

Marion Bauer: Annotated List of Compositions

Revised 10.8.2014

Marion Bauer's compositions are listed chronologically, with preference to known dates of composition, premiere dates, © dates, and/or opus numbers. Revised works are listed under the dates of revision. Compositions with no known dates are judged by other means, such as style, dates of advertisements, references to the works in dated correspondence, the brand of manuscript paper on which they are written, etc. Dates come from the music itself otherwise the sources are specified. Marion was a woman of many gifts, but accuracy with numbers apparently wasn't among them. She occasionally claims a work was composed in a particular year, only to be contradicted by her own dated correspondence. Dates of her compositions are often incorrect in print sources—even modern ones. So much misinformation abounds that no effort has been made to enumerate those mistakes here, only to provide correct information.

She assigned opus numbers only to larger works, with a few exceptions. There are no works designated opus 1, 2, 3, 4, 7, 9, 11, 13, 23, and 28 (although presumably her first two published works, "Arabesque" and "Elegie," are opus 1 and 2). Her opus numbers are often unreliable indicators of chronology, and are used in that way only when no other source of dating is found. Duplicate opus numbers appear on a few musically unrelated works: opus 21, 22, 29, 33, 39#2, and 48.

Marion and/or her publishers occasionally changed the title of a work before its publication. Other titles have been misquoted, misspelled, and/or otherwise altered in print sources from the 1920s onward. All titles known to be associated with a work are listed here; the primary title is what is found on the music itself, unless otherwise indicated.

Works for solo voice are often published in two versions to accommodate voice ranges. For example, S or T; A or Bar means one version is for soprano or tenor and another version is for alto or baritone. Vocal texts are in English unless otherwise indicated.

The Arabic numbers used to enumerate Marion's compositions are provided for cross-referencing within Appendix 1.

Abbreviations:

A: alto (voice)

B: bass (voice)

Bar: baritone (voice)

Mez: mezzo soprano (voice)

S: soprano (voice)

T: tenor (voice)

pn: piano (instrument)

v: voice

Almost all of Marion's holographs (that is, her compositions in her hand) and photographs of holographs, are located in the libraries listed below. In addition, a few are found in the private collections of Susan Pickett and Peggy Holloway. Some sources claim Marion's compositions are still found in the libraries of the American Composers Alliance and American Music Center, but that is no longer true. A few of Marion's most highly praised compositions are missing, but all works, even those known to exist at one time but currently not located, are included here.

Library sigla:

Wc: Library of Congress, Music Division, Washington, DC

NYp: New York Public Library for the Performing Arts, Music Division, NY, NY

CAh: Houghton Library at Harvard University (Moldenhauer Archive), Cambridge, MA

MH: Mount Holyoke College, Dwight Hall Archives, South Hadley, MA

Private Collections:

SEP: Barbara Holmquest-Gotz collection, now owned by Susan Pickett

SEP-T: Judith Tick's collection, now owned by Susan Pickett

PHC: Peggy Holloway private collection

*

Spurious Works: these two works are often mistakenly attributed to Marion Bauer

Der 28. Psalm. Wenn ich Rufe an Dich, Herr, mein Gott

Medium: women's chorus (SSA), S solo, pn or organ

Publisher: Gebruder Hug & Co. ©1903

Text, in German: Psalm 28

Dedication: none

Other: published under "M. Bauer." This work is often attributed to Marion. Moritz Bauer (1875–1932) was a German musicologist and composer. This is his composition.

Sieben Lieder

#1 Ich gehe hin

#2 Abends

#3 Frühlingslied

#4 Klage nicht

#5 Ich wandere einsam

#6 Dumpf und trübe

#7 Duftet die Lindenblüt

Medium: v and pn

Publisher: Ernst Eulenberg ca 1910

Texts, in German: Otto Hartleben / Theodor Storm / Heinrich Heine / Klaus Groth / Klaus Groth / M. Bauer / Klaus Groth

Dedication: none

Other: published under "M. Bauer." This work is often attributed to Marion. Moritz Bauer (1875–1932) was a German musicologist and composer. This is his composition.

*

Compositions by Marion Bauer

1. Arabesque

Opus: none indicated [opus 1 or 2]

Medium: pn

Publisher: The John Church Company ©1904

Dedication: "To Emilie Frances Bauer"

Other: Marion probably thought of this as her opus 1 because Emilie Frances Bauer would be the most likely dedicatee of Marion's first published work.

2. Elegie

Opus: none indicated [opus 1 or 2]

Medium: pn

Publisher: The John Church Company ©1904

Dedication: "To my teacher Mr. Henry Holden Huss"

3. Canzonetta in G

Opus: unknown

Medium: vn and pn

Composed: 1904–1905?

Publisher: none

Dedication: unknown

Other: this work was performed in April or May 1905 by Miss Glenn Priest, violinist and Edith Cornell, pianist in a studio recital of their teacher Henry Holden Huss.¹ The music has not been located.

4. Light

Opus: none

Medium: v [A] and pn

Composed: 1907–1908?

Publisher: The John Church Company ©1910

Text: F. W. Bourdillon

Dedication: "Dedicated to, and sung by Mme. Schumann-Heink"

Other: the first known performance was in April or May 1908, sung by Eva May Campbell, who was a student of Mrs. Henry Holden Huss.² Ernestine Schumann-Heink (1861–1936) was a famous opera and recital singer.

5. Bacchanale

Opus: unknown

Medium: v and pn

Composed: 1909–1910?

Publisher: unknown

Text: unknown

Dedication: unknown

Other: the music for this song has not been located. It was performed by Kenneth Bingham in April 1910 at a Eugene Heffley studio recital. A review of that performance stated, "The 'Bacchanale' is more popular in its

appeal and is also strongly defined in the way of atmosphere.”³ It was performed again in 1912 by Gardner Lamson.⁴

6. Coyote Song

Opus: none

Medium: v and pn (S or T; A or Bar)

Composed: 1909–1910?

Publisher: A. P. Schmidt ©1912

Text: John S. Reed

Dedication: "To Mr. Clarence Whitehill"

Other: the first known performance was by Kenneth Bingham in April 1910 at a Eugene Heffley studio recital.⁵

Clarence Whitehill (1871–1932) was a Metropolitan Opera baritone particularly noted for his roles in Wagner operas. One review stated, “both words and music are strongly of the sagebrush and sand in atmosphere.”⁶

7. Echo

Opus: unknown

Medium: v and pn

Composed: 1909–1910?

Publisher: none

Text: unknown

Dedication: unknown

Other: the song was performed by Eva May Campbell in May 1910.⁷ The music has not been located.

8. Nocturne

Opus: none

Medium: v [high v] and pn

Composed: 1909–1910?

Publisher: G. Schirmer ©1912. Two Songs with Piano Accompaniment [paired with “The Last Word”]

Text: Emilie Frances Bauer

Dedication: “Dedicated to and sung by Maurice Renaud”

Other: the first known performance was by Violet Ellis in April 1910 at a Eugene Heffley studio recital.⁸ The NYp holograph song text is by Herbert French whereas the published song text is completely different, written by Emilie Frances Bauer. Yet, the vocal melodies and piano parts in both are nearly identical. Perhaps Marion was unable to gain permission to use the Herbert French text, requiring a new text for the existing music. A handwritten note on the NYp holograph says, "To Mr. David Bispham—in grateful appreciation of ‘an honest criticism.’” David Bispham (1857–1921) was with the Metropolitan Opera from 1892–1903, and later was a renown teacher. Maurice Renaud (1860–1933), baritone, was an opera star in both Europe and the United States, including two seasons with the Metropolitan Opera.

9. Out of the West [Suite]

Opus: unknown

Medium: pn

Composed: 1910?

Publisher: none

Dedication: unknown

Other: the music has not been located. This work is mentioned in *The Musical Leader*: “Beatrice Dierke, a pianist of the West has created a wide demand for a prelude and romance from a suite entitled ‘Out of the West,’ and based upon the lines from ‘Thanatopsis.’ ‘Where Rolls the Oregon and hears no sound save its own dashing,’ which however, is not yet published.”⁹

10. Melancolié

Opus: none

Medium: v and pn

Composed: 1910 or 1911?

Publisher: none

Text, in French: Camille Mauclair

Dedication: none

Other: performances by George Harris, Jr., were mentioned in the *Musical Leader* in March 1912, which stated the song “aroused pronounced enthusiasm” in Baltimore and Boston.¹⁰ About thirteen years after the song was composed, Marion wrote, “I am really sorry that ‘Melancolie’ was not published at least ten years ago. It needs rewriting now in order to bring it out now. I am thinking seriously about it, and may get to work at it some day, but there are other things that I must do first.”¹¹

11. Star Trysts [aka The Dream Stream]

Opus: none

Medium: v and pn (S or T; A or Bar); also with orchestral accompaniment

Composed: 1910–1911?

Publisher: A. P. Schmidt ©1912

Text: Thomas Walsh

Dedication: none

Other: the Wc has two holographs. The first is entitled “The Dream Stream,” with the text by Zona Gale. The title and text both change in the more polished holograph, but the melody and accompaniment remain largely the same. The song was composed for Alessandro Bonci,¹² but no performances of it by him have been documented, although it is known that he did perform Marion’s works.¹³ The premiere was given by Alma Gluck in Carnegie Hall, although the date of the performance is unknown.¹⁴ “Previous performances” of the song, sung by George Harris, Jr., were mentioned in the *Musical Leader* in March 1912, which stated the song “aroused pronounced enthusiasm” in Baltimore and Boston.¹⁵ For these reasons, the song is likely to have been composed in 1910 or 1911. Marion orchestrated the accompaniment in 1914,¹⁶ but that orchestration has not been located.

12. The Last Word

Opus: none

Medium: v [high] and pn

Composed: 1911?

Publisher: G. Schirmer ©1912. Two Songs with Piano Accompaniment [paired with “Nocturne”]

Text: S. William Brady

Dedication: “To Mme. Schumann-Heink”

Other: Ernestine Schumann-Heink (1861–1936) was a famous opera and recital singer. A review in *Musical America* stated, “a new song that shows creative talent that will doubtless grow with oncoming years is ‘The Last Word’ by Marion Bauer.... Miss Bauer has found musical expression for a poem by S. William Brady and has for the most part brought out the meaning of the lines in her setting; the songs lacks melody, and though her harmonic scheme is far from conventional, it is difficult to point out just where the individual quality of her work lies.”¹⁷

13. The Mill-Wheel (Das Mühlenrad)

Opus: none.

Medium: v (Mez or T; A or Bar) and pn

Composed: 1911?

Publisher: A. P. Schmidt ©1912

Text: German folk; English translation by F. W. Bancroft

Dedication: "To Mr. and Mrs. Walter H. Rothwell"

Other: there are two holographs at the Wc. One has only the German text; the other has both English and German texts (which reflects the published edition). This song was probably among those that Marion composed in Berlin in 1911. Walter Rothwell (1872–1927) was an American conductor and one of Marion's composition teachers.

14. Over the Hills

Opus: none

Medium: v (S or T; A or Bar) and pn

Composed: 1911?

Publisher: A. P. Schmidt ©1912

Text: Paul Lawrence Dunbar

Dedication: "To Grace Ewing"

Other: a holograph is at the Wc. This song was probably among those that Marion composed in Berlin in 1911. Grace Ewing may have been a music educator and lecturer in New York.

15. The Red Man's Requiem [aka Red Man's Requiem]

Under title: To the memory of Chief Joseph

Opus: none

Medium: v and pn (S or T; Mez or Bar)

Composed: 1911?

Publisher: A. P. Schmidt ©1912

Text: Emilie Frances Bauer

Dedication: "To Mr. Putnam Griswold"

Other: Chief Joseph (1840–1904) was head of the Nez Perce Indians in northeastern Oregon, not far from Walla Walla. This song was probably among those that Marion composed in Berlin in 1911. A Wagner specialist, Putman Griswold (1875–1914) was a Metropolitan Opera bass-baritone and was associated with other opera houses, particularly in Germany. The NYp has a manuscript, not in Marion's hand, which has "Property of Columbia Broadcasting System" written on the bottom, with the melody and accompaniment written out, but no text.

16. Send Me a Dream (Intuition)

Opus: none

Medium: v and pn (S or T; Mez or Bar)

Composed: 1911?

Publisher: A. P. Schmidt ©1912

Text: Emilie Frances Bauer

Dedication: "To Mme. Alma Gluck"

Other: this song was probably among those that Marion composed in Berlin in 1911. Alma Gluck (1884–1938), soprano, was a Metropolitan Opera star and recitalist.

17. Song of the Earth

Opus: unknown

Medium: v and pn

Composed: 1911?

Publisher: unknown

Text: unknown

Dedication: unknown

Other: the music for this song has not been located. It was sung by Siegfried Philip in March 1912.¹⁸ It is possible Marion re-titled this song for publication; it could be the same song as, for example, "Over the Hills."

18. Were I a Bird On Wing (Wenn ich ein Waldvöglein wär)

Opus: none

Medium: v and pn (S or T; Mez or Bar)

Composed: 1911?

Publisher: A. P. Schmidt ©1912

Text, in German: folk; English version by F. W. Bancroft

Dedication: "To Mr. and Mrs. Walter H. Rothwell"

Other: there are two holographs at the Wc. One has only the German text, the other has both English and German texts (which reflects the published edition). This song was probably among those that Marion composed in Berlin in 1911. Walter Rothwell (1872–1927) was an American conductor and one of Marion's composition teachers.

19. The Desert

Opus: unknown

Medium: recitation and pn

Composed: 1911-1912?

Publisher: none

Text: anon.

Dedication: unknown

Other: a holograph has not been located. This work was among several for recitation/pn performed in 1913.¹⁹

20. The Enfifa River

Opus: unknown

Medium: recitation and pn

Composed: 1911-1912?

Publisher: none

Text: Lawrence Hope

Dedication: unknown

Other: a holograph has not been located. This work was among several for recitation/pn performed in 1913.²⁰

21. A Lament

Opus: unknown

Medium: recitation and pn

Composed: 1911-1912?

Publisher: none

Text: Charles Kingsley

Dedication: unknown

Other: a holograph has not been located. This work was among several for recitation/pn performed in 1913.²¹

22. Midsummer Days

Opus: unknown

Medium: recitation and pn

Composed: 1911-1912?

Publisher: none

Text: W. E. Henley

Dedication: unknown

Other: a holograph has not been located. This work was among several for recitation/pn performed in 1913.²²

23. O That We Two Were Maying

Opus: none.

Medium: recitation and pn

Composed: 1911-1912?

Publisher: none

Text: Charles Kingsley

Dedication: "à M. Paul Leyssac avec les amitiés de Marion Bauer"

Other: a holograph is at the Wc. Paul Leyssac was a renowned actor who died in 1946. His performances (recitations) of Prokofiev's *Peter and the Wolf* (composed in 1936) were famous. Another work, *Suppliant*, also also bears a greeting to Leyssac. (See also no. 28.) This work was among several for recitation/pn performed in 1913.²³

24. Prospice

Opus: none

Medium: recitation and pn

Composed: 1911-1912?

Publisher: none

Text: Robert Browning

Dedication: none

Other: the undated holograph is at the Wc. The similarities to *The Forsaken Merman* (1912—see no. 30) are in the medium, the handwriting, and the manuscript paper on which it was written, which are the reasons for assigning the date 1912. The harmonies, however, are much more tonal here. This work was among several for recitation/pn performed in 1913.²⁴

25. The Relief of Lucknow. An Incident of the Sepoy Mutiny.

Opus: none

Medium: recitation and pn

Composed: 1911-1912?

Publisher: none

Text: Robert Lowell

Dedication: none

Other: the undated holograph is at the Wc. The similarities to *The Forsaken Merman* (1912—see no. 30) are in the medium, the handwriting, and the manuscript paper on which it was written, which are the reasons for assigning the date 1912. This work was among several for recitation/pn performed in 1913.²⁵

26. Sleep

Opus: unknown

Medium: recitation and pn

Composed: 1911-1912?

Publisher: none

Text: Lawrence Hope

Dedication: unknown

Other: a holograph has not been located. This work was among several for recitation/pn performed in 1913.²⁶

27. Song from "A Blot on the 'Scutcheon"

Opus: none

Medium: recitation and pn

Composed: 1911-1912?

Publisher: none

Text: Robert Browning

Dedication: none

Other: the undated holograph is at the Wc. The similarities to *The Forsaken Merman* (1912—see no. 30) are in the medium, the handwriting, and the manuscript paper on which it was written, which are the reasons for assigning the date 1912. The harmonies, however, are more pervasively tonal here.

28. Suppliant

Opus: none

Medium: recitation and pn

Composed: 1911-1912?

Publisher: none

Text: Florence E. Coates

Dedication: none (see "other")

Other: a note on the Wc holograph says "To Paul Leyssac - with cordial regards. Marion Bauer." Paul Leyssac was a renowned actor who died in 1946. His performances (recitations) of Prokofiev's *Peter and the Wolf* (composed in 1936) were famous. Another work, *O That We Two Were Maying*, was also composed with Leyssac in mind. (See also no. 23.)

29. Young Endymion

Opus: unknown

Medium: recitation and pn

Composed: 1911-1912?

Publisher: none

Text: H. W. Longfellow

Dedication: unknown

Other: a holograph has not been located. This work was among several for recitation/pn performed in 1913.²⁷

30. The Forsaken Merman (A Melodrama)

Opus: none

Medium: recitation and pn

Composed: 1912

Publisher: none

Text: Matthew Arnold

Dedication: none

Other: the Wc holograph appears unfinished judging by notations such as "more music before beginning of recitation" and "add 2 measures of tonic." However, the holograph has "completed Oct. 8, 1912" at the end. The harmonic style is a combination of tonality and extreme chromaticism.

31. The Shadows

Opus: none

Medium: voice [high] and pn

Composed: 1912?

Publisher: none

Text: Charlotte Becker

Dedication: none

Other: a holograph is at MH. This placed here chronologically because it is largely tonal and because the style is similar to the song "Phyllis." It was performed in February 1913 by Phoebe Crosby in an Oscar Saenger studio recital. Marion Bauer accompanied the performance.²⁸

32. [Untitled; text begins with "Weavers, weaving at break of day"]

Opus: none

Medium: v and pn

Composed: 1912?

Publisher: none

Text: Sarojini Naidu

Dedication: none

Other: Marion's address on the MH holograph is 251 W. 97th St., which dates the work from mid-1907 to mid-1913. The song is untitled; the text begins with "Weavers, weaving at break of day."

33. Up the Ocklawaha

Opus 6

Medium: violin and pn

Composed: 1912

Publisher: A. P. Schmidt ©1913 and Hildegard Pub. Co. ©1998

Dedication: "To Maud Powell"

Other: Maud Powell (1867–1920) was a concert violinist.

34. Fair Daffodils

Opus: none

Medium: women's chorus (SSA) and pn

Composed: 1913?

Publisher: A. P. Schmidt ©1914

Text: Robert Herrick

Dedication: none

Other: the premiere performance was 20 April 1914, sung by sixty women of the Madrigal Singers of the Musical Art Society of Newark, NJ, and conducted by Alexander Russell.²⁹

35. In the Country. Four Little Piano Pieces.

#1 At the Cross Roads

#2 In the Market Place

#3 The Village Gossips

#4 The Trysting Hour

Opus 5 #1–4

Medium: pn (pedagogical)

Publisher: A. P. Schmidt ©1913

Dedications: Nos. 1 and 4 "To Jane Seller," Nos. 2 and 3 "To Katherine Seller."

Other: this is Marion's first pedagogical work.

36. Only of Thee and Me

Opus: none

Medium: v and pn (S or T; Mez or Bar)

Composed: 1913?

Publisher: A. P. Schmidt ©1914. Songs with Pianoforte Accompaniment. Second Series.

Text: Louis Untermeyer (from "First Love")

Dedication: "To Mrs. Cecil H. Bauer"

Other: Mrs. Cecil H. Bauer (Rose Bloch Bauer) was Marion's sister-in-law. She was a soprano of some renown in Portland, Oregon from ca 1895–1914. The first known performance was 8 March 1914, sung at a studio recital in New York by Rose Bloch Bauer.³⁰ The public premiere was sung shortly thereafter by Marie Morrisey.³¹ Marion asked A. P. Schmidt to have someone orchestrate the piano part,³² as he had done with "A Little Lane." Whether it was orchestrated is unknown.

37. Danse Lente

Opus: none

Medium: piano

Composed: 1914?

Publisher: none

Dedication: unknown

Other: the music has not been located. The premiere was Feb. 2, 1915 in Hartford, Connecticut, performed by Tina Lerner.³³

38. A Little Lane [aka A Little Lane Mid Shade and Sun]

Opus: none

Medium: v and pn (S or T; Mez or Bar)

Publisher: A. P. Schmidt ©1914. Songs with Pianoforte Accompaniment. Second Series.

Text: Ellen Glasgow

Dedication: "To Miss Rosalie Wirthlin"

Other: the title on the Wc holograph, "A Little Lane Mid Shade and Sun," was changed to "A Little Lane" for the published edition. Rosalie Wirthlin was a well-known contralto. The first known performance was 20 April 1914, sung by May Dearborn Schwab.³⁴ A. P. Schmidt had someone (other than Marion) orchestrate the piano part.³⁵ That orchestration has not been found.

39. The Moonlight is a Silver Sea—version 1

Opus: none

Medium: v [medium] and pn

Composed: 1914? Revised 1919?

Publisher: none

Text: Charles Buxton Going

Dedication: none

Other: two undated holographs of this song are at MH. This holograph is untitled and the style is considerably simpler and less chromatic than the second holograph, which is titled. However, both are written on the same brand of manuscript paper (a brand used by Marion in a particular time-frame) so the two versions were likely within a five-year time span. See also no. 60.

40. Phillis [aka Phyllis]

Opus: none

Medium: v and pn (S or T; Mez or Bar)

Publisher: A.P. Schmidt ©1914. Songs with Pianoforte Accompaniment. Second Series.

Text: Charles Rivière Defresny

Dedication: "To Mme. Buckhout"

Other: Jennie Hall Buckhout (1872?–1925) was a soprano recitalist who lived in New York. The first known performance was 20 April 1914, sung by May Dearborn Schwab.³⁶

41. Youth Comes Dancing O'er the Meadows [aka Spring Fantasy]

Opus: none

Medium: v and pn (S or T; Mez or Bar)

Publisher: A. P. Schmidt ©1914. Songs with Pianoforte Accompaniment. Second Series.

Text: Emilie Frances Bauer

Dedication: none

Other: the original title, "Spring Fantasy," is crossed out on the Wc holograph. The first known performance was 20 April 1914, sung by May Dearborn Schwab.³⁷

42. The Lay of the Four Winds [aka The Winds]

Opus 8

Medium: men's chorus (TTBB) and pn

Composed: 1914–1915³⁸

Publisher: A. P. Schmidt ©1915

Text: Cale Young Rice

Dedication: "To Mr. Louis Koemmenich and the Mendelssohn Glee Club of New York"

Other: the holograph at the Wc is entitled "The Winds." The Mendelssohn Glee Club, founded in 1866, is the oldest men's chorus in the country. Louis Koemmenich conducted the group from 1913–1919. The first performance was 20 April 1915.³⁹ The review stated, "The work is ambitious and called forth the best efforts of the admirable body of singers under the baton of Mr. Koemmenich."⁴⁰ Marion began an orchestration of the accompaniment in 1914, but did not complete it.⁴¹

43. The Linnet is Tuning Her Flute

Opus: none

Medium: v and pn (S or T; Mez or Bar)

Composed: 1914–1915⁴²

Publisher: A. P. Schmidt ©1915. Songs with Pianoforte Accompaniment. Second Series.

Text: Louis Untermeyer

Dedication: "To Miss Florence MacBeth"

Other: Florence MacBeth (1891–1966) was a coloratura soprano with the Chicago Civic Opera and elsewhere, and recorded with Columbia in the 1920s. Her name is sometimes indicated "Macbeth." The first known performance was 20 April 1914, sung by May Dearborn-Schwab.⁴³ Marion may have slightly revised the song thereafter.

44. The Willow and the River

Opus: unknown

Medium: vocal duet [alto/tenor] and pn

Composed: 1914-1915?

Publisher: unknown

Text: Louis Untermeyer

Dedication: unknown

Other: in March 1915 this song was sung by Constance Purdy (alto) and George Harris (tenor).⁴⁴ The music has not been found.

45. Lad and Lass

Opus: none

Medium: v [low] and pn

Composed: 1915?

Publisher: "Six Songs," Hildegard Pub. Co. ©2001

Text: Cale Young Rice

Dedication: none

Other: a holograph is at the Wc. This song is placed here chronologically because of its style and because of the proximity to other works in which Marion uses texts by Cale Young Rice.

46. The Minstrel of Romance

Opus: none

Medium: v and pn (S or T; Mez or Bar)

Composed: 1915⁴⁵–1916⁴⁶

Publisher: A. P. Schmidt ©1917. Songs with Pianoforte Accompaniment. Second Series.

Text: John S. Reed

Dedication: "To Mr. David Bispham"

Other: David Bispham (1857–1921) was with the Metropolitan Opera from 1892–1903, and later was a teacher. The first known performance was 22 April 1915 at Wanamaker's Auditorium in New York, sung by Paul Petri, tenor.⁴⁷ A holograph is at NYp; Marion made several important changes between the holograph and the published version.

47. Orientale [aka Fair Goes the Dancing; aka Threads of Brass?]

Opus: none

Medium: v and pn (S or T; Mez or Bar)

Composed: 1915⁴⁸–1916⁴⁹

Publisher: A. P. Schmidt ©1917. Songs with Pianoforte Accompaniment. Second Series.

Text: Edwin Arnold

Dedication: none on holograph

Other: on the Wc holograph "Orientale" is the primary title and "Fair Goes the Dancing" is parenthetical underneath. A published edition of the v and pn version has not been found. It is possible that the first title of the song was "Threads of Brass" which was composed for an American coloratura named Lucy Gates. Although a manuscript with that title has not been found, Gates's performance of the piece on 5 March 1915 was reported in the *Musical Leader*.⁵⁰ Given that the text of "Threads of Brass" was reported to be by Edwin Arnold (from his "Light of Asia"), and that the title "Orientale" is used in April 1915, it seems likely that it is an early version of "Orientale." The first known performance under the title "Orientale" was 21 April 1915, sung by May Dearborn-Schwab.⁵¹ Two "premiere" performances were subsequently advertised. The first was 8 April 1916 in Chickering Hall, New York, sung by either Elsa Alves or Frank Hunter. It was "sung from manuscript."⁵² A second "premiere" was on 10 November 1916, sung by Christine Levin.⁵³ It is possible that Marion revised the song after the initial performances, which accounts for a premiere a full year after a song by that title was sung in public. The piano part was orchestrated in 1932 (see no. 94).

48. Das Erdenlied

Opus: none

Medium: v [low] and pn

Composed: 1912; rev. 1916

Publisher: none

Text, in German: Sebastian Frank Wendland

Dedication: none

Other: at the end of the MH holograph is "Jan. & Feb., 1912" followed by "April 2nd, 1916." The first known performance was 8 April 1916 in Chickering Hall, New York, sung by either Elsa Alves or Frank Hunter.⁵⁴

49. By the Indus

Opus: none

Medium: v and pn (S or T; Mez or Bar)

Composed: 1916⁵⁵

Publisher: A. P. Schmidt ©1917. Songs with Pianoforte Accompaniment. Second Series.

Text: Cale Young Rice

Dedication: none

Other: the premiere performance was 8 April 1916 in Chickering Hall, New York, sung by Frank Hunter. It was “sung from manuscript.”⁵⁶ A holograph is in the Wc. A published edition is at UC Davis.

50. Little Sleeper

Opus: none

Medium: v and pn

Composed: 1916⁵⁷

Publisher: none

Text: Richard Le Gallienne

Dedication: none

Other: MH has a holograph. Marion described it as “a sad song in Oriental mode.”⁵⁸

51. The Malay to his Master

Opus: none

Medium: v and pn

Composed: 1916?

Publisher: none

Text: Cale Young Rice

Dedication: none

Other: a manuscript is at CAh. It is not in Marion’s hand. It has “Composers Facsimile Edition, Copyright 1959, Marion Bauer” which places the copyright after her death. The song is placed here chronologically because when Marion composed multiple songs using the same text-author they tend to cluster around a particular year. The author of this text is the same as the song “By the Indus” and the general topic (Asian settings) applies to both. The style is reminiscent of “By the Indus” but that song is artistically more dramatic and cohesive.

52. Three Impressions

#1 The Tide

#2 Druids

#3 Vision [aka Just Beyond]

Opus 10, #1–3

Medium: pn

Composed: 1917⁵⁹

Publisher: A. P. Schmidt ©1918

Dedications: "To Eugene Heffley"

Other: poems precede each movement. The poem preceding “The Tide” is attributed to John Gould Fletcher. “Vision” was originally entitled “Just Beyond.” Eugene Heffley was Marion’s piano teacher.

53. From Hills of Dream [aka Fairy Lullaby]

Opus: none

Medium: v and pn (S or T; Mez or Bar)

Composed: 1917–1918⁶⁰

Publisher: A. P. Schmidt ©1918. Songs with Pianoforte Accompaniment. Second Series.

Text: Joyce Kilmer

Dedication: none

Other: the music is preceded by the poem-text with a comment that the poet was killed in action in France, 1 August 1918. The holograph at the Wc indicates that the work was originally entitled "Fairy Lullaby." It premiered as "Fairy Lullaby" on 17 October 1917, sung by Christine Langenhan.⁶¹

54. The Epitaph of a Butterfly [aka The Last Butterfly]

Opus: none

Medium: v and pn (high v in Eb or medium v in C)

Composed: 1918?

Publisher: Oliver Ditson ©1921

Text: Thomas Walsh

Dedication: "Mme Helen Stanley"

Other: the MH holograph title is "The Last Butterfly." Helen Stanley, soprano, sang with the Century Opera Company and was a frequent recitalist in New York. She recorded with Columbia and Edison in the early twentieth century. Schmidt rejected three of Marion's songs that were subsequently published by other companies—"Roses Breathe in the Night," "Night in the Woods," and "The Epitaph of a Butterfly."⁶² Given that the last of these songs was performed in 1919,⁶³ these three songs were probably submitted to and rejected by Schmidt in 1918. A review in *The Musical Leader* stated, "some of the best songs that have been received are 'The Epitaph of a Butterfly' by that popular young American composer, Marion Bauer, whose songs are being sung by the greatest artists in concerts and recitals. Miss Bauer's latest song is one of her best, melodious, rhythmic and fascinating."⁶⁴ A review by Clay Smith stated, "this is a splendid art song of a very high musical value. The piano accompaniments are rather peculiar in style, but artistic and beautiful. I like this song because it is out of the beaten path. Originality is becoming as rare as fresh eggs in January and when we find such a song as The Epitaph of a Butterfly we should use it."⁶⁵ William Treat Upton stated, "the successful delineation of the moods of nature is amply shown by Marion Bauer whose charming 'Last Butterfly' is grace itself."⁶⁶

55. Night in the Woods

Opus: none

Medium: voice [medium] and pn

Composed: 1918⁶⁷

Publisher: G. Schirmer ©1921. "Two Songs" [paired with "Roses Breathe in the Night"]

Text: Edward Rowland Sill

Dedication: Marcia van Dresser

Other: Marcia van Dresser (1877–1937), soprano, sang with the Metropolitan Opera (one season) and the Chicago Opera. Schmidt rejected three of Marion's songs which were subsequently published by other companies—"Roses Breathe in the Night," "Night in the Woods," and "The Epitaph of a Butterfly."⁶⁸ Given that the last of these songs was performed in 1919,⁶⁹ these three songs were probably submitted to and rejected by Schmidt in 1918. This song premiered in a Eugene Heffley studio class in April 1918.⁷⁰

56. A Parable (The Blade of Grass)

Opus: none

Medium: v (low or medium) and pn

Composed: 1918⁷¹

Publisher: G. Schirmer ©1922

Text: Stephen Crane (from *Dark Riders*)

Dedication: none

Other: this song premiered in a Eugene Heffley studio class in April 1918.⁷²

57. Roses Breathe in the Night

Opus: none

Medium: v [high] and pn

Composed: 1918?

Publisher: G. Schirmer ©1921. "Two Songs" [paired with "Night in the Woods"]

Text: Margaret Widdemer

Dedication: none

Other: this song premiered in a Eugene Heffley studio class in April 1918;⁷³ it premiered publicly on 12 April 1920, sung by Elsa Alves Hunter at Aeolian Hall.⁷⁴ Schmidt rejected three of Marion's songs which were subsequently published by other companies—"Roses Breathe in the Night," "Night in the Woods," and "The Epitaph of a Butterfly."⁷⁵ Given that the last of these songs was performed in 1919,⁷⁶ these three songs were probably submitted to and rejected by Schmidt in 1918. William Treat Upton stated, "with the opening section of Marion Bauer's *Roses Breathe in the Night*...it seemed quite evident that the composer was beginning to find her true self. Her means of obtaining a remarkably attractive atmospheric effect were simple but unusual."⁷⁷

58. The Driftwood Fire

Opus: none

Medium: v and pn (S or T; Mez or Bar)

Composed: 1919⁷⁸

Publisher: A. P. Schmidt ©1921. Songs with Pianoforte Accompaniment. Third Series.

Text: Katharine Adams

Dedication: none

Other: according to an article in *The Musical Leader*, Marion composed "several songs set to poems by Katherine Adams"⁷⁹ while the two were at the MacDowell Colony during the summer of 1919, which is the source for the date of this composition.

59. Gold of the Day and Night [aka My Song of You]

Opus: none

Medium: v and pn (S or T; Mez or Bar)

Composed: 1919

Publisher: A. P. Schmidt ©1921. Songs with Pianoforte Accompaniment. Third Series.

Text: Katharine Adams

Dedication: none

Other: the cover page of the Wc holograph of the song "Thoughts" (see no. 62) indicates "Two Love Songs—Poems by Katharine Adams. Music by Marion Bauer. I. My Song of You (which is crossed out) II. Thoughts." "My Song of You" was titled "Gold of the Day and Night," at the time of publication. According to an article in *The Musical Leader*,⁸⁰ Marion composed "several songs set to poems by Katherine Adams" while the two were at the MacDowell Colony during the summer of 1919, which is the source for the date of this composition.

60. The Moonlight is a Silver Sea—version 2

Opus: none

Medium: v (medium) and pn

Composed: 1914? Revised 1919?

Publisher: none

Text: Charles Buxton Going

Dedication: none

Other: two undated holographs of this song are at MH. One holograph is untitled and the style is considerably simpler and less chromatic than the second holograph, which is titled. However, both are written on the same brand of manuscript paper, which was made in Germany, which is why 1914 was chosen as the date for the initial version of the song. (Marion studied in Germany in 1914.) See also no. 39.

61. My Faun [aka The Faun, aka Faun Song?]

Opus: none [revised version may be opus 33 #1, paired with "To Losers"]

Medium: v [alto] and pn

Composed: 1919. Rev. 1930?

Publisher: "Six Songs," Hildegard Pub. Co. ©2001. This edition is an exact rendition, without regard to holograph markings that are very difficult to decipher. Those markings could mean the occasional addition of a measure of music.

Text: Oscar Wilde

Dedication: "To Mary Jordan"

Other: a Wc holograph is entitled "My Faun" and at the end indicates "Peterboro, NH; July 21, 1919" (it was composed at the MacDowell Colony). "My Faun" premiered 28 November 1919, sung by Mary Jordan in Aeolian Hall, but the song was referred to as "The Faun" in a review.⁸¹ Almost a decade later, "Faun Song" was "introduced...from manuscript" by Gertrude Wieder on 29 December 1930.⁸² "The Faun" was on a program of the Pan American Association of Composers, broadcast on 14 May 1933, station WVED, New York, and performed by Joan Peebles, contralto and Harrison Potter, piano.⁸³ A few months later Marion wrote, "I orchestrated ['Faun Song'] last week at Chautauqua. Joan Peebles sang both [with 'To Losers'] on the same program, the other with piano accompaniment, and had a lot of success with them."⁸⁴ "Faun Song" for A and chamber orchestra is mentioned by that title in both Reis⁸⁵ and Goss.⁸⁶ It is likely that "My Faun" and "The Faun" are the same song. Perhaps Marion revised that song and entitled the revision "Faun Song." That would explain having two "premiere" performances. The holograph does have extensive emendations, and does not appear to be a final draft. See also no. 95.

62. Thoughts

Opus: none

Medium: v and pn (S or T; Mez or Bar)

Composed: 1919⁸⁷

Publisher: A. P. Schmidt ©1921. Songs with Pianoforte Accompaniment. Third Series.

Text: Katharine Adams

Dedication: none

Other: the cover page of the Wc holograph indicates "Two Love Songs—Poems by Katharine Adams. Music by Marion Bauer. I. My Song of You (which is crossed out) II. Thoughts." "My Song of You" was titled "Gold of the Day and Night," at the time of publication. According to an article in *The Musical Leader*, Marion composed "several songs set to poems by Katherine Adams"⁸⁸ while the two were at the MacDowell Colony during the summer of 1919, which is the source for the date of this composition. See no. 59.

63. Allegretto Giocoso [May be a movement of Serentina. See no. 67]

Opus: unknown

Medium: 11 instruments [probably piano, flute, clarinet, oboe, bassoon, horn, string quartet—see "other"]

Composed: 1920⁸⁹

Publisher: none

Dedication: unknown

Other: this composition is listed by title and date in Goss.⁹⁰ While at the MacDowell Colony in 1920, Marion wrote in a letter that she was “doing a small composition for Miss [Carolyn] Beebe’s organization [New York Chamber Music Society] for piano, flute, clarinet, oboe, bassoon, horn, and strings”⁹¹ which is almost certainly the “Allegretto Giocoso.” This piece could be one movement of Marion’s *Serentina*. The piece has not been located; it is not in the New York Chamber Music Society collection at NYp.

64. From The New Hampshire Woods. A Suite of Three Pieces.

#1 White Birches

#2 Indian Pipes

#3 Pine-Trees

Opus 12, #1–3

Medium: pn

Composed: 1920⁹²

Publisher: G. Schirmer ©1922–1923

Dedications: White Birches "To John Powell"; Indian Pipes "To Mrs. Edward MacDowell"

Other: each movement begins with a poem with texts by William Rose Benèt and M. Hardwicke Nevin. These works were inspired by and composed at the MacDowell Colony. Marion initially considered the title of the set to be *Wood Magic*, and the title of the third movement to be “Lullaby of the Pines.”⁹³ John Powell (1882–1963) was an American pianist and composer. Mrs. Edward MacDowell (Marian MacDowell; 1857–1956) was a pianist, the wife of Edward MacDowell, and manager of the MacDowell Colony for decades. Martin Bernstein orchestrated the second movement (full orchestra) in 1927–1928.⁹⁴ The orchestrated version premiered 17 August 1928 at Chautauqua, conducted by Albert Stoessel⁹⁵ and was subsequently performed there several times. The Free Library of Philadelphia has a holograph of the Bernstein orchestration.

65. Sonata [No. 1] for Violin and Piano in G Minor

I Allegro Dramatico

II Scherzo

III Misterioso–Allegretto Grazioso

Opus 14

Medium: violin and pn

Composed: 1919–1921⁹⁶

Publisher: none

Dedication: unknown

Other: the work was begun at the MacDowell Colony in the summer of 1919, and Marion continued working on it for another 18 months. It premiered 29 April 1922. The music is lost.

66. Cortège

Opus: none

Medium: unknown

Composed: 1920–1921?

Publisher: unknown

Text: unknown

Dedication: unknown

Other: H. R. Austin (part-owner of the Arthur P. Schmidt company after Schmidt’s retirement) said, “we do not wish to decline the publication of this number, although as you no doubt realize, the returns from the same are likely to be quite limited.”⁹⁷ In response Marion wrote, “I am awfully glad you want the Cortège. It is a

daring composition, I know, but it was sincere at any rate.”⁹⁸ Ultimately H. R. Austin either did not publish the work, or published it under a different title. The music has not been located.

67. Serentina

Opus: unknown

Medium: chamber orchestra (woodwinds and strings)

Composed: 1921–1922?

Publisher: none

Dedication: unknown

Other: in 1920, Marion composed “Allegretto Giocoso” for piano, flute, clarinet, oboe, bassoon, horn, and strings (see no. 63), specifically for the New York Chamber Music Society. Then, in 1921, an article in *The Musical Leader* stated she had “written a suite for Carolyn Beebe’s Chamber Music Society.” It is possible that *Serentina* is that suite and, therefore, a multi-movement composition, of which “Allegretto Giocoso” might be one of its movements.⁹⁹ In 1922 the *Musical Leader* reported, “she has just completed a short chamber music work for eleven instruments.”¹⁰⁰ However, the title of the work was not specified. *Serentina* was named in Marion’s biographical notes in The American Music Guild Concert program in 1923 where the instrumentation was given as “woodwinds and strings.”¹⁰¹ Marion also mentioned it by title, for “chamber music orchestra,” in a letter in 1925.¹⁰² The music has not been located; it is not in the New York Chamber Music Society collection at NYP.

68. Six Preludes

#1 Prelude in D [major] (for the left hand)

#2 Prelude in A minor

#3 Prelude in D minor

#4 Prelude in F-sharp [major]

#5 Prelude in B minor

#6 Prelude in F minor

Opus 15, #1–6

Medium: pn

Composed 1921–1922¹⁰³

Publisher: A. P. Schmidt ©1922

Dedications: #1 "To Mrs. H.H.A. Beach"; #2 "To Mr. Victor Wittgenstein"; #3 "To Mr. Ernest Hutcheson"; #4 "To Mr. E. Robert Schmitz"; #5 "To Mr. Harald [Harold] Morris"; #6 none

Other: the works were nearly completed at MacDowell Colony during the summer of 1921. All of the dedicatees were eminent pianists. The New York premiere of Preludes #3 and 4 was 7 February 1923, performed by E. Robert Schmitz, as part of an American Music Guild concert.

69. Three Preludettes (melodic studies)

Opus: none

Medium: pn

Composed: 1921–1922¹⁰⁴

Publisher: G. Schirmer ©1923

Dedication: "To Jean Jacobson"

70. Cornflowers

Opus: unknown

Medium: pn (pedagogical)

Composed: 1922?

Publisher: unknown

Dedication: unknown

Other: H. R. Austin wrote that he was interested in publishing this work along with "Goldenrod."¹⁰⁵ The year of that correspondence has been ascribed to this piece. The music has not been located.

71. Four Poems

#1 Through the Upland Meadows

#2 I Love the Night

#3 Midsummer Dreams

#4 In the Bosom of the Desert

Opus 16 #1–4

Medium: voice (high) and pn

Composed: 1922

Publisher: G. Schirmer ©1924

Texts: John Gould Fletcher

Dedications: No. 1 "To Monsieur Yves Tinayre"; No. 2 "To Mme. Eva Gauthier"

Other: Yves Tinayre (1891–1972), baritone, is also remembered as an early-music scholar. Eva Gauthier, famed mezzo soprano, sang art-song (especially by modern composers), popular music, and jazz. George Gershwin occasionally accompanied her. The NYp holograph of "I Love the Night" has a handwritten note on the first page, "To Eva Gauthier with sincere admiration—Marion Bauer." At the end of the song, "Between you & me—this is your song. M.B." and it is dated August–September 1922. The holograph has Eva Gauthier's personal library stamp. "I Love the Night" premiered 23 October 1922 in Aeolian Hall, sung by Gauthier. Marion said, "they are the most pretentious songs [I have] attempted, in fact they were written with orchestra in mind."¹⁰⁶ *The Musical Leader* reported, "this is one of four songs written during the summer and planned for orchestral accompaniment. It is of the most musicianly and serious nature and the musicianship and high art of the singer was called into play from first to last."¹⁰⁷ The entire set premiered 21 March 1925, sung by Lillian Gustafson.¹⁰⁸ Orchestral accompaniments have not been located. It is unknown if Marion completed them. Also, the wording of a concert review in which the first three songs in the cycle were performed by Emily Roosevelt, accompanied by the duo-piano team of Claire Ross and Alice Griselle,¹⁰⁹ strongly intimates that Marion had arranged those piano accompaniments for two pianos or one piano/four hands, which is often a step a composer takes when transforming a piano work into an orchestral work. A letter from John Gould Fletcher to Marion regarding her depiction of his texts is quoted in *The Musical Leader*.¹¹⁰

72. Goldenrod

Opus: unknown

Medium: pn (pedagogical)

Composed: 1922?

Publisher: unknown

Dedication: unknown

Other: H. R. Austin wrote that he was interested in publishing this work along with "Cornflowers."¹¹¹ The year of that correspondence has been ascribed to this piece. The music has not been located.

73. Introspection [aka Quietude]

Opus 17 #1

Medium: pn

Composed: 1924

Publisher: none

Dedication: none

Other: the Wc holograph has a handwritten note, "Paris, May 6, 1924"; the title (in ink) "Quietude" is crossed out (in pencil) and replaced by "Introspection?" (in pencil). The NYp holograph is simply entitled "Quietude." The first performance took place in Paris in mid-1924. *Revue Musicale* reported, "'Turbulence' and 'Quietude'... attest the magnificent progress of this composer of a moving and sensitive art."¹¹² The Music Committee of the United States Section of the International Society for Contemporary Music chose "Introspection" and "Turbulence" for submission to the Jury in Zurich.¹¹³ If the works had been selected, they would have been heard at a chamber music festival in Venice in 1925; however, the works were not chosen for that honor. The first known performance in New York occurred nearly two decades later, on 25 February 1942, in Town Hall, with Robert Goldsand, piano.^{114 115} The NYp holographs have the two compositions in opus 17 reversed (Turbulence is opus 17 #1).

74. Turbulence

Opus 17 #2

Medium: pn

Composed: 1924?

Publisher: Edward B. Marks ©1942

Dedication: "To Louis Gruenberg"

Other: The first performance took place in Paris in mid-1924. *Revue Musicale* reported, "'Turbulence' and 'Quietude'...attest the magnificent progress of this composer of a moving and sensitive art."¹¹⁶ The Music Committee of the United States Section of the International Society for Contemporary Music chose "Introspection" and "Turbulence" for submission to the Jury in Zurich.¹¹⁷ If the works had been selected, they would have been heard at a chamber music festival in Venice in 1925; however, the works were not chosen for that honor. The first known performance in New York occurred nearly two decades later, on 25 February 1942, in Town Hall, with Robert Goldsand, piano.^{118 119} The date of composition of opus 17 #1 was 1924, and this work, opus 17 #2, was probably composed the same year. Louis Gruenberg was a pianist and composer. The NYp holographs have the two compositions in opus 17 reversed (Turbulence is opus 17 #1).

75. Fantasia quasi una Sonata [aka Second Sonata for Violin and Piano / Sonata No. 2 for Violin and Piano]

I. Moderato romantico

II. Ben ritmico e vivace

III. Lento espressivo-Allegro con moto e marcato

Opus 18

Medium: violin and pn

Composed: 1924–1925¹²⁰

Publisher: G. Schirmer ©1928

Dedication: "To Karin Dayas and Auguste Soendlin"

Other: a CAh holograph indicates opus 17. It is an incomplete draft of what became the *Fantasia*, opus 18. It has cross outs and emendations, and only the first two movements are present. A complete holograph, entitled *Sonata for Violin and Piano*, in ink with some pencil, is located at the Albino Gorno Memorial Music Library at the University of Cincinnati. The work premiered 25 October 1925, at a League of Composers concert in New

York City, performed by Mayo Wadler and Arthur Loesser. On that printed program the title was *Second Sonata for Violin and Piano*.¹²¹ Karin Dayas, pianist, taught at the Cincinnati College–Conservatory of Music.

76. A Fancy [aka Fairy Tale]

Opus: Opus 21 #1 (duplicate opus number; see also no. 84)

Medium: pn

Composed: 1925?¹²²

Publisher: Axelrod ©1939

Dedication: "To R.H.S. for The Poetry Cure"

Other: "R.H.S." is Robert Haven Schauffler who wrote a book entitled *The Poetry Cure*, which was published in 1925. The book included poetry and music; this piano piece, entitled *Fairy Tale*, is in Schauffler's book.

Therefore, the date of composition is assumed to be around 1925. The work is mentioned a letter in 1931¹²³ wherein Marion says she "already has the 'plates'" indicating that she hoped to publish the work outside of Schauffler's book. It was published independently eight years later with the title *A Fancy*. The New York premiere was performed by Alice de Cevée 7 March 1936 in Town Hall.¹²⁴

77. Sun Splendor [solo piano]

Opus 19[a]

Medium: pn

Composed: 1926¹²⁵

Publisher: none

Dedication: unknown (probably Dorothy Berliner)

Other: a holograph has not been located. The only known extant versions are for two pianos (1930), and orchestra (1946). (See also nos. 90 and 123). Dorothy Berliner (Commins) commissioned the solo piano version, and premiered it on 18 October 1926, at Town Hall.¹²⁶

78. String Quartet

I. Allegro moderato

II. Adagio lamentoso. (Based on an African Negro Lament.)

III. Allegro giocoso

Opus 20

Medium: string quartet

Composed: 1925–1927

Publisher: none

Dedication: Pro Arte Quartet¹²⁷

Other: a holograph is at MH. This work, in its final 3-movement format, premiered 12 February 1928 at a League of Composers program, New York, performed by the Lenox Quartet.¹²⁸ The first two movements premiered earlier, on 19 November 1926.¹²⁹ The second movement was arranged for string orchestra by Martin Bernstein, entitled "A Lament on an African Theme." The date of the latter is either 1929¹³⁰ or 1935.¹³¹ A review of the quartet appeared in the *Musical Leader*: "The Lenox String Quartet...played Marion Bauer's String Quartet with skill, clarity and a fine sense of tonal and rhythmic balance. The composition, which stresses a long melodic line and modern harmonies, is free in form, though based on classic models. The second movement is built on an African Negro lament. Miss Bauer, who was in attendance, was called upon together with the string ensemble, to acknowledge the plaudits of the audience."¹³²

79 a–e. [Alice in Wonderland song cycle]

Marion did not give the song cycle a title, so far as we know. “How Doth the Little Crocodile” is dated 1928: this was probably the last of the songs to be composed.¹³³ The dates of the others are unknown, but the cycle (without “How Doth the Little Crocodile”) premiered December 29, 1928, sung by Dorothy Gordon.¹³⁴ Only one of the songs is designated by Marion as opus 26: “You Are Old Father William.” Because it has the opus number designated, it is tempting to list it as the first song of the group. However, the cycle was performed twice in 1928 and 1929, wherein the songs were performed in the order given below. Because “How Doth the Little Crocodile” was sung as an encore on the 1929 program, its proper place in the cycle is unclear, so it is listed last.¹³⁵

a. The Lobster Quadrille

[Opus 26a]

Medium: v and pn and arr. for women’s chorus (4 parts), pn

Composed: 1928?

Publisher: none

Text: Lewis Carroll, *Alice in Wonderland*

Dedication: none

Other: the holographs are located at MH. The piano part of the v/pn version is clearly intended to be used with the women’s chorus version. The choral holograph bears a stamp “Branscombe Choral” (a New York choral group conducted by Gena Branscombe), which performed it 5 May 1953.¹³⁶ The choral version may have been composed considerably later than the voice and piano version.¹³⁷

b. Pig and Pepper

[Opus 26b]

Medium: v and pn

Composed: 1928?

Publisher: none

Text: Lewis Carroll, *Alice in Wonderland*

Dedication: none

Other: a holograph is located at MH.

c. You Are Old Father William

Opus 26[c]

Medium: v and pn

Composed: 1928?

Publisher: none

Text: Lewis Carroll, *Alice in Wonderland*

Dedication: none

Other: a holograph is located at MH.

d. Jabberwocky

[Opus 26d]

Medium: v and pn

Composed: 1928?

Publisher: none

Text: Lewis Carroll, *Through the Looking Glass*

Dedication: none

Other: a holograph is located at MH.

e. How Doth the Little Crocodile

[Opus 26e]

Medium: v and pn

Composed: 1928

Publisher: "Six Songs," Hildegard Pub. Co. ©2001 and "The First Solos," Hildegard Pub. Co. ©2000.

Text: Lewis Carroll, *Alice in Wonderland*

Dedication: none

Other: a holograph is located at MH. A handwritten date at end of the song is "Dec. 17, 1928." It was probably the last of the cycle to be composed. It premiered 3 March 1929, sung by Dorothy Gordon.

80. [Untitled; text begins with The Lizards Scamper]

Opus: none

Medium: v and pn

Composed: 1928?

Publisher: none

Text: Margaret Widdemer

Dedication: none

Other: an undated holograph at located at MH. The song is untitled, and the text begins "The lizards scamper." The song is placed here chronologically because of similarities in musical style, manuscript paper, and handwriting style to the Alice in Wonderland songs (see also no. 79).

81. Prometheus Bound [music for a play]

Opus: unknown

Medium: 2 flutes and 2 pn¹³⁸

Composed: 1929

Publisher: none

Dedication: unknown

Other: the work was composed for use in a production of Aeschylus's play, in a live performance at the Heckscher Theatre, 4 January 1930, with the Greek Stage Society of New York University.¹³⁹ The music has not been located.

82. Three Noëls (Tryste Noël) [aka Three Christmas Carols]

#1 The Ox He Openeth

#2 I Sing of a Maiden

#3 Lylly! Lullay! Lytel Child

Opus 22 #1–3 (duplicate opus number; see also no. 100)

Medium: Women's Chorus (SSA) a cappella, with additional A solo in No. 1 and No. 3.

Composed: 1929¹⁴⁰

Publisher: A. P. Schmidt ©1930 and Treble Clef Music Press ©2003

Texts: #1 Louise Guiney; #2 15th c; #3 old English

Dedication: none

Other: the premiere performance, from manuscript, was in December 1929, by the Women's University Glee Club under Gerald Reynolds.¹⁴¹ Another performance, also publicized as a "premiere," was on 10 December 1930, at a League of Composers concert, with the Emanu-El Choir.¹⁴² This conflicting information may result from Marion revising the works between these two performances, but no proof of that has been uncovered. A review of a subsequent performance said: "Marion Bauer's 'Three Noëls' on archaic English texts recreated sensitively and effectively, through some excellent polyphonic writing, a suitable archaic idiom, delicate and evocative in color and admirably conceived for the medium."¹⁴³ It was performed 18 December 1947, in Town

Hall, NY, by the Mount Holyoke College Glee Club: "It is a charming work, and the young women who sang it fully understood its modal and somewhat archaic flavor. Miss Bauer has kept her music harmonically simple, spicing it with several innocuous modernisms, which, since they are handled with skill, never destroyed the work's essential serenity."¹⁴⁴

83. Black-eyed Susan, Blue-eyed Grass

Opus: none

Medium: 2 v (both treble)

Composed: 1930?

Publisher: none

Text: Mabel Livingstone

Dedication: none

Other: a holograph is in the SEP-T. This work is probably intended to be performed by children, and therefore the style is not datable. It is given this place in the chronology because the only dated work by Marion written on this particular brand of manuscript paper (*Sun Splendor* for two pianos) was composed in 1930.

84. Four Piano Pieces

#1 Chromaticon (opus 21 #1 is a duplicate opus number; see also no. 76)

#2 Ostinato

#3 Toccata

4 Syncope

Opus 21 #1–4

Medium: pn

Publisher: Cos-Cob Press ©1930

Dedications: No. 1 "To Alma M. Wertheim" No. 3 "To Ruth Crawford" Nos. 2 and 4 "To Harrison Potter"

Other: the work was premiered by Harrison Potter, 6 April 1930, on a League of Composers program.¹⁴⁵ Alma Wertheim was a patron of the arts and founder of Cos-Cob Press, which specialized in modern music. Ruth Crawford-Seeger (1901–1953) was a composer and pianist, and Harrison Potter (1891–1984) was a pianist.

85. If

Opus: none

Medium: 2 v (both treble)

Composed: 1930?

Publisher: none

Text: Mabel Livingstone

Dedication: none

Other: a holograph is in the SEP-T. This work is probably intended to be performed by children, and therefore the style is not datable. It is given this place in the chronology because the only dated work by Marion written on this particular brand of manuscript paper (*Sun Splendor* for two pianos) was composed in 1930.

86. If I Were a Tree

Opus: none

Medium: 3 v (all treble)

Composed: 1930?

Publisher: none

Text: Mabel Livingstone

Dedication: none

Other: a holograph is in the SEP-T. This work is probably intended to be performed by children, and therefore the style is not datable. It is given this place in the chronology because the only dated work by Marion written on this particular brand of manuscript paper (*Sun Splendor* for two pianos) was composed in 1930.

87. A Laugh is Just Like Sunshine

Opus: none

Medium: 3 v (all treble)

Composed: 1930?

Publisher: none

Text: Ripley D. Saunders (1856–1915)

Dedication: none

Other: This work is probably intended to be performed by children, and therefore the style is not datable. It is given this place in the chronology because the only dated work by Marion written on this particular brand of manuscript paper (*Sun Splendor* for two pianos) was composed in 1930.

88. The Night Will Never Stay

Opus: none

Medium: 2 v (both treble)

Composed: 1930?

Publisher: none

Text: Eleanor Farjson

Dedication: none

Other: a holograph is in the SEP-T. This work is probably intended to be performed by children. Because it is for children, the style is not indicative of a date. It is given this place in the chronology because the only dated work by Marion written on this particular brand of manuscript paper (*Sun Splendor* for two pianos) was composed in 1930.

89. An Open Secret

Opus: none

Medium: 3 v (all treble)

Composed: 1930?

Publisher: none

Text: "author unknown"

Dedication: none

Other: a holograph is at CAh. This work is probably intended to be performed by children, and therefore the style is not datable. It is given this place in the chronology because the only dated work by Marion written on this particular brand of manuscript paper (*Sun Splendor* for two pianos) was composed in 1930.

90. Sun Splendor [2 pianos]

Opus 19[b]

Medium: 2 pn

Composed: 1930¹⁴⁶

Publisher: none

Dedication: none

Other: this is a new version of a solo piano piece (1926) with the same title (see no. 77). The two-piano version premiered on 8 March 1931, in Town Hall, with Germaine Schnitzer and Ignace Hilsberg, pianos.¹⁴⁷ Although the holograph bears no dedication, in November 1930 the *Musical Leader* reported, "Marion Bauer is at present writing a work for the Hilsberg-Schnitzer team."¹⁴⁸ A 2-piano holograph (complete) is at CAh. Marion later orchestrated the composition (see also no. 123).

91. Here at High Morning

Opus 27

Medium: male chorus (TTBB), a cappella

Publisher: H. W. Gray ©1931

Text: May Lewis

Dedication: "To The New York University Glee Club"

Other: the premiere was on 5 March 1932, Town Hall, with the NYU Glee Club, Alfred Greenfield, conductor.¹⁴⁹ A review in the *Musical Leader* of the premiere performance stated: "Marion Bauer's setting of May Lewis' 'Here at High Morning,' which was specially written for the N.Y.U. Glee Club, was sung with subtlety of nuance and splendid effect."¹⁵⁰

92. When the Shy Star Goes Forth

Opus: none

Medium: v and pn

Composed: 1931¹⁵¹

Publisher: "Six Songs," Hildegard Pub. Co. ©2001

Text: James Joyce (from *Chamber Music*)

Dedication: none

Other: a holograph is located at the Wc.

93. Duo for Oboe and Clarinet [aka Suite for Oboe and Clarinet]

I. Prelude

II. Improvisation

III. Pastoral

IV. Dance

Opus 25

Medium: oboe and clarinet

Composed: 1932¹⁵²

Publisher: C. F. Peters ©1953; movements II and III also published by Instituto Interamericano de Musicologia in *Boletín Latino-Americano de Música*. 5/5 (October 1941).

Dedication: none

Other: a holograph is at the Wc. The first known performance was 1 May 1933 on a program of works by faculty at New York University; the oboist was Sidney Halpern and the clarinetist was Kalman Bloch.¹⁵³ It was performed again, with the same soloists, two weeks later on a program of the Pan American Association of Composers, broadcast on 14 May 1933, station WVED, New York.¹⁵⁴ The initial title appears to have been "Suite for Oboe and Clarinet," but the title on the published edition is entitled "Duo for Oboe and Clarinet." Burnet Tuthill reviewed the work: "In the four numbers of this suite the contrasting tone colors of the two instruments bring out the contrapuntal lines that are necessarily used. The style is definitely modern but pleasantly so. Effective performance will require careful balance in the ensemble in order to bring out clearly the subject motives in their varied metamorphoses."¹⁵⁵

94. Orientale for voice and orchestra

Opus: none

Medium: v and orchestra

Composed: v, pn: 1916. Orchestrated 1932.

Publisher: none

Text: Edwin Arnold

Dedication: unknown

Other: the original version is for v and pn (see no. 47). The piano part was orchestrated in 1932,¹⁵⁶ and then perhaps revised in 1934.¹⁵⁷ The orchestral version was sung by Leonora Corona, accompanied by the Metropolitan Opera House Orchestra, Wilfred Pelletier, conductor, in March 1932.^{158 159} The music for the orchestral version has not been located.

95. To Losers

Opus 33#2 (duplicate opus number; see also no. 109)

Medium: v [alto] and pn

Composed: 1932

Publisher: "Six Songs," Hildegard Pub. Co. ©2001

Text: Frances Frost

Dedication: none

Other: the Wc holograph has a note at the end "MacDowell Colony; Peterborough, N.H.; Aug. 15th, 1932" (Marion Bauer's 50th birthday). The holograph opus number is difficult to read; it might be opus 32 #2 (which would also be a duplicate opus number). The first known performance, sung by Joan Peebles, was during one of Marion's lecture-recitals in April 1933.¹⁶⁰ The fact that "Faun Song" and "To Losers" were performed together leads to the speculation that a revised version of "Faun Song" might be opus 33 #1. Marion also assigned "opus 33" to her *Symphonic Suite for String Orchestra*. (See also no. 109).

96. An Apple Orchard in the Spring

Medium: voice [and pn?]

Composed: 1933

Publisher: none

Text: Alma See

Dedication: unknown

Other: "On April 13 [1933] the youthful 'listeners in' of Columbia's 'American School of the Air' broadcasts had a special treat. Several weeks ago Dorothy Gordon, who direct the musical part of these programs, selected five best poems that had been contributed by children of the radio audience and asked five of our best known American composers to set them to music. Many contributions had been received from young people who had been inspired by Hughes Mearns' stories about children who grew up to be great artists or writers. At this broadcast, the last in this year's series, which was devoted principally to folk songs of the United States, Miss Gordon sang the five songs which had been written specially for the occasion, and the composers were present to accompany her and to say a few words to the audience.... Miss Bauer did 'An Apple Orchard in the Spring' by Alma See, Grade V."¹⁶¹ The music has not been located.

97. Faun Song for alto and chamber orchestra

Opus: 33 #1b?

Medium: A and chamber orchestra

Composed: orchestrated 1933; v, pn: 1919 as "My Faun"? Rev. 1930?

Publisher: none

Text: Oscar Wilde?

Dedication: unknown

Other: a Wc holograph is entitled "My Faun" and at the end indicates "Peterboro, NH; July 21, 1919" (it was composed at the MacDowell Colony). "My Faun" premiered 28 November 1919, sung by Mary Jordan in Aeolian Hall, but in an advertisement of the program, the work was entitled "The Faun."¹⁶² Almost a decade later, "Faun Song" was "introduced...from manuscript" by Gertrude Wieder on 29 December 1930.¹⁶³ "The Faun" was on a program of the Pan American Association of Composers, broadcast on 14 May 1933, station WVED, New York, and performed by Joan Peebles, contralto and Harrison Potter, piano.¹⁶⁴ A few months later Marion wrote, "I orchestrated ['Faun Song'] last week at Chautauqua. Joan Peebles sang both [with 'To Losers'] on the same program, the other with piano accompaniment, and had a lot of success with them."¹⁶⁵ "Faun Song" for A and chamber orchestra is mentioned by that title in both Reis¹⁶⁶ and Goss.¹⁶⁷ It is likely that "A Faun" and "The Faun" are the same song. Perhaps Marion revised that song and entitled the revision "Faun Song." That would explain having two "premiere" performances. Unfortunately, only the 1919 holograph of the song has been located. The music for the alto and orchestra version also has not been located. The song "To Losers" is opus 33 #2, but no opus 33 #1 has been located. The fact that "Faun Song" and "To Losers" were performed together leads to the speculation that "Faun Song" might be opus 33 #1. See also no. 61.

98. Rainbow and Flame

Opus: none.

Medium: v and pn

Composed: 1934

Publisher: none

Text: Robert Haven Schauffler

Dedication: none

Other: the work premiered 8 January 1938 with Annette Simpson, soprano, and Florence Barbour, piano.¹⁶⁸ The CAh holograph has a key signature of two sharps, and is loosely based around the tonic D. The Wc holograph has a key signature of five flats, and the tonic is loosely based around D-flat. "1934" is written in the margin of the Wc holograph.

99. Dance Sonata

I. Allegro appassionata

II. Sarabande with 5 variations

III. Scherzo-Allegretto giocoso

Opus: 24

Medium: pn

Composed: 1931–1935

Publisher: ACA/Composers Facsimile Edition ©1952

Dedication: none

Other: Reis gives the date of composition as 1932,¹⁶⁹ the Town Hall program for the all-Bauer recital, 8 May 1951, states 1935.¹⁷⁰ However, Marion mentions "finishing a piano sonata" in 1931.¹⁷¹ The "Sarabande and Variations" was performed in 1933 from manuscript¹⁷² and numerous times thereafter by Harrison Potter as a demonstration piece during Marion's lectures. The entire work premiered on 11 October 1950, with Dorothy Eustis, piano.¹⁷³ The *New York Times* review stated, "Marion Bauer's 'Dance Sonata' received its first performance last night in Town Hall at the hands of Dorothy Eustis. Structurally the work revealed itself as the product of an experienced and skilled composer. The work has its roots in French impressionism, but an impressionism of a strikingly modern sort, with a free use of dissonance."¹⁷⁴

100. Sonata for Viola (or Clarinet) and Piano

I. Allegretto (rubato)

II. Andante espressivo–Scherzo rapido–Andante espressivo

III. Allegro

Opus 22 (duplicate opus number; see also no. 82)

Medium: viola or clarinet and pn

Composed: 1932¹⁷⁵ or 1935¹⁷⁶

Publisher: Society for the Publication of American Music/G. Schirmer ©1951 and Da Capo Press ©1986

Dedication: "To the Memory of Albert Stoessel"

Other: the premiere was at Chautauqua in August 1935. Its first performance in New York City was probably at the Composers' Forum-Laboratory on 8 January 1936 with Sidney Cohen, violist and Yvonne Krinski, pianist.¹⁷⁷ It was performed again 23 March 1936 at a League of Composers concert, with Zoltan Kurthy, viola, and Frank Sheridan, piano. It won the award of the Society for the Publication of American Music in 1950, resulting in its publication in 1951. It was dedicated to Albert Stoessel, who also performed it.¹⁷⁸ The dedication to his memory must have been added at the time of the publication (Albert Stoessel died in 1943). A review in *Notes* stated, "it is of moderate difficulty for all instruments with the version for clarinet preferred by this reviewer. There are noticeable divergences and inconsistencies of style in the three movements of this work. The first suggests, in motives and mood, the second of the Brahms Opus 120 sonatas and the last, the Debussy *Rhapsodie*. The first movement confines itself mostly to a harmonic idiom of fourths while the second abruptly moves to a romantic element of 7th and 9th chords and lush harmonic changes. Marion Bauer has a command of long sustained lines which are particularly suitable to both the clarinet and viola, and this sonata will be a useful addition to the repertoire for both instruments."¹⁷⁹

101. Four Songs with String Quartet [aka Suite for Soprano and String Quartet / Four Songs for Soprano and String Quartet]

#1 The Crocus. "When Trees Have Lost Remembrance"¹⁸⁰

#2 Ragpicker Love (Duel)

#3 There's Something Silent Here (Recapitulation)

#4 Credo (I Sing the Will to Love)

Opus 30 (originally opus 28)

Medium: S and string quartet

Composed: 1933–1936¹⁸¹

Publisher: none

Text: Alfred Kreymborg

Dedication: none

Other: the Wc holograph has "November 23, 1933" at end of the second song. The four songs premiered on 26 February 1936 at a Composer's Forum-Laboratory concert with Louise Taylor, soprano and the Modern Art Quartet (Jacques Lerner, violin 1; Leon Kaplan, violin 2; John Howell, violist; Sandor Szatmary, cello). It was conducted by Arthur Hartmann.¹⁸² The Wc holograph indicates that songs 2,3,4 were originally 1,2,3. Those numbers are changed through cross-outs. The title of song #1 is known through the printed program for the premiere performance; the score of that song has not been found.

102. Five Greek Lyrics for flute alone [aka Forgotten Modes. Five Pieces for Flute (Alone)]

Initial movement titles are drawn from a published review of the premiere of this work. Parenthetic titles are from the holograph:

#1 Idyll (Greek Dorian Chromatic. Moderato)

#2 Hymn to Pallas Athene (Mixolydian)

#3 Paeon (Phrygian Chromatic. Allegro ma non troppo)

#4 Phrenody (Electra Rhythm. Oriental Chromatic. Andante)

#5 Dithyramb (Phrygian. Allegro. ["Dithyramb?" is under the movement number; the question mark is Marion's])

Opus 29 (duplicate opus number; see also no. 103)

Medium: flute (unaccompanied)

Composed: 1936

Publisher: none

Dedication: Georges Barrère¹⁸³

Other: the premiere was 18 December 1938, performed by Georges Barrère. The Wc holograph title is *Forgotten Modes. Five Pieces for Flute (Alone)*. "1938" appears in the margin and movement 4 follows movement 5, enumerated so the proper order is clear. The holograph appears to be a rough draft. A review of the premiere performance on 18 Dec 1938 for the New York Flute Club¹⁸⁴ states that Marion composed the work in 1936; perhaps the marginal "1938" is an indication of the year of the premiere. The titles of the movements as they appeared in the concert review are different from the titles on the holograph (which look like notes Marion wrote to herself, rather than final titles). The dedication to Barrère is not on the holograph, but it is mentioned in the review. That review also stated, "in addition to the Greek modes, Miss Bauer used authentic Greek rhythmic meters such as 10/8, 7/8 and 5/8." Georges Barrère was a French-American flautist, who was a member of the New York Symphony Orchestra for decades.

103. Thumb Box Sketches

#1 Moderato grazioso

#2 Allegro tempestuoso

#3 Maestoso

#4 Allegro e agitato

Opus 29 (duplicate opus number—see also no. 102)

Medium: pn

Composed: 1936-1937

Publisher: none

Dedication: "To Harrison [Potter]"

Other: the SEP-T holograph of #1 and #2 bears the inscription, "For Harrison with love and all good wishes—from Marion. May 9th, 1936." That date is reiterated at the end of each of the two movements. The SEP-T holograph of #3 and #4 says, "A birthday greeting to Harrison Potter from Marion Bauer—May 9, 1937." Harrison Potter performed "two thumb box sketches" in 1942.¹⁸⁵

104. Pan and Syrinx

Opus: 31 (originally opus 28)

Medium: choreographic sketch for film for flute, oboe, clarinet, string quartet, pn, and percussion. It may also be performed as a concert piece.

Publisher: ACA/Composers Facsimile Edition ©1937

Dedication: none

Other: the work was originally opus 28, which, on the MH holograph, is crossed out and changed to opus 31. The Wc holograph, in pencil, has op. 28, and appears to be a first draft. In a letter, Marion wrote, "it was written as a ballet but will make a concert number."¹⁸⁶ Although she didn't specify the work by title in the letter, she was undoubtedly referring to *Pan and Syrinx*.

105. A Garden is a Lovesome Thing

Opus: 28

Medium: six-part mixed chorus (SSATBB)

Publisher: G. Schirmer ©1938

Text: Thomas Edward Brown

Dedication: none

Other: the New York premiere was in Town Hall on 6 May 1941, with the Branscombe Choral, Gena Branscombe, conductor.^{187 188} However, in that case, the work had been arranged for women's voices. It is unknown if Marion was the arranger. The work was performed on radio WNYC as part of the American Composers and Conductors Concert on 16 March 1947.¹⁸⁹

106. The Thinker

Opus 35

Medium: mixed chorus

Publisher: Galaxy Music Corp. ©1938

Text: Berton Braley

Dedication: none

Other: the only known copy is at the British Library.

107. Sonatina for Oboe and Piano

I. Allegretto

II. Andantino

III. Allegro giocoso

Opus 32a

Medium: oboe and pn (also arr. for oboe, cl, and string quartet)

Composed: 1938–1939

Publisher: none

Dedication: "To Joseph Marx"

Other: the end of the MH holograph has "Aug. 1938" and "Dec. 2, 1939." Joseph Marx played oboe and English horn; at the height of his career he played English horn with the Metropolitan Opera Orchestra, 1943–1950.¹⁹⁰ The *Concertino for Oboe, Clarinet, and String Quartet*, opus 32b, is an arrangement of this *Sonatina* (see also no. 108).

108. Concertino for Oboe, Clarinet, and String Quartet

I. Allegretto

II. Andantino

III. Allegro giocoso

Opus 32b

Medium: oboe, clarinet, and string quartet or string orchestra [arr. of op. 32a]

Composed: 1939¹⁹¹ or 1940,¹⁹² revised in 1943¹⁹³

Publisher: Arrow Music Press ©1944

Dedication: none

Other: the work was commissioned by the League of Composers and broadcast over CBS radio on 30 March 1940.¹⁹⁴ The premiere of the revised version was 19 March 1944.¹⁹⁵ The *Concertino* is an arrangement of Marion's *Sonatina for Oboe and Piano*, opus 32a, which was composed in 1938–1939. (See also no.107.) A review of the first version stated, "The final regional broadcast of the League of Composers...consisted of newly

commissioned works by Marion Bauer, Norman Cazden, William Schuman and Randall Thompson. As a whole the program showed a noticeable preoccupation with modal writing and offered nothing in the least problematical. Most of this music was specially written for air transmission; it would be interesting therefore to know whether the result was due to a deliberate attempt to 'find' the radio audience, or whether it indicated a more general mass retreat into the past. The compositions were handled with varying degrees of skill, but only Schuman's *Quartet*...revealed an awareness of the contemporary scene."¹⁹⁶ Another review of the first version stated, "the work proved to be clearly defined and well integrated for the instruments. Without being ultramodern, it is harmonically fresh and melodically alive. The final fugue has decided humor."¹⁹⁷ A critical review of the revised version stated, "harmonically and melodically this is well oriented in the French tradition. The part contrapuntal, part homophonic style never loses sight of the commanding position of melodic line. Though somewhat too relaxed, the work made excellent use of the medium."¹⁹⁸

109. Symphonic Suite for String Orchestra

I Prelude and Scherzo

II Interlude

III Finale—Fugue

Opus 33 (see "other")

Medium: string orchestra

Composed: 1940 (Prelude revised later)

Publisher: ACA/Composers Facsimile Edition ©1955

Dedication: none

Other: a note at end of MH holograph has, "MacDowell Colony; June, 1940." The premiere in Chautauqua, NY was on 23 August 1941, with the Chautauqua Symphony Orchestra, Albert Stoessel, conductor.¹⁹⁹ The piece won honorable mention in Sigma Alpha Iota's contest for compositions by women.²⁰⁰ The first movement was revised after the 1941 premiere; the premiere of the revised work was on radio was 18 June 1946²⁰¹ 18 August 1948, with the Chautauqua Symphony Orchestra, conducted by Franco Autori.²⁰² Program notes for the latter performance, written by Donald Fuller, stated, "the style is one of modern romanticism, supported by a firm backbone of classical structure. The Prelude, in moderate tempo, though strongly lyrical has an impassioned undercurrent. In the wistful and expressive Interlude the melodic line is of elaborate ornamentation. The Finale is a fugue on a theme derived from the subject of the opening movement. Fortright and decisive throughout, it closes with an expansive passage in which the strings are used with an eye to their maximum sonorous possibilities."²⁰³ Marion assigned opus 33 #2 to another unrelated work, "To Losers." (See also no. 95.)

110. Benediction [aka Priestly Benediction?]

Opus: none

Medium: baritone [v] and organ [or pn?]

Composed: 1941?

Publisher: none

Dedication: none

Other: a holograph of a work entitled "Benediction. May the Lord Bless You and Keep You" may be the same work entitled on a program as "Priestly Benediction." The holograph does not specify an instrument for the accompaniment, so it could be pn or organ. No separate staff for organ pedals is present, but very spread out chords would be most logically performed on organ. The premiere of "Priestly Benediction" was on 29 March 1941, with Moses (Moshe) Rudinow, baritone (cantor at Temple Emanu-El in New York City) and Williard I. Nevis (?), organ; it was part of the Sixth Annual Three Choir Festival presented there. A holograph is found in SEP-T.

111. The Harp

Opus: none

Medium: v and pn

Composed: 1942²⁰⁴

Publisher: BMI ©1947

Text: Edna Castleman Bailey

Dedication: none

Other: One reviewer stated, "Marion Bauer's *The Harp* [is] a splendid lyric achievement, probably one of the best contemporary American pieces in the medium."²⁰⁵ The premiere was on 14 February 1943, sung by Yves Tinayre, baritone, and Harrison Potter, piano over WQXR radio in New York City.²⁰⁶ The first concert performance was 9 May 1948, performed by Anne Katz, contralto.²⁰⁷

112. Piano Concerto, "American Youth"

I Majestic (Andante maestoso – Allegretto – Vivo)

II Dignified, yet lyric (Andante ma non troppo)

III Humorous (Allegretto)

Opus 36

Medium: pn and orchestra or 2 pn

Composed: 1942²⁰⁸

Publisher of 2-piano version: G. Schirmer ©1946

Publisher of orchestral version: none. Holograph score and parts are rented through G. Schirmer.

Dedication: "For the High School of Music and Art, New York City."

Other: the premiere was 13 May 1943, with Rhoda Shapiro, piano and Alexander Richter, conductor, with the High School of Music and Art Senior Symphony Orchestra. The review stated, "Miss Bauer's concerto brought a prolonged ovation, which necessitated many bows from the composer and the soloist."²⁰⁹ It was performed at Chautauqua in August 1944. The movement indications above are from the published 2-piano version; the parenthetic information is from the orchestral score holograph.

113. With Liberty and Justice for All

Opus: none

Medium: v and pn

Composed: 1942?

Publisher: none

Text: Marion Bauer

Dedication: none

Other: a holograph is at the Wc. This is a typical "war song." The song text mentions the Golden Gate Bridge, which was built during the 1930s, so this song was written afterward, presumably during World War II.

114. Wood Song of Triboulet

Opus: none

Medium: v and pn

Composed: 1942?

Publisher: none

Text: William Rose Benét

Dedication: none

Other: a holograph is located at the Wc. The premiere was on 14 February 1943, sung by Yves Tinayre, baritone, and Harrison Potter, piano over WQXR radio in New York City.²¹⁰ The holograph is undated. It is placed here chronologically because of the date of the premiere.

115. Aquarelle [No. 1]

Opus 39 #1

Medium: pn

Composed: 1943

Publisher: Axelrod ©1944

Dedication: "To Barbara Holmquest"

Other: the BH holograph is dated "June 1943, Peterboro, N.H." The premiere was on Nov. 17, 1943, with William de Menasce, piano. He also premiered *The Last Frontier* (see also no. 116) on the same concert.²¹¹ Barbara Holmquest studied at the Juilliard School and recorded with the Oryx label. She performed during Marion's lectures in the 1940s.

116. The Last Frontier [aka Aquarelle No. 3?]

Opus 39 #2 (duplicate opus number; see also nos. 115 and 131)

Medium: pn

Composed: 1943?

Publisher: none

Dedication: none

Other: a holograph is located at the Wc. The premiere was on 17 November 1943, with William de Menasce, piano. He also premiered *Aquarelle [No. 1]* on the same concert (see also No. 115).²¹² The style of the work and its pairing with *Aquarelle* at the premiere are the reasons for assigning it the date 1943. Marion also assigned opus 39 #2 to the musically unrelated *Aquarelle No. 2*. The NYp had a Bauer manuscript entitled *Aquarelle III* (which currently cannot be found). It may be a revised/retitled version of *The Last Frontier*. In which case, she would have ultimately designated this work as opus 39 #3.

117. A Letter

Opus: none

Medium: v and pn

Composed: 1943?

Publisher: "A Collection of Art Songs by Women Composers," edited by Ruth Drucker and Helen Strine. MD: HERS Pub. Co., 1988.

Text: Chang-Chi. Translated by Marion Bauer from the French.

Dedication: "To Maria Maximovitch"

Other: Maria Maximovitch was a Russian-American soprano active in New York City around 1937–1945. On 14 February 1944 she was supposed to sing modern American songs for the League of Composers radio WNYC broadcast, including an unnamed song by Marion, but did not perform due to illness.²¹³ The style of "A Letter" is indicative of ca. 1943 and in combination with the dedication, it is highly likely this song was to premiere on that program. Holographs are located at the Wc and MH (which is stamped "ACA May 28, 1946").

118. Songs in the Night

Opus: none

Medium: v (medium/high or low) and pn

Publisher: G. Schirmer ©1943
 Text: Minny M. H. Ayers
 Dedication: none

119. China

Opus 38

Medium: SATB chorus and pn or orchestra

Composed: 1942–1943; orchestrated 1944–1945.

Publisher: J. Fischer & Bro. ©1944

Text: Boris Todrin

Dedication: none on holograph

Other: The Wc chorus/piano holograph has Marion's handwritten note, "Peterboro, N.H., June 1943" (composed at the MacDowell Colony). It was a work-in-progress in 1942.²¹⁴ A published edition has not been located. The work was orchestrated in 1944–1945,²¹⁵ but a score for chorus/orchestra has not been located. The text is about war. It premiered with chorus and piano at New York University 14 December 1943 with the N. Y. U. chorus conducted by Philip James.²¹⁶ It premiered with chorus and orchestra at the Worcester Festival on 12 October 1945.²¹⁷ The Branscombe Choral performed an arrangement for women's voices on 1 May 1945.²¹⁸ However, whether Marion or Gena Branscombe or someone else did the arrangement is unknown, therefore that version is not included as one of Marion's compositions.

120. Trio Sonata No. 1

I Allegretto comodo

II Andante espressivo

III Vivace e giocoso

Opus 40

Medium: flute, cello, pn

Composed: 1944

Publisher: ACA/Composers Facsimile Edition ©1955

Dedication: none

Other: the score has a handwritten note at the end, "Nov. 26, 1944." The premiere was 12 February 1946 on radio WNYC, performed by Ruth Freeman, flute, Aaron Bodenhorn, cello, and Harrison Potter, piano.²¹⁹ A review of that performance stated, "a *Trio Sonata* for flute, cello, and piano by Marion Bauer received its first New York performance. This charming little score is light, unpretentious and well-written for the instruments."²²⁰ It was also performed with bassoon, rather than cello.²²¹

121. Aquarelle No. 2

Opus 39 #2[a] (duplicate opus number; see nos. 116 and 131)

Medium: pn

Composed: 1945²²²

Publisher: none

Dedication: none

Other: the premiere performance was on radio WNYC on 12 February 1946, with Harrison Potter, pianist.²²³ The NYp holograph is incomplete. The SEP holograph is complete (4 pages). Marion also assigned opus 39 #2 to the musically unrelated *The Last Frontier*. Aquarelle No. 2 was arranged for double woodwind quintet plus 2 basses (see no. 136).

122. Aquarelle No. 3?

Opus 39 #3

Medium: pn

Composed: 1945?

Publisher: none

Dedication: none

Other: the NYp had holographs of Aquarelle No. 2 and 3. It appeared that Marion thought of No. 3 originally as No. 2, then wrote over her original designations. The similarities in writing, paper, etc. intimate that No. 2 and No. 3 were written around the same time, therefore it is given the same date-designation as Aquarelle No. 2. This piece was found by accident; it was uncatalogued and in a folder with other Bauer works. When the author sought to see it again, it could not be located. It is possible that *The Last Frontier* is related to *Aquarelle No. 3*. (See No. 116.)

123. Sun Splendor: symphonic poem for orchestra

Opus 19[c]

Medium: orchestra

Orchestrated: 1934–1946

Publisher: none

Dedication: none

Other: premiered by the New York Philharmonic on 25 October 1947, conducted by Leopold Stokowski, in Carnegie Hall. This is an orchestration of her pn/2 pn works (see nos. 77 and 90). She orchestrated the work over a period of time, beginning in 1934 and completing it in 1946.²²⁴ The orchestral score holograph (complete, but now lost) is at MH. Incomplete sketches are at the Wc. Orchestral parts are at MH and CAh. The latter parts were clearly used in rehearsal and/or performance, so they are very likely the parts used by the New York Philharmonic. A dissertation by Nancy Thurmond Sutton includes an engraved and edited version. A photocopy of the complete holograph is at UCLA.

124. Patterns

#1 Allegretto

#2 In fast waltz time

#3 Scherzo-like

#4 Somewhat slow

#5 Toccata (fast)

Opus 41 #1–5

Medium: pn (other arrangements—see nos. 134 and 138)

Composed: 1946

Publisher: ACA ©1946

Dedication: none

Other: the CAh holograph has “July 14, 1946” at end of #3, “July 25, 1946” at end of #4, and “Nov. 13, 1946” at end of #5. The SEP holograph has “July, 1946” at the end of #2. A handwritten note on the CAh holograph says, “To Harrison [Potter]—from Marion.” The work was premiered by Reah Sadowsky on 16 March 1947 at the American Composers and Conductors Concert in Times Hall, NY. The performance was also broadcast on radio (WNYC).²²⁵ She also arranged the second movement of this work for chamber ensemble (see no. 138).

125. At the New Year

Opus 42

Medium: SATB chorus and pn

Composed: 1947²²⁶

Publisher: Associated Music Publishers ©1950

Text: Kenneth Patchen

Dedication: none

Other: a holograph is at NYp. This work premiered on 20 December 1947, presented by the National Association of American Composers and Conductors, with the NAACC Singers, conducted by Dolf Swing. A review stated, "Mr. Swing's unpretentious, traditional, brief choral piece was the most satisfying, for its exultant, melodious, nicely contrived score accomplished exactly what it set out to do, with commendable simplicity and directness. Miss Bauer's 'At the New Year,' though more sophisticated and extensive, had a bleak effect, proving none too vocal in its jagged, dissonant writing for chorus."²²⁷

126. Dusk

Opus: none

Medium: v and pn

Date: 1947?

Publisher: none

Dedication: none

Other: holographs are located at Wc and Cah. It is tempting to think this is an early work because of pervasive tonality. However, the Wc holograph is on Circle Blue Print Co. paper. The company was founded in 1923, but more importantly for dating this work, all other Bauer works on this particular paper were composed from 1947–1953. In addition, other songs from this time frame, such as "Swan" and "The Harp" are much more tonally oriented than Marion's songs from the 1930s.

127. Night Etching

Opus: none

Medium: S, T, and pn

Composed: 1947

Publisher: none

Text: Edna Castleman Bailey

Dedication: "To Earl and Caroline Blakeslee"

Other: the MH holograph has a handwritten note, "September 11, 1947." The premiere was 3 May 1948 at a concert of the Beethoven Glee Club of Manchester, Conn., sung by Carolyn and Earl Blakeslee.²²⁸

128. Prelude and Fugue for flute and piano

Opus 43[a]

Medium: flute and pn

Composed: 1947

Publisher: none

Dedication: none

Other: Marion also orchestrated the pn part (see no. 135). A holograph is at CAh and NYp (the latter has pencil emendations).

129. Song of the Wanderer [canon]

Opus: none

Medium: SSA voices

Publisher: in *Modern Canons*, ed. H. Reichenbach and Marion Bauer. Music Press ©1947.

Dedication: none

130. Swan

Opus: none

Medium: v and pn

Publisher: BMI ©1947

Text: Edna Castleman Bailey

Dedication: none

Other: premiered 9 May 1948, performed by Anne Katz, contralto.²²⁹

131. Aquarelle [No. 2] for chamber ensemble

Opus 39 #2[b] (duplicate opus number; see also nos. 116 and 121)

Medium: double woodwind quintet plus 2 basses

Composed: 1948²³⁰

Publisher: ACA/Composers Facsimile Edition ©1965

Dedication: none

Other: this is an arrangement of her pn work (see no. 121)

132. A New Solfeggietto (after C.P.E. Bach)

Opus: none

Medium: pn (pedagogical)

Publisher: Merrymount Music Press/Mercury Music ©1948

Dedication: none

Other: this was also published as Four Piano Pieces, Junior grade (group includes Spring Day, Parade, Tumbling Tommy, and A New Solfeggietto). The title page of "A New Solfeggietto" has the correct spelling, whereas the title at the top of the music has "Solfeggieto."

133. Parade

Opus: none

Medium: pn (pedagogical)

Publisher: Merrymount Music Press/Mercury Music ©1948

Dedication: none

Other: this was also published as Four Piano Pieces, Junior grade (group includes Spring Day, Parade, Tumbling Tommy, and A New Solfeggietto)

134. Patterns [aka Paterns]

Opus 41[b] #2

Medium: 2 fl, 2 ob, 2 cl, 2 bsn, 2 horn in F, bass

Composed: 1948²³¹

Publisher: ACA/Composers Facsimile Edition ©1965

Dedication: none

Other: this is arrangement of the second movement her pn work, opus 41 #2, which is also entitled "Patterns." (See no. 124.) The CAh and NYp holograph title page calligraphy probably spells the title "Patterns" but has been misinterpreted as "Paterns." She also arranged all of the original piano work for string quartet (see no. 138).

135. Prelude and Fugue for flute and string orchestra

Opus 43[b]

Medium: flute and string orchestra

Composed: 1948

Publisher: none

Dedication: none

Other: a holograph is at the Wc. this is an orchestration of Marion's work for flute and piano (see also no. 128). The premiere was 28 April 1948 with the New York University Orchestra, Laura Spielvogel, flute, conducted by Harold Herremans.²³² The professional-caliber premiere was 19 July 1950 with Ruth Freeman, flute and the Chautauqua Symphony conducted by Franco Autori.²³³ The New York City premiere was 7 October 1952, with Philip Dunigan, flute and the New Symphony Orchestra conducted by Maurice Bonney.²³⁴ An orchestral score is at the Philadelphia Free Library (Fleisher Collection). Orchestral parts are at the Mount Holyoke College Archives (Dwight Hall).

136. Spring Day

#1 In a swing

#2 Cherry Blossoms

#3 Drifting Down Stream

Opus: none

Medium: pn (pedagogical)

Publisher: Merrymount Music Press/Mercury Music ©1948

Dedication: none

Other: this was also published as Four Piano Pieces, Junior grade (group includes Spring Day, Parade, Tumbling Tommy, and A New Solfeggietto)

137. Tumbling Tommy

Opus: none

Medium: pn (pedagogical)

Publisher: Merrymount Music Press/Mercury Music ©1948

Dedication: none

Other: this was also published as Four Piano Pieces, Junior grade (group includes Spring Day, Parade, Tumbling Tommy, and A New Solfeggietto).

138. Five Pieces for String Quartet [Arr. of Patterns]

No. 1 Allegretto

No. 2 In fast waltz time

No. 3 Scherzo-like

No. 4 Somewhat slowly, expressively

No. 5 Fast and Ferociously

Opus 41[c] #1–5

Medium: string quartet

Composed: 1946–1949

Publisher: none

Dedication: none

Other: this is an arrangement of Marion's pn composition, opus 41[a] with some movement names are altered. She also arranged the second movement for chamber ensemble (See no. 124 and 134). A holograph is at the NYp.

139. Death Spreads His Gentle Wings

Opus: none

Medium: SATB chorus, a cappella

Composed: 1949, revised 1951²³⁵

Publisher: Associated Music Publishers ©1952

Text: Eunice Prossor Crain

Dedication: "In memory of Walter Howe"

Other: Walter Howe (d. 1948) was a choral conductor and organist, music director of the Worcester (MA) Music Festival and Worcester Oratorio Society, and at one time he was choral director at Chautauqua. The New York premiere of the work was 16 February 1953, on radio WNYC, as part of the American Music Festival.²³⁶

140. Symphony No. 1

I Moderato deciso

II Allegretto con moto e giocoso

III Moderato

Opus 45

Medium: orchestra

Composed: 1947–1950²³⁷

Publisher: none

Dedication: none

Other: a holograph is at the NYp. The instrumentation is piccolo, 2 flutes, 2 clarinets, 3rd clarinet and bass clarinet, 2 oboes, English horn, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, strings, 2 harps.

141. Anagrams

Opus 48 (duplicate opus number; see no. 147)

Medium: pn

Composed: 1950

Publisher: ACA/Composers Facsimile Edition ©1959

Dedication: "To Dorothy Eustis"

Other: the CAh holograph has "June 19, 1950. Peterboro, N.H." (MacDowell Colony). Dorothy Eustis was a New York-based pianist and highly regarded pedagogue who recorded a few albums during the 1950s. Her Quintet for Woodwinds is also opus 48 (see no. 146), but is musically unrelated.

142. Moods for Dance Interpretation

I Humility

II Petulance

III Sorrow

Opus 46[a]

Medium: dancer and pn

Composed: 1950

Publisher: see no. 152

Dedication: Katherine Litz

Other: the end of "Sorrow" has "Peterboro, N.H. June, 1950." The work premiered at the all-Bauer Town Hall recital, 8 May 1951, with Katherine Litz, dancer and Sylvia Hecht, piano. Marion later expanded the work, and designated it for solo pn (see no. 152). The NYp (Katherine Litz Collection) has a photocopy of the holograph with Litz's notes.

143. Meditation and Toccata

Opus: unknown

Medium: organ

Composed: 1951

Publisher: none

dedication: unknown

Other: the music has not been located; all the information about it comes from Goss.²³⁸

144. Trio Sonata No. 2

I Toccata

II Recitative

III Scherzo

IV Interlude

V Rondo

Opus 47

Medium: flute, cello, and pn

Composed: 1951

Publisher: none

Dedication: unknown

Other: this work premiered at the all-Bauer Town Hall recital, 8 May 1951, by The Sagul Trio (Edith Sagul, Marilyn Beabout, and Mary Stretch). All of the information about it comes from the recital program.²³⁹ The music has not been located. A review of the concert stated, "the most important of her works presented was the Trio Sonata, with its original sonorities and its poetically conceived Toccata, Recitative and Interlude divisions. Like the rest of her music, it was transparent, melodically and rhythmically interesting, and knowingly constructed."²⁴⁰

145. Summertime Suite. 8 Pieces for Piano.

#1 A Rainy Day

#2 A Gallop In the Park

#3 Pond Lilies (1922?)

#4 Whippet Race

#5 Nodding Mandarins

#6 The Water Wheel

#7 Fireflies

#8 Mermaids (1942)

Opus: none

Medium: pn (pedagogical)

Composed: ca 1922–1952

Publisher: MCA ©1953

Dedication: none

Other: each piece is preceded by a pedagogical explanation. Marion mentioned “Pond Lilies” in a letter in 1922;²⁴¹ “Mermaids” was composed in 1942.²⁴² Therefore, this appears to be a collection of pedagogical works composed at various times throughout her life. The suite was reviewed by Blanche Winogron: “Here is a charming little set of pieces for youngsters in the early grades. Not too easy, they are graphic, varied in mood, in pianistic and musical styles, and in the problems they present. Most of the basic techniques are covered, including good chord passages, both quick and slow, staccato and legato. A piece like the *Waterwheel* moves over the whole keyboard; the *Whippet Race* is good for mastering simultaneous use of different phrasings in both hands; *Fireflies* for clean, quick little fingers. These are obviously the work of one who knows intimately and enjoys working out with imagination a variety of teaching problems.”²⁴³

146. Playing Fireman

Opus: none

Medium: v and pn (song for children to sing)

Composed: 1952?

Publisher: Silver Burdett Company ©1952

Text: Eleanor Graham Vance

Other: published in *Music for Early Childhood*. The song is placed here chronologically because of the year it was published.

147. Quintet for Woodwinds

Opus 48 (duplicate opus number; see no. 141)

I Allegro commodo

II Allegro gioviale (last word is not totally readable)

III Andante pastorale

IV Allegro giocoso

Medium: woodwind quintet

Composed: 1952?

Publisher: ACA ©1956

Dedication: none

Other: the New Art Wind Quintet premiered the Woodwind Quintet at the Circle-on-the-Square 23 February 1953.²⁴⁴ The CAh holograph has emendations by Marion, such as “continue here immediately after the 2nd movement; the pages are renumbered to indicate an expanding composition or reordered movements. The NYp holograph has separate pages that are a continuation of the second movement. Her piano work entitled *Anagrams* is also opus 48, but is musically unrelated.

148. A Foreigner Comes to Earth on Boston Common (Cantata)

Opus 49

Medium: mixed chorus, T solo, S solo, pn

Composed: 1951–1953

Publisher: Independent Music Publishers ©1953

Text: Horace Gregory

Dedication: none

Other: a holograph is at the Wc. Marion began the work in June 1951.²⁴⁵ The Wc holograph has “Sept. 11, 1953” at the end.

149. April Morning

Opus: none

Medium: recitation and pn

Composed: 1953

Publisher: none

Text: Robert Hillyer

Dedication: "To Claude Rains"

Other: the Wc holograph has a handwritten note, "May 5, 1953." Claude Rains (1889–1967) was a prominent film and stage actor. A holograph is also at MH.

150. Eight Diversions from a Composer's Notebook

#1 Skating

#2 Sunset on the Lake

#3 Pursuit

#4 An Old Song Resung

#5 Pinwheels

#6 Fog on the Hills

#7 In a Sailboat

#8 The Leaves are Falling

Opus: none

Medium: pn (pedagogical)

Publisher: Chappell ©1953

Dedication: none

151. The Seven Candles

Opus: none

Medium: 3-part women's chorus

Composed: 1953?

Publisher: none

Text: J. W.

Dedication: none

Other: Marion was the National Music Adviser to the Phi Beta Fraternity. She composed the work for their Candlelight Service. It premiered at Phi Beta's National Convention in 1953, performed by the Phi Beta chorus. It has subsequently been included in the Fraternity's Candlelight Service.²⁴⁶

152. Moods [aka Four Moods]

I Humility

II Petulance

III Sorrow

IV Conflict

Opus 46[b]

Medium: pn

Composed: 1950–1954

Publisher: ACA/Composers Facsimile Edition ©1950, 1954, 1959

Dedication: none

Other: at the end of the holograph of “Conflict” is “Jan. 11, 1954.” The fourth movement was added to the original three movements of *Moods for Dance Interpretation* (see also no. 142) then published as a four-movement solo piano work. A review of the premiere performance as a solo piano work, which took place on 6 February 1954, refers to the title as *Four Moods*, which Marion apparently changed when she published it. A review from the 1954 performance stated, “three of the set of piano pieces, ‘Four Moods,’ stem from 1950, but the last of the set is a new creation written last month.... ‘Conflict,’ unlike the rest of the ‘Four Moods,’ was not meant as music to be used for a dancer. Its contrasted slow and rapid passages, however, set forth the clash of opposed feelings with the same vividness with which humility, petulance and sorrow were delineated in the pieces of the set named after those respective moods.”²⁴⁷ This work is twelve-tone.

153. Dreams in the Dusk

Opus: unknown

Medium: v and pn

Composed: 1953-1954?

Publisher: none

Text: Carl Sandburg

Other: in June 1953, Marion wrote, “I have been doing some songs...”²⁴⁸ which probably refers to “From the Shore” and “Dreams in the Dusk.” The work premiered 5 May 1954, performed by Carey Sparks, tenor, and Davia Noakes, piano for a concert presented by the New York Pi Omicron chapter of the Phi Beta Fraternity of Music and Speech.²⁴⁹ Marion was the chapter’s Musical Adviser for Phi Beta. A review stated, “Mr. [Carey] Sparks and Mr. [David] Noakes were most successful in presenting the songs. In fact, the second [‘From the Shore’] had to be repeated.”²⁵⁰ The music has not been located. It was performed on radio WNYC on 7 November 1954 by Carey Sparks, tenor and Dorothy Eustis, piano in a program that featured Marion’s music, with the composer as commentator.²⁵¹

154. From the Shore

Opus: unknown

Medium: v and pn

Composed: 1953–1954?

Publisher: none

Text: Carl Sandburg

Other: in June 1953, Marion wrote, “I have been doing some songs...”²⁵² which probably refers to “From the Shore” and “Dreams in the Dusk.” The work premiered 5 May 1954, performed by Carey Sparks, tenor, and Davia Noakes, piano for a concert presented by the New York Pi Omicron chapter of the Phi Beta Fraternity of Music and Speech.²⁵³ Marion was the chapter’s Musical Adviser for Phi Beta. A review stated, “Mr. [Carey] Sparks and Mr. [David] Noakes were most successful in presenting the songs. In fact, the second [‘From the Shore’] had to be repeated.”²⁵⁴ The music has not been located. It was performed on radio WNYC on 7 November 1954 by Carey Sparks, tenor and Dorothy Eustis, piano in a program that featured Marion’s music, with the composer as commentator.²⁵⁵

155. [Sonata No. 3 for violin and piano]

Opus: unknown

Medium: violin and pn

Composed: 1953–1954

Publisher: none

Other: regarding a concert of Marion's works scheduled for February 1954, Marion wrote, "I may have a new and short sonata for violin and piano that is well begun for Arved Kurtz, and I have been doing some songs, so I will have plenty of new things to choose from."²⁵⁶ It is unknown if she completed the work. A score has not been located.

156. Here Alone, Unknown

Opus: none

Medium: v and pn

Composed: 1954?

Publisher: "Six Songs," Hildegard Pub. Co. ©2001

Text: Conrad Aiken (his name is misspelled "Aitken" on the holograph)

Dedication: none

Other: a holograph is at the Wc. the song performed on radio in 1954 by Carey Sparks, tenor and Dorothy Eustis, piano.²⁵⁷ It is placed here in the chronology because of the date of the only known performance and because the mood of the song and the text hint that it may have been written after Flora (Marion's last remaining sibling) died in February 1954. The book of poems from which the text was drawn was published in 1929.

157. [Untitled; Five (?) pieces for piano four-hands (?) or two pianos]

#1 ?

#2 ?

#3 Blindman's Buff

#4 Pleading Child

#5 Perfectly Happy

Opus: unknown

Medium: pn, four-hands (?) or two pianos (pedagogical)

Composed: 1955?

Publisher: none

Dedication: unknown

Other: the SEP-T collection contains three pedagogical piano works, numbered #3-5. They are most likely for piano four-hands, given the registers of the two parts. Nos. 1 and 2 have not been located, therefore any dedication or opus number indicated at the beginning of the set is not present. They are placed here because Marion said in 1955, "I compose and do some work for teaching material too."²⁵⁸ They are otherwise not datable, although the condition of the paper intimates they are more likely from the end of Marion's life.

158. [Untitled; Ten pedagogical piano pieces]

Opus: none

Medium: pn (pedagogical)

Composed: 1955?

Publisher: none

Dedication: none

Other: several pedagogical piano holographs, acquired by Judith Tick, were given to Susan Pickett and are now part of the SEP-T collection. They are placed here chronologically because Marion said in 1955, "I compose and do some work for teaching material too."²⁵⁹ They are otherwise not datable:

- a. The Spinning Wheel
- b. Will O' the Wisp
- c. Spring Rounds
- d. Teasing
- e. Irish Lament
- f. Johnny-Jump-Ups
- g. Gong Song
- h. Dance Tune
- i. Indian Ponies
- j. Birds in Flight

159. Sketches. Numerous incomplete sketches located at NYp. JPB 83–33.

Compositions–Arrangements

160. [Eskimo Songs]

Opus: unknown

Medium: v/pn or string quartet

Composed: 1926

Publisher: none

Dedication: unknown

Other: the music has not been located. In 1926 Marion wrote piano accompaniments to some Eskimo folk songs, and may have arranged two of them with string quartet accompaniment. These were performed several times by Juliette Gaultier in concert and over radio.^{260 261 262}

161. Six Easy Fugues [aka Six Little Fugues] by George Frederick Handel. Edited and arranged by Marion Bauer.

Opus: none

Medium: pn

Publisher: Axelrod ©1940 and A. Templeton ©1954

Dedication: none

Other: Marion also arranged these fugues for woodwind quintet (see no. 162).

162. Six Little Fugues by George Frederick Handel. Edited and arranged by Marion Bauer.

Opus: none

Medium: woodwind quintet

Publisher: BMI ©1948

Dedication: none

Other: Marion first arranged these fugues for piano (see no. 161). A holograph is at MH.

163. Ein ungefärbt Gemüthe (Untarnished Spirit). Transcription of chorale from Cantata No. 24 by J. S. Bach

Opus: none

Medium: pn

Date: 1950?

Publisher: none

Dedication: none

Other: two holographs are extant, CAh and BH. This transcription, which reflects Bach's style rather than Marion's is, therefore, undatable. However, another of Marion's transcriptions of Bach's music, "Sheep May Safely Graze," (see no. 165) was performed and recorded in 1950. Also, the holographs of all three of Marion's Bach transcriptions (nos. 163, 164, 165) have similar handwriting, and are on similar manuscript paper. Finally, in 1950 Marion wrote an introduction to a C. F. Peters collection of Bach chorales.²⁶³ For all of these reasons, the date of her transcriptions is likely around 1950.

164. Ertödt uns durch dein Güte. Transcription of choral prelude from Cantata No. 22 by J. S. Bach

Opus: none

Medium: pn

Date: 1950?

Publisher: none

Dedication: none

Other: a holograph is at the CAh. The third page is missing. This transcription, which reflects Bach's style rather than Marion's is, therefore, not datable. However, another of Marion's transcriptions of Bach's music, "Sheep May Safely Graze," (see no. 165) was performed and recorded in 1950. Also, the holographs of all three of Marion's Bach transcriptions (nos. 163, 164, 165) have similar handwriting, and are on similar manuscript paper. Finally, in 1950 Marion wrote an introduction to a C. F. Peters collection of Bach chorales.²⁶⁴ For all of these reasons, the date of her transcriptions is likely around 1950.

165. Sheep May Safely Graze. Transcription from Cantata No. 208 by J. S. Bach

Opus: none

Medium: pn

Date: 1950?

Publisher: none

Dedication: unknown

Other: all the information about this transcription comes from the Wc online catalog regarding a recording: *Dorothy Eustis plays Bach, father and son* (1950). Eustis also performed it in recital 11 October 1950.²⁶⁵ This transcription, which reflects Bach's style rather than Marion's is undatable. However, the dates of the performance and recording of this transcription are one clue. Also, the holographs of all three of Marion's Bach transcriptions (nos. 163, 164, 165) have similar handwriting, and are on similar manuscript paper. Finally, in 1950 Marion wrote an introduction to a C. F. Peters collection of Bach chorales.²⁶⁶ For all of these reasons, the date of her transcriptions is likely around 1950.

166. Classics as Duets I

Opus: none

Medium: piano, 4 hands (pedagogical)

Publisher: Heritage Music ©1953

Dedication: none

Other: this collection contains works by Scarlatti, J.S. Bach, Haydn, Beethoven, R. Schumann, and Heller.

167. Classics as Duets II

Opus: none

Medium: piano, 4 hands (pedagogical)

Publisher: Heritage Music ©1958

Dedication: none

Other: this collection contains works by Couperin, Mattheson, Handel, Mozart, Beethoven, Schubert, R. Schumann, and Grieg.

¹ "A Remarkable Pupil Recital," *MLCG* 9/18 (4 May 1905): 6.

² "Henry Holden Huss' Concert," *MLCG* 15/18 (30 Apr 1908): 8.

³ "American Song Recital," *ML* 19/17 (28 Apr 1910): 11.

⁴ "Marion Eugenie Bauer's Songs at the MacDowell Club," *ML* 23/10 (7 Mar 1912): 12.

⁵ "American Song Recital," *ML* 19/17 (28 Apr 1910): 11.

⁶ "American Song Recital," *ML* 19/17 (28 Apr 1910): 11.

⁷ "The Huss Scholarship Fund Recital," *ML* 19/20 (19 May 1910): 42.

⁸ "American Song Recital," *ML* 19/17 (28 Apr 1910): 11.

⁹ "Marion Eugenie Bauer's Compositions," *ML* 22/21 (23 Nov 1911): 21. The phrase is, "Where rolls the Oregon, and hears no sound, Save his own dashings—yet—the dead are there . . ." by William Cullen Bryant (1811).

¹⁰ "Marion Eugenie Bauer's Songs at the MacDowell Club," *ML* 23/10 (7 Mar 1912): 12.

¹¹ Marion Bauer to A. P. Schmidt, 27 Feb 1924, A. P. Schmidt Co. Archives, business papers/correspondence/box 7, Library of Congress, Washington, DC.

¹² "Unusual Success of Bauer Composition," *ML* 22/7 (17 Aug 1911): 4.

¹³ "Marion Bauer, American Composer," *ML* 35/25 (20 June 1918): 733.

¹⁴ "Marion Bauer an Established Success," *ML* 32/7 (17 Aug 1916): 159.

¹⁵ "Marion Eugenie Bauer's Songs at the MacDowell Club," *ML* 23/10 (7 Mar 1912): 12.

¹⁶ "Marion Bauer's Songs on Many Programs," *ML* 28/9 (27 Aug 1914): 245.

¹⁷ A. W. K. [A. Walter Kramer], "New Music—Vocal and Instrumental," *MA* 16/17 (31 Aug 1912): 14.

¹⁸ "Marion Eugenie Bauer's Songs at the MacDowell Club," *ML* 23/10 (7 Mar 1912): 12.

¹⁹ "Bauer Program in Albany," *ML* 25/14 (3 Apr 1913): 469.

²⁰ "Bauer Program in Albany," *ML* 25/14 (3 Apr 1913): 469.

²¹ "Bauer Program in Albany," *ML* 25/14 (3 Apr 1913): 469.

²² "Bauer Program in Albany," *ML* 25/14 (3 Apr 1913): 469.

²³ "Bauer Program in Albany," *ML* 25/14 (3 Apr 1913): 469.

²⁴ "Bauer Program in Albany," *ML* 25/14 (3 Apr 1913): 469.

²⁵ "Bauer Program in Albany," *ML* 25/14 (3 Apr 1913): 469.

²⁶ "Bauer Program in Albany," *ML* 25/14 (3 Apr 1913): 469.

²⁷ "Bauer Program in Albany," *ML* 25/14 (3 Apr 1913): 469.

²⁸ "Oscar Saenger Presents Bauer Songs," *ML* 25/9 (27 Feb 1913): 301.

²⁹ "Trio for Women's Voices Sung for First Time," *ML* 27/17 (23 Apr 1914): 585.

³⁰ "Rose Bloch Bauer Sings in New York," *ML* 27/11 (12 Mar 1914): 375.

³¹ "'Only of Thee and Me' a Success," *ML* 28/21 (19 Nov 1914): 577.

³² Marion Bauer to A. P. Schmidt, 17 Mar 1915.

³³ "Tina Lerner Plays Bauer Composition," *ML* 29/5 (4 Feb 1915): 125.

³⁴ "New Manuscript Songs by Marion Bauer," *ML* 27/16 (16 Apr 1914): 552.

³⁵ Marion Bauer to A. P. Schmidt, 17 Mar 1915.

³⁶ "New Manuscript Songs by Marion Bauer," *ML* 27/16 (16 Apr 1914): 552.

³⁷ "New Manuscript Songs by Marion Bauer," *ML* 27/16 (16 Apr 1914): 552.

³⁸ Marion Bauer to A. P. Schmidt, 13 Nov 1914 and 20 Jan 1915.

³⁹ Marion Bauer to A. P. Schmidt, 17 Mar 1915.

- ⁴⁰ "Koemmenich Presents American Works," *ML* 29/17 (29 Apr 1915): 492.
- ⁴¹ "Marion Bauer's Songs on Many Programs," *ML* 28/9 (27 Aug 1914): 245.
- ⁴² Marion Bauer to A. P. Schmidt, 20 Jan 1915.
- ⁴³ "New Manuscript Songs by Marion Bauer," *ML* 27/16 (16 Apr 1914): 552.
- ⁴⁴ "American Music at Hotel Majestic," *ML* 29/12 (15 Mar 1915): 341.
- ⁴⁵ "Marion Bauer Compositions at Wanamaker's," *ML* 29/16 (22 Apr 1915): 461.
- ⁴⁶ Marion Bauer to A. P. Schmidt, 26 Apr 1916.
- ⁴⁷ "Marion Bauer Compositions at Wanamaker's," *ML* 29/16 (22 Apr 1915): 461.
- ⁴⁸ "Marion Bauer Compositions at Wanamaker's," *ML* 29/16 (22 Apr 1915): 461.
- ⁴⁹ Marion Bauer to A. P. Schmidt, 29 Sep 1916.
- ⁵⁰ "MacDowell Club Hears Lucy Gates," *ML* 29/10 (11 Mar 1915): 270.
- ⁵¹ "Marion Bauer Compositions at Wanamaker's," *ML* 29/16 (22 Apr 1915): 461.
- ⁵² "Elsa Alves and Frank Hunter to Sing Bauer Compositions," *ML* 31/14 (6 Apr 1916): 430.
- ⁵³ Digitized poster/advertisement, Recital of Modern Songs by Christine Levin, Contralto, 10 Nov [1916], <http://sdrdata.lib.uiowa.edu/libsdrc/details.jsp?id=/levin/2> (accessed 8 Dec 2006). Original poster, University of Iowa Libraries, Special Collections Department, Iowa City, IA. The poster indicates that "Orientale" was being sung for the "first time" on Friday, 10 Nov, but no year is indicated. Given that Marion composed the song in 1916, and that 10 Nov in 1916 occurred on a Friday, that year is logical for the premiere.
- ⁵⁴ "Elsa Alves and Frank Hunter to Sing Bauer Compositions," *ML* 31/14 (6 Apr 1916): 430.
- ⁵⁵ Marion Bauer to A. P. Schmidt, 26 Apr 1916.
- ⁵⁶ "Elsa Alves and Frank Hunter to Sing Bauer Compositions," *ML* 31/14 (6 Apr 1916): 430.
- ⁵⁷ Marion Bauer to A. P. Schmidt, 26 Mar 1917.
- ⁵⁸ Marion Bauer to A. P. Schmidt, 26 Mar 1917.
- ⁵⁹ Marion Bauer to A. P. Schmidt, 24 Nov 1917.
- ⁶⁰ Marion Bauer to A. P. Schmidt, 18 Feb 1918.
- ⁶¹ "Marion Bauer's Songs," *ML* 34/19 (8 Nov 1917): 469.
- ⁶² Marion Bauer to H. R. Austin, 19 Apr 1921, A. P. Schmidt Co. Archives, business papers/correspondence/box 7, Library of Congress, Washington, DC.
- ⁶³ *NYT*, "Mme. Helen Stanley Sings," 5 Nov 1919, 20.
- ⁶⁴ "New Music," *ML* 42/4 (28 July 1921): 24.
- ⁶⁵ Clay Smith, "Music Reviews," in *Lyceum Magazine*, Feb 1922, 24.
- ⁶⁶ "Worth-While American Composers," *The Musician* 8 (Aug 1926): 31.
- ⁶⁷ Marion Bauer to A. P. Schmidt, 10 May 1918.
- ⁶⁸ Marion Bauer to H. R. Austin, 19 Apr 1921.
- ⁶⁹ "Mme. Helen Stanley Sings," *NYT*, 5 Nov 1919, 20.
- ⁷⁰ "Compositions by Rothwell Class," *ML* 35/18 (2 May 1918): 485.
- ⁷¹ Marion Bauer to A. P. Schmidt, 10 May 1918.
- ⁷² "Compositions by Rothwell Class," *ML* 35/18 (2 May 1918): 485.
- ⁷³ "Compositions by Rothwell Class," *ML* 35/18 (2 May 1918): 485.
- ⁷⁴ "Program of Elsa Alves Hunter," *ML* 39/15 (8 Apr 1920): 343.
- ⁷⁵ Marion Bauer to H. R. Austin, 19 Apr 1921.
- ⁷⁶ "Mme. Helen Stanley Sings," *NYT*, 5 Nov 1919, 20.
- ⁷⁷ William Treat, *Art-Song in America* (Boston: Oliver Ditson Co., 1930): 144–145.
- ⁷⁸ "MacDowell Spirit Inspires Work in Peterboro Colony."
- ⁷⁹ "MacDowell Spirit Inspires Work in Peterboro Colony."
- ⁸⁰ "MacDowell Spirit Inspires Work in Peterboro Colony," *ML* 38/10 (4 Sep 1919): 227.
- ⁸¹ "Mary Jordan Delights Audience in Recital Hall," *ML* 38/23 (4 Dec 1919): 543.
- ⁸² Nina Naguid, "The Versatile Marion Bauer," *ML* 60/24 (11 June 1931): 61.
- ⁸³ Deane L. Root, "The Pan American Association of Composers (1928–1934)," in *Anuario Interamericano de Investigacion Musical* 8 (1972): 67.
- ⁸⁴ Marion Bauer to Radiana Pazmor, 21 Aug 1933, Marion Bauer correspondence, NY Public Library for the Performing Arts, NY, NY.
- ⁸⁵ Claire Reis, *Composers in America*, rev. and enlarged ed. (NY: Macmillan Company, 1947), 20.
- ⁸⁶ Madeleine Goss, *Modern Music-Makers* (Westport, CT: Greenwood Press, 1952), 140.

- ⁸⁷ "MacDowell Spirit Inspires Work in Peterboro Colony."
⁸⁸ "MacDowell Spirit Inspires Work in Peterboro Colony."
⁸⁹ Goss, 138.
⁹⁰ Goss, 138.
⁹¹ Marion Bauer to H. R. Austin, 21 July 1920.
⁹² Marion Bauer to A. P. Schmidt, 21 July 1920.
⁹³ Marion Bauer to A. P. Schmidt, 21 July 1920.
⁹⁴ Marion Bauer to F. H. Price, 28 Feb 1942, Edwin A. Fleisher Music Collection, Free Library of Philadelphia, Philadelphia, PA.
⁹⁵ "Stoessel Conducts Daily Concerts at Chautauqua," *ML* 55/8 (23 Aug 1928): 6.
⁹⁶ "The MacDowell Colony," *ML* 42/6 (11 Aug 1921): 124.
⁹⁷ H. R. Austin to Marion Bauer, 28 May 1921.
⁹⁸ Marion Bauer to H. R. Austin, 19 June 1921.
⁹⁹ "New Songs and New Suite by Marion Bauer," *ML* 42/10 (8 Sep 1921): 221.
¹⁰⁰ "Marion Bauer Turns to Instrumental Music," *ML* 44/6 (10 Aug 1922): 125.
¹⁰¹ American Music Guild, concert program, MacDowell Gallery, 7 Feb 1923, NY, NY.
¹⁰² Marion Bauer to Irving Schwerké, 29 Jan 1925, Irving Schwerké Collection, correspondence/box, Library of Congress, Washington, DC.
¹⁰³ Marion Bauer to H. R. Austin, 29 Aug 1921 and 27 June 1922.
¹⁰⁴ Marion Bauer to H. R. Austin, 27 June 1922.
¹⁰⁵ H. R. Austin to Marion Bauer, 7 Oct 1924.
¹⁰⁶ Marion Bauer to Irving Schwerké, 29 Jan 1925. Marion apparently did not orchestrate the songs.
¹⁰⁷ "Eva Gauthier Sings Unusual Songs," *ML* 44/18 (2 Nov 1922): 382.
¹⁰⁸ "Second American Guild Concert," *ML* 49/13 (26 Mar 1925): 314.
¹⁰⁹ N. N. [Nina Naguid], "Emily Roosevelt and Duo-Pianists," *ML* 65/21 (23 Nov 1933): 2.
¹¹⁰ "Second American Guild Concert," *ML* 49/13 (26 Mar 1925): 314.
¹¹¹ H. R. Austin to Marion Bauer, 7 Oct 1924.
¹¹² "Revue Musicale Reviews American Works," *ML* 48/6 (7 Aug 1924): 124.
¹¹³ "American Compositions for International Festival," *ML* 48/26 (25 Dec 1924): 621.
¹¹⁴ Marion Bauer to Ross Lee Finney, 1942, Ross Lee Finney correspondence/box 1, Library of Congress, Washington, DC.
¹¹⁵ *NYT*, "Goldsand's Award Recital," 26 Feb 1942, 14.
¹¹⁶ "Revue Musicale Reviews American Works," *ML* 48/6 (7 Aug 1924): 124.
¹¹⁷ "American Compositions for International Festival," *ML* 48/26 (25 Dec 1924): 621.
¹¹⁸ Marion Bauer to Ross Lee Finney, 1942.
¹¹⁹ *NYT*, "Goldsand's Award Recital."
¹²⁰ Marion Bauer to Irving Schwerké, 29 Jan 1925, Irving Schwerké Collection, correspondence/box, Library of Congress, Washington, DC.
¹²¹ "League of Composers Offers Unique Program," *ML* 50/18 (29 Oct 1925): 373.
¹²² Robert Haven Schauflyer, *The Poetry Cure* (NY: Dodd, Mead, and Co., 1927).
¹²³ Marion Bauer to H. R. Austin, 10 Aug 1931.
¹²⁴ *NYT*, "Barrere Ensemble Gives Lively Recital," 8 Mar 1936, N7.
¹²⁵ Marion Bauer to H. R. Austin, 23 June 1927.
¹²⁶ *NYT*, "Programs of the Week," 17 Oct 1926, X6.
¹²⁷ Marion Bauer to A. P. Schmidt, 19 Mar 1930.
¹²⁸ *NYT*, "American Works Heard at Concert," 13 Feb 1928, 17.
¹²⁹ *NYT*, "To Present New Composer," 14 Nov 1926, X8.
¹³⁰ Reis, *Composers in America*, 19.
¹³¹ Goss, *Modern Music-Makers*, 137.
¹³² "League of Composers Presents American Works," *ML* 54/8 (23 Feb 1928): 8.
¹³³ This is the conjecture of Sarah Grace Shewbert, whose assistance with details about these songs is greatly appreciated.
¹³⁴ "Dorothy Gordon in Delightful Christmas Program," *ML* 56/1 (3 Jan 1929): 8.
¹³⁵ "A Modernistic Program in Which Dorothy Gordon Sings for Grown-Ups," *ML* 56/10 (7 Mar 1929): 15.
¹³⁶ *NYT*, "Chorus Gives Concert," 6 May 1953, 38.

- ¹³⁷ Adrienne Fried Block and Carol Neuls-Bates, editors, *Women in American Music: A Bibliography of Music and Literature* (Westport, Conn.: Greenwood Press, 1979), 134. The date "1953" may have referred to the premiere, rather than when it was composed.
- ¹³⁸ "Prometheus Bound," *ML* 57/23 (5 Dec 1929): 15.
- ¹³⁹ *NYT*, "Aeschylus in English," 29 Dec 1929, 23.
- ¹⁴⁰ Marion Bauer to H. R. Austin, 25 July 1929.
- ¹⁴¹ Nina Naguid, "The Versatile Marion Bauer," *ML* 60/24 (11 June 1931): 61.
- ¹⁴² *NYT*, "Activities of Musicians Here and Afield," 23 Nov 1930, 117.
- ¹⁴³ H. H., "New Choral Music by Dessooff Choirs," *NYT*, 20 Dec 1933, 26.
- ¹⁴⁴ "Mount Holyoke College Glee Club," *ML* 80/1 (Jan 1948): 8.
- ¹⁴⁵ *NYT*, "Concerts Today," 6 Apr 1930, 129.
- ¹⁴⁶ Marion Bauer to H. R. Austin, 18 Dec 1930.
- ¹⁴⁷ W. B. C., "Two Pianists Play Novelties," *NYT*, 9 Mar 1931, 25.
- ¹⁴⁸ "Maier and Pattison and Pianistic Couples," *ML* 59/21 (20 Nov 1930): 15.
- ¹⁴⁹ *NYT*, "New York University Glee Club Sings," 6 Mar 1932, N2.
- ¹⁵⁰ "N. Y. U. Glee Club Presents Work by Ganz," *ML* 62/11 (10 Mar 1932): 13.
- ¹⁵¹ Peggy Holloway, "Marion Bauer," in *Women Composers: Music Through the Ages*, vol. 7, ed. Martha Schleifer and Sylvia Glickman (NY: G. K. Hall, 1996–), 676.
- ¹⁵² Phi Beta Fraternity, concert program, "Phi Beta Fraternity presents a program devoted to the works of Marion Bauer," 8 May 1951, Town Hall, NY, NY.
- ¹⁵³ "Faculty Program at NY U," *ML* 64/19 (11 May 1933): 6.
- ¹⁵⁴ Deane L. Root, "The Pan American Association of Composers (1928-1934)," in *Anuario Interamericano de Investigacion Musical* 8 (1972): 67.
- ¹⁵⁵ Burnet C. Tuthill, "Duo for Oboe and Clarinet, Op. 25," *Notes* 2nd Ser., 11/2 (Mar 1954): 273.
- ¹⁵⁶ Reis, *Composers in America*, 20.
- ¹⁵⁷ Edwards, J. Michelle, "Bauer, Marion Eugénie," *Grove Music Online*, ed. L. Macy. <http://www.grovemusic.com> (accessed 24 June 2006).
- ¹⁵⁸ *NYT*, "Sing 'Old Favorites' at Opera Concert," 28 Mar 1932, 10.
- ¹⁵⁹ "American Concert at the Metropolitan," *ML* 62/13 (31 Mar 1932): 8.
- ¹⁶⁰ J. V. H., "Marion Bauer Closes Lecture Series," *ML* 64/17 (27 Apr 1933): 6.
- ¹⁶¹ Nina Naguid, "American Composers on Columbia Program," *ML* 64/17 (27 Apr 1933): 8.
- ¹⁶² "Mary Jordan Delights Audience in Recital Hall," *ML* 38/23 (4 Dec 1919): 543.
- ¹⁶³ Nina Naguid, "The Versatile Marion Bauer," *ML* 60/24 (11 June 1931): 61.
- ¹⁶⁴ Root, 67.
- ¹⁶⁵ Marion Bauer to Radiana Pazmor, 21 Aug 1933, Marion Bauer correspondence, New York Public Library for the Performing Arts, NY, NY.
- ¹⁶⁶ Reis, *Composers in America*, 20.
- ¹⁶⁷ Goss, *Modern Music-Makers*, 140.
- ¹⁶⁸ "Marion Bauer's Songs Heard," *ML* 70/2 (22 Jan 1938): 16.
- ¹⁶⁹ Reis, *Composers, Conductors and Critics*, 20.
- ¹⁷⁰ Phi Beta Fraternity, concert program, "Phi Beta Fraternity presents a program devoted to the works of Marion Bauer," 8 May 1951, Town Hall, NY, NY.
- ¹⁷¹ Marion Bauer to H. R. Austin, 10 Aug 1931.
- ¹⁷² "Lecture Recital at Diller-Quaile School," *ML* 64/10 (9 Mar 1933): 2.
- ¹⁷³ *NYT*, "Programs of the Week," 8 Oct 1950, X8.
- ¹⁷⁴ H. C. S. [Harold Schoenberg], "Miss Eustis Offers New Bauer Sonata," *NYT*, 12 Oct 1950, 50.
- ¹⁷⁵ J. Michelle Edwards, "Bauer, Marion Eugénie," in *Grove Music Online*, ed. L. Macy, <http://www.grovemusic.com> (accessed 24 June 2006).
- ¹⁷⁶ Goss, *Modern Music-Makers*, 138.
- ¹⁷⁷ Composers' Forum-Laboratory, Transcript of the Tenth Program, Marion Bauer, Composer, Ashley Pettis, Director, 8 Jan 1936. (Original transcript at the New York Public Library for the Performing Arts, NY, NY.)
- ¹⁷⁸ "Bauer Compositions in Demand," *ML* 71/3 (11 Feb 1939): 9.
- ¹⁷⁹ William Schempf, "Divertimento for Viola and Piano; Sonata for Viola (or Clarinet) and Piano," *Notes*, 2nd Ser., 9/2 (Mar 1952): 327–328.

- ¹⁸⁰ "Program of Compositions by Marion Bauer," *ML* 68/3 (1 Feb 1936): 21.
 The program for the concert identifies this movement only as "The Crocus" but the *Musical Leader* has the rest of the title.
- ¹⁸¹ Composers' Forum-Laboratory, concert program, 26 Feb 1936, Federal Music Building, NY, NY.
- ¹⁸² *NYT*, "American Music Heard," 27 Feb 1936, 22.
- ¹⁸³ "Barrere Plays New Bauer Pieces," *ML* 70/20 (24 Dec 1938): 9 and 11.
- ¹⁸⁴ "Barrere Plays New Bauer Pieces."
- ¹⁸⁵ "Marion Bauer Lectures At Chautauqua," *ML* 74/14 (Sep 1942): 5.
- ¹⁸⁶ Marion Bauer to Frédérique Petrides, 8 Nov 1939, Marion Bauer correspondence, New York Public Library for the Performing Arts, NY, NY.
- ¹⁸⁷ *NYT*, "Programs of the Week," 4 May 1941, X.
- ¹⁸⁸ "Branscombe Choral in Successful Concert," *ML* 73/10 (24 May 1941): 2.
- ¹⁸⁹ *NYT*, "Radio Programs of the Week," 16 Mar 1947, X10.
- ¹⁹⁰ Nancy Lehrer and Charles David Lehrer, "The Joseph Marx Story,"
<http://idrs.colorado.edu/www.idrs/publications2/journal2/Jnl12/marx.html> (accessed 5 Aug 2006).
- ¹⁹¹ Reis, *Composers in America*, 20.
- ¹⁹² Goss, *Modern Music-Makers*, 139.
- ¹⁹³ Reis, *Composers in America*, 20.
- ¹⁹⁴ "Marion Bauer Work to be Broadcast," *ML* 72/6 (23 Mar 1940): 10.
- ¹⁹⁵ *NYT*, "Opera and Concert Programs of the Week," 19 Mar 1944, X4.
- ¹⁹⁶ Conlon Nancarrow, "Over the Air," *Modern Music* 17/4 (May-June 1940): 265.
- ¹⁹⁷ Nina Naguid, "Broadcast of Marion Bauer's Concertino and Other Commissioned Works," *ML* 72/7 (13 Apr 1940): 10.
- ¹⁹⁸ Donald Fuller, "Bernstein, Ballet, and Chamber Music," *Modern Music* 21/4 (May-June 1944): 238-239.
- ¹⁹⁹ *NYT*, "With Musicians on Many Fronts," 17 Aug 1941, X6.
- ²⁰⁰ Reis, *Composers in America*, 19.
- ²⁰¹ "WJZ Presents Bauer Score," *ML* 78/1 (Jul 1946): 21.
- ²⁰² "Autori Presents Bauer Composition," *ML* 80/9 (Sep 1948): 9.
- ²⁰³ "Autori Presents Bauer Composition," *ML* 80/9 (Sep 1948): 9.
- ²⁰⁴ Marion Bauer to Ross Lee Finney, 1942.
- ²⁰⁵ Charles Mills, "Over the Air," *Modern Music* 21/3 (Mar-Apr 1944): 191.
- ²⁰⁶ "Marion Bauer on the Air," *ML* 75/3 (Mar 1943): 11.
- ²⁰⁷ "Bauer Compositions in Demand," *ML* 80/6 (June 1948): 7.
- ²⁰⁸ Marion Bauer to Ross Lee Finney, 1942.
- ²⁰⁹ *NYT*, "Rhoda Shapiro Plays New Piano Concerto," 14 May 1943, X6.
- ²¹⁰ "Marion Bauer on the Air," *ML* 75/3 (Mar 1943): 11.
- ²¹¹ *NYT*, "Music Notes," 17 Nov 1943, 30.
- ²¹² *NYT*, "Music Notes," 17 Nov 1943, 30.
- ²¹³ Marion Bauer, "Program of American Songs and Piano Music," *ML* 76/3 (Mar 1944): 9.
- ²¹⁴ Marion Bauer to Ross Lee Finney, 1942.
- ²¹⁵ "Marion Bauer's Activities," *ML* 76/9 (Sep 1944): 5.
- ²¹⁶ "New Bauer Composition Performed at N. Y. U.," *ML* 76/1 (Jan 1944): 7.
- ²¹⁷ "Marion Bauer's Choral Work Performed," *ML* 77/11 (Nov 1945): 6.
- ²¹⁸ "Branscombe Choral in Annual Concert," *ML* 77/6 (June 1945): 8.
- ²¹⁹ "American Music Festival," *ML* 78/3 (Mar 1946): 3 and 16.
- ²²⁰ Charles Mills, "Over the Air," *Modern Music*. 23/2 (Spring 1946): 144.
- ²²¹ "Bauer Compositions in Demand," *ML* 80/6 (June 1948): 7.
- ²²² Ewen, *American Composers Today*, 22.
- ²²³ "American Music Festival," *ML* 78/3 (Mar 1946): 3 and 16.
- ²²⁴ New York Philharmonic, concert program, 25 Oct 1947, Carnegie Hall, NY, NY.
- ²²⁵ *NYT*, "Radio Programs of the Week," 16 Mar 1947, X10.
- ²²⁶ Edwards.
- ²²⁷ N. S., "Composers Group in Second Concert," *NYT*, 21 Dec 1947, 54.
- ²²⁸ "Bauer Compositions in Demand," *ML* 80/6 (June 1948): 7.
- ²²⁹ "Bauer Compositions in Demand," *ML* 80/6 (June 1948): 7.
- ²³⁰ Edwards.

- ²³¹ Edwards.
- ²³² "Bauer Compositions in Demand," *ML* 80/6 (June 1948): 7.
- ²³³ Ross Parmenter, "The World of Music: Fulbright Scholarships," *NYT*, 16 July 1950, X6.
- ²³⁴ *NYT*, "Programs of the Current Week," 5 Oct 1952, X8.
- ²³⁵ Edwards.
- ²³⁶ Walter H. Stern, "Music on the Air," *ML* 85/3 (Mar 1953): 6.
- ²³⁷ Goss, *Modern Music-Makers*, 138.
- ²³⁸ Goss, *Modern Music-Makers*, 139.
- ²³⁹ Phi Beta Fraternity, concert program, "Phi Beta Fraternity presents a program devoted to the works of Marion Bauer," 8 May 1951, Town Hall, NY, NY.
- ²⁴⁰ Noel Straus, "Forum Hears Trio by Marion Bauer," *NYT*, 3 Feb 1954, 13.
- ²⁴¹ Marion Bauer to H. R. Austin, 27 June 1922.
- ²⁴² Marion Bauer to Ross Lee Finney, 1942.
- ²⁴³ Blanche Winogron, "Summertime Suite (8 Pieces for Students), for Piano," *Notes*, 2nd Ser., 11/3 (June 1954): 447.
- ²⁴⁴ "Marion Bauer's Activities," *ML* 85/3 (Mar 1953): 23.
- ²⁴⁵ Marion Bauer, "At the MacDowell Colony," *ML* 83/8 (Aug 1951): 9.
- ²⁴⁶ E. French Smith, "Marion Bauer," *ML* 87/9 (Sep 1955): 18.
- ²⁴⁷ Noel Straus, "Forum Hears Trio by Marion Bauer," *NYT*, 3 Feb 1954, 13.
- ²⁴⁸ Marion Bauer to Peggy (Glanville-Hicks?), 1 June 1953, Composers Forum, Letters, folder 299, New York Public Library for the Performing Arts, NY, NY.
- ²⁴⁹ "Phi Betas Celebrate Founders' Day," *ML* 86/6 (June 1954): 22.
- ²⁵⁰ "Phi Betas Celebrate Founders' Day," *ML* 86/6 (June 1954): 22.
- ²⁵¹ *NYT*, "Radio Highlights of the Week," 7 Nov 1954, X15.
- ²⁵² Marion Bauer to Peggy (Glanville-Hicks?), 1 June 1953.
- ²⁵³ "Phi Betas Celebrate Founders' Day," *ML* 86/6 (June 1954): 22.
- ²⁵⁴ "Phi Betas Celebrate Founders' Day," *ML* 86/6 (June 1954): 22.
- ²⁵⁵ *NYT*, "Radio Highlights of the Week," 7 Nov 1954, X15.
- ²⁵⁶ Marion Bauer to Peggy (Glanville-Hicks?), 1 June 1953.
- ²⁵⁷ *NYT*, "Radio Highlights of the Week," 7 Nov 1954, X15.
- ²⁵⁸ Marion Bauer to Marian MacDowell, 7 Aug 1955.
- ²⁵⁹ Marion Bauer to Marian MacDowell, 7 Aug 1955, Edward and Marian MacDowell Collection: Papers of Marian Nevins MacDowell, Box 42. DC: Library of Congress.
- ²⁶⁰ "Juliette Gaultier de la Verendry Sings Esquimaux Folksongs," *ML* 51/9 (4 Mar 1926): 8.
- ²⁶¹ "A-Musicking in Gotham," *ML* 51/13 (1 Apr 1926): 6.
- ²⁶² "Juliette Gaultier on the Air," *M*> 60/19 (7 May 1931): 9.
- ²⁶³ *Choralbuch für Klavier oder Harmonium*, edited by Alfred Dörffel, with an English introduction by Marion Bauer (NY: C. F. Peters, 1950).
- ²⁶⁴ *Choralbuch für Klavier oder Harmonium*, edited by Alfred Dörffel, with an English introduction by Marion Bauer (NY: C. F. Peters, 1950).
- ²⁶⁵ *NYT*, "Programs of the Week," 8 Oct 1950, X8.
- ²⁶⁶ *Choralbuch für Klavier oder Harmonium*, edited by Alfred Dörffel, with an English introduction by Marion Bauer (NY: C. F. Peters, 1950).