orchestral parts that provide an accompaniment in the key of F major, probably the key in which Mabel Koeller sang it. The A. Louis Scarmolin Trust also has copies for voice and piano in C major, D major, and F major.

The things we hoped but dared not speak  
The long years through,  
The dearest dreams that haunt our hearts  
Will all come true.

At this juncture the voice part, marked "Quasi Recit.," provides an appropriate focal point in a D minor passage. The return to F major is a successful climax. The work is provided in the F major version for voice and piano in Example 8.1.

Example 8.1, *Somewhere, Some Day.*

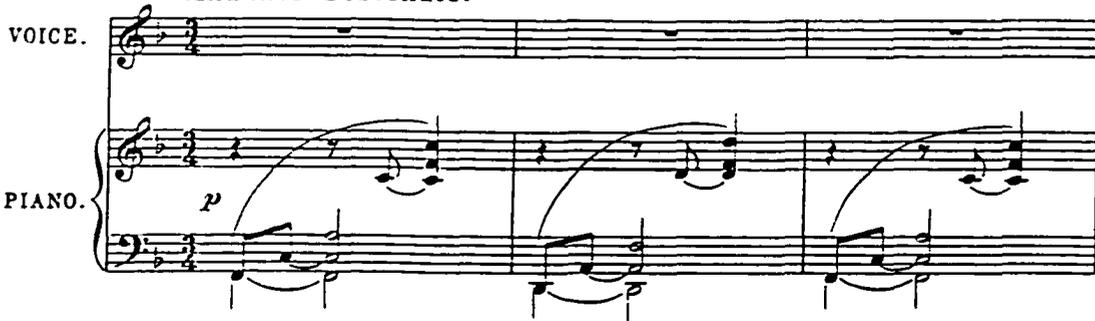
# SOMEWHERE, SOME DAY.

•Words by  
SARA BEAUMONT KENNEDY.

Music by  
A. LOUIS SCARMOLIN.  
A.S.C.A.P.

*Andante Sostenuto.*

VOICE. 

PIANO. 

4 

Some - where, some day, nor

7 

time nor place Our hearts may set, Al-though the long-ing stif-les

*Dolce.*

\*From "One Wish," Copyright MCMXXV by The Bobbs-Merrill Co.

1084-4

Copyright MCMXVII by Boosey & Co

10 3

us — And eyes grow wet — *dim.* Some .

13

where, some day, in lush of bloom Or drift of

16 *Sost.* *pp*

snow, In dusk — of dark lit by dim stars, In

19

noon's white glow — The

*p* *p dolce.*

1884 - 4

4 2: *Quasi Recit.*

things we hoped but dared not speak — The long years

23

through, — The dear - est dreams that haunt our

26

hearts Will all come true. — And

29

there — we'll gath - er up our dreams — And

1004-4

31 5

count them o'er; Your whisper - - - ing

*ten.*

34 *allargando.*

lips - - - close at my ear For - - ev - - er

37

- more - - -

40

*R. H.*

1084-4

In the following year, May 1921, a program under similar auspices was held again in the Emerson High School Auditorium. This time Mme. Maria Caselotti, a coloratura soprano, sang a number of songs, including *Vanished Noon* from Scarmolin's song cycle *High Noon*, with Scarmolin at the piano. The songs of this cycle (*Pastorale*, *Adoration*, *Oriente*, and *Vanished Noon*) are settings of texts by Scarmolin's friend and colleague, Carleton S. Montanye. As in *Somewhere, Some Day*, the essence of all of these songs is a forthright sentimentality supported by lyrical yet simple accompaniments with their underlying tonic-subdominant-dominant harmonies. *Vanished Noon* in A major provides a rousing ending for the entire set; it is marked presto and fortissimo with a rising melodic line that would have suited the capabilities of a coloratura soprano well.<sup>13</sup>

A number of newspaper reviews relate that the concert was a great success. One reports: "Mrs. Caselotti, a former well known resident of Floral Park, took her audience by storm. . . . the charm of her voice and personality has not been forgotten. Prof. A. Louis Scarmolin, who conducted the concert, is a well-known composer and teacher of music, and has a number of advanced pupils in Floral Park." Another unidentified news item reported that over 1,000 people attended the concert.<sup>14</sup>

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<sup>13</sup>Log 5 of Scarmolin's *Memorie* gives 28 April 1915 as the date of composition for the entire *High Noon* set, and Aux 3 states that it was published in December 1917. The copyright date for the song cycle provided on the cover is 1917 by Boosey. For details about the concert itself, see Program of the Concert by the Emerson Orchestra, A. Louis Scarmolin, Director; Given under the Auspices of the Board of Education, West Hoboken, N.J.; Emerson High School Auditorium, Sunday, 1 May 1921, at 3 p.m.; *Large Black and White Scrapbook*, 21, in possession of the A. Louis Scarmolin Trust.

<sup>14</sup>See "Emerson High Players Please Big Audience," "Mrs. Caselotti Pleases Again," and "Thousand People Attend Recital," all clippings from undated and unidentified newspapers pasted in the vicinity of the program in the *Large Black and White Scrapbook*, 21, held at the A. Louis Scarmolin Trust.

There are two essential points to be gleaned from these programs. First, Scarmolin was making a commendable effort to stir up musical activity in the area, specifically through his association with the schools in his role as the new director of the Emerson Orchestra. Secondly, the inclusion of his own compositions in such programs, although they were not necessarily pedagogical material, does suggest that Scarmolin was not averse to producing music that would have had general appeal for large audiences attending concerts in school auditoriums.

In the November 1922 issue of *The Altruist* appears one of the earliest descriptions of Scarmolin and the Emerson Orchestra, a laudatory article signed by a student, Lena Rasner, '25:

The Emerson Orchestra was started about seven years ago. It progressed rapidly and is now a part of the regular school life. There are many points in favor of the Orchestra. Beautiful music classics are studied and learned, under the competent direction of Mr. Scarmolin. These selections are played at the semi-annual concerts, given by the Orchestra for the music-loving people of this town.

There is no better place in which to gain self-confidence than in the Orchestra. One becomes accustomed to playing before an audience and loses that feeling of terror known as stage fright. He learns many new musical facts and enjoys the pleasure of playing with other boys and girls.

In addition to this, an Orchestra member receives a point for every year in which he has been an active member of the Orchestra. These points may be just enough to enable some students to pass. There is everything to gain and nothing to lose by a student's becoming a member of the Emerson Orchestra.<sup>15</sup>

Rasner's essay, brief as it is, gives a glimpse into the role Scarmolin had from the beginning of his work. He directed the Emerson Orchestra and by the early 1920s had already won the respect of his students and the community. He introduced his students to classical music through their participation in the Orchestra as well as their concert

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<sup>15</sup>*The Altruist*, ed. Beatrice Taub (West Hoboken: the Students of the Emerson High School, November 1922), 5.

attendance.

Scarmolin's name also appears as "Orchestra Director" in the roster of faculty at the Emerson High School for the academic year of 1922-23.<sup>16</sup> Furthermore, in *The Altruist* of May 1923 one finds the following notation about him:

During Music Week, a well arranged programme was given by Mr. Scarmolin at the assembly on Tuesday, May first, 1923. Jacob Rasner, Lena Rasner, Fred Camillia, and Victoria de Trapani were the principal student performers. Mr. Scarmolin played two beautiful selections. Judging by the applause, the audience appreciated the fact that Mr. Scarmolin is an artist.<sup>17</sup>

From this entry one gathers that Scarmolin also shared his playing with his students and that, while not making a living as a concert pianist, he was nonetheless a skilled and musical performer, appreciated by his audiences.

Although changes were gradually taking place in the educational system of West Hoboken, classes in the Emerson School remained small for some time. The graduating class of February 1923 numbered twenty-seven students, and that of June 1923 forty.<sup>18</sup> At the same time the community-at-large was growing. Union Hill and West Hoboken were consolidated into one town in June 1925. The resulting city, Union City, was the ninth largest city in New Jersey.<sup>19</sup>

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<sup>16</sup>Calendar and Roster, 1922-1923, the Public Schools of West Hoboken, New Jersey, in possession of the Library of the Emerson High School.

<sup>17</sup>*The Altruist*, ed. Beatrice Taub (West Hoboken: the Students of the Emerson High School, May 1923), 11.

<sup>18</sup>For details see *The Altruist*, ed. Beatrice Taub (West Hoboken: the Students of the Emerson High School, January 1923), 8-14. See also *The Altruist*, ed. Beatrice Taub (West Hoboken: the Students of the Emerson High School, June 1923), 14-23. The pages of the latter issue provide photographs of the graduates.

<sup>19</sup>*Altruist 1990* (Union City: the Students of the Emerson High School), 31.

In the ensuing years, activities of the Emerson Orchestra were documented sporadically in issues of *The Altruist*. Although names of faculty members were still not regularly listed in these student publications, it is clear that Scarmolin was active in the school system. He is seen from time to time in photographs of the Emerson Orchestra.<sup>20</sup> The Orchestra not only played for school functions, but it was also active in the surrounding community as evidenced by the following article:

On Thursday, October 30, the Emerson High School Orchestra played at the opening of the Union Hill Elks' Lodge. This is the first time that the high school orchestra has been given the opportunity to play before such a public; and it certainly did credit to Emerson. This fact reflects great credit to Mr. Scarmolin, the director, who has faithfully and earnestly devoted himself to our orchestra since September, 1919, a period of five years.<sup>21</sup>

Newspaper issues from the winter of 1925 show the orchestra flourishing amid a variety of other cultural activities at the Emerson High School. One article provides a brief history of the orchestra and describes the cooperative efforts of the Emerson High School Orchestra and the Glee Club:

The Emerson Orchestra was started over eight years ago under the direction of Professor Henri Godio, who resigned after three years. Professor Louis A. Scarmolin then became its director. Besides playing for the high school assemblies, the orchestra has given three free concerts for the people of the town at regular intervals in each school year. Last year, Professor Scarmolin and Mrs. Lastayo combined the efforts of the Orchestra and Glee Club in presenting an operetta, "The Rivals." It was a success. The bass violin shown in the photograph was purchased with the proceeds. A second operetta, "Pepita," was given last Friday night.

The article is accompanied by a photograph showing a young woman supporting a large

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<sup>20</sup>See, for example, *The Altruist* (West Hoboken: the Students of the Emerson High School, June 1924), 38. See also *The Altruist* (Union City: the Students of the Emerson High School, January 1926), 10.

<sup>21</sup>"Orchestra Plays at Elks' Opening," *The Altruist* (West Hoboken: the Students of the Emerson High School, 7 November 1924), 2.

string bass on the far right and Scarmolin standing with the members of the student orchestra on the far left.

It is evident that a great variety of musical activities were going forward concurrently. On the same page also appear articles about the success of the operetta *Pepita* at the Emerson High School, an essay about a concert of the Stevens Glee Club at Emerson, and a description of a joint recital of classical music given by a soprano named Edythe Ward and a violinist, Andre Chambellan, at Hamilton School.<sup>22</sup>

Without knowing the name of the composer, which is not provided, it is difficult to place *The Rivals*. It was probably written by the American composer A. Mildenberg. A program at the Scarmolin Trust explains that *Pepita* is "a Mexican operetta." The music was composed by Augustus C. Knight to a libretto by Philip A. Hutchins.<sup>23</sup>

An editorial in the March 16, 1925, issue of *The Altruist* further emphasizes the importance of the Orchestra and encourages students to join it:

On the front page of this issue appears a picture of our Orchestra. The Orchestra has been one of the most faithful and important institutions in Emerson. For eight years it has existed and at present more interest than ever is being taken in its development. Many new members, among them a saxophonist, have joined.

From the proceeds of the annual operetta given by the Orchestra, in conjunction with the Glee Club, new instruments are purchased. Any student who can play or agrees to take up the study of the particular instrument which interests him, may play these instruments. Mr. Scarmolin is always ready to help and advise,

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<sup>22</sup>"Emerson H.S. Orchestra: History of the Orchestra," *The Altruist* (West Hoboken: the Students of the Emerson High School, 16 March 1925), 1. The article about the Glee Club notes that the concert, given under auspices of the North Hudson College Club, raised proceeds for the College Club's Scholarship Fund, which in the last five years had helped eleven North Hudson women through college, among them three from Emerson.

<sup>23</sup>Program of Operetta *Pepita*; Emerson High School Auditorium; Friday evening, 13 March 1925, at 8:15 P.M.; *Large Black and White Scrapbook*, 36, in possession of the A. Louis Scarmolin Trust.

so that you needn't be afraid to apply to him. School ownership of musical instruments is necessary to the development of any orchestra, for who would drag, for instance, that big bass violin to school? A drummer the Orchestra had several years ago, complained of the inconvenience of carrying his bass drum to school. If the school owned a drum outfit there would be no end of players for it. Enable the Orchestra to get a drum outfit, Emersonians, by giving your entire support to its work.

Students! If you wish our Orchestra to become one of the finest in Hudson County, ferret out all the musicians among you and induce them to join the Orchestra.<sup>24</sup>

Undoubtedly the interest in putting on annual operettas at Emerson must have contributed to Scarmolin's own enthusiasm for writing various vocal and theatrical works for young people. Scarmolin wrote about fifteen such dramatic works during his years in the Union City Public School system. Probably the first of these was the one entitled *The Royal Playmate*, labeled Opus 45 in the published copy. Its libretto, by Carleton S. Montanye, concerns a lonely princess. The Princess of Faraway is kind to a ragged gypsy woman, and in return the gypsy woman gives her a magic ring and tells her to make two wishes. The princess wishes for a party and a playmate. The wish for a party is granted, and the gypsy woman turns out to be a prince in disguise, fulfilling the second of the two wishes. Composed in two acts, the little operetta features unison melodies and bright, simple accompaniments which would be quite easy for children to handle. The lithographed covers of the operetta contribute to its charm.<sup>25</sup> This work would have been written for students younger than high school, and there is no record of when or where it was performed.

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<sup>24</sup>"The Orchestra and the School," *The Altruist* (West Hoboken: the Students of the Emerson High School, 16 March 1925), 2.

<sup>25</sup>According to Aux 25 *The Royal Playmate* was composed between 10 and 12 June 1923, record time, it would seem, for a work of that length. It was published by the Oliver Ditson Company in 1926. Thus far dates for only twelve of the fifteen vocal and theatrical works have been found.

Scarmolin meanwhile also wrote both children's operettas and pedagogical works that had a specific purpose. Like *The Royal Playmate*, the one-act operetta for children's voices, *King Treble Clef*, is also based on a text of Montanye and is written for children of primary grades rather than high school students. In this operetta the royal sons and daughters of King Treble Clef are all given solfège names. The wayward children do not wish to take their lessons from Professor Grace-Note but resume their work when Discord, the eternal enemy of the Kingdom of Harmony, is discovered and exiled. The following example from a chorus shows how instruction in rudimentary solfège is achieved through participation in this simple dramatic composition (see Example 8.2):<sup>26</sup>

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<sup>26</sup>*King Treble Clef* was, typically, composed rapidly, from 5 to 6 November 1928, as recorded in Scarmolin's *Memorie*, Log 21. Aux 38 confirms that information. The work was published by G. Schirmer in 1930.

Example 8.2, Chorus from *King Treble Clef*, measures 1-18.

## No. 2. Chorus

5

(We are the notes of the scale)

*Moderato* *mf*

We are the notes of the

*p staccato* *mf*

5 *p* *mf*

Each in turn  
scale, Do - Re - Mi - Fa - Sol - La - Si - Do! Prac-tice and you'll nev-er

9 *f* *p*

fail, Prac-tice and you'll never fail: Do-Re-Mi -

14 *mf* *slower*

Fa-Sol-La-Si - Do! Up from the bot-tom we climb to the top, Some-times we rest

*mf* *slower*

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An example of a work meant to help students learn their individual instruments is the *Rhythmical A B C's for Violin Beginners*. It is designed to be used for either class or private instruction. As soon as a student learns the lines and spaces as well as rhythmic values, simple piano accompaniments are provided to make the study interesting. These basic exercises suggest that Scarmolin was teaching beginners, either in the school or privately. Example 8.3 shows the very first exercises, which aid the student in learning whole, half, and quarter notes.<sup>27</sup>

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<sup>27</sup>Scarmolin's *Rhythmical A B C's* were composed on 5 March 1925, according to Aux 27 of *Memorie*. They were published in Philadelphia by Theodore Presser in 1926.

Example 8.3, Exercises from *Rhythmical A B C's*, page 6.

6

What Shall We Play  
Rhythmical Exercises with Piano Accompaniment

Andante

Violin

Piano 1

The score for 'What Shall We Play' is in 4/4 time with a key signature of two sharps (F# and C#). The tempo is marked 'Andante'. The Violin part consists of a single melodic line with a few rests. The Piano 1 part features a steady eighth-note accompaniment in the bass clef and chords in the treble clef.

This system continues the musical score for 'What Shall We Play'. The Violin part continues with its melodic line. The Piano 1 part maintains the eighth-note accompaniment and chordal support.

A Game of Tag

Half and Quarter Notes

The score for 'A Game of Tag' is in 4/4 time with a key signature of two sharps. The title indicates the focus is on 'Half and Quarter Notes'. The Violin part has a simple melodic line. The Piano 2 part provides accompaniment with chords in the treble clef and a bass line in the bass clef.

This system continues the musical score for 'A Game of Tag'. The Violin part continues with its melodic line. The Piano 2 part maintains the accompaniment with chords and a bass line.

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Meanwhile, articles appeared giving a picture of the state of the orchestra of the Emerson High School during the 1925-26 academic year. One news item in October, referring to the recent reorganization of the orchestra, urged students to join:

The Emerson orchestra has been reorganized this term . . . All students who have the ability to play any instrument are welcome to join. They will not only help to enlarge the orchestra, but will benefit from orchestra practice twice a week, under the direction of the competent director, Mr. Scarmolin. There will be the opportunity of taking part in public concerts, and a final attraction is the credit of one point per year.<sup>28</sup>

A few months later in February appeared another article whose contents suggested that the encouragement to join the orchestra had borne fruit, so that more space would be needed for the orchestra:

Not long ago it was proposed that the first row of seats in the auditorium should be taken away in order to leave more room for the orchestra. However, now that we have added two drummers and a few other instrument players, it has become necessary to provide more space.

Sitting on the platform is embarrassing and there is no reason for putting the players there. To avoid this at least one row must be taken away. The student-council will begin to function soon and one of its first activities should be the accomplishing of this matter.<sup>29</sup>

Not only did Scarmolin work with the school orchestra, but from time to time he utilized his varied talents in producing other types of concerts within the Union City Public School system. One program was a People's Concert under the Auspices of the Board of Education and School Extension Committee at Public School No. 34, featuring Scarmolin as the pianist in piano trio arrangements of his *Melodie d'Amour* and the English Pastoral

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<sup>28</sup>See article "Join Emerson Orchestra," *The Altruist* (Union City: the Students of the Emerson High School, 5 October 1925), 1.

<sup>29</sup>See article "More Space for Our Orchestra," *The Altruist* (Union City: the Students of the Emerson High School, 25 February 1926), 2.

Dance, *Strephon*.<sup>30</sup>

Scarmolin of course led the school orchestra in a variety of performances on the school premises. The following account of a concert held on April 28, 1926, gives him credit for the success of the event:

The Emerson Orchestra, which has lately been increasing with rapidity, held another of its numerous concerts on Sunday afternoon, April 25. The orchestra has at present fifty-two members, most of whom helped to give this enjoyable entertainment. The perfect unison and harmony with which the orchestra performed reflects credit on its director, Mr. A. Louis Scarmolin. The program was well chosen, varying from Italian opera selections to Irish selections and Hungarian melodies. The Glee Club, directed by Mrs. Lastayo, also helped with its selections.

The performance began at 3:30 p.m. and lasted until about 5 p.m. The responsive audience showed its appreciation for the well-rendered selections.

The article goes on to describe a program that included works by Mendelssohn, Mascagni, Verdi, Eversole, and Béla Kéler as well as a "Selection of Irish Melodies."<sup>31</sup>

According to all accounts, rehearsals of the orchestra were characterized by energy, enthusiasm, and good will, as described in an October 1926 article written by an editor of *The Altruist*:

Spirited strains of music greeted my ear as I entered the auditorium during the orchestra practice on Tuesday morning. There were probably thirty of the forty

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<sup>30</sup>Program of People's Concert, 14 March 1926, A. Louis Scarmolin Trust. No piano trio arrangements of these two works are currently in possession of the Trust. There is, however, a version of *Melodie d'amour* (Melody of love) for violin and piano, edited and fingered by F.B. Oppecker, which was published in Philadelphia by Heidelberg in 1922; written in the key of F major, it is fundamentally a theme and variations, quite charming in its irregularity. There are two versions of *Strephon*, an energetic pastoral dance in G major, published in Philadelphia by Presser. The earlier version of *Strephon* bears a 1921 copyright date and is for piano only; the later one, published in 1926, is for violin and piano. No date of composition is available for any of these pieces.

<sup>31</sup>The program as it appeared may be found contained in the article, "Emerson Orchestra Holds Concert: Glee Club Assists In Successful Performance," *The Altruist* (Union City: the Students of the Emerson High School, 28 April 1926), 1.

orchestra members present, working with a vigor and enjoyment pleasant to behold. Emerson may well be proud of its school orchestra, for not only is it composed of ambitious and talented players, but it is under skillful direction. The various instruments blend exceedingly well to produce harmonies of sound truly delightful.

Preparations for a concert, the date for which has not yet been settled, are being made. There should be a large attendance at the concert when it takes place, for the student body should show appreciation for the work of the players and for the fine leadership of Mr. Scarmolin.<sup>32</sup>

Exactly three weeks later there was further confirmation of the orchestra's growing success in a single notation: "The orchestra will move right through the walls if it does not stop growing."<sup>33</sup>

Certainly by the fall term of 1929, if not earlier, a fresh development had taken place in Scarmolin's career: he became the new instructor of the Union Hill High School Orchestra also in Union City.<sup>34</sup> The first clear evidence of the change appears in the October 1929 issue of the Union Hill High School publication, *Orange and Blue*. In that issue a substantial article discusses the activities and plans of a variety of clubs, some of which were newly organized. It was pointed out that the function of many of these clubs was to supplement the classes themselves. In a somewhat whimsical and fanciful manner the article describes visits by the writers to the clubs. The final paragraphs lead the reader to an orchestra rehearsal directed by Scarmolin, revealing that he has just taken on the position:

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<sup>32</sup>"Altruist Editor Speaks of Visit to Orchestra," *The Altruist* (Union City: the Students of the Emerson High School, 8 October 1926), 3.

<sup>33</sup>"Assembly Notes October 15," *The Altruist* (Union City: the Students of the Emerson High School, 29 October 1926), 2.

<sup>34</sup>I am grateful to officials at the Union Hill High School for their graciousness in permitting access to their school yearbooks, records and photocopying equipment for the purpose of Scarmolin research during the month of June 1996. Mrs. Diaz, Secretary of the Media Center, was particularly helpful in facilitating the work. The Union Hill High School is located at 3808 Hudson Avenue, Union City, New Jersey 07087.

As we were looking over these records, faint strains of music came to our ears. We were taken to the auditorium by the Principal where we were privileged to watch the orchestra practice diligently under the direction of the new instructor, Mr. Scarmala [*sic*].<sup>35</sup>

Scarmolin, of course, was not the first director of the Union Hill High School Orchestra. An article that appeared in the January 1918 issue of *The Orange and Blue* explains that the Town of Union High School Orchestra was formed on February 8, 1915. The teacher and conductor of this orchestra of fourteen members was H. William Stehn, Principal of the Hudson College of Music and Art. Initially appointed by the Board of Education to the end of the school term in June 1915, his appointment was subsequently renewed for a number of years. The orchestra had its first public appearance when the new High School building was dedicated on April 29, 1915. Over the years it played for the regular assembly every Monday morning as well as at various concerts and other entertainments, including the dedication of the new schools, Nos. 5 and 6, under auspices of the Board of Education of West New York.<sup>36</sup>

In December 1922 *The Orange and Blue* announced that a new director, George De Lamater, had been appointed to the Union Hill High School Orchestra. The following notice heralded the change:

Prof. George De Lamater, Director of West New York High School's orchestra, now has control of the Union Hill High School orchestra. If you play any instrument, come to rehearsals, which are held on Thursday afternoons. If you can't play any instrument, come regardless of this and you will be taught how to play. The

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<sup>35</sup>*The Orange and Blue*, ed. Russell Burns (Union City: the Students of the Union Hill High School, October 1929), 20.

<sup>36</sup>*The Orange and Blue* (Town of Union: the Students of the Union Hill High School, January 1918), 37.

orchestra is going to play for the Christmas exercises, so we hear. Come to rehearsals, so that you can get in for the exercises.<sup>37</sup>

The appointment of Mr. De Lamater is confirmed in the January 1924 issue of *Orange and Blue*, which provides a listing and photograph of the six student officers of the orchestra and states, "This is a new organization in our school and numbers thirty-five musicians. Under the direction of Mr. De Lamater a prosperous future is visioned."<sup>38</sup>

Two of the issues of the Union Hill school publication, those of June 1928 and February 1929, indicate that many of the school departments with their clubs, and the Music Department in particular, were doing exceptionally well. One of the reasons for the success of the Music Department seems to have been the addition to the faculty of a new choral instructor, Miss Reber. Under her direction the school glee club produced an operetta, entitled *Little Almond Eyes*, also adapting it for radio. The glee club contributed to assemblies, and a real music department developed, offering courses in voice, music theory, music appreciation, and chorus.<sup>39</sup> The stage had thus been perfectly set for the addition to the faculty of the distinguished new orchestral conductor, Scarmolin.

According to a January 1937 article in *Orange and Blue*, Scarmolin took over as

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<sup>37</sup>*The Orange and Blue*, ed. George E. Faltings (Town of Union: the Students of the Union Hill High School, December 1922), 17.

<sup>38</sup>*Orange and Blue* (Town of Union: the Students of the Union Hill High School, January 1924), 38.

<sup>39</sup>For further information see *Orange and Blue* (Union City: the Students of the Union Hill High School, June 1928), 66, and *The Orange and Blue*, ed. Samuel Prince (Union City: the Students of the Union Hill High School, February 1929), 60.

orchestra director at Union Hill as early as 1928.<sup>40</sup> By that time he had certainly established himself as the successful director of the Emerson High School Orchestra, which was growing and attracting positive interest and acclaim. It is therefore most likely that his excellent reputation at Emerson was a primary reason for his being invited at this juncture to join the faculty of Emerson's sister high school. Thereafter he divided his time between duties at the two schools. It is unclear, and perhaps even unlikely, that he was involved at any other locations; Emerson and Union Hill were, at the very least, Scarmolin's primary workplaces. They were convenient for him, as Emerson was but a few blocks south and Union Hill only a few blocks north of his Union City home, both easily within walking distance. During the years following his appointment at Union Hill, Scarmolin's activities at Emerson continue to be documented in *The Altruist*; his new involvement with Union Hill springs forth out of the pages of the student publication *Orange and Blue* (sometimes called *The Orange and Blue*).

Between the years 1928 and 1931 Scarmolin wrote a number of educational pieces for rhythmic orchestra. Rhythmic orchestra is the term used to describe pieces written for piano and toy percussion instruments. It is surely no accident that these were composed during his years in the Union City Public School system and mostly around the time he became involved in teaching at Union Hill as well. Such pieces could have been most useful

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<sup>40</sup>This 1937 issue of Union Hill's student publication, *Orange and Blue*, states that "Mr. Scarmolin has directed Union Hill's Orchestra since 1928 and under his supervision we have played at many plays, concerts and graduations. He has taught many students how to play individually and with a group. He has seen many new faces come under his direction, and has seen many leave this place of learning on Graduation Day. Our school ought indeed be proud to have such a director for our orchestra." See "Orchestra," *Orange and Blue*, ed. Raymond Gollnick (Union City: the Students of the Union Hill High School, January 1937), 57.

in music instruction for children and, in some cases, possibly even young adults; they might well have been used by Scarmolin himself for various purposes. Scarmolin's contribution to the repertoire for rhythmic orchestra during those years includes such titles as *Playtime*, *Fun for All*, *Rhythmic Recreations*, *Tin Soldier Parade*, *Country Dance*, *The Bugle Call*, and *In the Pirates' Den*.<sup>41</sup>

The *Country Dance* for rhythmic orchestra is typical of these entertaining and instructive pedagogical works. This lively piece in G major, marked *allegretto*, is scored for triangle (Tr), tambourine (R), castanets (C), cymbals (Cy), sand blocks (SB), and drum (D), with piano accompaniment. Example 8.4 shows the piano part, while Example 8.5 provides the teacher's score:

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<sup>41</sup>A. Louis Scarmolin: *Playtime*, composed 30 October 1928 (Philadelphia: Theodore Presser, 1929); *Fun for All*, composed 18 December 1928 (Philadelphia: Theodore Presser, 1929); *Rhythmic Recreations*, composed 9 January 1929 (New York: Carl Fischer, 1929); *Tin Soldier Parade*, composed 8 May 1929 (Philadelphia: Theodore Presser, 1929); *Country Dance*, composed 13 June 1929 (Philadelphia: Theodore Presser, 1929); *The Bugle Call*, composed 6 March 1930 (Philadelphia: Theodore Presser, 1931); and *In the Pirates' Den*, composed 25 April 1931 (Philadelphia: Theodore Presser, 1931). The dates of composition are found in *Memorie*, Logs 21-30 and Aux 38-9.

Example 8.4, Piano part of *Country Dance*, measures 1-22.

№ 24745

**Country Dance**  
For Rhythmic Orchestra

A. LOUIS SCARMOLIN

Allegretto m. m.  $\text{♩} = 144$

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Example 8.5, Teacher's score of *Country Dance*.

# Country Dance

Teacher's Score

A. LOUIS SCARMOLIN

Allegretto M. M.  $\text{♩} = 144$

*mf*

7

13

19

25

31

37

*mf*

*meno mosso*

*rit. molto*

*f*

D SB SB SB D SB SB SB D SB SB SB D SB SB SB Cy SB SB SB D SB SB

Tr R C Tr R C

Cy SB SB SB Cy SB SB

D SB SB SB D SB SB SB Cy SB SB SB Cy SB SB D SB SB SB D SB SB SB

Tr R C Tr R C

Cy SB SB SB SB SB SB SB Cy SB SB SB Cy SB SB SB Cy SB SB Cy SB SB

Tr R C Tr R C

Cy SB SB SB D SB SB SB D SB SB SB D SB SB SB D SB SB SB

Tr R C Tr R C

Cy SB SB SB Cy SB SB D SB SB SB Cy SB SB SB Cy SB SB SB Cy SB SB

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Even as he was launching a new phase of his career at the Union Hill High School, Scarmolin was keeping the concert scene lively at Emerson. In the December 1929 issue of *The Altruist*, news is given of a concert played by the Emerson High School Orchestra on December 8, conducted by Mr. Scarmolin, and consisting of works by Behr, Delibes, Chaminade, Borowsky, Paudert, Wagner, W. Ten Have, Manuel Ponce, Kreisler, Haydn, Scharwenka, and Godard. Solos were performed on this program by William Mastrangel, trombone; Irving Goldberger, violin; and Attilio Pacchioni, piano.<sup>42</sup>

Scarmolin's recent engagement at Union Hill meanwhile seemed also to be going well. A number of issues of *Orange and Blue* indicate that Scarmolin, who was by now nearly forty years old, was meeting with success in his new responsibilities. An example of a concert that the Union Hill High School Orchestra gave on May 4, 1930, was reported in the *Orange and Blue* later that month:

The reorganized orchestra of our school gave a very successful concert on Sunday, May 4. The soloists of the concert were Dorothy Mills, pianist, and Leonard Atkins, violinist. The concert was under the direction of Mr. A. Louis Scarmolin.

This orchestra, under its new president, Victor Cohen, also gave a dance on April 16. This also was a very successful affair.<sup>43</sup>

And again in June:

Under the leadership of Mr. Scarmolin, the orchestra has advanced wonderfully in the last semester. They must be congratulated upon their perseverance [*sic*] and ability. On the fourth of May they gave a concert for the benefit of the students. The soloists were Leonard Atkins, violinist, and Dorothy Mills, pianist. They also gave an afternoon dance of which Victor Cohen was

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<sup>42</sup>*The Altruist* (Union City: the Students of the Emerson High School, December 1929), 20. Although the news item does not say so, the soloists were almost undoubtedly students at Emerson.

<sup>43</sup>"Orchestra," *Orange and Blue*, ed. Russell Burns (Union City: the Students of the Union Hill High School, May 1930), 21.

chairman. It was a success both socially and financially.<sup>44</sup>

Subsequent issues contained more auspicious news. The February 1931 issue related that the Union Hill High School Orchestra was performing concerts not only at the Union Hill High School but also throughout the community:

The Orchestra has never been more energetic than during this season. In September it held its "Syncopation Soiree." On January 9, it gave a well-rendered concert at the Pastime Theatre.<sup>45</sup>

The April 1931 issue explained that, in addition to their concert duties, the Union Hill High School Orchestra had been playing for entertainment as well:

The members of the Orchestra have been doing very commendable work. Their afternoon dance, "Victory Hop," went over "big" as we would say. Let's hope they give more of them.<sup>46</sup>

Thus it seems that the Orchestra also functioned independently of Scarmolin as a dance band.

Meanwhile, even as activities under Scarmolin's leadership were expanding at Union Hill High School, the Emerson High School Orchestra was growing by leaps and bounds. An article under the heading of "Club Notes" reported the addition of nine new members.<sup>47</sup>

Inserted in the *Orange and Blue* of February 1932 I found the program for the Commencement Exercises of Union Hill High School, at which the Class of January 1932

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<sup>44</sup>"Orchestra," *Orange and Blue*, ed. Russell Burns (Union City: the Students of the Union Hill High School, June 1930), 57.

<sup>45</sup>"Orchestra," *Orange and Blue*, ed. Dorothy Mills (Union City: the Students of the Union Hill High School, February 1931), 71.

<sup>46</sup>"Orchestra," *Orange and Blue*, ed. Frances Alexander (Union City: the Students of the Union Hill High School, April 1931), 30.

<sup>47</sup>*The Altruist* (Union City: the Students of the Emerson High School, 8 October 1931), 3.

graduated on Tuesday evening, January 26, 1932, at 8:15. The ceremony was held in the High School Auditorium at Hudson Avenue and 38th Street in Union City, New Jersey. Scarmolin led the High School Orchestra in an overture, *Marche aux Flambeaux* by Scotson Clark; *Graduates' March* by Gounod; *Martha Overture* by Flotow; and finally the exit march, *Fort Washington March*, by Schulmann.<sup>48</sup>

There was also a new development, doubtless facilitated by the fact that Scarmolin now controlled the orchestras of both Union Hill High School and Emerson High School. Namely, the second annual Spring Concert was presented by the combined orchestras of the two schools. A brief article about the event appeared in the June 1932 issue of *Orange and Blue*:

The second annual Spring Concert, presented by the combined orchestras of Union Hill and Emerson High Schools, was a huge success. An exceptionally large audience attended and the diversified program arranged by the Orchestra and the Girls' Glee Club was enjoyed by everyone.

The Orchestra also helped to make the Annual Elocution Contest the big success it was.<sup>49</sup>

Another concert program from earlier that year implies that high school orchestras in Union City were by now being combined by Scarmolin in a quite ambitious manner and were performing compositions that Scarmolin himself had written. The concert of January 15, 1932, in the Emerson High School Auditorium includes two vocal choruses by

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<sup>48</sup>See *Orange and Blue*, ed. Donald Gallagher (Union City: the Students of the Union Hill High School, February 1932). Program of the Commencement Exercises of the Class of January 1932 at the Union Hill High School, in possession of Union Hill High School. I have searched the Gounod literature, but I have been unable to find the title *Graduates' March*. It might have been a name later given to another of Gounod's works, possibly in an arrangement.

<sup>49</sup>"Orchestra," *Orange and Blue*, ed. Grace Tainsh (Union City: the Students of the Union Hill High School, June 1932), 63.

Scarmolin, titled *Thanksgiving* and *Christmas*, respectively.<sup>50</sup> *Thanksgiving* and *Christmas*, or *Christmas Day*, as it is called on the sheet music, are labeled "school choruses" by Fischer. Both are fairly substantial two-part songs or choruses for treble voices (soprano and alto) with piano accompaniment, clearly written for the girls' glee club. The texts are by Carleton S. Montanye. The presence of both on the high school program is a good indicator of the value many of Scarmolin's vocal choruses may have had in the high school context, also perhaps helping to explain why he was not inclined to venture far into modernist idioms when he wrote them. That having been said, it should be noted that *Christmas Day* does show some evidence of harmonic sophistication and tonal ambiguity. Its chromaticism and diminished seventh harmonies make it hard for the ear to hear it as settled in any key. Example 8.6 shows the opening of *Christmas Day*, which is introduced by Scarmolin with characteristic chromatic flourishes in the piano part.

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<sup>50</sup>Log 26 of Scarmolin's *Memorie* indicates that both compositions are part of a *Cantata for Young Folks* that he had envisioned as Opus 98, titled *Golden Days*. In any case, both choral pieces were published by Carl Fischer, New York, in 1931. The entire program may be found in the flyer titled Concert by the High School Orchestras of Union City under the Direction of A. Louis Scarmolin; Friday Evening, 15 January 1932, at 8:15 P.M. in the Emerson High School Auditorium; *Pine Tree Scrapbook*, 63, in possession of the A. Louis Scarmolin Trust. Note that Walter Hendl is serving as a conductor for one segment of the program.

Example 8.6, Opening of *Christmas Day*, measures 1-17.

2 *Carl Fischer Octavo Ed.*  
**No. 6092**

**Christmas**  
(Winter)

Two-part Song or Chorus for Treble Voices  
(S.A.)

C. S. MONTANYE  
Moderato

A. LOUIS SCARMOLIN, Op. 99  
*Golden Days 1*

Piano

*p*

The piano accompaniment for measures 1-2 consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes and rests. A dynamic marking of *p* is present.

3 SOPRANO *a piacere, quasi recit.*  
*p*  
The wind is in the chim-ney, The

ALTO *p*  
The wind is in the chim-ney, The

The vocal staves for Soprano and Alto are shown with lyrics. The piano accompaniment continues below. Dynamic markings include *p* and *a piacere, quasi recit.*

6 moon-light's on the lea;— Come, let us gath-er 'round now And

moon-light's on the lea;— Come, let us gath-er 'round now And

The vocal staves for Soprano and Alto continue with lyrics. The piano accompaniment is shown below. A dynamic marking of *sf* is present.

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8 *Allegretto* *mf*

deck the Christmas tree. *With mf*

deck the Christmas tree. *With*

*Allegretto* *sf mf*

11

jol - ly song and right good will Its branch - es green we

jol - ly song and right good will Its branch - es green we

14

soon will fill With sym-bols of the Yule - tide, Of Christ-mas that is

soon will fill With sym-bols of the Yule - tide, Of Christ-mas that is

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By January 1933 the *Orange and Blue* could assert: "Our orchestra is one we can be very proud of. Their annual concerts are enjoyed by everyone and we know that the coming one will be even better than the others." This brief paragraph is followed, typically, by a listing of the officers of the Union Hill High School Orchestra: Samuel Costantino, President; Walter Hendl, Vice-President; Anna Weiss, Secretary; Adelbert Hering, Treasurer; and Mr. Sanborne, Faculty Adviser. At the top of the page is a picture of the four student officers.<sup>51</sup>

It is worth noting here that Walter Hendl later became an eminent musician. As a student he was a prodigy, and it is more than possible that Scarmolin at least played a part in his development. Hendl was born on January 12, 1917, in West New York, New Jersey. After Union Hill High School he went on to study with Fritz Reiner at the Curtis Institute. He taught at Sarah Lawrence College, New York, from 1939 to 1941. He became associate conductor of the New York Philharmonic Orchestra in 1945 and in 1949 conductor of the Dallas Symphony Orchestra. He was director of the Eastman School of Music from 1964 to 1972 and a part-time conductor of the Rochester Philharmonic Orchestra. It is noteworthy that a conductor of his stature came out of Scarmolin's Union Hill High School Orchestra.

In addition to regular appearances in the *Orange and Blue* of Union Hill, Scarmolin's photographs continue to occur in the biannual issues of Emerson's *The Altruist* throughout the 1930s. From time to time the customary photographs of the orchestra are accompanied by brief descriptions that provide some insight into the expanding role of the orchestra during those years. For example, the June 1932 issue of *The Altruist* pictures the entire orchestra

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<sup>51</sup>"The Orchestra," *Orange and Blue*, ed. Lillian Feldman (Union City: Union Hill High School, January 1933), 41.

with Scarmolin seated, conductor's baton in hand, surrounded by all his students and their instruments. In front of the orchestra is a large, impressive grand piano with several students seated on the bench in front. Underneath the photograph is a summary of the orchestra's leadership and current activity, as follows:

#### Emerson Orchestra

Leonard Harrison, President	Eric Bernstengel, Treas. and Librarian
Charles Link, Vice-President	William Marciano, Concert Master
Anna Ten Broeck, Secretary	A. Louis Scarmolin, Director
Elisabeth M. Schmidt, Faculty Adviser	

The orchestra aims to promote appreciation of good music, and in so doing, to advance culture in Emerson.

Throughout the year, the orchestra has played at the school assemblies, and furnished music for such entertainments as the senior play, and the Dramatic Club's presentation of One-Act Plays. This year, for the first time, the Emerson High School Orchestra joined with the Union Hill High School Orchestra in giving, under the direction of A. Louis Scarmolin, a concert which met with enthusiastic praise.<sup>52</sup>

Enthusiastic reports continued in the January 1933 issue of *The Altruist*, relating the contributions of Scarmolin's high school orchestra both to the Emerson High School and also the community. There is a picture of the orchestra members with their instruments onstage, facing the audience, and surrounding Scarmolin, who is holding his baton. In front, offstage, is a grand piano. Underneath is the usual listing of important orchestra personnel, including "Conductor, Mr. Louis Scarmolin." Below the names one finds the following commentary:

#### Orchestra

The purpose of the orchestra is to promote music appreciation in Emerson. The orchestra practices every Tuesday and Thursday. The combined Emerson and

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<sup>52</sup>*The Altruist*, ed. William Stein (Union City: the Students of the Emerson High School, June 1932), 58.

Union Hill orchestras recently gave a concert.<sup>53</sup>

Thus, in *The Altruist* one finds further confirmation that by the 1932-33 academic year Scarmolin was combining orchestras in order to attract a wider range of talent from the area high schools and reach larger audiences. The purpose of the orchestra, "to promote music appreciation," was growing broader, more idealistic, and far more ambitious than the originally stated pragmatic function of providing music for specific school activities.

In March 1933 *The Altruist* let it be known that the activities of the Emerson High School Orchestra under Scarmolin's directorship were continuing to expand in uncharted directions. Representatives of the Orchestra, upon consultation with the Principal, Albert C. Parker, and Mr. Scarmolin, obtained permission to form a new dance orchestra to play at the socials given by the various clubs of Emerson. Rehearsals were to be held after school in the school building; two had already taken place at the time the article was written. The students hoped that various classes would soon make use of this new "jazz" orchestra.<sup>54</sup>

By the next month, April 1933, *The Altruist* could report that an all-county orchestra was being formed and that Mr. Scarmolin's students from Emerson High School would participate. The article eagerly proclaimed the good news:

You've heard of the "All-State Orchestra," well this is something new--an "All-County Orchestra." This orchestra is to be composed of the best players in the orchestra of the seven High Schools in Hudson County. It will be directed by a famous conductor and after rehearsals at the various schools will present a concert at Dickinson High School. Those pupils chosen from Emerson by Mr. Scarmolin are: *Violins*: Peter Massarda [*sic*], Henry Siegel, Jerome Zadoff, Eric Bernstengel,

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<sup>53</sup>*The Altruist*, ed. Paul Di Savino (Union City: the Students of the Emerson High School, January 1933), 95.

<sup>54</sup>"Now We Can Dance!" *The Altruist* (Union City: the Students of the Emerson High School, 16 March 1933), 3.

Gina Bustolini and Walter Gunther; *Violas*: Gerald Balich, Louis Gabrielli; *Cello*: Matthew Gruberlich; *Bass Violin*: Roy Wulff; *Saxophone*: Carl Perkel.<sup>55</sup>

Almost simultaneously, in June 1933, the *Orange and Blue* announced succinctly: "Under the leadership of Mr. Scarmolin, the Orchestra has advanced considerably. This term they took part in a joint concert with the famous Eintracht Singing Society." The usual roster of class officers and the name of Mr. Sanborne, Faculty Adviser, follows. The page is headed by a photograph of the four officers.<sup>56</sup>

In January 1934 *The Altruist* contains another picture of the orchestra, this time seated, with Scarmolin standing at the center, arms folded, and baton at his side. This issue, with Scarmolin now titled "Professor," reports:

#### Orchestra

The Emerson High School Orchestra was organized fifteen years ago. The orchestra has been under the leadership of Mr. Scarmolin since its beginning. It has been willing to play for all school activities in which it was needed. The orchestra plays for such activities as graduation and plays, and gives yearly concerts.

President, Gerald Balich	Treasurer, Emanuel Masciandaro
Vice-President, Anna Kugler	Secretary, Cyrus Bongarzone
Director, Prof. A. Louis Scarmolin	
Faculty Adviser, Miss Elizabeth Schmidt	

Since the article states that the Emerson High School Orchestra had been organized by Scarmolin "fifteen years ago," it is clear that Scarmolin had indeed been at Emerson since 1919. It should be noted, however, that this information is probably only partially accurate as it does not square with the assertion earlier in this chapter that the first school orchestra

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<sup>55</sup>"All-County Orchestra Selected," *The Altruist* (Union City: Emerson High School, 13 April 1933), 1.

<sup>56</sup>*Orange and Blue* (Union City: the Students of the Union Hill High School, June 1933), 75.

had been formed in the fall of 1916 under the direction of the West Hoboken musician Henri Godio.<sup>57</sup>

During the fall term of 1934, following the appearance of the foregoing article, the Emerson High School Orchestra was actively recruiting new members. Some of the routine of the Orchestra may be gleaned from the following news item in *The Altruist*:

The Emerson High School Orchestra has begun another musical under the able direction of Mr. Scarmolin.

Orchestra rehearsals are held on Tuesday and Friday mornings at eight o'clock.

Can you play any musical instrument? If you can, please report to one of these rehearsals.<sup>58</sup>

The January 1934 issue of Union Hill's *Orange and Blue* was especially laudatory, giving entire credit for the success of the orchestra to Scarmolin. It asserts:

Ever since the U.H.H.S. orchestra was organized it has been a credit to our school. It performs at all assemblies, class plays, Commencement exercises, concerts, and other special entertainments. The Orchestra aims to instill in all members an understanding and liking for good music.

All credit is due to Mr. A. Louis Scarmolin, its musical director. Only his able supervision could have raised the Orchestra to its present proficiency. Mr. Sanborne, the Faculty adviser, has also contributed largely to its success.

Anna Weiss, Gerard Hilperts, Ryen Holmsen, and Herbert Braun will be lost to the Orchestra through graduation.

The article is followed by the usual list of class officers and advisers: Anna Weiss, President; Adelbert Herring, Vice-President; Ryen Holmsen, Secretary; Justin Rolfe, Treasurer; Mr. Scarmolin, Director; and Mr. Sanborne, Adviser. Again, a handsome photograph of the Union Hill High School Orchestra on a large stage with Scarmolin in the center dominates

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<sup>57</sup>*The Altruist*, ed. David Beck (Union City: the Students of the Emerson High School, January 1934), 57.

<sup>58</sup>*The Altruist* (Union City: the Students of the Emerson High School, 27 September 1934), 3.

the page.<sup>59</sup>

Found in one of the yearbooks from January 1934 is a program of the Commencement Exercises of the Class of January 1934, which was held in the Union Hill High School Auditorium at Hudson Avenue and 38th Street in Union City on Friday Evening, January 26, 1934, at 8:15. It is interesting because it shows the Union Hill High School Orchestra performing for the school graduation ceremony. On this occasion the Orchestra played an overture, *The Gladiator's Triumph* by Epperson; a graduates' march, *Hail! The Graduates!*; *Campus Memories* by Sereby; *Tango Serenade* by Simon; and an *Exit March* by Epperson. A. Louis Scarmolin is listed in the program as Director.<sup>60</sup> I was unable to identify positively the three composers.

The January 1935 issue of *The Altruist* further illuminates the expanded role of the Emerson High School Orchestra, directed by Scarmolin. By now the Orchestra is actively performing throughout Hudson County:

The Emerson High School Orchestra offers to talented pupils a splendid opportunity of becoming better acquainted with worth-while music.

Besides assisting at all school assemblies and at many important evening functions in the school itself, the Emerson Orchestra has often participated in benefit concerts in various parts of the county. It has also sent representatives to the New Jersey High School Symphony Orchestra, which furnished a delightful program in the famous Atlantic City Convention Hall. In conjunction with the Union Hill High School Orchestra, a concert is given once a year.<sup>61</sup>

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<sup>59</sup>"Orchestra," *Orange and Blue*, ed. Ira Y. Hecht, Jr. (Union City: the Students of the Union Hill High School, January 1934), 59.

<sup>60</sup>Program of the Commencement Exercises of the Class of January 1934 at the Union Hill High School Auditorium, Union City, New Jersey, 26 January 1934, in possession of the Union Hill High School.

<sup>61</sup>*The Altruist*, ed. Doris Kreuchauff (Union City: the Students of the Emerson High School, January 1935), 64.

Scarmolin's name appears in the very next yearbook among the roster of regular faculty members, listed in the front as Orchestra Director.<sup>62</sup>

On Friday, September 27, 1935, an election of new officers of the Emerson High School Orchestra took place. The new roster consisted of Louise Gergedius, President; Divo Tonti, Vice-President; Dolores Parchini, Secretary; and Harry Shiffer, Treasurer.<sup>63</sup>

The January 1936 issue of *The Altruist* features an attractive picture of the Emerson High School Orchestra members seated onstage with their instruments. For the first time members of the orchestra are all listed by name. The accompanying paragraph explains that by this time the Orchestra has achieved not only a local but also a countywide and statewide reputation. It also emphasizes the role undertaken by the Orchestra in community service:

The Emerson High School Orchestra is one of the important cultural factors in our school. It offers talented Emersonians an unusual opportunity of gaining acquaintance with the world's most worthwhile musical compositions.

Besides assisting at high school assemblies and at extra-curricular evening functions, the orchestra, in conjunction with the Union Hill High School Orchestra has played for several benefit programs. In the past it has also been represented in all-county and all-state high school orchestras in Jersey City and in Atlantic City. A complete roster of the membership follows.<sup>64</sup>

By now the Emerson High School Orchestra was clearly in its prime, and its reputation as a first-class student orchestra was spreading far and wide. The June 1936 issue of *The Altruist* again gives credit to its full membership, naming each student participant

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<sup>62</sup>*The Altruist*, ed. Dante Viotti (Union City: the Students of the Emerson High School, June 1935), 12.

<sup>63</sup>*The Altruist* (Union City: the Students of the Emerson High School, 3 October 1935), 4.

<sup>64</sup>*The Altruist*, ed. Dorothy Seyter (Union City: the Students of the Emerson High School, January 1936), 78.

individually, and describing the benevolent activities of the Orchestra:

#### Emerson High School Orchestra

The Emerson High School Orchestra, in addition to assisting at the various school assemblies and entertainments, has assisted at benefit concerts and has also been represented in the state and county symphony orchestras.<sup>65</sup>

At the same time that so many successes were being reported in *The Altruist* of the Emerson High School, the Union Hill High School Orchestra was able to cite significant achievements under the aegis of Scarmolin. An article in the *Orange and Blue* of June 1935 recalls the Orchestra had participated in all the special programs of the school year. It states that "the proceeds from the affairs given by the Orchestra are set aside for the Orange and Blue picture and pins. Each graduating member will receive one of these pins as a gift for having played in the Orchestra."<sup>66</sup>

The news of 1936 was also replete with information about the Union Hill High School Orchestra. Although the Orchestra had given only one dance during the first half of the year, much activity was planned for the upcoming term. On January 23, 1936, the Orchestra had assisted the Eintracht Choral Society, and two orchestra members were to receive pins at graduation.<sup>67</sup> By the end of the season the Orchestra could report many successes under the leadership of Mr. Scarmolin. Three members from the Union Hill High School Orchestra had participated in the All-County Orchestra. Another feature of the spring

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<sup>65</sup>*The Altruist*, ed. Lawrence Focht and Armida Gaeta (Union City: the Students of the Emerson High School, June 1936), 75.

<sup>66</sup>"Orchestra," *Orange and Blue* (Union City: the Students of the Union Hill High School, June 1935), 66.

<sup>67</sup>"Orchestra," *Orange and Blue* (Union City: Union Hill High School, January 1936), 50.

term had been the Lily-of-the-Valley Dance on May 15, at which the graduates who were members of the orchestra had received gold pins.<sup>68</sup>

Starting in the fall of 1936, however, there were rumblings of some difficulties that had arisen at Emerson. The first evidence of the problem appears in an editorial, asserting, "The Emerson orchestra is in dire straits. They are in need of new members and very much more support from the old members." The editorial goes on to describe a problem of "non-attendance on Tuesday morning and lack of attention on Friday mornings." It attributes the difficulty to two factions in the orchestra, one of which comes regularly to rehearsals on Tuesday and Friday mornings, while the other group shows up only on Fridays, retarding the progress of the conscientious students. According to the editorial, "Neither of these circumstances provide for fulfillment of Mr. Scarmolin's ideas or a good orchestra for Emerson."<sup>69</sup>

A week later, on November 6, 1936, a notice was posted in *The Altruist*, stating that the Orchestra was in need of new members. This "Orchestra Note" in the November issue of *The Altruist* explains: "Mr. Scarmolin, Director of the Emerson High School Orchestra, has requested that any student who has knowledge of music and can play any instrument, should please report to him on any Tuesday or Friday morning at 8:00 A.M." In an adjacent note, one finds, moreover, that: "On Tuesday, November 10, the Orchestra will give a social

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<sup>68</sup>"The Orchestra," *Orange and Blue*, ed. Lorraine Rebholz (Union City: Union Hill High School, June 1936), 82.

<sup>69</sup>"Seriously Speaking," *The Altruist* (Union City: the Seniors and Juniors of Emerson High School, 29 October 1936), 2.

in the gym. The price will be ten cents, but will be worth much more.<sup>70</sup>

On November 12 another editorial was published, describing the efforts of faculty and motivated students to arouse interest in the orchestra. It is striking that no blame was ever placed on Scarmolin for the crisis, but the responsibility was laid squarely at the students' feet:

Mr. Maney and Mrs. Arbeit presented a most interesting assembly last Friday. The purpose of the program was to give students a concept of the value of music.

The grouping of the numerous instruments and why they are so grouped was very clearly explained by Peter Massardo.

The orchestra sounded exceptionally good in its varied selections. Emerson proved to themselves that it can be a real pleasure to listen to them.

With such directors, why don't we have more such interesting assemblies? And with such a conductor why don't we have more of such music? The answer lies with the Emerson students.

A lot of credit is due Mr. Scarmolin for the splendid product he achieved with inadequate material. He is giving the Emerson orchestra new life.<sup>71</sup>

Accordingly, in the late winter and early spring of 1937, articles appeared soliciting new orchestra members. In February the following editorial appeared in *The Altruist*:

The call is out! The Emerson High School Orchestra wants new members. Anyone who can play an instrument and wishes to become a member may submit his name to Mr. Scarmolin or Miss Schmidt in Room 213.

The Emerson orchestra is a very prominent organization. It takes part in all the assemblies and in many extracurricular activities; such as the musical comedies on A.A. Nights. It also plays at the graduation exercises of many grammar schools.

If you want to improve your musical ability and at the same time belong to an outstanding organization, join the Emerson High School Orchestra.<sup>72</sup>

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<sup>70</sup>*The Altruist* (Union City: the Students of the Emerson High School, 6 November 1936), 4.

<sup>71</sup>"Seriously Speaking," *The Altruist*, ed. Arthur Schuck (Union City: the Seniors and Juniors of Emerson High School, 12 November 1936), 2.

<sup>72</sup>"A Bigger and Better Orchestra," *The Altruist* (Union City: the Students of the Emerson High School, 25 February 1937), 2.

And, in March 1937, the call again went out for more students to join the Emerson High School Orchestra:

Mr. Scarmolin, our orchestra conductor, recently made a statement that more members were needed. For quite a long time Emerson has had a fine orchestra but without more cooperation from the students our musical standing will fall. If you are interested, report to the auditorium on Tuesday or Thursday morning at eight o'clock.<sup>73</sup>

Meanwhile, the Emerson High School had grown much larger than in the early days when only a handful of students had graduated twice a year. Graduating in January 1937 were 139 seniors, and in June 1937 no fewer than 178 seniors received their high school diplomas.<sup>74</sup> Graduations were still held twice a year.

An interesting program of Baccalaureate Exercises at Emerson High School, dated Sunday afternoon, January 22, 1939, at 2:30, shows that not only did Scarmolin conduct combined Union City school orchestras on that occasion, but that he himself accompanied a trombone solo, presumably on the piano. The program includes the march, *Victorious Legions*, by Sereby, rendered by the "High School Orchestras of Union City, A. Louis Scarmolin, conductor"; *The Ambassador* by Ludwig; a trombone solo, *Old Folks at Home* (Variations) by Cameron, performed by Warren Oliver, and accompanied by Scarmolin; and an *Exit March* by the Orchestras.<sup>75</sup> It should be noted that the attribution of *The Ambassador* to Ludwig is an error. Ludwig was the publisher, not the composer. The composer is

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<sup>73</sup>*The Altruist* (Union City: the Students of the Emerson High School, 4 March 1937), 1.

<sup>74</sup>These figures may be found, respectively, in *The Altruist*, ed. Gerhard Bartelt (Union City: the Students of the Emerson High School, January 1937), 14-41, and *The Altruist*, ed. Adele Davidson (Union City: the Students of the Emerson High School, June 1937), 10-48.

<sup>75</sup>Program of the Baccalaureate Exercises of the Emerson High School, Union City, New Jersey, 22 January 1939, in possession of the Union Hill High School.

Scarmolin.<sup>76</sup>

Beginning around January 1938, the euphoric reports in *The Altruist* cease. Descriptions of the various clubs and activities take on a more businesslike tone. Generally there is a photograph, under which may be found a simple caption and a list of the club officers, including, in the case of the Emerson High School Orchestra, "Mr. Scarmolin, Music Director."<sup>77</sup> The October 1944 *Altruist* repeats the routine call for new members:

**ORCHESTRA NEEDS  
MEMBERS!!**

Attention to all students who play musical instruments! Your school orchestra needs new members, especially violinists. The orchestra practices Tuesday and Friday mornings at 8.<sup>78</sup>

In November 1947 a front page general news article appeared describing an interview with Frank Sinatra, the local musical success story.<sup>79</sup> However, personal interest stories about Scarmolin and his other Union City colleagues in *The Altruist* of the Emerson High School tend to be few and far between.

Despite the relative dearth of publicity in *The Altruist* from around 1938 until his retirement in 1949, Scarmolin nonetheless was continuing to be very active in giving concerts that involved students. Such programs took place not only at the high schools

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<sup>76</sup>Mr. Richard Sakal of Ludwig Music Publishing Company, telephone conversation with author, 4 December 2000.

<sup>77</sup>See, for example, *The Altruist*, ed. Regina Celenza (Union City: the Students of the Emerson High School, January 1938), 71.

<sup>78</sup>*Altruist* (Union City: the Students of the Emerson High School, 19 October 1944), 1.

<sup>79</sup>Allan S. Park, "Altruist Exclusive: Sinatra Tells Life Story-From Hoboken to Hollywood," *The Altruist* (Union City: Emerson High School, 26 November 1947), 1-2.

where he regularly taught but also in programs that combined the forces of a number of schools throughout the Hudson County area. One such undertaking was a music festival of the entire Hudson County Public School system presented in May 1939 by pupils of the elementary schools, junior and senior high schools, and the All County High School Orchestra. Several different conductors led the various choruses, and a number of conductors also took turns leading the orchestra. "Louis Scarmolin, Union City, Conductor," directed the orchestra in a rendition of his own *Ambassador Overture*, closing the segment of the program entitled "American Music."<sup>80</sup> One wonders where the title *Ambassador Overture* came from; I am not aware of any opera or operetta entitled *Ambassador* nor is there any indication that Scarmolin intended it as an overture to an opera, operetta, or play. *The Ambassador Overture* is a school orchestra piece in the key of F, which is tuneful and easy to play.<sup>81</sup>

While the reports on all fronts in *The Altruist* are more matter-of-fact after 1938, the *Orange and Blue* continues its enthusiastic accounts of musical activity and is particularly laudatory of the Union Hill High School Orchestra. The June 1937 issue observes:

Another milestone in the career of Union Hill High School's Orchestra has been passed, and at this time we wish to take the opportunity to thank Mr. Scarmolin for all the work he has done to whip us into shape and for all the patience he has

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<sup>80</sup>Details may be found in the Program of the Hudson County Public School Music Festival presented by Pupils of the Elementary Schools, Junior and Senior High Schools, and the All County High School Orchestra under the auspices of the Hudson County Public School Music Association; Thursday Evening, 18 May 1939, 8:15; Henry Snyder High School Auditorium, Bergen Avenue, Jersey City, New Jersey; *Small Black and Gold Scrapbook*, 28, in possession of the A. Louis Scarmolin Trust.

<sup>81</sup>According to Scarmolin, *Memorie*, Log 41, *The Ambassador Overture* was composed on 29 October 1933. The orchestral version was published in 1938 and the band version in E-flat major, in 1955, also by Ludwig of Cleveland, Ohio.

shown in doing this. The school hears of the Orchestra and it may hear of our faculty adviser, but it seldom hears of the director or realizes that without him there would be no orchestra. We members, knowing this, wish to thank him by means of this issue of the *Orange and Blue*.

"Thank you, Mr. Scarmolin."<sup>82</sup>

The January 1938 issue of the *Orange and Blue* provides further information about the status of the Union Hill High School Orchestra:

*Purpose:*

The purpose of the orchestra is to promote and foster understanding of music, and to make fine music available to all the students of Union Hill.

*Events:*

The orchestra under the able leadership of Mr. Scarmolin, has just completed another highly successful season. It played at all the important affairs given here. They sponsored an unusual program in which several members gave solos to illustrate their versatility. It met with unwarranted [*sic*] success.

*Future:*

It is the fervent hope of the orchestra that its membership be enlarged, thereby affording all Union Hill High School students the opportunity to enjoy good music.

The officers are then listed: Ruth Grob, President; Anna Ringel, Vice President; James Poulos, Secretary; Alpha Caliendo, Treasurer; Mr. L. Scarmolin, Director; and Faculty Adviser, Mr. Sanborne.<sup>83</sup>

In general, the Union Hill High School Orchestra seems to have had an active role throughout Scarmolin's directorship there. Scarmolin's leadership was deemed "very competent," and the *Orange and Blue* could assert: "the orchestra plays at affairs held in school. It is for this reason that they practice conscientiously twice a week. It helps to

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<sup>82</sup>"Orchestra," *Orange and Blue*, ed. W. Galione (Union City: Union Hill High School, June 1937), 106.

<sup>83</sup>See "The Orchestra," *Orange and Blue*, ed. Florence Melnick (Union City: the Students of the Union Hill High School, January 1938), 52. Surely the writer meant to say "unqualified success."

educate the students of the school on such work as orchestrations."<sup>84</sup> The January 1939 issue of *Orange and Blue* pointed out:

The Union Hill High School Orchestra is fortunate in having as its leader, Mr. A. Louis Scarmolin, who is a fine musician, well-known on the radio and as a composer. In addition to this he not only is an excellent pianist but plays all stringed instruments as well as brass. The value of ensemble playing cannot be exaggerated, so everyone should tell entering pupils of this remarkable opportunity of practicing Monday and Thursday at eight in the morning.<sup>85</sup>

An article in the very next issue, June 1939, of the *Orange and Blue* also observes that during the past year the Orchestra had been heard several times at assembly programs and had played at all the Union City graduations. It had also given an afternoon dance. The article notes that Scarmolin recently had won the National Orchestral prize for 1939 as well as the Franklin Institute prize.<sup>86</sup> The Orchestra sometimes participated in shows and dances in order to raise funds.<sup>87</sup>

The June 1940 issue of the *Orange and Blue* relates that in the Union Hill High School Orchestra "At present 22 boys and girls are improving their abilities and learning ensemble playing." It refers to Scarmolin as their "kind conductor." It further states that

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<sup>84</sup>"Orchestra," *Orange and Blue*, ed. Carol Meyer (Union City: the Students of the Union City High School, June 1938), 61. No further clue is given as to what is meant by "orchestrations."

<sup>85</sup>"Orchestra," *Orange and Blue*, ed. John D. Rover (Union City: the Students of the Union Hill High School, January 1939), 34.

<sup>86</sup>*Orange and Blue*, ed. Rhoda Ortega (Union City: the Students of the Union Hill High School, June 1939), 24. The National Orchestral prize for 1939 refers to the honorary mention award Scarmolin received for his quintet *In Retrospect*, and the Franklin Institute prize was a second prize won in 1938 for his choral work, *Oh Wisest of Men*. Both awards are discussed in greater detail in the next chapter.

<sup>87</sup>*Orange and Blue*, ed. Harold Gotoff and Jean King (Union City: the Students of the Union Hill High School, January 1940), 64.

twenty-five cents in dues is collected from each member per term and cites the orchestra's "generous co-operation and services at graduations, in giving concerts, and anything else that might be requested of them."<sup>88</sup> Indeed, the Orchestra had just completed an annual concert, for which the program appeared as follows:<sup>89</sup>

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<sup>88</sup>*Orange and Blue*, ed. Marilyn Witcover, Richard Diehl, and Ruth Happell (Union City: the Students of the Union City High School, June 1940), 104.

<sup>89</sup>Program of the Annual Spring Concert presented by the Music Department of Union Hill High School; Thursday, 15 May 1940, at 8:15 P.M.; in the *Small Black and Gold Scrapbook*, 19, in possession of the A. Louis Scarmolin Trust.

I	Gladiators' Triumph High School Orchestra <i>A. Louis Scarmolin, conducting</i>	Epperson
II	Concerto, No. 6 in B Flat, Allegretto <i>Sonia Tefank, violin</i>	Rode
III	Bendemeers Stream Music When Soft Voices Die Ay, Ay, Ay Girls' Glee Club <i>Audrey Rohlffs, conducting</i>	Irish Kramer Creole
IV	Romany Life The Last Rose of Summer Laughing Song <i>Helena Kozlowsky, soprano</i> <i>Gloria Roede, accompanist</i>	Herbert Moore J. Strauss
V	Malaguena <i>Gloria Roede, piano</i>	Lecuona
VI	Till the Dawning of Day Adoramus te, Christe Listen to the Lambs Mixed Chorus <i>Walter Matthews, conducting</i>	A.L. Scarmolin W.A. Mozart N. Dett
VII	Mercury Overture High School Orchestra <i>A. Louis Scarmolin, conducting</i>	Ludwig
VIII	America Audience and Choruses <i>Claire Yengo, accompanist</i>	Carey

There were actually not one but two Scarmolin works performed in the program above. The first composition, *Till the Dawning of Day*, for mixed chorus with a sprightly piano accompaniment, is set to a text by Dorothy Lehman Sumerau, a friend and colleague of Scarmolin.<sup>90</sup> Although the text seems hopelessly dated now, in the context of a 1940 spring concert, it might have been acceptable. The music, sung at a brisk tempo, could have made the piece into a clever, scherzo-like chorus for four parts. The form is ABA Coda with the two A parts in A-flat major and the B and Coda portions in F major. It is unusual for the main section to be in one key and the coda in another. However, in this case the words and tune of the coda refer back to the B section, so the key follows suit. *Till the Dawning of Day* is another excellent example of how Scarmolin's need to provide relatively uncomplicated and unsophisticated material for use in the Union City Public School system could have influenced his output. See Example 8.7, noting the chromatic introduction:

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<sup>90</sup>A. Louis Scarmolin, *Till the Dawning of Day* (Chicago: Hall & McCreary, 1940). The date of composition is given in *Memorie*, Log 50, as 18 November 1936.

Example 8.7, *Till the Dawning of Day*, measures 1-12.

2

**Till the Dawning of Day***Chorus for Mixed Voices, Accompanied*

DOROTHY LEHMAN SUMERAU

(S.A.T.B.)

A. LOUIS SCARMOLIN

The composer's adroit setting makes us hear nature's orchestra through the novel introduction of instrumental imitations. There is a fickle gaiety in the hurrying rhythmical sway which suggests the swirling activity of the fairies in their nocturnal dancing. The interpretation should be imaginative with particular attention to the instrumental effect.

*Allegretto*

*p*

*molto rall.*

SOPRANO ⑤

ALTO

TENOR

BASS

The fair - ies are danc - ing out un - der the moon, Hi -

The fair - ies are danc - ing out un - der the moon, Hi -

The fair - ies are danc - ing out un - der the moon, Hi -

The fair - ies are danc - ing out un - der the moon, Hi -

*p*

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1064-11-M

lo, how they frolic hi-lo, — The blue-bells are tin-king a  
 lo, — hi-lo, hi-lo, — The blue-bells are tin-king a  
 lo, — hi-lo, hi-lo, — The blue-bells are tin-king a  
 lo, — hi-lo, — The blue-bells are tin-king a

⑩ *mf ten.* *rall.*  
 rhyth-mi-cal tune, The green frog is play-ing up-on his bas-soon;  
*mf ten.*  
 rhyth-mi-cal tune, Up-on his bas-soon;  
*mf ten.*  
 rhyth-mi-cal tune, Up-on his bas-soon;  
*mf ten.*  
 rhyth-mi-cal tune, Up-on his bas-soon, Poh, puh. *Scherzando*

*mf* *rall.*

1064

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There is also a second Scarmolin work on the program, *Mercury Overture*. Scarmolin's *Mercury Overture* was published in Cleveland by Carl Ludwig in 1939; somehow the publisher's name rather than Scarmolin's was erroneously put on the program.<sup>91</sup> Beginning and ending in C major and cast throughout in a vigorous, march-like 4/4 meter, the *Mercury Overture* could be handled by inexperienced players without too much difficulty and would be rewarding enough musically to be well worth the effort. Again, I am not aware of any opera or operetta titled *Mercury*, nor is there any evidence that the title pertained to incidental music for a play.

There are a number of other interesting pieces on the program. The vocal numbers deserve comment. One was *Romany Life*, by Victor Herbert (1859-1924), an American of Irish birth, who was a composer, conductor, and cellist. *Romany Life* is a highlight of his 1898 operetta *The Fortune Teller*; it is rich in atmosphere and local color. The *Laughing Song* is *Mein Herr Marquis* from the comic operetta by Johann Strauss, *Die Fledermaus*.

A piano piece worth noting is *Malagueña* by Ernesto Lecuona. This Cuban composer (1896-1963) played the piano from his early youth and wrote his first song at the age of eleven. He toured Latin America, Europe, and the United States as the leader of a dance band. In his concerts he generally performed his songs and dances for the piano. The *malagueña* is a Spanish couple-dance from Málaga and Murcia belonging to the fandango genre. The *Malagueña* of Ernesto Lecuona is part of his *Suite Andalucía* for piano.

The motet *Adoramus te, Christe* for four voices, bass, and organ bears the W.A. Mozart Köchel number 327. In fact, it is forged. It was composed by Quirino Gasparini

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<sup>91</sup>Richard Sakal of Ludwig Publishing Company, telephone conversation with author, 4 December 2000.

(1721-1778) and copied by Leopold Mozart, as proved in 1962 by Wolfgang Plath.<sup>92</sup> The words of the Latin motet are: "Adoramus te, Christe, et benedicimus tibi, quia per sanctam crucem tuam redemisti mundum."<sup>93</sup>

Henry Carey (1689-1743) was an English dramatist, poet, and composer. He is credited with writing the music and words for *God Save the King*, the tune on which *America (My Country 'Tis of Thee)* was written.

The January 1941 issue of *Orange and Blue* adds that "Besides the two weekly rehearsals of the Orchestra, there is also a special class which meets every week for advanced instrumental study."<sup>94</sup> Nothing further is known about Scarmolin's teaching of this kind of class. There are, however, approximately seventy compositions for solo, two, or three instruments that either could have been inspired by Scarmolin's contact with individual students or even could have been written expressly for the students themselves to play. Scarmolin wrote these works for a large variety of orchestral instruments, including violin, cello, bass, flute, oboe, clarinet, bassoon, cornet, trumpet, trombone, horn, tuba, and saxophone. A few sample pieces will be described here.

Two especially gratifying pedagogical works composed by Scarmolin for violin and piano are *Dancing Fireflies* and *Cackling Hens*. Composed in G major in a simple ABA'

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<sup>92</sup>Giorgio Pestelli, "Gasparini, Quirino," *The New Grove Dictionary of Music and Musicians*, 2<sup>nd</sup> ed., ed. Stanley Sadie and John Tyrrell, 29 vols. (London: Macmillan, 2001), 9: 560-11

<sup>93</sup>Wolfgang Amadeus Mozart, *Offertories and Hymns* (Melville: Belwin Mills, n.d.) 121-2.

<sup>94</sup>"The Orchestra," *Orange and Blue* (Union City: the Students of the Union Hill High School, January 1941), 66.

form, *Dancing Fireflies* is designed so that it can be played entirely in first position; its gentle quarter notes and simple piano accompaniment wonderfully evoke the quietness of a summer evening. *Cackling Hens*, on the other hand, is to be performed using the open strings and first finger only. Written in ABA form with a tiny coda, it is delightfully humorous; the descending sixths and fifths in the violin part lend it a raucous barnyard character.<sup>95</sup> Example 8.8 provides the opening of *Cackling Hens*:

Example 8.8, Opening of *Cackling Hens*, measures 1-10.

2  
No. 26738

## Cackling Hens

Using the open strings and first finger only.

Allegretto A. LOUIS SCARMOLIN

VIOLIN

PIANO

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<sup>95</sup>See A. Louis Scarmolin, *Dancing Fireflies* (Bryn Mawr: Theodore Presser, 1949) and *Cackling Hens* (Philadelphia: Theodore Presser, 1939). According to *Memorie*, Log 52, *Cackling Hens* was composed on 25 December 1937. No date of composition is available for *Dancing Fireflies*.

Although longer than some of the others, the *Orientale* in G minor for B-flat clarinet with piano accompaniment is still one of those pedagogical works that sounds harder than it is. One reason is that its length is achieved, at least in part, through an ABA Coda form, in which the second A part is an exact repetition of the first. This miniature work creates a characteristic atmosphere through exotic augmented seconds in its clarinet flourishes and the driving rhythms of its central section.<sup>96</sup>

Sometimes Scarmolin wrote pieces that more than one instrument could play interchangeably. The *Valse Elegante* is a solo for cornet or trumpet with piano accompaniment. The piece is written in a rondo form with its several large sections supported by contrasting keys. The form and key layout are as follows: Intro. (B-flat major), A (B-flat major), B (F major), A (B-flat major), C (E-flat major), intro. (B-flat major), A (B-flat major), Coda (B-flat major). The work is made considerably longer by the three appearances of A, which would enhance the performance of an amateur musician.<sup>97</sup>

In June 1942 the Union Hill High School Orchestra numbered eighteen members. The two most important functions for which they played were the traditional Baccalaureate and Commencement. Students received academic credit for participation and were awarded gold pins if they played faithfully for the entire four years.<sup>98</sup>

A typical program from a commencement exercise at Union Hill shows Scarmolin

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<sup>96</sup>*Orientale*, (Cincinnati: Fillmore Music House, 1948). The composition date is listed in *Memorie*, Log 58, as 21 March 1941.

<sup>97</sup>*Valse Elegante* (Cincinnati: Fillmore Music House, 1948). It was composed on 31 August 1942 according to Scarmolin's *Memorie*, Log 60.

<sup>98</sup>"The Orchestra," *Orange and Blue*, ed. Richard Axt (Union City: the Students of the Union Hill High School, June 1942), 62.

directing the High School Orchestra in an overture, *Iphigenia*, by Gluck; a march, *Our National Honor*, by W. Grant Brooks; a selection, *Mignonette Overture*, by J. Baumarin; and a repeat of the Brooks composition as an exit march. In addition, a student, Emily Wiskidensky, performed as a violin solo *Zigeunerweisen* (Gypsy Airs) by Sarasate, and the Senior Chorus sang Wagner's *Pilgrims' Chorus* and *Little David, Play On Your Harp*, a spiritual. The program took place on Tuesday evening, January 25, 1944, at 8:15.<sup>99</sup>

It should be noted that there are three compositions listed as *Iphigenia* by Gluck: the two operas *Iphigénie en Aulide* and *Iphigénia en Tauride* and the ballet tragique *Iphigénia*. We are not told to which one this overture belongs. However, the Overture to *Iphigénie en Aulide* is often heard. It would be an ambitious piece for a high school orchestra to perform.

*Zigeunerweisen* (Gypsy Airs), Opus 20, of 1878 by Sarasate is a staple of the violinist's repertory. It is frequently heard with the accompaniment orchestrated.

Further programs of note took place in other schools, now often featuring works of Scarmolin but without having Scarmolin as the director for the occasion. One example was the January 1945 Winter Concert of the West Technical High School in Cleveland, Ohio, which offered three Scarmolin works on the same program: the Moderato con grazia from his Miniature Symphony in C; *The Tower Prince*, a Tale for Orchestra; and *Zombies (a la Boogie)*. Another was the May 1946 Spring Concert at the same location, at which time Scarmolin's *Lithuanian Rhapsody* No. 1 was performed.<sup>100</sup>

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<sup>99</sup>Program of the Commencement Exercises of the Class of January 1944 at the Union Hill High School, Union City, New Jersey, 25 January 1944, in possession of the Union Hill High School.

<sup>100</sup>See Program of the Winter Concert of the West Technical High School Orchestra and Bands; Earl E. Smith, Conductor and Carl F. Ludwig, Guest Conductor; West Technical

All of these works were happy choices for a concert featuring bands and orchestras. The *Miniature Symphony* is a perfectly balanced classical work in three movements, of which *Moderato con grazia* is the first. *The Tower Prince* is listed in Ludwig's catalogs as an overture or tone poem, which has appeared on both national and state contest lists. *Zombies* is referred to by Ludwig as a "modern symphonic band novelty," and, indeed, it is most unusual and intriguing. It features tom-toms in a constantly reiterated grouping of a quarter note followed by sixteenth eighths, supporting repetitive boogie patterns in the instrumental parts. The constantly changing levels in the instrumental parts make interesting listening. Finally, the *Lithuanian Rhapsody* No. 1 has a strong local flavor and rhythmic appeal. The opening of the conductor's score for the band version of *Lithuanian Rhapsody* No. 1 is offered in Example 8.9.

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High School Auditorium; Friday evening, 12 January 1945, *Gold Strip Scrapbook*, 25, in possession of the A. Louis Scarmolin Trust. See also Program of the Spring Concert of the West Technical High School Orchestra and Bands; Earl E. Smith, Conductor; West Technical High School Auditorium; Friday evening, 24 May 1946; *Gold Strip Scrapbook*, 24, in possession of the A. Louis Scarmolin Trust. The music itself is held at the Trust. See A. Louis Scarmolin, *Miniature Symphony in C Major* (Cleveland: Ludwig, 1940); *The Tower Prince* (Cleveland: Ludwig, 1941); *Zombies* (Cleveland: Ludwig, 1944); and *Lithuanian Rhapsody* No. 1 (Cleveland: Ludwig, 1945). According to *Memorie* the dates of composition are: *Miniature Symphony in C Major*, 29-30 July 1939, Log 56; *The Tower Prince*, 8 January 1941, Log 58; *Zombies*, 21 February 1944, Log 62; and the band version of *Lithuanian Rhapsody* No. 1, 20 October 1944, Log 63. It should be noted that a later arrangement of the band work exists for orchestra, and it is dated August 1946, according to Log 65. However, the band work is the one which is in use on this program. Ludwig, the publisher, conducted in the 1945 concert. That might explain why they were playing Scarmolin.

Example 8.9, Opening of *Lithuanian Rhapsody* No. 1, measures 1-17.

# LITHUANIAN RHAPSODY No. 1

CONDUCTOR

A. Louis Searmolin  
Op. 197

SBS-20

Maestoso M.M. (♩: 70 to 72)

Solo Clarinet

Trbn. - Sax's  
Wood-Winds

f

Bases

Cymb.

molto rall

7

1

Molto Sosc. M.M. (♩: 72)

Cornet

f

Hrn's  
Trbn.

f

Bases

Cymb.

13

2

1. 2.

Wood-Winds

p

Clarinet, Oboe,  
Dulce

p

Poco Più Mosso

Hrn's

p

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The *Orange and Blue* of Union Hill was throughout unstinting in its praise of Scarmolin, so that a few of the final laudatory quotes are perhaps appropriate here. The January 1943 issue reported that "The Union Hill orchestra is made up of talented students under the capable supervision of Mr. A. Louis Scarmolin. This group devotes its efforts to classical music . . . Their grand work has been an inspiration to all music lovers and their performances at the baccalaureate and graduation exercises were thoroughly enjoyable and commendable."<sup>101</sup> The January 1944 issue adds that "Mr. A. Scarmolin's careful and delicate direction has created a skillful and talented group of young musicians. From the members of the orchestra comes the source of the fine performances given at the assemblies."<sup>102</sup> In June 1946 *Orange and Blue* reported:

The orchestra, under the leadership of Mr. A. Louis Scarmolin, devotes its efforts to classical music. The group, which practices every Monday and Thursday morning, can well be praised for their work in assembly programs and graduation exercises. They can be especially proud of their part in the Baccalaureate Services.

The orchestra can always be expected to turn in an ear-pleasing and delightful performance. We hope the group will continue as successfully as they have during this term.<sup>103</sup>

Anthony Louis Scarmolin is last seen in a photograph in *The Altruist* of June 1949, where he is listed, along with other Emerson High School Orchestra officials, as "Director,

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<sup>101</sup>"The Orchestra," *Orange and Blue* (Union City: the Students of Union Hill High School, January 1943), 77.

<sup>102</sup>"The Orchestra," *Orange and Blue* (Union City: Senior Class of Union Hill High School, January 1944), 69.

<sup>103</sup>"Orchestra," *Orange and Blue*, ed. Antoinette Mastropolo, Sidney Millstein, Gilda Fried, and Pauline Ortega (Union City: the Senior Class of the Union Hill High School, June 1946).

Mr. Scarmolin."<sup>104</sup> In the next issue, January 1950, the photograph and listing are of the school orchestra and Scarmolin's replacement, the "Director, Mr. Gruenwald."<sup>105</sup> From these publications it is evident that Scarmolin remained Director of the Emerson High School Orchestra until June 1949 and was replaced in that capacity by Henry Gruenwald in the following 1949-50 academic year. Since Scarmolin's name does not reappear in subsequent issues of *The Altruist*, after June 1949 he must have retired from his teaching career at the Emerson High School. There were no notices about his retirement in *The Altruist*.

The issues of Union Hill's *Orange and Blue* from June 1949 and January 1950 reflect, moreover, the same turn of events. Scarmolin is listed as the Director of the Orchestra in the June 1949 *Orange and Blue*.<sup>106</sup> Gruenwald appears in the January 1950 *Orange and Blue*.<sup>107</sup> Thus between June 1949 and January 1950 a complete transition had been made. Scarmolin had retired from his career as orchestra director in the Union City Public School system, and Gruenwald had taken his place.

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<sup>104</sup>*The Altruist* (Union City: the Students of the Emerson High School, June 1949), 75. Scarmolin is pictured in the top row, second from left, sitting next to a string bass player. In that same publication, on page 69, Mr. William Tomka is listed as the Director of the band, and Tomka is also listed as Faculty Advisor of the choir.

<sup>105</sup>*The Altruist* (Union City: the Students of the Emerson High School, January 1950), 53. It is worth noting that in both the June 1949 and January 1950 issues of *The Altruist*, Scarmolin, Gruenwald, and William Tomka are found in two separate configurations under the heading, "Faculty," at the beginning of each publication. *The Altruist* of June 1949, on page 9, shows head shots of Scarmolin and William Tomka, while *The Altruist*, January 1950, pictures William Tomka and Henry Gruenwald (with the latter's name apparently misspelled), surprisingly, among the faculty of Industrial and Fine Arts.

<sup>106</sup>*Orange and Blue* (Union City: the Students of the Union Hill High School, June 1949), 60.

<sup>107</sup>*Orange and Blue* (Union City: the Students of the Union Hill High School, January 1950), 82.

Scarmolin's achievements, both as a supervisor of orchestra music in the Union City Public School system and as a composer, are remarkable. He was a whirlwind of continuous creative activity, almost exclusively New Jersey-based.

According to the recollections of a former student, Scarmolin was an excellent teacher. He was intelligent, well informed, and sensitive to the needs of his students. As an orchestra director, he was businesslike, expecting absolute punctuality and regularity on the part of his students. At the same time, he knew the needs of his student orchestra members well. If a part were too difficult, he was able to use his extraordinary gift for writing music quickly to make easier arrangements. The arrangements he produced sounded both harmonious and satisfying, and yet at the same time they could be negotiated by the orchestra, so that the resulting performance would be of high quality. Consequently, Scarmolin succeeded in getting his student orchestras to play exceptionally well.

A thorough gentleman, Scarmolin trusted his students, letting them take the parts he had carefully written out home to practice. Scarmolin's students reciprocated his confidence in kind, meticulously attending each rehearsal on time, and carefully returning the parts he had allowed them to borrow. They held him in great esteem both as a musician and as a person.

Despite his evident rapport with his students, Scarmolin spoke very little with them, if at all, about his other professional composing and teaching in his studio at home. His orchestra members were certainly aware that Scarmolin was a fine, conservatory-trained pianist, and that he nurtured a thriving studio of students. Yet Scarmolin was reserved, and, with characteristic modesty, he rarely brought up any aspects of his outside professional or

personal life. Nor did he often discuss in the high school milieu the extent of his composing activities or the honors he had received.<sup>108</sup>

Clearly Scarmolin had a keen interest in teaching, as well as a special gift for writing arrangements that his students could play. The latter penchant explains the unusually high proportion of pedagogical works in his output. The violin methods suggest that Scarmolin's approach to that instrument was both knowledgeable and musical. There are also the many interesting and instructive easy pedagogical works for a variety of other instruments.

In addition, one must not forget the more than 300 piano pieces, most of which range from beginning to intermediate levels of difficulty. While it is doubtful that these small gems would have been used often in a public school situation, they could have figured heavily in Scarmolin's private studio teaching, which he maintained throughout his lifetime. Certainly the constant need for tuneful, technically accessible pieces in both his public and private teaching might have had an impact on his thinking and attitudes toward music.

A brief word here would not be out of place describing just a very few of the pedagogical piano works. *The Birthday Party* contains five piano pieces of first grade level; in my opinion they would be suitable for approximately the end of the first year. The names would appeal to children: *Ding Dong Bell*, *Merrily We Sing and Dance*, *Many Happy Returns!*, *The Birthday Cake*, and *We Had a Lovely Time*. *Melodious Scale Studies for the Piano* features scales in all the major and minor keys with appropriate fingerings and explanations, each being followed by a piece in the key that utilizes that particular scale. *From the Old South* is an intermediate piece that gives useful practice in differentiating

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<sup>108</sup>Mr. Robert Pastore, personal interview, Union City, New Jersey, 5 July 1995.

dotted eighth and sixteenth patterns from triplets, and the *Tarantella* is a splendid composition in A minor, which sounds like a real concert solo but would be accessible to most capable students from approximately the third or fourth year on.<sup>109</sup> Such pieces are both useful pedagogically and aesthetically appealing. It is a happy footnote and a tribute to Scarmolin that many of them are currently being studied, played, and enjoyed by students.<sup>110</sup>

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<sup>109</sup>A. Louis Scarmolin, *The Birthday Party* (New York: G. Schirmer, 1923); *Melodious Scale Studies for the Piano* (New York: G. Schirmer, 1939); *From the Old South*, unpublished manuscript; and *Tarantella*, (Location not provided: Clayton F. Summy, 1953). The dates of composition according to *Memorie*, in possession of the A. Louis Scarmolin Trust, are: *The Birthday Party*, 23 August 1919, Log 12 and Aux 22; *Melodious Scale Studies for the Piano*, 17-19 August 1928, Log 21 and Aux 37; *From the Old South*, 8 May 1930, Log 31; and *Tarantella*, probably 3 December 1940, Log 58.

<sup>110</sup>It should be noted that in recent years a number of works for instruments and piano by Scarmolin, as well as some of his intermediate level piano solos, have been successfully performed in public by students of Brookdale Community College in Lincroft, New Jersey. Here, virtually in Scarmolin's own backyard, his pedagogical compositions have been frequently welcomed at student recitals and social gatherings. In addition, compositions by Scarmolin are being taken into the community-at-large by the Brookdale Community College Music Club. The Club was chartered in 1997, for the purpose of providing music and entertainment for schools, children's centers, hospitals, and nursing homes throughout the County of Monmouth, New Jersey.

A sampling of past appearances of Scarmolin works on student programs follows. On Sunday, 8 May 1994, the piano solos *Floating Clouds*, *A Song at Twilight*, and *From the Old South* were performed by Louise Kinsey, René Patwell, and Barbara Pirnat, respectively; the duet, *Home on the Range*, also was played by Gwendolyn Edmond with her teacher. On Sunday, 7 May 1995, Corrine Gramas was heard in the small piece for solo piano called *Mandarin*. On Sunday, 5 May 1996, Barbara Pirnat played the *Tarantella*, while violinist Barbara Brower rendered *Cackling Hens*, accompanied by her teacher on the piano. While all of the foregoing were heard in the Experimental Theater of the Performing Arts Center, an entire section of Scarmolin works was later played by students of Brookdale Community College on Friday, 7 February 1997, at the Historic Mansion in Thompson Park; *Fireflies* and *Cackling Hens* were both performed by Barbara Brower on the violin and Corrine Gramas on the piano; Barbara Sluboski played the *Tarantella* as a piano solo. See Program of Student Recital at Brookdale Community College for 8 May 1994, 7 May 1995, and 5 May 1996. See also Program of Retirement Party for Professor Mary Lou Wagner at the Historic Mansion at Thompson Park; 805 Newman Springs Road, Lincroft, New Jersey; 7

### Summary

It may seem surprising that, despite the proximity of pedagogical and concert music in Scarmolin's output, the composer of "serious" music and the composer of salon music and pedagogical music were kept quite separate in Scarmolin's daily life. Scarmolin, while well-informed and sensitive to the needs of others, was reserved in temperament. More importantly, however, he probably was conforming to a mold of what was expected of a teaching professional, particularly in the first half of the twentieth century. Student-teacher relationships were more formal in those times. Scarmolin very likely felt that it would appear self-serving for him to discuss his outside professional activities or his composing with his high school students. Thus his students seem not to have been fully aware of the accomplishments of his "other life," although they well respected him as a person and as a musician.<sup>111</sup>

Perhaps the most striking and musically significant aspect of Scarmolin's life and output is the apparent duality of his existence. On the one hand he served constantly as director of the orchestras until 1949 in the high school system, without making much, if any, mention of his outside work to his students. On the other hand, he composed incessantly as well as ran a private studio. The double or triple nature of his activity was effectively mirrored in his output of serious compositions intended for the concert stage, pedagogical works and arrangements designed to enhance the educational process, and accessible,

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February 1997.

<sup>111</sup>Much of this information was provided by Scarmolin's former student Mr. Robert Pastore, personal interview, Union City, New Jersey, 5 July 1995.

popular-sounding pieces that could be marketed to an eager public.<sup>112</sup>

The end of this chapter marks Scarmolin's transition to retirement. He seems to have retired quietly, without fanfare. There are no documents suggesting that there were lavish retirement parties thrown on his behalf after all his years of work. One wonders if he announced his retirement suddenly. Yet the reader should be reassured that there is no reason to assume that he retired in disgrace. All evidence suggests that he was highly respected and much admired. Moreover, his activities during his retirement years make it clear that in retirement he intended to continue to compose, if anything, more prolifically, now that he had additional time available.

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<sup>112</sup>It should be noted that the difference among the several categories is not always clear-cut. In other words, somewhere between the concert and pedagogical works lie a substantial number of compositions that do not fall clearly into one group or the other. They are easy enough for a capable student or a gifted amateur to perform. At the same time, they are sufficiently interesting musically or technically to be used as "encores" or possibly to be included on a recital within a group of other short character pieces. Their ambiguous, intermediate status presents some difficulties in terms of classification and assessment.

CHAPTER IX  
THE MIDDLE YEARS

Every limit is a beginning as well as an ending. . . . For the fragment of a life, however typical, is not the sample of an even web; promises may not be kept, and an ardent outset may be followed by declension; latent powers may find their long-awaited opportunity; a past error may urge a grand retrieval.<sup>1</sup>

Part 1: The Established Professional

It is remarkable that Scarmolin managed to maintain an active professional life in composing and performing, largely separate from his public school career. On one hand, he functioned in the Union City Public School system as an admired musical leader, who was brought in primarily to develop and supervise the school orchestras. On the other, he was a prolific composer, quite aside from his more visible employment in the schools. According to those who knew him, these additional professional activities as well as his personal life remained strictly detached from his daily routine. Scarmolin's students were not fully aware that their musical director was a composer of considerable renown.<sup>2</sup> One answer to Scarmolin's ability to maintain a balance lies in his probable part-time status in the public school system. Furthermore, the current chapter will describe how his marriage in 1926 secured for him a devoted partner who was dedicated to paving the way for her husband's advancement in his career as an active composer. As a result, despite the pressures of an apparently crowded dual existence, Scarmolin was able to maintain his taxing schedule,

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<sup>1</sup>George Eliot, *Middlemarch: A Study of Provincial Life* (1872; reprint, New York, Penguin, 1964), 805.

<sup>2</sup>Mr. Robert Pastore, personal interview, Union City, 5 July 1995.

which even included a substantial amount of studio teaching. He sustained this schedule until 1949, the year of his illness and retirement.

This second reason for Scarmolin's resilience over such a long period of time, the unwavering support of his wife Aida, merits further comment and will be discussed in more detail later on in this chapter. Also from a family of Italian immigrants, Aida Scarmolin was herself a voice teacher of some reputation in the Hudson County area. Her knowledge of music, sociability in musical circles, and encouragement of her husband's work were singular assets. She undertook many practical responsibilities on her husband's behalf, perceiving herself as occupying an invaluable supporting role in the career of a distinguished musician. Furthermore, as one who was particularly interested in vocal performance, she especially encouraged Scarmolin's work in vocal media.

In order to describe adequately the dichotomy of Scarmolin's life as a public school teacher and as a composer during his middle years from approximately 1919 to 1949, it has seemed both fitting and necessary to provide a separate chapter for each of the two distinct aspects of the man. This approach has already served to clarify the continuity of Scarmolin's employment in the public school system in chapter 8. In a similar manner, Scarmolin's prolific composing and related activities can now be fully explored by means of an independent chapter. Discussion of pedagogical works that might be useful for either the public school or for private studio teaching surfaces in both chapters because it is likely that while some of the pedagogical works were inspired by Scarmolin's public school situation, others may derive from the independent professional compartment of Scarmolin's life (studio teaching and performing), and a substantial number of additional ones could relate

to both aspects.

By June 1919, the entries in Scarmolin's *Memorie* become more frequent. This new consistency of application to his beloved composition is marked by the song *Vecchia Canzone*, dated June 7, 1919, which was already discussed in chapter 7. One can assume that by then Scarmolin had not only returned to American soil but had also resumed civilian life as an active composer.<sup>3</sup> At the same time, he was doing a substantial amount of regular performing as a pianist, and he must have been a capable one; programs of his appearances indicate he played as solos his own compositions and compositions from the standard nineteenth-century repertoire.<sup>4</sup>

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<sup>3</sup>Anthony Louis Scarmolin, *Memorie*, Log 11, in possession of the A. Louis Scarmolin Trust.

<sup>4</sup>Two programs are available from Scarmolin's appearances as pianist at The Greenbrier, a hotel in White Sulphur Springs, West Virginia. The programs are both found in *Gold Strip Scrapbook*, 65. Dated 10 August and 17 August 1919, the former indicates that he played his own work, *Dialogue*, from the piano suite *Vignettes*, and the latter bills him performing his own *Tarantella Brillante* and *Capriccio*, along with Liszt's Hungarian Rhapsody No. VIII. *Capriccio* and *Tarantella Brillante* are both lively upper intermediate level piano solos composed in 1915 according to *Memorie*, Log 5, A. Louis Scarmolin Trust; they were published by Boosey in 1916 and 1917 respectively. They are excellent examples of the dovetailing of piano works intended for both pedagogy and possible concert use.

On Sunday evening, 9 November 1919, Scarmolin was presented as composer pianist by The Music Lovers' Society of Hudson County at the Union Hill High School Auditorium in Union Hill, New Jersey. The concert was divided into three parts; in the first portion Scarmolin performed at the piano Chopin's Ballade in G Minor, and the Pallavicini Trio performed a selection from *Tosca*. In the second part Scarmolin and other artists played compositions of his, and in the third part the Pallavicini Trio was heard again. Clotilde Pallavicini assisted at the piano, but it is not clear from the program whether she appeared in the second part or whether Scarmolin played all of his own compositions. The Scarmolin works appearing in the second part were the song cycle *High Noon*; the *Tarantella Brillante*, *Capriccio*, and *Valse Capriccioso*, played by Scarmolin at the piano; and his three Italian songs, *Povero Fiore*, *Preghiera*, and *Lontan lontano*. The second part concluded with *Somewhere, Some Day; What Can It Be?*; and *A-Gypsying into the Sun*. For the program, see *Pine Tree Scrapbook*, 5, A. Louis Scarmolin Trust. Note that *Valse capriccioso*, held by the A. Louis Scarmolin Trust, is a graceful, relatively uncomplicated work apparently

The summer of 1919 and the early 1920s also saw a flurry of performance activities. A number of programs remain, which show that Scarmolin the composer was actively performed and that he himself often played works of his own as well as others. One significant connection that Scarmolin had was with the talented Caselotti family of Bridgeport, Connecticut. A still-existing program describes an "Operatic Concert by the Artist-pupils of Maestro G.H. Caselotti" at the High School Auditorium in Bridgeport, Connecticut, on Monday, February 19th, with no year given, though it is probably 1921.<sup>5</sup> Another describes a "Grand Concert for the Benefit of St. Peter's Church" at the same location by the Artist-Pupils of Maestro Guido H. Caselotti, this time with the complete date

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unpublished as only the manuscript is available. *Povero Fiore*, which was written on 3 November 1909, according to its manuscript, has a bold chromaticism, challenging accompaniment, and meandering tonality, which mark it as one of Scarmolin's early works, as shown in chapter 3. *Preghiera* is the Italian version of *Prayer*, Opus 10, No. 1, which was published by G. Schirmer in 1922. As we have seen, it was composed to a text by A. Dal Savio with an English version by Dr. Theodore Baker. The date of *Lontan lontan* is as uncertain as its identity.

An additional program of a "Concert at the First Baptist Church" in New Durham, New Jersey, took place on Friday evening, 21 November 1919, with Scarmolin performing *Tarantella Brillante* and *Capriccio* at the piano and assisting in a choral rendition of *We'll Keep Old Glory Flying* closing the concert, *Pine Tree Scrapbook*, 2, A. Louis Scarmolin Trust.

An especially interesting program shows Scarmolin playing his *Tarantella* and *Capriccio* on a program called "Two Hours of Exquisite Art--Second Home Town Concert, rendered by Liliane Ginoris, at St. Joseph's Auditorium in West Hoboken, New Jersey; the Chairman of Programme was Prince Shilbey De Matta, and the concert also featured John Corigliano playing *Chant Negro* of Kramer and *Caprice Basque* by Sarastt [sic]. All programs are in possession of the A. Louis Scarmolin Trust. This program may be found in *Pine Tree Scrapbook*, 1, A. Louis Scarmolin Trust.

<sup>5</sup>Program of operatic concert, 19 February [no year provided], *Pine Tree Scrapbook*, 7, A. Louis Scarmolin Trust. When the Caselottis moved to Bridgeport, Connecticut, they apparently left Scarmolin a whole studio of students in New Jersey.

provided.<sup>6</sup> Yet one more program, a "Concert in Costume," took place at the Capitol Theatre in Ansonia, Connecticut, featuring Maria Caselotti as a coloratura soprano, accompanied by Guido H. Caselotti, in Scarmolin's *A Rosebud* and *I Have a Castle in Spain*.<sup>7</sup> Now twelve years old, Marie Louise performed works of Chopin, Moszkowski, Schubert, and Liszt.<sup>8</sup>

Available from the early 1920s are a great many other concert programs which show that Scarmolin's compositions were frequently performed, sometimes by Scarmolin himself and sometimes by others. There are numerous examples. One shows Scarmolin accompanying the voice students of a fellow teacher in a "Piano Recital by Pupils of Miss Olive Mays, at The Pouch Gallery on Saturday, April tenth."<sup>9</sup> The set of Scarmolin songs called *High Noon* was sung by Margaret Best Mancill, Mezzo Soprano, in the Egyptian Hall

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<sup>6</sup>Program of Grand Concert, 10 March 1921, *Pine Tree Scrapbook*, 9, A. Louis Scarmolin Trust. The program shows a song of Scarmolin, *Adoration*, being sung by Mme. Josephine Patuzzi with a cello obbligato provided by Mr. Patuzzi; works by Massenet, Spross, and Venzano were sung by Mme. Maria Caselotti; and Mendelssohn's *Rondo Capriccioso* was performed at the piano by Miss Marie Louise Caselotti (Ten Years Old). It is probable that Marie Louise was the daughter of the Caselotti family.

<sup>7</sup>*A Castle in Spain* has already been discussed in connection with Scarmolin's publication of some songs with Theodore Presser. Note that *A Rosebud* was composed on 30 June 1920, to a poem by Scarmolin's colleague, Frederick H. Martens, whom we met in chapter 7. This quaint, sentimental song was published by The Heidelberg Press in 1923. Scarmolin's *Memorie*, Log 13 and Aux 24, provide the details of its origin.

<sup>8</sup>Program of "Concert in Costume," 13 May 1923, A. Louis Scarmolin Trust. A photograph of coloratura soprano Maria Caselotti, in the costume of Violetta in *La Traviata*, appears on the front cover. See *Pine Tree Scrapbook*, 13, A. Louis Scarmolin Trust.

<sup>9</sup>Program of Piano Recital by Pupils of Miss Olive Mays, 10 April [?], *Pine Tree Scrapbook*, 15, A. Louis Scarmolin Trust. The program included Scarmolin's song, *Somewhere, Some Day*. No further address is given for The Pouch Gallery.

at Breakers Hotel in Atlantic City in October 1921.<sup>10</sup> On Thursday, April 13, 1922, Miss Mancill had a repeat appearance at the M. E. Blatt Co. in Atlantic City, assisted by her accompanist, Camillo Martinelli, and the Chalfonte Trio, again singing the *High Noon* cycle, along with three additional Scarmolin songs.<sup>11</sup>

Scarmolin was often featured in local music festivals as well. His *We'll Keep Old Glory Flying*, for example, was performed in Kearny, New Jersey, in February 1925.<sup>12</sup> He himself was often actively involved in conducting. During the next month, March 1925, the Glee Club and Orchestra of the Emerson High School put on the "Mexican" operetta, *Pepita*.<sup>13</sup> Another example of a high school production in those early years was the November 1927 presentation of *Tulip Time*, also at the Emerson High School.<sup>14</sup>

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<sup>10</sup>Program of Grand Opera Concert, 16 October 1921, *Pine Tree Scrapbook*, 15, A. Louis Scarmolin Trust. The concert, given by the Workman's Circle, Branches Nos. 126 and 311, was billed as a "Benefit of Starving Russians."

<sup>11</sup>Recital program of Margaret Mancill, 13 April 1922, *Pine Tree Scrapbook*, 11, A. Louis Scarmolin Trust. The three songs were *Can You Tell Me Why?* (1916), *My Own Rose* (1919), and *Say But One Word* (1919).

<sup>12</sup>The occasion was the "First Annual Music Festival" under auspices of the Tantaqua Club, a charitable organization, in the auditorium of the High School, Kearny, New Jersey, 23 February 1925. A copy of the program may be found in *Pine Tree Scrapbook*, 17, at the A. Louis Scarmolin Trust. The concert, held on a Monday evening, closed with, as a grand finale, Scarmolin's *We'll Keep Old Glory Flying*, performed by the Orchestra and Glee Club of Jersey City Lodge, No. 211 B.P.O. Elks.

<sup>13</sup>Program of *Pepita*, 13 March 1925, *Small Black and Gold Scrapbook*, 33, A. Louis Scarmolin Trust. The operetta had a libretto by Philip A. Hutchins and music by Augustus C. Knight. The Glee Club was listed under direction of Mrs. Lastayo and the orchestra under direction of Scarmolin.

<sup>14</sup>Program of *Tulip Time*, An Operetta in Two Acts, 10 November 1927, *Small Black and Gold Scrapbook*, 35, A. Louis Scarmolin Trust. The book and lyrics of *Tulip Time* were written by Geoffrey F. Morgan, and the music by Frederick G. Johnison. Again the Glee Club was coached by Mrs. Katherine Lastayo and the orchestra directed by Scarmolin. The

In terms of Scarmolin's composition, the 1920s opened with a special push in the area of opera. Between 1920 and 1922 Scarmolin completed two operas in Italian, both to texts of Anacleto Rubega. The composition of these works is chronicled in Scarmolin's *Memorie*, in his customary large handwriting in bold, black ink. Under the date "1920" Scarmolin writes that the first act of his opera *Passan le Maschere* (The Maskers Are Passing By) was commenced in April 1920 and finished on August 22, 1920; the second act was begun September 6, 1920, and finished November 17, 1921; and the third act was begun Saturday, August 22, 1920, and completed April 10, 1922. On the opposite page, under the date "Sept 1920," Scarmolin writes that he has begun his opera *La Grotta Rossa* on September 15; underneath he adds that the work was finished on January 6, 1921.<sup>15</sup> All available scores of the two operas, both orchestral and piano-vocal, are held by the A. Louis Scarmolin Trust and are in Italian. Several of them bear a copyright date of 1959.

*La Grotta Rossa* (The Flaming Cave), is described by Scarmolin as "A Grand Opera in 1 Act." Two and a half typewritten pages of a synopsis of the plot of *La Grotta Rossa*, as well as a number of handwritten pages of translation, suggest that Scarmolin had intended to undertake a complete English translation for possible use. If the opera had been staged in English, according to the handwritten pages, Scarmolin would have set the locale in the Kentucky Mountains, rather than in the Central Apennines of Italy as required by the Italian version. The typed pages in English maintain the Central Apennines location. The project

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accompanist is listed as Miss Mae Hollands.

<sup>15</sup>Scarmolin, *Memorie*, Log 13. See also Aux 24 for confirmation of some of the dates. All scores and *Memorie* are in possession of the A. Louis Scarmolin Trust. There is no indication that either opera was ever published. The notations in *Memorie* are made in black ink in Scarmolin's large, sprawling handwriting.

of translating the entire opera to English was never completed by either Scarmolin or Rubega, apparently.

The action of the drama of *La Grotta Rossa* takes place in a village around 1850. The primary characters are the mezzo-soprano Sofia, a fortune teller; Sisto, a baritone, Sofia's son; the peasant Alvino, a tenor; Laura, a soprano, who is Alvino's wife; and Marco, the father of Alvino, bass. In addition, there is a chorus of villagers. Following is the plot in Scarmolin's words:

The action takes place in a village of the Central Apennines about 1850. At sunset.

As the curtain rises, Sisto, Sofia's son, seated on the first step of his old house, is counting several gold pieces contained in a bag stolen by him the night before from a merchant. Sofia, who, for greediness, takes advantage of the peasants' ignorance--pretending to be a fortune teller talking to the ghosts in the flaming cave situated near the house--enters complaining about her poverty. Sisto promises to give her all that money if she will help him to win the heart of Laura, whom he is madly in love with. She is reluctant at first, but finally consents to his pleas.

Sounds of bells from the village church. Laura sings offstage. Sisto exits. It's growing dark. Marco, Alvino's father, enters and lights the two street lamps. Sofia greets him and tries to interest him in the flaming cave, were he willing to know his own or his son's future. She then asks him if Alvino and Laura are going to church. "Certainly," Marco answers. "I wonder if Laura would wait for me," she continues. "Why not?" says Marco, and exits. Alvino and Laura enter. The latter willingly awaits Sofia, and Alvino exits while Sofia goes into the house.

Sisto enters and declares his love to Laura. She indignantly rejects his proposals, but he, sneering at her pitiful prayers, forces her into the cave. Alvino enters and asks Sofia about Laura. She feels highly offended because the young lady left her alone, and advises him to look for her at his home.

A dance follows by the villagers who have returned from the church. Marco enters and knocks at Sofia's door to inquire about Laura. She has seen her walking toward the woods. The only way to know the truth would be to call the ghosts in the flaming cave. Marco consents; Sofia kneels down and prays. The cave lightens internally and Sofia pretends to see Laura and a gentleman as they are leaving the woods on horseback. After a few moments Alvino enters deeply grieved. Marco would like to know why Laura was walking toward the woods. What? Laura had been seen? Yes, by Sofia. Then Sofia didn't tell the truth! A suspicion enters Alvino's mind: the affair of the flaming cave is a lie! In spite of Sofia's resistance, he goes into the cave and, after having killed Sisto, returns carrying Laura in his

arms. Then he pushes Sofia into the cave and, helped by the villagers, obstructs the entrance with rocks found nearby.<sup>16</sup>

The music of the opera *La Grotta Rossa* reflects Scarmolin's interest in exotic personae, in this case one of the lead characters, Sofia. Sofia is depicted as a fortuneteller, therefore one who is likely to be a gypsy. The first musical example from this work is taken from the beginning of the opera at the opening of the overture. Already in the opening bars there are dramatic changes in dynamics. The string instruments enter with grace notes and sforzando markings. Sturdy rhythmic patterns feature strings, as well as bassoons, contrabassoon, and bass clarinet, punctuated by percussion such as timpani and cymbals, which would be compatible with a gypsy atmosphere (Example 9.1).

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<sup>16</sup>The synopsis is in possession of the A. Louis Scarmolin Trust, where it is housed along with the unfinished translation. It is marked: "(Copyright by the author)." The author is, then, presumably Scarmolin. The only other possibility, albeit less likely, is that the English synopsis could have been written by Anacleto Rubega, who was responsible for the Italian libretto.

Example 9.1, Opening of *La Grotta Rossa*, measures 1-4.

## LA GROTTA ROSSA

*a. Rubega.**a. Louis Scarmolin*

Allegro Moderato

FLAUTI 1 2

OBCI 1 2

CLARINETTI (SOPRANO) 1 2

CLARIN. BASSO (IN SI<sup>b</sup>)

FAGOTTI 1 2

CONTRAFAGOTTO

CORNI (in FA) 1 - 2 3 - 4

TROMBE (in FA) 1 - 2 3

TROMBONI 1 - 2 3 - TUBA

TIMPANI

PIATTO

Cymb. Cello spugna Timp. Cymb. Cello spugna

Allegro Moderato

ARPA

VICLINI 1 2

VIOLE

VIOLONCELLI

CONTRABASSI

Ruvido

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The second musical example is of the baritone Sisto's description of Laura; it shows Scarmolin using a rather simple melody ingeniously to reflect Sisto's romantic longing and unrequited love for Laura. A floating effect is created by Scarmolin's use of four eighths against three quarters in measures 95 and 103 of Example 9.2, and the constant reiteration of the tonic C-sharp minor chord colors the passage.

Example 9.2, Sisto's aria from *La Grotta Rossa*, pages 31, 32, and 33, measures 92-103.

92 31

FL. 1  
2

OB. 1  
2

CL. 1.  
(in LA) 2.

CL. B.  
(in LA)

FAG. 1  
2

C. FAG.

1-2  
CORNI

3-4

1-2  
TR. BE

3

1-2  
TRB. NI

3-TUBA

TIMP

ARPA

VIOLA

SISTO  
L'ho ve-sia sal-tel-lan-tern mez-zoat fio--ru dei nostri pra-lim je-sia

1.  
V. NI

2.  
V. NI

V. LE

VC

CB.

96

34

RIT. RINFORZ. RIT.

FL. 1 2

OB. 1 2

CL. (in LA)  
CL. B. (in LA)

FAG. 1. 2.

C. FAG.

1-2  
CORNI

3-4

1-2  
TR. BE

3.

1-2  
TR. B. NI

3-TUBA

TIMP.

ARPA

RIT. RINFORZ. RIT.

SOPIA

SISTO

quan - do an - co - ra del - li - ri - dei co - lo - ri cen - gem la bon - da - te - sta,

1.  
V. NI

2.

V. LE

VC.

CB

*1 co*

*a tempo*

33

FL.

OB. 1. 2.

CL. 1. GR. CL. 2.

CL. B. (IN LA)

FAG. 1. 2.

C. FAG.

CORNI 1.-2. 3.-4.

TR. BE 1.-2. 3.

TRB. NI 1.-2. 3.-TUBA

TIMP. (CAMPANA)

ARPA

SOFIA

SISTO

ereb-be e-lu-di-voal-l'om-bra de-gli-al-ta-ri-al-za-re u-na pre-

*a tempo*

V. NI 1. 2. *col canto*

V. LE

VC.

CB.

*p* *pp* *cresc*

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Long lines and chromaticisms abound; at the end of the opera, Sofia meets her ultimate fate at the hands of Alvino, supported by a full orchestra (Example 9.3).

Example 9.3, Dialogue of Sofia and Alvino, *La Grotta Rossa*, pp. 308-9, mm. 1269-73.

308

1269

FL. 1.  
FL. 2.  
OB.  
CL.  
CL. B.  
FAG.  
C. FAG.  
1. - 2.  
CORN  
3. - 4.  
TR. GE.  
TRB. NI.  
TUBA.  
TIMP.  
PIATTI.  
ARPA.  
SOFIA  
per-de-na-rami, Al-vi-no, per-de-na-rami-  
ALVINO  
chie-dia  
V. NI. 1.  
V. NI. 2.  
V. LE.  
VC.  
CB.

1271

Stentato TEMPO 1.

FL. 1. 2.

OB.

CL.

CL. B.

FAG.

C. FAG.

1.-2. CORNI

3.-4.

TR. BE

TR. NI

TUBA

TIMP.

PIATTI

ARPA

SOFIA

A. LVINO

Stentato TEMPO 1.

*con forza*

Dio per-dono, - piachè fra po- chijs- tan-ti te ne an-drà - din... nanz' a suo giudiziu!

V. NI 1. 2.

V. LE

VC.

CB.

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The other opera that appeared around this time is *Passan le Maschere* (The maskers are passing by). Since no English version of *Passan le Maschere* has been prepared, a synopsis of the opera in English may prove useful. I have summarized the original Italian version. *Passan le Maschere* is a tale of love, betrayal and vengeance.

The setting is Milan during the carnival season in the second half of the nineteenth century. The second and third acts take place a year later than the first. The main characters are Nello Sardi, a poet and writer of comedies; Ada Fratta, an actress; Giulio Morelli, an actor; Luisa Sardi, Nello's mother; and Andrea Polli, the administrator of an acting company. There are also a crowd and a chorus of maskers, who are heard intermittently throughout the opera.

As the first act opens, Nello is seated at a desk writing a comedy, of which he has just finished the second act. He is satisfied with what he has accomplished, and he observes aloud that he will think about the last act tomorrow. Knocking is heard on the central door; when Nello opens it, he is surprised to find Ada. From the ensuing conversation with Ada it becomes clear that Nello lives with his mother, Luisa, who is ailing but not seriously ill. Nello is, furthermore, writing verses for a secret love, who turns out to be Ada herself. Maskers appear from time to time, strolling and singing outside in the street, but neither Ada nor Nello will attend the festivities; Ada's mother will not permit her to go, and Nello is too much occupied with his writing. As Ada leaves, Nello says he will accompany her to the corner, and he exits with her.

The central door closes behind Nello and Ada, and presently Luisa enters with Andrea through the door on the right. Andrea remarks that Nello is of an age when a man ought to think about starting a family. He observes that Nello has many assets, including talent, affability, and good looks. Luisa replies that she is concerned about the possibility of being replaced by Nello's love for another woman. Andrea disagrees with her, remarking that love of the spouse need not cancel out love for the mother. Soon Nello returns, greeting Andrea. Luisa promptly asks Nello where he has been. When he replies that he has accompanied Ada to the nearby corner, his response upsets his mother. While Andrea interjects, describing Ada's good points, Luisa asserts emphatically that she believes Ada is capricious, frivolous, and vain. Nello reacts angrily to his mother's remarks. He discusses with Andrea his plans for finishing the play. Andrea departs.

There is knocking at the door; as Luisa opens it, Giulio enters. Giulio is about to depart for two weeks of performances in Torino, in the company of one Signora Fanny. Presently Ada knocks on the door, and Luisa opens it. Giulio flirts with Ada, irritating Luisa and Nello, who nonetheless defends Ada. As Giulio leaves, Luisa disappears into the kitchen to make dinner. Nello asks that Ada stay with them, and once Luisa has exited, he explains to Ada that his romantic verses had been written for her. He begs her to marry him, and the two declare their love for

one another as the curtain falls on the first act.

The second act opens in a well-appointed apartment shared by Nello, Ada, and Luisa. Luisa is seated in the middle of the stage, looking pale and wan. Ada also appears sad; Nello asks what might be the reason for her demeanor and tries to comfort her. Luisa observes that she herself is probably the cause of the young people's problems and that she feels her own life is gradually being extinguished. Nello responds that in the near future their children will make Luisa happy. Meanwhile it is carnival time. Ada leaves in a hurry. There are knocks on the door; it is Andrea, who asks after Ada and Giulio and who also inquires as to how Nello's new comedy is progressing. Nello tells Andrea to go on to Torino and assures him that when he comes back, everything will be finished.

After Andrea has gone, Ada returns, and she and Nello exchange words of love. There is knocking at the door on the left. One hears sounds of a band, and Giulio enters. Ada is visibly startled. During the conversation that follows, the band outside is heard from time to time. As Nello goes to the window, Giulio quickly pulls out of his pocket a little note, putting it in a book that he places on a table and then drawing closer to Nello. As Giulio prepares to take leave, Nello says he wants to go too, and he asks Ada if she will come. Keeping her eyes fixed on the book, Ada replies that she will.

As soon as the three have left, Luisa opens the book, extracting from it the little note. Luisa reads aloud the words of Giulio intended for Ada, asking her to wait for him so that they can spend together the last night of the carnival. Horrified at the betrayal of her son Nello, Luisa suffers a seizure and collapses in an armchair. She is dead. Nello returns and sees his mother sitting in the upright chair. At first he thinks she is asleep, but then he sees the note. As the band, accompanying a group of maskers, plays in the distance, Nello realizes the note is from Giulio to Ada. He collapses, sobbing convulsively, with his head on the knees of his dead mother. The curtain falls slowly.

The setting for the third act is the same as that of the second. In the third act, however, the appearance of the apartment is disorderly and topsy-turvy. It is sunset. Nello is dressed in mourning clothes and is seated at the table, pale and thoughtful. He is holding Giulio's note to Ada. Outside, a group of maskers led by a band approaches, passing the open window. Nello is considering revenge. He hears fast steps, gets up, and goes into his study.

Ada enters, followed by Giulio. Giulio is carrying on his arm a black cloak and a mask that would cover the entire face. Giulio puts his cloak and mask on the armchair, which is near the door leading to the study. Ada observes that Luisa had died suddenly on the day of Giulio's departure. Giulio asks about the note; Ada assures him that no one else has seen it. A love scene ensues between Giulio and Ada. Giulio asks Ada to run away with him after the masked ball that evening. He urges her to prepare for the ball. Ada exits.

As Ada departs, Nello opens the door of his studio and quickly grasps the mask, which is with the cloak, then shuts himself back in his studio. Giulio returns, lifts the cloak from the armchair, and looks for the mask. Not finding it, he goes to

the door on the right and calls Ada, thinking he has lost it. Ada, on the threshold, replies that is impossible! Giulio responds that he is going out to buy another.

As soon as Giulio leaves, Nello enters, crying, "Villains . . . villains!" He runs to the door to listen. Then he takes Giulio's cloak from the armchair and puts it on. As he reflects on what is about to happen, Nello finishes dressing, putting on the hood and the mask over his face. He sits waiting. After several minutes Ada enters dressed as a ballerina, gay and jumping. Ada believes, of course, that Nello in his disguise is Giulio dressed for the ball. As Ada questions the masked specter, she becomes more and more frightened, however. In the end, Nello jumps to his feet, tears off the mask, and displays the note, accusing Ada of betrayal and of killing his mother.

Giulio is heard climbing the stairs and whistling a tune. Ada calls out to him to flee. Nello grasps Ada by the throat, pushing her through the open window. The maskers and band are heard approaching outside as Nello chokes Ada. With his eyes fixed on hers, he abandons her body to the empty space. Knocks are heard, and Andrea enters, looking about him and asking what has happened. A voice from the crowd below cries out that a woman has fallen from above. Another voice calls that she is dead. Andrea asks Nello if he recognizes him. Nello replies that he does, and that the comedy is finished. He motions to the window; Andrea runs over to it, looks out, and retreats, horrified. Nello observes that the play is called *Passan le Maschere* (The maskers are passing by). The curtain falls slowly.

There are available several piano-vocal scores of *Passan le Maschere*, but I will refer to the orchestral score, which is in the composer's own handwriting and has not been published. The opening sets the tone for the entire opera. The passage, which is chiefly in the strings with punctuation of woodwinds, is marked *sempre staccato*, lending a playful and sardonic quality (Example 9.4).

Example 9.4, Opening of *Passan le Maschere*, Act One, measures 1-5.

*allegro moderato*  
*Passan le Maschere* (A. Louis Scarmolin)  
Act I.

Flutes  
Oboes  
Clarinet B $\flat$   
Bassoon  
Contrabassoon  
Horns  
Trumpets  
Trombones  
Tuba  
Timpani  
Snare  
Cymbals  
Double Bass

Carl Fischer, New York  
No. 229 - 22 lines.

This excerpt appears with the permission of the A. Louis Scarmolin Trust.

*Passan le Maschere* displays an abundance of modernisms. Portions of it, as in the opening, have biting rhythms. In other parts, groupings of six sixteenths and five sixteenths may be placed near twelve thirty-seconds occupying a single beat, for example. Meter signatures change frequently. Complex chords punctuate the texture, and profuse accidentals contradict the frequently changing key signatures.

The plot of *Passan le Maschere* is reminiscent of the situation in Leoncavallo's *Pagliacci*, wherein the famous line "La commedia è finita!" is spoken. Scarmolin was aiming at "verismo," the modern tradition of realistic opera. Such operas tended to feature characters from lower social classes and situations involving violence.

Just above *Passan le Maschere* in *Memorie*, Log 13, is a notation that the organ piece *Canzone Pastorale*, published by the H.W. Gray Company, was written on March 5, 1920. This single piece was reviewed in the July 1932 issue of *The American Organist* in a most complimentary fashion. The reviewer of this unsigned article gives a glimpse of his own aesthetic preconceptions in describing Scarmolin's composition for organ:

We first learned of Mr. Scarmolin as a composer when a correspondent presented his cantata last season and wrote glowingly about it. Here is a little melody that isn't merely eleven years old, it's as old as the hills, for the classic peace and beauty it depicts is as old and will live as long as mankind. Simple as can be, and what a relief to find a composer who is not frightened out of his senses by simplicity. Most simple little melodies are ruined by the urge to do something desperate in the accompaniment. If you know the beauty of peace and repose, by all means add this to your repertoire and use it often in recital and service.<sup>17</sup>

Also around the time of composition of the two operas *Passan le Maschere* and *La Grotta Rossa*, one sees that a few other anthems and songs were composed; some of them,

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<sup>17</sup>"A. Louis Scarmolin: *Canzone Pastorale*," *The American Organist* (July 1932): 15-7. Neither the music nor the date of publication is available at the A. Louis Scarmolin Trust.

such as the songs *The Master's Garden*, *A Rosebud Song*, and *The Stardust Road of Dreams*, have already been described. Apart from these several exceptions, it appears that from April 1920 to the end of April 1922, most of Scarmolin's compositional energies were in fact devoted to the two operas. In any case, judging by the entries in Log 13, it appears that both operas were progressing simultaneously during that time.<sup>18</sup>

After the completion of the two operas, doubtless a major undertaking, a number of pages of Scarmolin's *Memorie*, pertaining to the first half of the 1920s, remain curiously blank. There are no further entries until January 1924. The composition of that date is entitled *Dramatic Tone Poem*, according to *Memorie*, Log 14. Alongside the title Scarmolin states that this work is for orchestra and that the first performance was given by the American Concert Orchestra on Friday evening, June 2, 1939, in Chicago.<sup>19</sup>

The *Dramatic Tone Poem* is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, cymbal bell, harp, first and second violins, violas, cellos, and basses. Consisting of one lengthy movement with a wide variety of instructions for dynamic contrasts and tempo changes, the *Dramatic Tone Poem* frequently utilizes augmented and diminished intervals, which characterized Scarmolin's early works. Meter signatures change often. Likewise, key signatures change frequently, and the piece is so chromatic that one does not get a sense of stable key. For example, at one juncture dominant sevenths formed by violins and violas ascend chromatically against a descending chromatic cello line; the part is marked *cresc. ed accel.*,

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<sup>18</sup>Scarmolin, *Memorie*, Log 13, A. Louis Scarmolin Trust.

<sup>19</sup>*Dramatic Tone Poem*, designated Opus 96, is dedicated "To my wife"; it was published in 1940 by Carl Fischer.

then *precipitato*. The following example shows a page in which the full orchestra is employed (Example 9.5). Note the rhythm of triplet eighth notes.

Example 9.5, Excerpt from *Dramatic Tone Poem*, page 4, measures 28-31.

28

4

*Sostenutissimo (in 8)* *Accelerando poco a poco* *Accell. sempre più*

Flute I II

Oboe I II

Clarinet I II

Bassoon I II

Horn I II III IV

Trumpet I II III

Trombone I II III

Tuba

Timpany

*Sostenutissimo (in 8)* *Accelerando poco a poco* *Accell. sempre più*

Harp

Violin I

Violin II

Viola

Cello

Bass

Note

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In 1925 there is only a single entry in Scarmolin's *Memorie, Evening Song*, for organ, dated March 28.<sup>20</sup> Again all pages remain empty until a single set of children's pieces under the date "May 1927." These pieces, bearing the title *Twenty Melodies and Playtime Drills*, were clearly intended for children in the late beginner stage. They are written in a variety of keys, and each is accompanied by a helpful preliminary exercise. Each of the pieces has a short, descriptive title, which the music illustrates effectively. The repetitions of phrases are helpful in making the pieces easy for the beginner to learn.<sup>21</sup>

The major event in Scarmolin's personal life during those years was his marriage in 1926 to Aida Belasso. Like Anthony, she was of Italian parentage. She had emigrated from Italy to the United States via Brazil. Called "Aida" by her family and friends, she also was known as Ida R. Scarmolin or Ida Rose Scarmolin, according to legal documents written after her marriage.<sup>22</sup> She preferred the name Aida, however.<sup>23</sup> Aida Scarmolin was a

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<sup>20</sup>Scarmolin, *Memorie*, Log 15. The work is not currently in possession of the A. Louis Scarmolin Trust.

<sup>21</sup>*Ibid.*, Log 16. The pieces were published by Oliver Ditson in 1931.

<sup>22</sup>Certificate of Naturalization of Aida Scarmolin, 26 April 1928, *First Large Cardboard Box*, in possession of the A. Louis Scarmolin Trust. Aida Scarmolin is described at that time as twenty-seven years old, 5 feet 7 inches tall, of fair complexion, with blue eyes and brown hair. Her name is inscribed on the document as Ida Rose Scarmolin, residing at 310 27th Street, in Union City, New Jersey.

<sup>23</sup>An explanation for the two names is provided in Mrs. Scarmolin's correspondence with a Union City lawyer, Arthur B. Whyte. She writes, "First of all, my Birth Certificate reads 'Aida R.,' but my first school teacher decided that was too difficult, no doubt, and took the 'A' off and made it Ida. All through school I was always known as 'Ida' and this made a mess in a lot of my papers. However, my real name is 'Aida'. . . and also of course 'also known as Ida R. Scarmolin.'" See Aida Scarmolin to Whyte, 2 August 1976. In a subsequent letter Mrs. Scarmolin further requests of her attorney, "I always disliked the name Ida and certainly want marker to bear 'Aida R.'" See also Aida Scarmolin to Whyte, 28 August 1976. Both documents may be found in the *First Large Cardboard Box*, in

musician; a singer herself, she was also capable of teaching voice. She was a devout Christian Scientist and a reader of the *Christian Science Quarterly*.<sup>24</sup>

The wedding announcement for the Scarmolins reads:

Mr. and Mrs. John Balasso  
have the honor of announcing the marriage  
of their daughter  
Aida R.  
to  
Mr. A. Louis Scarmolin  
on April seventh,  
Nineteen hundred and twenty-six<sup>25</sup>

The families of Anthony Louis Scarmolin and Aida Belasso clearly saw the wedding as a propitious union of two talented individuals who shared a common interest in music. In anticipation of the occasion, Anthony's grandmother and aunt gave the young couple both printed and watercolor scrolls on which a poem was inscribed celebrating the joys of a marriage inspired by music.<sup>26</sup> A wedding photo was prepared, showing a serious, bespectacled Anthony dressed in a dark suit and tie, and at his side a beautiful, sweet-faced Aida, in a simple dress, wearing a corsage and pearls.<sup>27</sup> Music was, in fact, the hallmark of

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possession of the A. Louis Scarmolin Trust.

<sup>24</sup>*Christian Science Quarterly--Bible Lessons* (Boston: The Christian Science Publishing Society, April-June 1979). The copy in the *First Large Cardboard Box*, in possession of the A. Louis Scarmolin Trust, shows that she has carefully marked various scripture readings for study.

<sup>25</sup>Wedding announcement of Aida R. Scarmolin and A. Louis Scarmolin, 7 April 1926, A. Louis Scarmolin Papers, A. Louis Scarmolin Trust.

<sup>26</sup>Wedding Scrolls, *First Cardboard Box*, in possession of the A. Louis Scarmolin Trust.

<sup>27</sup>Photograph in possession of the A. Louis Scarmolin Trust.

their relationship, not only during their lifetime but beyond.<sup>28</sup> For the couple, who were to be childless, love of music was a primary bond. Their involvement in it through their students, performances, and Anthony's compositions not only enriched their own lives but made a lasting impression on all those who knew them.

A colorful and surprisingly illuminating commentary on qualities of Scarmolin's character, particularly those relevant to his marriage, may be found in two letters written much later, in 1934, by an old friend that Scarmolin had known in the Army. Scarmolin and Wilson Baird must have been out of touch for a long time because Baird writes to Scarmolin that he himself has three children and remarks, "one girl almost grown, that is she thinks so, in 9th grade; two boys and they are dandies. Don't think they will call on me for the army any more. Have you married yet? I would be glad to see you and the rest of the boys."

Baird then makes his request:

I am going to ask you for a little favor if you can grant it, if not it will be all right. When I was in the army my hearing was a little off, if you will remember. When you and I would take a little walk in the evenings after our day's work, which was quite often, most of the time I would have to ask you the second time what you would say to me, and I often spoke of how hard it was for me to hear Puglace when he spoke to me. Now if you can make me an affidavit to that effect I will appreciate it very much.<sup>29</sup>

Scarmolin, always the good and loyal friend, must have responded promptly to Baird's request for an affidavit because about three weeks later there came a second letter from Baird, who lived in Tennessee. The first paragraph was intended for Mrs. Scarmolin

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<sup>28</sup>The A. Louis Scarmolin Trust was envisioned by both Aida and Anthony Louis Scarmolin as the appropriate instrument for carrying their influence on beyond their own lifetime.

<sup>29</sup>Baird to Scarmolin, 14 September 1934, *Letter Box*, A. Louis Scarmolin Trust.

as well.

Dear Friend Louis;

I received your letter and affidavit both of which I was certainly glad to get, and also glad to know that you are doing so good in your work, and more than all glad to know that you have married and have a fine companion. (This to Mrs Scarmolin: Mrs Scarmolin I want to congratulate you on selecting so fine a husband. I had the pleasure of being with him for almost two years which I enjoyed the whole time. I was always glad to be out with him because he was what I called a gentleman. I don't think I ever saw him smoke and I know I didn't see him take a drink. . . . A man that tried to be something in army life, I know is a real good citizen in civilian life so I think you made a good selection in a husband.)<sup>30</sup>

Aida and Anthony Louis Scarmolin made their home at 310 27th Street in Union City, which was near to Scarmolin's place of work at the Emerson High School. Two years later, on April 26, 1928, Aida Scarmolin became a naturalized American citizen.<sup>31</sup> Throughout their married life she did a great deal of work on behalf of her husband. Not only did she preside over a thriving vocal studio in Union City, with her husband himself at times accompanying her students, but she also maintained their home and did large amounts of secretarial work. After her husband's death in 1969 she was able to write the following commentary about her role.

During all our married life (43 years) and before, I always did all the necessary office work for my husband, such as typing letters, librættos, etc., bookkeeping and also did some of the music copying. It was also necessary for me to do all the driving to concerts where he performed, also to see many publishers, etc., as he was unable to drive.<sup>32</sup>

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<sup>30</sup>Baird to Scarmolin, 6 October 1934, *Letter Box*, A. Louis Scarmolin Trust.

<sup>31</sup>Certificate of Naturalization of Aida Scarmolin, 26 April 1928, *First Large Cardboard Box*, in possession of the A. Louis Scarmolin Trust.

<sup>32</sup>Aida Scarmolin to Arthur B. Whyte, Esq., 6 August 1971, *Wooden Chest of Drawers*, F, A. Louis Scarmolin Trust. As Aida Scarmolin's attorney, following her husband's death, Mr. Whyte was responsible for answering her questions concerning inheritance taxes. Mrs.

The books Aida Scarmolin kept indicate that she was both intelligent and articulate; she wrote in Italian and English fluently, and she had an excellent mind for figures and financial records.<sup>33</sup>

By 1926 Scarmolin had become so firmly established and well known that *The Etude Music Magazine*, published by Theodore Presser, was able to include his picture among a comprehensive collection of portraits of composers. The issue was a historical "Souvenir of the Sesqui-Centennial," commemorating one hundred and fifty years of American independence, 1776-1926. It was designed to celebrate "Two Centuries of American Musical Composition." It included "The Etude's Remarkable Musical Hall of Fame,"<sup>34</sup> and the portraits of 446 composers, including Scarmolin, with various music selections for piano and piano arrangements interspersed.<sup>35</sup> The photograph of Scarmolin<sup>36</sup> appeared in good company, among those of other eminent musicians, including Stephen Foster, Richard Strauss, George Gershwin, Percy Grainger, Charles Griffes, Howard Hanson, Edward

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Scarmolin's final remark that her husband was unable to drive is unexplained; it does, however, corroborate much hearsay evidence about the surprising fact that an individual who spent almost his entire life in New Jersey was dependent on others for transportation.

<sup>33</sup>All of the records are in possession of the A. Louis Scarmolin Trust.

<sup>34</sup>*The Etude Music Magazine, Souvenir of the Sesqui-Centennial* (Philadelphia: Theodore Presser, 1926), 32-3, *Wooden Chest of Drawers*, G, A. Louis Scarmolin Trust. The Sesqui-Centennial issue described its Hall of Fame: "The Famous Personages Whose Names Appear Upon This Page Are Among The Illustrious Musicians and Public Men Who Have Contributed TO THE ETUDE Through Articles, Interviews, Musical Compositions, Departments, Etc." It added: "The List Could Easily be Doubled in Length. It Could Not Be Excelled."

<sup>35</sup>*Ibid.*, 15-64.

<sup>36</sup>*Ibid.*, 57.

MacDowell, and Sergei Rachmaninoff.<sup>37</sup>

Scarmolin continued to write orchestral compositions, such as Two Symphonic Fragments. According to *Memorie*, Log 19, he wrote his Symphonic Fragment No. 2 in E-flat Major on December 5, 1927, and it was soon followed by Symphonic Fragment No. 1 in D Minor on January 5, 1928. Aux 35 states that the Fragment in E-flat, Opus 78, for symphony orchestra was composed January 5, 1928, suggesting that possibly Scarmolin accidentally inverted the order of the two pieces in Log 19. Moreover, Aux 40 states that the Two Symphonic Fragments were composed in 1938, but this is probably an error for 1928. In any case, the first one, in D minor, and the second one, in E-flat major, were both made available under rental arrangements with Sam Fox. (Scarmolin's copyright date is 1953.)

The two relatively brief pieces require a total of ten minutes to perform. They are scored for two flutes, two oboes (one changeable to English horn), two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, percussion (celesta optional), harp, and strings. While essentially traditional, these two works nonetheless have gestures that remind one of Scarmolin's early style. Both of the Symphonic Fragments have many accidentals and exhibit ambivalence of key. The first one, in D minor, starts out with a D minor key signature, then has changes of signature to D major, E major, D minor, then D major; it ends with an E major key signature. Symphonic Fragment No. 2 has a key signature for E-flat major throughout, and the final chord is E-flat major, but there are many accidentals that obscure the sense of key throughout.

Rhythmically there are gestures reminiscent of Scarmolin's early works. Both of the

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<sup>37</sup>*Ibid.*, 29, 33, 34, 35, 43, and 53 respectively.

Symphonic Fragments contain prominent borrowed rhythms as, for example, in the first one, which has triplet quarters and triplet eighths occurring in 3/2 and 3/4 meter. Symphonic Fragment No. 2 starts out with a grouping of five sixteenths in the second measure and nine thirty-seconds in the fifth measure. The latter support triads moving very rapidly and chromatically. On the next page are groups of six thirty-seconds and twelve thirty-seconds taking the value of one beat. These rhythmic groupings and the chromaticism recall those of *Una lotta col Destino*. Following is an example drawn from the opening of Symphonic Fragment No. 2 (see Example 9.6).

Example 9.6, Opening of Symphonic Fragment No. 2, measures 1-6.

**Symphonic Fragment N. 2** A. LOUIS SCARMOLIN

*Adagio*

111  
Fl. 1<sup>st</sup>  
2<sup>nd</sup>  
Ob. 1<sup>st</sup>  
2<sup>nd</sup>  
Cl. B<sup>♭</sup> 1<sup>st</sup>  
2<sup>nd</sup>  
Bsn. 1<sup>st</sup>  
2<sup>nd</sup>  
Hrn. 1<sup>st</sup>  
2<sup>nd</sup>  
3<sup>rd</sup>  
4<sup>th</sup>  
Trp. 1<sup>st</sup>  
2<sup>nd</sup>  
Tbn. 1<sup>st</sup>  
2<sup>nd</sup>  
Cym.  
Calyx  
Harp  
Vln. 1<sup>st</sup>  
2<sup>nd</sup>  
Vla.  
Vc.  
Bass

*colla spugna*

*A-tagio*

Copyright 1953 by A. Louis Scarmolin 17 -

As Scarmolin continued to teach, the number of elementary and intermediate pieces that emerged from his pen, particularly for the piano, steadily grew. The 1920s saw the completion of more than fifty short piano works suitable for students to play. Carl Deis, the Music Editor of G. Schirmer, for example, wrote to Scarmolin, accepting *Melodious Scale Studies*. In his letter of acceptance he praised the quality of Scarmolin's work:

Of the compositions recently submitted we should be pleased to accept for publication in about one year - sooner, if convenient to us - your "Melodious Scale Studies" at 10% royalty. They are very admirable and accept my best compliments for the interesting work you have done there.<sup>38</sup>

Likewise, in February 1929 a pamphlet titled *Schirmer's New Music* advertised Scarmolin's *Four Musical Pictures: Ripples, The Woodpecker, Jump the Rope, and The Cat and the Mouse*.<sup>39</sup> This set appeared along with publications of such well-known composers of pedagogical music as Ida Bostelmann, Percy Grainger, and Vladimir Ivanovitch Rebikoff [Rebikov].<sup>40</sup> In the same issue also came the announcement of the forthcoming *Folk-tune*

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<sup>38</sup>Deis to Scarmolin, 2 February 1929, *Diamond Scrapbook*, 19, in possession of the A. Louis Scarmolin Trust. The *Melodious Scale Studies*, written in the twenty-four major and minor keys, were composed between 17 and 19 August 1928, according to *Memorie*, Log 21 and Aux 37. In this delightful set of studies each of the major scales followed by its relative minor is written out, according to the circle of fifths. After each scale comes an attractive, melodious original piece by Scarmolin utilizing the scale in both hands with the appropriate traditional fingering.

<sup>39</sup>Pamphlet, *Schirmer's New Music* (New York: G. Schirmer, February 1929), 6, *Diamond Scrapbook*, 7, A Louis Scarmolin Trust. On the following page 7 of the pamphlet, Scarmolin's work is described: "Mr. Scarmolin is one of the few composers out of many who is able to strike a happy medium between musical interest and technical value. 'Ripples' lives up to its name, as do the other three compositions, and provides scale passages and broken chords for the right-hand development. 'The Woodpecker' is fundamentally a staccato study, imitating its namesake with sharply struck, alternating chords." *Four Musical Sketches* are available at the A. Louis Scarmolin Trust in the G. Schirmer edition. Dates of composition are not provided, but the publication date of all the pieces is 1929.

<sup>40</sup>*Ibid.*, 6, 10.

*Book* by Angela Diller and Kate Stearns Page.<sup>41</sup>

As an emerging authority on pedagogy, Scarmolin was on occasion called upon to write short articles. One sees from his writing that he was not only articulate, but that he also espoused a fundamentally musical approach to learning and performing. A brief article, which appeared in the 1925 issue of *The Etude*, provides an excellent sample of Scarmolin's writing:

What Really Counts

By A. Louis Scarmolin

HOW OFTEN do we hear students remark, in speaking of a certain piece, "Oh, I am through with that, I had it a year ago!" This attitude of pupils has come to my attention several times during my experience in teaching; and I am glad to say that in each particular case I have been able to correct this mistaken idea concerning their old pieces.

If the student can be made to realize that what counts in his playing is not the grade of difficulty of his piece, but his understanding of it, he will readily see the advantage of getting out some of his old pieces, now that he has progressed in his studies and no doubt they are easier for him to play, and to try to discover the message the composer has given the world through the medium of his music. If the student will do this with sincerity and enthusiasm, he will be surprised and delighted to find that the pieces are now even more beautiful than they were a year ago; and as his understanding increases he will be able to share his joy with others; for his playing will then be more welcomed by his friends and he will be helping to spread the gospel of good music in his community.<sup>42</sup>

In writing about his teaching, Scarmolin often made specific suggestions. In a 1931 article for *The Etude* Scarmolin discussed ways of helping students to overcome the common habit of rushing as they play:

1. When you begin your practice period, do not limit your time. Be free to practice

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<sup>41</sup>Ibid., 11.

<sup>42</sup>A. Louis Scarmolin, "What Really Counts," *The Etude Music Magazine* (October 1925): page unidentified, *Green Scrapbook*, 21, A. Louis Scarmolin Trust.

a half hour longer than usual, if you desire. This will prevent anxiety at having to finish in a certain length of time.

2. Acquire poise. Take a good, long breath every once in a while. Above all, relax at every opportunity. Do not under any circumstance allow yourself to become tense.

3. Observe each sign. Read the notes themselves. Read also above and below the notes. In fact, read the composition over carefully before even touching your instrument. Remember that the most important part of music study, in fact, of any study, is the mental part. It is what the mind absorbs that in the end really counts.<sup>43</sup>

The above advice is interesting in view of Scarmolin's excessive use of his hands in practicing the piano as a student. Scarmolin's article continues with specific suggestions for approaching Etude No. 2 of Cramer's Fifty Selected Studies--the one in E minor. Scarmolin shows how the music should be carefully examined to avoid certain common pitfalls of misinterpretation. He then explains that the music really lies in four-part harmony and shows how it would look if it were written for string quartet. He recommends that the student play it slowly, noticing how all the parts move together. The article shows that Scarmolin was an exceptionally fine teacher and musician; such an approach would surely stimulate a student's imagination and encourage the kind of listening that would result in a high order of musicianship.

A month later Scarmolin wrote in *The Etude* about the importance of sight reading:

#### Concerning Sight Reading

The ability to read at sight stands today as one of the requisites of a musician, whether he intends to become a professional musician or whether he studies for the mere joy of playing. To become proficient in sight reading the student should compare the process of learning to read music with that of reading literature. Spelling and grammar are taught in school days. But where and how does one acquire the ability to read? Largely through the constant reading done outside of school. Everywhere one is confronted with advertising matter, on busses, in trolley cars and trains. At home one reads books, newspapers and magazines, all of which

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<sup>43</sup>A. Louis Scarmolin, "To Cure the Habit of Hurrying," *The Etude Music Magazine* (December 1931): 896, *Green Scrapbook*, 52.

train the eye to be quick and the mind to be active. In a short time one gains the ability to read quickly and with understanding.

But in music study, on the other hand, many a student neglects this important phase of development. Why? Because he limits his practise to the allotted lesson alone. The lesson itself should be practiced diligently by all means, but the student should likewise be inquisitive about other compositions. He should occasionally look up the catalogues of different publishers, buy a piece in his particular grade (pieces are listed according to grade) and play it over by himself, bearing in mind the advice and the rules given by his teacher. In other words he should play it as correctly as possible as to fingering, time and phrasing.

This new music should be played for the joy of discovering new ideas, new thoughts, new beauty. If it is found difficult at first, due persistence will make the process easy. Once the student has become a good reader much joy is in store for him, for the amount of beautiful music written is almost unlimited and the key to this vast world of beauty is in his hands.<sup>44</sup>

The matter of looking up the catalogues of different publishers mentioned in the above essay was of great importance to Scarmolin, who was himself a major contributor. Scarmolin, always taking the broad view, encouraged his students and colleagues to take advantage of every aspect of the music profession in enhancing their work. Concerning the value of such catalogues in promoting the common interests of the entire profession, he wrote:

#### CONCERNING MUSIC CATALOGUES

It is the custom with the majority of people to regard a catalogue as a mere piece of advertising matter, and to throw it in the waste-basket as such. This would never happen if we would consider a catalogue as a messenger. If a messenger came to our door, we would surely let him in and listen with eagerness to what he has to tell us.

Now a musical catalogue is a messenger indeed. It brings to you the message of those who are constantly devoting their time and energy for the benefit and advancement of your profession, "your art," namely the composers and the publishers; and we, who practice the profession, should feel grateful in receiving their message and should listen with interest to what they have to say.

As stated before, they are devoting their time and energy that we should

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<sup>44</sup>A. Louis Scarmolin, "Concerning Sight Reading," *The Etude Music Magazine* (January 1932): 69, *Green Scrapbook*, 53.

benefit by their efforts, and benefit we will if we but look through their catalogues and circulars in a receptive frame of mind.

The writer has always found pleasure in looking through catalogues, and although his time is very limited, he makes it his practice to look through them from the first to the last page.<sup>45</sup>

Scarmolin often wrote musical exercises for his students to play. His success in these endeavors is described in a March 1928 issue of *Grace Notes*. In the brief article Scarmolin explains how his *Five Melodious Studies for the Development of the Weaker Fingers* had helped a student who had difficulty moving his fingers independently. In a few cogent paragraphs Scarmolin demonstrates how he went about the challenge of creating technical exercises that would be effective and yet hold the musical interest of students.<sup>46</sup>

During this time Scarmolin continued to write music that would appeal to both the gifted amateur and the professional performer who needed something on the lighter side. For example, according to *Memorie*, Log 24, in August 1929 Scarmolin composed three pieces for piano under the title *Landscapes Suite: Open Spaces, Green Pastures, and Pine Trees*, written on August 13, 14, and 15, respectively. The most striking quality of *Open Spaces* consists of the very large, empty chords that must be negotiated and on occasion rolled in either the right or left hand; hence its title seems to be a play on words. *Green Pastures* is a gently rolling vignette in ABA form with a coda; it begins and ends in G major, but its middle section is in D major. *Pine Trees*, in D-flat major, features a melodic line exchanged between the right and left hand, along with dynamic extremes.

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<sup>45</sup>*Grace Notes* (New York: G. Schirmer, March 1927): 8, *Wooden Chest of Drawers, E*, A. Louis Scarmolin Trust.

<sup>46</sup>"Rolling Your Own," *Grace Notes* 2, No. 4 (New York: G. Schirmer, March 1928): 6, *Wooden Chest of Drawers, E*, A. Louis Scarmolin Trust.

As time passed, with his many activities both as a composer and a skilled general musician, Scarmolin became increasingly interested in the composition of religious music. He had, of course, all along been writing anthems and pieces for organ. His S.A.T.B. anthem for mixed voices *They Have Taken Away My Lord* had even won a fourth prize in the Seventh Anthem Competition sponsored by the publisher E.S. Lorenz in 1929.<sup>47</sup> Now, however, he began to write large choral works. It is unclear exactly what motivated Scarmolin to write these longer works. A possible factor was the influence of Aida Scarmolin, who through her own Christian Science faith had a keen interest in the Scriptures. Perhaps the financial crash of 1929 and the clouds from it that took years to dissipate were encouraging a climate of greater introspection. Or maybe Scarmolin, who regularly served as a church organist, needed new music of scriptural content that would be accessible for his own church choirs to sing.

Whatever the underlying reasons may have been, between the years of 1928 and 1954, Scarmolin composed ten large choral works, of which the dates of composition have been established, with but one exception.<sup>48</sup> All of the large choral works bearing dates were written between 1928 and 1938 except for *The Best Loved Story*, a Christmas cantata, and

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<sup>47</sup>E.S. Lorenz to Scarmolin, 21 March 1929, *Gold Strip Scrapbook*, 125, A. Louis Scarmolin Trust. Lorenz writes: "As very nearly a thousand manuscripts were sent in, it is no small honor to have won even a fourth prize. I trust you will take no little pleasure in the result, even though you did not secure a more conspicuous place." Composed on 21 December 1928, *They Have Taken Away My Lord* appeared in the March 1931 issue of *The Choir Leader*. It is the first anthem, thus occupying a place of prominence in that issue. It opens in G minor on a somber tone that reflects the reaction to the loss of Jesus and concludes in G major, representing the joy of recognition that He has risen from the dead. The date of composition is found in Scarmolin's *Memorie*, Log 21 and Aux 38, A. Louis Scarmolin Trust.

<sup>48</sup>The tenth, a sacred cantata, *Though I Speak with the Tongues of Men*, is undated.

Psalm 23 for four-part chorus and piano or orchestra.<sup>49</sup> In 1928 and 1926, respectively, he wrote the sacred cantata, *Jairus' Daughter*, and *The Temptation on the Mount*, Opus 60, both published in 1929.<sup>50</sup> *From the Sermon on the Mount*, Opus 99 (a sacred cantata for mixed voices), was completed on March 18, 1929, and a Mass, assigned Opus 142, was finished on May 3, 1932.<sup>51</sup>

Between February 1 and February 9, 1928, Scarmolin composed *Jairus' Daughter*, the first of the series of large choral works. *Jairus' Daughter* was set to a lengthy text by Frederick Martens describing the Biblical miracle of Christ raising Jairus' daughter from the dead. Termed by Scarmolin "A Sacred Cantata," the piece is traditional, and the harmonies would be easily accessible for a reasonably well-trained church choir with the motivation to take on a relatively long work. An excerpt is provided in Example 9.7.

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<sup>49</sup>*The Best Loved Story*, a Christmas cantata, was written in February 1951, and Psalm 23 for chorus and orchestra was completed on 5 August 1954, after Scarmolin had retired from his position in the Union City public school system. The dates are found in Scarmolin's *Memorie*, Logs 70 and 72 respectively. Both works are in manuscript form. Both the orchestral and piano reduction version are available for Psalm 23, in possession of the A. Louis Scarmolin Trust.

<sup>50</sup>*Jairus' Daughter* appears in Scarmolin's *Memorie*, Log 19, with the notation that it was accepted by Carl Fischer on 1 October 1928, and one of the copies of *The Temptation on the Mount* bears the inscription: "To Aida, from Anthony Feb 1929." Both of them are published works, the former by Carl Fischer, and the latter by H.W. Gray.

<sup>51</sup>Anthony Louis Scarmolin, *Memorie*, Logs 23 and 34 respectively, A. Louis Scarmolin Trust. In regard to the Mass, it should be noted that Scarmolin's use of opus numbers was somewhat haphazard, leaving gaps in the chronological ordering of his works. Neither *From the Sermon on the Mount* nor Mass seems to have been published. *Memorie* does not contain a composition date for *The Temptation on the Mount*.

Example 9.7, *Ah, must she die!* from *Jairus' Daughter*, measures 1-15.

10

## 2. "Ah, must she die!"

(Chorus and Bass Solo)

**SOPRANO**  
Moderato *Recit. mf*

**ALTO**  
Then *mf*

**TENOR**  
Then *mf*

**BASS**  
Then

Moderato  
*f* *passato*

6 **Poco più mosso**

Ja - i - rus. — Who was one of the rul-ers of the syn - a - gogue

Ja - i - rus. — Who was one of the rul-ers of the syn - a - gogue

Ja - i - rus. — Who was one of the rul-ers of the syn - a - gogue

**Poco più mosso**  
(Unaccompanied)

— 0000 72

9 11

*Sostenuto* *Con moto*  
*cruc.*

Roused him - self from his grief. For Je - sus, the Son of  
*cruc.*

Roused him - self from his grief. For Je - sus, the Son of  
*cruc.*

Roused him - self from his grief. For Je - sus, the Son of  
*cruc.*

Roused him - self from his grief. For Je - sus, the Son of  
*cruc.*

*Sostenuto* *Con moto*

*f pesante* *cruc.*

13

God was work - ing mir - a - cles in the land of Ga - li - lee

God was work - ing mir - a - cles in the land of Ga - li - lee

God was work - ing mir - a - cles in the land of Ga - li - lee

God was work - ing mir - a - cles in the land of Ga - li - lee

25067-75

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*The Temptation on the Mount*, Opus 60, published in New York by H.W. Gray in 1929, is a work that merits some discussion. A sacred cantata for mixed chorus and chorus of children's voices, with soprano and baritone solos, on a scriptural text selected by Frederick H. Martens, this composition has vocal lines and an accompaniment that feature considerable dissonance and chromatic motion, reflecting the tension in the text.

*The Temptation on the Mount* is one of Scarmolin's more interesting choral works and is quite effective as a concert piece or for a church service. It is performed without interruption. A wide range of key signatures is employed in the following order: E minor, A major, A-flat major, G-flat major, G minor, E minor, F major, and A-flat major. As usual, Scarmolin frequently modulates to other keys within the framework of a given key signature. Examples 9.8 and 9.9 are representative.

Example 9.8, Opening of *The Temptation on the Mount*, measures 1-23.

## The Temptation on the Mount

Text selected by  
FREDERICK H. MARTENS

A. LOUIS SCARMOLIN  
Opus 60

NEW YORK: THE H. W. GRAY CO., Sole Agents for NOVELLO & CO., LIMITED LONDON

PIANO

Musical score for Piano, measures 1-23. The score is divided into five systems. The first system (measures 1-4) is marked *Moderato* and *a tempo*. The second system (measures 5-8) includes markings *p misterioso*, *accel.*, *f*, *a tempo*, *pesante*, and *ff*. The third system (measures 9-12) is marked *Andantino* and *p dolce*. The fourth system (measures 13-18) is marked *p legato* and *mf*. The fifth system (measures 19-23) is marked *rinf.* and includes triplets and dynamic markings like *p* and *f*.

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Example 9.9, *The Temptation on the Mount*, page 15, measures 158-165.

15

158

Moderato

*p* *rall.* *pp*  
*morendo*

162 *Più lento*

*P* *rall.* *3*

tak-eth Him up in-to the ho-ly ci - ty

*pp* *rall.* *3*

Then the dev - il tak-eth Him up in-to the ho-ly ci - ty

*pp* *rall.* *3*

Then the dev - il tak-eth Him up in-to the ho-ly ci - ty

BARITONE SOLO ALL *pp* *rall.* *3*

Then the dev - il, then the dev - il tak-eth Him up in-to the ho-ly ci - ty

*Più lento*

The Temptation on the Mount - 54

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Mass, Opus 142, for which there is one manuscript score available, was composed on May 3, 1932. It is the only mass that Scarmolin composed, and it makes one think of Mass, which Igor Stravinsky wrote in 1948. There probably is no connection between the two works, however.

Another work of some interest was *The Bells*, Opus 143, composed on May 19, 1932, to a poem of Edgar Allen Poe, and scored for women's voices, first and second soprano, and first and second alto. Furthermore, a particularly engaging text was provided by Scarmolin's colleague, Dorothy Lehman Sumerau, for the Christmas cantata, *Our Light is Come*, written between January 28 and February 4, 1935.<sup>52</sup> The last large choral work of the 1930s was *The Gifts of Bethlehem*, Opus 158, a Christmas cantata, which was composed in April and May 1938.<sup>53</sup> The tenth work, which remains undated, is the sacred cantata, *Though I Speak with the Tongues of Men*, of which there are three manuscript scores in possession of the A. Louis Scarmolin Trust; no composition date is available.

There is no question that at least some of Scarmolin's choral works were indeed performed and were on occasion heard outside the Hudson County milieu. Perhaps in general, then as now, the church organist and choir director have the most frequent and routine opportunities for paid performance. Numerous parts are required for each performance, which would be difficult to duplicate in quantity even in the present age of the photocopier. Therefore, publishers might be more open to marketing possibilities for sacred

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<sup>52</sup>Mass and *The Bells* are recorded in Scarmolin's *Memorie*, Log 34. *Our Light is Come*, assigned Opus 151, is in Log 45 with the notation that it is a Christmas cantata. All three are in manuscript form in possession of the A. Louis Scarmolin Trust.

<sup>53</sup>Scarmolin, *Memorie*, Log 53. The work remained unpublished; one full score for orchestra and one piano-vocal score are in possession of the A. Louis Scarmolin Trust.

music than for solo piano music, for example. In any case, Scarmolin found a ready market for this type of endeavor.

That Scarmolin met with wide success is evident from the correspondence from far-flung parts of the United States and, later, even from Europe. Already in the latter part of 1929 Scarmolin received the following letter from a church in Illinois:

Rev. H.J. Leemhuis, Pastor

C. Harold Einecke, Director of Music

Salem Evangelical Church  
State at Ninth Streets  
Quincy, Illinois

Studio and Office of Organist And Choirmaster

November 11, 1929

Mr. Louis Scarmolin,  
Union City, N.J.

My dear Mr. Scarmolin:-

To say that I am deeply impressed with your new work, "The Temptation on the Mount" would be putting it very mildly indeed. I cannot remember the time that I was so carried away with just the accompaniment alone. You have penned a masterpiece and if I can arrange it, I intend to use it soon after the first of the year. Let me say that I have conducted many scores and many works of the same sort, but never have I seen the music fit so perfectly and blend so in thought and color as yours does.

Your other little anthem was very good too, but I have three settings of the same text already, so could hardly use that at the present time, but the tune is far better than the ones I have now, I am both glad and sorry to say!

Please accept my sincerest thanks for your kindness and I hope that your new work will get all the performances it deserves, it is truly a great piece of music and you may use my name as a reference if you so wish.

With congratulations and best wishes for your continued success and I will be looking forward to additional good things from your pen, in the future.

Cordially yours,

C. Harold Einecke.<sup>54</sup>

Another rendition of *The Temptation on the Mount* took place in the faraway city of Dallas, Texas. The announcement of the forthcoming program was made in *The First Baptist Reminder*, a pamphlet published by the First Baptist Church. The little brochure, which carries the date of May 25, 1930, observes that the performance will take place that very evening, a Sunday night. It notes that the forces involved in this descriptive music include "choruses, quartette numbers, recitative solos, and antiphonal parts sung by the Hymn Choir from the Antiphonal Balcony."<sup>55</sup>

Nearly two years later a performance of *The Temptation on the Mount* was reviewed in a publication of the First Presbyterian Church of Oakland, California. It described the performance of Scarmolin's cantata by the Temple Choir of the First Presbyterian Church, which had taken place on Palm Sunday, March 20, 1932. The article is especially interesting in describing some of the reasons why Scarmolin's work had such wide appeal. It states:

Now included in the repertoire of the Temple Choir is the new and distinctive work of the eminent New York pianist, Mr. A. Louis Scarmolin, "The Temptation on the Mount." This cantata was given last Sunday evening in our church to the edification and delight of those present. Those who absented themselves from its performance unwittingly denied themselves of one of the musical adventures of the

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<sup>54</sup>Einecke to Scarmolin, 11 November 1929, *Diamond Scrapbook*, 9, A. Louis Scarmolin Trust. It appears that Scarmolin had sent another anthem to Einecke, in addition to the cantata, thinking that Einecke might be able to use it as well. There is no clue as to which anthem might have been offered.

<sup>55</sup>Robert A. Coleman, ed., "Musical Service Sunday Evening," *The First Baptist Reminder* 2, no. 11 (Ervay and San Jacinto: First Baptist Church, 25 May 1930): 4, *Gold Strip Scrapbook*, 60, A. Louis Scarmolin Trust. According to a notation in ink by an unidentified hand on the front page of the copy held by the A. Louis Scarmolin Trust, the church had six thousand members and an audience of four thousand at each Sunday service.

West, as this work has not before been presented on the Coast.

The text is almost entirely scriptural, although two original verses and some paraphrasing to meet the musical requirements have been interpolated. The music is original both in its melodic content and in its harmonic development. It is, strictly speaking, modern music; but it is not to be classed with that so-called ultra-modern musical jargon that is neither music nor delight. Neither is it plagiarism. The composer has not borrowed from Wagner, nor Debussy, Ravel nor Scriabine; he has created his own idiom; and a delightful style it is. . . .

Musically and inspirationally, Scarmolin's work has been one of the outstanding achievements of the Temple Choir.<sup>56</sup>

The critic quoted above probably feels that *The Temptation on the Mount* is modern because some passages contain a good deal of dissonance. By "ultra-modern" he may be referring to atonal compositions. Although *The Temptation on the Mount* does a considerable amount of modulating, it is tonal throughout, so that it would not fall into the "ultra-modern" category in his view.

*The Temptation on the Mount* was clearly enjoying unprecedented popularity, because a scant five weeks later it showed up again, this time in Rhode Island. The Beethoven Club of Woonsocket gave a series of concerts entitled "A Week in Music," dating from May 1-8, 1932, in observance of National Music Week. The cantata appeared at the end of the "All Club Program," which opened the series at the Junior High School Auditorium, on Sunday, May 1, 1932, following performances by a pianist, several vocalists, a vocal duet, and a piano trio. Biographical notes on the program provide valuable information about Scarmolin and his work:

Mr. Scarmolin . . . has been active as a teacher of piano and composition as well as being in demand as an accompanist, and coach. His compositions are numerous and his published works are extensive, these having been published by

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<sup>56</sup>"Modern Cantata Given Sunday Night," *The Ensemble* 7, no. 3 (Oakland: First Presbyterian Church, 27 March 1932): 1, *Pine Tree Scrapbook*, 51, A. Louis Scarmolin Trust.

many different publishing houses. His teaching material for the piano, is widely used, as are some of his songs and choral works. Among the unpublished works there are five operas, orchestral compositions, chamber music, etc. The cantata "The Temptation on the Mount" was written in the year 1926, was begun on December 17th, and completed eight days later, on December 25th. It has had numerous performances in different parts of the country and has received commendation by musicians who have heard it. The text was selected by Frederick H. Martens from the book of St. Matthew, chapter 4, verses 1 to 11 inclusive. It treats of the fasting and temptation of Jesus.<sup>57</sup>

In considering the large choral works, it must be noted that *The Temptation on the Mount*, Opus 60, in which Jesus is tempted by the devil during His forty-day fast in the desert, is not to be confused with Scarmolin's cantata of similar title, *From the Sermon on the Mount*, Opus 99. The latter, "A Sacred Cantata for Mixed Voices," is available only in manuscript form. According to *Memorie*, Log 23, it was composed on March 18, 1929. Encompassing both the Beatitudes and the Lord's Prayer, Scarmolin set the words of the Scriptures in a manner that would be both attractive and accessible for an amateur choir. A sample taken from the Lord's Prayer portion follows (see Example 9.10):

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<sup>57</sup>Program of "A Week of Music" of The Beethoven Club of Woonsocket, 1-8 May 1932, *Pine Tree Scrapbook*, 29, A. Louis Scarmolin Trust. Portions of the program notes later appeared in *The American Organist* (June 1932), 336, also *Pine Tree Scrapbook*, 29. The Beethoven Club must have been partial to works of Scarmolin because already in 1930 it had concluded its "First Musicale" of the 1930-1931 season with an excerpt from *Jairus' Daughter, Be Not Afraid*, as shown in the Program of the "First Musicale" of the Beethoven Club of Woonsocket, Rhode Island, 16 October 1930, *Pine Tree Scrapbook*, 18, A. Louis Scarmolin Trust. Thus, at the same time that the more ambitious performances of entire cantatas were taking place, often portions of them or single vocal works were heard as part of church services. Another example of this kind of low-key performance took place in the Woodcliff Community Church (Reformed), 975 Palisade Avenue, Woodcliff, New Jersey, when the Director, Mr. James Woodside, sang Scarmolin's *Heavenly Love* as an offertory solo. See flyer for the Worship Service of the Woodcliff Community Church, 17 April 1932, *Pine Tree Scrapbook*, 35, A. Louis Scarmolin Trust. *Heavenly Love* was composed on 25 February 1927, according to *Memorie*, Aux 31, and it is in possession of the Trust.

Example 9.10, *From the Sermon on the Mount*, Opus 99, page 20, measures 184-91.

184 *Allargando* 20

*resc*  
kingdom for thine is the kingdom and the power and the  
*resc*  
*resc*  
*resc*  
*resc*  
*Allargando*  
*resc*

188 *Molto rit*  
of glory the glo-ry for e-va-  
*Molto rit*  
*Molto rit*  
*Molto rit*



Carl Fischer, New York.  
No. 34-16 lines.

This excerpt appears with the permission of the A. Louis Scarmolin Trust.

The Scarmolins both enjoyed traveling, and there is evidence that in the early 1930s, particularly in the summer months, they went to Europe by ship. There are two programs from the ship "Augustus," both of which show the Scarmolins at the center of the ship's musical entertainment during the summer of 1931. The first program took place on a trip from New York to Naples in July 1931. On Thursday evening, July 9, at 9:00 P.M., an elaborate vocal and instrumental concert was held (Gran Concerto Vocale e Istrumentale) under the artistic direction of Scarmolin, referred to as "Maestro Luigi Scarmolin." On this recital, which featured works of Godard, Kreisler, Tosti, Schumann, and Leoncavallo, as well as Scarmolin himself, Aida Scarmolin closed both halves of the program. Before the intermission, she sang *Ideale* by Tosti, and she ended the concert with her husband's songs *Gondola Nera* (Black gondola) and *A-Gypsyng into the Sun*. Both of these songs are sentimental love songs, which must have pleased the boat audience; the first is in G major with a suitable compound meter; the second is in F major with an enthusiastic introduction and chordal accompaniment. Scarmolin provided the accompaniment for the entire recital, after which there was dancing.<sup>58</sup> The second program, dated September 12, 1931, was probably the return trip. Aida Scarmolin sang the same songs, but the program, similarly titled "Concerto Vocale e Istrumentale," appears to have been somewhat more modest.<sup>59</sup>

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<sup>58</sup>Program of "Gran Concerto Vocale e Istrumentale," 9 July 1931, *Pine Tree Scrapbook*, 27, A. Louis Scarmolin Trust. *Gondola Nera* is a barcarolle for voice and piano in compound meter set to a poem of Anacleto Rubega, with an English version by Dr. Th. Baker. According to Scarmolin's *Memorie*, Log 12 and Aux 22, it was composed on 30 June 1919; the music itself bears a copyright date of 1923 by G. Schirmer. *A-Gypsyng into the Sun* was composed on 23 May 1916, according to Logs 7 and 18, and the score tells us that it was published in 1916 by Boosey.

<sup>59</sup>Program of "Concerto Vocale e Istrumentale," 12 September 1931, *Pine Tree Scrapbook*, 26, A. Louis Scarmolin Trust.

During all these activities Scarmolin never lost contact with the Italian-American community where he made his home. He remained active in the local "Dante Alighieri" society, for example. A front-page article in Italian in *L'Azione*, a major Italian weekly newspaper of the Hudson County area, describes his participation in a concert commemorating the anniversary of Italy's entrance into World War I. The article describes how, after the lecture portion of the program, a string quartet performed a hymn written by a local composer, Maestro Gaetano Giacomantonio. The hymn was sung by tenor Guido Bussinelli, who received great applause. The soprano Signora Phyllis De Rosa and the tenor Bussinelli, accompanied by "the eminent Maestro Luigi Scarmolin," sang arias from operas and ballads, which delighted the distinguished guests and large audience.<sup>60</sup>

It is noteworthy that a second article on the same front page of *L'Azione* describes a reading of Scarmolin's opera *Serenata Interrotta* (The interrupted serenade) at the home of the great tenor Beniamino Gigli. Scarmolin had played it on the piano, with the collaboration of soprano A. De Angelis, tenor G. Businelli, and baritone A. Chigi. In later years Scarmolin and his wife often said that the occasion nearly had led to a performance of this opera by the Metropolitan Opera Company in New York and that it had failed to be heard there only through a convergence of several inauspicious circumstances.<sup>61</sup> Years later,

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<sup>60</sup>"Alla Dante Alighieri," *L'Azione*, 28 May 1932, 1, *Diamond Scrapbook*, 1, A. Louis Scarmolin Trust. I have made the translations. Bussinelli often sang songs written by Scarmolin. For example, in the spring of 1932 he sang *S'io Fossi Re* in a concert at Carnegie Chamber Music Hall on a program with the advanced students of Mario Pagano Di Melito. See Program of Advanced Pupils of Maestro Mario Pagano Di Melito, 7 May 1932, *Small Black and Gold Scrapbook*, 25, A. Louis Scarmolin Trust.

<sup>61</sup>"Composizione musicale del Mo. Scarmolin lodata da Gigli e da altri grandi artisti" (Musical compositions of Maestro Scarmolin praised by Gigli and by other great artists), *L'Azione*, 28 May 1932, 1, *Diamond Scrapbook*, 1, A. Louis Scarmolin Trust.

Aida Scarmolin confided in musicologist Margery Stomne Selden of their disappointment when Gigli had to return to Italy because of financial considerations, after having expressed so much interest in performing the work.<sup>62</sup>

Not all the choral works Scarmolin wrote were in a serious vein. In February 1933 Scarmolin and his writer friend Dorothy Lehman Sumerau collaborated on a musical play for children in three acts called *All about Santa Claus*. The synopsis in Sumerau's words reads as follows:

Other great men have had their biographies written. Why not Santa Claus? There is surely no more beloved character in all history.

In this operetta are presented the story of his birth to Dr. and Mrs. Nicholas, the visit of a queer stranger to the little village at that particular time, her presence at the baby's name-feast, her gift to him, the unusual way in which he was named, and the excitement it caused.

Later, after his training and pursuit of life are unfolded, wedding bells ring for young Santa Claus and lovely Rita Richt, the Burgomaster's daughter.

At the North Pole, in their cozy home where Santa Claus works against time to produce toys to satisfy the ever growing demand, something most unexpected happens one day, a thing that absolutely revolutionizes Christmas and makes Santa Claus the most popular character on earth.<sup>63</sup>

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Charles Eugene Claghorn provides information about Gigli in "Gigli, Beniamino," *Biographical Dictionary of American Music* (West Nyack: Parker, 1973), 170. He tells us that Gigli was born in 1890 in Rencanati, Italy, and died in 1957. He was a tenor who "studied at Rome Liceo di Santa Cecilia, debut as Enzo (Rovigo, Italy, 1914); sang in opera houses in Europe and South America; with Metropolitan Opera, New York (1920-34), again in 1939; farewell concert tour (1955)."

<sup>62</sup>See Margery Stomne Selden, "The Interrupted Serenade: How Scarmolin's Opera Missed the Met," *The Opera Journal* 22, no. 4 (1989), 9. The article explains the circumstances and explores the opera as well, providing a description of the plot and several musical examples.

<sup>63</sup>In addition to the synopsis, there is at the A. Louis Scarmolin Trust a letter from Dorothy Lehman Sumerau suggesting that she had contacted Scarmolin to set the text of her play about Santa Claus to music. The letter confirms that Scarmolin must have been widely known at the time, because she is writing from Augusta, Georgia, wishing to send him her play. She advises Scarmolin that since the public in her environs liked the play so much, she

The titles of the individual portions of this operetta, according to its manuscript held at the A. Louis Scarmolin Trust, convey its cheerful and humorous contents. They are: I Overture; II Opening Chorus: *Christmas Time is Here* (Chorus behind curtain); III *Hushabye* (Solo--Frau Nicholas); IV *His Fortune, Now* (Chorus by Waits); V *A Song to the Tree* (Chorus in unison); VI *Toasting Song* (Chorus); VII *In Santa's Workshop* (Chorus); VIII *It is my Wedding Day* (Solo--Rita); IX *Love Song* (Chorus-Waits); X *On Top of A Mountain* (Solo--Santa Claus). The music of all portions of this charming, entertaining work is straightforward and easy to sing.<sup>64</sup> *All about Santa Claus* could have been intended for use either in Scarmolin's public school teaching milieu or in private studios and organizations separated from where Scarmolin did his regular work, although I have not found any indication that the work has been performed. An example from the *Toasting Song* (Example 9.11) will suffice to give the idea of what this composition is like:

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is going to put it in book form. See Sumerau to Scarmolin, 16 February 1933, A. Louis Scarmolin Papers, A. Louis Scarmolin Trust.

<sup>64</sup>For exact details of composition dates see Scarmolin's *Memorie*, Log 37, A. Louis Scarmolin Trust. *Memorie* shows that all of the work on the children's operetta was done between the dates of 10 and 27 February 1933. Some of the titles are different from the ones that appear in the manuscript. For instance, *A Song to the Trees*, *To Your Rescue*, *She Has the Solution*, and *I'll Tell You What I'll Do*, are missing from the manuscript in possession of the A. Louis Scarmolin Trust. It should, however, be noted that *A Song to the Trees* may be the same as *A Song to the Tree*.

Example 9.11, Opening of *Toasting Song* from *All About Santa Claus*, measures 1-8.

VI *Toasting Song* Chorus

*Allegro Moderato*

Sop  
alto

Ten  
soprano

To-gether all a toast to sing, a toast to Santa Claus, In

honor of his birth our gifts we bring. To welcome Santa

This excerpt appears with the permission of the A. Louis Scarmolin Trust.

In March 1933 an unusual small article on the front page of the weekly edition of *The Altruist* at Emerson High School made known an event that was especially significant for Scarmolin. The news item, concerning the performance of the suite Four Pieces for Orchestra, reads:

#### Leader Visits Station WOR

Mr. A. Louis Scarmolin, the director of Emerson's and Union Hill's School orchestra, was present at Station WOR last Saturday night at a playing of four of his own compositions. The pieces "Recitation," "A Flute In the Night," "Oboe Strains," and "Bassoon Frolics," were played, at 8:45 Saturday night by the WOR Little Symphony Orchestra under the direction of Philip James. Mr. Scarmolin, while he did not direct the orchestra, rehearsed before the recital with the members.

Our Maestro expects to have some more compositions played by this group sometime in the future.<sup>65</sup>

The orchestral suite in four movements is available in a large manuscript orchestral score held by the A. Louis Scarmolin Trust. The movements are entitled: (I) "Recitative," (II) "A Flute in the Night," (III) "Oboe Strains," and (IV) "Bassoon Frolics." All are appropriately descriptive, and the impression made by the whole suite is that it is attractive, entertaining, and well crafted.

Movements of the orchestral suite had been written much earlier under Italian titles,

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<sup>65</sup>"Leader Visits Station WOR," *The Altruist* (Weekly), ed. Helene Pleasants, Thursday, 9 March 1933, *Diamond Scrapbook* 20, A. Louis Scarmolin Trust. The date of the performance of Scarmolin's orchestral suite must have been therefore Saturday evening, 4 March 1933. It will be recalled from the previous chapter that *The Altruist* was the student newspaper of the Emerson High School where Scarmolin taught. I have called WOR, but I was told they have neither a program nor a tape of the concert; Joanna Rice, Promotions Coordinator of WOR radio, telephone conversation with author, 3 January 2001.

A few words about the conductor, Philip James, and his orchestra are appropriate here. The orchestra referred to as the WOR Little Symphony was also known as the Bamberger Little Symphony and was led by Philip James from 1929 to 1936. Philip James (1890-1975) was an American composer of note, who served on the faculty of New York University from 1923 until 1955. As a composer, he wrote a considerable number of orchestral works, at least eight cantatas, and a variety of other vocal and instrumental pieces.

"Recitativo" on January 10, 1916; "Ad un Oboe" on May 11, 1916; "Il Fagotto di Compare Burletta" also on May 11, 1916; and "Un Flauto nella Notte" on May 12, 1916.<sup>66</sup> There is no evidence from the holdings of the A. Louis Scarmolin Trust that the orchestral suite was actually published, but it is clear that Scarmolin planned to use this opportunity to get publishers interested in it.

The musical example that follows, Example 9.12, shows the manner in which Scarmolin endeavored to exploit the capabilities of each instrument that he featured in the movements of the suite. In this case the bassoon is depicted in a playful mood:

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<sup>66</sup>The dates and the Italian titles are provided by Scarmolin's *Memorie*, Logs 6 and 7, A. Louis Scarmolin Trust.



25 *affrettato*

The musical score is arranged in a standard orchestral layout. The woodwind section (Flutes, Oboes, Clarinets, Bassoons) and strings (Violins, Viola, Violoncello, Double Bass) are in the upper half, while the brass section (Horns, Trumpets, Trombones) and Timpani are in the lower half. The score is marked with a tempo of *affrettato* and includes various dynamic markings such as *mf* and *f*. Performance instructions like *div.* and *arco* are also present.

This excerpt appears with the permission of the A. Louis Scarmolin Trust.

A letter from James to Scarmolin's wife long after Scarmolin's death comments on the friendly professional relationship the two men enjoyed.

Box 605  
Southampton, N.Y. 11968  
February 4-1974

Dear Mrs. Scarmolin:-

I was so interested to read in the Jan 15 newsletter of the AMS that you are presenting the scores of your late husband to the College of Saint Elizabeth, Convent Station, N.J. A good many of these works I had the honor of conducting the first performance. I first met Mr. Scarmolin in 1932 when we were both 42 years of age. I conducted a piece of his with my Bamberger Symphony over Radio Station W.O.R. He was so pleased with the performance that he wrote his Four Pieces for Orchestra a Recitativo b A Flute in the Night c Oboe Strains d Bassoon Frolics for me and I conducted the first performance on March 4-1933. On April 22-1933 I conducted the first performance of the Clockmaker which he wrote for me as well as dedicated to me. On July 1-1933 I conducted the first performance of his Moment Musicale and on Feb. 22-1934 I conducted the first performance of his Imaginary Pantomimic Episode. There are a number of other performances after that date which I cannot recall. I did not know that he had passed away and I send you my sympathy and condolence. Your husband was a fine musician and gifted composer.

Very sincerely yours

Philip James<sup>67</sup>

Scarmolin clearly had marked the occasion by notifying his many friends and publishers of the radio broadcast. In any case, letters came pouring in to him. The work must have been unpublished, because many of the respondents were publishers. C.A. White of the White-Smith Publishing Company wrote that he planned to listen.<sup>68</sup> J.T. Amick of H.T. FitzSimons Company thanked Scarmolin for the invitation to hear the program as follows:

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<sup>67</sup>James to Aida Scarmolin, 4 February 1974, *Gold Strip Scrapbook*, 1, A. Louis Scarmolin Trust.

<sup>68</sup>White to Scarmolin, 2 March 1933, *Diamond Scrapbook*, 19, A. Louis Scarmolin Trust.

Dear Mr. Scarmolin:

Thank you for your letter and invitation to listen in to your orchestral suite as conducted by Mr. Philip James over Station WOR on Saturday evening.

A member of our staff will endeavor to get the program, and I, too, will be pleased to hear the program if at all possible.

Thanking you, I am

Sincerely yours,

J.T. Amick<sup>69</sup>

The President of Theodore Presser expressed his appreciation to Scarmolin for the information and wrote of his plans to hear the program.<sup>70</sup> T. Scott Buhrman of *The American Organist* replied:

Dear Mr. Scarmolin:

I feel very grateful to you for telling me about the broadcast this Saturday, and if I am still alive I shall certainly listen in, even if I have to have a fight with the rest of the family. I do not anticipate any competition, for I know that Mrs. Buhrman knows your name and the great importance one of our associates places on your composition, and we are both anxious to hear this Orchestral Suite. I hope we like it as well as I believe we shall.

Very sincerely yours,

T. Scott Buhrman<sup>71</sup>

The responses after the program of those who had been able to hear it were no less enthusiastic. First arrived a telegram on the same evening, marked 8:42 P.M. from Mr. and

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<sup>69</sup>Amick to Scarmolin, 2 March 1933, *Diamond Scrapbook*, 19, A. Louis Scarmolin Trust.

<sup>70</sup>Theodore Presser Co. to Scarmolin, 3 March 1933, *Diamond Scrapbook*, 19, A. Louis Scarmolin Trust.

<sup>71</sup>Buhrman to Scarmolin, 3 March 1933, *Diamond Scrapbook*, 19, A. Louis Scarmolin Trust. His letterhead indicates that at that time Buhrman was editor of *The American Organist*, 467 City Hall Station, New York City.

Mrs. M. Pagliareni saying how much they had enjoyed the program and that they would like to hear more of Scarmolin's work.<sup>72</sup> C.C. Birchard advised Scarmolin that he had been away at the time and therefore could not listen.<sup>73</sup> Answering a second, follow-up letter that Scarmolin must have written to him asking about publication possibilities, Birchard replied:

Mr. A. Louis Scarmolin,  
310 27th Street,  
Union City, N.J.

Dear Mr. Scarmolin:

Thank you for your cordial letter. Glad to know the orchestral suite was so successful in the broadcast. When the clouds of depression roll away, if it is still unpublished, we shall indeed be pleased to look it over.

With very kind wishes, always,

Sincerely,

C.C. Birchard<sup>74</sup>

There were additional enthusiastic comments. One came from Rob Roy Peery, the Music Critic of Theodore Presser Company:

Dear Mr. Scarmolin:

Thank you for your letter advising the performance of your orchestral suite. I generally hear this interesting program of The Bamberger Little Symphony on

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<sup>72</sup>Pagliareni to Scarmolin, 4 March 1933, *Diamond Scrapbook*, 19, A. Louis Scarmolin Trust.

<sup>73</sup>Birchard to Scarmolin, 8 March 1933, *Diamond Scrapbook*, 19, A. Louis Scarmolin Trust.

<sup>74</sup>Birchard to Scarmolin, 23 March 1933, *Diamond Scrapbook*, 19, A. Louis Scarmolin Trust. Note that the 310 27<sup>th</sup> Street address is the one that appears in Scarmolin's correspondence shortly after his marriage in 1926. Scarmolin's previous address was 310 Angelique Sreet, West Hoboken, New Jersey.

Saturday nights, and it was an added pleasure to hear your four characteristic compositions featuring certain instruments in the orchestra. I feel sure they were well received by the radio audience.

Cordially yours,

Rob Roy Peery  
Music Critic  
THEODORE PRESSER COMPANY<sup>75</sup>

Another was written by Mildred Cathers, the Secretary of the Bayonne Symphony Orchestra, who wrote on behalf of that group:

My dear Mr. Scarmolin,

Last Saturday evening Mr. Pintauro had the pleasure of listening to the *Orchestral Suite* broadcast by "The Bamberger Little Symphony" under the direction of Mr. Philip James and thinks your composition is most original and that you certainly can make use of the instruments which you illustrate in your *Suite*. He wishes you all luck and success and says, "Please don't stop composing. Do as much as is possible!"

Cordially yours,

Mildred Cathers, Secretary  
Bayonne Symphony Orchestra<sup>76</sup>

Some of the most telling letters came from close friends or associates. Scarmolin's lifelong friend, Montanye, whose path had apparently turned in other directions, wrote:

Dear Lou:

Despite the noise made by the closing of bank doors I heard your *Orchestral Suite* on Saturday night and enjoyed the 4 numbers immensely. I particularly liked the last one - "Bassoon Frolics" - but then I always did enjoy the light & gay mood perhaps more so than others. I am typing a note to Mr. James & will just say I heard

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<sup>75</sup>Peery to Scarmolin, 9 March 1933, *Diamond Scrapbook*, 19, A. Louis Scarmolin Trust.

<sup>76</sup>Cathers to Scarmolin, 10 March 1933, *Diamond Scrapbook* 19, A. Louis Scarmolin Trust.

the "Suite by Mr. Scarmolin" and liked it very much etc. etc. Lou, I should think you could make some good money doing orchestra numbers. They apparently use quite a few.

Thanks for your recent note. It was good to hear from you and I do hope when the weather gets warm you'll come up for a week-end with the good wife. It's ages since I saw you. I completed my book-length and got a check Saturday for it but it didn't do much good as I have no bank to put it in or get money out of. I mean, no open one. If it's not one thing it's another. Have done quite a few boys stories & have a good one in current "Boys' Life" published by the Boy Scouts of America: also one due next issue of "American Boy."

Write me again. Best from Alma & myself.

As ever, CSM<sup>77</sup>

At the same time Scarmolin heard from Montanye, a gracious and touching letter came from Dorothy Lehman Sumerau in Augusta, Georgia:

My dear Mr. Scarmolin:-

I would have written sooner concerning your lovely program, but the day after, last Sunday our dear mother passed away suddenly in the night after several hours of acute suffering. The shock of her sudden going has blinded us to every other interest, for she was an unusually rare soul. It is my pleasure to report that Mother had supper with us around the library fire and enjoyed your lovely program with us. Each selection was beautifully conceived & executed and we were so glad to be privileged to listen in. I was hoping you would speak also. Thank you for letting us know about your splendid hour. I do hope we will hear you again. Each selection was beautiful & different.

Sincerely, Dorothy Lehman Sumerau.<sup>78</sup>

The correspondence about the broadcast with T. Scott Buhrman of *The American Organist* is illuminating. From it one can see that Scarmolin constantly received

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<sup>77</sup>Montanye to Scarmolin, 7 March 1933, *Diamond Scrapbook*, 19, A. Louis Scarmolin Trust. The comment about lack of an open bank to make deposits undoubtedly reflects the state of the economy at that time. Montanye was an old friend of Scarmolin, whose literary interests are described in chapter 5.

<sup>78</sup>Sumerau to Scarmolin, 7 March 1933, *Diamond Scrapbook*, 20, A. Louis Scarmolin Trust.

encouragement from the musical circles in which he moved to write in a traditional, conservative manner. It clearly illustrates the pressure to write marketable literature:

Dear Mr. Scarmolin:

We listened to the broadcast with a great deal of pleasure. If you continue your composition along the lines of this Orchestral Suite, and are not led astray by the false efforts of the ultra modernistic school, I believe you will one day be counted as one of the world's great composers. I am very glad you called my attention to it.

Very sincerely yours,

T. Scott Buhrman<sup>79</sup>

Buhrman later adds:

Dear Mr. Scarmolin:

Since writing my brief note of appreciation for the Orchestral Suite, which I heard over the air, I have come to realize that I did not express as much enthusiasm as I really felt. I have been about half on the sick list for the last sev[e]ral weeks, and you probably know what that means.

I have a great many arguments with my associate Mr. Dunham. He is always poking fun at me for my contention that music should be based on inspiration. He takes the opposite extreme and claims that it is nothing but fine workmanship. But to me music has never meant anything like that. I want it to be beautiful and appealing. And unfortunately, try as I will, I can hardly believe that some of our most prominent American composers are being honest with themselves with the stuff they write.

Anyway both Mrs. Buhrman and I listened to your Suite most attentively, and we both agreed that there a composer was really saying something, and not merely using his words to impress others.

Organ literature is badly in need of attention, and I hope one of these days you may find yourself working on some real organ literature. Perhaps the publishers are not in a position to publish anything serious now, but a thoroughly good piece of music written today and revised and improved several years hence, as seem[e]d to be Bach's habit, would be all the better five years hence, when publishers will certainly be hungry for such things.

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<sup>79</sup>Buhrman to Scarmolin, 13 March 1933, *Diamond Scrapbook*, 21, A. Louis Scarmolin Trust.

With cordial regards,

T. Scott Buhrman<sup>80</sup>

There is irony in Buhrman's congratulating Scarmolin for not being an "ultra-modernist," since twenty-five years earlier that is what Scarmolin earnestly tried to be.

One of the most meaningful of the letters for Scarmolin at the time of the broadcast must have been the one written to him by his piano teacher from the old days at the New York German Conservatory, Bertha Cahn. Scarmolin and Cahn apparently had kept in touch over the years. The letter from her suddenly appears among Scarmolin's memorabilia like a talisman, indicating that the two had maintained a loose contact over a long period of time:

My dear Mr. Scarmolin,

First of all, I wish to thank you sincerely for notifying me about the broadcasting of your compositions last night, as it was very thoughtful of you to think of me.

Secondly, accept my sincerest congratulations upon one of the loveliest set of compositions that I have listened to in a long time. Each and every one is a gem & should prove a valuable addition to all programmes of all Symphony orchestras.

I really must say that I was thrilled while listening to them, & exceptionally proud to think that [you] were once my pupil, and I must say, the most talented one that it has been my good fortune to teach.

The effect of the first number was soul stirring & very beautiful and, all in all, my criticism is that you have composed a very excellent Suite.

My one regret is, that I wasn't right there at the Broadcasting station, as I am sure I would have enjoyed seeing the musicians performing it.

I did not know that you were the Supervisor of music in the schools of Union City. How long have you held that position? Are you still teaching piano, & have you many pupils? I have very few this year, as people really haven't the money to give their children lessons these days. I do wish I could meet you once again, and if that were possible, and you are not too busy, would like to hear from you some time soon.

I also intend writing W.O.R. station, telling them how much I enjoyed your Suite, and will ask them to play it again very soon, & if they do, will you kindly let

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<sup>80</sup>Buhrman to Scarmolin, 31 March 1933, *Diamond Scrapbook*, 21, A. Louis Scarmolin Trust.

me know when.

Hope you and your dear ones are well, & with kindest regards, I remain

Very sincerely

Bertha Cahn<sup>81</sup>

There is a possibility that Scarmolin had intended around 1934 to write another complete opera. In possession of the A. Louis Scarmolin Trust is the prologue for an opera called *Battaglie Perdute* (Lost battles). Scarmolin has entered it in *Memorie*, Log 44, as "Prologo per l'opera 'Battaglie Perdute'" (Prologue to the opera "Lost Battles"). The prologue is scored for baritone and orchestra, but there are no further sketches or signs that this objective was pursued.

During the mid-1930s, despite his widening reputation as an American composer and musician, Scarmolin continued to contribute generously to the school and community where he made his home. The following letter from the Assistant Principal of Scarmolin's own school, the Emerson High School, dated November 13, 1936, expressed the warmth with which his work was typically received. It was typed on letterhead of the "Department of Education, Emerson High School, Union City, New Jersey":

Mr. A. Louis Scarmolin,  
Emerson High School,  
Union City, N.J.

Dear Mr. Scarmolin:

May I express to you and every member of the Emerson High School Orchestra the sincere appreciation of Mrs. Arbeit, the junior assembly student body, and myself, for the splendid program presented last Friday.

The orchestra and yourself may feel proud of your accomplishments.

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<sup>81</sup>Cahn to Scarmolin, 5 March 1933, *Diamond Scrapbook*, 19, A. Louis Scarmolin Trust.

Sincerely,

Joseph J. Maney  
Assistant Principal<sup>82</sup>

Under the aegis of the larger Hudson County public school system, Scarmolin's contributions continued to be manifold and far exceeded the local expectations of his employers and his usual routine at the Emerson High School and Union Hill. Often pupils of all levels from the area schools gathered for large music festivals. On those occasions the impact of Scarmolin's music was felt in the community far beyond the sphere of his regular responsibilities. Scarmolin was typically in evidence both as a composer and as a conductor on such occasions. With his customary modesty and helpfulness, he was not always in a highly publicized role, but he invariably contributed to the event.

A typical program in which Scarmolin participated was one that took place on Thursday evening, May 9, 1935, toward the latter part of the school year. Titled "Hudson County Public School Music Festival," it was presented by pupils of the elementary, junior, and senior high schools and the All-county Junior and Senior High School Orchestra under the auspices of the Hudson County Public School Association. Thus combining the forces of a number of schools, it took place at the Henry Snyder High School Auditorium, 235 Bergen Avenue, Jersey City, New Jersey. Composers represented on the program included Papsini, Haydn, Wagner, Mazzinghi, and Gilbert and Sullivan. Several conductors participated, and Scarmolin conducted his *Valse Scherzo*. The program concluded with a Grand Finale, the Star Spangled Banner, involving the entire chorus, audience, and orchestra,

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<sup>82</sup>Maney to Scarmolin, 13 November 1936, A. Louis Scarmolin Papers, A. Louis Scarmolin Trust.

conducted by Mr. George A. De Lamater.<sup>83</sup>

As a well-known member of the Italian-American community, Scarmolin became increasingly involved in the local Dante Alighieri Society. A news bulletin published in May 1937 by the Society reports that within the previous few months the Dante Society Glee Club had been organized. The chairman, Miss Teresa Belaso, tells us that the membership by now numbers thirty, but that the group would like to have at least ten more, and that they would, predictably, welcome tenors. The article relates: "The Club meets every Thursday night at 8 P.M. for rehearsal under the leadership of Prof. Scarmolin, who is wonderfully adept in this sort of activity. All who have heard the Glee Club recently are loud in their praise of the wonderful work he has done."<sup>84</sup>

A further extension of Scarmolin's community service was his role in the founding of the Verdi Choral Society of Hudson County, which he conducted. The Debut Concert of the Society was held at Memorial High School on Sunday evening, January 16, 1938. In her "President's Message" on the first page of the program, Mrs. Francis A. Castellano welcomed members, friends and guests to the First Annual Concert of the Verdi Choral Society. In it

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<sup>83</sup>Program of the Hudson County Public School Music Festival, 9 May 1935, *Pine Tree Scrapbook*, 25, A. Louis Scarmolin Trust. It will be recalled from chapter 8 that De Lamater was an active high school teacher and leader in the musical community, and that he and Scarmolin were collaborating in a large-scale school music project on this occasion. The other conductors sharing portions of the program were Mr. Leon Rossman, Miss Mary Chase, Miss M. Colahan, Mr. Philip Troiano, Miss Dorothy Fackert, Miss Amanda G. Van Tassell, and Mr. Moritz E. Schwarz. *Valse Scherzo* appears not to be in the collection owned by the A. Louis Scarmolin Trust, unless it exists under another title; therefore it is not possible to provide any information about it at this time.

<sup>84</sup>Philip J. Caroselli, ed., "Glee Club," *Dante Alighieri Society News Bulletin* 2/108 (Hudson County: Dante Alighieri Society, May 1937), 4, *Green Scrapbook*, 67, A. Louis Scarmolin Trust.

she describes the purposes of the society and especially acknowledges the contribution of Scarmolin in the following gracious statement:

The purpose of our organization is to encourage every young man and woman in our community in the art of singing, with special attention to those individuals who manifest true musical tendencies, and who may gain for themselves great honors through artistic and professional music and singing.

We sometimes forget the true significance of music. Music has been the inspiration of life, of love, of ambition. In it can be found the interpretation of many moods. It is the essence of life--it is a great teacher. The pens of the musical geniuses have given us lessons that no book or teacher can teach us.

The Verdi Choral Society was formed to bring together the youth of West New York and its vicinities through the medium of music, so that they may profit by the gift that has come to us through the ages of civilization--to learn to love one another--to have a better understanding of one another--to have, thereby, a better and a happier outlook on our life and our work.

To-night marks the transition of the Verdi Choral from a dream long cherished to a deed now accomplished. For the past year, the members have been preparing themselves, under the able guidance of our talented director [Scarmolin], to make their debut to you--their public. As they sing for you to-night, it is my fervid hope that they will inspire in you the feeling of joy in music just as it is also my fervid hope that they themselves will be inspired to establish a prestige for our organization which we shall be proud to leave to posterity.

And now to those who are interested in music and singing, a most cordial welcome to join with us, so that, with the continued favor of our friends, which we hope always to deserve, we may attain our ideal of greater and nobler things.<sup>85</sup>

A "Foreword" written by Harry L. Bain, Superintendent of Schools, added: "The Verdi Choral Society, under the leadership of Mrs. Francis A. Castellano, and under the direction of Mr. A. Louis Scarmolin, deserves the highest commendation and praise for their sincere desire to make our community a more enjoyable place in which to live, and is entirely worthy of the support of our citizens. It should be our hope that such organizations will continue to grow and develop in the years that are ahead."<sup>86</sup>

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<sup>85</sup>Program of the Debut Concert of the Verdi Choral Society of Hudson County, 16 January 1938, 1, *Green Scrapbook*, 1, A. Louis Scarmolin Trust.

<sup>86</sup>*Ibid.*, 5.

The Debut Concert Program of the Verdi Choral Society listed A. Louis Scarmolin at the top as conductor. Underneath Scarmolin's name appeared those of the guest artists. The three were Alfredo Chigi, baritone; Joseph Martinelli, cellist; and William F. Rinaldi, violinist. Five different groups of pieces were offered on the first half of the program and six on the second half, divided by an intermission. Five of the total of eleven groups were sung by the chorus, accompanied by Antoinette Papalia with Scarmolin directing. One of the choral groups consisted of two Scarmolin works, *Month of May* and *Sunset's Symphony*.<sup>87</sup> Other Scarmolin compositions heard that evening were the *Barcarolle*, played by cellist Joseph Martinelli and accompanied by Scarmolin, and *A-Gypsy into the Sun*, sung by baritone Alfredo Chigi, again assisted by Scarmolin.<sup>88</sup> Scarmolin, in fact, accompanied at the piano in four of the solo groups. The concert closed with the "Toreador Song," from *Carmen*, sung by Chigi with the chorus and accompanied by Papalia.<sup>89</sup> Thus Scarmolin was

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<sup>87</sup>*Month of May* is a gentle, flowing work for women's voices in four parts, composed to a text by Frederick H. Martens. Written, according to Scarmolin's *Memorie*, Log 13 and Aux 24, on 23 May 1920, it was published by Birchard in 1923. It seems to have been evoked by the pleasant weather during the month in which Scarmolin wrote it. *Sunset's Symphony* is likewise inspired by nature. A part song for mixed voices composed to a text by Marion J. Daly, it was written on 20 May 1935 and published in 1936 by Wood, as noted in *Memorie*, Log 45. The two choral works both illustrate Scarmolin's affinity for texts based on nature.

<sup>88</sup>*A-Gypsy into the Sun*, which was published by Boosey in 1936, had been penned on 23 May 1916, according to *Memorie*, Log 7 and Aux 18. It has been discussed in chapter 5. Unfortunately, no copy of *Barcarolle* is in possession of the A. Louis Scarmolin Trust. It is not to be confused with *Gondola Nera*, which is for voice and piano.

<sup>89</sup>Program of the Debut Concert of the Verdi Choral Society, 16 January 1938, 6-7, *Green Scrapbook*, 1, A. Louis Scarmolin Trust. Since the debut concert of the Verdi Choral Society was an important local event, I have searched among a variety of reference books to find any possible mention of Alfredo Chigi, Joseph Martinelli, Antoinette Papalia or Marion Daly. Unfortunately this information has not thus far been forthcoming. I am particularly grateful to the library staff of Monmouth University for making their New Jersey Room available for

achieving ever greater acclaim amid widening circles of friends, his community, and now throughout Hudson County, the state of New Jersey, and even other parts of the United States.

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research.

Part 2--Awards and Recognition

By the latter part of the 1930s, achievements and awards for Scarmolin were accumulating thick and fast. One gets an idea of the quality of his accomplishments from the last known letter of his piano teacher from the New York German Conservatory days, Bertha Cahn. As always, the tone is warm, and the pride and esteem with which Cahn regarded her talented pupil is evident. Although it is not clear to which of Scarmolin's honors the letter refers, it indicates that Scarmolin was achieving success not only at the local level but on a national and even international basis as well. The letter reads:

542 W. 112 St.  
New York  
Apr. 5/39

My dear Mr. Scarmolin,

Many thanks for sending me that clipping, at least that was a very good reason for letting me hear from you once again.

I was very happy to see that you have been so highly honored, and wish to extend my heartiest congratulations to you on your success.

I always had faith in your talent & genius & you certainly deserve all kinds of success.

You have proved to be one of our greatest American composers & am sure you will go still further in proving it.

In which paper was that article published, as I hadn't read it, but am happy that you sent it to me, as I was very proud of having had you as a piano pupil.

How are you getting along, are you quite busy? I find teaching rather slow these days, & think the P.W.A. free lessons affect us somewhat.

Hope you and Mrs. Scarmolin are enjoying good health and that you will have a happy Easter.

With kindest regards to you and all your dear ones, I am as ever  
Very sincerely

Bertha Cahn

P.S. Please do not fail to let me know when your composition will be broadcasted.  
B.C.<sup>1</sup>

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<sup>1</sup>Cahn to Scarmolin, 5 April 1939, *Gold Strip Scrapbook*, 120, A. Louis Scarmolin Trust. The abbreviation P.W.A. must refer to the Works Progress Administration, which was part

One of the landmark honors Scarmolin received came on May 19, 1938, when his song *Oh Wisest of Men* won second prize in the National Competition for the Dedication of the Benjamin Franklin Memorial at the Franklin Institute in Philadelphia. The Dedication Program describes the day's activities in detail. The event began with the Registration of Delegates, Lecturers, Medalists and Guests at The Franklin Institute, Planetarium Lobby at 9:00 A.M. It ended with the Poor Richard Club of Philadelphia Dinner, which commenced at 6:58 P.M. in Franklin Hall of The Franklin Institute.

The high point of the day commenced at 2:30 P.M. with the dedication of the Benjamin Franklin Memorial as massed choruses sang the first Benjamin Franklin prize song, *America, My Wondrous Land*, with words by the late Dr. Harry Webb Farrington and music by Mr. Rob Roy Peery, an associate of the publisher Theodore Presser. After a message from the President of the United States, delivered by the Honorable Daniel C. Roper, Secretary of Commerce, the statue was unveiled by Miss Louisa Johnston Castle, fifth great-granddaughter of Benjamin Franklin. At 3:00 P.M. the dedication party returned to the east portico as massed choruses sang the second Benjamin Franklin prize song, *Oh Wisest of Men*, with words by Miss Marion J. Daly and music by A. Louis Scarmolin.<sup>2</sup> According to all reports, this group was probably the largest ever to play Scarmolin's music. There were

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of the Federal Music Project at that time. Cahn had inverted the letters.

<sup>2</sup>Dedication Program of the Benjamin Franklin Memorial, Philadelphia, 19 May 1938, *Pine Tree Scrapbook*, 40, in possession of the A. Louis Scarmolin Trust. Scarmolin's work, *Oh Wisest of Men*, was composed on 29 November 1937, according to Scarmolin, *Memorie*, Log 52, A. Louis Scarmolin Trust. Set for mixed chorus, it was published by Elkan-Vogel in Philadelphia, Pennsylvania, in 1938.

five hundred voices in the choir and a two-hundred-piece band.<sup>3</sup> An unidentified newspaper article in possession of the A. Louis Scarmolin Trust states that the jury for the choice of winners had been composed of Eugene Ormandy, José Iturbi and Paul Whiteman; Scarmolin shared the award with Peery.<sup>4</sup>

*Oh Wisest of Men* is typical of many of the Scarmolin choral works in that it would be well suited for use by an enthusiastic amateur choir or high school chorus. The published score bears the inscription, "Prize composition in the National Competition for the Dedication of the Franklin Institute of Philadelphia." It is set in the key of B-flat major for S.A.T.B. chorus with band accompaniment. One can imagine it would have made a substantial impression in the expansive venue in which it was performed. Example 9.13 shows the opening of the chorus, which constitutes the main portion of the piece.

Example 9.13, Opening of chorus of *Oh Wisest of Men*, measures 23-38.

23

*Maestoso con Dignità*

The musical score consists of five staves. The top two staves are for the vocal parts (Soprano and Alto), with lyrics: "Oh, wis-est of men, Your prais-es we sing". The third staff is for the Tenor part, with lyrics: "Oh, wis-est of men, Your prais-en we sing". The fourth staff is for the Bass part, with lyrics: "sing, we sing". The bottom two staves are for the instrumental accompaniment, labeled "W W Sax. Horns" and "Bar Bass" and "Tuba".

<sup>3</sup>Gene Credell, "Pro to Assist Young Singer," *New York Journal American*, 20 September 1959, p. 4, *Diamond Scrapbook*, 1, A. Louis Scarmolin Trust.

<sup>4</sup>The misleading title of the otherwise unidentified article reads: "Two in Union City Win Franklin Song Contest," *Pine Tree Scrapbook*, 1, in possession of the A. Louis Scarmolin Trust. The first prize winner, Rob Roy Peery, was, in fact, a Pennsylvania resident.

27

Your work great or small Must all glo-ry bring Your thoughts and your

Your work great or small Must all glo-ry bring Your thoughts and your

Solo Cornets added

Trpts Corn Tuba

32

deeds Your worth and your fame Free - ly gave

deeds Your worth and your fame Free - ly gave

your worth your fame

36

pow-er to A - mer - i - cas name.

pow-er to A - mer - i - cas name.

Trpts Corn

Tuba

O Wisest - A

© 1938, Elkan-Vogel. Used By Permission of Theodore Presser.

Scarmolin was by now so well known as a composer that his name appeared in The Etude Historical Musical Portrait Series published in the January 1938 issue of *The Etude Music Magazine*.<sup>5</sup> The series, which began in February 1932, had included up to that point 3168 celebrities. Theodore Presser wrote to Scarmolin: "This series, started in the February 1932 issue, is an alphabetical serial collection of musical folk of all time whose works, pedagogical standing or performances have placed their names in pre-eminence in the world of music. Your portrait appears in the 72nd set, which is the one called to your attention."<sup>6</sup>

Throughout his middle years, Scarmolin was becoming increasingly interested in the composition and performance of larger orchestral works. *Dramatic Tone Poem* of 1924 was followed by Symphonic Fragment No. 2 on December 5, 1927, and Symphonic Fragment No. 1 on January 5, 1928.<sup>7</sup> These two works are ebullient, though brief, only ten minutes being required to perform both. It should be emphasized that the Symphonic Fragments are not fragmentary in any sense but are fully formed, polished works.

Scarmolin's first symphony, Symphony No. 1 in E Minor, Opus 154, was completed

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<sup>5</sup>*The Etude Music Magazine* (Philadelphia: Theodore Presser, January 1938), n.p., *Pine Tree Scrapbook*, 43, in possession of the A. Louis Scarmolin Trust. Scarmolin's photograph appeared in "The Etude Historical Musical Portrait Series--An Alphabetical Serial Collection of the World's Best Known Musicians." Other musicians appearing on the same page included Samuel Scheidt and Johann Hermann Schein.

<sup>6</sup>John W. Drain to Scarmolin, 30 December 1937, *Pine Tree Scrapbook*, 43, A. Louis Scarmolin Trust.

<sup>7</sup>*Ibid.*, Log 19. A curious discrepancy exists in comparison with Scarmolin's *Memorie Aux* 40, A. Louis Scarmolin Trust, which states that the Two Symphonic Fragments were composed in 1938. Also note that in the primary entry, in *Memorie*, the fragments appear in reverse order, and Fragment No. 1 bears the later date. The Fragments were published by Sam Fox, copyright 1953.

on September 15, 1937.<sup>8</sup> Its three movements, *Allegro moderato*, *Adagio*, and *Allegro vivo*, are designed to be performed without pause. Nonetheless, at the end of the first movement, two measures after rehearsal number 24, there are five extra measures bracketed and marked, "Play these measures only if this movement is performed separately." The measure after rehearsal number 24 leads directly into a four-measure passage connecting the first and second movements. If the five bracketed measures are taken, on the other hand, a forceful conclusion is made. Likewise, at the end of the second movement, *Adagio*, eight measures after rehearsal number 36, three measures are bracketed with the instruction, "Play these three measures only if the *Adagio* is performed separately." The three measures form a fitting quiet ending for the movement, whereas, if the orchestra performs the alternate route, four additional measures are played leading directly without interruption to the third movement, *Allegro vivo*. Thus, Scarmolin's attitude toward the overall presentation was flexible. The arrangement shows two sides of his character--the idealistic aspect, in which the movements preferably are joined, and the pragmatic aspect, in which the composer provides an option to play the movements singly.

The first movement is characterized by sweeping melodic lines tempered by an essentially conservative harmonic framework. Changes of mood and approach are signaled by frequent tempo markings. The second movement, an ABA' form, begins with a tender melody in 3/4 time, in even four-measure phrases; the middle section, which seems to grow

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<sup>8</sup>Scarmolin, *Memorie*, Log 52. See also Aux 40. For excellent notes on Scarmolin and on all of the three symphonies he composed, the reader is referred to the liner notes by John Sichel, Curator of the A. Louis Scarmolin Trust, in the 1995 CD Anthony Louis Scarmolin, Symphonies Nos. 1, 2, and 3, Slovak Radio Symphony Orchestra and Polish Radio National Symphony Orchestra, conducted by Joel Eric Suben, New World Records 80502-2.

out of the initial melody, becomes more agitated and dramatic in contrast. The final Allegro vivo opens with driving staccato triplets in the violins, which introduce momentum at the outset. Example 9.14 shows the opening of the first movement of Symphony No. 1.

Example 9.14, Opening of Symphony No. 1 in E Minor, measures 1-14.

SYMPHONY IN E MINOR (Number 1)

A. Louis Scarmolin  
1938

*Allegro moderato*

*poco aff.*      *a tempo*      *rit.*      *a tempo*      *tristemente*

Copyright 1938 by A. Louis Scarmolin

This excerpt appears with the permission of the A. Louis Scarmolin Trust.

*Night*, Opus 156, a "poem for orchestra," was written in the same month as the first symphony; it was completed on September 23, 1937.<sup>9</sup> The front cover of the score bears an inscription stating that the piece was a prizewinner. (It had won an honorable mention in 1938 from the Women's Symphony Orchestra of New York.) The mood and intent of this appealing tone poem are well expressed in the bit of text, very likely written by Scarmolin himself, that appears at the beginning of the score:

"Night" in all its glorious and fantastic beauty. Moonlight, shimmering stars, caressing breezes, whispering trees.

A bugle call is heard in the distance, a lullaby is sung by the Cellos.

There are moments of gayety and some of dramatic intensity, but the soft strains of the lullaby come again to lull the world to sleep, while in the distance are heard the faint notes of the bugle call.

A flute, as shown at the opening of *Night* in Example 9.15, sets the mood "like a gentle breeze."

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<sup>9</sup>Scarmolin, *Memorie*, Log 52 and Aux 40, A. Louis Scarmolin Trust. It was published by Carl Fischer in 1938.



*Night* later became something of an emblem of the war effort, according to an article in the *Hudson Dispatch* of Union City. The heading of the article describes how "Despite Cold and Auto Ban [a reference to the wartime ban on pleasure driving], 1,500 Enjoy Jersey City Program." The concert was held at Henry Snyder High School in Jersey City, and Scarmolin, who was present, came to the stage and received an ovation.<sup>10</sup>

*Overture on a Street Vendor's Ditty*, a concert overture designated Opus 160 by Scarmolin, was written between September 1 and 8, 1938.<sup>11</sup> It is based on a tune Scarmolin recalled from his childhood, no doubt in Italy. He explains the theme at the beginning of his manuscript as follows:

When I was a child, a street  
vendor passed the house where I  
lived, day after day, singing a  
little song which advertised his  
delicious ice cream.

I never forgot the little ditty  
which he sang and finally decided  
to use it in a composition in  
memory of my childhood.

The *Overture*, in A-flat major, begins con brio with the sprightly, cheerful theme stated by the horn. Lively runs in the woodwind parts burst in on the scene; the rest of the overture is in sonata form with the street vendor's ditty in the role of the first theme. The work concludes in a brilliant coda.

In addition to the large orchestral works, a substantial yet smaller composition,

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<sup>10</sup>"Second Season's Concert of Philharmonic Delights," *Hudson Dispatch*, 9 January 1943, 9, *Wooden Chest of Drawers, E*, A. Louis Scarmolin Trust.

<sup>11</sup>Scarmolin, *Memorie*, Log 54, A. Louis Scarmolin Trust.

Sinfonietta in A Major for String Orchestra, Opus 168, was written by Scarmolin between April 8 and 18, 1939.<sup>12</sup> Its three movements are titled Allegro Energico, Andante Placido, and Allegretto Scherzevole. An upsweeping first theme lends its character to the first movement. The Andante Placido begins with a gently undulating melody that accelerates into a more intense middle section and then returns to Tempo I, marked *dolcissimo*. The final movement provides a rollicking conclusion.

Perhaps Scarmolin's interest in composing for orchestra stemmed from the fact that he was increasingly in demand as a conductor in the Hudson County area. A gifted orchestra director, he was frequently called upon to conduct not only school orchestras but also those in the community at large.<sup>13</sup> An example of this kind of situation was Scarmolin's appearance as Guest Conductor of the North Hudson Symphony Orchestra on Wednesday evening, February 24, 1937, at Memorial High School, Park Avenue at 11th Street, West New York, New Jersey. Scarmolin conducted a program which included works of Sullivan, Ketelbey, Berlioz, Victor Herbert, and the Symphony No. 94 in G Major ("Surprise") by Haydn. Closing the first half of the program were his own *Moment Musical* and *Valse Pizzicato*. The program notes tell something not only about the two Scarmolin works

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<sup>12</sup>Ibid., Log 55. The date of composition is, however, given as March 1939 in Aux 40, A. Louis Scarmolin Trust.

<sup>13</sup>Scarmolin's affiliations with orchestras and orchestral societies were long-standing, and his involvement was sometimes of an unexpected nature. See, for example, Concert Program of the Jersey City Orchestral Society; Lincoln High School, Jersey City, New Jersey; 21 April 1933, *Pine Tree Scrapbook*, 20, in possession of the A. Louis Scarmolin Trust. In this concert program, which featured the Inter-City Singers under the direction of Vere and Virginia Richards, Scarmolin supplied the piano accompaniments for the solo songs, which included his own *Gondola Nera*. It is possible that he also directed the orchestra on that occasion although the program does not make that clear.

performed but provide information concerning the composer himself. *Moment Musical* is described as follows:

A. Louis Scarmolin, composer, conductor, and teacher, is one of the most promising musicians in our vicinity. A quiet, unpretentious individual, he has already created well over 400 published numbers, including symphonic, organ and choral works, operas, and many short orchestral selections. These compositions are to be found in the catalogues of the world's leading publishers, as well as in the libraries of many noted orchestras in the concert halls and on the major networks. At present, Mr. Scarmolin is Director of Music in the Public School System of Union City.

The "Moment Musical" is one of a set of five short pieces composed in 1913, and published two years later by Boosey and Co., Ltd. of London under the collective title "Vignettes." The following quotation, an excerpt from the review of a foremost music critic, gives adequate proof of the worthiness of the selection. "It is indeed just a moment of music, lasting only one minute, but packed full of elegance and finesse."

*Valse Pizzicato* received similar praise in the program notes for the occasion:

This charming selection, also composed in 1913, is best described as a fragile, yet graceful, waltz. Its delicacy, as well as its title, is obtained by the employing of the Pizzicato (plucking of the strings by fingers), an ingenuity which undoubtedly adds much charm and beauty to the piece. "Valse Pizzicato," while not too lengthy, is replete with intricate passages, and difficult crescendos and diminuendos. It is indeed meritorious of a place in the library of any symphony orchestra.<sup>14</sup>

A Scarmolin composition that received accolades around this time was *In Retrospect*, Opus 157. Scarmolin's *Memorie*, Log 53, states that *In Retrospect* was composed from March 19 to 24, 1938, and that on March 29, 1939, it won the First Honorary Award of the American Society of the Ancient Instruments in Philadelphia, Pennsylvania. Scarmolin's assertion is supported by a concert program of the Society, featuring its Twelfth Annual Festival. The Scarmolin work appears in the second concert with its honorary status

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<sup>14</sup>Programme of the North Hudson Symphony Orchestra, 24 February 1937, *Gold Strip Scrapbook*, 69, A. Louis Scarmolin Trust. Some details relating to the *Valse Pizzicato* have already been provided in chapter 5. Only a piano version of *Vignettes* is currently known and is held by the Trust.

indicated in the program.<sup>15</sup> In addition, an illuminated plaque awards Scarmolin the distinction of an honorary mention, on behalf of the Society of Ancient Instruments and the Judges of the First Competition for Contemporary Composers in Philadelphia, Pennsylvania. Dated March 29, 1939, it is in possession of the A. Louis Scarmolin Trust.

*In Retrospect*, a quintet for ancient instruments, is an attractive chamber work for a quartet of viols and harpsichord. The quartet of viols consists of pardessus de viole, viole d'amour, viole de gambe, and basse de viole. An identical score assigns the keyboard part to piano. Essentially one long movement, the piece divides into three sections: Con un po' di moto, Lento, and Tempo I. Scarmolin begins in 5/4 meter and changes meter frequently throughout the work. The string parts are melodic and treated contrapuntally, interspersed throughout by brief solos in the various instruments. The harpsichord, on the other hand, is primarily accompaniment, playing repetitious figures. Example 9.16 shows the harpsichord entrance on page 3.

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<sup>15</sup>Program of the Twelfth Annual Festival of the American Society of the Ancient Instruments; Ritz Carlton Hotel, Broad and Chestnut Streets, Philadelphia. Scarmolin's concert, the second of three, took place on Tuesday afternoon, 9 April 1940. The program is in possession of the A. Louis Scarmolin Trust, *Gold Strip Scrapbook*, 15.

Example 9.16, Harpsichord entrance of *In Retrospect*, measures 31-41.Rall

3.

31

The musical score consists of three systems of staves. The first system (measures 31-34) includes a harpsichord part with a 'Rall' marking and a piano part with a 'F' dynamic. The second system (measures 35-38) includes a harpsichord part with a 'Semper più rall.' marking and a piano part with a 'mf' dynamic. The third system (measures 39-41) includes a harpsichord part with a 'calmanchosi sempre più' marking and a piano part with a 'p' dynamic.

This excerpt appears with the permission of the A. Louis Scarmolin Trust.

In 1938, Scarmolin received another honorable mention, this time in a competition in which Philip James was the first prize winner. Although the letter itself is not clear as to the identity of the compositions that won, Scarmolin in fact was awarded the honorable mention for *Night*. The announcement came in the form of a letter from the director of the orchestra, Antonia Brico:

ANTONIA BRICO  
53 West 57th Street  
New York City

March 12, 1938.

Mr. A. Louis Scarmolin,  
310 Twenty-seventh Street,  
Union City, N.J.

Dear Mr. Scarmolin:

It gives me great pleasure to announce that you have won honorable mention in the composition contest sponsored by the New York Women's Symphony Orchestra. The prize was won by Philip James of New York City.

Please let me know at your convenience if you have the orchestra parts for your composition, and if you would permit me to try this composition with my orchestra at a rehearsal during the month of May, as I should like very much to perform it at some future date.

Sincerely yours,

Antonia Brico<sup>16</sup>

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<sup>16</sup>Brico to Scarmolin, 12 March 1938, *Diamond Scrapbook*, 26, A. Louis Scarmolin Trust. See also a relatively long entry, "Brico (Dr.) Antonia," in *The International Who is Who in Music*, ed. J.T.H. Mize, fifth edition (Chicago: Sterling Publishing Company, 1951), 84. The article indicates that she was born on 26 June 1902 in Rotterdam, Holland, of Dutch and Italian descent. Brought to the United States at the age of six, she became an American citizen in 1923. She received her A.B. from the University of California at Berkeley in 1923 and in 1929 became the first American graduate of the Master School of Conducting of the Berlin State Academy of Music in Germany. Dr. Brico was a musician of many accomplishments, coaching for the Bayreuth Wagner Festival in 1928-9, serving as guest

A subsequent announcement of a concert by the Orchestra of the Teaneck Symphony Society also explains that the composition *Night* had won the honorable mention; it informs us that *Night* was to conclude the first half of a program which was performed at the Teaneck High School in the late fall of 1939.<sup>17</sup> The review which followed suggests that the program was most successful:

The Teaneck Symphony Society gave the first concert of its third season last night in the auditorium of Teaneck High School before an audience of 1,224 persons, practically filling the auditorium. It was the largest audience the Society has ever attracted. . . .

Scarmolin's "Night" proved to be a beautiful piece of modern symphonic poetry, with discords and harmony in good proportions, so that the former did not offend. Although the whole orchestra was used, it featured the strings. It was nice program music.<sup>18</sup>

Many articles held by the A. Louis Scarmolin Trust attest to the popularity and frequency of performance of this work.<sup>19</sup>

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conductor of the Los Angeles Symphony and the San Francisco Symphony Orchestra, and making her New York City debut conducting the Musicians' Symphony Orchestra at the Metropolitan Opera House on 10 January 1933. She was the first woman to conduct the New York Philharmonic Orchestra at Lewisohn Stadium in the summer of 1938. She founded the New York Women's Symphony Orchestra in late 1934.

<sup>17</sup>Roger S. Vreeland, "Music News and Views," *The Bergen Evening Record*, 8 December 1939, 22. The article may be found in *Small Black and Gold Scrapbook*, 5, in possession of the A. Louis Scarmolin Trust.

<sup>18</sup>Roger S. Vreeland, "Music News and Views," *The Bergen Evening Record*, 9 December 1939, 23. The review may be found *Small Black and Gold Scrapbook*, 7, A. Louis Scarmolin Trust.

<sup>19</sup>See, for example, Frank E. Hobden to Scarmolin, 17 October 1940, *Pine Tree Scrapbook*, 44. The letter informs the composer that the Dallas Symphony Orchestra, under the direction of Mr. Jacques Singer, plans to play *Night* on the opening concert of the 1940-1 season. Mr. Hobden asks what Scarmolin might wish to contribute to the program notes. The work was performed often in New Jersey as well--see, for example, Program of the Philharmonic Symphony Orchestra of New Jersey, Essex House, 1050 Broad Street, Newark, New Jersey (9 March 1941 at 3:30 P.M.), *Pine Tree Scrapbook*, 49, A. Louis Scarmolin

Scarmolin continued withal to write smaller works, as it was his custom to keep a steady stream of lighter and pedagogical works emerging on the side. One such work, which later achieved recognition, was *My Creed*, written on July 1, 1938. *My Creed* is an *a cappella* patriotic anthem for mixed voices (S.A.T.B.) composed by Scarmolin to a text by Elias Lieberman. Published by Mills in 1947, it won an honorable mention from the Fellowship of American Composers in Detroit in 1946.<sup>20</sup>

Scarmolin's name was becoming familiar to musicians throughout the country. A program in possession of the A. Louis Scarmolin Trust shows that his *Dramatic Tone Poem* received its first Chicago performance on Friday, June 2, 1939, at 8:15 P.M. The performers were the American Concert Orchestra with Ralph Cissne conducting. The concert was part of a Young Artists' Series and was presented by the Works Progress Administration as part of the Federal Music Project. The location was the Federal Music Project Building, 632 North Dearborn Street, Chicago, Illinois.<sup>21</sup>

By this time Scarmolin had achieved an international reputation as well. Already in 1937 he had received a special diploma from an Italian national honorary society. The

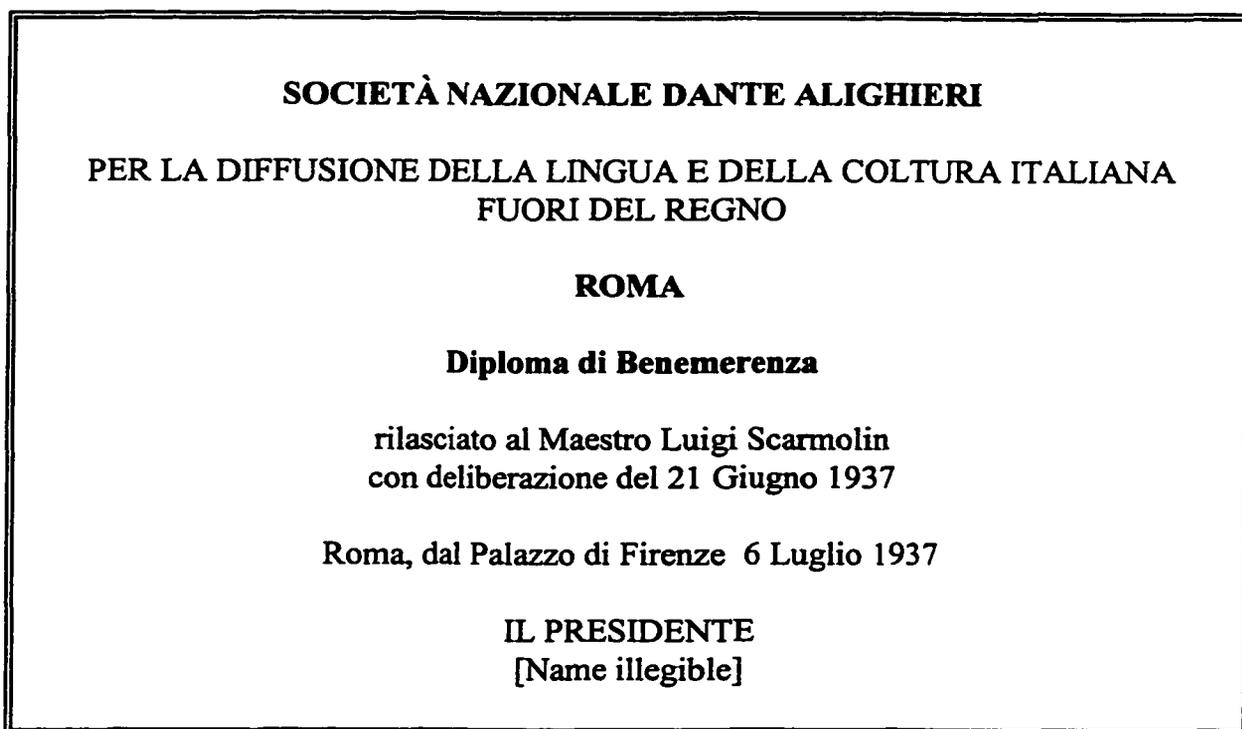
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Trust.

<sup>20</sup>The date of composition may be found in Scarmolin's *Memorie*, Log 54, A. Louis Scarmolin Trust. See also "Scarmolin, A. Louis," *Who's Who in the East* (Chicago: Marquis, 1955), 766. The brief article provides a useful summary of awards that were accorded to Scarmolin.

<sup>21</sup>Program of the first Chicago performance of Scarmolin's *Dramatic Tone Poem*, *Gold Strip Scrapbook*, 41, A. Louis Scarmolin Trust. For reactions to the performance see letter of Gordon Campbell to Scarmolin, 7 June 1939, *Gold Strip Scrapbook*, 125, stating, "There was not only warm applause from the audience but many of the musicians spoke of the pleasure and interest they had in playing the work." The letter also contains several comments of the judges. The writer of the letter, Gordon Campbell, was the Chicago Supervisor of the Federal Music Project.

National Dante Alighieri Society for the diffusion of Italian language and culture outside of the country granted to him a Diploma of Merit, according to a deliberation which took place on June 21, 1937. The diploma is marked Rome, July 6, 1937, and is signed by the president of the organization. The inscription of the placard, which hangs in the office of the A. Louis Scarmolin Trust, reads in Italian:



On November 28, 1939, Scarmolin was elected to membership in A.S.C.A.P., the American Society of Composers, Authors and Publishers. He remained a member for the rest of his life.

For a man whose records and letters indicate that his participation in World War I was of the greatest importance to him, Scarmolin said remarkably little about the cataclysmic approach of World War II. One can only wonder what his feelings might have been as there were friends and relatives in Italy who were surely affected. The closest thing one can find

to any commentary of Scarmolin on the subject is a typed explanation of the "symphonic impression," *Visions*, Opus 173, most likely written by Scarmolin himself, located on the page opposite the beginning of the work:

I saw before me, troubled humanity, anguished, tortured and oppressed.

But on the horizon appeared a ray of light, symbolizing the hope of mankind in a tomorrow of love, tolerance and understanding among all people.

The date of composition, given in *Memorie*, Log 56, as November 1939, would seem to confirm some association in Scarmolin's thinking.

An eight-minute work, *Visions* is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets (one optional), three trombones, one tuba, timpani, and strings. The tone poem opens with a plodding introductory ostinato in the cello, based on a D to G-sharp tritone. A military type of theme sounds in the second violins and oboes and is quickly taken up by the horns and then the clarinets. The minor third and triplet rhythms of this theme permeate the entire composition. Noteworthy is the coda, marked *sostenuto grandioso*, which brings the work to a triumphant and optimistic conclusion.

*Memorie*, Log 24, tells us that in August 1929 Scarmolin composed the suite for piano, *Landscapes Suite*, which consists of three pieces: *Open Spaces* (August 13), *Green Pastures* (August 14), and *Pine Trees* (August 15). His first attempt at writing for string quartet was *Tree Whisperings*, composed on July 8, 1939. *Tree Whisperings* was probably one of the Three Pieces for String Quartet, Opus 172, of August 1939, recorded in Log 56. However, in the manuscript of the string quartet *Landscapes* held by the A. Louis Scarmolin Trust, the title Three Pieces is crossed out and replaced by Two Pieces, which are *Open Spaces* and *Green Pastures*, string quartet arrangements of the original piano versions. For

some unknown reason Scarmolin decided to eliminate *Tree Whisperings* from the final set.

Scarmolin's first large and original work for this medium, *Quartet for Strings*, Opus 174, was composed, according to *Memorie*, Log 57, between January 19 and 31, 1940. It was published by The Composers Press in 1942. Inside the front cover are printed the words, "Dedicated to my mother," and a performance time of thirteen minutes and forty seconds is provided. The work is divided into three movements, entitled *Allegro*, *Andante elegiaco*, and *Con Brio*.

The first movement is set in G major, although its texture contains many accidentals throughout the melody and the accompaniment that threaten its fundamental key orientation. Its first theme is vigorous and buoyant; the second, in D major, marked *molto sostenuto*, *cantabile*, is lush and romantic with wide leaps. Example 9.17 shows the entrance of the second theme of the first movement.

Example 9.17, Entrance of second theme, first movement of Quartet No. 1 for Strings, Opus 174, measures 37-48.

37 Rit. 3 Molto sostenuto, cantabile

41 *dolcissimo* *dolcissimo*

45 Rall. 6 Poco più lento

C. P. 148 *pp*

The second movement of *Quartet for Strings, Opus 174*, begins in F minor and, after a great deal of key vacillation, ends in A-flat major. It is in the structure of a song and is based on a single, repetitious, elegiac theme. The third movement, *Con Brio*, has an energetic, driving subject that leads to a soaring coda. The prevailing key is D major.

In October 1940, a significant request of Scarmolin came from F.H. Price, Librarian of the Edwin A. Fleisher Music Collection of The Free Library of Philadelphia. Price explained that they wished to have Scarmolin's works represented in their collection of orchestral music. The letter said that "while the Collection is exhaustive as regards the classics and much of the old world music, unfortunately it is lacking in many of the works of prominent American composers, because, as you know, most of the American compositions are still in manuscript and copies are not available except on a rental basis." It went on to say that the Free Library had hired sixty trained music copyists, who would write out the scores and parts and return the originals to the composer. Scarmolin's work would thus be available for reference by music lovers and conductors; in case of damage to the original score, the Library's copy could be photostated; and Scarmolin's music would become part of the largest collection of orchestral music in the world.<sup>22</sup> Scarmolin saw the advantages of this arrangement, and his correspondence indicates that he in fact sent a number of works.

Another complimentary letter in an entirely different vein came from the eminent pedagogue and composer of children's music, Bernice Frost:

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<sup>22</sup>Price to Scarmolin, 10 October 1940, *Gold Strip Scrapbook*, 90, A. Louis Scarmolin Trust. The address of The Free Library of Philadelphia, of which the Fleisher Collection was a part, was Logan Square, Philadelphia. Today the address is 1901 Vine Street, Philadelphia, Pennsylvania 19103.

BERNICE FROST  
316 WEST SEVENTY-FIFTH STREET

SUSQUEHANNA 7-3911  
NEW YORK CITY

January 10th 1941

Dear Mr. Scarmolin:

As you see by the enclosed circular, I am reviewing two of your new numbers on a series of lectures I am giving next week at G. Schirmers.

Are you by any chance going to be around -we should like to have you play these numbers yourself and I am sure the teachers would enjoy hearing you.

Please let me know as soon as you can. If you come I should like to mention your "Scale Studies" altho no books are being reviewed except my series.

Enjoy your writings and have listed many numbers in my summer courses at Juilliard.

Sincerely,

Bernice Frost

VL/BF

Your numbers would come Tuesday morning after 10.30.<sup>23</sup>

There is no record as to whether Scarmolin went or not.

Scarmolin was continuing to be heard on the radio. Hall and McCreary wrote to him as follows:

HALL & McCREARY COMPANY  
Publishers  
434 South Wabash Avenue  
Chicago

March 13, 1941

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<sup>23</sup>Frost to Scarmolin, 10 January 1941, *Gold Strip Scrapbook*, 89, A. Louis Scarmolin Trust.

Mr. A. Louis Scarmolin  
 310 - 27th Street  
 Union City, New Jersey

Dear Mr. Scarmolin:

I wonder if it will be possible for you to hear your own composition "Gardens" which is to be sung as a solo by our good friend Ruth Lyon on the "Words and Music" program to be broadcast at 11 A.M. Central Standard time Tuesday, March 18th. It is to go out on the Red Network of NBC.

I understand that one or all of the following stations in your vicinity are included in the Red Network:

WTBR - Baltimore  
 WEAJ - New York  
 KYW - Philadelphia

Another number which we publish - "New Moon" by Francis H. McKay is to be sung on the same program.

Cordially yours,

HALL & McCREARY COMPANY

By W.D. Clark

WDC:LCH

P.S. Incidentally you may be interested to know that we are promoting as solos all of our octavos which may be used for that purpose. Some of the broadcasters, particularly here in Chicago, have taken up the idea.<sup>24</sup>

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<sup>24</sup>Hall & McCreary Company to Scarmolin, 13 March 1941, *Gold Strip Scrapbook*, 5, A. Louis Scarmolin Trust. *Gardens* is in possession of the Trust in the form of a chorus for treble voices (S.S.A.), with piano accompaniment, which was composed by Scarmolin on 6 July 1929, according to Log 24 of *Memorie*. It was published by Hall & McCreary Company in Chicago in 1939. It is a setting of words by Grace Noll Crowell. The brief introduction, perhaps written by Scarmolin himself, states: "The gardener's delight in the moist brown earth leads him to a sense of God's presence 'in all gardens man has made.' The interpretative tenderness of the music is a vehicle through which the charming simplicity of the text is fittingly presented. The alternation of major and minor modes achieves a sense of well-being, followed by humility, and then by joy in the unfolding life of the garden."

Scarmolin continued to be involved in Work Projects Administration activities and competitions. Shortly after February 5, 1942, he received a letter from Horace Johnson, Director of the New York City W.P.A. Music Project, saying that his composition *Two Symphonic Fragments* had been auditioned and accepted. The letter stated that Scarmolin would be notified when definite arrangements for performance had been made.<sup>25</sup> Equally complimentary, if less sanguine, was a subsequent letter of January 27, 1943, from Paul Berthoud, Director of the New York City W.P.A. War Services Music Unit. It stated that Scarmolin's *Symphony in E Minor* had been selected for a performance but that the W.P.A. projects were being disbanded as of February 1, 1943. Since the Symphony Orchestra had received an extension until February 22, Berthoud said he would try his best to program the work before that date.<sup>26</sup>

During all of this time, Scarmolin continued to compose for smaller forces of instrumentation as well. One of his better-known pieces for school orchestra was *Tribal Dance*, Opus 191, which, according to *Memorie*, Log 60, was written between April 15 and 27, 1942. Composed in the key of G minor, *Tribal Dance* is heavily scored for woodwinds and brass. The only strings employed are string basses. A tom-tom introduces a strong rhythm. The striking qualities of this work could have considerable appeal for a youthful orchestra.

Scarmolin's *Variations on a Folk Song*, Opus 192, is a particularly gratifying piece

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<sup>25</sup>Johnson to Scarmolin, 5 February 1942, *Gold Strip Scrapbook*, 125, A. Louis Scarmolin Trust.

<sup>26</sup>Berthoud to Scarmolin, 27 January 1943, *Gold Strip Scrapbook*, 125, A. Louis Scarmolin Trust.

composed for string orchestra. According to *Memorie*, Log 60, it was written between July 11 and 14, 1942. The theme, marked *Moderato, con molta espressione*, is set in C major, and is a Piedmontese folk song called "La Leonessa" (The lioness).<sup>27</sup> The theme and variations altogether take nine minutes to perform. The style is romantic, infused with nostalgia. Once the lyrical theme has been stated, the variations exhibit Scarmolin's usual flair for melody and for unexpected twists and turns.

The contrasts between the variations are effective. The first, marked *Con brio*, is in a bright 3/4 meter in C major. The second, *Sostenuto*, is to be performed very broadly and *molto appassionato* and is in C minor; it is a variation in the broad sense of utilizing some of the gestures of the original theme in a new context. The third variation sees a return to C major, is marked *Con moto*, and is clearly related to the original theme. The fourth variation, *Presto*, to be played *leggerissimo*, is a rapid succession of sixteenth notes and is highly chromatic with an unsettled sense of key. The fifth and final variation, marked *Moderato, un poco rubato, angoscioso*, following some solo cello cadenzas, concludes the work in C major with a recollection of the initial theme. "Angoscioso," which is Italian for "agonizing," seems to refer to the offbeat sighing effect of the strings as the fifth variation opens. Example 9.18 shows Scarmolin's harmonization of the theme.

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<sup>27</sup>I am grateful to John Sichel, Curator of the A. Louis Scarmolin Trust, for the information concerning the background of the theme.

Example 9.18, Theme of Variations on a Folk Song, measures 1-13.

THEME VARIATIONS ON A FOLK SONG G. Louis Sauerstein  
1913

*moderato, con molta espressione*

1st Violin *p* *Divisi*

2nd Violin *p* *Divisi* *lunga*

Viola *p*

Cello *p*

Bass *p*

4

2.

7 *Piu lento* *molto Rall*

*pp*

*pp Div*

*pp*

*pp*

*pp*

10 *Crescendo*

*pp*

*pp*

*pp*

*pp*

*pp*

*Sotto*

This excerpt appears with the permission of the A. Louis Scarmolin Trust.

Scarmolin writes in *Memorie*, Log 61, that the orchestra piece *Pastorale*, Opus 194, was composed between April 14 and June 10, 1943. *Pastorale* could best be classified as a tone poem, and Scarmolin adds parenthetically to the title the words: "Upon Looking at a Western Sunset." In the nine minutes it requires to perform, *Pastorale* creates an atmosphere that is most appropriate to the subject it represents. It opens with a theme oddly reminiscent of the leading motive of Scarmolin's 1913 opera *The Interrupted Serenade*. This theme forms a structure for the composition, undergoing various metamorphoses as the work progresses. The instrumentation is imaginative; Scarmolin creates interesting effects, for example, in combining muted strings with a muted first trumpet at rehearsal number 7. The celesta, which is employed frequently, gives an effect of evening bells, and the harp contributes to the impressionistic quality.

On December 7th, 1943, the Haubiel Studios at 853 7th Avenue in New York City sponsored a recital to benefit the publication fund of The Composers Press Concert Series. Scarmolin's work, String Quartet, Opus 174, was first on the program. It was performed by the Brooklyn Chamber Music Society Quartet.<sup>28</sup> The advance publicity, announcing both the concert and the publication of the work, was complimentary. A card was mailed, on which Ben Stad, Director of American Society of the Ancient Instruments, called it "A fine composition which I highly recommend to every serious quartet player." Samuel Applebaum stated, "The first movement opens with a lively theme, with the various voices announcing it in a fugal style. The development is interesting and precise, beautifully varied with

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<sup>28</sup>Concert Program of The Composers Press Concert Series for 1943-44; Haubiel Studios, 853-7th Avenue, New York City; Tuesday evening, December 7th, at 8:30, *Pine Tree Scrapbook*, 57, A. Louis Scarmolin Trust.

meaningful lyrical themes."<sup>29</sup> The quartet was performed again a few months later by the Ars-Nova Quartet at the Carnegie Chamber Music Hall in New York City (now Weill Hall).<sup>30</sup>

Although composing extensively for orchestra during the 1940s, Scarmolin did not lose interest in writing for solo instruments and piano. Many such works were short, pedagogical pieces, which he had a knack for turning out profusely. There were, however, also longer ones, such as *Two Pieces for Viola and Piano*, Opus 195. *Memorie*, Log 62, states that the *Two Pieces* were written on January 2nd and 3rd, 1944. The first is titled *Romanza* and the second *Moto Perpetuo*. They are well named as the former is a tender and somewhat melancholy duet between the two instruments, while the latter is a witty perpetual-motion piece that demands considerable virtuosity from both performers.

A welcome piece of news arrived in 1944 in the form of a letter from the National Composers Clinic in Chicago. The letter bears a change of address for Scarmolin, which must have taken place since March 1941. It read as follows:

#### NATIONAL COMPOSERS CLINIC

Bethuel Gross, General Director  
Hans Rosenwald, Director of Public Relations

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<sup>29</sup>Card announcing publication and first performance of String Quartet, Opus 174, *Pine Tree Scrapbook*, 57, A. Louis Scarmolin Trust. For information concerning Samuel Applebaum, see "Applebaum, Samuel," *The International Who is Who in Music*, edited by J.T.H. Mize, fifth edition (Chicago: Sterling Publishing Company, 1951), 34. The article states that Samuel Applebaum was a well-known American violinist, teacher of violin, music editor, composer, and author. He served as book and record reviewer for *The Violinist* magazine and as American editor of *The Strad* magazine of London.

<sup>30</sup>Program of the Ars-Nova Quartet in a Chamber Music Recital at the Carnegie Chamber Music Hall, 154 West 57th Street, New York City; Saturday, 1 April 1944, at 8:30 P.M., *Wooden Chest of Drawers*, F, A. Louis Scarmolin Trust.

Lavina Black, Secretary-Treasurer.

Executive Offices  
4611 Ellis Avenue  
Chicago, Illinois.

April 11, 1944.

Mr. A. Louis Scarmolin  
2603 Palisade Ave.  
Union City, N. J.

Dear Mr. Scarmolin:

We are very happy to inform you that, after very careful scrutiny of close to a thousand manuscripts, your manuscript, "Two Symphonic Fragments," has been awarded 1st place & chosen for performance in the National Composers Clinic Week, June 11 to 17, in Chicago.

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Sincerely yours,

THE APPRAISERS  
THE DIRECTORS  
per  
(Signed) Lavina Black  
Executive Secretary.<sup>31</sup>

Scarmolin often met with local groups to discuss his music and have some of his works performed. A typical article appeared in the *Jersey Observer*:

The Jersey City Philharmonic Guild held a meeting yesterday afternoon in the Jersey City Woman's Club on Fairmount Avenue, with Mrs. Edward A. Jones, president, presiding.

The guest artist was A. Louis Scarmolin, composer, who explained a number of his compositions and also told how he started to compose at the age of 13, and

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<sup>31</sup>National Composers Clinic to Scarmolin, 11 April 1944, *Diamond Scrapbook*, 25, A. Louis Scarmolin Trust. Confirmation may be found in an unidentified newspaper article of 14 June 1944, entitled "First Place to Scarmolin in National Music Contest," *Pine Tree Scrapbook*, 65, A. Louis Scarmolin Trust. It is noteworthy that the article, although in some respects imprecise, calls Scarmolin "supervisor of instrumental music in the Union City schools." According to the little news item Two Symphonic Fragments were to receive their premiere in Chicago on Friday, 16 June 1944.

developed it into his life's work. Mrs. Zephyr Tartaryan, program chairman of the guild, sang a group of the composer's songs.<sup>32</sup>

According to *Memorie*, Logs 64 and 65, the first movement of Symphony No. 2, Opus 200, was composed in November 1945. The second movement was written in December of that year, and the third was finished on April 25, 1946. On September 11, 1946, the scoring of the symphony was completed. The entire symphony takes a little more than twenty-four minutes to play, and the three movements are separate.

The first movement, marked *Allegro moderato*, is in sonata form. Its initial theme, with the instruction to play *scherzando*, enters in an angular 2/4 meter in the bassoon part; it is extremely chromatic. The second theme, marked *sostenuto*, enters in G major and undergoes a surprising modulation to F-sharp minor. It has a sweeping, folklike quality.

The second movement, *Adagio espressivo*, is in song form. It opens in the horn, answered by the oboe, in a very chromatic D-flat major. The lush, romantic beginning is supported at the end of the first phrase by timpani. The beautiful, folklike central theme in E major is nostalgic and intense.

The final movement, *Con moto*, has a primary opening theme in scherzolike staccati employing compound meters of 6/8 and 9/8. One especially interesting feature in the central portion of the movement is an oriental-sounding, muted cello solo against a background of other strings, also muted, and harp and celesta. Brief horn and oboe entrances punctuate the background. Example 9.19 shows the opening of the third movement.

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<sup>32</sup>"Composer Guest at Meeting of Philharmonic Guild," *Jersey Observer*, 19 April 1945, no page available, *Pine Tree Scrapbook*, 64, A. Louis Scarmolin Trust.

## Example 9.19, Opening of third movement of Symphony No. 2, measures 1-5.

SYMPHONY No. II

III

83

CON MOTO  
*All. No. 6. = 144*

Fl. 1 & 2  
 Ob. 1 & 2  
 Cl. 1 & 2  
 Bsn. 1 & 2  
 Hr. 1 & 2  
 Trpt. 1 & 2  
 Trb. 1 & 2  
 Cym.  
 Hp.  
 Cel.  
 Vl. 1 & 2  
 Vla.  
 Vcl.  
 D.B.

This excerpt appears with the permission of the A. Louis Scarmolin Trust.

During the time that Scarmolin was writing his Symphony No. 2, he received an award from the first Congress of the Fellowship of American Composers in Detroit for his band work *Tribal Dance* and his anthem *Credo*. A handsome picture of composers Allen Willman, Roy Harris, John W. Work, and A. Louis Scarmolin appeared in the *Detroit Free Press* with the following article as a brief explanation:

The young men and women who are writing America's serious music converged on Detroit for the first Congress of the Fellowship of American Composers.

The Congress, which was planned last year by Roy Harris, leader of American symphonic writers, has gained national significance through the efforts of the Nation's larger musical bodies.

Composers from 22 states are in attendance.

\* \* \*

**Music Hall** and the services of the Detroit Symphony Orchestra have been made free to the Congress by Henry H. Reichhold, Symphony president.

A set of recordings of 10 concerts during the week will be filed at Music Hall as a permanent record. Another set will be given to the composers.

Harris spoke at the opening luncheon of the Congress at the Downtown YWCA.

\* \* \*

"**American** music has heretofore been controlled within an area of less than one square mile in New York City," he explained.

**The ideal of the Congress is to make it possible for composers to be heard and criticized on their native merits, and to break down the barriers between East and West, he said.**

First musical event of the Congress was a public rehearsal of prize-winning orchestral works at Music Hall. The events are open to the public.<sup>33</sup>

The telegram announcing the good news was sent to Scarmolin by Roy Harris himself:

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<sup>33</sup>"U.S. Composers Gather for Inaugural Congress," *Detroit Free Press*, 7 May 1946, 14, *Diamond Scrapbook*, 1, A. Louis Scarmolin Trust. This information is augmented by the Program of First Congress Fellowship of American Composers; Music Hall, 350 Madison Avenue, Detroit 26, Michigan; 6-10 May 1946, *Diamond Scrapbook*, 1. Scarmolin's name appears twice in the brochure. *Tribal Dance* was performed on Tuesday, May 7, having received the award of "Honorable Mention," and *Credo*, also an "Honorable Mention," was played on Thursday, May 9.

WESTERN  
UNION

NAG 188 DL PD=COLORADOSPRINGS COLO 21 1107A

A LOUIS SCARMOLIN=  
2603 PALISADE AVE RH=

WE ARE HAPPY TO INFORM YOU THAT YOUR "TRIBAL DANCE" HAS BEEN CHOSEN FOR HONORABLE MENTION AND PERFORMANCE BY THE JUDGES PLEASE SEND COMPLETE PARTS IMMEDIATELY TO GRAHAM T OVERGARD COLLEGE OF EDUCATION WAYNE UNIVERSITY DETROIT 1 MICHIGAN CONGRATULATIONS=  
ROY HARRIS PRES FELLOWSHIP AMERICAN COMPOSERS<sup>34</sup>

Around the same time came an opportunity for performance of Scarmolin's Two Symphonic Fragments on Radio-Luxembourg. The letter read as follows:

RADIO-LUXEMBOURG  
Compagnie Luxembourgeoise de Radiodiffusion  
Société Anonyme au Capital de 15 Millions

Tph: Lux. 58-81/58-82/58-83

Luxembourg, le June 12th, 1946

Radio Luxembourg

Dear Mr. Scarmolin,

I received your package and I thank you very much. I have put your "Two symphonic fragments" on the programme of Friday, June 21st, from 22.30 to 23.30 o'clock belgium time, that means 21.30 to 22.30 french and english time. I am afraid you will not be able to hear it in the States, but I will anyhow give you the necessary informations: our Station is sending in longwaves on 1293 metre -232 kc/s - 150 kW, and in shortwaves on the 49,26 metre band - 6090 kc/s - 5 kW.

I hope that this letter reaches you in time. My wife joins me in sending you and Mrs. Scarmolin our best regards.

Sincerely yours,

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<sup>34</sup>Harris to Scarmolin, March 1926, *Diamond Scrapbook*, 1, A. Louis Scarmolin Trust.

H. Pensis<sup>35</sup>

On December 2, 1946, Scarmolin received another honor. His Quartet for Strings, Opus 174, was again the first featured work on a Program of Music by Contemporary American Composers in the twelfth season of The Composers Press. Other works on the program were written by such composers as Charles Griffes, Mrs. H.H.A. Beach, and Charles Haubiel.<sup>36</sup>

Shortly thereafter The Composers Press arranged for Scarmolin's string quartet to be performed on radio station WNYC. Felice Haubiel, Charles's sister, wrote a cordial letter to Scarmolin, informing him that the Kneisel Quartet would do his string quartet in the American Music Series. The time of performance was to be Friday, February 21, 1947, on the 8 to 8:30 P.M. program.<sup>37</sup>

Log 66 of Scarmolin's *Memorie* indicates that the Prelude and Intermezzo of his Suite for Eight Instruments, Opus 206, were completed on May 14, 1947. The last movement, Finale, was written in July 1947. The piece is relatively brief. The instruments represented are clarinet, horn, first and second violins, viola, cello, double bass, and piano.

The first movement of the Suite for Eight Instruments, Prelude, marked vivace, is introduced with a sprightly passage in the piano. Whole-tone accompaniment patterns

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<sup>35</sup>H. Pensis to Scarmolin, 12 June 1946, *Gold Strip Scrapbook*, 6, A. Louis Scarmolin Trust.

<sup>36</sup>Program of The Composers Press; Haubiel Studios, 853 Seventh Avenue, New York, N.Y.; Monday evening, 2 December 1946, at 8:30 P.M., *Gold Strip Scrapbook*, 10, A. Louis Scarmolin Trust.

<sup>37</sup>Felice Haubiel to Scarmolin, 10 January 1947, *Gold Strip Scrapbook*, 33, A. Louis Scarmolin Trust.

follow in the piano part. The second theme, marked *cantabile*, has a calming effect. The movement is very brief with no real development.

The *Intermezzo*, marked *andantino con grazia*, opens with a filigree introduction in the piano. These measures are followed by a gliding clarinet solo in 3/4 meter accompanied first by the strings and then by sliding whole-tone chords in the piano. The movement ends with a light *pizzicato* chord in the strings.

The *Finale*, marked *allegro*, starts with a vigorous first theme. A *cantabile*, marked *meno mosso*, serves as a gentler second subject, which is closely related to the first. After some brief, *cadenzalike* passages in the clarinet and piano, the first theme resumes at *Tempo I*, where the theme begins in the strings and then is joined by the piano, followed by the clarinet and horn in a sturdy, *fuguelike* entrance. The key signatures of the movements suggest C major, G major, and C major respectively. However, the entire score is laden with accidentals, and the *Finale* ends squarely on an A major chord.

In September 1947 Scarmolin received another honor from Radio-Luxembourg.

Henri Pensis wrote again to him:

Dear friend,

I just want to inform you that I am going to play your "Symphony in E minor" next Thursday, October 2nd, during my symphonic concert from 20.30 to 21.45 Greenwich-time. You can catch our station on 49,26 meter-band, on short waves.

Unfortunately I couldn't afford to play your symphony sooner, but I hope it will be possible for you to listen to my concert.

With best regards to you, I remain

Sincerely yours

Henri Pensis<sup>38</sup>

Scarmolin's Quintet for Clarinet, French Horn, Violin, Viola, and Cello, Opus 208, was completed on December 19, 1947, according to *Memorie*, Log 67. It consists of one long movement, marked moderato at the opening. Although most of it is indeed moderately paced, the composition undergoes a variety of changes in tempo and mood as it runs its course. While it is written in E minor and begins in that key, its tonality in many portions is unsettled, and it ends on a C-major chord.

During all the time that Scarmolin was composing, his compositions continued to be in demand by various organizations for a variety of reasons. Another accolade for his string quartet came in the form of the following letter:

***The Composers Press, Inc.***  
 PUBLISHERS OF CONTEMPORARY AMERICAN MUSIC  
 83 SEVENTH AVENUE  
 NEW YORK 19, N.Y.

May 24, 1948

Mr. A. Louis Scarmolin  
 2603 Palisades Avenue  
 Union City, N.J.

My dear Scarmolin:

Just a note to let you know the good news!

The first movement of your String Quartet has been listed as a required number for the 1948-49 National Federation Festivals. We have been working for a listing for this number as it is so suitable for students, but to get it on the required list is better yet.

With every good wish, I am,

---

<sup>38</sup>Pensis to Scarmolin, 27 September 1947, *Gold Strip Scrapbook*, 29, A. Louis Scarmolin Trust.

Sincerely,

Charles Haubiel<sup>39</sup>

Scarmolin's opera *The Caliph, An Arabian Episode in One Act*, was begun on January 13, 1948, and completed between February 17 and March 7 of the same year according to *Memorie*, Log 67. The same Log specifies that on July 8, 1948, Scarmolin finished the orchestration. The copyright date in the score is 1950. The libretto was written by Scarmolin's longtime friend and collaborator, Carleton S. Montanye, after a story by Justin Huntly McCarthy. The characters are Dilidilan, the captive, soprano; the Caliph, Haroun-al-raschid, baritone; Mogro, a slave woman, alto; Ali Hassan, a youth of Baghdad, tenor; and Mesrour, a servant, bass. A synopsis follows.

The action begins in the lounge of Dilidilan, where she is held captive in the Caliph's house. It is early morning of a June day in Baghdad long ago. Mogro, a slave, draws open the curtains of Dilidilan's room, letting in the morning sun. To Dilidilan's complaint that her past fills her mind with sadness and despair, Mogro replies that "There is tomorrow" and that "The Caliph is good, my lady!" Dilidilan, however, rejoins that she is the sister of a rebellious prince of Faristan, who would not yield to the great Caliph, whom many call "The Just." She adds that her brother was driven from his dominions and that she herself was made a prisoner in the Caliph's household.

After a heated conversation between Dilidilan and Mogro, Mogro departs. Dilidilan looks out of the window and sees an old woman who is singing a familiar song of Dilidilan's childhood. The woman hands Dilidilan a small bouquet of flowers on top of a long stick. Dilidilan removes the flowers from the stick and finds a note from her brother, which says he is in Baghdad, hiding in disguise. Although if he is found, he will be killed, he wants to see Dilidilan again.

Dilidilan immediately goes to her desk and with a reed writes rapidly on a sheet of painted paper, drying the ink with cinnamon powder, folding the note, and touching it to her lips. Clapping her hands, she calls the servant Mesrour, asking him to deliver the note, which is intended for her brother. As she stretches out her hand to give him the letter, however, the Caliph, who has returned early from a long ride, glides forward and snatches the note from her hand, asking to see it. The suspicious Caliph wonders to whom the note was written. It contains the instruction that if

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<sup>39</sup>Haubiel to Scarmolin, 24 May 1948, *Diamond Scrapbook*, 1, A. Louis Scarmolin Trust.

Dilidilan's door yields to the touch, the recipient should come in, but if the door is closed, he should hasten away.

The enraged Caliph folds the note but suddenly has an idea. He asks Mesroul to deliver it, adding, "Set a hidden guard upon the stair that whosoever may enter this dwelling shall by no means depart therefrom!"

Dilidilan fears she cannot prevent her brother from coming to his death. Then she hears the song of Ali Hassan, a youth of Baghdad, who has for three mornings been standing below her window, hoping to catch a glimpse of her. She invites him to come in but asks him to be sure to close the door after him. He rushes into the trap, entering her room and assuring her that he has closed the door behind him. Just as Ali Hassan is confessing his overpowering devotion, the Caliph enters.

The Caliph smiles courteously at Ali Hassan and asks who he is and why he is in this house. Dilidilan explains that the young man is not her lover and that the letter had been written to her brother. She asks him to let Ali Hassan go in peace. Ali Hassan, however, continues to profess his love for Dilidilan. In response, the Caliph asks him to descend again to the street; once more Dilidilan will beckon to him and, if he chooses to obey, he shall be married to her on the same day. However, if he marries her, the Caliph assures him, "Tomorrow's dawn will find your head severed from your body and set upon a spear at the gate of the city while your carcass floats in the Tigris!"

Dilidilan asks the Caliph why he would marry her to one whom she does not love. Then both she and the Caliph are at once overcome with laughter as, looking through the window, they see Ali Hassan running away like a rabbit or a frightened deer. The Caliph says he now knows Ali Hassan was not Dilidilan's lover, or he never could have left her. He says, furthermore, that her brother shall be pardoned and restored to his dominions, and that she may go with him if she wishes, "Though if you go, I think you will take the sunlight of the world with you!"

The story then takes an unexpected twist as the Caliph admits that he has loved Dilidilan a long time, and she responds that, although a captive, she has loved him too. The moral of the story follows in the form of a short poem:

So ends a story  
 Snatched from the Book of Fate  
 For in Allah's wisdom  
 It is written:  
 "Those who love at last  
 At first must hate!"

Musically the opera abounds in aspects of Scarmolin's style that contribute to its atmosphere, exoticism, and richness. Scarmolin was, for instance, fond of orientalisms, as exemplified by the oboe solo at the opening, which lends to the whole opera a characteristic

flavor. Another fine example of this kind of approach is Dilidilan's dance, which begins at rehearsal number 64. The dance is full of exotic-sounding scales set in sixteenth notes. The use of percussion contributes to the flavor.

Relative dissonance and consonance are used for expressive effect. The servant Mesrour's terror as the Caliph intercepts Dilidilan's letter is evident in the six measures before rehearsal number 26, in which, under an "agitato" marking, strident chords are subjected to offbeat accents. On the other hand, the Caliph's confession of love at rehearsal number 76 is marked by wide-spanning, easily identifiable triads, although the progression D major, B-flat augmented, D major, D minor is both unusual and intriguing. Here judicious use of the English horn provides an appropriate oriental touch.

Scarmolin regularly uses chromatic passages, often most effectively. Of special note is the passage nine measures before rehearsal number 74, in which the Caliph and Dilidilan laugh as Ali Hassan makes his escape. This time the full orchestra plays, including celesta and harp, contributing to the sound of running and laughter. At rehearsal number 61, a slower-moving chromaticism underscores Hassan's fate if he should dare to marry Dilidilan. Scarmolin is also fond of using streams of harmonic thirds or fourths, particularly in chromatic passages, as one can see in the string accompaniment at rehearsal number 22 and the passage noted above, nine before 74.

Scarmolin has a particular knack for using instruments effectively. At rehearsal number 36, the harp, muted strings, muted trumpet, oboe, and flute provide an ideal background for Dilidilan's musings. The introduction of Ali Hassan's love song at rehearsal number 37 with florid passages in the oboe and clarinet is most appropriate. The use of

celesta where he asks her to "Open thy window wide that I may look at thy lovely face" adds a charming touch.

Overall, the opera is well balanced musically and has a viable plot. In many aspects it demonstrates a variety of the composer's skills well. Example 9.20 shows the opening of *The Caliph*.



At this time letters were coming from all over the country praising Scarmolin for his music. A typical one came from Nini Luckie of Brownfield, Texas, saying that she and her piano soloist were planning to give a concert there within a few days, to be followed by a series of concerts in several large cities in Texas. She says that she is programming *Longing* as one of her favorite pieces to be sung in English. She also is promoting Scarmolin works for study among her pupils.<sup>40</sup> A large quantity of letters of this kind may be seen at the A. Louis Scarmolin Trust, where they are housed. Many concern major works, and a substantial number concern the pedagogical compositions as well.<sup>41</sup>

Scarmolin continued to be active in lecturing and promoting his music. An example was a meeting on February 3, 1949, of The Piano Teachers' Congress of New York. The invitation card states that one of the presenters will be A. Louis Scarmolin, who will play his own compositions. A thank-you letter from the president, Josephine Fry, confirms that the program took place and was a success. She writes:

Feb. 8, 1949

Dear Mr. Scarmolin:

It was a pleasure and an inspiration to hear your music played at our meeting on Feb. 3rd. I am sure our members will be using many of your pieces as time goes on, and your old friends (among our members) will have added pleasure in watching for the new numbers.

I agree with the critics that your compositions have charm and appeal along with their musical and teaching values. It was very thoughtful of Mrs. Scarmolin to

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<sup>40</sup>Luckie to Mr. and Mrs. Scarmolin, 19 November 1948, *Diamond Scrapbook*, 9, A. Louis Scarmolin Trust.

<sup>41</sup>Programs were mailed in from as far away as British Columbia. See, for example, Program for the Piano Recital Presented by Pupils of Merlyn Markham and Marjorie Hansen; Harmony Hall, 1655 West Broadway, Vancouver, British Columbia; Friday, 23 June 1939, at 7:45 P.M., *Gold Strip Scrapbook*, 44, A. Louis Scarmolin Trust.

be present and I enjoyed meeting her.

Best wishes,

Sincerely,

Josephine Fry.<sup>42</sup>

Perhaps the exertions of the 1940s had proved excessive, with the completion of so many large compositions and the constant teaching. In any case, during the spring of 1949, a surprising letter was written by the publisher Carl Ludwig to Scarmolin's wife, Aida. In its vernacular tone it describes in some detail what had been happening in Scarmolin's life, and it shows that Ludwig held Scarmolin in high esteem:

April 6 1949

Mrs. Aida Scarmolin  
2603 Palisade Ave.  
Union City, N.J.

Dear Mrs. Scarmolin:

Your kind letter of the 5th received and was quite surprised to hear about Anthony's health. He surely must take it easy and take care of himself, if he had a heart condition. I am glad to hear it was not serious and that he is on the way to recovery. This music business is a strenuous business these days and it upsets me plenty every once-in-a-while. My wife is after me to take it easy and not let business and the School music teachers upset me, but you just can't help it sometimes.

I certainly was pleased to hear that Mr. S has an opera in rehearsal, and I do hope his hard work is remunerated by an astounding success, when it is sung. You must send me the program and all about it, when it goes on the stage.

I don't know of a man, or composer I like better than Anthony, since he is a swell fellow if there ever was one, and tell him I said to forget the damn business for a while and give his best attention to A. Louis Scarmolin, because I want some more Scarmolin works. Time will wait.

With best regards to you and Anthony and best wishes from his old friend

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<sup>42</sup>Fry to Scarmolin, 8 February 1949, *Diamond Scrapbook*, 1, A. Louis Scarmolin Trust. See also the invitation card in the same location.

Sincerely

Carl Ludwig<sup>43</sup>

Scarmolin's heart condition in the spring of 1949 was probably at least in part responsible for his decision to retire from the Union City Public School System. Ludwig's letter is the first intimation we have of his illness. There is, moreover, little else by way of correspondence or newspaper articles housed at the Trust to further describe or confirm it. But there is no doubt that he did develop the ailment and that it must have had a role in determining his activity in the coming years.

The opera in progress, to which Ludwig referred in his letter, must have been Scarmolin's *The Interrupted Serenade*, which received its world premiere on Thursday evening, May 19, 1949, at Lindenhurst High School in the town of Babylon, Long Island. According to the program, the part of Alfred Henderson was performed by Norvel Campbell, Clara Henderson by Martha Milburn, and Arnold Walker by Robert Falk. The conductor was Christos Vrionides and the stage director Frank Overton. The production was supported by the Town of Babylon Chorus and the Town of Babylon Symphony. The first half of the program consisted of a vocal and instrumental concert, and the second half was Scarmolin's one-act opera.<sup>44</sup> The opera received an excellent review:

With color and depth of expression the inspired arias of the tenor, bass and soprano progressed to the culmination when the chorus backstage joined orchestra and principals to give the music an ethereal quality which was thrilling to the audience. Martha Milburn, who took the role of the wife, displayed a voice of lyrical beauty. Robert Falk, bass-baritone who played the part of her brother, revealed his

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<sup>43</sup>Ludwig to Scarmolin, 6 April 1949, *Diamond Scrapbook*, 1, A. Louis Scarmolin Trust.

<sup>44</sup>See Program of The Town of Babylon Symphony Association; Lindenhurst High School, Thursday evening, 19 May 1949, *Diamond Scrapbook*, 1, A. Louis Scarmolin Trust.

skill as an actor as well as a fine singer, and Norvell Campbell, tenor, playing the part of the husband, sang his role with feeling and competence.

The opera is ideal for presentation in small communities, as it is only 40 minutes long and calls for but three principal figures. The only drawback to the performance here was that the auditorium is so designed that the orchestra pit cannot be properly curtained to allow the voices of the singers to come through as they should. The fine performance of the orchestra, chorus and soloists brought repeated ovations.<sup>45</sup>

It will be recalled that *The Interrupted Serenade* had been composed in 1913.

Despite his bout with ill health, Scarmolin must have been gratified that this major work was at last performed. The occasion brought to a fitting conclusion his long and prolific middle years. As chapter 8 has already shown, Scarmolin did not continue to teach past June of 1949. It is, moreover, entirely possible that he had to take some time off during the 1949 spring semester because of his illness. Thus the performance of *The Interrupted Serenade* must have brought him special happiness.

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<sup>45</sup>"Another Season Closes," unidentified Babylon newspaper clipping, 9 June 1949, *Small Black and Gold Scrapbook*, 22, A. Louis Scarmolin Trust.

CHAPTER X  
RETIREMENT

. . . for the growing good of the world is partly dependent on unhistoric acts, and that things are not so ill with you and me as they might have been is half owing to the number who lived faithfully a hidden life and rest in unvisited tombs.<sup>1</sup>

The graves of Anthony Louis Scarmolin and his wife Aida are not unmarked. Their final resting place is the George Washington Memorial Park, Paramus and Century Roads, Paramus, New Jersey. There is a single, simple headstone, with roses around its border. The roses no doubt reflect Aida's middle name, Rose. A brief inscription for Scarmolin occupies the left side of the headstone and states that he was born in 1890 and died in 1969. To the right, the dates of his wife's birth and death are given--1900 to 1987. Nearby is buried Scarmolin's longtime friend, John Hamel, who died on September 27, 1998, and was interred on September 30. The atmosphere seems appropriate for the modest composer who dedicated his entire life to teaching, making music, and composing the large number of works that brought pleasure to many students, amateur musicians, and serious concertgoers.<sup>2</sup>

Although we are now near to the end of our narrative, more remains to be said about Scarmolin's life and work before this final chapter can be closed, for his productivity

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<sup>1</sup>George Eliot, *Middlemarch: A Study of Provincial Life* (1872; reprint, New York: Penguin, 1964), 811.

<sup>2</sup>In early October 1995, I visited the George Washington Memorial Park in the company of John Sichel, Curator of the A. Louis Scarmolin Trust, and New York Times correspondent Leslie Kandell. The primary purpose of that visit was to provide information for Ms. Kandell, who subsequently wrote an article, "The Notes Just Wouldn't Stop Flowing," which appeared in the New Jersey section of *The New York Times* on Sunday, 8 October 1995, p. 14. I also attended the interment of John Hamel.

certainly did not come to an end with the heart condition that developed in 1949.

Surprisingly, Scarmolin's *Log, Memorie*, shows no visible abatement of his zeal for composing during the winter and spring of 1949, when his illness occurred. Inscribed in the portion of Log 68 that deals with the months of January through June are a number of four-hand arrangements for piano such as the delightful *Home on the Range* of January 13 and *Turkey in the Straw* of May 13, some easy pedagogical piano pieces, and several compositions for organ.<sup>3</sup> The entries constitute as much activity as the Log might show for any other comparable period of time. Judging by the Log, one senses that Scarmolin intended to use his later years to direct his energies even more toward composition than he had in the past.

Significantly, his name appeared in *The Monthly Supplement and International Who's Who* (March 1949). A brief article under his name gives biographical facts and lists important works and awards.<sup>4</sup>

Early in July 1949, once school was out, Scarmolin began on the first of the three sonatinas for piano composed during his retirement. He wrote very quickly; Logs 68 and 69 of *Memorie* report that all three movements of the first sonatina were finished within a period of four days. An idiosyncrasy of this effort was that the three movements of the first sonatina were composed in reverse order. According to Log 68, the third movement was

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<sup>3</sup>The four-hand arrangement of *Hone on the Range*, marked, "Arranged by A. Louis Scarmolin," was published in 1949 by Pro Art. *Turkey in the Straw* was marketed by Pro Art under one of Scarmolin's pseudonyms, John Lais. The copyright date is 1950.

<sup>4</sup>"Scarmolin, A. Louis," *The Monthly Supplement and International Who's Who*, series 10, no. 3 (Chicago: A.N. Marquis, March 1949): 80, *Diamond Scrapbook*, 1, A. Louis Scarmolin Trust.

written on July 2; the second movement was penned two days later, while the first movement, dated July 5, 1949, appeared last and was entered in Log 69.

Before embarking on a description of the first sonatina, it must be said candidly that the three sonatinas as a group are somewhat disappointing. Although according to Logs 76 and 77, the second and third sonatinas were not composed until the summers of 1960 and 1961 respectively, there is considerable similarity of style and approach among all three works. Certainly they purport to be serious compositions, as all contain musical and technical challenges beyond the reach of either an intermediate student or a gifted amateur. Yet the sonatinas leave an impression of brevity, formal weakness, and limitation in scope. While each has some merit, all are unfortunately flawed by less pleasing details and clichés.

The first movement of the First Sonatina for Piano of 1949 has no key signature, but the music has many accidentals, obscuring any true, consistent sense of key. The initial tempo marking of the introductory portion of the first group is *Maestoso, energico*, and there are frequent meter and tempo changes. Quartal harmonies with octave doublings set contrapuntally against parallel fifths contribute to the *maestoso* character. This portion is followed by moving eighth notes in the melody, marked *mosso*. Example 10.1 shows the opening of the First Sonatina for Piano.

Example 10.1, Opening of the First Sonatina for Piano, measures 1-16.

SONATINA  
For Piano

A. Louis Scarmolin

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The second theme, in contrast to the first group, is marked *poco meno mosso*. It consists of triads in the right hand gliding up and down by melodic seconds and set against vertical, harmonic seconds for the left hand in the upper portion of the bass clef. Overall, the form of the first movement is indeterminate. There is scarcely any portion that could be interpreted as a real development. The brief coda is just a final statement of excerpts from the first group.

The second movement of the First Sonatina is titled *Canzone* and initially marked *lento*. The title is most appropriate, as the movement is indeed songlike. The movement is, moreover, divided into five portions by the use of fermata markings at critical junctures. The resulting sections seem to be based very loosely on a theme and variations concept; the five divisions, moreover, make one think of the poetic form "canzone" of Dante or Petrarch, which Scarmolin quite possibly had in mind. The key signature changes several times by section as the movement progresses.

The third movement of the First Sonatina is titled *Finale* and bears the marking *allegro vivace*. It has no key signature and again contains an abundance of accidentals. It is nearly all written in 4/4 meter, but there are occasional interruptions by single measures of 2/4. The approach to the entire movement is sequential, and there are essentially three types of action juxtaposed: brisk block chords, running sixteenths often accompanied by eighths in the opposite hand, and brief *martellato* portions. In measure 36 triplet octaves appear.

On the heels of his First Sonatina for Piano, Scarmolin evinced special interest in composing arrangements of familiar songs for chorus. They were the kinds of pieces that

a high school chorus or a group of amateur singers probably would have enjoyed greatly. Included among these essays in practical vocal writing were, for example, an S.A.T.B. arrangement of *Who Did? Whale Did!* written on October 6, 1949; an S.A.T.B. arrangement of *Short'nin' Bread* on November 15, 1949; and an S.A.T.B. arrangement of *Nobody Knows the Trouble I've Seen* from November 19, 1949. Scarmolin was also sometimes involved not only with traditional American tunes but also with music from his native Italy, as one can see from his S.A.T.B. version of two Neapolitan songs entitled *Napoli*, written on August 6, 1949. All dates of composition are provided by Scarmolin's *Memorie*, Log 69.<sup>5</sup>

The group of short pieces called Five Preludes for Piano is a fine example of what Scarmolin was capable of writing for that instrument. The preludes contrast well with each other, demonstrating a variety of moods and compositional techniques. While accessible to the performer, each one presents special challenges of technique or interpretation.

According to Log 70, both the first and second preludes, No. 1 in F major and No. 2 in D-flat major, were composed on August 11, 1950. The latter three lack key signatures. Prelude No. 3 was composed on August 17, 1950, and No. 4 is dated January 1951, still in Log 70. Prelude No. 5 is alternatively titled *Ostinato--Piano Solo*. Entered in Log 71 with the date January 9, 1952, this later piece completes the set. It should be noted that relatively recently the Preludes were published by Ludwig along with Scarmolin's piano piece *White Meadows*, described below, as *Six Preludes for Piano*, 1993. *White Meadows* is the last of the pieces, completing the set.

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<sup>5</sup>All the arrangements described were published by Pro Art in 1950 except for *Nobody Knows the Trouble I've Seen*, which bears a Pro Art copyright of 1951. *Napoli* is a medley of the two Neapolitan songs, *Funiculi, Funicula* by Luigi Denza and *O Sole Mio* by E. Di Capua.

Prelude No. 1, marked *moderato*, is in F major. The texture is supported by long pedal points in the bass on the fifths F and c, and, alternatively, D-flat and A-flat. At measure 4 a winding, arabesquelike melody enters and is spun out in the soprano voice. The accompaniment pattern in the middle voice, which begins already in the first measure, consists mostly of vertical fourths with an occasional fifth, filled in by major and minor seconds. The melody and accompaniment exchange places from time to time, as at measure 16 where the melody is introduced in a tenor range while the F and c pedal point is extended below. Example 10.2 shows the opening of Prelude for Piano No. 1.

## Example 10.2, Opening of Prelude for Piano No. 1, measures 1-12.

Prelude No 1

Moderato A. Louis Scarmolin

1 *p* l.h.

4 *con grazia*

7 r.h. l.h.

10 3

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Prelude No. 2 has an accompaniment pattern similar to that of the first prelude but used quite differently. The tempo marking is *andante sostenuto*. The key signature is D-flat major. Quartal harmonies are again filled in with major and minor seconds. Here, however, beginning with the right hand in the treble clef, they rise and fall by seconds in an undulating 6/8 meter. Their motion forms a counterpoint with a left hand tenor melody with prominent seconds, marked *tenuto*, which lends to the whole piece a floating quality. The long pedal points in the A portion of the ABA form emphasize the key of D-flat major. The middle section has no key signature and contains both parallel octaves filled in with fourths and fifths and also parallel-moving triads in the right hand alternating with fifths in the left hand.

Prelude No. 3, marked *andante molto espressivo*, bears no key signature. The tonal center, however, appears to be G, because G occupies a prominent position both in the treble and bass portions of many phrases, and the final chord is a wide-spanning G major triad. The right hand has *tenuto* markings on the first and fourth quarters of the 6/4 meter; each of the notes bearing a *tenuto* marking falls at the beginning of a three-note melodic chord. The left hand is melodic and singable, but its motion is limited to seconds with an occasional third. Like the second prelude, the third prelude is in ABA form, the B section beginning at measure 15. Here, after an introductory measure, the roles of the left and right hands are reversed, so that the right hand delineates the melody in seconds, now employing parallel octaves. After a short portion of fast runs, which are divided between the hands, the B section ends on measure 38. The A portion is then repeated through a *da capo al segno* marking, which indicates a cut to a five-measure coda marked *più lento*.

Prelude No. 4, marked *poco lento*, is characterized by frequent meter shifts, including

passages in 2/4, 3/4, 4/4, 5/4, and 6/4. Apart from the metrical changes, its most distinguishing feature is the portamento ostinato pattern b, c<sup>1</sup>, e<sup>1</sup>, which is repeated throughout without interruption; in the middle of the prelude it is sounded in lower octaves. There is no key signature, yet the music is replete with accidentals, so that the chief unifying factor is, indeed, the ostinato pattern. Prelude No. 4 concludes on an E major chord, the harmony that coincides with the last note of the ostinato. At the final moment a ninth and thirteenth are added.

Prelude No. 5, also labeled Ostinato--Piano Solo, and marked *con moto*, is based, like the fourth prelude, on the ostinato principle. In the short fifth prelude, however, the ostinato patterns all appear in the treble clef, where they are played by the right hand. The ostinato patterns change, moreover, every seven, or, in the case of the final one, eight, measures. Much of the central portion of the piece must be played with the hands crossed. After a quiet beginning and dynamically moderate middle section, *cresc. ed accel.* and *forte* markings, beginning eleven measures before the end, usher in a brief but brilliant conclusion for the set. Again, there is no key signature.

One of Scarmolin's large choral works was composed in February 1951 according to Log 70. It is a Christmas cantata titled *The Best-Loved Story*, a setting of a text by Dorothy Lehman Sumerau. It is perhaps most noteworthy for its simplicity and suitability for an amateur S.A.T.B. chorus. It is divided into six portions, each of which is written in an easily identifiable key. In order, they are: 1. *O Come Thou Lord Emanuel*, S.A.T.B. (A minor--andante, poco sostenuto), 2. *O Holy, Holy, Holy*, Soprano or Tenor Solo (E major--andante pastorale), 3. *Recitative*, Solo Baritone (D major--poco sostenuto), 4. *O*

*Radiant Star*, Trio S.A.B. (begins in G minor and ends in G major—*andantino sostenuto*), 5. *The Holy Scene*, S.A.T.B. (G major—*reverently, poco sostenuto*), and 6. *Hallelujah!*, S.A.T.B. (*allegro con gioia*—C major). The style and mood of all the components fit the respective texts well.

During these years Scarmolin was being widely published, particularly in the areas of piano and choral music, for which there was evidently considerable demand. For example, the *Catalog of Pro Art Publications* (1951-1952) indicates that Scarmolin was the composer of no fewer than twenty pieces for piano. There were nine piano solos, two of which were attributed to his pseudonym Lais. Likewise, Scarmolin had written eleven pieces for one piano-four hands, two of which were attributed to Lais and two to Marlin. In addition, Scarmolin had published under the auspices of Pro Art four piano albums. In the area of choral repertoire he was truly prolific. Pro Art lists *The Chorister's Daily Dozen for Mixed Voices* (S.A.T.B.) by Scarmolin, describing it as designed for developing beautiful tone, clarity of diction, and proper breathing; the table of contents includes studies for the development of vocal capabilities in areas such as sustained tones, vowel enunciation, flexibility, articulation of the tongue and lips, dynamics, and shading. Moreover, under the heading "chorals" appear nineteen Scarmolin arrangements, a healthy representation by any standards.<sup>6</sup>

*The Sunlit Pool* is an exceptionally beautiful though brief orchestra piece, truly one of Scarmolin's masterworks. According to *Memorie*, Log 71, it was composed on December 31, 1951. Requiring only five minutes to perform, it is scored for flutes, oboes, B-flat

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<sup>6</sup>*Catalog of Pro Art Publications*, 1951-1952, *Wooden Chest of Drawers, E*, in possession of the A. Louis Scarmolin Trust.

clarinets, bassoons, horns in F, B-flat trumpets, trombones, tuba, timpani, harp, first and second violins, violas, cellos, and basses. The instruments are combined imaginatively, through the embellishment and frequent reiteration of the main theme first introduced by the oboe, at various levels and in diverse timbres. The overall result is an impressionistic effect that makes one think of a warm summer day at a pool, replete with the sounds of birds, provided by contrapuntal staccato "imitations" in the flute, oboe, bassoon, and piccolo.

*The Sunlit Pool* has no key signature, and it contains many accidentals, which often support whole-tone melodies. Until rehearsal number 2, much of the bass is supplied by open parallel fifths, and the introductory rising fifths in the strings in a soft dynamic range suggest an initial tuning up of the ensemble. Most of the piece is written in 4/4 meter, but measures of 5/4 are interjected from time to time. The frequent changes of tempo and markings for mood and emotion lend the work fluidity and sensitivity. At rehearsal number 3, a calmer middle section begins, becoming a true cantabile at rehearsal number 4 and appassionato two measures later. At rehearsal number 6, there is a glowing return of the primary theme. Harp glissandi add an air of mystery at the very end.

During the time he was composing works of this caliber, Scarmolin continued to write pieces for children, which were quite successful in their way. Between his composition of *The Sunlit Pool* and *Sinfonia Breve*, a number of these pedagogical works were completed. Examples are *Donkey Trail*, dated February 8, 1952, and published by Elkan-Vogel in 1958; *The Bird and the Alligator*, of March 25, 1952, available in manuscript only; and *Gondoletta*, of March 25, 1952, also in manuscript.<sup>7</sup> All of them are late first- or early second-year

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<sup>7</sup>The dates of composition for all three pedagogical pieces are to be found in Scarmolin's *Memorie*, Log 71. All manuscripts are housed at the A. Louis Scarmolin Trust.

pieces. For example, *Donkey Trail* in C major has repetitive bass patterns supporting dotted rhythms in the right hand. *Gondoletta* in G major teaches finger crossings and 6/8 meter. In *The Bird and the Alligator* the right hand plays the part of the bird, and the alligator, represented by the left hand, completes the phrases begun in the right.

While he was actively composing during his retirement, Scarmolin continued to receive awards and honors. One especially interesting notice of the Jersey City May Music Festival of 1952 presents an award for composition to him. It observes: "For success in competitive auditions and distinguished performance in the Festival Concert of May 4, 1952, this certificate is presented as a testimonial of special recognition for outstanding achievement."<sup>8</sup> Other articles which appeared around that time confirm that the composers honored were the late James P. Dunn, Roland Fiore, and Scarmolin. A board of judges under the leadership of Vittorio Giannini recommended the winning works to be performed at the festival that Sunday evening at Snyder High School Auditorium in Jersey City.<sup>9</sup>

In Scarmolin's *Memorie*, Log 71, an entry for June 10 to July 20, 1952, reads: "Sinfonia Breve in one Movement--orchestra." Like the earlier two symphonies, *Sinfonia Breve* is not really in one movement but has three movements, which are played without interruption as in the Symphony No. 1 in E Minor. The brief movements of the *Sinfonia* are connected by passages for solo bassoon. As John Sichel has aptly pointed out, this

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<sup>8</sup>Citation of Honor for Composition of the Jersey City May Music Festival, 1952, *Wooden Scrapbook*, 1, A. Louis Scarmolin Trust.

<sup>9</sup>See "Hudson Composers Honored at Concert," *The Jersey Journal*, Monday, 5 May 1952, p. 3, *Small Black and Gold Scrapbook*, 27, A. Louis Scarmolin Trust.

circumstance surely explains why the original title in *Memorie* was dropped.<sup>10</sup>

Short as it is, Scarmolin's third symphony, *Sinfonia Breve*, contains moments of great intensity, drama, and of both melodic and harmonic imagination. Characteristically, Scarmolin is less interested in strict formal structure than in his own musical thought. As a result, all of the movements are in some way abridged, resulting in a work that takes just under ten minutes to perform. Scarmolin abridges to avoid redundancy and create a compact work.

The first movement of the third symphony opens with a somber introduction, marked *Moderato, ma un poco mosso*. Over a long, *pianissimo* pedal point in the strings, the B-flat clarinets sound the opening motive with its prominent minor third, set in triplet quarter notes. At rehearsal number 3, *allegro moderato*, the first group of the movement comes into its own. The second theme at rehearsal number 7 forms an effective contrast; it is lush and romantic, marked at its outset, *più lento e molto appassionato, un poco trattenuto*. After a brief but turbulent development the movement is drastically shortened by having as the recapitulation at rehearsal number 10 a recall of only the introductory material, followed by the connecting bassoon cadenza. Example 10.3 shows the introduction to the first movement of *Sinfonia Breve*.

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<sup>10</sup>The reader is again referred to the liner notes by John Sichel, Curator of the A. Louis Scarmolin Trust, in the 1995 CD, Anthony Louis Scarmolin, Symphonies Nos. 1, 2, and 3, Slovak Radio Symphony Orchestra and Polish Radio National Symphony Orchestra, conducted by Joel Eric Suben, New World Records 80502-2.

Example 10.3, Opening of *Sinfonia Breve*, measures 1-9.

**Sinfonia Breve**  
Symphony No 3

A. Louis Sarmati  
© 1954  
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Copyright © 1954  
G. Schirmer, Inc.

Moderato, ma un poco mosso

Fls. 1/2  
Obs. 1/2  
B<sup>b</sup> Cls. 1/2  
Bsns. 1/2  
Hns. in F 3/4  
B<sup>b</sup> Trpts. 1/2, 3  
Trbs. 1/2, 3  
Perc.  
Hp.  
VI 1, 2  
Vla.  
Cello  
B.

copyright by A. Louis Sarmati

2

4  
Fls. 1/2

Obs. 1/2  
*p*

1  
Cl. 1  
2  
Cl. 2

Bsns. 1/2  
*p*

Hns. 1/2  
3  
4

Tripts. 1/2  
3

Trbs. 1/2  
3  
Tb.

Perc.

Hp.

Vls. *p cresc.*

Vla

Cello

B.

W. G. M. S. Co.  
New York, N. Y.

W. G. M. S. Co.  
New York, N. Y.

7 *cresc. ed affrett.* 1

Fls. 1 2

Obs. 1 2

Clas. 1 2

Bsns. 1 2

Hns.

Trpts.

Trbs.

Tb.

Perc.

Hp.

VI. 1 2

Vla.

Cello

B.

J. & W. C. BARNES

This excerpt appears with the permission of the A. Louis Scarmolin Trust.

The second movement of *Sinfonia Breve* is marked at the outset *Lento ma non troppo e molto espressivo*. It consists of a brief thirty-eight measures of gentle melody apparently through-composed by Scarmolin as though the notes had simply flowed from his pen. At the same time the whole seems closely related and musically entirely logical. Scarmolin has harmonized his melodic flow with occasional tritones, which lend a bittersweet flavor.

The third movement, *Allegro vivace*, is set in an energetic 2/2 meter, punctuated now and then by a tom-tom. The movement is primarily based on a single catchy theme; the lively mood is underscored by pizzicati in the strings and staccati in the brass and woodwinds. Striking in the harmonies is the frequent use of parallel thirds, fourths, and fifths. Especially effective is the contrapuntal fanfare at rehearsal number 22, which ushers in the coda.

The Sonatina for Flute and Piano was composed on October 1, 1952, according to Log 71 of Scarmolin's *Memorie*. The three movements are all without key signatures, and there are a great many accidentals. The movements are titled, in order: *Moderato*, *Andante*, and *Vivace, leggero*. At first glance, one is most struck that the opening movement is more than twice as long as either of the other two. The sonatina is idiomatically well-suited to the flute. That instrument is given a wide range to play, affording it an opportunity to project beautifully over the piano accompaniment, particularly in its upper register. Most of the Sonatina for Flute and Piano is played under a piano dynamic marking, tempered by crescendos, diminuendos, and sforzandos.

The long first movement is in Scarmolin's favored design for sonata forms. The second half is really a reiteration of the first half with some minor changes and without a real

development in any traditional sense. Much of the second half is played higher than the first half. Both halves contain the eager first theme in the flute part and in all voices of the piano. The first theme is followed by a bridge of sixteenth notes outlining a fifth, fourth, and octave. The second theme is marked *calmo* in both halves but is played higher in the second half, as was the first theme. The movement ends with attractive cadenzalike passages for the flute, which rely on juxtaposing whole tones and on using chromatic scales.

The second movement, *Andante*, is a rather free theme and variations. Initially an ostinato in the right hand of the piano oscillates by half steps, expressing quartal and quintal harmonies, while the left hand accompanies in droning parallel fifths. When the flute enters, it roughly creates a sequence in each measure as well as the effect of an *appoggiatura* on the third of the four beats. The cadenza for flute before the final variation gives the performer a chance to be heard alone.

The third and final movement, *Vivace, leggero*, is a tour de force for the flute. Set in sixteenth notes, its bumbling "wrong-note" technique creates an effect of madcap buffoonery. Chromatic and whole-tone passages are rampant. Like the first movement, the third consists of two halves; the first half is approximately repeated, but not exactly--there are changes of level, strategic cuts, and a different ending.

*Azure Skies* was composed only a few days after the *Sonatina for Flute and Piano*, on October 5, 1952, according to *Memorie*, Log 71. It is one of Scarmolin's especially intriguing pieces for piano. Again, there is no key signature. The impetus of a G minor arpeggio in the bass immediately suggests G as a tonal center. However, any firm sense of tonality is quickly dispelled by the entrance of a haunting melody, harmonized in thirds,

which ends on a D minor triad. Soon parallel triads and then major, minor, and augmented triads move and shift over an uneasy bass. There is no clear anchor of key, and the pervasive 6/8 meter contributes to the floating effect, while the wide range of the two hands on the keyboard creates an illusion of space.

The Sonata for French Horn and Piano is a substantial work completed on November 1, 1952, according to *Memorie*, Log 71. The composition is altogether twenty-four pages long. There are three movements, Moderato, Andante cantabile, and Allegro vivace. The sonata is written idiomatically for the French horn. The first movement, in 4/4 meter, frequently features triplet quarters or triplet eighths in either the horn or piano part. It stresses quartal and quintal combinations in both melody and harmony, while the piano often accompanies in hollow octaves. The second movement features a melodic line in the horn that is spun out from the beginning to the end of the movement. The third movement is written in a rapid 6/8 meter, which brings the Sonata to a lively conclusion. Instead of key signatures, there are ample accidental markings, appropriate to a piece in which triads and sevenths move so rapidly from key to key that a tonal center is not firmly established.

Although more than nine pages long, the first movement of the Sonata for French Horn and Piano is still essentially in binary form. The second half has some cuts, minor variants, and brief additions. It is played for the most part lower than the first; the distance is either of a second, third, or fourth. Occasionally the recurrence of the first part takes place at the original pitch level. The first half of the first movement is sectioned by tempo markings in the following manner: Moderato, calmo, con moto, maestoso (ritornando al

tempo) (*affrett.*), *molto sost.*, and *calmo*.<sup>11</sup> The two halves of the first movement are directly juxtaposed with no development. There are several minor modifications in the second half. The original large heading of the movement, *Moderato*, is absent, and the instructions *mosso* and *più lento* have taken its place. An extra *con moto* section has been added before the *maestoso*, and a coda marked *allegro molto* has replaced the last *calmo* of the first portion. The scheme of the second half therefore works out as follows: *mosso*, *più lento*, *calmo*, *con moto*, *con moto*, *maestoso*, *molto sost.*, and *allegro molto*. The tempo changes frequently to coincide with adjustments in dynamics. In reading this sonata one is struck by the wealth of melodic ideas that flowed from Scarmolin's pen, corresponding with the changes in tempo. One also notes the absence of the real complexities of sonata form.

The second movement of the Sonata for French Horn and Piano, *Andante cantabile*, is marked at the outset, *ben cantato*. It is set in a floating 5/4 meter, occasionally interrupted by single measures of 4/4, and concludes in two measures of 6/4. The French horn begins its melody in half, tied half, and quarter notes, accompanied by the piano. In each measure, the latter plays a single fifth in the bass followed in the right hand by parallel triads in quarter notes with tenuto markings. In the *più mosso* section that follows, alternating measures of 5/4 and 4/4 meter contribute to the more hurried feeling. The *ben cantato* portion is then repeated with some slight variants, and when the *più mosso* returns, it is initially played a second higher but later returns to exactly the same level as its predecessor. The last four measures constitute a brief coda.

The third movement, *Allegro vivace*, a rondo form in 6/8 meter, begins with a fifteen-

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<sup>11</sup>*Affrett.* is the abbreviation for *affrettare*, which means to hurry. *Molto sost.* means, of course, *molto sostenuto*, or very sustained.

measure introduction for solo piano. The introduction concludes in an angular introductory entrance of the French horn in a theme taken directly from the horn entrance of the first movement; the theme is repeated twice, concluding each time in a melodic minor seventh interval. The introduction is followed by the entrance of the A theme, a jaunty tune that ends now with a melodic major seventh interval, and on repetition with an octave, as if to contradict the introductory theme. The form may be summarized as follows: intro A B A B<sup>1</sup> C A D intro<sup>1</sup> B<sup>2</sup> C<sup>1</sup> coda.

Even while his composing activities continued, earlier works of Scarmolin were being performed by New Jersey ensembles. For example, on Sunday, November 2, 1952, the Bloomfield Federation of Music presented the fall concert of the Bloomfield Symphony Orchestra. The concert marked the seventy-eighth appearance of the orchestra, then in its twenty-second season. The conductor was Walter Kurkewicz, and the program featured guest artist David Mead on the French horn. Mead was heard in *Four Pieces for Orchestra* by Scarmolin, described in chapter 9, the first of which, "Recitative," required a French horn obbligato.<sup>12</sup>

Scarmolin's *Memorie*, Log 72, tells us that the *Arioso for Strings* was composed in December 1953. It is an exceptionally attractive work, requiring about seven minutes to perform. Scored for first and second violins, cellos, and double basses, it bears no key signature. The meter is mostly 3/4 with occasional measures of 4/4. The piece is well named, for it is indeed songlike; it does not have a strict formal structure. The singing

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<sup>12</sup>Program of the Fall Concert of the Bloomfield Symphony Orchestra, Bloomfield High School Auditorium; Sunday, 2 November 1952, *Gold Strip Scrapbook*, 76, A. Louis Scarmolin Trust.

character of the work is evinced in long phrases, for which Scarmolin's markings provide the effect of fluidity and rubato. The occasional insertion of 4/4 measures contributes to the sense of ebb and flow. The special quality of the work results from the use of the string basses, the dark sound of the opening measures, portions where the strings play *divisi*, and the frequent chromaticism and juxtaposition of major and minor harmonies.

On April 4, 1954, a special program was presented in Flint, Michigan. The occasion was a benefit concert titled "Instrumental Music on Parade," presented by The Flint Parents Band and Orchestra Council. Included in the program to be performed at the Junior High Level by the All-City Symphony Orchestra was the first movement, *Moderato con grazia*, of Scarmolin's three-movement orchestral piece, *Miniature Symphony in C Major*. The other two movements, *Andantino*, and *Presto*, were not performed that day.<sup>13</sup>

One of Scarmolin's signal achievements is documented in a membership certificate of the Who is Who in Music Foundation. The certificate reads as follows:

United States of America

**Who is Who in Music Foundation**

Membership Certificate

This is to certify that

Anthony Louis Scarmolin

has been selected for inclusion in the Biographical Section of the INTERNATIONAL WHO IS WHO IN MUSIC, and is also a member in good standing of

**Who is Who in Music Foundation**

and is entitled to vote at the annual meetings of the Foundation on all matters pertaining to

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<sup>13</sup>Program of Instrumental Music on Parade, I.M.A. Auditorium, Flint, Michigan; 4 April 1954, 3:30 P.M., *Diamond Scrapbook*, 1, A. Louis Scarmolin Trust. *Memorie*, Log 56, sets the dates of 29 and 30 July 1939 for composition of this little symphony, which is clearly intended for high school orchestra. It was designated Opus 171 and published by Ludwig in 1940.

its policies and activities.

In witness whereof the President and Secretary have hereunto set their hands, and affixed the corporate seal of the Foundation, this 1<sup>st</sup> day of July, A.D. 1954.

Laurence McGuire  
President

Attest:  
Camille De Rose  
Secretary<sup>14</sup>

The last large choral work that Scarmolin wrote was Psalm 23 for Chorus and Orchestra, composed for S.A.T.B. According to *Memorie*, Log 72, it was completed on August 5, 1954. The work is scored for flutes, oboes, clarinets, bassoons, horns in F, trumpets, trombones, timpani, cymbals, violins, violas, cellos, basses, and chorus. Although the work is in one movement, changes of tempo markings and sometimes adjustments in the meter create sections. The resulting flux, underscored by dynamic markings, is appropriate to the text of "The Lord is my shepherd." There is no key signature. The work is very chromatic and often employs quartal or quintal harmonies; it ends on F-sharp quartal harmony.

One of the most inspired pieces in the entire Scarmolin repertoire is a short, two-page work for piano solo called *White Meadows*. The origin of the title is uncertain; there may be a connection with White Meadow Lake in northern New Jersey. In any case, Log 72 of *Memorie* tells us that *White Meadows* was composed on November 26, 1954. As has been noted above, *White Meadows* has been published in 1993 by Ludwig along with the Five Preludes for Piano as Six Preludes for Piano. *White Meadows* is the last piece, completing

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<sup>14</sup>Membership certificate of the Who is Who in Music Foundation, 1 July 1954, *Gold Strip Scrapbook*, 1, A. Louis Scarmolin Trust.

the set.

*White Meadows* is in 3/4 time throughout. Its marking, *moderato, un poco lento* contributes to its pensive quality. The instruction at the outset to play *poco rubato* puts the performer on notice that there will be an abundance of tempo changes within the piece, many of them written in.

*White Meadows* has no key signature and is highly chromatic, possibly reminiscent of late Liszt. Its unusual harmonization has an almost modal quality, suggested at the outset by the use of A natural minor. The form is ABA coda, reinforced by an A pedal point opening the first section and a G pedal point opening the middle section. The melody enters in the right hand at the fourth measure; the poignancy of its triplets and the C-sharps of measures 7 and 8 establish the bittersweet quality that characterizes the entire work. Other features of special interest include the switch of the melody to the left hand in section B at measure 41 and the unusual scale patterns in the right hand toward the end of section B, measures 49 through 52. Example 10.4 shows *White Meadows*, measures 1-32.

Example 10.4, *White Meadows*, measures 1-32.

Moderato. Un poco lento

*p* poco ritardato

rit.

*a tempo*

8

*Poco più lento*

*pp* rall.

rit.

*a tempo*

14

20

*Lento*

*mf* Animato

*pp* *Meno Mosso*

26

*Animato*

*mf* *a tempo*

rit.

This excerpt appears with the permission of the A. Louis Scarmolin Trust.

During the mid-1950s, Scarmolin must have been pleased to know that many of his shorter pedagogical works for piano were being regularly performed. For example, Mrs. Frank Parker of Utica, New York, was particularly active in having her students perform Scarmolin's short piano pieces. Numerous concert programs bear witness to the learning and pleasure piano students were deriving from the Scarmolin works.<sup>15</sup> Another concert program of the student of a piano teacher, whose name was Clara Novich, underscores the seriousness with which Scarmolin himself regarded the inclusion of his pedagogical works by fledgling artists on such programs. He considered the concert important enough to have saved the program. The program also indicates that his works were being widely performed. The long note in broad handwriting on the concert program reads:

Please try to attend. This youngster has only had 2 yrs. Lessons and in a year won two music awards.

Take B.M.T. Brighton Expr to Church Ave. Take Caton Ave exit and walk toward Flatbush Ave 1½ blocks, turn left to Lenox Rd and then 1 long block over. Doors will be closed until after entire "Sonata" to latecomers as I begin promptly. I am on the ground floor rear. Don't ring bell, just walk in.

Sincerely,

Clara Novich<sup>16</sup>

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<sup>15</sup>See Concert Programs of Piano Recitals by students of Mrs. Frank Parker, Recital Hall of The Parker School of Music, 18 South Street, Utica, New York; Monday evening, 13 June 1949; Tuesday evening, 29 June 1954; Thursday evening, 1 July 1954; and Tuesday evening, 28 June 1955; *Gold Strip Scrapbook*, 83-5, A. Louis Scarmolin Trust.

<sup>16</sup>Program of Eileen Grappel, undated, *Gold Strip Scrapbook*, 123, A. Louis Scarmolin Trust. Grappel's teacher, Clara Novich, had written her note to Scarmolin on a page of the program and sent it to him. A printed footnote at the bottom of the program explains: "The National Federation of Music Clubs presented Eileen Grappel with the highest award in the 1947 Piano Contests. Eileen is 13 years old." The young pianist was scheduled to play Scarmolin's *Tarantella* as part of her program.

Scarmolin's fame was spreading far and wide, so that he even received from Iowa a request for information about himself to be included in a doctoral dissertation. The letter read as follows:

January 11, 1955

A. Louis Scarmolin  
c/o Pro-Art Publications  
143 W. Broadway  
New York City

Dear Mr. Scarmolin,

Since I do not know your Union City address, I will send this letter by way of one of your publishers. I am writing to inquire whether you would be willing to send me any information about yourself and the music you have written or arranged. Some of your works have been selected for inclusion in my doctoral dissertation on the concert band and its music.

I have scores to a number of your band works published by Pro-Art and by Ludwig.

Any information that you can furnish that would be of interest to those who might read my dissertation will be welcome. Program or analytical notes, details of first performances, your ideals and objectives in composition for band, special "composer views" of the band as a medium of musical expression, new works, etc. are only suggestions. Ideas used will be duly credited.

You may wish to point out some highlights of your achievements in composition, favorite works, best sellers, and other items which would not be available in usual sources. I have access to the A.S.C.A.P. biographical dictionary.

Thank you very kindly.

Sincerely,

Edfield A. Odegard  
Deep River, Iowa<sup>17</sup>

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<sup>17</sup>Odegard to Scarmolin, 11 January 1955, *Diamond Scrapbook*, 1, A. Louis Scarmolin Trust.

In June 1955 Scarmolin received a request through Carl Fischer from a young man enrolled in a junior high school in Miami, Florida, asking for permission to adapt or arrange the band piece *Reuben and Rachel Sightseeing in New York* for his clarinet quartet. Both Eric von der Goltz, the vice president of Fischer, and Scarmolin agreed to allow the student to make the arrangement, subject to the usual conditions of giving appropriate credit to the composer and the publisher. Thus it is clear that Scarmolin was being performed as far south as Florida.<sup>18</sup>

Two of the three movements for String Quartet No. 2 were composed in August 1955 according to Log 73 of *Memorie*, but the Log does not state which two. There is no notation in *Memorie* as to when the remaining movement was composed. None of the movements has a key signature and all have ample accidentals, particularly the first and second movements.

The first movement of the second string quartet is marked Adagio ma non troppo. The movement is extremely chromatic. It is also quite complex rhythmically. It is mostly in 3/4 meter with occasional measures of 4/4, and 5/4. Already in the initial theme there is an upbeat of two sixteenths to three triplet eighths in the opening cello part. The other instruments enter in the second measure on the last of three triplet eighths, the place of the

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<sup>18</sup>See correspondence Alfred E. Troppe to Eric von der Goltz, 17 June 1955; Eric von der Goltz to Alfred E. Troppe, 21 June 1955; Eric von der Goltz to Scarmolin, 21 June 1955; and Scarmolin to Troppe, 22 June 1955, *Diamond Scrapbook*, 1, A. Louis Scarmolin Trust. Scarmolin not only wrote to Troppe giving him permission but suggested a number of additional works of his own for clarinet quartet and clarinet solo with piano accompaniment. *Reuben and Rachel Sightseeing in New York* was composed according to *Memorie*, Log 62, on 21, 22, and 23 April 1944; it was published by Carl Fischer in 1945. It consists of five parts: (1) *Broadway*, (2) *The Subway*, (3) *Delancey Street*, (4) *Chinatown*, and (5) *In a Harlem Night Club*. Scarmolin must have made some changes because in *Memorie* *Chinatown* is listed third, and fourth is *Little Italy*.

first two being occupied by a quarter rest. The second violin and viola then play two quarter notes, while the first violin hovers above with a dotted quarter and an eighth note. At the end of that measure (the third) the first and second violins have triplet eighths, while the viola has a quarter and an eighth with a triplet marking. In contrast to the triplets the first violin goes on to play a dotted eighth followed by a sixteenth. Another point of interest is measure 12, in which the cello has quintuplet sixteenths on the first beat, while the second violin and viola have thirty-second notes at the end of the first beat, followed by triplet eighths in all three parts. At rehearsal number 6 the rhythms of the initial theme are striking as the voices enter in the style of a fugue beginning with the cello and moving on to the viola, second violin, and first violin, in that order.

The second movement, *Allegretto*, is written in 4/4 meter with the exception of one measure of 3/4 midway. Triplet eighth values in one part or another and sometimes in all parts simultaneously maintain a forward drive. The mood and markings within give this movement the character of a scherzo. At the outset the performers are instructed to play *leggerissimo*. Four measures after rehearsal number 2 one finds the instruction *dolce scherzando*. There are sudden accents, *pianissimo* markings, *staccato* and *pizzicato* markings, and a lengthy *rallentando* from rehearsal number 6 to the end.

The third movement, in 4/4 meter, begins with a one-measure introduction preceded by an upbeat of two eighths and marked *Moderato Risoluto*. The *Allegro Molto*, which immediately follows, governs much of the rest of the movement. Somewhat less chromatic than either of the other two movements, it is in essence a perpetual motion piece in sixteenths. The span from the opening of the movement until five measures after rehearsal

number 3 is exactly the same as the later part, which begins at one before rehearsal number 9 and ends at 5 after rehearsal number 12. In this manner, Scarmolin has at the end simply repeated the entire early portion of the movement.

The middle part of the third movement starts with a contrasting adagio that begins one measure after rehearsal number 4 and ends with a reprise of the introduction one measure before rehearsal number 5. A similar adagio section takes place between rehearsal numbers 8 and 9 with another reprise of the introduction at 9. Between rehearsal numbers 5 and four before 8 lies much "perpetual motion" material. At four before 8 commences a brief transition to the adagio at 8. The overall structure of the movement is thus ABA, and it ends with a brief coda. The use of perpetual motion figures again in the central part of the B portion is, moreover, suggestive of development within a da capo-like structure in that the section generates turbulence and tension through the use of material similar to that which we have already heard in A.

The September-October 1955 issue of a Roman journal, *Il Palatino*, advised its readers that Scarmolin's *Serenata Interrotta* (his 1913 opera *The Interrupted Serenade*) was performed again, this time at the "Piccolo Teatro dell'Opera Comica della Città di Roma." The review by Franco Ranieri, providing a brief synopsis of the plot, was favorable to both the composer and the performers.<sup>19</sup>

The *Palatino* article is helpful in shedding light on another quite informative news item that appeared in *The Jersey Journal* around that time. The *Jersey Journal* article specifies that *The Interrupted Serenade* is scheduled to be premiered (the Italian or European

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<sup>19</sup>Franco Ranieri, *Il Palatino* (Rome: Prometeo, September-October 1955), 13, *Wooden Chest of Drawers, E*, A. Louis Scarmolin Trust.

premiere, it must be assumed) in Rome, Italy, on September 10. *The Jersey Journal* goes on to cite the many successes Scarmolin has achieved and observes that Scarmolin, who "lived at 2603 Palisade Ave., Union City " has been a resident of the borough of Fairview since May [1955]. The article is accompanied by a photograph of the "composer at work" in his Fairview home, and the address of 467 7<sup>th</sup> Street, Fairview, is cited. The article states that Scarmolin is a member of ASCAP and a graduate of the New York College of Music.<sup>20</sup>

Subsequently Scarmolin received a letter from the National Music Library of Saint Cecilia in Rome that the score and parts of *Serenata Interrotta* had been deposited on Scarmolin's behalf in that library. A listing of the materials was provided.<sup>21</sup>

Early in 1956 came a request for Scarmolin to be represented in a special exhibit in Turkey. The invitation read as follows:

**The Composers Press, Inc.**  
PUBLISHERS OF CONTEMPORARY AMERICAN MUSIC  
1211 DITMAS AVENUE  
BROOKLYN 18, N.Y.

March 8, 1956

Dear Mr. Scarmolin:

We have a request for the photos and press material of our Contemporary Composers for the purpose of an exhibit in Turkey.

If you have a photo and press material handy, and wish to do so, kindly send

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<sup>20</sup>"Fairview Resident Prolific Composer," *The Jersey Journal*, Wednesday, 24 August 1955, Extra News section, 1, *Diamond Scrapbook*, 1, A. Louis Scarmolin Trust. See also Program of Piccolo Teatro dell'Opera Comica della Città di Roma, n.d., *Diamond Scrapbook*, 1; the program corroborates that this performance was the Italian premiere. Along with it is a large flier with red and blue lettering announcing the event, in possession of the A. Louis Scarmolin Trust.

<sup>21</sup>Antonino Pirrotta, Director of the National Music Library of Saint Cecilia, to Scarmolin, 10 July 1956, *Diamond Scrapbook*, 1, A. Louis Scarmolin Trust.

immediately direct to

Miss E. Hubert  
Near East College Association  
40 Worth Street  
New York.

Sending direct will save time.

Sincerely

Mrs. F.H. Taylor<sup>22</sup>

A letter soon followed from Miss Hubert:

THE TRUSTEES OF  
THE AMERICAN COLLEGE FOR GIRLS AT ISTANBUL  
IN TURKEY  
Incorporated

40 Worth Street, New York 13, N.Y.

March 28, 1956

Mr. A. Louis Scarmolin  
467 Seventh Street  
Fairview, New Jersey

Dear Mr. Scarmolin:

Illness prevented my writing you last week to thank you for your prompt response to the letter Mrs. Haubiel Taylor sent you stating my request.

The material you sent formed part of a collection of pictures and biographical data of contemporary American composers which will be exhibited at the American Colleges in Istanbul.

On behalf of the Colleges may I thank you for your help.

Sincerely yours,

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<sup>22</sup>Taylor to Scarmolin, 8 March 1956, *Diamond Scrapbook*, 1, A. Louis Scarmolin Trust.

Elizabeth Hubert<sup>23</sup>

Scarmolin often corresponded with other composers, and he certainly received a great deal of fan mail, some of which has been retained in the scrapbooks. Around this time some interesting correspondence took place between Scarmolin and an Argentine musician living in Buenos Aires. The gentleman, Lázaro Sternic, wrote to Scarmolin asking how he might obtain some of Scarmolin's music for viola. Sternic explained that he was the first viola soloist in the Symphony Orchestra of Buenos Aires and was a member of several chamber music groups. He intended to offer a series of recitals during the coming seasons and wished to include Scarmolin's compositions. Scarmolin wrote him back, stating that he would personally send him a considerable amount of music and requesting that Sternic return the favor by acknowledging receipt of the packages and by sending Scarmolin the programs on which the music would appear. This instance is one of the few in which Scarmolin drafted and retained letters on scratch paper before mailing them.<sup>24</sup>

During this time of national and international recognition, Scarmolin had not lost the common touch. His compositions continued to be performed in high schools, particularly in the New Jersey area. For example, *Napoli*, his vocal medley of two Neapolitan songs, was performed at Henry Snyder High School in Jersey City on June 20, 1956. The occasion was the commencement exercises of the high school.<sup>25</sup>

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<sup>23</sup>Hubert to Scarmolin, 28 March 1956, *Diamond Scrapbook*, 1, A. Louis Scarmolin Trust.

<sup>24</sup>Sternic to Scarmolin, 3 March 1956; Scarmolin to Sternic, 7 March 1956; Scarmolin to Sternic, 16 July 1956; Sternic to Scarmolin, 8 August 1956; and Scarmolin to Sternic, 23 August 1956; *Diamond Scrapbook*, 1, A. Louis Scarmolin Trust.

<sup>25</sup>Program of the Forty-Fourth Commencement of the Henry Snyder High School, Jersey City, New Jersey; Wednesday, 20 June 1956, *Gold Strip Scrapbook*, 76, A. Louis Scarmolin

One of the most ingratiating of Scarmolin's pedagogical works deserves at least passing mention here. According to *Memorie*, Log 75, *Floating Clouds* was composed on January 8, 1957. Marked *calmo* and *legato*, the brief piece features the two hands playing contrapuntally. The right hand, mostly in quarter notes, plays a melody of undulating thirds, fourths, and fifths. The left hand, in half notes, tied halves, whole notes, and a few quarters, suggests some unexpected harmonies for such an apparently simple piece. The form is ABA'. In C major, the little composition ends with a cadence that does not contain a C but has an upward, unresolved gesture that is indeed suggestive of floating clouds.

Since Scarmolin had earned considerable recognition, it comes as no surprise that some of his music was reviewed in the September 1957 issue of *Music Clubs Magazine*. In her article Martha Galt discusses Scarmolin's opera, *The Interrupted Serenade*. She refers to it as "a very delightful one-act opera which may be added to the 'available' list." She goes on to describe the plot and asserts that "the music is light and charmingly written. . . . The staging is not too elaborate and the opera promises an evening's delightful entertainment." She also mentions several pedagogical works in her complimentary review.<sup>26</sup>

From Carl Ludwig Scarmolin received a program, on the back of which was written a friendly note. One sees that *The Good Daughter Overture* had been performed at the L.E.L. (Lake Erie League) Orchestra Festival early in 1958 in Cleveland Heights, Ohio. A group of conductors representing the districts of Cleveland Heights, Euclid, Lakewood, Parma, Shaker Heights, and Shaw joined forces to produce a substantial program. Robert

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Trust.

<sup>26</sup>Martha Galt, "New Music and Intriguing Books on Musical Subjects," *Music Clubs Magazine*, 41, *Diamond Scrapbook*, 6, A. Louis Scarmolin Trust.

Leibold of Shaker Heights conducted *The Good Daughter Overture* (Scarmolin's arrangement from the opera *La buona figliuola* by Niccolò Piccinni).<sup>27</sup>

Log 75 of Scarmolin's *Memorie* informs us that the one-act opera *The Devil's Dance* was completed on March 4, 1958, and that its orchestral score was finished on March 14 of the same year. Its libretto was written by Scarmolin's old friend and collaborator, Anacleto Rubega. A cast of six characters includes Dora Adams, soprano; Lena Garson, contralto; Helen Tilford, soprano; Edgar Burton, tenor; Wilbur Jackson, baritone; and Kenneth Rogers, bass. In Rubega's words, "The action takes place near a summer resort in the State of Connecticut." The time is "the present," which, therefore, must mean either 1958 or a version updated to whenever the opera is presented. A synopsis follows.

The entire cast of three men and three women are sojourning at Edgar's well-appointed bungalow. As the opera begins, they are returning from swimming, entering the house in their bathing suits. From the conversation it immediately becomes evident that Edgar is in love with Dora and that his friend Wilbur is very jealous.

When the three women are next seen onstage, they are preparing for an evening of fun. The main attraction will be a séance. Dora, Lena, and Helen bring a three-legged table to the center, while Edgar disappears under the curtain, saying he will be back. As Dora helps to arrange five chairs around the table, Helen observes that it is strange that Edgar does not seem to like this new pastime. Dora replies that he has his own point of view. Lena interjects, "A bright young man like him can't lose his time on trivial things." Helen rejoins, laughing, "Spiritualism, my dear, is not a trivial thing; it is a theory based on strange events caused by spirits of the dead." When Dora pretends to be frightened, Lena asks Helen to get Dora some water to prevent her from fainting. Helen, however, smiles and says that Dora may really fall unconscious if she finds out that everyone knows the big secret of her engagement to Edgar. Helen and Lena congratulate Dora at once, but Dora enjoins them not to mention a word of it during the séance. Helen and Lena agree. Edgar enters, returning, and hears the women laughing; he asks what the joke is about. Lena replies, "The joke's on you." Dora asks Lena to be quiet and tells Edgar to go

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<sup>27</sup>Program of the L.E.L. Orchestra Festival; Cleveland Heights Auditorium, Cleveland Heights, Ohio; Wednesday, 5 February 1958, *Diamond Scrapbook*, 7, A. Louis Scarmolin Trust. *The Good Daughter Overture* is not in possession of the A. Louis Scarmolin Trust.

and call the men to the séance.

After Dora has planned where everyone will be placed, the men enter and start to sit down. Edgar, however, sits on a chair apart from them, watching his friends, who are getting ready to begin the séance, each touching the fingertips of the other. Presently the women join the men. They all debate and joke as to whom to call up, whether Methuselah, Noah, or Paul Revere and his horse. Edgar asks sarcastically why they can't be more dignified for such a serious rite. Wilbur becomes angry and says he needs some fresh air. Wilbur goes out, followed by Edgar and Dora, and sings a strange, sardonic song, while everyone listens.

The conversation which follows is obscure but without doubt very ominous in tone. Edgar offers Wilbur his hand, which Wilbur refuses to take. Wilbur asks Edgar why he is against spiritualism. Edgar replies, "I'm not against it, Wilbur, I just would like to have more proof about the existence of our souls when we have gone forever." To Wilbur's rejoinder that the table which replies to all questions is proof, Edgar answers that the table is not enough. He asks, "Who's moving that little table and what is the hidden force that moves it? Tell me what do we know about it? Very little indeed." When Wilbur asks him what he would do if a spirit appeared and spoke to him that very night, Edgar responds, "There are no vagrant spirits, and why should it occur precisely tonight?" Edgar further asserts that he does not accept the belief that a departed spirit may communicate with mortals. When Wilbur presses Edgar to continue, Edgar tells him in an ironic tone of voice that Wilbur should not forget that beneath Edgar's pillow is "a gun with six powerful shots in it." Wilbur asks, "Yes then . . . then what?" Edgar replies, "It all depends . . . it's all according to the answer." Edgar makes it clear that he would use the gun, and Wilbur muses that, "A mystery is hidden in these words. I wonder what's going to happen at the end of the story that started with a joke." Edgar says that the situation doesn't seem to be a joke and that Wilbur himself is the one who is taking it too seriously. Wilbur asks, "What do you call it then? A dirty trick played to hurt a lifelong friend because he chose to be loved by the same beautiful girl?"

The exchange leaves Edgar terrified. He calls to Dora, who rushes to answer, but stops upon meeting Wilbur. She notices Wilbur looks alarmed, and she asks him where Edgar is. Wilbur rudely says that he does not know. Lena enters singing a self-descriptive song about not being afraid even though everyone else is. Dora observes that "The mystery is getting deeper." She asks Edgar to come out of his room. She then sings, describing a dream she had had on the previous night, in which Edgar had been awakened "trembling with fear" because he had been approached by a ghost "at the window, white and so near." He had said to the ghost, "Out of my sight! Away with you now! I do not wish to be a host to a ghost." By this time the stage is almost completely dark. Edgar stands stunned in the center of the stage until Dora shakes him. He is at first disoriented but presently realizes he is in his own home and is tired. He kisses Dora good night, and the two sing a love song, asserting that they will dream about each other.

After escorting Dora to the left exit, Edgar returns and enters his room. He takes the revolver from under his pillow and checks it to make sure it contains

bullets. He then puts it back, undresses himself, and gets under the bedcovers. Shortly thereafter a white figure enters and stops a few feet from Edgar's bed. Edgar puts his finger on the trigger of his gun. In the words of the libretto, "On the stage, in the area of the tennis court, appear a considerable number of red devils who start to dance. They are brightly illuminated, and continue to dance and dance."

The final moments of the opera are best appreciated if taken verbatim from Rubega's inimitable libretto. Edgar asks the fatal questions, the answer to which, as he had told Wilbur, would elicit his own ultimate response:

EDGAR

Who is there?

(He fires the first shot. For an answer the white figure throws on Edgar's bed the bullet of the weapon and advances slowly.)

EDGAR

Speak up!

(He fires another shot. The white figure repeats the gesture of the first time.)

EDGAR

Who are you?

(With increasing terror he fires the third shot and the white figure repeats the gesture of the two previous times.)

EDGAR

For God's sake, talk!

(He fires another shot and the white figure again throws the bullet on Edgar's bed.)

EDGAR

(Picks up the bullet, looks at it, drops it, looks at the white figure.)  
(Desperately)

For the last time, who are you?

(He fires the last two shots and the white figure repeats the gesture of the last time; but as soon as the second bullet drops on the bed, Edgar raises his hands and with a terrific scream falls back--dead! The music stops suddenly, and the dancers disappear.)

WILBUR

(Rushing to Edgar and shaking him, frantically.)

Edgar, dear friend of mine,  
I did not mean it!

CURTAIN

Despite some weaknesses in the plot, the music of *The Devil's Dance* is not without interest. Scarmolin has managed to capture the flavor of various parts of the text surprisingly well. Perhaps he felt locked into the libretto because of the long friendship with Rubega. Maybe he really liked the text. Either way he is responsible for his association with it. A brief discussion of the music follows for the purpose of highlighting some examples of Scarmolin's artistic approach to a libretto which has some difficulties.

In the front of the orchestral score for *The Devil's Dance* one finds a note by Scarmolin handwritten in ink: "This work is originally scored for 1 flute, 1 oboe, 1 clarinet, 1 bassoon, 2 horns, 1 trumpet, 1 trombone, timpani, strings. The seconds of the four woodwinds, the second trumpets, and the second and third trombones are optional and are written in the score in case the work should be performed by a large orchestra."

There are many points throughout the opera where Scarmolin wishes to establish a

mysterious atmosphere, supporting the idea of communicating with departed spirits. The brief orchestral introduction sets such a mood. Marked *calmo*, the violins with mutes hold *pianissimo* octaves on E. The flute comes slithering in, outlining major and minor thirds in eighth notes and triplet eighths in a melody that descends chromatically. Another example of a mysterious atmosphere occurs two measures after rehearsal number 12, where Helen is commenting on Edgar's aversion to the pastime of séances. Here an eerie effect is created by rising chromatic pizzicato triads against a falling chromatic contrapuntal bass in the strings, doubled by woodwinds.

Scarmolin is successful with descriptive writing, and there are a number of places in *The Devil's Dance* which may be cited in that regard. Two measures before rehearsal number 14, an effect of terror is created by a falling glissando in the part of the soprano Dora at the beginning of her phrase. The reaction of Lena and the croaking of the clarinets and bassoons following Dora's outburst, until rehearsal number 15, carry on the mood of fright. At rehearsal number 21 the tremolos in the first and second violins create a sense of agitated anticipation of the séance. The following counterpoint of woodwinds with tenuto, slur, and staccato markings on quarter, eighth, and sixteenth notes in all parts continues to underscore the sense of awkwardness the young men feel as they sit down at the table and prepare to call the spirits. At rehearsal number 30 many of the instruments play chromatic passages softly, punctuated by sforzandi, quite high over Wilbur's baritone voice; this arrangement is effective in accompanying Wilbur's query about Edgar's attitude toward spiritualism. At rehearsal number 40 the introduction of ominous descending melodic tritones in sixteenth notes presages Wilbur's encounter with Dora, who notices that he looks alarmed.

As is his custom Scarmolin uses various intervallic relationships not as an end in themselves but as a means of expression. For instance, the unsettled quality of the major and minor seconds in the accompaniment at rehearsal numbers 24 and 25 defines Wilbur's hatred and jealousy for Edgar. The triplet eighths in the vocal lines and the accompaniment contribute added tension as well. By contrast, the love songs of Dora and Edgar at rehearsal numbers 52 through the end of 56 could well be taken straight from a popular song, so conventional, yet refreshingly sweet, are the harmonies.

Of course, a discussion of the music should not be concluded without mention of the dance of the "considerable number of red devils," for whom the entire opera is named! By rehearsal number 59, the devils have already made their appearance, and they continue to dance at 59 in "Tempo di valse, un po' a capriccio." The music here is indeed a sardonic waltz with the flute playing a winding melody over the accompanying string parts. The other woodwind instruments gradually enter. Example 10.5 shows the opening of the waltz.

Example 10.5 Opening of waltz of *The Devil's Dance*.

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59 Tempo di valse, un po' a capriccio

The musical score is presented in two systems. The first system begins with a violin part on a single staff, followed by a piano accompaniment on three staves (treble, alto, and bass clefs). The tempo is marked 'Tempo di valse, un po' a capriccio'. The piano part includes markings for 'pizz.' (pizzicato) and 'arco' (arco). The second system continues the violin and piano parts, with the piano part showing a change in dynamics to 'p' (piano) and 'mf' (mezzo-forte).

This excerpt appears with the permission of the A. Louis Scarmolin Trust.

Edgar's words, "Who is there?" are sung still in waltz tempo on an insistent, reiterated c-sharp<sup>1</sup>. "Speak up!" is sung on a rising fifth, a to e<sup>1</sup>, accompanied by fifths played tenuto in the violas and cellos and pizzicato in the first and second violins. At rehearsal number 61 the meter reverts to 4/4, whereupon the finale builds in intensity to the death of Edgar, accompanied by the full orchestra. At rehearsal number 64 the orchestra suddenly stops, leaving only the timpani playing a tremolo figure as Wilbur enters with his final lines, shaking Edgar frantically. As Wilbur sings, the instruments gradually join in with complex rhythmic figures. A dramatic conclusion is reached on an A-flat minor chord approached by a run, chromatically.

Meanwhile, Scarmolin's relationship with the Edwin A. Fleisher Music Collection continued to flourish. In September 1958 Scarmolin received the following letter:

CITY OF PHILADELPHIA

THE FREE LIBRARY OF PHILADELPHIA

LOGAN SQUARE, PHILADELPHIA 3, PA.

THE EDWIN A. FLEISHER MUSIC COLLECTION

September 19, 1958

Mr. A. Louis Scarmolin  
467 Seventh Street  
Fairview, New Jersey

Dear Mr. Scarmolin:

We have just had a request for the loan of the materials of your VARIATIONS ON A FOLKSONG for use at a performance sponsored by the Music Performance Trust Fund at the University Museum on December 27. As you know, concerts under this sponsorship are listed as non-profit performances. Also, you may recall that no music may circulate from Fleisher Collection without the specific permission of the composer. For this reason, I am writing to learn if you have any objection to these materials being used at this time. I am reasonably sure that we

could arrange a credit on the program if you wish to co-operate in this performance.

With all good wishes, I am,

Sincerely yours,

Theodore A. Seder  
Curator<sup>28</sup>

Scarmolin must have been performed quite a bit under these auspices. There is also a program dated January 10, 1959, on which Scarmolin's *Sinfonietta* for String Orchestra in A Major, Opus 168, was played on a Music Performance Trust Fund Concert. The conductor was Joseph Primavera. The following statements were made on the program about the enterprise: "These concerts, the second of three series of six programs each, are presented by the University Museum through a grant from the Recording Industries Trust Funds, in cooperation with Local 77, AFM. . . . Our sincere thanks to the Edwin A. Fleisher Music Collection of the Free Library of Philadelphia for permitting the use of their material at this performance."<sup>29</sup>

Scarmolin's works continued to be performed, as concert programs show. One such performance of a work that had been played a great deal earlier was the Thirty-seventh Concert of the Ridgewood Symphony, which took place on March 13, 1959, and featured Scarmolin's tone poem *Night*. Other works performed on the program were composed by Joseph Haydn, Francesco Barsanti, Karl Stamitz, and Carl Goldmark. The program notes contained the familiar commentary on the composer and his work:

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<sup>28</sup>Seder to Scarmolin, 19 September 1958, *Gold Strip Scrapbook*, 86, A. Louis Scarmolin Trust.

<sup>29</sup>Program of the Music Performance Trust Fund Concerts, 10 January 1959, *Diamond Scrapbook*, 4, A. Louis Scarmolin Trust.

This composition by a native of Fairview, New Jersey, won an award in a contest held in 1938 by the New York Women's Symphony Orchestra, Antonia Brico, conductor. It is an example of modern program music of the type that leans toward the impressionistic and employs polytonal effects especially audible in the bugle calls. The composer has commented:

“Night in all its glorious and fantastic beauty. Moonlight, shimmering stars, caressing breezes, whispering trees. A bugle call is heard in the distance, a lullaby is sung by the cellos. There are moments of gayety and some of dramatic intensity, but the soft strains of the lullaby come again to lull the world to sleep, while in the distance are heard the faint notes of the bugle call.”<sup>30</sup>

While Scarmolin was busy composing, his wife, Aida, continued to teach voice “to a selected number of students,” according to an article that appeared in 1959 in the September 20 issue of the *New York Journal American*. The news item explained that Scarmolin would appear the following month as accompanist to Aida's promising young student, the seventeen-year-old Diana Catani. The occasion was to be a song recital at the Woman's Club in Hackensack. The article was accompanied by a large photograph of Scarmolin, seated at the piano, and Diana Catani, bearing the caption “A. Louis Scarmolin plays his composition for Diana Catani; Fairview composer will accompany the soprano at recital.” Most of the remainder of the article was about Scarmolin himself and included some notable observations and quotations. Of the compositions Scarmolin had written up to that point, 600 had been published; twenty-six of his symphonic works had been filed with the Edwin A. Fleisher Library in Philadelphia; he apparently had little tolerance for popular music, commenting tersely: “In every art form there is rubbish and the sublime, call it that”; he said that he did not allocate a specific part of the day for work and no longer composed by deadlines, asserting, “I'd rather work mainly by inspiration”; although both he and his

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<sup>30</sup>Program of the Thirty-seventh Concert of the Ridgewood Symphony, Ridgewood High School, 13 March 1959, *Wooden Chest of Drawers*, E, A. Louis Scarmolin Trust.

wife attended concerts and the opera, he didn't listen to music on radio and television, stating "It would be like a busman's holiday."<sup>31</sup>

*Two Moods for String Orchestra* was completed on May 12, 1960, according to *Memorie*, Log 76. The work is scored for two violins, viola, cello, and bass. It is suitable for an amateur or high school orchestra. The name *Two Moods for String Orchestra* refers to the two portions of the piece governed by the tempo markings Moderato and Andantino un poco mosso respectively. The first portion, Moderato, features a cheerful, dapper tune. In 4/4 meter throughout, it opens with characteristic upbeats of two sixteenths, followed by staccato eighths. It is in the key of C major but toward the end modulates into the F major key of the Andantino un poco mosso. After a pause, the Andantino begins. It is likewise in 4/4 meter and uses quarters, eighths, and half notes. In F major, it has a gently rocking quality and a pleasant melody. At the end of the Andantino un poco mosso there is a da capo indication, whereupon the Moderato section is repeated. The pause is again observed, and a cut sign indicates a jump to a five-measure coda. The opening two measures of the little coda are exactly the same as the first two measures of the Andantino; its final three measures are a lively allegro.

The Second Sonatina for Pianoforte, as it is referred to in the heading on its score, was completed on August 24, 1960, according to *Memorie*, Log 76. The three movements of the work are titled Allegro, Allegro Moderato, and Con Moto. None of the movements bears a key signature, and all contain many accidentals. The movements of this sonatina are very transparent, often with a single voice in each hand.

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<sup>31</sup>Gene Credell, "Pro to Assist Young Singer," *New York Journal American*, Sunday, 20 September 1959, 4, *Diamond Scrapbook*, 1, A. Louis Scarmolin Trust.

The opening measure of the first movement contains the notation *scherzando*, which aptly characterizes the prevailing mood of the whole. The quality is that of a perky, satirical invention. Sonata form is suggested by the lighthearted first theme and a second theme marked *poco lento* and *cantabile*. The return of the first theme at measure 34 involves both development and recapitulation. A brief coda leads to a fortissimo G major chord closing the movement.

The second movement, *Allegro Moderato*, is acerbic in its angular shape and repetitiousness. A single, wide-spanning motive is employed imitatively, now in the bass, now in the treble clef, in various guises throughout. At interims between expressions of the primary motive and sometimes accompanying it, oscillating minor and occasionally major seconds are heard droning away. The conclusion is a D-flat major chord. Example 10.6 shows the opening of the second movement.

Example 10.6, Opening of second movement, Second Sonatina for Piano, measures 1-12.

II

*Allegro Moderato*

Handwritten musical score for the opening of the second movement of the Second Sonatina for Piano, measures 1-12. The score is written on five systems of staves. The first system shows measures 1-2 with a piano (P) dynamic. The second system shows measures 3-4. The third system shows measures 5-6 with a triplet in the right hand. The fourth system shows measures 7-8 with a piano-piano (pp) dynamic and "Leggerissimo" marking. The fifth system shows measures 9-12 with "molto staccato" markings and slurs.

This excerpt appears with the permission of the A. Louis Scarmolin Trust.

The third movement of *Second Sonatina for Pianoforte* ushers in a change of pace with eighth-note triplets in 4/4 time. The left hand plays single notes with a slur denoting the connection from the first to the second beat and alternately connecting an entire measure of quarter notes; the right hand answers with harmonic thirds that descend to complete their triads and harmonic sixths that descend to double their upper notes. The overall form may be best described as ABA with a B section that is more melodic than the A. The coda, beginning with three measures marked *sostenuto*, brings the movement to a final *presto* that leads to a smashing conclusion on a G major chord.

Four Inventions for Piano are all two-part inventions. They were completed in October 1960 according to *Memorie*, Log 77. Musically, they are of moderate interest, with titles that describe their featured compositional techniques: 1. Polytonal, 2. Whole Tone, 3. Twelve Tone, and 4. Rhythmic.<sup>32</sup> They are all brief, a maximum of two pages each, so a few descriptive sentences for each will suffice.

The first invention, Polytonal, bears the tempo marking *andantino*, *un poco mosso*, and is written in 6/8 meter. The right hand plays a partially staccato melody that tends to outline various triads over a left hand that features two sets of five measures of repeated ostinatos and then proceeds in sequences of one measure, each emphasizing a tritone. The end of the piece occurs with the return of the material heard initially, but now the left hand is an octave lower and the right hand has two voices, the second one imitating the higher voice. In terms of key, both hands have the same signature—no sharps or flats. However, the

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<sup>32</sup>Log 77 of Scarmolin's *Memorie* puts the inventions in the following order: 1. Twelve tone, 2. Polytonal, 3. Whole tone, and 4. Rhythmic. It states that they were composed on 15, 21, 22, and 23 October respectively. Therefore, Scarmolin ultimately seems to have decided to present the inventions in an order different from that of their composition.

two hands outline different triads simultaneously, giving an impression of polytonality.

The second invention, Whole Tone, is marked *vigoroso* and is in 4/4. It begins in the left hand with a jaunty tune that emphasizes whole tones. For example, initially a rising whole-tone scale is played in the left hand. At the fifth measure the right hand enters with the whole-tone scale in exact imitation. Thereafter the two hands continue in imitative counterpoint that contains an abundance of whole tones. The sound is rather dry.

The third invention, Twelve Tone, is marked *molto moderato, espressivo*. It is mostly in 4/4 with occasional 2/4 measures. The twelve-tone row enters in the left hand with a number of the twelve tones repeated, often several times each before the row has expired. The row is heard four times in the left hand, including the second time in retrograde. The right hand, which actually enters first at the beginning of the piece, uses the row five times, the second and fourth in retrograde; it employs the row in wider octave ranges than does the left hand. Triplet eighths, dotted eighths followed by sixteenths, and sixteenths in quintuplets add rhythmic interest.

The fourth invention, Rhythmic, is marked *moderato*. Here 3/4 and 5/4 meters interchange. Triplets are juxtaposed with dotted eighth and sixteenth figures. The last one of the set of four, it ends with the dynamic marking *ppp*.

Scarmolin called his third sonatina simply *Sonatina for Piano* without designating its number on the score. It is clear, however, that it must be his third and last work in that genre. *Memorie*, Log 77, states that it was composed on June 19 and 20, 1961, while the composer was in Switzerland on one of his European trips.

The first movement of the Third Sonatina for Piano is a brisk *Allegretto*. The cheerful tune is treated largely contrapuntally, at times imitatively, throughout and comprises

the backbone of this essentially monothematic movement. The theme changes character as the movement progresses; of special note are the fanfare passage, brillante, at measure 11, the runs marked brillante at measure 20, and the turbulent allegro at measure 34.

The second movement is marked *Andante Sostenuto* and written in 3/2 meter. The key signature of two flats and the strong initial G minor chord indicate G minor as the principal key. The G major chords at the end of the *Andante Sostenuto* and in the fourth measure of the *grandioso* section suggest Picardy thirds that contribute to the antique flavor of the movement. A middle section marked *poco animato* has no key signature; its falling melodic line, which is suggestive of bells, is picked up in the brief four-measure coda. The coda is in G major.

The third movement, *Allegro*, gives a clear-cut sense of key. It is in the key of G major, indicated not only by the key signature but by the final chord and several chord progressions within the piece that end on G major chords. However, the sixteenth note runs, which occur in both hands, contain many accidentals that lend the movement its piquancy. Toward the end, in measure 38, a brief return of the opening salvo of sixteenth note runs provides a rounded structure.

The Scarmolins traveled considerably during the retirement years as documents held by the A. Louis Scarmolin Trust will easily confirm. Of interest are the many menus and programs which one finds. A news item published in the *New York Journal American* displays a photograph of Anthony Louis and Aida Scarmolin on what must have been a return trip with the following caption: "JOURNEY'S END . . . Mrs. A. Louis Scarmolin of Fairview, points out one of the sights of New York Harbor to her husband as they return on the S.S. Constitution after a four-month vacation. The couple visited Italy, Spain, and

Morocco. Mr. Scarmolin is a composer."<sup>33</sup>

A brochure produced by Italian Line shows photographs and names many eminent artists who had traveled with that company; the names include such luminaries as Arturo Toscanini, Fritz Reiner, Mario Castelnuovo-Tedesco, Giovanni Martinelli, Renata Tebaldi, Marian Anderson, Somerset Maugham, Rex Harrison, and Alfred Neumann.<sup>34</sup> It is possible that Scarmolin may have met some of these people or wanted to commingle with them. Other menus and programs show that the couple dined in Monte Carlo, attended a concert in Florence, and were in the audience at the opera house La Scala in Milan.<sup>35</sup>

The *Concert Piece for Trumpet and Strings* is entered in Log 78 of Scarmolin's *Memorie* as follows: "Milano. Concert Piece Solo for Bb Cornet + Piano, also for Bb Cornet + string orchestra." It is dated October 1962.<sup>36</sup> It is written entirely in one movement, titled *Allegro Moderato*, but it contains a number of tempo changes. Altogether it takes about five minutes to play. Scarmolin apparently used the terms "trumpet" and "cornet" interchangeably as some of the parts are marked *Concert Piece for Trumpet and Strings* and some are marked *Concert Piece for Cornet and Strings*.

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<sup>33</sup>"Journey's End," *New York Journal American*, Sunday, 27 March 1960, New Jersey section, 1, *Gold Strip Scrapbook*, 1, A. Louis Scarmolin Trust.

<sup>34</sup>Italian Line, *Artists on Board*, Genoa, Italy, [n.d.], *Wooden Chest of Drawers*, C, A. Louis Scarmolin Trust.

<sup>35</sup>Menu of Hotel de Paris in Monte Carlo, Saturday, 20 September 1958; Program Quinto Concerto, Palazzo Vecchio, Sunday, 23 November 1958; and Program of *Turandot*, Gala Performance at La Scala in Milan, Saturday, 13 December 1958; *Wooden Chest of Drawers*, C, A. Louis Scarmolin Trust.

<sup>36</sup>It should be noted here that there exists a very attractive earlier version of this piece for trumpet and piano, dated 15 December 1949, according to *Memorie*, Log 59, A. Louis Scarmolin Trust. It was designated Opus 188.

The *Concert Piece* has a signature of two flats, which would suggest the key of either B-flat major or G minor. The opening three measures are tonally indeterminate. However, the fourth through sixth measures lean toward emphasizing G as the tonal center. Measures 7 through 13 tend to show a major coloring. After that portion the piece roams through a variety of tonal areas until measure 55, where the initial theme of measures 1-18 returns and is simply played, without development, through measure 72. At that point the presentation becomes somewhat different with a transition to G major beginning at measure 85. The closing key, G major, is firmly established at the *grandioso* marking of measure 92, and the final section clearly confirms that key. The feeling of the work overall is more major than minor. One can also see that the structure is not that of a true sonata form with development but rather the abbreviated exposition-recapitulation form that Scarmolin so often uses. This attractive work has a variety of outstanding features. It is written idiomatically for the trumpet. The soaring phrases throughout and the dotted eighth with sixteenth notes and triplet eighth rhythm figures that frequently occur lend excitement. The second theme, which appears at the *sostenuto* marking of measure 25, provides excellent contrast, as does the *cadenza*, which grows out of the sixteenth-note pattern in the strings at measure 50.

As Scarmolin entered his seventies, his output became more sparse, and he stopped composing larger, more serious works. However, in the mid-1960s he did write a number of works for small instrumental ensembles which were quite successful. Several of them will be briefly introduced here.

*Church Bells from a Mountaintop* was composed on May 25, 1965, according to *Memorie*, Log 79. It is scored for brass quartet: first and second cornets in B flat, horn in F, and trombone. Written in B-flat major, it has a simple tune that sounds very much like

chimes. The effect is augmented by the use of tenuto and sforzando markings. The harmonization is attractive, yet traditional.

In the following year, February 22, 1966, Scarmolin wrote another example of this genre, *Fanfare* for Brass Quartet. This information is also entered in *Memorie*, Log 79. Like *Church Bells*, the *Fanfare* is scored for first and second cornets in B flat, horn in F, and trombone. In B-flat major, it is marked a lively allegro moderato and set in 4/4 time. It has all of the ceremonial quality of a fanfare but is spiced with more than the usual amount of dissonance, deftly resolved at the end.

Again according to *Memorie*, Log 79, on August 9, 1966, the charming *Reverie for Woodwind Quintet* was written. It is scored for flute, oboe, clarinet in B flat, French horn, and bassoon. It is composed essentially in G although it bears no key signature. Set in 4/4 meter, it has a gentle, rocking quality, and the style seems impressionistic. The form of the piece is ABA coda.

*Memorie*, Log 79, also tells us that on September 10, 1967, the Scherzo for Brass was composed. The Scherzo for Brass is scored for first and second trumpets in B flat, French horn, and trombone. Marked allegro moderato, its syncopated opening has an energy that pervades the entire work. Chromatic in style overall, the texture is distinguished by its simultaneous chromatic runs, with each of the four parts sounding a different tone. The form is ABA with a relatively lengthy middle section and a coda marked stringendo, leading to a rousing climax.

*Cyclorama* according to *Memorie*, Log 80, was composed in December 1968. Together with *In Memoriam*, which will be described below, it is one of Scarmolin's last works. A large and rather flamboyant piece for band, it is scored for a full panoply of wind,

brass, and percussion instruments. It is written in 4/4 with an initial key signature of B-flat major and a middle section that bears no key signature. The work features harmonies of parallel triads and sevenths. Rhythmically, it has many triplet figures.

Toward the end of his life, the accolades and concerts bringing personal satisfaction to Scarmolin continued. For example, his composition *In Retrospect* was performed on March 11, 1968. The program reads: “Stanley Hoffman and Judson Hall present a series of Viola Chamber Music Concerts, Monday at 8:30 P.M. at 165 West 57<sup>th</sup> Street; Fourth Program, March 11, 1968—Piano Quintets; Management Constance Wardle.”<sup>37</sup>

Although evidence of Scarmolin’s writing or speaking is limited, one article that he wrote comes as close to outlining a philosophy or at least his attitude toward music as any. In an article for the *Music Journal* titled “Music for the Soul,” Scarmolin urges young people to continue with their music studies after high school. He extols the value of joining an orchestra, choral group, or band in the community, or of organizing an instrumental ensemble. He points out that people who truly love music are often thwarted during their pursuit of a musical career because of a variety of exigencies. He advises:

Unless the urge to do so is irresistible do not make the mistake of following a musical career, especially if you love music very much! You might envy the members of a symphony orchestra who are getting paid to play Beethoven and Brahms, but they have Union trouble, conductor trouble and management trouble, not to mention the fact that the fellow who plays 2<sup>nd</sup> oboe thinks he should be playing first, and the fellow who is playing 2<sup>nd</sup> violin thinks he should be playing first—and all this while they are playing Beethoven and Brahms.

*You* can play to your heart’s content without worries and, if you should wish to repeat a certain passage, either because it didn’t go so well or because you would like to hear it again, you don’t have to be afraid that the Union delegate will stop you because the allotted time for rehearsal has elapsed. You are free in all your actions

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<sup>37</sup>This concert program, in possession of the A. Louis Scarmolin Trust, is to be found in the *Diamond Scrapbook*, 1.

and yours is the privilege to discover the thrill of bringing life to the composer's creations. Make his creations your own. Mould them, inject your individuality into them, make them pulsate with your enthusiasm. Make music, not for pecuniary reward, but for the spiritual uplift which will be your reward. "*Music for the sheer joy of making it, Music for its beauty, Music for your pleasure, Music for the Soul.*"<sup>38</sup>

*In Memoriam* is a two-page piano piece composed on March 6, 1969, according to *Memorie*, Log 80. It is in 4/4 time and is written in C minor. Marked *lento*, with dotted rhythms and minor mode, it has something of the character of a funeral procession. Coming as it did several months before the end of Scarmolin's life, one wonders if he associated it with his own death in July of that year. As a piece, it is melodious and attractively, though very conservatively, harmonized.

On Sunday, July 13, 1969, Anthony Louis Scarmolin died. His death certificate, dated July 14, 1969, states that the place of death was Wyckoff, New Jersey, and that the cause of death was occlusive coronary artery disease.<sup>39</sup>

The following death notice appeared in *The Record* servicing the Bergen County area of New Jersey on Monday and Tuesday of that week:

**Scarmolin A. Louis**, of 83 Harding Road, Wyckoff, on Sunday, July 13, 1969. Beloved husband of Aida R. Balasso in his 79<sup>th</sup> year. Funeral services at The Vander Plaat Funeral Home, 257 Godwin Avenue, Wyckoff, on Wednesday at 11 A.M. Interment George Washington Memorial Park. Friends may call Tuesday 3 to 5 and 7 to 9 P.M.

In the Monday issue of *The Record* appeared the following article as well:

**A.L. Scarmolin,  
Composer, at 78**

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<sup>38</sup>A. Louis Scarmolin, "Music for the Soul," *Music Journal* 14, no. 1 (January 1966): 79, *Diamond Scrapbook*, 13, A. Louis Scarmolin Trust.

<sup>39</sup>Death Certificate of Anthony Louis Scarmolin, *First Large Cardboard Box*, in possession of the A. Louis Scarmolin Trust.

WYCKOFF—A. Louis Scarmolin, 78, of 83 Harding Road, died at home yesterday.

Born in Italy, Mr. Scarmolin lived in Fairview until moving here three years ago. He was a composer and his music was played in concert halls throughout the United States and abroad. He was the director of music for the Union City school system for 30 years and was a member of the American Society for Composers, Authors and Publishers and was the recipient of many prizes for his music.

Mr. Scarmolin was a veteran of World War I and was a member of the Christian Science Church.

He is survived by his widow, the former Aida R. Balasso, and his sister, Mrs. Angelo A. Buratti of North Bergen.

Services will be Wednesday at 11 a.m. at the Vander Plaat Funeral Home, 257 Godwin Ave. Interment will follow in the George Washington Memorial Park.

Friends may call at the funeral home tomorrow from 3 to 5 p.m. and 7 to 9 p.m.<sup>40</sup>

The Tuesday, July 15, issue of *The New York Times* carried the following brief announcement among its death notices:

**SCARMOLIN—A. Louis.** We record with deep sorrow the death of our beloved member and colleague, A. Louis Scarmolin, on July 13, in New Jersey.  
STANLEY ADAMS, President,  
American Society of Composers,  
Authors and Publishers.<sup>41</sup>

It may be noted with perhaps a touch of irony that just as the Wright brothers were active in launching their airplane during Scarmolin's early period, at the time of Scarmolin's death the newspapers were full of reports on the preparations of the Apollo 11 astronauts for the first manned flight to the moon. Neil A. Armstrong, the civilian Apollo 11 commander, and his crew, Col. Edwin E. Aldrin Jr. and Lieut. Col. Michael Collins of the Air Force were

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<sup>40</sup>See "Scarmolin, A. Louis," obituary, *The Record*, Monday, 14 July 1969, sec. B, p. 8, and Tuesday, 15 July 1969, sec. B, p. 10. See also "A.L. Scarmolin, Composer, At 78," *The Record*, Monday, 14 July 1969, sec. B, p. 8. Copies of *The Record* may be found at the Newark Public Library, 5 Washington Street, Newark, New Jersey 07101. The telephone number of the New Jersey Room is (973) 547-4503.

<sup>41</sup>"Scarmolin, A. Louis," obituary, *The New York Times*, Tuesday, 15 July 1969, p. 39.

scheduled to take off on Wednesday, July 16. By Wednesday the Scarmolin obituaries in *The Record* had ceased. The front page of *The Record* bore the headline: "Astronauts Rocket Away—Earth Fades, Next Stop Moon."<sup>42</sup>

As we have seen in chapter 4, Scarmolin's attempts to create a new music during his Conservatory years were in a sense mirrored in the news by the efforts of the Wright brothers in launching their airplane. Ironically, Scarmolin's obituaries, described in this chapter, were overshadowed by the first manned flight to the moon of the Apollo 11 astronauts. One can perhaps read into this phenomenon a declining interest in the arts and an acceleration of science with the exploration of outer space.

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<sup>42</sup>See, for example, "Crew of Apollo Easing Training for Moon Flight—Astronauts' Physician Says NASA Wishes to Avoid Launching 'Tired' Men—Cape Area Is Jammed—Million People Expected for Start of Historic 8-Day Journey by Spacecraft," *The New York Times*, Sunday, 13 July 1969, sec. 1, pp. 1, 42; "Apollo Crew Takes Break And Countdown Resumes," *The New York Times*, Monday, 14 July 1969, pp. 1, 23; "Apollo Astronauts Are 'Willing and Ready,'" *The New York Times*, Tuesday, 15 July 1969, pp. 1, 20; "Three Apollo Astronauts Poised to Set Out Today on Moon-Landing Mission," *The New York Times*, Wednesday, 16 July 1969, pp. 1, 22; and "Astronauts Rocket Away—Earth Fades, Next Stop Moon," *The Record*, Wednesday, 16 July 1969, sec. A, p. 1.

## CONCLUSION

It is surprising that Scarmolin retired from the Union City public school system in 1949 with no apparent fanfare in recognition of his thirty years of hard work. Likewise, when he died, there was but scant notice of his death in *The New York Times* and the local papers. Certainly no one wrote an elaborate obituary.

As one can see, there is a great deal of music by Scarmolin available for use by both professional and amateur musicians. Much of it already has been performed at one time or another, yet there are many works still awaiting their premiere. For example, of the seven complete operas he wrote, only two—*The Interrupted Serenade* and *The Caliph*—have been mounted. Other works in vocal genres, many of which have been neglected, include 3 operettas, over 200 choral works, 15 vocal and theatrical works for children, and more than 100 songs, some of which have been described in this dissertation.

In considering the vocal works, the question arises as to why Scarmolin was limited in his choice of texts. One also wonders why some of his arrangements have awkward moments, often in regard to the syllable that receives musical emphasis. As we have seen, Scarmolin frequently relied on friends and acquaintances for texts. He clearly enjoyed working with contemporaries whom he knew personally, often writers who had achieved a certain measure of popularity in their time. As for the occasionally awkward moments in musical treatment of the texts, one can only conjecture as to the reasons. All the correspondence housed at the A. Louis Scarmolin Trust indicates that Scarmolin was completely bilingual. Yet there may have been something in the inflections of the English language that he had not altogether assimilated.

Scarmolin wrote a great many keyboard works. There are well over 300 piano solos, 21 piano works for four or six hands, 71 compositions for piano and other instruments, 2 piano quintets, and over 100 organ pieces. From his biography it may be surmised that Scarmolin wrote a great many of these for his own use or for his students. It will be recalled that Scarmolin maintained a private studio. It is more than likely that he composed some pieces with particular students in mind and that at the same time he wrote with the intention of making his pieces attractive to potential publishers. The publishing aspect must have been important to him, as he was so widely published by a great many different firms. Likewise the organ pieces he wrote may have sprung directly from his own experience as a church organist.

Scarmolin wrote almost 150 works for large ensemble altogether. Of these 43 are for orchestra, 22 are for school orchestras, 69 are for band, and 9 are for “rhythmic orchestra.” It will be remembered that Scarmolin taught in the Union City public school system from 1919 to 1949. Again, his association with the schools, where he directed school orchestras, may have prompted his interest in pedagogical works for orchestra. In his position he would have known what would appeal to students and likewise to publishers.

There are, moreover, 77 works for chamber ensemble. There are 3 string quartets, 5 works for mixed chamber ensembles, 45 works for woodwinds, 22 works for brass ensembles, and 2 duos. One of the duos is for any like instruments; the other is for two clarinets or two trumpets.

The matter of the early works is enigmatic. By all accounts Scarmolin enrolled in the New York German Conservatory to study the piano with Bertha Cahn. During that time he developed a prodigious keyboard technique. He began composing when he was fourteen

years old, dedicating to his teacher his challenging, seven-page, avant-garde piano piece, *An Irresistible Thought*, which was published in Italy four years later in 1908. However, when he played for Carl Hein, who was the dean of the Conservatory at that time, he was advised to abandon modern ideas and revert to the masters. Dean Hein later admitted to Scarmolin that he realized that his compositions were some of the earliest examples of modern music. Yet that initial discouragement and a desire to please his publishers may have contributed to Scarmolin's adopting a more conservative style of composition. Nonetheless, as chapter 3 has shown, there remain about fourteen early works in a variety of genres. They are interesting both musically and as remarkable examples of forward-looking music for their time.

Scarmolin did not completely "drop out of sight" immediately following his German Conservatory years, but he was indeed preparing to embark on a professional career, as chapter 5 has shown. During this time he was working to become accomplished as a composer, conductor, and pianist. Then much of the music he began to compose could best be described as "Gebrauchsmusik," music which is practical and intended for a specific purpose, such as performance by students, amateur church organists, singers, choruses, and instrumental soloists of varying abilities; the term is often associated with some of the music written by Paul Hindemith. The tendency to produce this kind of music remained with Scarmolin throughout his lifetime. He was supported in this propensity by a public that tended not to countenance works of an avant-garde nature and had in fact little exposure to them, as chapter 4 indicates.

In Scarmolin's third period, which begins with his *Symphony in E Minor* (1937), he becomes again somewhat more daring harmonically, yet he never completely abandons

conservative, traditional procedures. His opera *The Caliph* (1948) is a fine example of a composition that has many individual touches and relies on considerable chromaticism yet does not approach the radicalism of the early works. Scarmolin's retirement years were marked by a number of major efforts, including his one-act opera *The Devil's Dance* (1958) and his masterful *Concert Piece for Trumpet and Strings* (1962). The final stages saw a gradual waning of his activity and the production of shorter pieces until his death in 1969.

In all, Scarmolin was a prolific composer who wrote for a large variety of genres and styles. Despite the weaknesses that have been mentioned, examination of his life and work has been a rewarding task. There survive well over 1100 compositions, many of which merit analysis and performance. It is hoped that in the future many performers will emerge who will want to explore Scarmolin's considerable output and substantial innovation further.

## APPENDIX A

## SELECTED CONTENTS OF ANTHONY LOUIS SCARMOLIN'S LIBRARY

## BOOKS

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- Mozart, Wolfgang Amadeus. *The Letters of Wolfgang Amadeus Mozart (1769-1791)*. Edited by Lady Wallace. Vol. 2. Boston: Ditson, n.d.
- Orsomando, Giovanni. *Brevi elementi di strumentazione per banda*. Rome: Ortipe, n.d.
- Saunders, Gordon. *Examples in Strict Counterpoint (Old and New)*. London: Novello, n.d.
- Shepard, F.H. *Harmony Simplified*. New York: G. Schirmer, 1905.
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Boito, Arrigo. *Mefistofele*. Boston: Oliver Ditson, 1880.

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## TABLES

"Tavola dimostrante gli unisoni, l'estensione delle voci, e di tutti gli strumenti usati nelle orchestre e nelle musiche militari." (Table demonstrating the unisons, the extension of the voices, and all the instruments used in the orchestra and in military bands).

## APPENDIX B

## PART I

WORKS (*selective list*)

Note: all are unpublished manuscripts except as indicated.

Works are listed in chronological order.

## Operas:

*Tamara*, 1913, libretto by Anacleto Rubega.

*The Interrupted Serenade*, 1913, libretto by Anacleto Rubega.

*The Oath*, 1919, libretto by Anacleto Rubega.

*La grotta rossa*, 1921, libretto by Anacleto Rubega.

*Passan le maschere*, 1922, libretto by Anacleto Rubega.

*The Caliph*, 1948, libretto by Carleton S. Montanye.

*The Devil's Dance*, 1958, libretto by Anacleto Rubega and A. Louis Scarmolin.

## Orchestra:

*Di notte*, Opus 13, 1909.

Four Pieces for Orchestra, 1916.

*Upon Looking at an Old Harpsichord*, for piano forte obbligato and chamber or string orchestra, Opus 44, 1917.

*Dramatic Tone Poem*, Opus 96, 1924. **Carl Fischer, 1940.**

Two Symphonic Fragments, Opus 78, 1927-8. Copyright 1940, 1953 by A. Louis Scarmolin. **Published by Sam Fox, n.d.**

*Nostalgic Retrospect*, Opus 140, 1930.

Symphony No. 1 in E Minor, Opus 154, 1937.

*Night*, Opus 156, 1937. **Carl Fischer, 1938.**

*Overture on a Street Vendor's Ditty*, Opus 160, 1938. Copyright 1941 by A. Louis Scarmolin.

*Visions*, Opus 173, 1939.

*Pastorale*, Opus 194, 1943.

Symphony No. 2, Opus 200, 1945-6.

*Invocation*, Opus 205, 1947.

*The Sunlit Pool*, 1951.

Symphony No. 3, *Sinfonia Breve*, 1952.

*Concert Piece for Trumpet and Strings*, 1962.

#### Band:

*We'll Keep Old Glory Flying*, 1917. **Boosey, 1917.**

Introduction and Tarantella, 1940. **Pro Art, 1946.**

*Tribal Dance*, Opus 191, 1942.

*Reuben and Rachel Sightseeing in New York*, 1944. **Fischer, 1945.**

Lithuanian Rhapsody No. 1, Opus 197, 1944. **Ludwig, 1945.**

*Mexican Holiday*, 1945. **Pro Art, 1946.**

Lithuanian Rhapsody No. 2, 1955.

#### Large Choral Works:

*The Temptation on the Mount*, Opus 60, 1926. S.A.T.B. Text selected from the Scriptures by Frederick H. Martens. **H.W. Gray, 1929.**

*Jairus' Daughter*, Opus 79, 1928. S.A.T.B. Text after the Bible by Frederick H. Martens. **Carl Fischer, 1929.**

*From the Sermon on the Mount*, Opus 99, 1929. S.A.T.B. org./pf. Text from Scriptures.

Mass, Opus 142, 1932. S.A.T.B.

*The Bells*, Opus 143, 1932. S.S.A.A. Text by Edgar Allan Poe.

*Our Light is Come*, Christmas cantata, Opus 151, 1935. S.A.T.B. Text by Dorothy Lehman Sumerau.

*The Best-Loved Story*, 1951. S.A.T.B. Text by Dorothy Lehman Sumerau.

Psalm 23, The Lord is my Shepherd, 1954. S.A.T.B. Text from the Scriptures.

#### Choral:

*Sunset in the Alps*, 1909. S.A.T.B. pf. Text by Carleton S. Montanye. **Ludwig, 1955.**

*The Namin' O' Baby O'Toole*, 1915. S.S.A. pf, another version exists for T.T.B.B. pf. Text by Carleton S. Montanye. **Both versions are The Boston Music Company, 1926; also marked G. Schirmer.**

*We'll Keep Old Glory Flying*, 1917. S.A.T.B. pf. Text by Carleton S. Montanye. **Boosey, 1917.**

*Gardens*, 1929. S.S.A. pf. Text by Grace Noll Crowell. **Hall and McCreary, 1939.**

*Sunset's Symphony*, 1935. S.A.T.B. pf. Text by Marion J. Daly. **B.F. Wood, 1936.**

*Oh Wisest of Men*, 1937. S.A.T.B. pf/orch. Text by Marion J. Daly. **Elkan-Vogel, 1938.**

*My Creed*, 1938. S.A.T.B. a cappella. Text by Elias Lieberman. **Mills, 1947.**

*Kitchenette*, 1944. S. S. A. Text by Scott Corbett. **C.C. Birchard, 1953.**

*Oh, Praise the Lord*, 1951. S.A.T.B. pf. Text from the Scriptures.

*Freedom's Bells*, 1957. S.A.T.B. pf. Text by Daniel S. Twohig.

*Great is the Lord*, 1965. S.A.T.B. pf. Text from Psalm 145.

Solo vocal:

*Ave Maria*, Opus 1, 1904. 1 v. pf. **Au Monde Musical, 1909.**

*High Noon*, song cycle, 1915. 1 v. pf. Text by Carleton S. Montanye. **Boosey, 1917.**

*Somewhere, Some Day*, 1916. 1 v. pf. (Also arr. for orchestra). Text by Sara Beaumont Kennedy. **Boosey, 1916.**

*Old Songs*, 1916. 1 v. pf. Text by Sara Beaumont Kennedy.

*A-gypsy into the Sun*, 1916. 1 v. pf. Text by Sara Beaumont Kennedy. **Boosey, 1916.**

*Will the Rose Forget?*, 1916. 1 v. pf. Text by Reginald Wright Kauffman. **The Globe, 1917.**

*We'll Keep Old Glory Flying*, 1917, 1 v. pf. (Also arr. for band). Text by Carleton S. Montanye. **Boosey, 1917.**

*Longing*, Opus 10, No. 2, 1918. 1 v. pf. Text by Carleton S. Montanye. **G. Schirmer, 1922.**

*November Sky*, 1918. 1 v. pf. Text by Carleton S. Montanye. **Theodore Presser, 1919.**

*Vecchia canzone, An Old Song*, 1919. 1 v. pf. Text by Anacleto Rubega, English version by Frederick H. Martens. **Heidelberg, 1921.**

*La gondola nera*, 1919. 1 v. pf. Text by Anacleto Rubega in Italian, English version by Dr. Theodore Baker. **G. Schirmer, 1923.**

*The Stardust Road of Dreams*, 1920. 1 v. pf. Text by Hal Howick. **Heidelberg,**

**1923.**

*Down the Highway of Dreams*, 1930. 1 v. pf. Text by Carleton S. Montanye.

*O God Our Father*, 1938. 1 v. pf. Text by B.V. Tippett.

*Three Singers*, 1943. 1 v. pf. Text by Sara Beaumont Kennedy.

*Love Never Faileth*, 1947. 1 v. pf. Text from the Scriptures.

*A Song of Praise*, 1966. 1v. pf. Text by Anthony Louis Scarmolin.

**Piano:**

*Essay No. 1*, Opus 3, 1907.

*The Witches Ride*, Opus 7, No. 1, 1907. **Au Monde Musical, 1908.**

*An Irresistible Thought*, Opus 6 or Opus 7, No. 2, 1907. **Au Monde Musical, 1908.**

*Vignettes*, Opus 28, 1913-4. **Boosey, 1916.**

*Plainte d'amour*, Opus 21, No. 2, 1915. **Boosey, 1917.**

*Tarantella brillante*, Opus 32, No. 4, 1915. **Boosey, 1916.**

*Landscapes*, 1929.

*Pine Trees*, 1929.

Introduction and Tarantella, Opus 179, 1946. **Pro Art, 1948.**

Five Preludes for Piano, 1950-2. Published with *White Meadows* as  
Six Preludes for Piano. **Ludwig, 1993.**

*Azure Skies*, 1952.

*White Meadows*, 1954. Published with Five Preludes for Piano as  
Six Preludes for Piano. **Ludwig, 1993.**

*Preludio appassionato*, 1955.

Four Inventions for Piano, 1960.

Three Sonatinas for Piano, 1960-1.

Organ:

*From Olden Times*, 1925. **Lorenz, 1926.**

*Remembrance*, 1926. **Lorenz, 1927.**

*Pastorale*, 1930. **Lorenz, 1931.**

*Reflections*, 1932. **Lorenz, 1933.**

*Contentment*, 1936. **Lorenz, 1937.**

*Verdant Meadows*, 1940. **Lorenz, 1944.**

*With Joy Overflowing*, 1942. **Lorenz, 1942.**

*At Morn*, 1944. **Lorenz, 1947.**

Instrumental:

*Pagina d'album*, Opus 2, 1906. For string quartet, clarinet, 2 cornets, trombone, and piano. **Al Mondo Musicale, 1909.**

*Una lotta col Destino*, Opus 5, piano quintet, 1907. **Al Mondo Musicale, 1908.**

*In Retrospect*, Opus 157, piano quintet or quartet of viols with harpsichord, 1938. Copyright 1939.

*Landscapes: Two Pieces for String Quartet*, Opus 172, 1939.

String Quartet No. 1, Opus 174, 1940. **The Composers Press, 1942.**

Two Pieces for Viola and Piano, Opus 195, No. 1, 1944.

Suite for Eight Instruments, Opus 206, 1947. For clarinet, horn, piano, string quartet, and bass. Copyright 1957.

Quintet for Violin, Viola, Violincello, Clarinet, and Horn, Opus 208, 1947.

Sonatina for Flute and Piano, 1952.

String Quartet No. 2, 1955.

## PART II

### SUMMARY OF WORKS BY GENRE

#### Vocal genres (341)

- 8 operas
- 3 operettas
- 204 choral works
- 15 vocal and theatrical works for children
- 111 songs

#### Keyboard genres (540)

- 344 piano solos
- 21 piano works for four or six hands
- 71 works for piano and other instruments
- 2 piano quintets
- 102 organ works

#### Ensembles (77)

- 3 string quartets
- 5 for mixed chamber ensembles
- 45 works for woodwinds
- 22 works for brass ensembles
- 2 duos: one for any like instruments; the other for two clarinets or two trumpets

#### Orchestral (143)

- 43 orchestral works
- 22 works for school orchestras
- 69 works for band
- 9 works for "rhythmic orchestra"

#### Miscellaneous (48)

- 26 pseudonymous works
- 5 works for guitar
- 3 violin methods

14 transparencies

Total number of works accounted for: 1149.

**PART III**  
**PRINCIPAL PUBLISHERS**

**Au Monde Musical**

**Barnhouse**

**Belwin**

**B.F. Wood**

**Birchard**

**Boosey**

**Carl Fischer**

**Church**

**The Composers Press**

**Ditson**

**Elkan-Vogel**

**Evans**

**Filmore**

**G. Schirmer**

**Hall and McCreary**

**Heidelberg**

**H.W. Gray**

Laurel

Lorenz

Ludwig

Mercury

Peri-Dioniso

Presser

Pro Art

Ricordi

Roma

Schroeder

Schuberth

Summy

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#### Correspondence

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Flyers: February 1916-1955.

Letters: 12 January 1922-8 August 1956.

Magazines and magazine articles: October 1949-June 1966.

Newspapers: 28 May 1932-20 September 1959.

Telegrams: 4 March 1933-March 1946.

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Flyers and catalogs: 26 January 1918-1951, 1952.

Letters: 30 November 1917-5 January 1987.

Magazines: June 1946-October 1951 (excerpt)

Miniature scores: 1934-1955.

Newspapers: 11 June 1917-4 December 1986.

*Green Scrapbook*

Concert programs: 3 December 1919-8 December 1939.  
 Flyers and excerpts from flyers: 1915-1940 and many others undated.  
 Invitation: 15 April 1938.  
 Letters: 14 May 1926-18 January 1938.  
 Magazines and excerpts: October 1925-1938.  
 Miniature scores: 1931-1939.  
 Newspapers: 14 February 1938-16 November 1939.

*Large Black and White Scrapbook*

Concert programs: 20 October 1918-12 September 1931.  
 Flyers: 1915-1923.  
 Letters: 8 November 1917-12 November 1924.  
 Magazines and magazine articles: 22 April 1920-March 1927.  
 Memorandums: 12 December 1918-15 July 1924.  
 Newspapers: 1905-1930 and many others undated.

*Letter Box*

Letters: 4 February 1909-6 October 1934.

*Pine Tree Scrapbook*

Concert programs: 9 December 1917-10 May 1946.  
 Flyers: 1946.  
 Letters: 17 April 1933-14 September 1944.  
 Magazines and excerpts: 27 March 1932- January, February 1943.  
 Newspapers: 31 December 1942-20 September 1959.

*Small Black and Gold Scrapbook*

Concert programs: 13 March 1925-19 June 1956.  
 Letters: 17 January 1938-23 March 1938.  
 Flyers: 1948-September 1954.  
 Magazine excerpt: June 1939.  
 Newspapers: 30 March 1938-5 May 1952 and many others undated.

*Wooden Chest of Drawers*

A, B, C, D, E, F, and G.

*Wooden Scrapbook*

Citation of Honor: 4 May 1952.  
 Concert program: 19 May 1949.  
 List of Published Compositions: undated.  
 Newspapers: 24 August 1955 and one undated.  
 Photographs of choral concert.

## Curriculum Vitae

Helen Wheaton Benham

### Education

- 1958-62 Oberlin Conservatory of Music, Oberlin, Ohio, (Pi Kappa Lambda Honor Society), Mus. B. in Piano.
- 1958-63 Oberlin College, Oberlin, Ohio, B.A. in German.
- 1960-61 Mozarteum, Salzburg, Austria (Oberlin's overseas junior program).
- 1963-65 The Juilliard School, M.S. in Piano.
- 1964-66 The Diller-Quaile School of Music, New York City, Diploma in Teacher Training.
- 1982-2001 Rutgers, The State University of New Jersey at New Brunswick, Ph.D. in Musicology.

### Principal Occupations

- 1964-75 Faculty member of the Diller-Quaile School of Music, New York City.
- 1966-83 Faculty of the Preparatory School of The Mannes College of Music, New York City.
- 1967- Faculty of the Monmouth Conservatory of Music, Red Bank, New Jersey.
- 1973-75 Instructor of Music, Brookdale Community College, Lincroft, New Jersey.
- 1975-81 Assistant Professor of Music, Brookdale Community College.
- 1981-89 Associate Professor of Music, Brookdale Community College.
- 1989- Professor of Music, Brookdale Community College.