MUSICAL LIFE IN PORTLAND IN THE EARLY TWENTIETH CENTURY:

A LOOK INTO THE LIVES OF TWO

PORTLAND WOMEN MUSICIANS

by

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THESIS ABSTRACT

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Title: Musical Life in Portland in the Early Twentieth Century: A Look into the Lives of Two Portland Women Musicians

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This study looks at the lives of female musicians who lived and worked in Oregon in the early twentieth century in order to answer questions about what musical opportunities were available to them and what musical life may have been like. In this study I am looking at the lives of the composers, performers, and music teachers, Ethel Edick Burtt (1886-1974) and Mary Evelene Calbreath (1895-1972). Mary Evelene Calbreath was a prominent Portland musician and composer. Her works were performed frequently in Portland and were written about newspapers. Ethel Edick Burtt composed piano pieces and songs, and performances of them were advertised in newspapers. Her life was remarkable enough to make it into encyclopedias like the *Who's Who, Cohen,* and the *MacMillan*. For this study I use archival material, newspaper advertisements and articles, and secondary sources about Portland and Oregon history.

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CHAPTER I

INTRODUCTION

Oregon is an amalgamation of people of various cultures that inhabited the land for thousands of years along with those who immigrated into the state throughout the past two centuries. Oregon has been the home of Native Americans, fur trappers, traders, missionaries, and people of various ethnicities. The Caucasian immigrants were trying to make a better life for themselves in its fertile ground and some worked to fulfill the American dream of Manifest Destiny and the occupation from East Coast to West Coast by the United States.

As a female musician from Oregon, I want to know what life in Portland for a female musician was like just after the turn of the century. I have lived most of my life in Oregon, yet the music and culture I learned about always came from somewhere else. I did not think about it at the time, but as I got older I began to wonder, what was the musical culture, here, in Oregon? Was the musical culture in Oregon similar to that of other places? What opportunities were there for musicians in Oregon? This study looks at the lives of female musicians who lived and worked in Oregon in order to answer these questions.

By examining the lives of the musicians Ethel Edick Burtt and Mary Evelene Calbreath, both of whom lived, studied, taught, and performed in Oregon, I hope to gain a better understanding of Northwestern musical life in the early twentieth century. During this time period, the distinction is not always clear, which makes it difficult, but what I focus on is generally described as art music. This was not a term used by Oregonians in at the time; most references use the term music generally and do not specify types. I use it to distinguish what we today consider art music, music performed in front of an audience, from genres such as folk music or popular music. Also, while I am aware that there were male musicians and composers living in Oregon at the time, this study focuses on female musicians. This study will allow a glimpse into opportunities available to women musicians in Portland during the early part of the twentieth century. These opportunities and the way these women used them may help shed light on the musical lives of women in other blossoming cities during the early part of the twentieth century. This study does not offer a comprehensive view of Portland music history, but it begins to tell some of the various aspects and influences on musical life in Portland, Oregon, and the musicians living there in the early twentieth century.

The way traditional music histories are told, they tend to focus on great men and great works of Europe, the so-called Western Musical Canon. Even in America, there has been a tendency for 'serious' American music lovers to devote their energies to

¹For examples of these traditionally constructed histories see: Marion Bauer, Ethel R. Peyser, and Elizabeth E. Rogers, *Music Through the Ages*, *An Introduction to Music History* (New York: G.P. Putnam's Sons, 1967); Edith Borroff, *Music in Europe and the United States*; *A History* (Englewood Cliffs, N.J.: Prentice-Hall, 1971); Paul Griffiths, *A Concise History of Western Music* (Cambridge, UK: Cambridge University Press, 2006); Donald Jay Grout, J. Peter Burkholder, and Claude V. Palisca, *A History of Western Music* (New York: W.W. Norton, 2006); Laura Diane Kuhn, and Nicolas Slonimsky, *Music Since 1900* (New York: Schirmer Reference, 2001); Stanley Sadie, and Alison Latham, *The Cambridge Music Guide* (Melbourne: Cambridge University Press, 2000); Richard Taruskin, *The Oxford History of Western Music* (Oxford: Oxford University Press, 2005).

promoting the canonical works of Europe and to resist American music.² American music histories are becoming more popular, but they still are not as well-known as the Eurocentric music histories.³ The American musical histories that do exist focus mainly on the music of the East Coast, the more populated and urban section of the United States.

The West Coast was not settled as early as the East Coast and travel and communication between the coasts was difficult; one either had to sail around South America or travel overland across the continent. The West was not as populated, and was seen as rugged, wild, and primitive by many on the East Coast. In 1916 Oscar Sonneck looked to the west and said "[m]any western cities, barely out of the backwoods stage of civilization . . . [are] pushing forward musically with such rapidity and energy that they have already changed the ways of musical America in a few years." Sonneck saw the western cities as having rich and energetic musical cultures and being very influential,

²Cultivating Music in America; Women Patrons and Activists since 1860, edited by Ralph Locke and Cyrilla Barr (Berkeley: University of California Press, 1997): 12.

³ Richard Crawford, *The American Musical Landscape* (Berkeley: University of California Press, 1993); H. Wiley Hitchcock, Richard Crawford, R. Allen Lott, and Carol J. Oja, *A Celebration of American Music: Words and Music in Honor of H. Wiley Hitchcock* (Ann Arbor: University of Michigan Press, 1990); H. Wiley Hitchcock, *Music in the United States: A Historical Introduction* (Englewood Cliffs, N.J.: Prentice-Hall, 1969); John Tasker Howard, *Our American Music; A Comprehensive History from 1620 to the Present* (New York: T.Y. Crowell Co, 1965); David Nicholls, *The Cambridge History of American Music* (Cambridge, UK: Cambridge University Press, 1998); Charles Hamm, *Yesterdays: Popular Song in America* (New York: Norton, 1979); Charles Hamm, *Music in the New World* (New York: Norton, 1983); Katherine Preston, *Opera on the Road: Traveling Opera Troupes in the United States, 1825-60* (Urbana: University of Illinois Press, 1993); Richard Crawford, *America's Musical Life: A History* (New York: Norton, 2001); Colonial Society of Massachusetts, *Music in Colonial Massachusetts, 1630-1820: A Conference Held by the Colonial Society of Massachusetts, May 17 and 18, 1973* (Boston: The Society, 1980).

⁴ Oscar Sonneck, *Suum cuique: Essays in Music* (New York: G. Schirmer, 1916): 131; quoted in Ralph Locke and Cyrilla Barr, "Patronage—and Women—in America's Musical Life," *Cultivating Music in America, Women Patrons and Activists Since 1860* (Berkeley: University of California Press, 1997), 36.

but this is not usually reflected in how many American music histories are told. This tendency reflects on my own experiences that, even though I am from the Northwest, I was unaware of the developments of the musical culture of the Northwest. My study fills in some of this gap in how I understood Northwestern musical history.

The Eurocentric focus of great men and great works omits much of the story; not only in regional music styles, but in the work women undertook and accomplished in music. Women were, and still are, active in music as performers, composers, and patrons. Women have been written out of music history, their contributions ignored. This is currently being changed. For example, Hildegard von Bingen, Francesca Caccini, Louise Farrenc, Clara Schumann, Fanny Mendelssohn Hensel, Amy Beach, and Ruth Crawford Seeger and their works are becoming better known, but there is still more to be discovered. ⁵ Amy Beach stands out as a beacon for American women composers and musicians and is an example of how some of the more famous women composers are beginning to be seen. She is known as the "Dean of American Women Composers" and

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⁵ Barbara L. Grant, and Hildegard von Bingen, "Five Liturgical Songs by Hildegard Von Bingen (1098 – 1179)" Signs. 5, no. 3 (1980): 557 –567; Audrey Ekdahl Davidson, The "Ordo Virtutum" of Hildegard of Bingen: Critical Studies (Kalamazoo, Mich: Medieval Institute Publications, Western Michigan University, 1992); Barbara Newman, Voice of the Living Light: Hildegard of Bingen and Her World (Berkeley: University of California Press, 1998); Beverly Mayne Kienzle, Hildegard of Bingen and Her Gospel Homilies: Speaking New Mysteries (Turnhout: Brepols, 2009); Suzanne G. Cusick, Francesca Caccini at the Medici Court: Music and the Circulation of Power (Chicago: University of Chicago Press, 2009); Suzanne G. Cusick, ""Thinking from Women's Lives": Francesca Caccini After 1627" Musical Quarterly. 77, no. 3 (1993): 484 –507; Bea Friedland, Louise Farrenc, 1804 –1875: Composer, Performer, Scholar (Ann Arbor, Mich: UMI Research Press, 1980); Nancy B. Reich, Clara Schumann: The Artist and the Woman (Ithaca: Cornell University Press, 2001); Barbara Allman, and Shelly O. Haas, Her Piano Sang: A Story About Clara Schumann (Minneapolis: Carolrhoda Books, 1997); R. Larry Todd, Fanny Hensel: The Other Mendelssohn (New York: Oxford University Press, 2010); Françoise Tillard, Fanny Mendelssohn (Portland, Or: Amadeus Press, 1996); Adrienne Fried Block, Amy Beach, Passionate Victorian: The Life and Work of an American Composer, 1867-1944 (New York: Oxford University Press, 1998); Judith Tick, Ruth Crawford Seeger: A Composer's Search for American Music (New York: Oxford University Press, 1997); Joseph Nathan Straus, The Music of Ruth Crawford Seeger (Cambridge: Cambridge University Press, 1995); Ray Allen, and Ellie M. Hisama, Ruth Crawford Seeger's Worlds: Innovation and Tradition in Twentieth-Century American Music (Rochester: University of Rochester Press, 2007).

her music education came entirely on American soil even though many musicians recommended she study abroad. Her aural gift rivaled that of Mozart, was a virtuosic pianist, and wrote many large and small works that were performed by major orchestras, ensembles, and soloists. All but one major American orchestra performed her "Gaelic" Symphony, op. 32, during the first two decades of the twentieth-century; 6 the Portland Symphony Orchestra was one of the many that performed it. 7 In her article about defining 'feminism' in music, Ruth Solie discusses the feminist process known as 'compensation,' which brings female composers to the fore, that is happening with these more famous female composers, including Amy Beach.

Musicology encountered feminism the other way around, as the historical disciplines in general have done, first setting out to retrieve the lost voices of women composers and only later undertaking cultural critique of the broader sort. I can but speculate as to why this should have been the case, but I imagine that musicologists—especially female ones—were already aware of the virtually total absence of women composers from their education and concert going experience.⁸

This quote from Solie explains the process of retrieval that feminist musicologists are focusing on, but also why musicology arrived so late at feminist criticism in comparison to other areas of scholarship. Simply uncovering the work that women have done in music is not enough. Feminist musicology is also working on analyzing why women have been marginalized in music and society and how that affected their music making.⁹

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⁶ Adrienne Fried Block, *Amy Beach, Passionate Victorian: The Life and Work of an American Composer 1867 –1944* (New York: Oxford University Press,1998), viii-ix.

⁷ Performing Arts Collection (Portland Oregon: Oregon Historical Society, Manuscript 1523).

⁸ Ruth Solie, "Defining Feminism: Conundrums, Contexts, Communities," *Women and Music* vol. 1 (1997): 5.

⁹ Ruth Solie, *Musicology and Difference: Gender and Sexuality in Music Scholarship* (Berkeley: University of California Press, 1993); Susan McClary, *Feminine Endings* (Minneapolis: University of Minnesota

Scholars are looking at the language used in describing and teaching music and how feminist perspectives can be perceived in actual music composed. By placing these women musicians in their contexts and analyzing the circumstances they had to overcome scholars can work to counteract possible marginalization of female musicians now and provide a variety of role models for younger female musicians. Also, understanding how and why these women were marginalized will allow us to paint a broader picture of what the lives of musicians were like. In order to analyze the social and cultural constructions of music and how and why these women were marginalized, we need to find them and bring the information surrounding them forward. Because my interests are in studying music in Oregon that was written and performed by women, I decided to retrieve this information. I feel collection of date is an important step, not only in learning about the lives of these women, but also in obtaining a background in which possible patriarchal constructions can be analyzed later. And, similar to Sophie Drinker in her groundbreaking book "Music and Women: The Story of Women in their Relation to Music," I want to focus on the typical patterns and opportunities available for women musicians in Portland, Oregon. 10 Drinker wrote the first history of women and their participation in music in 1948, focusing on what she saw as the normal and everyday participation of women in music. "I was trying . . . to show the environment in which women composers lived, whether the environment was favorable or unfavorable to

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Press, 2002); Suzanne G. Cusick, ""Thinking from Women's Lives": Francesca Caccini after 1627, "Musical Quarterly. 77 (1993): 484 –507. Susan C. Cook and Judy S. Tsou, Cecilia Reclaimed: Feminist Perspectives on Gender and Music (Urbana: University of Illinois Press, 1994); Marcia J. Citron, Gender and the Musical Canon (Cambridge: Cambridge University Press, 1993).

¹⁰ Sophie Drinker, *Music and Women: The Story of Women in their Relation to Music* (New York: The Feminist Press at The City University of New York, 1995).

women with creative musical imagination." Drinker did not bring out the exceptional women such as Fanny Mendelssohn because she wanted to look at the more common place experiences of women in music. I look at the lives of two women in Portland, Oregon to look at what typical opportunities for women musicians might have been.

Musicians from the Western United States

Through reading biographies and learning about musicians from the Northwest, I noticed a trend. Many of these promising young musicians continued their musical education on the East Coast, overseas, or less frequently, in Southern California. They studied, taught, and lived their musical lives outside of the Pacific Northwest, and rarely returned. Some examples of these musicians, who, though from the Northwest, lived their musical lives elsewhere, follow. These are some of the most well known musicians that I know of from the Northwest. Information on them is more readily available, though they are not studied as much as other American composers not from the West Coast such as Amy Beach.

The Bauer sisters, Emilie Francis (1865 –1926) and Marion Eugènie (1882 –1955) were born in Walla Walla, Washington. Emilie Francis studied music, with an emphasis on piano, in San Francisco. When she returned home she taught lessons to her siblings and other members of the Walla Walla community. After the death of their father, the family moved to Portland, Oregon where Marion graduated from high school. In Oregon, Emilie Francis worked as a music teacher and critic, writing articles about musical occurrences in Portland for the *Oregonian* newspaper. Shortly after the turn of the

century, the two sisters moved to New York City. Emilie Francis worked as a music critic for magazines, including the *Musical Leader*, and composed. Marion continued her music studies in New York, Paris, and Berlin. She was Nadia Boulanger's first American student. Marion composed over one hundred songs, piano works, chamber works, a piano concerto, orchestral works, and a symphony, most of which were performed by some of the most famous musicians of her time including Georges Barrère, Maud Powell, Ernestine Schumann-Heink, and Leopold Stokowski and the New York Philharmonic. She taught music at New York University and gave numerous guest lectures. 11

Joyce Holloway Barthelson (1900/8? –1986) was born in Yakima, Washington. She studied music at the University of California, Berkeley and worked for a short time with the National Broadcasting Company in San Francisco. After touring for numerous years, she conducted in New York City and taught at Western Maryland College and at Barthelson Music School in Scarsdale, New York. She won first prize from ASCAP and the National Federation of Music for one of her five operas. She also wrote two concertos, piano pieces, and songs. ¹²

Dika Newlin (1923 –2006) was a composer and musicologist from Portland, Oregon. She studied at Michigan State University, the University of California, Los Angeles, and Columbia University in New York. Newlin was one of Schoenberg's

¹¹ Aaron I. Cohen, *International Encyclopedia of Women Composers* (New York and London: R.R. Bowker Company, 1981), 40. Susan Pickett, "The Bauer Sisters," Manuscript, 2008.

¹² Cohen, 38.

United States disciples.¹³ She taught at Western Maryland College, Westminster,
Syracuse University, Drew University, and North Texas State University, Montclair State
College, and the University of Richmond. Most of her compositions are dodecaphonic.
She wrote an opera, concertos, piano pieces, electronic music, and songs.¹⁴

A male musician from Oregon, who worked outside of Oregon, was Henry T. Finck (1854–1926). Finck was born in Bethel, Missouri and five years later the family moved west to Oregon, settling near present day Aurora. In his autobiography he writes about his early days in Oregon and his "repeated lamentations . . . over the absence of musical culture in early Oregon, and the extraordinary conduct of those who were impervious to the delights of the divine art." Even though he lamented the general lack of a musical culture, his home was filled with it. His father was a leader of the town band and everyone in his family played an instrument. "Nearly every day we had home-made music, usually of a high order and often of the highest." After living in Oregon for ten years, he went back east to attend Harvard, graduating in 1876. Finck traveled to Bayreuth to see the opening of Wagner's Festspielhaus with the *Ring Cycle*, and wrote about it for the *Atlanta Monthly* and *New York World*. While abroad he was a music correspondent with the *New York Nation* and the *New York Evening Post*. In 1881 he was

¹³ Claire Wachter, American Women Composers: Selected Piano Works Written and/or Published Since 1970 (DMA: The University of Texas at Austin, 1993), 27.

¹⁴ Cohen, 333.

¹⁵ Henry T. Finck, *My Adventures in the Golden Age of Music* (Funk & Wagnalls Company, New York 1926), 33. Oregon Historical Society: 780.924 F 493.

¹⁶ Finck, 35.

¹⁷ Finck, 122.

offered a permanent editorial position as a music critic with these New York newspapers. He was in New York when the Metropolitan Opera House opened; he knew Theodore Thomas, Anton Seidl, Walter Damrosch, Lilli Lehman, Ernestine Schumann-Heink, Ignaz Paderewski, Maud Powell, Emilie Francis Bauer, and Marion Bauer. Finck believed that the 'Golden Age' of music was over well before the First World War. He did not much care for new compositions, and disliked the premiere performance of Strauss' *Salome*. In relation to women composers, Finck did not believe that women could be good composers of music.

The musicians included in the previous section are tangible examples of composers and musicians from the Pacific Northwest that went elsewhere to further their careers. While these people may not be as well-known as composers from Europe or the Eastern United States, they are better known than musicians that lived and worked their whole lives in the Pacific Northwest.

The Musical West Coast

Because of the number of musicians leaving the area, one could hypothesize that the West, more specifically the Pacific Northwest, did not boast a very rich musical life. With so many musicians studying and living their musical lives elsewhere, it would appear that the musical culture of the Northwest was for amateurs only and that there were not as many musical opportunities as in other regions of the United States and Europe. The schools and teachers on the East Coast and in Europe potentially provided a better education and there may have been more professional opportunities for musicians on the East Coast and in Europe. More prestige and financial support for musical

endeavors possibly went together with being a musician on the East Coast versus the West Coast. At this point in history, most American professional musicians received their training in Europe. In order for them to be properly trained and get a thorough education, Europe was seen as the place to go. The first famous American composers not to be trained in Europe include George Bristow, Arthur Foote, and Amy Beach, although Beach did gain European exposure when she toured Europe after the death of her husband.

Though many musicians went elsewhere to have their careers, some well-known musicians had success on the West Coast. The following section discusses three musicians and composers who lived and worked the majority of their lives in California and Washington.

Possibly one of the best-known classical musicians of the far West is Roy Harris (1898–1979). In 1903 his family moved to Southern California. In 1921 he entered school at the University of California, Berkeley, and in 1924 began his studies with Arthur Farwell. In 1925 Harris traveled to New York City for the first time, and while in New York he met Aaron Copland who recommended that he study with Nadia Boulanger. Harris traveled to France and studied with Boulanger under the funding of the Guggenheim Fellowship. In the 1940s through the 1960s Harris taught at various American universities. In 1971 he returned to California and taught at California State University, Los Angeles. Throughout his career he won three Guggenheims, was the Composer Laureate of California, President of the Fellowship of American Composers,

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¹⁸ Dan Stehman, Roy Harris: An American Musical Pioneer (Boston: Twayne Publishers, 1984), 17.

and a winner of the Walter W. Naumburg Foundation award. Roy Harris was a significant voice of American music of this century and his compositions reflect his Americanist tendencies. He wrote American works, for example, his *Symphony—American Portrait 1929* and *Folksong Symphony*.

Another famous composer from the West Coast is Lou Harrison. Harrison was born in 1917 and spent the first nine years of his life in Portland, Oregon. In 1926 the family moved to California where he lived until 1943. While teaching in San Francisco in 1942, Harrison "felt the need to expand his musical horizons. San Francisco provided limited national exposure."²⁰ Harrison was reacting to the limited opportunities, for him as a musician and composer, in San Francisco. In 1942 Harrison moved to Los Angeles and studied with Arnold Schoenberg. The next year Harrison went to New York where he gained exposure as a composer, music critic, and conductor. In the summers of 1949 and 1950 Harrison returned to the West Coast, working in Portland and was music director for the Reed College Festival of Music and Theater. In 1954 he moved to Northern California where he lived for the rest of his life. Harrison was awarded two Guggenheims, a Fromm Foundation grant, and a Rockefeller grant. Harrison's opera Young Caesar was premiered in Portland in 1988. Harrison died in 2003. In his compositions Harrison combined many different types of music and compositional styles; including dodecaphonic techniques, dissonant counterpoint, gamelan music, and

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¹⁹ Stehman, 247.

²⁰ Fredric Lieberman and Leta E. Miller, *Lou Harrison* (Chicago: University of Illinois Press, 2006), 17.

Gregorian chant. Harrison took music from varying cultures and integrated them in his music.²¹

One composer whose career existed entirely on the West Coast was Mary Carr Moore (1873 –1957). Moore was born in Memphis, Tennessee on August 6, 1873. She began music lessons at age five or six with a governess. When she was five she announced her intention of becoming a music teacher. Moore's parents exposed her to music and theater early in life, which also becomes apparent in her compositions later in life with her large number of operatic works. In 1881 the family moved to St. Helena, a town in Northern California and later in the decade to San Francisco. In 1891 they moved to Lemoore and Moore travelled to various communities to give music lessons. After Moore's first marriage, to Dr. Clyde Moore, they moved to Seattle in 1901. In 1915 Moore moved to San Francisco with her children. She moved to Los Angles around 1925 and stayed there for the rest of her life. She taught at various institutions throughout Los Angeles and privately. Moore won the David Bispham Medal for a grand opera on an American subject, her *Narcissa*. She was elected to ASCAP membership in 1940. Her works include the operetta The Oracle, Narcissa, David Rizzio, Legende Provencale, Los Rubios, a piano concerto, chamber works, piano works, and songs. 22

The musicians included in the sections above begin to demonstrate that even though the West Coast musical life is not as thoroughly studied as the East Coast or European traditions, the West Coast produced and fostered many talented musicians.

²¹ Lieberman and Miller.

²² Catherine Parsons Smith and Cynthia S. Richardson, *Mary Carr Moore, American Composer* (Ann Arbor: University of Michigan Press, 1987).

Traditional music history telling usually leaves out these people who studied with some of the most influential teachers of their times, had their works performed by numerous famous musicians, and taught later generations of musicians and composers. They help provide a background as to what was happening musically in the west prior to and during my study. Some of them possibly experienced similar opportunities and experiences with the musicians I look at from Oregon.

Oregon

In this study I am looking at the life of the two composers, performers, and music teachers, Ethel Edick Burtt (1886 –1974) and Mary Evelene Calbreath (1895 –1972), both of whom lived and worked in Oregon. Through the reconstruction of parts of their lives I will look at what opportunities and experiences were available to female musicians in Oregon. This will allow me to see what was valued by the society they lived in. I chose these women specifically because of references I found on them. They were both women musicians and composers that were within a decade of each other in age and worked during the same period in Portland, Oregon. After learning more about them I realized that their two careers offer contrasts and comparisons which provide a fuller view of Portland music life in the early twentieth century. Also, the information available on both of these women how various music histories can be constructed.

Browsing through the *Cohen International Encyclopedia of Women Composers*, I found the entry on Ethel Edick. It states: "Early 20th-century American pianist, music teacher, and composer. She made her debut in 1913, gave concerts, and taught at Portland

OR. She composed piano pieces and songs."²³ The entry is sparse, and made me curious about this woman. There is not much information about her, but it is a tantalizing tidbit about a composer and musician from Oregon who lived and worked there and wrote for piano and voice. The entry on Ethel Edick is similar to that of many other lesser-known West Coast composers. What was life like for her, and what did she do to get put into this encyclopedia?

Mary Evelene Calbreath is not included in the *Cohen* encyclopedia. I came across her name in the archives of the Oregon Historical Society in files from the Society of Oregon Composers. The Oregon Historical Society and the Knight Library Special Collection Archives both hold papers from the Calbreath family. I uncovered an abundance of information regarding this women and her musical life.

Methodologies

For this study I use archival material, newspaper advertisements and articles, articles about art trends in Oregon, and secondary sources about Portland and Oregon history. This allows me to place these musicians within the cultural and historical context of the time.

The Oregon Historical Society archives in Portland contain information and scrapbooks from the various schools in Portland, manuscripts of music, and personal documents of musicians and teachers in Portland. This archive library houses numerous primary source collections on Northwest History topics. There are thousands of rare

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²³ Cohen, 142.

books and pamphlets. The main holdings are strong in early maritime exploration, trade, Westward expansion, the fur trade, missionary and pioneer activities, Native American history, settlement of the Pacific Northwest, industry, architecture, and art.

I also use microfilms of newspapers from this period such as the *Morning Oregonian* and the *Sunday Oregonian*. These provide me with performance advertisements of musicians of the time, as well as what they were performing. These newspapers also give glimpses into the social life of the inhabitants of Portland. Information on what was important to the inhabitants of Portland can be found in these newspapers.

Literature Review

The literature on Oregon and Oregon music is sparse. To date, I have not found books published about music in Oregon, or more specifically in Portland. Though there have been theses and dissertations written on different aspects of life and music in Oregon and Portland. The following review includes pertinent studies on Oregon literature, Oregon music, and studies on what could be comparable music cultures.

The Oregon Literature Series is an anthology of what the editors consider the best examples of writing about Oregon and by Oregon authors. One book in this series is the *Many Faces: An Anthology of Oregon Autobiography* edited by Stephen Beckham. One of the goals of the project is to bring to light Oregon achievements and art.

No one had ever done this before. Oregon's literature was non-existent. There wasn't much writing of merit. Most scholars and critics have ignored Oregon

literature—even in the best histories of Western literature. There's no literary history of Oregon. In Oregon, literature has the least financial support of all the major arts.²⁴

The editors of the anthology were aware of the lack of information available on Oregon literature and decided to uncover information on this important part of Oregon history and bring it forward. They realized there was a lack of information on an important aspect of the cultural life of Oregon, and wanted to change that. They were trying to legitimize Oregon literature and bring it to the greater public, from which it has been excluded for a long time. This anthology begins to make a canon of Oregon literary works. It legitimizes Oregon as a cultural center, in much the same way I am hoping to do in my study.

Along the same lines of *Many Faces, Pacific Northwest Women* is trying to legitimize the study of Pacific Northwest female authors. The editors are trying to introduce these women to an audience to which they been completely unknown. The book covers autobiographies of Native American and Caucasian women from the arrival of the whites in the west to the present time. These women were important to the social and cultural life of the West. The editors of this book are combating the common belief of many that these works are not important. These editors uncovered the works of women, legitimizing literature written by Oregon women. Even more so than the *Many Faces*, this study aligns with my study because it focuses on legitimizing the works of Oregon women.

²⁴ Stephen Dow Beckham, *Many Faces: An Anthology of Oregon Autobiography* (Corvallis, Or: Oregon State University Press, 1993), xv.

A third book on literature in Oregon is the 1935 Alfred Powers book *History of Oregon Literature*, which gives an overview of the literature that had been prevalent in Oregon up until then and includes a few discussions on music in Oregon. Powers was born in 1887 in Arkansas and moved to Oregon with his family and graduated from the University of Oregon. Powers, an influential Oregon historian, was an assistant professor at the University of Oregon, editor of the *Oregon Historical Quarterly* and Oregon director of the Federal Writer's Project.²⁵ In his book he covers literature topics such as: "Before the White Man Came," "Writings of the Missionaries," "The First Five Literary Books," "Earliest Oregon Songs," "Song Writers and Songs Since 1860," "Oregon Literature by Famous Outsiders," and more. Some of the topics and writers covered here are used in the later literature series included above. Relevant to the background in this study are his descriptions of early Oregon music making. In his research he found that "there was much singing among the emigrants on their slow way"²⁶ to Oregon. He also notices that the indigenous and folk songs of the early Oregonians

have not been preserved in the principal libraries of the state. No clues of their present existence could be secured from the good recollectors among the prominent second-generation pioneers still surviving in Portland and Oregon City; historians could recall nothing in the way of actual songs from their wide reading or numerous interviews, the leading musicians, in their familiarity with folk songs, had no acquaintance with Oregon Trail or Oregon pioneer ballads. Music has been a neglected field of research among state historians; no one has been interested enough or well enough informed to give it anything like the attention that almost every other topic has received in books, in newspaper articles or in the Quarterly of the Historical Society.²⁷

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²⁵ Alfred Powers, *Oral History Interview*. Oregon Historical Society 810.9P881B

²⁶ Alfred Powers, *History of Oregon Literature* (Portland: Metropolitan Press, 1935): 221. Oregon Historical Society: 810.9 P881h.

²⁷ Powers, *History of Oregon Literature*, 221.

Powers could not find information on early songs in Oregon or on the Oregon Trail and calls attention to the fact that research needs to be done in this area so they are not lost forever. Though it is an older study, it is the only book of Oregon literature that includes information on music. He includes valuable information on early Oregon music history on what he could find relating to pioneer songs, early folk songs, and popular music.

Another study which is valuable for my study is the master's thesis on *Music in Colorado Mining Towns of the late 1800s* by Shawn Alger.²⁸ While his study is of an earlier time period and a different state and uses different methodologies, his is also a study of the musical West, providing both a model and comparison as to what musical life in Oregon could have been similar to in the time prior to my study. These areas were not large cultural centers and during these early time periods, travel and news moved slowly. The thesis traces the various kinds of music making that occurred in Colorado during the time period and what it meant to the communities. Though my study is in Oregon and not in mining towns, there are many similarities. They are both regions cut off from the rest of the country due to difficulties in traveling overland, though Portland did have ports. Their musical cultures grew up outside of the main musical centers in the Western music tradition. Because they were cut off from large cultural centers, the citizens of these areas had to make do with what little they had available to them. Music was used for dancing, religious functions, and in saloons. Many women and children took

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²⁸ Shawn Alger, *Music in Colorado Mining Towns* (University of Oregon, Master of Arts thesis: 2009).

music lessons and showcased their talents for their communities.²⁹ More and more families moved to Colorado and

[m]usic was a socially acceptable creative outlet for women and a rudimentary education for children was seen as beneficial. The musical education of a wife and children would facilitate music-making in the home, perhaps after the father/husband had returned from work.³⁰

Music was important to the settlers because it provided a creative activity and clean entertainment. In developing western regions, music was important in the home because it provided a communal pastime. In these areas, music teachers were important because they helped bring music to these areas. Again, this study is of Colorado, not Oregon, but it provides another template of music studies in the West and an example of what musical life in Oregon prior to my study may have been resembled.

Moving on to Oregon, John Weddle wrote a music education thesis for the University of Oregon School of Music and Dance in 1989 entitled *Early Bands of the mid-Willamette Valley*, 1850 –1920. He covered the growth of Oregon bands from the pioneer days through the First World War, up to the beginning of school band programs. This study looks into an important aspect of musical life of the communities in the Willamette Valley and sheds light on the importance these communities placed on music. The earliest documented band in all of Oregon was the Everest Comet Band, near

³⁰ Alger, 49.

²⁹ Alger, 43.

present-day Newberg; formed in 1853, and many more grew up soon after.³¹ Both Marion and Yamhill Counties had bands made up of only women.³² Bands were used for any occasion when people gathered.³³ In Oregon,

[i]n the 1890s, and even until the First World War, nearly every community had at least one band. Band music was as popular as dance music today, and band masters of outstanding bands were nationally known and highly respected figures.³⁴

Bands were prominent parts of early Oregon communities and were held in high esteem. They were important to their communities and were an important part of the musical life and development of Oregon.

More information on the history of bands in Oregon comes from books written by John McManus. McManus, a professor of Music Education at the University of Oregon from 1967 to 1983, compiled a book listing all of the pieces performed by school bands at the Oregon State Solo Contest by the top three performers from the concert's inception in 1924 to 1995. McManus traces the beginnings of interschool music competitions in Oregon that began in 1924. McManus also wrote a series of three volumes on *The Oregon High School Band Movement* which was published in 1989. Here, McManus provides us with information on music in schools in Oregon and the school band

³³ Weddle, 26.

³¹ John Walter Weddle, *Early bands of the mid-Willamette Valley*, 1850 –1920 (University of Oregon, DMA Thesis, 1989), 1.

³² Weddle, 2.

³⁴ Weddle, 51.

³⁵ John McManus, *The Oregon High School Band Movement*, vol. 1 −3 (University of Oregon: School of Music, 1989). Oregon Historical Society: 784 M167o.

movement, which is left out of Weddle's discussion of community bands in the Willamette Valley. The three volumes cover historical overviews of the bands, with more detail on a few schools, band contests, and the early band directors at these schools and what they brought to the field and to their students. McManus points out the difficulty of figuring out what school and community had the first school band because of lack of documentation, but he hypothesizes the first school band was the Salem Indian School in 1896.³⁶

These texts by Alger, Weddle, and McManus on bands and music in Oregon and the West include women and their roles in music making as they appear, but they do not focus specifically on their roles and experiences.

There are a few short studies available on Portland music which are not published in the Oregon Historical Society. Many of these were done in association with music classes at local schools.

Loisevelyn Scifers wrote a "History of Music in Oregon" which is in the Oregon Historical Society Research Library. The history gives the facts of the music culture beginning with the coming of Europeans to the area. Most of Oregon's early musicmaking was centered on church and religion.³⁷ The first pianos used in Oregon are hard to trace, but there is evidence of them. Fort Vancouver had a piano that was brought by Dr. McLaughlin; there was a Weber piano in the 1850s, a piano brought by the Stewart

³⁶ McManus, The Oregon High School Band Movement, 8.

³⁷ Loisevelyn Scifers, *History of Music in Oregon* (Portland Oregon: Oregon Historical Society: Manuscript 351), 2.

family, and a piano made in Boston in 1856.³⁸ "Sweet Oregon" composed in 1895 by Henry DeMoss, is one of the earliest recorded compositions by an Oregonian.³⁹ Scifers states in her history that the most productive time for song writing in Oregon was during the decade of 1910.⁴⁰

There are also two seminar papers in the Oregon Historical Society's archives from Lewis and Clark College in the 1960s on the history of music in Oregon.⁴¹ These histories relate facts of early Portland music. Linda Besant describes how because

religion was so important to many of these settlers, the first contact many pioneer children had with music was often in the context of a religious service. Their first musical experience could have been hymn singing, followed by preparation of other music for religious ceremonies. 42

Most of the settlers' earliest connections to and performance of music were for religious purposes. She also explains how school terms, when there were schools, they were planned around farming schedules and severe weather. Besant also discusses how music was used by the early settlers:

Music played a rather specific role because it provided an acceptable means of recreation and expression. Music was a part of this society in several ways. Town

³⁸ Scifers. 2 –3:

³⁹ Scifers, 5.

⁴⁰ Scifers, 6.

⁴¹ Linda Besant, "Opportunities for Higher Music Education in Oregon Before 1900" (Seminar Paper in Music History Lewis and Clark College, 1968), *Performing Arts History Committee*, Portland Oregon: Oregon Historical Society, Manuscript 314: box 1 folder 7. Judy Cervetto, *Music in Portland Before 1920* (Seminar Paper: Lewis and Clark College, 1966) *Performing Arts History Committee:* box 1 folder 6.

⁴² Besant, 4.

⁴³ Besant, 2.

bands were extremely popular. . . . Singing societies and oratorio societies were also popular. ⁴⁴

Music was important to the people of Portland as a recreational and spiritual activity.

Robert Hirtzel wrote "A History of Music in Vancouver, Washington" in 1948; there is a typescript copy in the Oregon Historical Society archives. ⁴⁵ This history covers the area from when the Hudson's Bay Company began until 1901. Many of the circumstances in Vancouver were similar to those of Portland; the early fur traders, missionaries, and pioneers came and brought their music with them. Touring groups, including the Fisk Jubilee Singers, frequently visited Vancouver. ⁴⁶

Mariol Peck wrote a paper on early music periodicals in Oregon and the music of their readers. She finds that "Music-making and dancing were popular diversions in the scattered Oregon communities. The settlers' music was that of the East Coast, which they adapted to express their new life."⁴⁷ Peck believes that the early music periodicals published in Portland demonstrate the city's cultural and musical development. She finds that these periodicals were directed toward the upper classes of the city, those who attended concerts, belonged to music clubs, and had knowledge of music.⁴⁸ The earliest known music periodical in Portland began in 1879.⁴⁹ She covers in her studies all the

⁴⁴ Besant, 3.

⁴⁵ Robert Hirtzel, *A History of Music in Vancouver*, *Washington*, 1948 (Portland Oregon: Oregon Historical Society: Manuscript 373).

⁴⁶ Hirtzel, 10.

⁴⁷ Mariol Peck, *Early Music Periodicals in Portland, Oregon* (University of Oregon: paper based on the author's thesis for the Master of Arts in Music History, UO 1980), Portland Oregon: Oregon Historical Society: 070.449780. P367e, 1.

⁴⁸ Peck, 2.

⁴⁹ Peck, 2.

musical periodicals published in Portland through the 1920s. Titles include *D.W. Prentice* & Co.'s Monthly Musical Journal (approx. 1879-1881), The Prentice's Musical and home Journal (1884?), Wiley B. Allen's Musical Pastime (1877-1897?), The Northwestern Musical Journal (1892 –?), The Pacific Musical Times (1898 –1900?), The Music Lover's Magazine (1922 –1923), and The Northwest Musician (1913 –?).⁵⁰

Mary Ann Campbell wrote a paper that could serve as a basis for later studies: *A Suggested Outline for a Proposed Study of Oregon's Musical History*. She saw the need for a musical history of Oregon and began to fill it. Her outline begins with coming of the white settlers to Oregon. On the Oregon Trail, travelers sang songs and a played they few smaller instruments which were brought with families. Touring companies frequently visited Oregon bringing music and entertainment with them. Until the First World War, private music making flourished in Oregon.

These short studies offer glimpses into Portland music history and have helped corroborate my own archival research. They are not published but they are available in the Oregon Historical Society archives. Along with my months of archival research, they help me to paint a broad picture of the history of Portland and the musical opportunities of the city. Within this background, I can place more accurately the lives of Ethel Edick Burtt and Mary Evelene Calbreath.

⁵⁰ Peck.

⁵¹ Mary Ann Campbell, "A Suggested Outline for a Proposed Study of Oregon's Musical History," *Performing Arts Collection*, box 5 folder 11, item 2.

A brief historical background of Portland including settlement, educational opportunities and growth, cultural opportunities for Portland residents, and Women's Clubs is provided in Chapter II. The development of music and musical trends of early twentieth-century Portland will be presented in Chapter III. Chapter IV will present information I discovered on women musicians in Portland in this time period, focusing specifically on Mary Evelene Calbreath and Ethel Edick Burtt. Chapter V is my conclusions.

CHAPTER II

HISTORICAL AND CULTURAL BACKGROUND OF PORTLAND OREGON

In order to understand and appreciate the musical cultures in Portland in the early twentieth century, a general background is necessary. This chapter presents the settlement and cultural developments of Portland through the early twentieth century. The chapter provides the general background of Portland settlement, Portland growth, and educational, social, and cultural opportunities in Portland. This section is necessary to see how the musical culture of Portland grew and is the context for the musical life of Portland in the early twentieth century.

Early settlements and explorations of the Pacific Northwest began as European countries and the American colonies began searching for a water passageway across the North American continent. With these explorations, discovery of the valuable fur in the Northwest was made, and fur trading began. ⁵² In the spring of 1804 President Thomas Jefferson and the United States Government sent out an expedition, led by Meriwether Lewis and William Clark, to travel overland to the mouth of the Columbia River on the Pacific Coast. ⁵³ The expedition failed to find a water passageway across the country, but opened the gates for many more Americans to travel overland to the coast. Fur trade

⁵² Percy Maddux, *City on the Willamette: The Story of Portland, Oregon* (Portland, Or: Binfords & Mort, 1952), 1-2.

⁵³ Maddux, 3.

flourished in the West; trade posts sprouted and settlements grew. The Native Americans and the fur traders lived together in the West.

As Dale Walker describes it, an increase in the number of Protestant missions came after

[a] story of the Indians who came to William Clark's home in Saint Louis to find out about the white man's Book of Heaven created many an armchair dream among readers of the Christian Advocate and Journal.⁵⁴

Missionaries romanticized about the west and what they could do there, and some acted upon the desire to save the souls of the Native Americans. The traders were joined in the West by missionaries who wanted to bring their own religion to the Native Americans. European Caucasian influences in the West began to grow.

With the idea of Manifest Destiny, more Caucasian immigrants from the United States moved west and joined the traders and missionaries. Settlers moved west for many reasons "but whatever their motives, they acted out a dream common to all of us: the dream of beginning in a new place." The United States Government wanted the United States to occupy the continent from East Coast to West Coast and provided many incentives for emigrants to move west. The west offered more land, more power, and opportunities to begin a new life.

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⁵⁴ Dale L. Walker, *Pacific Destiny: The Three-Century Journey to the Oregon Country* (New York: Forge, 2000), 250.

⁵⁵ Walker, 18.

Early growth of Portland was due to a local tannery bringing business in from all over the Pacific Northwest, the discovery of gold making it a great trading port, and the opening of the Canyon Road. 56 When Portland became an incorporated city, many prominent members of the town, such as Colonel King, Josiah Failing, and Reverend Horace Lyman, began pushing for public schools.⁵⁷ There had been schools previously in Portland, but there were no free schools. 58 The first newspaper in Oregon was the *Oregon* Spectator in 1846 –1847.⁵⁹ The Oregonian celebrated its first issue December 4, 1850.⁶⁰ Portland's main connection with the rest of the world was through its port. There were no railroads when it was founded and travel across country was difficult. Oregon became a state on February 14, 1859. The first transcontinental railroad connected to the city was finished in 1883.

For many years women had been working for women's rights and suffrage throughout the United States. Suffrage came at different times to different regions. In Portland, the most famous proponent of women's suffrage was Abigail Scott Duniway. The May 1913 election was destined to be a historic one, if for no other reason than that

⁵⁶ Maddux, 24.

⁵⁷ Maddux, 40 –41.

⁵⁸ Maddux, 40 –41.

⁵⁹ Powers, *History of Oregon Literature*.

⁶⁰ Maddux, 45.

women would cast their ballots for the first time.⁶¹ Suffrage came to Portland and was a success. Women could vote and were getting more rights.

Growth in populations of the West continued. Not only were there Caucasian Europeans, but there were also numerous other nationalities and ethnicities. Portland was growing in a diverse way.

A variety of immigrants from Europe, including "new" immigrants from southern, central, and Eastern Europe, also contributed to the social life of the city. Greeks and Croatians each had small colonies within Portland. Much more substantial were the Italians and Jews. . . . The blacks, Asians, and new immigrants had a presence in the city that exceeded their sheer numbers. ⁶²

Portland attracted many settlers of various ethnicities and these diverse populations allowed Portland to develop a rich cultural life.

Portland Art and Culture

The immigrants who moved to Portland brought their own cultures with them, making Portland a diverse city. Many of these traditions are not discussed in this paper but they include music, dance, and art. The following section includes some information on various cultural aspects of Portland.

The Portland Art Association, founded in 1892, is the oldest art museum on the West Coast. The early art works were originally housed in the city's public library. In

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⁶¹ Jewel Lansing, *Portland: People, Politics, and Power 1851 –2001* (Corvallis: Oregon State University Press, 2003), 291.

⁶² Johnston, 56.

1930, the museum received a donation from Winslow B. Ayer so the museum could build a permanent home.⁶³

The Lewis and Clark Exposition in 1905 in Portland marked the first World's Fair Exposition west of St. Louis.

For four months in 1905, the City of Portland hosted the Lewis and Clark Centennial Exposition, a world's fair that drew 1.6 million visitors to fairgrounds that had been erected on a lake north of downtown. Although the fair was ostensibly billed as a celebration of the 100-year anniversary of Lewis and Clark's journey from Missouri to the mouth of the Columbia River, the exposition was Portland's first attempt to showcase itself to the world. And the world liked what it saw—so much so that many visitors elected to stay. In the five years following the fair, Portland's population swelled from 161,000 to 207,000.

The Lewis and Clark Exposition allowed a great demonstration of Portland's life and various cultures and attracted many new settlers and artistic visitors who brought their cultural and artistic views to the city. Portland was able to demonstrate what kind of city it was creating a great outlet for creative artists in Portland. In the years following the World's Fair, the population of Portland greatly increased. After the World's Fair in 1905 until the beginning of the First World War, Portland flourished and grew. This period is generally known as 'Portland's golden age' by Portland historians.⁶⁵

One artistic trend that is important to the culture of Portland is the move from Impressionism to Modernism. In the time period for which I am analyzing the musical trends, there were drastic changes occurring in the artistic scene in Oregon. Clara June

⁶³ Ted Katauskas, *Portland: Yesterday & Today* (Lincolnwood, II: West Side Pub, 2009), 50.

⁶⁴ Katauskas, 22.

⁶⁵ Lansing, 264.

Stephens, Henry Wentz, and Anna Belle Crocker studied art in New York and returned to Portland in 1909 and founded the Museum Art School. Students at the school learned about Expressionism, Futurism, Cubism, and Abstraction. In 1913 the Futurist painting Nude Descending the Staircase by Marcel Duchamp was exhibited in Portland.⁶⁶

The art scene was prominent in Portland and residents had access to some of the most recent trends in art. Museums opened and gave Portland greater exposure to Western Art traditions.

Education

Along with art and culture, knowing about what educational opportunities were available to the residents of Portland is important. The importance of education to Portland residents and educational opportunities demonstrates what was important to the citizens of Portland. Residents of Portland had available to them public and private schools, colleges, and, especially important to me, music schools.

Early prominent members of Portland pushed for a free public school system that was more stable and accessible than the private schools of the time. Educational systems in place in Portland in the early twentieth century demonstrate what opportunities may have been available to Portland students and residents. The residents of Portland not only had access to schools, but some of these schools also taught music.

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⁶⁶From Impressionism to Modernism (Northwest Art Gallery, Oregon Historical Society Museum: Portland Oregon, 2010).

The Portland Academy in 1854 listed two music teachers, one for voice and one for instrumental music.⁶⁷ This school was a private school that taught both boys and girls. Music was used in their ceremonies and stage exercises performed by the students of the school.⁶⁸

The earliest evidence of a school devoted exclusively to music in Portland is in 1860 when a J. E. Sedlak was the instructor at a music academy; he gave lessons in singing, piano, violin, guitar, clarinet, flute, and brass instruments.⁶⁹ Other evidence of a music school in early Portland history is the Musical Academy, also in 1860, run by George Newell.⁷⁰ In 1868 Professor Grot ran a school which combined music with general education subjects.⁷¹ Powers, in his history of education in Portland states:

Musical instruction was generously at hand for Portland residents from 1875 to 1900, as accounts of the musical academies of that period show. . . . Of the many individuals teaching private classes in music there are no records but their numbers must have been considerable. ⁷²

Portland had a large number of music institutions and music teachers. Music instruction was important to early Portland residents which provided many opportunities not only for students wanting to learn more about music, but also for music teachers.

⁶⁷History of Education in Portland, ed. by Alfred Powers and Howard McKinley Corning (Written by the WPA Adult Education project, 1937), 58.

⁶⁸History of Education in Portland, 62.

⁶⁹ History of Education in Portland, 7.

⁷⁰ History of Education in Portland, 7.

⁷¹ *History of Education in Portland*, 7.

⁷² History of Education in Portland, 168.

During the late 1880s, "music study in Oregon high schools consisted primarily of singing organizations. Boys' and girls' glee clubs were extremely popular."⁷³ Orchestras began to appear in high schools after the turn of the century with wind instruments as frequent as strings and began to be a part of the regularly scheduled curriculum in the 1910s. School bands emerged a bit later, beginning in the 1910s but not a part of the curriculum until the 1920s and 1930s.⁷⁴ Many of the early band directors had very busy programs, teaching at multiple schools throughout the week. Many of these schools utilized the students by having student conductors to do some rehearsing or performances, providing a great experience for the students and relief for the directors.⁷⁵

In 1900 Portland had a population of 90,000 with 298 teachers employed. In 1918 the population was estimated to be 250,000 with 1038 teachers. The population almost tripled but the number of teachers more than tripled. Education was becoming more important part of Portland life after the turn of the century. This implies that music was used in both the households and the schools of the early Portland residents; it was a growing town and many teachers came and took advantage of the available opportunities.

The University of Portland was established in 1891 and survived until about 1900.⁷⁷ It was a Methodist institution run by the same people who ran Willamette

⁷³ McManus, *The Oregon High School Band Movement*, Vol. 1, 6.

⁷⁴ McManus, *The Oregon High School Band Movement*, vol. 1, 6.

⁷⁵ McManus, *The Oregon High School Band Movement*, vol. 1, 20 –21.

⁷⁶ The Lincoln Century: With Past Success Comes Future Promise (Lincoln High School, Portland Oregon 1969), 7. Portland Oregon: Oregon Historical Society, Manuscript 1504, box 24, item 10.

⁷⁷George McIntire, *History of the Methodist University of Portland 1891 –1900* (University of Oregon: Master of Science thesis, 1942).

University in Salem. The music and art departments of the University were not on the same campus as the main University, nor were the teachers paid by the University.⁷⁸
Courses taught included voice training, chorus singing, piano, violin, drawing, painting, and clay modeling.

After the closing of the University of Portland, the land was purchased to found a Catholic institution in its place. In 1901 the property was bought and Columbia University, renamed the University of Portland in 1935, was opened. The school was opened with support from the Catholic Congregation of the Holy Cross and was under its control by 1902. From its very beginnings the school had music, there was a band that played in December of 1902 and it was said that: "[t]he school band struggled gallantly to play 'See the Conquering Hero Come' and 'Hail to the Chief'". During the first twenty years of the school, it was mainly a preparatory institution, but it gradually began to focus more and more on upper level education and by 1922 a junior college program had begun. The first female teacher was in music, a Miss Amelia Ullman, who taught at the school from 1917 –1918.

In the Oregon Collection in the Knight Library Archives there is a pamphlet prescribing courses and syllabi for Portland public schools during the 1914 –1915 school

⁷⁸ McIntire, 58.

⁷⁹ James Covert, *A Point of Pride: The University of Portland Story* (Portland OR: University of Portland Press, 1976).

⁸⁰ Covert, 36.

⁸¹ Covert, 33.

⁸² Covert, 49.

year. Music was prescribed daily for pre-8th grade students and twice a week for older students. The students learned the basics of tonality and harmony with singing and some music history. Another pamphlet exists from 1927 outlining how and what to teach students of the elementary grades. The creators of these books thought it was very important to teach music to the students in the Portland school system. Music courses were missing from high schools, and it was not an important part of their curriculum until 1916. These pamphlets do not provide answers as to why they emphasize what they do, but they offer a look into what was seen as important by school administrators for the students to learn.

An important music school in Portland, founded in 1918, was the Ellison-White Conservatory of Music. The purpose of the Conservatory was to give students in the Pacific Northwest a chance to study music seriously close to home. The students and faculty of the Conservatory gave frequent recitals and students had free access to the public library and the art museum.

Music schools in Portland in the 1920s included the Catlin School, Chase School of Music, Christensen School of Popular Music, Dunning School, Ellison-White Conservatory, Fundamental Music Training School, Jesse School of Piano Playing,

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⁸³ Course of Study in Domestic Economy, Drawing, Music, Physical Training (Portland Oregon: Portland Public Schools, 1914 –1915). University of Oregon: Knight Library Special Collections, SCA Or Coll 780.7 P837d.

⁸⁴ *Music: Portland Public Schools, Elementary Grades*, arranged by W. H. Boyer (Portland Oregon: February 1927). University of Oregon: Knight Library Special Collections, SCA Or Coll 780.P837 1927.

⁸⁵ The Lincoln Century: With Past Success Comes Future Promise, 7.

Keiser School of Piano Playing, Multnomah School of Music, Music Educational School, St. Mary's Academy, Waterman Piano School, and the Webber Academy of Music.

Women's Clubs

The popularity of women's clubs grew quickly in the 19th-century all over the United States. Throughout the country these clubs promoted education and social activism, as well as music. Portland had numerous music clubs with various objectives in mind, but all used music in some form or another in their activities. Portland and many other western cities were a part of the country-wide trend of women joining these clubs and participating in their social, cultural, civic, and music activities.

The General Federation of Women's Clubs in the United States was organized in 1890. At the beginning of the Federation, there were two hundred women's clubs with over 20,000 members in the entire United States. Many of the clubs focused specifically on music, performing and studying it, or the larger clubs had departments which focused on music. Whether or not the club or department focused specifically on music, it was frequently a major part of the meetings and programs. Women became more active in the public eye, working towards common goals of improving education, social situations, and learning together as a group. Books about clubs, club federations, and how to be a club woman appeared in abundance beginning at the turn of the century and continuing on through the twenties. These books were to aid and promote the millions of women in

thousands of clubs across the United States.⁸⁶ Clubs frequently emphasized supporting and studying American art, instead of foreign art.

The Women's Christian Temperance Union (WCTU), which advocated for prohibition and suffrage and was founded in 1874, and was active in Portland, Oregon. The Oregon WCTU was organized on June 15, 1883 in Portland. Music was frequently included in the meeting programs and events. The WCTU had music to promote their beliefs to be sung at meetings or handed out. This music was in hymn books and songbooks with four-part songs written specifically for the WCTU and distributed to their various branches. One such book with four-part harmonies and contrafacts of known songs was written for the WCTU by Lucy Fitch Perrin, an Oregon composer. It was published in Portland in 1966.

The Woman's Club of Portland was first organized in December, 1895. It was admitted to the State Federation and the General Federation of Women's Clubs in 1896. The club was incorporated on April 23, 1920; also on this date they changed the name to the Portland Woman's Club. The Club began as a way to learn about and become active in the civic life of the city and state. One of their first goals was to establish free libraries

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⁸⁶ Alice Ames Winter, *The Business of Being a Club Woman* (New York: The Century Co., 1925), v.

⁸⁷Mae Allumbaugh, "History of the WCTU," in *Women's Christian Temperance Union* (Portland Oregon: Oregon Historical Society, Manuscript 2535), box 24 folder 9.

⁸⁸ Women's Christian Temperance Union (Portland Oregon: Oregon Historical Society, Manuscript 2535), Box 3.

⁸⁹ Women's Christian Temperance Union, box 24 folder 1.

⁹⁰ Women's Christian Temperance Union, box 24 folder 1.

for the people of Oregon. ⁹¹ The Portland Woman's Club frequently worked with area charities and made donations. The Club also fought for woman's suffrage. In the early 1900s more branches of study were pursued with the club, including economics, psychology, elocution, and music. From the President's Report of 1899 –1900 we have a tantalizing tidbit about the music of the Club.

We are indebted to Mrs. Fletcher Linn for the charming music we have enjoyed throughout the year and especially the musical afternoon of February 23rd. We are favored with the best musical talent in the city and yet, we offer for their use, a very inferior piano. It would be well to establish a piano fund and purchase a good one as soon as convenient.⁹²

Here is a reference that Mrs. Fletcher Linn, probably a member of the club, was a talented and well known pianist in Portland, performed at a meeting. Music was probably an important part of their meetings and these club women were invested in the future music making of the club by setting up a fund to purchase a good piano for later members to use and listen to. In the 1924 –1925 operating year they purchased a Chickering grand piano. Music was important to the Club, in meetings and during activities.

The Overlook Woman's Improvement Club in Portland was founded in 1913; it became a member of the State Federation of Women's Clubs the same year, and joined the General Federation in 1915. This was a group of women who lived in the Overlook District in north Portland who came together to improve their neighborhood and participate in social activities and charity work. In the collection of their materials there is

⁹¹ "A History of the Portland Woman's Club," Compiled by Workers of the Writers' Program of the Work Projects Administration in the State of Oregon, *Portland Woman's Club* (Portland Oregon: Oregon Historical Society, Manuscript 1084), 2.

⁹² "President's Report of 1899 –1900," *Portland Woman's Club* (Portland Oregon: Oregon Historical Society, Manuscript 1084).

a folder that contains books of songs used by the Overlook Woman's Club and song texts. Most of these songs are traditional, religious, children's songs, folk songs, or patriotic songs of America or Oregon. There are also meeting agendas, and in these agendas, there was scheduled musical entertainment for every meeting. 94

The Monday Musical Club was organized in 1906 and federated in 1908. It was a member of the National Federation of Music Clubs, the General Federation of Women's Clubs, and the State Federation of Women's Clubs. Mrs. Herman Heppner organized it as a study club.

The ideal has been to reach all classes of musical people, the professional, amateur, student, and the music lover who is in none of the foregoing classes. At the present time [1916] the Club has arranged to carry classes in harmony, sight reading (vocal), French and German, with departments of ensemble playing for piano and strings, chorus, string symphony orchestra, student, and concert (booking) bureau. 95

Two goals of the club were to encourage musicians on the periphery of the culture to continue participating or increase their participation in the musical culture of Portland and to introduce new professional musicians to the Portland musical culture. ⁹⁶ The club met regularly on the first Mondays of the month with regular concerts on the third Mondays of the month. ⁹⁷

⁹³ Overlook Woman's Improvement Club, (Portland Oregon: Oregon Historical Society, Manuscript 6010): box 1 folder 11.

⁹⁴ Overlook Woman's Improvement Club: box 1 folder 17.

⁹⁵ Oregon Musicians' Directory, Herman A Horowitz, Editor and Publisher (Portland Oregon: Oregon Historical Society, PAM 780.6 Or 3 1916), 29.

⁹⁶ Oregon Musicians' Directory, 29.

⁹⁷ Oregon Musicians' Directory, 29.

The first season of the MacDowell Club in Portland was in 1914. It was a club named after the American musician and composer, Edward MacDowell. Their meetings continued throughout the 1920s and the club frequently held music recitals and lectures. The society was large and had professional members and student members. In some of the recitals, they programmed student works. 98

Musical clubs in Portland in 1926 included the Apollo Club, Beaux Arts Club, Carrie Jacobs Bond Musical Club, Crescendo Club, Junior Symphony Orchestra, MacDowell Club, Melodians' Club, Monday Musical Club, Music and Arts Club, Orpheus Club, Philharmonic Male Chorus, Portland Dunning Club, Portland Symphony Orchestra, Pro Musica, Treble Clef Club, and the Tuesday Study Club. 99 Portland had a remarkable number of clubs dedicated solely to music and is an example of the growing popularity of music clubs in the early twentieth century in the United States.

In the documents of these clubs information is not provided on who these women were to their communities or on their social statuses. They were probably upper middle class women with some education looking to better themselves and their communities through their work. The sheer number of women's clubs that focused on music or had music departments demonstrates how important music making was to these women of Portland in the early twentieth century. Amateur and professional music making was something Portland communities, and especially the women's clubs, were invested in.

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⁹⁸ Performing Arts Collection, box 31 folder 6.

⁹⁹ "1926 Pacific Northwest Musical Directory" *Performing Arts Collection*, box 5 folder 11, item 9.

They offered educational and performance opportunities for many Portland musicians and music students. Their music patronage was important to Portland's music scene.

The background of Portland's growth as a city, its educational systems and opportunities, and the social clubs that promoted music and civic activity demonstrates that residents of Portland were working hard to make a good life for themselves and to have a city with lots of opportunities for growth, education, and culture.

CHAPTER III

PORTLAND'S MUSICAL TRENDS AND HISTORY

The music heard by and available to the residents of Portland can be better understood within the background of the growth and culture of the city. With the background of Portland's growth, this next section focuses specifically on the musical growth of the city, providing a context for what was musically happening in Portland in the early twentieth century. Portland's music scene had grown from that of an isolated Western town to a city with music programs in public schools, music schools, training courses for teachers, music clubs that promoted all facets of music making. Professional musicians performed frequently and were involved in the community and in the clubs promoting music. The Society of Oregon Composers was based in Portland and provided opportunities for Oregon and Portland composers to get their works performed. It is with this background of a flourishing music culture that the lives of these early twentieth-century women musicians are grounded and their careers fostered.

Collections and scrapbooks in the Oregon Historical Society's Research Library demonstrate the growing desire of historians to preserve and collect information relating to Oregon's musical history. There were many calls for materials in pamphlets and newspapers. One newspaper article in a scrapbook states:

Generations . . . have come and gone with no concerted effort by any musical organization to preserve the records of performances, whether memorable, or merely the first, or any part of the musico-historical tradition which is so much a part of the fascinating traditions and trends important to the musicologist, the patron and subscriber, the social historian and the foundation applicant. . . . Since few musical recordings of the very lively musical life in Portland and Oregon have been made, the historical records, are more important than ever. . . . the Historical Society set up a Music History Resources Committee . . . [whose] primary purpose . . . is to establish a permanent record, a state wide archive on music, ballet and the theater arts. ¹⁰⁰

Citizens and historians of Portland wanted to collect information on Portland history in order to elevate their city culturally. Through various parts of Portland's history, its citizens pushed to preserve its musical history for later generations. This quote from the 1960s is an example of the residents of Portland desiring to preserve their musical heritage. Though much information on the music history of Portland has been preserved and is stored in various archives including the Oregon Historical Society archives, not much work has been done to compile or analyze it. Through my months of archival research I gathered information relative to the musical history of Portland. This chapter presents some of the Portland music history I uncovered.

It is difficult to trace the music of the pioneers because of a lack of written records. More documents have been discovered and collected since Powers' book on literature in Oregon, but there are still holes in the information we have. The early pioneers were more focused on setting up their lives and surviving than on documenting the cultural aspects of their lives. Church choirs were some of the first music-making efforts that were documented. Many pioneers and missionaries brought their music with

¹⁰⁰ Hilmar Grondahl, "State's Musical History Research Effort Subject," *Sunday Oregonian* October 30, 196(8 or 6) (Portland Oregon: Oregon Historical Society: Scrapbook 58), 68.

them. Some of the first recorded songs in Oregon include "The Expatriate," "The Bugle Horn," and "O come, come away." These songs are recorded in pioneer reminiscences. 101

In the early growth of music in Portland, the arrival and use of the piano was an exciting event. St. Mary's Academy was founded in 1859 in Portland and music was very important to the nuns who ran the school.

... The aquare [sic] piano which we purchased in New York, and which, with some of our trunks, was sent by way of Cape Horn, arrived today. The instrument is safe and sound. Sister Mary Arsenius was overjoyed and so were the pupils. . .

Pianos were large and difficult to transport so the successful arrival of one was a cause for celebration. Other early Oregon pianos included one brought to Oregon by Dr. McLaughlin and one brought by the Stewart family, both in the 1850s. 103 A similar situation is recounted in Alger's study of Colorado mining towns,

[t]he piano was to be a surprise for Helen Marsh, but apparently everyone else in town knew it was coming and kept a sharp lookout for its arrival. When it finally arrived, no less than 100 grizzly miners quietly hid outside the Marsh home for the sound of the town's first piano. 104

Pianos, especially because of their size, were prized in these western areas as cultural markers and providers of entertainment. Having a piano was an important part to the lives of the early western settlers. As it was in Colorado, it was similar in Oregon: "[m]usic

¹⁰¹ F.E.R.A. Manuscript Project of Oregon History "Pioneer Music of the Oregon Country" prepared by Joseph Macqueen, supervised and edited by Alfred Powers, 1935, Performing Arts Collection (Portland Oregon: Oregon Historical Society, Manuscript 1523), box 5 folder 11 item 9 pgs 8 –9.

¹⁰² Sister Mary Jane Harold, *Music in the Oregon Province 1859-1981* (Marylhurst, Or: Sisters of the Holy Names of Jesus and Mary, 1982), 2.

¹⁰³ Scifers, 2 −3:

¹⁰⁴ Eberhart, Guide to the Colorado Ghost Towns, 85; quoted in Alger, 13.

was an important commodity in everyday life and the presence of a piano in town was not taken lightly." ¹⁰⁵

Though travel was difficult, touring groups made the lucrative journey west to entertain people with music. One early touring group was the West & Peel's Original Campbell Minstrels which appeared at the Firemen's Hall in Portland on April 19, 1855. The townspeople were entertained by the music of blackface minstrelsy that was popular all across the United States. Music from the performance could be bought at the local bookstore Morse & Selleck. 106

Touring companies were important to the settlers, but some Portland residents wanted consistent opportunities to hear music and they began to establish music organizations. The first was the Philharmonic Music Society, organized by February 7, 1865, conducted by J. B. Wyatt. The first orchestral society was organized in 1875. 107 The Portland Symphony was formed in 1911 and continued, with only a few interruptions during the depression and World War II, to the present. Carl Denton was the first permanent conductor. In 1922 the orchestra became organized as the Symphony Society of Portland.

Documentation reveals that opera came to Portland in the 1860s. Portland's first opera performance was by the touring Bianca Opera Company at the Oro Fino Opera

¹⁰⁵ Alger, 14.

¹⁰⁶ Performing Arts Collection (Portland Oregon: Oregon Historical Society, Manuscript 1523), box 11

¹⁰⁷ Performing Arts Collection, box 20 folder 12 item 2 pg 4.

House in 1867, where one of the pieces performed was Verdi's *Il Trovatore*. Operas were performed in the theaters and in school auditoriums and school parks. Performances were given mainly by touring companies, though some were given by locals, for example, by the Portland Grand Opera Company which was founded in the 1910s, and by local schools. One notable opera performance was given by the Pacific Coast Grand Opera Company; they performed Strauss' *Salome* on November 21, 1912. Salome was composed in 1905 and first premiered in New York in 1907. It appeared in Portland, so far away, within seven years of its creation, and five years after it premiered in New York.

Oregon benefitted from touring groups, but it also had a touring group based in Oregon. A pioneer missionary family, the DeMoss's, had settled in Eastern Oregon. They were a musical family; the Reverend James M. DeMoss was a Gospel singer who preached and held singing schools. In 1872 this family began touring, performing "[m]adrigals, vocal duettes [sic] by Father and Mother, a solo by each of the children and a lecture on the science of music." They gained recognition and fame, even performing at the World's Columbian Exposition in Chicago in 1893. The family toured for 55

¹⁰⁸ Kathleen Healy, "Opera in Portland" 1962, Vertical File: *Opera in Portland, Portland – Theaters* (Portland Oregon: Oregon Historical Society), 1.

¹⁰⁹ Healy, 4.

¹¹⁰ Healy, 4.

¹¹¹ Healy, 10.

¹¹² George DeMoss, *55 Years on the Concert Platform: The DeMoss Entertainers* (New York, 1927). Portland Oregon: Oregon Historical Society, Pam 92 D 399, 2.

¹¹³ DeMoss, 55 Years on the Concert Platform: The DeMoss Entertainers, 8.

years all across the United States, Great Britain, Switzerland, France, and Belgium.

Music on their programs included instrumental pieces, patriotic songs, religious music, and some of their own compositions, including one called "Sweet Oregon." 114

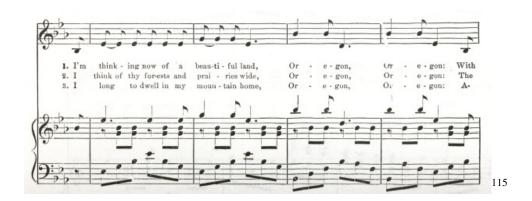


Figure 1: Excerpt from "Sweet Oregon"

"Sweet Oregon" was written by Henry DeMoss and became an anthem for the family performances. 116 They performed it all over America and Europe. 117 It was written in 1895 and is one of the earliest recorded compositions by an Oregonian. 118 The piece is simple and in compound meter. The vocal melody is doubled by the right hand of the piano and arpeggios played in the left hand. The piano accompaniment consists of a repeating rhythmic pattern of the melody on the important beats of one and four and chordal up beats on two, three, five, and six. The music was published by the DeMoss

¹¹⁴ DeMoss, 55 Years on the Concert Platform: The DeMoss Entertainers.

¹¹⁵ Henry DeMoss, "Sweet Oregon," *W.P.A. Oregon Historical Survey Records* (University of Oregon: Knight Library Special Collections, SCA Bx 066), Drawer 88.

¹¹⁶ DeMoss, 55 Years on the Concert Platform: The DeMoss Entertainers.

¹¹⁷ Henry DeMoss, "Sweet Oregon."

¹¹⁸ Scifers, 5.

Publishing Company in New York City and was copyrighted in 1930 by Henry DeMoss.

The score I looked at is located in the University of Oregon, Knight Library. 119

Touring performers who performed in Portland in the late nineteenth- and early twentieth-century include the Sousa Band, the San Carlos Opera Company, the Minneapolis Symphony, the Griffes Group, the Chicago Opera Company, the New York Philharmonic, Emma Abbott, the Los Angeles Philharmonic, Maud Powell, the Chicago Symphony Orchestra, the Barrère Little Symphony, Teresa Carreño, Martha Graham, and Ernestine Schumann-Heink. The San Carlo Grand Opera Company came yearly to Portland, usually brought in by the Steers & Coman Company. They performed *Faust*, *Rigoletto, La Boheme, Il Trovatore, Lucia di Lammermoore, Thaïs, Carmen, Madame Butterfly, I Pagliacci, Aida, La Gioconda*, and *Romeo and Juliet*, to name just a few. They usually stayed for a few days and performed many works on the same weekend. ¹²⁰

Late nineteenth-century Portland formed orchestral and choral societies, some of which were branches of larger, nationwide societies. One such society was the Handel and Haydn Society, first formed in Boston in 1815. Evidence shows that the Portland Handel and Haydn Society was founded by October 1878; its first concert, conducted by William Kinross, was on October 4, 1878. By 1879 the Society boasted a full orchestra

¹¹⁹ The published score I found was in the Work's Project Association collection of the Knight Library at the University of Oregon. Henry DeMoss, "Sweet Oregon," *W.P.A. Oregon Historical Survey Records* (University of Oregon: Knight Library Special Collections, SCA Bx 066), Drawer 88.

¹²⁰ Performing Arts Collection.

and sixty-voice chorus for the performances. It is unknown how long they lasted, although there are programs up through the 1880s. 121

Portland had small music houses that provided space for musical performances. A larger house, the Eilers Piano House, began in Portland around 1898. They opened their house, which was also used as a concert house, in 1907. This establishment was able to bring in more pianos than previously, creating a great musical opportunity for the citizens of Portland. Eventually the Eilers Piano House Company expanded to Boise, Lewiston, Astoria, Albany, Eugene, Pendleton, Roseburg, Baker City, The Dalles, and Walla Walla. Walla.

Portland's citizens had numerous opportunities to see various types of dance. An exciting opportunity to watch dance were the frequent tours of the Ballet Russe. The Steers and Coman concert organizing company and the Ellison-White Bureau brought them in yearly. In 1912 Waslaw Nijinsky came and danced "L'Après Midi d'un Faune" by Debussy. Other ballets danced by the Ballet Russe include "Les Sylphides," "Polovetsian Dances," "Scheherazade," "Le Beau Danube," and "Les Cent Baisers."

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¹²¹ Performing Arts Collection, box 31 folder 3.

¹²²"Grand Opening Souvenir" (Portland Oregon: Eilers Piano House, 14 & 15, 1907). University of Oregon: Knight Library Special Collections, SCA Or Collection 780.65 Ei 55.

¹²³ "Grand Opening Souvenir" (Portland Oregon: Eilers Piano House, 14 & 15, 1907).

¹²⁴ "Grand Opening Souvenir" (Portland Oregon: Eilers Piano House, 14 & 15, 1907).

¹²⁵ Performing Arts Collection, box 2 folder 2.

In 1903 at the Portland Exposition, there was a Fête Breton and a Dutch Kirmess brought to Portland by the Women's Union. At the exposition, there were national dances of Sweden, England, Italy, Germany, Russia, Hungary, Japan, Egypt, Brittany, and Holland and traditional Jewish temples. One of the music supervisors of the Kirmess was a Miss Bauer, probably Marion Bauer.

In 1908 and 1909 Portland held music festivals bringing in outside performers. The Chicago Symphony Orchestra performed both years and the festival was under the same management as the Heilig Theater. At these festivals Handel's "Messiah," Wagner's Overture to "Tannhauser," Beethoven's Fifth Symphony, Mendelssohn's "Midsummer Night's Dream Overture," Grieg's Piano Concerto in A minor, Bruch's "Kol Nidrei", and MacDowell's "Witches Dance," among others, were performed.

One trend in music in Portland is the translation and use of the Native American songs. This localized trend of setting Chinook songs fits into the larger "Indianist" movement in the United States from about 1890 to 1925 which was utilized by New England composers such as Edward MacDowell, Arthur Farwell, and Amy Beach. One music teacher in Portland, Laura B. Downey-Bartlett, put together a pamphlet of Chinook songs. Some of the songs were in the original Chinook language and some were translated into English. There is no notated music in this pamphlet, but Laura B.

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¹²⁶ Performing Arts Collection, box 5 folder 8.

¹²⁷ Performing Arts Collection, box 5 folder 8.

¹²⁸ Tara Browner, "Breathing the Indian Spirit': Thoughts on Musical Borrowing and the 'Indianist' Movement in American Music" *American Music* Vol. 15, No. 3 (Autumn, 1997): 265.

Downey-Bartlett includes her address and says that free lessons were available to any who wanted to learn the songs. 129

The Oregon Composers Society was a group of Oregon composers from the early part of the twentieth-century who supported each other and promoted the works of Oregon composers. The Society also held composition competitions for its members. Their collection in the Oregon Historical Society Archives contains manuscripts of some of the members' compositions, including some of the entries for competitions. During 1919 –1920 the Society of Oregon Composers held contests for the Oregon State Song. They received 213 poems during the contest, by men and women from all over the state. The winning text was by J. A. Buchanan which was then set to music by Henry Murtagh. The song was officially designated the State Song in 1927. The winning text was officially designated the State Song in 1927.

In the 1920s Portland had its own flute club, the Portland Flute Club, which was active from at least 1921 –1926. It was run by J. C. Abbett. They frequently performed in ensembles together and in solos, and their recitals frequently included other instruments. Some of their concerts were held at the YWCA auditorium. Robert E. Millard, the principal flute player for the Portland Symphony was also a member of the club. 132

In the 1920s, only fourteen other American cities had symphonies of the same caliber as Portland's Symphony Orchestra: New York, Boston, Philadelphia, Chicago,

¹²⁹Laura Downey-Bartlett, "Chinook-English Songs," 1914 (Portland Oregon: Oregon Historical Society PAM 497.4 B289c).

¹³⁰ Society of Oregon Composers (Portland Oregon: Oregon Historical Society, Manuscript Coll 137).

¹³¹ Powers, *History of Oregon Literature*, 478.

¹³² "Programs of the Portland flute club 1921-1926," *Abbett Family Papers* (Portland Oregon: Oregon Historical Society: Manuscript 2199), box 2 folder 3.

Cleveland, Detroit, Cincinnati, Rochester, Minneapolis, St. Louis, Los Angeles, San Francisco, and Seattle. 133

Some of the works the Portland Symphony Orchestra performed in the 1910s and 1920s were MacDowells's "To A Wild Rose," Stanford's "Irish Symphony," Chaminade's "Pas des Escharpes," Coleridge Taylor's "Danse Negre," Sibelius' "Finlandia," Debussy's "Prelude a L'apres-midi d'un Faune," Beach's "Gaelic Symphony," Chadwick's "Overture Dramatic," Mowrey's "The Gargoyles of Notre Dame," Honegger's "Pacific 231," and Strauss' "Death and Transfiguration." The Portland Symphony Orchestra followed the trend of the other major symphony orchestras in the country by performing Amy Beach's "Gaelic Symphony" in the first few decades of the twentieth-century. Portlanders were able to keep relatively up to date on musical trends; they heard a performance of "Pacific 231" by French composer Arthur Honegger in 1926, only three years after it was composed.

Portland also had a Junior Symphony Orchestra. The leader of the Junior Symphony Orchestra was a Mr. Gershkovitch who had studied in Petrograd under the Rimsky-Korsakov and Glazounov. The Portland Junior Symphony Orchestra was open to all students for their musical growth. It was founded in 1924 to familiarize Portland's Youth with symphonic music through performance. Students could take classes in orchestration, harmony, theory, composition, and conducting and could compete for solo

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¹³³ Portland Symphony Society (Portland Oregon: Oregon Historical Society, Manuscript 1149), box 3 folder 6.

opportunities. There were radio broadcasts of the performances and the group also toured. 134

Also in Portland, music teachers set up a normal school for music called "The Dunning Course of Music Study." These courses were designed to prepare music teachers to teach effective classes and be private teachers. ¹³⁵

Many local Portland musicians gave recitals, for example, Myra Abbett who played works by Beethoven, Tchaikovsky, Grieg, and Chopin in May 1909 at the Eilers Piano House Studio. Many recitals were also held at the Ellison-White, including those by musicians Josephine Martino, Vital Podolsky, and Stella Percival. The Eichenlaubs were also frequent performers, as well as students from their studios. Other Portland residents who performed frequently in the Portland music scene included Emil Enna, Ruth Alice McKinney, and Rose Bloch Bauer, who was Emilie Francis and Marion Bauer's sister-in-law.

Theaters in Portland during the teens and twenties included the Marquam Grand Theater, Empire Theater, Liberty Theater, Baker's Theater, Civic Auditorium, and the Orpheum. The Baker theatre was run by George Baker, and, along with the Bungalow Theatre, was a part of the Baker Stock Company. They had plays, musical programs, and moving pictures. The Heilig frequently hosted comic operas, plays, minstrel shows, and

¹³⁴ Performing Arts Collection.

¹³⁵Performing Arts Collection, box 6 folder 3 item 7.

¹³⁶ Performing Arts Collection, box 6 folder 4.

recitals. In 1913 the Heilig Theater was renamed the Orpheum, which was a Vaudeville theatre. The Marquam was a grand opera house that had plays and grand operas.

Erskine Wood was an Oregon composer who worked in Portland. G. Schirmer privately published *A Book of Songs by Erskine Wood* with only 250 copies made. The collection contains eleven songs; some of the poetry is by Wood, and some of the poems are by other authors such as Shakespeare. The title page states that the accompaniments were written by Randall Thompson, yet only the first piece in the set is attributed to someone else. It is unknown to me whether only the melodies were written by Wood or some of the entire songs were written by Wood. Some of the songs in the book are written in Chinook, falling in line with other Western publications and 'Indianist' music that utilized Chinook texts and songs.

Dent Mowrey was a child prodigy at the piano in Portland. After his successes there, he went to school at the Royal Conservatory of Music in Leipzig, where he studied with Robert Leichmuller and graduated with honors. From there he was honored by the University of Paris after setting music to George Eliot's "Spanish Gypsy." ¹³⁷

Portland's music scene had grown from that of an isolated western town to a city with music programs in public schools, music schools, training courses for teachers, music clubs that promoted all facets of music making, opera companies, and orchestras. The local professional musicians performed frequently and were involved in the community and clubs promoting music. The Society of Oregon Composers was based in

¹³⁷ The Morning Oregonian Portland Oregon: Wednesday April 28, 1914, 4.

Portland and provided opportunities for Oregon composers to get their works performed. It is with this background of a flourishing music culture that the lives of the women musicians were grounded and their careers fostered.

CHAPTER IV

OREGON FEMALE MUSICIANS OF THE EARLY 1900s

In the early twentieth century, Portland's music scene prospered. Portland supported many schools and conservatories of music and many private teachers and studios. Portland residents performed in numerous venues. Portland had a group of composers that fostered each other's works, and whose works were performed by local musicians. Women participated in music in Portland as performers, teachers, patrons, club members, and composers. The following section describes a few prominent Portland women musicians, ending with Mary Evelene Calbreath and Ethel Edick Burtt.

Women directed many of the choruses in Portland, such as Mildred Anderson Hult of the Jennie Lind Chorus, Lauren B. Sykes of the Hinson Memorial Women's Choir, Rose Coursen Reid of the Allied Arts Club, Frida Stjerna of the Business and Professional Women's Chorus, and Minna Pelz of the Minna Pelz Singers. ¹³⁸

Women were influential as more than conductors; some were instructors and directors of music schools. For instance, Mary Dodge ran a violin school and studio in Portland, beginning sometime in the early twenties. ¹³⁹ The school offered individual

¹³⁸ Calbreath Family Papers (University of Oregon: Knight Library Special Collections AX 193), box 4 folder 3.

¹³⁹Mary Thompson Dodge Papers (Portland Oregon, Oregon Historical Society, Manuscript 1455), item 2.

lessons, orchestra, and ensemble classes.¹⁴⁰ For the 1922 term beginning in September, Mary Dodge brought in a special instructor, M. Leplat, from the Paris Conservatory.¹⁴¹ Her studio gave frequent recitals combining orchestra, ensemble, and solo pieces. The students played works by Bach, Handel, MacDowell, Cui, Corelli, Mozart, Kreisler, Gluck, Gounod, and Carrie Jacobs Bond.¹⁴²

Lena Belle Tartar was a choir director and music teacher, born in Oregon in 1884. She attended Oregon State College and became a teacher. Eight years later she returned to the Oregon State College and attended the four-year vocal music program. After completing that program she enrolled at the American Conservatory in Chicago. When she had gained her degree she returned to Salem, Oregon and taught at her own private studio and at Salem High School. She taught courses in voice, orchestra, choir and theory. She also directed choirs in the area. 143

Another Oregon female musician is Mae Ross Walker. She was born in 1876 in Nebraska and moved to Portland in 1888. Walker learned to play organ at a young age and played on occasion in her church. She entered the University of Portland in 1890, and studied music with a Miss Frances Jones. She considered herself a professional musician. In her autobiography, she reminisces about Portland in the 1890s:

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¹⁴⁰ Mary Thompson Dodge Papers, item 2.

¹⁴¹ Mary Thompson Dodge Papers, item 2.

¹⁴² Mary Thompson Dodge Papers, item 2.

¹⁴³" Lena Belle Tartar," Vertical File: Biography (Portland Oregon: Oregon Historical Society, Biography).

I remember many of the prominent singers in Portland at this time, and I also recall attending the many performances at the Marquem[sic]—Grand Theatre where the Northwest was beginning to attract international figures of the musical world. These experiences of listening to the great artists was a great inspiration for me as I never had experienced anything so marvelous.¹⁴⁴

The touring groups coming to and the professional musicians performing in Portland inspired and influenced her later musical life. She frequently performed in recitals and began teaching piano in 1894. She also studied and worked in San Francisco, Los Angeles, Alaska, and Seattle. Walker participated in many musical clubs, including the Monday Musical Club and Oregon Federation of Music Clubs, and performed on radio broadcasts. In 1925 she wrote a piece for singer and orchestra called "The Spirit of Alaska" based on the poetry of Grace Frost Paine.

Mary Evelene Calbreath

Mary Evelene Calbreath (1895 –1972) was a Portland violinist, lyric soprano, pianist, teacher, and composer. ¹⁴⁵ Mary Evelene was born in McMinnville, Oregon to John and Irene Calbreath, and her mother was from an Oregon pioneer family. ¹⁴⁶ Her father was a prominent member of society and the family appeared in the newspapers frequently. There are many variations in the spelling of Mary Evelene's name. For standardization I will use the spelling that appears on her publications, Mary Evelene Calbreath, unless it is a direct quote.

¹⁴⁴ Mae Ross Walker, *This is My Life* (Portland Oregon: Oregon Historical Society, Manuscript 2056): 5.

¹⁴⁵ The Morning Oregonian Portland Oregon: Thursday April 6, 1972, 60.

¹⁴⁶ *Guide to the Calbreath Family Papers 1893 –1930* (University of Oregon: Knight Library Special Collections, http://nwda-db.wsulibs.wsu.edu/findaid/ark:/80444/xv91525) accessed April 5, 2011.

Calbreath apparently demonstrated musical attraction and talent at an early age.

At the age of four years she confided to her parents that she heard the 'prettiest music in her head.' At the age of five she completed her first composition, a little Rondo, of perfect musical form.¹⁴⁷

I have not yet found any of her early works, and this is the only evidence I have found of her early inclination towards music. Her first music lessons came from her older sister, Helen Calbreath (1879 –1957). Label Calbreath received a Bachelor of Music degree, possibly from Willamette University. She studied in Europe in 1907, 1908, 1909, and 1911, and in New York in the winters of 1911 through 1919, and off and on for various seasons after that. In Europe she studied violin and piano in Berlin and Paris. Mary Evelene studied with Arthur Hartmann and Michel Press in Berlin. While studying in Paris in 1911, Mary Evelene Calbreath attended part of the Concours at the Paris Conservatory violin competition; the performances were of the Mendelssohn concerto, and one of the performers was Darius Milhaud. After the discovery of her voice, in 1911, Calbreath studied voice in New York with Franz X. Arens and William Brady, beginning in 1911. Mary Evelene Calbreath also taught in New York, she was Arens'

¹⁴⁷ Calbreath Family Papers, box 4 folder 3.

¹⁴⁸ Calbreath Family Papers, box 4 folder 3.

¹⁴⁹ The Morning Oregonian Portland Oregon: Saturday September 15, 1951, 12.

¹⁵⁰ *The Sunday Oregonian* Portland Oregon: October 3, 1920, 7; *The Morning Oregonian*, Portland Oregon: Friday October 15, 1922, 10.

¹⁵¹ The Sunday Oregonian Portland Oregon: September 25, 1910, 4.

¹⁵²Calbreath Family Papers, box 4 folder 3.

¹⁵³ The Sunday Oregonian Portland Oregon: June 2, 1912, 10.

assistant instructor.¹⁵⁴ Also while in New York Calbreath studied composition with Rubin Goldmark.¹⁵⁵ In the summer of 1922 Calbreath studied in Chicago at the American Conservatory.¹⁵⁶

Mary Evelene Calbreath lectured in Portland at schools, clubs, and public venues on various musical topics. Calbreath lectured on operas or symphonies before they were performed in Portland, possibly to get more people to attend and to familiarize them with what was going to be performed. She was a member of the Music Teachers National Association, Inc., Oregon Music Teachers Association, Portland Opera Association, Portland Opera Guild, and the Oregon Historical Society. Scalbreath worked as the musical director of the Young Women's Christian association. Also a member of the Oregon Composers Society, Calbreath won at least one of their composition competitions. Mary Evelene Calbreath has a memorial award named after her that is given to Portland volunteers for outstanding dedication and sustained volunteer

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¹⁵⁴ The Sunday Oregonian Portland Oregon: September 16, 1917, 43.

 $^{^{155}\} The\ Sunday\ Oregonian$ Portland Oregon: July 8, 1922, 57.

¹⁵⁶ The Sunday Oregonian Portland Oregon: August 13, 1922, 9.

¹⁵⁷ The Sunday Oregonian Portland Oregon: March 1, 1931, 45; The Sunday Oregonian Portland Oregon: March 15, 1931, 39; The Morning Oregonian Portland Oregon: Wednesday December 9, 1931, 16; The Morning Oregon Portland Oregon: Saturday January 9, 1932, 12; The Morning Oregonian Portland Oregon: Saturday January 23, 1932, 5; The Morning Oregonian Portland Oregon: Thursday February 4, 1932, 9; The Sunday Oregonian Portland Oregon: March 20, 1932, 32; The Sunday Oregonian Portland Oregon: March 3, 1935, 6; The Sunday Oregonian Portland Oregon: March 1, 1936, 41.

¹⁵⁸ The Morning Oregonian Portland Oregon: Thursday April 6, 1972, 60.

¹⁵⁹ The Sunday Oregonian Portland Oregon: February 19, 1933, 35.

service. 160 The award is given yearly for services rendered to Providence Child Center's Center for Medically Fragile Children. 161

Calbreath taught at the Calbreath Music Studios with her sister, Helen. Both sisters were active in teaching and performing in Portland. ¹⁶² They offered lessons in piano, pedagogy, voice, and theory. ¹⁶³ They presented their students in recitals and promoted them. ¹⁶⁴ The following figure demonstrates an advertisement out of the *Oregonian* in 1920 for the Calbreath Studios. The sister's studios are linked demonstrating their close working relationship. Mary Evelene is advertised as teaching in Portland bel canto singing and operatic repertoire from France, Germany, and Italy. Her advertisement for students is specific in what she can offer and also shows her own continued association with voice teachers in New York and her achievements there.

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¹⁶⁰ "In Memory: Gertrude Margaret Chewning," http://koin.mem.com/ContentDisplay.aspx?id=21599850 accessed April 5, 2011.

¹⁶¹ "OHSU School of Dentistry Faculty, Staff Receive Awards, Appointments," http://www.ohsu.edu/xd/about/news_events/news/2008/dentistryawards101408.cfm accessed April 5, 2011.

¹⁶² The *Sunday Oregonian* Portland Oregon: May 14, 1911, 3; *The Morning Oregonian* Portland Oregon: October 13, 1913, 12; *The Morning Oregonian* Portland Oregon: Thursday, September 10, 1914, 10; *The Sunday Oregonian* Portland Oregon: February 20, 1921, 10; *The Morning Oregonian* Portland Oregon: Thursday January 16, 1930, 11.

¹⁶³ The Sunday Oregonian Portland Oregon: September 29, 1918, 11.

¹⁶⁴ The Sunday Oregonian Portland Oregon: December 28, 1919, 7; The Sunday Oregonian Portland
Oregon: June 20, 1920, 5; The Sunday Oregonian Portland Oregon: February 27, 1921, 7; The Sunday Oregonian Portland Oregon: June 25, 1922, 10; The Sunday Oregonian Portland Oregon: August 30, 1936, 14; The Sunday Oregonian Portland Oregon: February 18, 1940, 42; The Sunday Oregonian Portland
Oregon: October 19, 1941, 42; The Sunday Oregonian Portland Oregon: April 19, 1942, 38; The Morning Oregonian Portland Oregon: Saturday April 7, 1945, 7; The Sunday Oregonian Portland Oregon: August 31, 1947, 42.

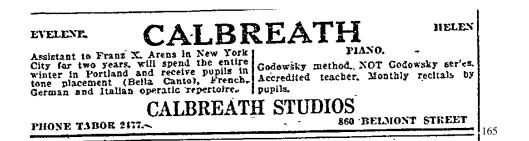


Figure 2: Newspaper advertisement for Calbreath Studios

Her students performed frequently, including some of Calbreath's own compositions, and won competitions. In 1951 Mary Evelene Calbreath joined the faculty of the Portland Bible College. ¹⁶⁶

In June 1932, Helen Calbreath, as president of the Oregon Federation of Music Clubs, brought Marion Bauer back to Portland to speak about modern music. ¹⁶⁷ It is likely that Mary Evelene Calbreath met Marion Bauer then, especially because of how closely the Calbreath sisters usually worked together. It is possible that Bauer and Mary Evelene Calbreath knew each other previously. Because of Calbreath's study in Paris and New York during some of the same times that Marion Bauer was there and the fact that both were from Oregon, I believe it is probable that they knew each other, or at least of each other. They may have met each other in Paris or New York, though no evidence has been discovered to support this.

¹⁶⁵ The Sunday Oregonian Portland Oregon: October 31, 1920, 7.

¹⁶⁶ The Morning Oregonian Portland Oregon: Saturday September 15, 1951, 12.

¹⁶⁷ The Morning Oregonian Portland Oregon: Thursday June 9, 1932, 10.

Mary Evelene died at age 76 in Portland, Oregon. ¹⁶⁸ An obituary in the Oregonian stated about Calbreath:

The passing of Evalene Calbreath last Wednesday night removes one of the area's most distinguished vocal teachers. The current worth of her training will be carried on by such locally-known singers as Gloria Cutsforth, Alyce Rogers, Deborah Rubstein and Donald Dram, while earlier students included Lucille Cummins and Barbara Stevenson, now head of the vocal department of one of the universities in the East. . . .

As a person she was outgiving, generous, courageous and kind. Her generosity extended freely to the serious and talent young aspirant who was without financial resource. Her lively sense of humor was ever present. . . .

She bore her years with dignity, charm, and humanitarian philosophy. Her like does not often pass this way. 169

In her obituary, Calbreath is remembered not as a composer but as a vocal teacher who influenced many other singers from and in Portland. Calbreath's music continued to be performed in Portland for a while after her death. Her legacy as a Portland resident and musician continued with the Mary Evelene Calbreath Memorial Award, which was established in 1979 by the Providence Child Center to honor volunteer service. 171

Calbreath's Music

Mary Evelene Calbreath wrote works, mostly for voice but some for piano, violin, string quartet, and orchestra. She also composed music for a puppet opera "Vidushka, the Hunchback." She had numerous songs published by Oliver Ditson Publishing Co., G. Schirmer Publishing Co., and Schroeder & Gunther, Publishing. Her published works

 $^{^{168}\} The\ Morning\ Oregonian$ Portland Oregon: Thursday April 6, 1972, 60.

¹⁶⁹ The Sunday Oregonian Portland Oregon: April 9, 1972, 105.

¹⁷⁰ The Morning Oregonian Portland Oregon: Friday April 14, 1978, 20.

¹⁷¹ The Sunday Oregonian Portland Oregon: June 28, 1981, 38.

include "My Love Rode By," "Outward Bound," and the piano book "Tone Pictures for Children for Piano." Other pieces by Calbreath include her "Daphne" for orchestra, "Day Dreams" for orchestra, "Serenade" for violin, a *String Quartet* in E minor, and her *Sonata* for violin and piano in B minor. Calbreath's songs performed frequently in Portland were "In a Garden," "Love So Gladsome and So Gay," "Russian Caprice," and "Japanese Intermezzo."

Mary Evelene Calbreath won awards for her compositions. Her *Sonata* was recognized by the Society of Oregon Composers in one of their competitions. ¹⁷³ She also presented a composition of hers, the *Serenade* for violin, at a Victoria, British Columbia music festival in a competition; she entered it in the professional class and won a gold medal. ¹⁷⁴

Calbreath's works were performed by numerous Portland artists along with other performers throughout the country. Her works were performed by her students, local orchestras, herself, the Eichenlaubs, Lucien Becker, Kathryn Meisle, Carolina Lazzari, Marjory Maxwell, Suzanne Keener, Reinald Werrenrath, and Jane Eller.¹⁷⁵

A piano lecture-recital was given by Lucien Becker at the Monday Musical Club junior department performing pieces from albums of music for children; one of the pieces

¹⁷² Calbreath, (Portland Oregon: Oregon Historical Society, Manuscript 1429A), box 1.

¹⁷³ Society of Oregon Composers. (Portland Oregon: Oregon Historical Society: Manuscript Coll 137).

¹⁷⁴ The Morning Oregonian Portland Oregon: Wednesday May 13, 1931, 9. Hilmar B. Grondahl, "Names of Portland Music Writers Nationally Known; Works of Local Composers Listed in Catalogs of America's Foremost Publishers; Dent Mowrey Featured," *The Sunday Oregonian* Portland Oregon: December 24, 1933, 30.

¹⁷⁵ Calbreath Family Papers, box 4 folder 3.

he performed was composed by Mary Evelene Calbreath, "The Three Bears," which appeared in the album "Tone Pictures for Young People." ¹⁷⁶

"The Three Bears" is a simple piano piece that evokes the story of "Goldilocks and the Three Bears." The music is divided into sections that depict different parts of the story line. These are notated with text at the beginning of each section to let the performer see what part of the story is being told when. Some of these texts are "Papa Bear comes walking in on his hind legs," "Baby Bear Comes in all out of breath," "Goldilocks dreams," and "She awakens with a start and runs to window and jumps!"



Figure 3: Papa Bear comes walking in on his hind legs



Figure 4: She awakens with a start and runs to window and jumps!

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¹⁷⁶ The Sunday Oregonian Portland Oregon: March 27, 1921, 6.

The piece is fun and instructive, not only in teaching piano fingerings and grace notes, but in evoking characters in a piece of music. "Tone Pictures for Young People" was published in 1919; the copy of the book I looked at is located in the University of Oregon, Knight Library. ¹⁷⁷

The Orpheum orchestra performed two compositions by Calbreath at one of their big shows at the Heilig Theater; the compositions were "Daphne" and "Day Dreams." The pieces are referred to as 'artistic' and 'tuneful.' The Rivoli theater orchestra also played Calbreath's "Daphne" and "Day Dreams." These pieces were well received. Is I have not found evidence of these orchestral pieces being published and I have not found any manuscript parts or scores to them.

The Chaminade Club of Yonkers, New York held a recital of Calbreath's compositions with Calbreath in attendance, the pieces performed were "The Little House," "Evening in Old Japan," and "I Am In the Wind." 182

She published "My Love Rode By" in 1928. This song was rereleased in "Art Songs for School and Studio." An arrangement of the piece was made for women's

The score is located in the Calbreath Family Papers collection of the Special Archives at the Knight Library. Mary Evelene Calbreath, "Tone Pictures for Young People," (University of Oregon: Knight Library Special Collections, Ax 193), box 4 folder 3.

¹⁷⁸ The Morning Oregonian Portland Oregon: Saturday January 28, 1922, 20.

¹⁷⁹ The Morning Oregonian Portland Oregon: Wednesday February 1, 1922. 4.

¹⁸⁰ The Morning Oregonian Portland Oregon: Saturday June 3, 1922, 9.

¹⁸¹ The Morning Oregonian Portland Oregon: Monday June 5, 1922, 10.

¹⁸² The Sunday Oregonian Portland Oregon: April 15, 1928, 57.

¹⁸³ "Art Songs for School and Studio," http://www.encoremusic.com/art-songs-for-school-and-voice-music-book.html accessed March 30, 2011.

chorus by Terrie Ashbaugh and performed by the Southern Arizona Women's Chorus in their 2005 Spring Concert. 184

Along with a manuscript of her violin *Sonata* is a radio announcement of a performance of it by the Eichenlaubs in Portland. The sonata was performed on the radio program as a series of "Sonatas by American Composers;" along with Calbreath's *Sonata*, a performance of Amy Beach's *Romance* was performed. The announcement also states that

[she is] prominent in the musical life of Portland and well known as a composer with a national reputation, has to her credit many published songs which appear on the programs of international singers. She has also several piano compositions in manuscript. Among her larger works are a string quartet and violin and piano sonata. The Sonata in B minor is dedicated to Franck and Beatrice Eichenluab. 185

The announcement then goes on to describe her sonata:

The first movement is bright and vivacious, never pausing for a moment in its forward sweep to a brilliant closing. The Andante movement of the Sonata in B minor, is built around a beautiful flowing melody of song-like quality. Towards the middle there appears an extremely contrasting figure in a much livelier tempo. The Rondo movement was originally based on a dance with alternation solos and chorus. The form is characterized by a cheerful humor. In this movement its sprightliness is self evident, continuing throughout to the finale. 186

The *Sonata* was performed frequently by the Eichenlaubs all over Oregon. The first movement is in sonata form and is characterized by syncopation and a drive to the end.

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^{184 &}quot;Southern Arizona Women's Chorus,"
http://www.southernarizonawomenschorus.org/index files/Chorus Store CD1.htm accessed March 30,

¹⁸⁵ "Radio Announcement," *Calbreath* (Portland Oregon: Oregon Historical Society, Manuscript 1429 B), item 1

¹⁸⁶ "Radio Announcement," Calbreath, item 1.



Figure 5: Opening of the first movement of the sonata



Figure 6: End of the first movement

The second movement is an Andante with a beautiful melody featuring dotted rhythms, syncopations, and triplets.



Figure 7: Opening of the second movement



Figure 8: Contrasting section of the second movement

The third and final movement of the sonata is a rondo with the main repeating section in duple time and contrasting sections of sixteenth notes, eighth notes, triplets, and many combinations of them in hemiola.



Figure 9: Main theme of the Rondo

The entire *Sonata* score is found at the Oregon Historical Society. ¹⁸⁷The *Sonata* is an example of a composition by a prominent Portland musician which was performed repeatedly by Portland musicians for their Portland audience, as well as over the radio. I have yet to find evidence as to whether or not Calbreath published it or desired to publish it, but it survives today in a manuscript found in the Oregon Historical Society.

Calbreath set the music of a Russian opera for puppets written by Eleanor Allen, "Vidushka, the Hunchback." In a newspaper advertisement of the piece it states: "[t]his unusual operetta is marked by Russian color, humor and beauty, with unforgettable ballet

¹⁸⁷ Mary Evelene Calbreath, "Sonata for Violin and Piano," (Portland, Oregon: Oregon Historical Society), manuscript 1429 B.

¹⁸⁸ The Sunday Oregonian, Portland Oregon: January 17, 1931, pg 42.

music. 'Vidushka' will have an informal radio presentation." The story originated in a serial in the *Sunday Oregonian* by Allen titled "Papa Pierre." Another newspaper advertisement goes on to describe the story, music, and presentation.

The plot revolves about Vidushka, court mountebank for Czar Petar[sic], Russian ruler, and his hopeless love for Durlinda, dancer, Vidushka by order of his czar, has his hump removed. When he speaks to Durlinda of his love he learns that although her heart belongs to Vidushka she has promised to marry the czar if the hunchback loses his hump. The fantasy is rich with Russian color, humor and ballet divertissements. 'Vidushka' has been written as a children's novelty, to be filmed in color, with a background of music. ¹⁹¹

I have not found the music, libretto, or film versions of this work.

Calbreath worked as a voice teacher, performer, composer, and music director in Portland. As a member of many music associations and clubs, including the Oregon Composers Society, Calbreath surrounded herself with other professional musicians in a supportive and mutually-beneficial community. Prominent Portland musicians performed her compositions. Calbreath received a European and East Coast music education, always bringing back what she learned and sharing it with others in Portland. Her compositions won awards and recognition from other musicians. Calbreath lived and worked in a musically supportive environment in which she was able thrive. She took advantage of the opportunities available to her and had a successful music career in Portland, Oregon. Some of her works and information on her life is available, yet she is not included in any encyclopedias I have encountered and Edick is.

¹⁸⁹ The Sunday Oregonian, Portland Oregon: January 17, 1931, pg 42.

¹⁹⁰ The Sunday Oregonian Portland Oregon: October 14, 1934, 41.

¹⁹¹ The Sunday Oregonian Portland Oregon: October 14, 1934, 41.

Ethel Vera Ingraham Edick Burtt

Ethel Vera Ingraham Edick was born July 4, 1886 in Kansas and she died on April 15, 1974 in Oregon. Possible in 1908, Edick moved to Oregon with her parents and brother. Every entry in the *Polk's Portland City Directory* from 1909 to 1920 lists Edick as a music teacher, and later in life as a teacher at the University of Portland. During this eleven-year period she lived with her parents and her brother. The *Macmillan Encyclopedia* from 1938 says she received her Bachelor's in Music from the Northwest Normal School of Music and Art in Portland, performed at the Y.W.C.A. and Lincoln High School, and was a piano soloist at the State Federation of Women's Clubs. High It also states that she taught piano, harmony, and history at the University of Greater Portland. The Encyclopedia states that she composed songs and piano pieces. Edick is also mentioned in the *International Who's Who in Music and Musical Gazetteer*. The *Cohen Encyclopedia* also includes an entry on Edick, referencing the earlier *MacMillan Encyclopedia*. What did she do to get mentioned in these encyclopedias?

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¹⁹² U.S. Bureau of the Census, "1900 United States Federal Census record for Ethel Edick" (Newton, 1900) http://search.ancestry.com/cgi-bin/sse.dll?h=16771377&db=1900usfedcen&indiv=try accessed 11/25/10 Ancestry.com. Social Security Death Index [database on-line]. Provo, UT, USA: Ancestry.com Operations Inc, 2010, Original data: *Social Security Administration*, Social Security Death Index, Master File, Social Security Administration, Number: 542-36-5520; Issue State: Oregon; Issue Date: 1951.

¹⁹³ Polk's Portland City Directory (R.L. Polk & Co. Publishers: Portland OR, 1908 –1970).

¹⁹⁴The Macmillan Encyclopedia of Music and Musicians in One Volume, compiled and ed. by Albert E. Wier (New York: The Macmillan Company, 1938), 511.

¹⁹⁵The Macmillan Encyclopedia, 511.

¹⁹⁶The Macmillan Encyclopedia, 511.

¹⁹⁷ "Ethel Edick," *International Who's Who in Music and Musical Gazetteer*, Edited by Cesar Saerchinger, Vol. 5 (Current Literature Publishing Co., 1918), 169.

She attended Bethel College from 1902 to 1903, graduating, at the high school level, in music. Bethel College is a four-year liberal arts Christian college in Newton, Kansas, which was founded in 1887. The college was a bilingual campus, both German and English, until 1918. He is time she lived in Newton, Kansas, and after her graduation she continued to list Newton as her home address. Based on the fact that Bethel College was a bilingual institution and that Kansas was settled by a large population of German immigrants, it is likely that Edick was fluent in German.

Edick received a Bachelor's Degree in Music in 1910 from the Normal College of Music in Portland, Oregon. While a student at the Normal College she also taught piano to other students. Mary Parvin Brown, a painter, founded The Northwest Normal School of Music and Art in 1912.²⁰⁰ All branches of music were taught, including harmony and piano which could be taught by correspondence. The head of the music department was Dr. Zmiri M. Parvin, Mary's father.²⁰¹ Edick studied voice and piano and performed as a singer, pianist, and accompanist. Edick had both Bachelor's and Artist's Degrees.²⁰²Not only was Edick not trained in Europe, she completed her entire education in the West.

¹⁹⁸ "History of Bethel College" http://www.bethelks.edu/bc/aboutbc/history.php accessed November 2, 2010.

¹⁹⁹ Email conversation with Bethel College's Archivist, James Lynch, 11/09/2010.

²⁰⁰ Ginny Allen and Gregory L. Nelson, "Impressions of Oregon: The Art of Reverend Melville Thomas Wire," *Oregon Historical Quarterly* Vol. 105, No. 4 (Winter, 2004): 588-603. http://www.historycooperative.org/journals/ohg/109.1/humpal.html#FOOT5

²⁰¹ Oregon Teachers Monthly: A Journal Devoted to the Educational Interests of the Northwest Vol. 17 No. 1 (Salem Oregon, September 1912), 215.

²⁰² The Sunday Oregonian Portland Oregon: September 5, 1926, 47.

Sometime between 1919 and 1921 Ethel Edick married Charles W. Burtt, a chiropractor in Portland. In January of 1922 Edick is listed as a graduate of the Pacific Chiropractic College. ²⁰³ Edick possibly supplemented the family income and helped out in Burtt's practice as a licensed chiropractor. It appears the Burtt family left Portland sometime in the forties and relocated to southern Oregon. Sometime in late February or early March of 1969 Charles Burtt died. ²⁰⁴ Ethel Edick Burtt's last residence was in Medford and her death certificate states that she died in Josephine County in 1974. ²⁰⁵

Edick frequently performed in the graduation ceremonies of the Northwestern Normal School at the Young Women's Christian Association. Edick performed some of her own compositions at these recitals. ²⁰⁶ After a recital in 1915 in which she accompanied a local vocalist, she was "praised as one of the best young pianists of the city." ²⁰⁷ Edick also performed at social events such as weddings and birthday parties and at local club and association meetings, including the Woodlawn Parent Teachers' Association and the Music Students Club. ²⁰⁸ At the State Federation program in Salem in

²⁰³ The Sunday Oregonian Portland Oregon: January 8, 1922, 14.

²⁰⁴ The Oregonian Portland Oregon: March 4, 1969, 34.

²⁰⁵ Ancestry.com, Social Security Death Index (Provo, UT, USA: Ancestry.com Operations Inc, 2010), Original data: Social Security Administration, Social Security Death Index, Master File, Social Security Administration, Number: 542-36-5520; Issue State: Oregon; Issue Date: 1951.

²⁰⁶ Brown, Clawson and Parvin family Papers (Portland Oregon: Oregon Historical Society, Manuscript 2506); *The Sunday Oregonian* June 18, 1911, 9; "Programme at Y.W.C.A.: Y.M.C.A. Open, but No Formal Exercises Held," *The Morning Oregonian* Portland Oregon: Saturday January 2, 1909, 11; *The Sunday Oregonian* Portland Oregon: November 23, 1913, 8.

²⁰⁷ The Sunday Oregonian Portland Oregon: February 14, 1915, 11.

²⁰⁸ The Morning Oregonian Portland Oregon: October 18, 1916, 12; The Sunday Oregonian Portland Oregon: December 17, 1916, 55; The Sunday Oregonian Portland Oregon: May 4, 1913, 8; The Sunday Oregonian, Portland Oregon: March 29, 1914, 3; The Sunday Oregonian, Portland Oregon: July 7, 1912, 3; The Morning Oregonian Portland Oregon: Friday December 27, 1918, 10.

October 1915, as a member of the Monday Musical Club, Edick performed Kroeger's "Dance of the Elves" and Leschetitzky's "Two Larks." Edick participated in a Monday Musical program on American Music, in which she played piano and Katherine Story sang. They performed Billings' "David's Lamentation," Dudley Buck's "Coming of the King," and Cadman's "Robin Woman's Song." Edick participated in the Portland Piano Ensemble in December 1932, which held a concert of forty professional pianists on stage together.²¹¹

Edick presented readings and lectures at various locations, including the Normal Teacher's Club. She presented topics such as "Liszt and the Last Movement of the Second Rhapsodie," "Teaching the Minor Scale: Its History," "The Meaning of a Study," by Rubinstein, and "Wagner and the use of dissonance used by him and those who came after him."212

Edick continued to teach music at the Normal College from 1911 through 1917 or 1918, and performed regularly in the end of the year recitals, sometimes performing her own compositions. The Polk's Portland Directory lists Edick as a teacher at the University of Greater Portland beginning in 1917, and there are newspaper advertisements confirming this new appointment.²¹³ Thus likely left the Normal College

²⁰⁹ The Sunday Oregonian Portland Oregon: October 31, 1915, 8.

²¹⁰ The Sunday Oregonian Portland Oregon: October, 16, 1921, 5.

²¹¹ The Sunday Oregonian Portland Oregon: December 4, 1932, 43.

²¹² The Sunday Oregonian, Portland Oregon: February 26, 1911; The Sunday Oregonian, Portland Oregon: May 21, 1911, 10: The Sunday Oregonian, Portland Oregon: October 20, 1912, 8; The Sunday Oregonian, Portland Oregon: November 2, 1913, 8.

²¹³ Polk's Portland City Directory, 372; The Sunday Oregonian Portland Oregon: July 5, 1917, 10.

in 1917, or worked at both for a year and then left the Normal College. At the University of Portland Edick taught piano and harmony. ²¹⁴ The newspaper articles, encyclopedia entries, and Polk's Directory all tell of Edick teaching at the University of Portland, but I have not yet found records of her employment at the University in their records. This could be because she might only have been a part-time employee with the school.

Based on her advertisements, Edick was a certified Leschetitzky method teacher. Leschetitzky was a student of Czerny, and the method promoted was score study in which the musical ideal came first, and pianistic technique was considered just a tool to that end. She taught advanced and beginning students, and coached. Edick presented her students in recital at various venues in Portland on an annual basis. 218

²¹⁴ The Sunday Oregonian Portland Oregon: July 5, 1917, 10.

²¹⁵ The Sunday Oregonian Portland Oregon: October 5, 1924, 62.

²¹⁶ Janos Cegledy, "Leschetizky's Teaching Methods," http://www2.gol.com/users/cegledy/Leschmethod.htm accessed April 10, 2011.

²¹⁷ The Sunday Oregonian Portland Oregon: September 5, 1926, 47.

²¹⁸ The Sunday Oregonian Portland Oregon: April 13, 1919, 10; The Sunday Oregonian Portland Oregon: June 15, 1919, 10; The Sunday Oregonian Portland Oregon: February 27, 1916, 8; The Sunday Oregonian Portland Oregon: June 25, 1916, 11; The Sunday Oregonian Portland Oregon: July 16, 1916, 11; The Sunday Oregonian Portland Oregon: April 28, 1918, 55; The Sunday Oregonian Portland Oregon: May 12, 1918, 48; The Sunday Oregonian Portland Oregon: June 6, 1920, 10; The Sunday Oregonian Portland Oregon: June 17, 1923, 59; The Sunday Oregonian Portland Oregon: June 8, 1924, 59; The Sunday Oregonian Portland Oregon: February 1, 1925, 63; The Sunday Oregonian Portland Oregon: May 31, 1925, 57; The Sunday Oregonian Portland Oregon: June 2, 1929, 47, The Sunday Oregonian Portland Oregon: June 15, 1930, 45; The Sunday Oregonian Portland Oregon: December 17, 1933,33; The Sunday Oregonian Portland Oregon: August 11, 1935, 33; The Sunday Oregonian Portland Oregon: December 8, 1935, 46; The Sunday Oregonian Portland Oregon: December 6, 1936, 47; The Sunday Oregonian Portland Oregon: December 5, 1937, 43; The Sunday Oregonian Portland Oregon: December 25, 1938, 24; The Sunday Oregonian Portland Oregon: June 9, 1940, 52; The Oregonian Portland Oregon: Friday June 13, 1941, 22; The Oregonian Portland Oregon: June 11, 1942, 22; The Sunday Oregonian Portland Oregon: June 10, 1945, 40; The Sunday Oregonian Portland Oregon: June 11, 1950, 63; The Sunday Oregonian Portland Oregon: June 8, 1952,74; The Sunday Oregonian Portland Oregon: June 14, 1953, 89; The Sunday Oregonian Portland Oregon: June 13, 1954, 85.

Edick worked closely with Carlin Joslyn, the founder of the Music Students Club and a song-writer and composer. Joslyn had compositions played at three World's Fair expositions.²¹⁹ Edick also sang Carlin's compositions in recital.²²⁰

Edick was a member of the Monday Musical Club, the Music Students' Club, Wisteria Study Club, Allied Arts Club, and the Ladies' Auxiliary Club. 221 She was also a member of the Portland district of the Oregon Music Teachers' Association and participated in the Oregon Federation of Music Clubs. 222 In July of 1939 the Oregon Federation of Music Clubs received recognition from the National Federation for the highest number of examinations in the study of music history; Edick is mentioned specifically as receiving praise as a part of the group who worked on American music charts. 223 Edick, along with other music teachers, received an award for a course in music fundamentals taken from the National Federation of Music Clubs. 224

Edick's Music

Edick is listed in encyclopedias as being a composer of piano pieces and songs. I have yet to find manuscripts of these compositions or many other references to them. It is surprising to me that she was included in three encyclopedias without having more extant

²¹⁹ The Sunday Oregonian Portland Oregon: November 23, 1913, 7.

²²⁰ The Sunday Oregonian Portland Oregon: December 7, 1913, 8.

²²¹ *The Sunday Oregonian* Portland Oregon: June 28, 1914, 8; *The Sunday Oregonian* Portland Oregon: February 10, 1924, 49; *The Sunday Oregonian* Portland Oregon: March 6, 1938, 41.

²²² The *Sunday Oregonian* Portland Oregon: May 30, 1937, 33; *The Sunday Oregonian* Portland Oregon: September 1, 1935, 29.

²²³ The Sunday Oregonian Portland Oregon: July 9, 1939, 42.

²²⁴ The Sunday Oregonian Portland Oregon: February 12, 1933, 35.

information on her. It is possible that her papers and works disappeared and may be rediscovered someday and can shed more light on her music compositions.

At a tea given in October 1931 Edick hosted, and she performed Staub's "Sous Bois" and her own composition, "Musing." "Musing" is a piano piece and no other information is included. This reference is one of two I have found that actually refer to Edick's compositions.

The other reference is also in a newspaper article; Edick is mentioned as having composed a new song called "O Come to the Panama Fair." The song was premiered in Portland by Hartridge Whipp, a baritone, with praise. The newspaper said that "[m]embers of the Oregon commission of the Panama Fair are enthusiastic over the song and promised to . . . make the song known at the Panama Exposition to be held at San Francisco." Edick wrote this song to be performed at the Panama Fair. The performers liked the song and there is no contradictory information stating that the song was not performed at the Panama Fair, giving Edick international exposure. Some of the text of the song is:

²²⁵ The Sunday Oregonian Portland Oregon: October 4, 1931, 42.

²²⁶ The Sunday Oregonian Portland Oregon: October 4, 1931, 42.

 $^{^{227}\} The\ Sunday\ Oregonian$ Portland Oregon: November 8, 1914, 8.

²²⁸ The Sunday Oregonian Portland Oregon: November 8, 1914, 9.

Is what you hear them say.

The birds and the bees, the flowers and the trees
The breezes seem to sigh.

Chorus

Come to the Fair of a city rare,
A place of golden beams.

Come by rail or Panama steam
To a land of glorious dreams,
Where pomp and power of all the world,
Is shown in artful gleams,
Where mirth and joy shall reign supreme,
O! come to the Panama Fair.

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O Come! O come to the Panama Fair,"

In a later newspaper notice this song is praised and is predicted to become popular and successful. It describes the music as bright and catchy and easy to learn. The article goes on to say that the range extends from low C to middle E, in the key of F and the words have a swing and the chorus is just right. ²³⁰

I have been able to find no other named compositions and no scores or recordings of any of Edick's compositions. She is noted as having written songs and piano pieces but none that are readily found.

In the music world, Edick worked as a music teacher, performer, and composer. She studied music on the West Coast, where she continued to live and work for the rest of her life. Edick was a member of clubs, some of which actively supported music, possibly providing her with a supportive community in which to work. Musicians and students performed her works but there are no records other than performance dates left. Edick also had a successful music career in Portland, though it appears to not have been as

²²⁹ The Sunday Oregonian Portland Oregon: November 8, 1914, 9.

²³⁰ The Sunday Oregonian Portland Oregon: January 17, 1915, 9.

prominent as Calbreath's. Based on the scarcity of information on Edick's life and her works available and lack of any exceptional aspect of her musical life, why is she the composer and musician that gets included in three of music encyclopedias?

Did Edick or someone on her behalf pay to get her name into the *Who's Who*? The *Who's Who* came out in 1918, when Edick taught at the University of Greater Portland and was barely out of school. This entry thus seems more promotional rather than creating a historical entry. The *MacMillan Encyclopedia* came out twenty years later while Edick was still active in performing, composing, and teaching in Portland. This encyclopedia contains no reference as to where its information was gathered from. I would hypothesize that they possibly included Edick because of the *Who's Who*. The *Cohen* encyclopedia came out in 1981, after Edick's death and references that the information came from the *MacMillan Encyclopedia*. Edick is a phantom figure, there are these references about her, yet when I started digging for information on her, I came up relatively empty-handed. Other than conjecture about paying to get into the *Who's Who* encyclopedia, I do not know why she appears in this reference works.

CHAPTER V

CONCLUSIONS

As a female musician from Oregon, I wanted to know what the Portland musical life of a female musician would have been like just after the turn of the century and the opportunities available to these musicians. Through this study I have discovered the lives of two female musicians that outline two possibilities of the career paths that women could have followed in the Northwest in the early twentieth century. This study fills some of the gaps in the history of music and the history of the Northwest. From the evidence found and presented in this study it appears that the Pacific Northwest did possess a rich musical life with many opportunities available to professional musicians, amateurs, and students. The study begins to fill in what was happening musically in the west and begins to create a balanced picture of musical life in the United States in the early twentieth century. By looking at what was happening in cities other than New York, Boston, Chicago, and Washington D.C. we can see a more complete picture of music in the United States in the early twentieth century.

In the early twentieth century, Portland women had many musical opportunities available to them. There were opportunities to further their education privately and at schools without leaving the city. These women taught at public and private institutions and ran their own music studios. Women could participate in music clubs, choirs, orchestras, and any of the many small performing groups in the city. Women directed

choirs and worked as agents for the larger music companies in Portland and hired performers. Women composed music, won composition competitions, and had their works performed by local musicians and broadcast over the radio. It would appear that Portland had a rich musical life in the early twentieth century, with many opportunities for professional women musicians.

Mary Evelene Calbreath was a prominent Portland musician and composer. Her works were performed frequently in Portland and were written about in the newspapers. She left a legacy behind that Portland residents wanted to remember and they honored her with the Calbreath Memorial Award. Calbreath was especially remembered as an influential vocal teacher. Some of her papers and works have been preserved in archive libraries in the state. Calbreath was educated on the West Coast, as well as in Berlin, Paris, and New York, always returning to work and live in Portland. She worked in supportive music circles through music clubs and the Oregon Composers Society. Her works survived, yet historiographically, she did not. The only way to find information on her has been to start digging in archives.

Ethel Edick Burtt moved to Portland with her family, after graduating high school. She lived and worked in Oregon for the rest of her life. Her musical education continued in Portland under Parvin, a leading pedagogue and composer in Portland, and while teaching and performing in Portland she took advantage of further educational opportunities offered in the city. She composed piano pieces and songs, and performances of them were advertised in the newspapers. Edick participated in local clubs where she both learned and helped others learn. Her life was remarkable enough to

make it the *Who's Who*, *Cohen*, and the *MacMillan* encyclopedias. Unfortunately, much of the information on her and her works have disappeared, yet she does appear in reference works.

While Calbreath and Edick lived and worked in the same town and both were frequent performers, teachers, and members of women's and music clubs, there are differences in their careers. Both women composed music that was performed in Portland and was advertised in the newspapers but there is no evidence that Edick was a member of a professional composers circle such as the Society of Oregon Composers as Calbreath was. Possibly, Calbreath took her composing more seriously than Edick did, and it was a more important part of her musical life. Calbreath is the better-known name and several of her works are extant. Calbreath had some songs published and Edick did not. This may demonstrate to some a more professional attitude Calbreath had towards her works, but in general, women did not always publish their works. As Marcia Citron states:

Just as it is generally assumed that professionalism represents a status and identity to be aspired to, especially by the middle class, so most practitioners of Western music history assume that composers view publication as a universally desirable goal. But given the fact that women historically have had fewer pieces published than men we might start to wonder about the assumptions behind that statement.²³¹

In this quote, Citron is questioning the general assumption that the goal of composition is publication; especially since many women composers did not publish their compositions throughout history. Because Calbreath had works published does not mean that she was a more professional composer than Edick. Publishing versus not publishing is not a

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²³¹ Marica J. Citron, *Gender and the Musical Canon* (Cambridge: Cambridge University Press, 1993), 108.

necessary factor in determining the seriousness of a composer. They could both have taken their composing seriously but had different goals of what to do with their compositions.

Calbreath's name showed up more often in the local newspapers than Edick's. There are several possible reasons for this difference. It is possible that Calbreath was more active in the public eye and participated in more activities than Edick. Edick may not have been as good at self-promotion and keeping herself in the public eye as Calbreath. Even as a child Calbreath and her family and their activities appeared frequently in the newspapers, so it may be that Calbreath and her family were of the social class that was represented most frequently in the newspapers.

Calbreath also studied abroad in New York, Paris, and Berlin, whereas there is no evidence of Edick having studied music outside of Portland after high school. This difference could be attributed to desire; perhaps Edick did not want to or did not find it necessary to go outside of Portland for a higher music education and Calbreath did.

Calbreath may have wanted to follow in the line of better-known musicians such as Amy Fay and Marion Bauer. Another possibility goes along with the social status and class differences between the two women. Calbreath's family could have been more financially well-off than Edick's and could afford to send their daughters to study music abroad.

Edick may have only studied in Portland because she could not afford to study elsewhere. While these are some possibilities, no conclusions can be reached until more evidence is found and analyzed.

Another difference between the two women is in historiography. Edick, the composer and musician who appears to be less well-known and prolific than Calbreath, appears in three encyclopedias. Calbreath, the more promoted, connected, and prolific composer and musician does not. Did Edick or someone on her behalf pay to get her name into the Who's Who? The Who's Who came out in 1918, when Edick taught at the University of Greater Portland and was barely out of school. This entry thus seems more promotional rather than creating a historical entry. Though, in comparison with Calbreath in newspaper announcements, Edick appears to be less promoted or, at least less selfpromoting. The MacMillan Encyclopedia came out twenty years later while Edick was still active in performing, composing, and teaching in Portland. This encyclopedia contains no reference as to where its information was obtained. I would hypothesize that they possibly included Edick because of the Who's Who. The Cohen encyclopedia came out in 1981, after Edick's death and references that the information came from the MacMillan Encyclopedia. Edick is a phantom figure, there are these references about her, yet when I started digging for information on her, I came up relatively empty-handed. Calbreath I came across while doing my research and, in comparison, I found a great deal of information on her. I do not know why their histories have been told this way, but it shows a randomness in how and whose histories get told and brings to light issues with historiography and telling history that have been debated in historical scholarship. 232

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²³² See for example Herbert Butterfield, *The Whig Interpretation of History* (New York: Norton, 1965); Hayden V. White, *Metahistory: the Historical Imagination in Nineteenth-Century Europe* (Baltimore: Johns Hopkins University Press, 1973); Richard Taruskin, *The Oxford History of Western Music* (Oxford: Oxford University Press, 2005).

Coming from the way traditional music histories are told and my own early experiences, I did not think that there would have been quite this many musical opportunities, especially for women. Growing up, I was unaware of the many of the musical communities and traditions in Oregon. To me, composers were all long-dead European men. The only form of composition I was aware of was the song-writing I heard on the radio. I remember growing up, that on the radio there were more male performers than women, which frustrated me. The women performers automatically became my favorite performers. I feel that if I had more female role models in music I would have started sooner and had more confidence in what I could achieve. For me, this study has provided me, and other females from Oregon, with successful female musicians that could be used as role models. They demonstrate opportunities and ways of making a music career satisfying. Also, knowing what the musical history is of the biggest city in the state, I feel more connected to the larger Western Music tradition. Music was important to the citizens of Portland, in a similar way to cities on the East Coast.

Portland, as a city, grew from an isolated town to a flourishing city. The west was settled, schools, art institutions, and music institutions were formed. Settlers made music with what they had and strove to make more musical and educational opportunities available. Music instruments and organizations were a prized part of early Portland society. Music schools, colleges, and women's clubs helped promote and further Portland's cultural growth. Portland had a large number of women's clubs, many of which were invested in music, fostering strong musical communities.

In the early twentieth century, Portland's music scene prospered. Portland supported many schools and conservatories of music and many private teachers and studios. Portland residents performed in numerous venues. Portland had a group of composers that fostered each other's works, and whose works were performed by local musicians. Women participated in music in Portland as performers, teachers, patrons, club members, and composers.

This study focused on areas outside of the traditional Western Musical Canon in order to present information on the possible contexts for music making that is not covered by the Canon. The Pacific Northwest is not an area whose music history is usually studied. Women, though they are being studied more, are still not a part of the traditional Canon. Simply adding this area or these people to the canon is not my goal. I wanted to bring them out so the information on them is available, but I also wanted to provide the context for their careers. This could allow for later cultural and feminist critique, but it also shows how these women interacted with their surroundings and navigated their careers. Historiography and history-telling has not only to do with telling narratives of what happened, but also shows the contexts of how and why these things occurred.²³³ Providing contexts will allow for further conjecture as to why they were able to do what they did and look more closely at the relationships of Portland musicians.

After spending many months in archives in Oregon I have uncovered a lot of information on Portland's music history. Digging the material out of the archives was both exhausting and exhilarating. Pouring over manuscripts, papers, pamphlets, fliers,

²³³ For example and further explanation of this see Richard Taruskin, "Introduction" *The Oxford History of Western Music* (Oxford University Press, 2005).

history books, advertisements, newspapers, and music books helped me bring all of this information together. Each find sent my adrenaline rushing and pushed me to keep looking for more. I discovered a wealth of information pertaining to Portland's music history and its women musicians, not all of which made it into this study. I was able to find information on both Ethel Edick Burtt and Mary Evelene Calbreath and other female musicians, including Lena Belle Tartar and Mary Dodge. I found books and collections of manuscripts full of information about the women's clubs in Portland which allowed me to look at this influential group of people and how they supported music. On my last day of research at the Oregon Historical Society, where most of this research was conducted, I felt a great sense of accomplishment at having finished but also sad because that exciting part of my work was completed.

More archival work can still be done to create a more complete picture of music in Oregon. These areas of study could include music of the Oregon Trail, touring groups that performed in Portland, and the musical opportunities that were available to early Oregonians and Portland residents in the time periods prior to my study. I have found and presented some information here, but there is much more to be done. Portland also provides a great opportunity to look at women's clubs and the roles women played in promoting music because there were so many clubs and women involved in so many different aspects of the Portland musical life. More in-depth work could be done on the part that the Society of Oregon composers played in fostering the works of Oregon composers. Also, work could be done to see the role these influential and prominent

Portland musicians and composers played as role models and how they might have paved the way for later Portland female musicians and composers.

Through this study I have discovered the lives of two female musicians that outline two possibilities of the career paths that women could have followed in the Northwest in the early twentieth century. In the early twentieth-century in Portland women had many musical opportunities available to them. Both Ethel Edick Burtt and Mary Evelene Calbreath lived and worked in Oregon. Their careers as teachers, performers, and composers, offer contrasts and comparisons which provide more complete view of Portland music life in the early twentieth century. In Portland these women had educational opportunities available to them, supportive music groups that they worked with, performed for, or were supported by, and had prosperous teaching careers. Their legacies live on in this study, their manuscript collections, published music, and encyclopedia entries.

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