



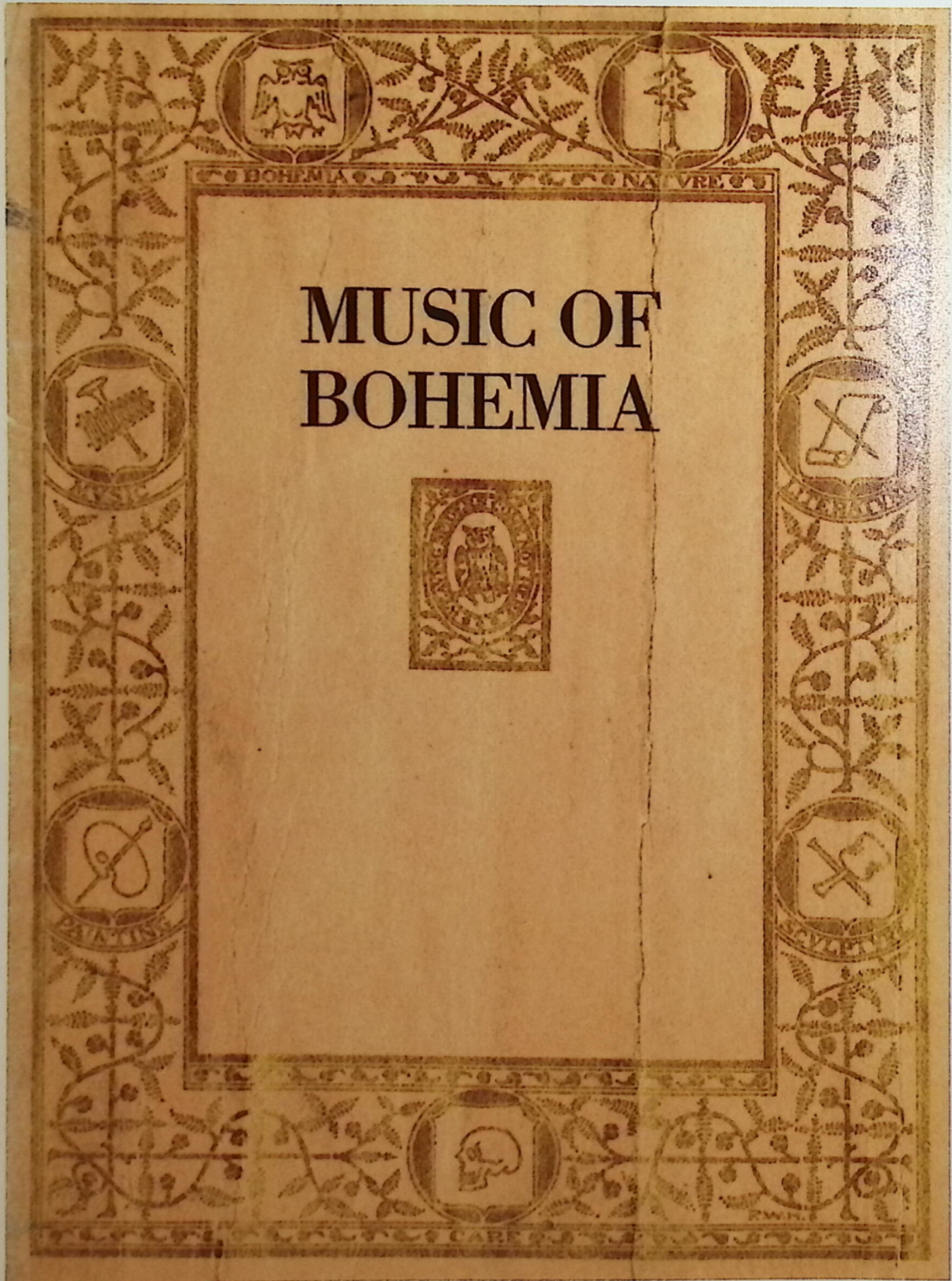
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# Bohemian Club

*I'd rather live in Bohemia than in any other land.*

JOHN BOYLE O'REILLY

MUSIC OF  
BOHEMIA



# Music and Musicians in Bohemia



THE FIRST ONE HUNDRED YEARS

[A Symphonic Summary]

*Richard P. Buck*

PRELUDE *Kevin Starr*

CODA *Herbert A. Goodrich*

*The Annals of the Bohemian Club*

*Volume IX*

BOHEMIAN CLUB  
SAN FRANCISCO, 2007

# THE MUSIC ANNALS COMMITTEE

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ENDSHEETS *"Bohemia," original score with words and music by Curt Massey, n.d.*

PAGE II *Henry Perry, Robert Newell, Mackenzie Gordon, William Barton,  
and Arthur Weiss on the Campfire Circle stage in 1907.*

PAGE IV *Program cover by Ralph Warner Hart for "Music of Bohemia, given by the  
symphony orchestra at the Grove to the visiting members of the American Institute of  
Mining Engineers." Mr. Wallace Sabin, Director, Sunday, 15 October 1911.*



## Dedication

*This volume is dedicated to the memory of  
Henry L. Perry, Leslie Taylor,  
Charles Hart, and William C. Bacon.  
They knew and valued the past  
and introduced me to the treasure of Bohemia.*

RICHARD P. BUCK



*Caricature of a Conductor*, by Ulderico Marcelli, 1916.

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# Foreword



IN 1997, AMONG THE PROJECTS UNDERTAKEN TO CELEBRATE THE 125th anniversary of the founding of the Bohemian Club was the publication of Volume VIII of *The Annals of the Bohemian Club, The Visual Arts in Bohemia*. It is an epic tome of 326 pages of essays, biographies, and both color and black-and-white reproductions of art works and photographs from the art collection of the Club. In 1999, Bohemian Richard P. Buck, inspired by the enthusiastic response to the historical art publication, began serious research on every aspect of Club music during its first century—1872–1972.

After more than five years of effort that involved literally hundreds of hours of research in the Club's archives, interviews with senior Bohemians, and data from outside the Club, Buck produced a monumental work of more than 1,300 pages, titled *Music and Musicians in Bohemia: The First One Hundred Years, 1872–1972*. In the belief that this extraordinary contribution should be available for research, the Board of Directors determined that the book should be offered for purchase to all members seriously interested in the musical history of the Club. An *ad hoc* committee was assigned to edit the manuscript. The book, a valuable research tool without illustrations, was published in early 2006.

During the past decade and even before, starting with the preparation for the Quasiquicentennial, a correlative project involved collecting the myriad performances recorded over the years on wire, film, vinyl, tape, and discs and transferring them to master discs since the original source media were beginning to deteriorate. Where possible, recordings were digitally enhanced.

The *ad hoc* committee was assigned the additional task of summarizing

Buck's research into a smaller volume and combining it with a series of compact audio discs containing the best of the "Sounds of Bohemia" culled from the master discs as far back as the late 1920s and extending into the 1990s. The result is this package—a collection of compact discs with program notes and a book with appropriate illustrations from the Club collections honoring the first one hundred years of musical history of the Bohemian Club.

The task has been both challenging and rewarding for all involved. We hope you will agree that it has been worthwhile and that you recognize the remarkable dedication and contributions of Richard Buck that resulted in this edition: *The Annals of the Bohemian Club, Volume IX*.

#### THE EDITORS

JACK M. BETHARDS

HERBERT A. GOODRICH

JAMES EARL JEWELL

H. LEONARD RICHARDSON

#### THE ILLUSTRATIONS

In preparing Volume VIII of the *Annals* (the "art" book), the fine art of Bohemia and the many cartoons for productions provided the basis of the illustrations, along with designs for the theatrical productions, photography, architecture, and printing. Only occasionally was portraiture used.

Music is intended to be heard and does not lend itself to either photography or paintings, but Richard Buck's text is filled with descriptions of Bohemia's music makers and their performances. Therefore portraits are used throughout this book, many from historic paintings or from cartoons for various productions, old and recent. The Club's remarkable photographic record of Bohemians and Bohemian activities has been mined to document the nineteenth and early twentieth centuries' performers and performances. The various programs come from the Club Archives, where they have been preserved carefully over the years. All of the above illustrate Buck's work and incorporate Club art in this, the "music" book.

JAMES EARL JEWELL

# Preface



THE BOHEMIAN CLUB OF SAN FRANCISCO IS UNIQUE AMONG MEN'S clubs by virtue of its purpose: to support the arts and to make it each member's duty to participate in the Club's creative programs in the arts regardless of a member's training or position in business.

Every member participates; every member demonstrates appreciation and love for these functions and feels the obligation to find an activity and to perform it wholeheartedly.

This book tells the stories of people and events in the development of the major musical groups in Bohemia, including a symphony orchestra, an extraordinary male chorus, both symphonic and marching bands, and a splendid jazz band. During the summer the Club holds a retreat in a redwood grove along the Russian River in Northern California, and members of these groups join others to present an original musical drama called the Grove Play. This is joined by a musical comedy known as the Low Jinks. Both shows are completely original, with book, lyrics, music, orchestrations, costumes, and sets designed, composed, or written by members.

Several Bohemians were active in founding musical institutions in the city of San Francisco. Others are now active in the musical life of the city. These men were occasionally "Bohemian impresarios" and were so well-known around the world that they could bring traveling virtuosos, conductors, and composers as guests to the City Clubhouse and to the Grove Encampment.

R.P.B.



A Night in Old Vienna, 14 March 1940.

## Acknowledgments



THE AUTHOR IS INDEBTED TO THE SAN FRANCISCO LIBRARY MUSIC Department, especially Jason Gibbs, for making the facilities and space available near the volumes of the WPA Project (1938–1942) entitled *History of Music in San Francisco*. In addition, members of the department made available a copy of Bohemian Jacob B. Levison's *Memories for My Family*. Only two hundred copies were made by John Henry Nash of this eyewitness account of sixty-one years of the Club's music and musicians.

I also thank the University of California at Berkeley Music Department for letting me study the manuscripts of the incomplete WPA Project, volume 8, *Handbook of San Francisco Composers*, which contains information on Bohemian Club composers.

The majority of my thanks goes to Matthew Buff, Archivist of the Bohemian Club; historiographer Andrew Jameson; Julie Hanson, secretary of the Bohemian Club; Linda Jensen, Membership Committee secretary; and Pam Brewer, administrative assistant to the general manager.

The *ad hoc* Music Committee also adds thanks to Richard P. Doyle Jr., George Elliott, Mark Gustavson, Kevin King, Jock Ross Stuart McDonald, Henry Martens, Gemy Pontiga, James Emmanuel Taylor, Karen Burcham of Globalware Productions, and the firm of Wilsted & Taylor for their invaluable assistance in preparing elements of this *Annals* volume.





1907 Sunday Morning Grove Stage Concert with conductor Humphrey Stewart about to enter.

# Prelude



Kevin Starr

TO BORROW A METAPHOR USED FOR CAMELOT BY ALFRED, LORD Tennyson in *The Idylls of the King*, frontier and high provincial San Francisco was a city built to music; and the Bohemian Club, nurtured by San Francisco across the last three decades of the nineteenth century, was a Club built to music as well. Indeed, without music—as well as without art, literature, and drama—there would not have been a Bohemian Club as it came into existence in 1872 and continues to flourish today in its third century.

Not for San Francisco was there the long and patient development of a frontier city to which music would eventually come. San Francisco was, rather, a maritime colony of Europe, Latin America, the Asia Pacific Basin, and the Eastern Seaboard; hence, in its “rapid, monstrous maturity,” as historian Hubert Howe Bancroft would later describe it, San Francisco quickly reestablished the cultural life, including music, of the various civilizations that had coalesced to bring it into being. This music, performed and heard through the 1850s and 1860s, had by the early 1870s, when the Bohemian Club was founded, emerged into a vigorous and encompassing soundtrack for the city and the Club that the city was helping to bring into existence.

It was the music of memory, cultural identity, and celebration; and it came quickly to the frontier city. In 1846 the guitars and castanets of the Mexican village of Yerba Buena were joined by the fife and drum of naval detachments raising the Stars and Stripes over the pueblo that the next year would officially become the American city of San Francisco and would, two short years later with the Gold Rush, commence its emergence into a frontier metropolis. The forty-niners brought their picks and shovels and pans, and they also brought their music, as one could tell almost any hour of the day standing outside the Bella Union gambling palace and hearing, intermixed with shouts and laughter, the blaring of brass instruments and the quintessentially American sound of the banjo. With extraordinary rapidity—given the fact that this was a Gold Rush and people had other things on their minds—church-related choral groups such as the Athenaeum Club (1851) and the Aeolian Vocalists (1852) were organized and were filling the night with the sounds of sacred and secular song. Opera first made its appearance in 1851, with performances by the barnstorming Pelligrini Opera Company. Virtuosos, meanwhile—pianist Henry Herz in

April 1850; soprano Catherine Hayes, the Swan of Erin, in November 1852; and violinist Michael Hauser in February 1853—were concertizing to appreciative audiences. By 1854, thanks to the German community, a Germania Philharmonia Orchestra and Chorus was functioning as part of the Turnverein cultural organization. By 1861, as San Francisco rounded the corner from frontier to province, it had a Handel and Haydn Society dedicated to the music of these two masters.



Theodor Vogt,  
Louis Lisser,  
William McCoy,  
Joseph Redding, and  
Humphrey Stewart on  
a Campfire Circle  
bench, 1904.

Lest serious music seem to have an exclusive hold on the city, the early (June 1849) success of popular singer Stephen C. Massett must also be cited, along with the Music Hall built in 1853 by Henry Meiggs at the corner of Montgomery and Bush and the minstrel shows produced throughout the decade by impresario Tom Maguire. To this diapason must also be added the various folk songs and melodies—Irish, Chilean, French, Australian, and Chinese—that could be heard at any one time of day or night in the various quarters of the city.

By the time the Bohemian Club was founded, San Francisco was entering the first stages of its High Provincial identity, symbolized in performance terms by the opening of the California Theater on Bush in 1869 and Wade's Grand Opera House at Third and Mission in 1873. Some founding Bohemians, in fact, were stockholders in Wade's Opera House, which lasted until the earthquake and fire of April 1906. Along with a total of four Tivoli opera houses flourishing at one time or another, such venues helped establish opera as a special presence in the city.

The founding generation of the Bohemian Club, as might be expected, included a number of musicians, singers, conductors, and arrangers of note, who set to work after 1873 establishing and rehearsing ambitious musical programs for the monthly High Jinks. The surviving records of this first era establish for us the inclusive tastes and practices of this founding generation, mixing serious and popular music, that have remained consistent to this day. Choral music made its appearance almost immediately, and within five or six years of the founding, the Christmas Jinks—centered on a performance of Adolphe Adam's "Cantique de Noel"—had emerged as a musical high point of the year. The ambition behind this performance was immediately apparent, with Bohemian maestro Stephen Leach backing up the soloist with an orchestra and chorus.

So, too, did music accompany Bohemians into the outdoors in the first overnight midsummer Encampment in June 1878, which was followed by encampments on the Russian River. Initially, the First Artillery Band from the Presidio came to the Russian River as performing guests, establishing a tradition of band music in the outdoors that has lasted until this day. By the 1890s—with the developing careers of Joseph D. Redding, Humphrey John Stewart, Wallace Arthur Sabin, and Theodor Vogt—Bohemians began to compose their own music as well as play the music of others. The *Cremation of Care*, for example, initially used Chopin's "Funeral March," but by the early 1900s was employing almost exclusively music composed by Bohemians. Beginning with such ambitious efforts as the *Buddha* Jinks of 1892, the *Festival of Leaves*, en route to becoming the Grove Play, consisted almost entirely of music composed by Bohemians. In 1902, Joe Redding became

Joseph D. Redding in 1896—San Francisco attorney, Club president, author of two Grove Plays, and composer of *The Man in the Forest* and *The Land of Happiness*.



the first Bohemian to compose an entire performance. The “organistic” music translated beautifully to the outdoors, and many of the early Bohemian performers and composers of importance—the English-born Humphrey John Stewart, Wallace Arthur Sabin, and Edwin H. Lemare, and the Arkansas-born Uda Waldrop—pledged their allegiance to this venerable instrument, then experiencing a golden age of composition and performance, sacred and profane.

One is reluctant to name names from the early 1900s onward, for the musical vitality of this era is astonishing. A developing Grove Play stimulated a parallel development in the Chorus, forty-two voices by 1904. The following year, a choral membership in the Club was formally established, followed by a band membership in 1913 and an orchestra membership in 1921. The newly expanded and formalized Orchestra, designated the Bohemian Little Symphony through 1925, made its debut in the Christmas Jinks of 1921. Lakeside concerts by the Orchestra on the second Thursday of the Encampment began in 1924.

One of the functions of any successful arts-oriented club is to provide a crossroads and haven for visiting artists. In the nineteenth century such visitors—for example, Rudyard Kipling, Oscar Wilde, James Anthony Froude, Anthony Trollope, Robert Louis Stevenson—tended to be men of letters; but from the 1920s onward the fêting of such figures as Jascha Heifetz, Lawrence Tibbett, John McCormack, John Charles Thomas, Yehudi Menuhin, Sir John Barbirolli, Paul Whiteman, Noel Coward (a cocktail party on 22 January 1948), the D’Oyle Carte Company—testifies to the emerging strength of the Bohemian Club as a performance venue. It can be argued, in fact, that music constituted the cutting edge of excellence in the Bohemian Club in the twentieth century, with painting

running a strong second until World War I, and literature, while not disappearing, yielding to the stronger presence of the other arts.

From this perspective, the Bohemian Club of the twentieth century became performance-oriented, which is to say, musically oriented, across a broad spectrum of musical tastes. In the 1930s, for example, even the Broadway musical came to Bohemia in the form of the developing genre of the Grove Low Jinks. To the post-World War II era we owe the emergence of such popular performing groups as the Jugheads, the German Band,



Tenor Charles Bulotti Sr. with composer Uda Waldrop in the Grove in 1919. Bulotti sang in Waldrop’s Grove Plays: the 1914 *Nec-Natama* and his *The Golden Feather* in 1939.

the Original Washboard Trio, and the Mariachis. Preachers' Sons' Night, meanwhile, first organized and produced by John Charles Thomas in the 1936 Encampment, kept vital the genre of sacred music in the Grove.

A prodigiously researched volume, *Music and Musicians in Bohemia: The First One Hundred Years, 1872–1972*, upon which this volume is based, provides us with a roll call of names from the beginning through the post-World War II era. The most rudimentary use of the index will lead anyone to a favorite Bohemian performer or musical moment. This is because each Bohemian possesses a personalized arrangement of Bohemian music, a lifetime soundtrack if you will, composed of musical classics he has heard well-performed in the Club: music that has meant something special to him in his life. For example, the music may be from his youth now fully updated into the contemporary era, Bohemian anthems of note, or merely music he remembers hearing at a certain time of intense appreciation of the Club. It matters not whether it comes grandly from the Grove stage, more intimately by a campfire, or from a pianist in the Cartoon Room on an ordinary weekday just before lunch.

The City Clubhouse and the Grove can never be fully silent, even when winter darkness envelops the redwoods or the house lights of the City Club are dim. Some one hundred thirty-four years of music, after all, can never fade away completely. Even silence has a music of its own. The music of Bohemia remains in countless scores preserved in the archives and in personal recollections of music heard and enjoyed. Of late it has been transferred to digital memory via the compact discs that accompany this volume, and it remains as a historical force for cultural development. By its very nature, music moves us to pleasure and to insight. Generations of Bohemians, hearing music in Bohemia, have come to such moments of comprehension and delight, and a renewed and ever-recurring appreciation for the joy and teaching of music has become fixed in the culture of the Club: named, in fact, along with art, literature, and drama as the founding premises, the building blocks, of Bohemian culture. This volume of the *Annals* celebrates the Bohemian Club of San Francisco in a most important dimension of its identity; and for this, we owe its author and its editors a resounding song of thanks.



1895 Orchestra in the Grove Stage orchestra pit.

# THE FIRST MOVEMENT



1872-1900

## Music and Musicians in Club Rituals, Festivals, and Feasts

### MUSIC AT THE FOUNDING OF THE BOHEMIAN CLUB

“. . . SOMEONE, POSSIBLY A PALE, SLENDER YOUTH BY THE NAME OF Charles Warren Stoddard, would play something on the piano suitable to tea and twilight” is how Volume I of *The Annals of the Bohemian Club* describes the meetings of journalists and artists that preceded the organization of the Bohemian Club in March 1872. The Club began in music and so it has continued. “Jinks,” the title the founders adopted for Club activities, have used music throughout their existence. The original meaning of “Jinks” was a learned (High) or a lighter (Low) evening entertainment in the Club.

Reports from the meetings in the first year refer to music and musicians. Programs specify the musical numbers, forms, and performers of classical and timely popular music. Much of it we would identify today as salon or parlor music. The roster of the 1872-1873 Club included names clearly identifiable as musicians: George Lette, vocalist and composer; J. E. Tippet, tenor; James F. Bowman, occasional singer; Samuel D. Mayer, vocalist, conductor, and organist; A. Hartdegen, cellist; and Stephen W. Leach, actor, baritone, composer, and conductor. After only a few months, from the program of 26 September 1872, performing Bohemian musicians



also included G. Carmini-Morley, singer; Ernest Schlotte, French horn; and Louis Schmidt, violin. The roster of 1873-1874 included musicians who became active in planning Club musical programs and performing. These were Henry (Harry) O. Hunt, pianist and chorus conductor; Alfred Wilkie, vocalist; Richard W. Kohler, flutist; George T. Evans, concert pianist; Joseph (Jo) Maguire, a popular baritone; and M. Y. Ferrar, guitarist. The third roster contained the names of baritone Charles E. Dungan, destined to be a popular performing member; E. Louis Goold Jr., a trustworthy musician, chorus conductor, and organizer; and Frank Unger, a baritone, singing actor, and pinch-hitting chorus conductor who demonstrated his theatrical abilities many times but rarely served as a Jinks Musical Director.

Some musical gentlemen were among the charter members, including John C. Cremony and James F. Bowman, who were occasional Low Jinks singers. Similarly Arpad Haraszthy, the early planter of grapes, appeared as a singer for many early Jinks. Many musical Bohemians joined during the first five years and so were eligible for the first Old Guard. Others were temporary, and they appear on lists and musical programs in the first five years.

Consistency of purpose and of procedures applied to the musical side of the Bohemian Club has produced unique results. In particular, the Paper Jinks, the predecessor to the High Jinks, alternated literary and musical offerings in a *potpourri* format. In those early days Bohemia was blessed with musical ambassadors and impresarios: Sir Henry Heyman, Jacob B. Levison, Joseph D. Redding, Henry Hadley, and Arthur Farwell. The first three were mainly responsible for bringing prominent musicians, performers, conductors, and composers to the City Clubhouse and to the Midsummer Encampment in the first fifty years. Some guests were given honorary luncheons, cocktail parties, or dinners. Others were guests in the Grove.

Internally, the Club was and still is fortunate that men of business and world affairs found time for the arts in their own busy lives. They were respectful of the arts because they embraced them. Somewhere in their past, they regretted those missed piano lessons. Now they wanted to perform, act, write, paint, hold an audience's attention with stories, play music, do lighting, be on the stage, and build scenery: "Carry a spear," as



English-born Stephen Leach was a choral composer, conductor, and Club music librarian.

we say. Bohemians have supported the arts financially, but they have always done more by participating. Enjoyment and performance of music by members have been two of the purposes of the Club since the beginning. They have been held to be equally important with enjoyment and production of literature, art, and drama.

### *Variety, Humor, and Planning*

The canopy of Bohemia covered both variety and quality in program selection, held up by willing workers of talent and achievement. The gentleman in charge of the music was required to formulate a variety program consistent with the Jinks title. An entire recital by one person is rarely found in early programs, although they did occur as Ladies' Day events, which were often held in the afternoon. Even when the entertainment was provided by visiting musical artists at the Club, there seemed to have been as much spoken word as music on the program. Add to this the element of humor, and one had a procedural formula for the successful Jinks of 1872. Whether planning stories, plays, or musical events, good preparation was required.

### *Musical Performances and Musical Sires*

The dominant noticeable feature of the early Jinks programs was their remarkable length. Typical High Jinks programs contained twenty items, including talks or speeches (papers), proper stories, commentary, and music. Low Jinks programs carried a complement of skits, feats of strength, ladder climbs, clog dances, Punch-and-Judy shows, not-so-proper stories, and jolly songs. Later the appropriateness of shows in the various outdoor settings changed the contents of Midsummer Jinks, but not always the length. The oratorical style of Paper Jinks gave way to the spectacular, heavily musical High Jinks of the 1890s.

The stipulation that a member should be chosen to contrive and present a stated program resulted in the beginning of our designation "Sire." In the first decade there were generally two Sires: Sire of the Evening and Sire of the Music. Regardless of missing detailed programs, in every appropriate case after 1873 a specified Club member was responsible for the music for each monthly High Jinks. Low Jinks, however, were characterized by evenings of spontaneity and unpolished fun. During the years 1872 and 1873,

musical members performed on the programs and were identified regularly as Musical Sires. Later, composers and conductors were added to the list of available Musical Sires together with performers. The Sire of the Evening was, more often than not, a writer and a newspaperman. He balanced the intellectual materials, which consisted mainly of papers and music. As a result, the monthly Jinks were almost entirely based on a literary individual or individuals, with papers presented by specialist members. Music was appropriate for the occasion, sometimes using words by the evening's poet or playwright. Early examples that apparently excited intellectuals of Bohemia were William Makepeace Thackeray, Shakespeare, *Hebrew and German Poets*, Alfred, Lord Tennyson, *Wits of the State*, Charles Dickens, *Poets That Have Sung of the Sea*, Lord Byron, *Poets That Sang of the Battlefield*, Sir Walter Scott, Oliver Wendell Holmes, Henry Wadsworth Longfellow, *Ballad Writers*, *Minnesingers of Germany*, James F. Cooper's "Epigrams"—all were included in 1873 and 1874 programs.

Robert H. Fletcher, writer of the first three volumes of the *Annals*, noted that "High Jinks," referring to a drinking bout, appeared in Sir Walter Scott's novel *Guy Mannering*. Bohemian Wilbur Hall, in his manuscript for an unpublished *Annals* volume, observed, "It is pretty certain that here, again, a spontaneous and *extempore* inspiration created a fixed custom we have never abandoned. Our Bohemian aspirations were high in the early days, and we had every serious intention of being solemn, intellectual, and erudite. There is no doubt that the first High Jinks were all three. But some irrepressible fellow, at the conclusion of one of the first of these Aristotelian feasts of reason, was prompted to add a little flow of soul. He straightaway usurped the Sire's authority, shed that worthy's dignity, and proclaimed a 'Low' Jinks, setting the pace with an opening salutation conveniently low, followed by a burlesque of the previous learned exhibition." In those days there was no need to call on contributors. Perhaps wits were livelier; perhaps standards were less exacting. At any rate, all accounts describe those impromptu Low Jinks of stories, songs, and poetry as sidesplitting and always apt. They caught on instantly, and for at least thirty years each High Jinks was followed after dinner by a Low Jinks in the Clubhouse as well as on midsummer outings. Hall noted further that "the Bohemian Club entertainment is in no sense carousal, but an intellectual, artistic, and musical revel where drinking is subsidiary and indulged in with that moderation which in the Club's ritual is declared the chief of all virtues."

### *The Popular Style and Public Programs*

The first Club meeting was 25 March 1872. The monthly Jinks formats remained fluid over the first few years. In between Jinks there were dinners honoring noted visitors with informal, spontaneous entertainments. The first documented concert program occurred in a Club Testimonial Benefit to actor and Bohemian Henry Edwards in Platt's Theater on 26 September 1872. It was in a public place and women participated in the entertainment.

#### PART I

1. Overture—*Poet and Peasant* by F. von Suppé, played by the California Theater Orchestra, Charles Schultz, conductor and violinist
2. Original Poem—Bohemian poet Daniel O'Connell
3. "Reverie" by R. Schumann and "Serenade" by F. J. Haydn, played by the Quartet: Louis Schmidt (violin), Emile Gramm (violin), Monsignor David (viola), and A. Hartdegen (cello)
4. Poem by Honorary Bohemian Ina Coolbrith, recited by Bohemian Charles Warren Stoddard
5. Violin solo "Reverie" by H. Vieuxtemps, played by Emile Gramm
6. Romanza "Non e Ver" by Tito Mattei, sung by Jacob Muller, accompanied by Prof. Mulder-Fabbri (Inez Fabbri)
7. "Serenade" by F. Schubert, sung by Mrs. K. K. Harriner, with horn obbligato by Ernest Schlotte
8. "Good-Bye" by George Cooper, sung by Mrs. S. D. Mayer
9. Horn solo "Love's Sweetest Messenger" by Charles Schultz, played by Ernest Schlotte

#### PART II

1. Two recitations: "Sheridan's Ride" (W. A. Mestayer) and "Schneider's Ride" (J. C. Williamson)
2. Anna Elzer sang a Waltz composed and played by Professor Mulder-Fabbri
3. A cello piece: "Sound from the Alps," composed and played by A. Hartdegen
4. M. Y. Ferrar played a guitar solo and G. Carmini-Morley sang his own song: "O Love of Mine"

## PART III

- I. Bohemian Thomas Newcomb's farce *The Diamond Dividend* that used Bohemian actors John McCullough, Owen Marlowe, and J. C. Williamson

*Ladies in Public Jinks and Club Entertainments*

Ladies' Days started with women as performers, not just as guests. The program above was a public concert; it showed this use of women musicians well into the mid-1880s. Throughout Club history some public concerts used women singers. The presence of ladies on Club programs was not surprising. The men-only occasions in the first two years were dictated by the small quarters of the first Clubhouse on Sacramento Street when the membership reached about sixty. Surprisingly, the first Ladies' Day at the Club was held on 13 April 1872, only two weeks after the organizational meeting. The next year, on Wednesday, 18 June 1873, another entertainment was produced. A week later, on 26 June 1873, thanks were extended to "the artists who assisted at the Entertainment on Wednesday last." The artists included Vernon Lincoln, W. C. Campbell (basso), J. E. Tippett (tenor), J. Stadtfeldt (guest), Harry Hunt (piano, conductor), Hugo L. Mansfeldt (pianist), Otto Lindner, E. Schlotte (horn), F. Stecher (guest), and Samuel D. Mayer (tenor and organist). Pianist Hugo Mansfeldt presented four Wednesday Afternoon Parlor Matinees in early 1873 at the Club. It is not clear where the piano came from, since the Club had not yet purchased one.

By the time of the move to new quarters in 1877 the Club membership was approaching two hundred. A review of the first ten years shows a Ladies' Day, usually a High Jinks, and sometimes a Reception or a Music Reception, just about every year. After 1885 no more Ladies' High Jinks are mentioned in Porter Garnett's *The Bohemian Jinks*, which has a compilation of Jinks for the years 1872-1908. Possibly the confusion exists because the series of Ladies' receptions from 1894 to 1898 were really Afterglows following approximately one week after the Members' Clubhouse Afterglow. There was also a rare event for ladies in 1896: the Christmas Yuletide Day on 30 December 1896. The program included a punch bowl, repetition of the Christmas Jinks music, and an exhibition of Jinks cartoons.

The following is an example of the monthly Clubhouse Low Jinks that

were popular and appealed to everyone in the Club. The programs were inevitably very long and included individuals doing rough-and-tumble events better suited to afternoons in the park. But there was also music and lots of it on the Low Jinks programs. Songs ranged from minstrel show tunes to cabaret numbers and Barbary Coast drinking songs. Songs in the very long High Jinks were what are now called parlor songs with Victorian sentiments and ideas that would not offend a lady or a bishop.

### *Sample Programs of 1873*

Thomas Newcomb (the Club's first president) was Sire of the earliest Jinks that has a printed program in the archives. The nearly illegible program for the Thackeray Jinks of 29 March 1873 is among the surprising number of items that remain despite the great loss of early documents in the 1906 earthquake and fire.

- Part 1. President's Message followed by a recitation, "Skeleton in Armor," read by W. A. Mestayer
- Part 2. A play with some connection to the California Theater
- Part 3. Essay followed by a tableau, "David and Goliath," and the play *The School for Scandal*, by Richard Sheridan
- Part 4. "Alsatian Morning," sung by Alfred Wilkie; "Champagne Making Is My Name, Making Champagne Is My Game," sung by Arpad Haraszthy

More characteristic programs were the incredibly long ones. The program for a typical High Jinks was *Poets That Have Sung of the Sea* on 27 September 1873 with George Bromley as Sire. There were twenty-eight numbered items. Here a Bohemian Club Chorus has already made its appearance.

- 1. "Brief but Brilliant"—Remarks by the Sire
- 2. Sentiment of the Evening (poem)—"Saturday Night at Sea" by Bayard Taylor, recited by C. A. Lewis
- 3. Song by the Fire—"Happy Are We Tonight, Boys" by the Bohemian Chorus
- 4. Reading—Byron's "Roll On, Thou Deep and Dark Blue Ocean," read by James F. Bowman
- 5. Song—"Rocked in the Cradle of the Deep," sung by Walter Campbell
- 6. Reading—Southey's "Inchcape Rock," delivered by George C. Hickox

7. Song—"The Sea, the Sea, the Open Sea," sung by J. E. Tippett, tenor
8. Recitation—W. H. ["Caxton"] Rhodes' "The Sinking of the Cumberland," read by the author
9. Song—"The White Squall," sung by Charles E. Dungan, baritone
10. Reading—original work by Thomas Newcomb
11. Song—"The Black-Eyed Susan" by Charles Dibdin, sung by Samuel D. Mayer, tenor
12. Reading—Philip J. Bailey's "The Tacking Ship Off Shore," read by C. A. Lewis
13. Song—"The Death of Nelson," sung by G. Carmini-Morley
14. Reading—from Dickens' *Pickwick Papers*, read by S. C. Bugbee
15. Duet—"The Minute Gun at Sea," sung by J. E. Tippett (tenor) and Joseph Maguire (baritone)
16. Reading—Eliza Cook's "The Fairy of the Sea," read by Henry Edwards
17. Song—"The Battle of the Baltic," sung by W. H. L. Barnes
18. Reading—John Hay's "Jim Bludsoe," read by J. C. Williamson
19. Song—"Merrily Goes the Bark" by the Amphion Glee Club
20. Recitation—"Little Annie's and Millie's Prayer," read by A. F. Morrison
21. Song—"Will Match, the Bold Smuggler," sung by Stephen Leach, baritone
22. Recitation—John G. Saxe's "The Jolly Kassinen," read by Henry Edwards
23. Song—"Ever Be Happy, the Pirates' Chorus" by the Amphion Glee Club
24. Solo—French horn by Ernest Schlotte
25. Song—"Tom Bowlin" by Charles Dibdin, sung by Vernon Lincoln
26. Recitation—"The Little Hero," read by W. A. Mestayer
27. Song—"The Bay of Biscay," sung by Stephen Leach
28. Closing Song by Sire, George Bromley—"A Hundred Years Ago" with the whole Bohemian Club

### *Popular Songs and Popular Classics*

The musical content for the monthly Clubhouse High Jinks was characteristic of polite music for afternoon and evening listening. It is now called salon music, and we still have it occasionally on Sunday afternoons. Every piece had a tune and a message or a story. There was scant if any real formality connected with these occasions. If the event were held in England it would be called a soiree, and the music would be suitably Victorian without any references to impolite subjects. The music was also a far cry from the

concert performance of a Beethoven sonata or string quartet, but there were clearly places for the classics as well as popular songs and ballads. Rather than offend any member's tastes, the selections were based on availability. Whatever accomplishments and repertoire a member possessed dictated the type of music. Generally, classics and songs that related to the Jinks topics were acceptable. It took some thought and some planning to satisfy all tastes, just as it does today.

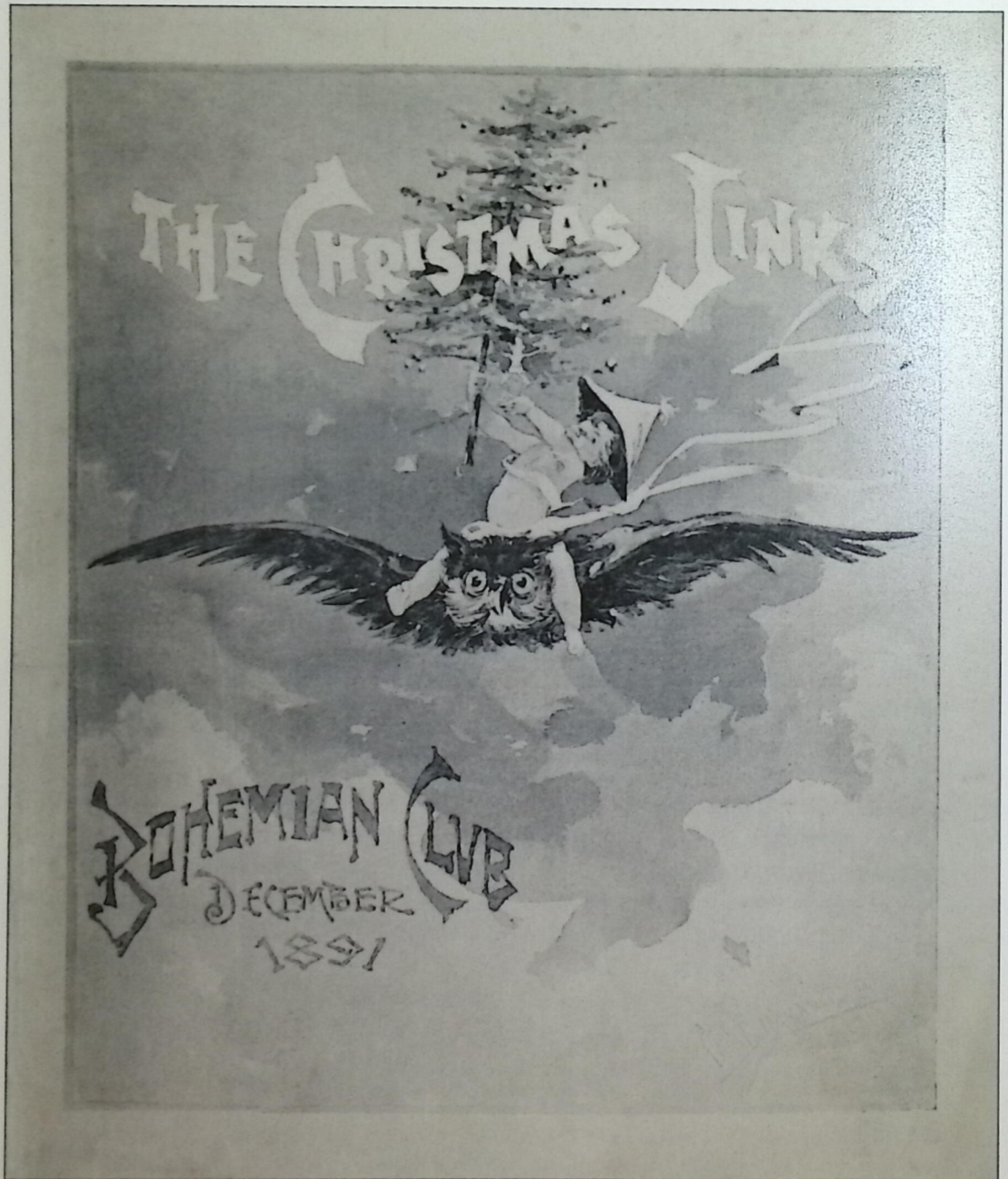
The reprinted programs above and a series of similar events in the first five years illustrate a very slow evolution of programs and the continued use of musicians as Musical Sires for Jinks programs, as well as the inclusion of many performers. The interleaving of musical numbers with the spoken word remained characteristic of the Paper High Jinks that reigned supreme at the time. The fact that Club members could sit still for so much entertainment must reflect the scarcity of Clubhouse events. Since Club meetings were held only monthly, as they were until the 1920s, they almost had to be long.

### *Evolution of the Christmas Jinks*

The remaining new event in 1872 was the Christmas Jinks, which was said to have been "commemorative of the ancient festival of Christmas." Whatever music was involved, and there surely was some, remains shrouded in darkness. After about six years the Christmas Jinks format, which has lasted from 1877 or 1878 until the present, was settled upon. The combination of Christmas Jinks and Christmas Dinner on the same or different days became fixed points in the Club year. The Christmas Jinks was a serious, formal occasion when traditional music and peaceful homilies were heard. The Christmas Dinner was an annual festival of food and drink and popular carols sung with friends.

The Christmas Jinks were experimental in the first seven years, with variable results. For example, the 1873 Jinks was called by James G. Eastman to "discuss the life, character, and literary productions of that eminent Bohemian Dr. Watts. The punch was to be made from his private recipe." In 1874 the Christmas Jinks was *The Canonization of Santa Ulula* in the Year One, Bohemian Club, with music by Henry O. Hunt. The farce *A Merry Christmas* was staged in 1875; some of the text on an artist's life survives. The Club moved to new quarters on Pine Street in January 1877, so the Christmas Jinks of 1876, *Something Different*, with music by Musical





Charles John Dickman's program cover for  
the Christmas Jinks, 26 December 1891.

Sire Henry O. Hunt, surely referred to the new address. Hunt was noted for his music, which has "done so much to lower the rents in this neighborhood," according to one wag. The most tantalizing Christmas Jinks was held on 29 December 1877, identified by Porter Garnett as the *Feast of Reason and Flow of Soul*. In 1878 Ben Clark was the first soloist of record to sing Adolphe Adam's "Cantique de Noel" ("O Holy Night"); it was commented that "he always moved the audience to tears with this number." The carol had evidently first been sung in chorus in 1877. A statement of musical history in Volume I of the *Annals* credits Stephen Leach, who had charge of the music: "In addition to the usual carols, glees, and catches, 'Cantique de Noel' was sung, accompanied by a full orchestra and a chorus of some twenty or thirty male voices . . . always a most important feature of this great annual festivity."

#### A DAY IN THE COUNTRY BECOMES AN ANNUAL EVENT

In 1878 there was no master plan to create a Forest Play or a Forest Theater, much less a Grove filled with voices and camps. The very idea of traveling off to the woods or the shore with a blanket roll and a shaving kit was remote from the expectations of the early literary and musical members of the Club. But the Club from the beginning contained a motley crew. Bohemian Joaquin Miller had already written *Songs of the Sierras* and lived among the Modocs. John Muir had walked one thousand miles from the heartland to the sea and spent his six years in Yosemite. All Bohemians were products of the Enlightenment; they were living in the midst of Victorian-style romanticism. Perhaps one thought of the redwoods, in Tennyson's words, as "The great world's altar-stairs / That slope thro' darkness up to God."

#### *The Sausalito Picnic of 1873*

Historians Henry L. Perry and Wilbur Hall remind us "that the rounded year of Bohemia, represented by its activities in the Club House and by its unique out-of-door festival, was foreshadowed . . . in a picnic held at Sausalito, 30 July 1873." The ladies were invited. H. A. Cobb (later a Bohemian) was then president of the Sausalito Land and Ferry Company, which tendered free passage. There were Arrangers (later the Jinks

Committee), Floor Managers, and Musical Sires: Richard Kohler (flutist), Stephen Leach (singer, conductor, composer), Pascal Loomis, and William V. Wells. "Uncle" George Bromley was designated "Orator" and Charles W. Stoddard was "Poet." Even though it was July, the picnic was rained out; the party was held indoors at the Bohemian (no relation to the Club) Hall. Apparently there was a subsequent picnic on 30 March 1875.

### *Music at the Midsummer Encampments*

The first overnight Midsummer Encampment was Saturday and Sunday, 29–30 June 1878 in the redwoods at Camp Taylor, Paper Mill Creek (near Taylorville), Marin County. The proposal and description by Charles Warren Stoddard are in Volume I of the *Annals* and in Volume I of *Bohemiana*. We know almost nothing about the programs. Photos of early Encampments show a piano and a singer or two. A committee of twenty-four did the planning. The High Jinks Committee included one well-known musician, George J. Gee, so there should have been some musical component in the two Jinks programs.

Curiously there was no Low Jinks nor High Jinks title listed. These were days of Paper Jinks. Wilbur Hall commented on the Low Jinks: "Our single original inspiration was the typical Bohemian custom of burlesquing our own solemn session immediately afterwards in a farcical and often ribald Low Jinks." The Musical Sire of the Low Jinks (called Director on this occasion) was Frank Unger. His "snide" quartet made a "thumping" appearance. As originally organized by Unger, the "quartet" consisted of thirteen overaged, oversized singers and dancers. There was a Paper High Jinks presided over by Henry Edwards with poetry and some music. The attendance was reported to be "about 100," so many of the Club's singer-entertainers may have been present.

Porter Garnett wrote of the first outdoor Jinks: "It was Mr. Hugh M. Burke who made the suggestion that led the Bohemians into the woods for their first Midsummer Jinks in 1878. At the Encampment, the ceremony, such as it was, resembled in its general characteristics the older Clubhouse jinks, save for the added freedom and zest imparted by the surroundings. There were addresses and songs and such merrymaking as the impulse of the moment suggested. The outing was so thoroughly enjoyed that it was resolved to repeat the experience, and on 28 June of the next year, the second forest jinks and the first to take place in the redwoods was held."

The second Midsummer Encampment of 28 June 1879 was located on the south side of the Russian River, about one mile southwest of Duncans Mills. The main event was the outdoor production of scenes from Shakespeare's *As You Like It*. The Musical Sire was Walter G. Holmes, a Bohemian vocalist and lawyer, who directed the whole performance and the Chorus on this occasion. Nothing was said specifically about the music. Garnett commented, "The extreme simplicity of this affair was interesting in view of the elaborate and complex productions of which it was the genesis. It consisted of an address of welcome by the Sire, some casual singing, and two speeches. After this, everybody was advised to take a walk up the canyon to inspect the illuminations on a waterfall, which some of the artists had decked with Japanese lanterns."

The Encampment of 24 July 1880 was staged in Guerneville, east of the station—"between the railway track and the river." The memorable events were a Circus Low Jinks and the first *Cremation of Care*. The *Annals* mention a musical "dirge" and instrumentalists marching with the Priests. This band was probably hired for the occasion, as was done in succeeding Encampments. Music was not forgotten. The cartoon of the Encampment shows the Low Jinks: Henry J. Brady dressed like Yankee Doodle (that is, a "macaroni"), and singing the chorus from Lecocq's *La Fille de Madame Angot*. The cartoon shows numerous Bohemians astride plough horses going around a circus ring. One singer, Raoul Martinez, and one imaginative producer, Fred Somers, are listed for this Jinks Committee.

The 1881 Midsummer Encampment on 11 June used the Guerneville site of 1880. In 1881 the formal High Jinks was papers with songs. The memorable events were a Minstrel Show and the second version of the *Cremation*. Raoul Martinez represented the musical interest on the Jinks Planning Committee; the Musical Sire was Frank Unger, who organized and led the Bohemian Warblers in the Minstrel Show. The fixtures of the show were W. H. L. Barnes, Interlocutor, and End Men Frank Unger and Clay M. Greene. Now that was style.

The fifth Midsummer Encampment, 29 July 1882, was located close to or exactly at the present Grove location, at a spot known up and down the river as "Meeker's." The music was in the capable hands of Stephen W. Leach. He used currently unknown connections for a Grove first: the First Artillery Band from the Presidio performed. From notations on the 1884 *Cremation*, the band had a function of "playing in" the Priests to Chopin's "Funeral March" (the slow movement of his Piano Sonata No. 2 in B-flat

minor). We know the amount of the railroad transportation bill but not the band's program, if there was a concert. The High Jinks title, *Joys That We Have Tasted*, was bestowed by George Bromley on what must have been the Paper High Jinks.

The Midsummer Encampment of 23 June 1883 was at the same site as the last. The Paper High Jinks title was *The Genius of Unalloyed Delights*, organized by Paul Neumann. The Musical Sire may have been E. Louis Goold Jr. or Samuel Mayer. The Organizing Committee included musician Samuel Mayer, designer F. Marion Wells, and writer Peter Robertson. The *Cremation* was given again with Bromley as High Priest.

The seventh Midsummer Encampment was again on the site of the present Grove on 9 August 1884. The Planning Committee consisted of Charles Josselyn, writer; Jerome A. Hart; and composer/conductor/writer Joseph D. Redding. At last we begin to see the musical "heavies" turning to these outdoor events. A suite by Joseph Redding, *The Indian Fantasy*, appeared in a retrospective concert of 21 August 1904. Other than the usual *Cremation of Care*, this year's program was significantly lacking in documentation. Henry Perry considered the Sunday Morning Band Concert by the Eighth Artillery Band, courtesy of Bohemian Lt. C. M. Bailey, to be the first example of a Sunday Concert.

Porter Garnett wrote of this Encampment: "The Bohemians grouped themselves about the amphitheater [this was ten years before the hillside was used as the stage] in readiness for the exercises. These later were opened with a forest hymn by the band, which marched in, twenty-five strong, with flaming torches in their caps. Then followed the address of welcome, and after that came prepared addresses, original poems, and recitations, interspersed with instrumental music and a number of glees by a well-balanced chorus. This part of the program lasted nearly two hours. It was then announced by the Sire that the ceremonial *Cremation of Care* was about to commence."

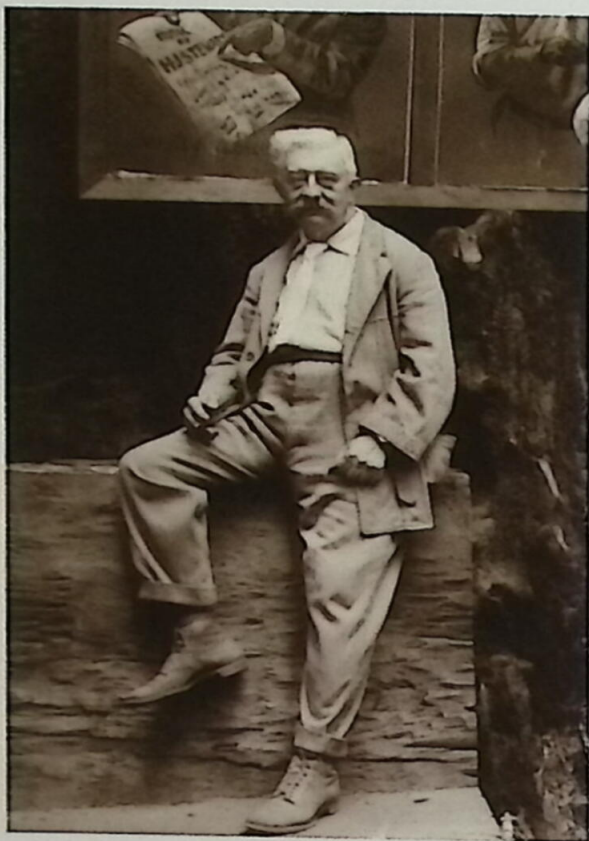
Not until 1885 did the Encampment last longer than one overnight. A single overnight had become not enough Grove time, and three nights and four days were soon needed. The 1885 Midsummer Encampment began 15 August at the present Grove site. The opening had been postponed twice from the original 25 July date because of the death and funeral of former President Ulysses S. Grant. The *Cremation* probably did not occur, since this was the period (1885-1887) when Uncle George Bromley was in China as U.S. Consul in the seacoast city of Tianjin. He was the principal High

Priest of this event, although others had participated. The Musical Sire was Stephen Leach and the High Jinks was entitled *Graduation*. None of the High Jinks Committee was a musician. Once again the Eighth Infantry Band was on hand with Charles Fuchs, leader, for the Sunday Morning Band Concert.

The ninth Midsummer Encampment began on 17 July 1886 at what Perry calls the "Usual Spot." It was the first of four four-day events held from 1886 through 1889. More important, the Grove was "made up" ten days early. The 130 attendees could arrive on Tuesday, 13 July. This was the beginning of the "free first midweek" that continued for many, many years. When the Encampment extended to two weeks and three weekends in 1892, the first midweek was open to campers, but there were no formal campfire shows, just informal, impromptu events. If there was a High Jinks in 1886, it was probably a Paper Jinks. The Musical Sire was Stephen Leach. The Low Jinks was a circus for which Clay Greene served as Sire. Among the High Jinks Committee members, David Loring would have the most musical responsibility. The First Artillery Band gave the Sunday Morning Band Concert. Louis von der Mehden, a member of an old musical family, conducted it. He was a guest performer in the Club in the very early days.

The tenth Midsummer Encampment ran 19-23 July 1887 at Austin Creek near Cazadero. The Sire, presumably of the High Jinks, was Peter Robertson, a writer frequently paired with music in the Club. Joseph Redding served as Musical Sire. If there was no title for the Paper High Jinks, it is simply that Peter Robertson did not have one. He was not selected Sire until late morning or early afternoon of the opening day. He was selected by pulling out the odd straw. It was easy to find straw. Everyone carrying a bedroll expected to find a bed, but no—members slept on the straw provided by the Club. The music included a reported very fine performance of a scene from von Weber's *Der Freishütz*. It was sung by baritone Stephen Leach to great acclaim. The First Artillery Band again provided music for the Sunday Morning Band Concert, and Jacob B. Levison played a flute solo, *L'Oiseau des Bois*.

In 1888 the Midsummer Encampment was at Austin Creek and ran 14-18 July. A Paper High Jinks, *The Convention*, was produced. Humphrey J. Stewart, who had joined the Club in 1887, organized the music. We know a good deal about the Pie Eating Contest but precious little about the musical fare. Choral music had been developing in the background, thanks



Humphrey J. Stewart authored or composed Grove Jinks and stands before the cartoon for his 1916 Grove Play, *Gold*. He composed *Montezuma*, *The Owl and Care*, and *John of Nepomuk* as well.

to Stephen Leach, the principal director, although other names mentioned earlier were certainly important. This Encampment once again used the Club Chorus, sometimes referred to as the Glee Club. In both 1887 and 1888 Encampments, the *Cremation of Care* was not mentioned, nor was the presence of a band or orchestra mentioned for 1888.

The Midsummer Encampment in July 1889 was again at Austin Creek. *The Praises of Pan* was selected as the Paper High Jinks topic. Humphrey Stewart was Musical Sire. Both Stewart and singer Raoul Martinez were on the Planning Committee. Louis Sloss sired the Low Jinks, and George Bromley was High Priest for the *Cremation of Care*. The First Artillery Band performed again for the Sunday Morning Band Concert.

The Midsummer Encampments of 1890 and 1891 at Austin Creek began 19 July and 11 July, respectively. Humphrey Stewart was again the Musical Sire, and with Alfred Bouvier, George Chismore, and E. W. Townsend planned the fourteenth Midsummer Encampment. The Paper High Jinks, *Dawn of Love*, was presented 18 July 1891 and the Sire was J. Denis Arnold. The Musical Sire may have been Stewart. The Low Jinks was a Minstrel Show.

#### *Music at the Midsummer Encampments* "Dressed Up the Skeleton"

Where archives permit, the foregoing descriptions of the color and the music in the first Midsummer Encampments showed the same old *potpourri* style of presentation. The alternation of addresses, stories, poetry, and music was performed out-of-doors instead of in the Clubhouse. Garnett pointed out that there was some progress in the development of the Midsummer Jinks. He described the future thus: "The Sire, having devised a plan or framework, would invite some of his fellow members to clothe the skeleton, which they would do by contributing original papers or poems, by singing songs, or by furnishing a musical interlude. All of these various elements were woven together as parts of a performance given in costume and with the aid of various spectacular effects." The more noteworthy of

these costumed, spectacle Jinks were about to materialize in the 1890s. To the surprise of all, *The Cremation of Care* there would soon develop two "platforms to build upon," a new musical base and a literary base called "*The Cremation of Care*" that would merge into the fabric of the High Jinks and give it a basis and direction until 1918. These combined to change the Paper Jinks style forever. The first platform was provided by the professional composer member who would write original music. Simultaneously the writer members would create original plays that were underscored by original music.

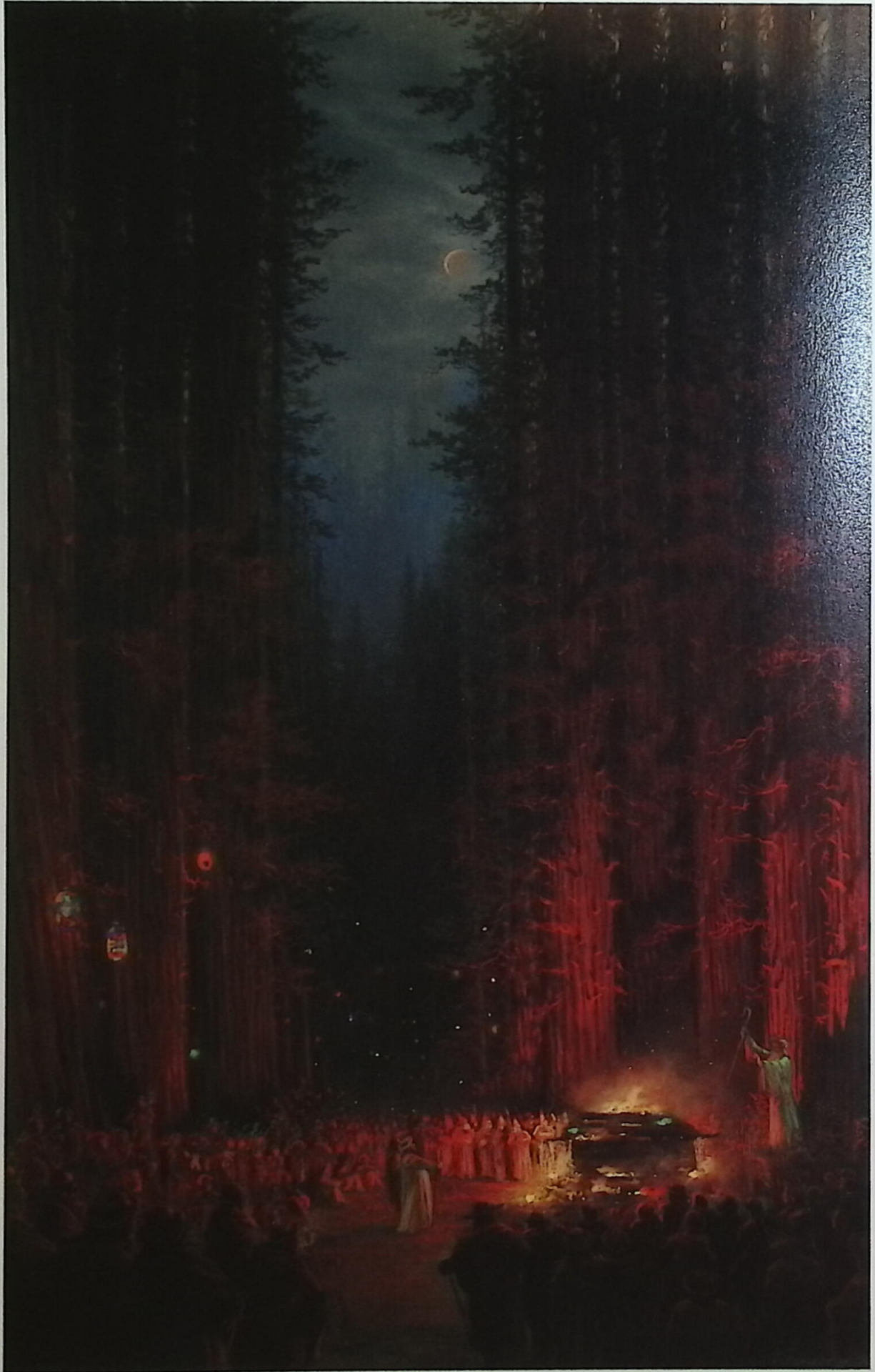
After the first twenty years of the Club, these continuing Paper Jinks, *potpourri*-style events, bore no relation to the future Forest Plays and Grove Plays that took place after the turn of the century. If there was uniformity in these early productions, it was the preponderance of spoken papers (poems, stories, and observations), spoken theatricals, experimentation with outdoor lighting effects, and variety shows. The Paper High Jinks sometimes had a remembered, listed title, but it was obvious that the main line of progress was the use of more and more music up to 1902. The presence of accomplished composers in the Club made this possible. It was less obvious that they were becoming "plays with music," analogous to the Forest Plays of 1902 forward.

A RITUAL CALLED *THE CREMATION OF CARE*  
BEGAN A RECORD RUN

The old saw among Bohemians is that you need to bring guests, especially fathers-in-law, to the Grove, because you'll never explain it any other way. The *Cremation* ritual cannot be explained to members, either. It is still alive and pops up every year in a somewhat different guise from the previous year. The principle of the thing is clear enough and has been explained in *Annals* volumes and other Club publications. The historical development of a text went through too many phases and too many authors to name; however, the beginning in 1880 and 1881 is worth a word or two. How did the *Cremation* ceremony connect with the Paper High Jinks? How did music contribute to the action?

In the first flush of Midsummer Encampments, from 1878 to 1901, the Sire, with planning by the High Jinks Committee, was in charge of the minute-by-minute affairs of the overnight event. Club favorite Uncle





*Cremation of Care*, by Jules Tavernier, 1881.

George Bromley and Fred Somers launched their idea on Sire W. H. L. Barnes in 1880, and persuaded him that the Paper High Jinks should be followed by something called the *Cremation of Care*. "Don't worry! It will be a good thing." The result of marching Priests, Chorus, costumes, and red flares on the seated or reclining Bohemians has been fully described in Volume I of the *Annals*. The High Priests were Bromley and Barnes.

The *Cremation* was repeated with the same cast in 1881. The 1882 *Cremation* used Bromley again as High Priest. The music was given by another group but the effect was the same. The script for the *Cremation* was further modified in 1883. With all its absurdities, a new character was added: the rebirth of "Joy" from the ashes of "Care." The next year, 1884, Bromley was again High Priest.

Further modification of the *Cremation* script seemed to be on hold during 1885-1887, when Bromley was consul general in China. There are no mentions of the *Cremation* performances during this period or in 1888; in 1889, however, Humphrey Stewart took hold. The usual ceremonial gowns were in evidence, as were priests bearing torches with music playing as they marched through the midnight forest and came to a halt at the pyre. Stewart's new "Ode to Care" was performed. It was by now taken for granted that the High Jinks would be followed on the same night by the *Cremation*.

### *The Cremation of Care Composers and Professional Members Drive a Wedge in Potpourri Jinks*

Stephen W. Leach continually demonstrated the importance of composing original music for the Club. This talent was different from the usual vocal and instrumental performing talents already present in many members of the Club. Orchestral conducting was another relatively rare talent prior to the presence of distinguished conductor Gustav Hinrichs, who performed frequently at the Bohemian Club beginning in its first year. These two were exceptional cases. Prior to the early 1890s, use of composers in the Club was restricted to light salon music, solo songs, and part songs.

The beginnings of composer dominance came with the memberships of Joseph D. Redding and Humphrey J. Stewart. They saw an opportunity to end the Paper Jinks and to compose original music that could be used with the embryonic Forest Plays of 1892-1901. Redding was primarily a



*Land of Happiness (Cartoon of Templeton Crocker and Joseph D. Redding, author and composer of 1917 Grove Play, "The Land of Happiness"), by Arthur Cahill, 1917.*

composer, writer (librettist), and conductor within the Club. He had other accomplishments: a law practice in the city and recognition as a raconteur. The Club owns an original Thomas Nast cartoon showing Redding with a vastly enlarged hand. Each finger demonstrated one of his four important talents. He appeared as a conductor, pianist, organist, and composer beginning about 1887. He dominated musical events in and out of the Club for four decades.

The third of the great triumvirate of the 1890s composers was Wallace Arthur Sabin, organist-composer, who continued with Stewart the composition of great Jinks music, oratorios, organ, and smaller vocal works into the 1930s. Theodor Vogt, a lesser-known composer on the world stage, was important beginning about 1895 when he was conductor at the Tivoli Theater. He performed for programs in the Club and contributed the music for the 1896 and 1905 Grove Plays.

Clay Greene, one of the great Club playwrights, recognized the importance of these composers to the Club in the context of disarming Paper Jinks. They were providing a "musical platform" for building the new musical Forest Play of the future. The Midsummer Jinks compositions of Redding and Stewart were "another step in the elevation of the form of entertainments given at the Midsummer Encampments." The Paper Jinks underwent a transition from talks to the later "spectacular event" Jinks of the 1890s, and later, after 1902, to the Forest Plays. Little by little some restraint appeared in the length and breadth of the oral and musical content of programs offered by the Club. The *potpourri* format remained the same, and the organization from Sire to the Musical Director continued to work well. Some of the old musical names of the 1870s were missing, but an increasing number of musically well-trained amateurs and some professional composers entered the Club. Their presence and visibility greatly strengthened the Bohemian Club and laid the foundation for the High Jinks (Grove Play) and the Low Jinks we have today.

During the 1890s the music of Bohemia was uniquely transformed by music that was specifically composed for the Grove Encampment. Art music (symphonic, choral, solo songs, and chamber music) was approximately 50 percent of the musical fare. Members expected their Club's music to reflect the usual concert music of the day. The music sounded like Brahms, or Wagner, or the English composers, for example, Charles Villiers Stanford and similar period composers who taught many of the dominant English Organ school composers who were members of the Club and composing

the music. As time passed into the 1900s, American art music in the style of the Boston school came into the Club, mainly through the dominant position of Henry Hadley. This music appeared in Grove Play scores and in concerts by the Club Symphony, the Chorus, and chamber ensembles. Contrasting popular music made the basis of the popular Low Jinks events. This was roughly the other 50 percent of the music heard at the Club. Popular music stretched from the raucous Low Jinks to the Victorian parlor music played at the various Club Popular Concerts, frequently for ladies, which began and prospered after 1900.

*The Cremation of Care Provided a Platform  
for Constructing Later Forest Plays*

The development of the *Cremation* ritual collided in some viewers' minds with the Paper High Jinks. The result was a serious attempt by all concerned to convert the *Cremation* into a more colorful event. The man

credited with this effort was Charles K. Field. As years went by up to the 1900s, the Paper High Jinks turned into plays with dialogue, songs, choruses, dances, and orchestral interludes. The *Cremation of Care* provided a malign character, Care, who could be, and usually was, introduced into all of the early High Jinks. This change did not mean the end of the *Cremation* ceremony. No, the High Jinks just provided a piece of background that justified his cremation when it occurred later in the evening. Garnett said, "This



Charles K. Field,  
Joseph Redding,  
Richard Hotaling, and  
Amédée Joullin on a  
Campfire Circle  
bench, 1904.

is a heritage from the old Jinks and was brought about by a desire to furnish a *raison d'être* for the ceremony of cremation." For some years "Care stalked through the plot bringing woe in his train until vanquished and slain at last by the avenging power of goodness and right." Another point of view was stated: "An underlying intention is to present symbolically the salvation of the trees by the Club and its purpose to preserve the Grove for all time."

The *Cremation* ceremony continued to follow the High Jinks on the same night until 1913. Then the *Cremation* moved to the first weekend as an independent event. The Low Jinks was essentially an orphan event of

the outdoor Encampment. Only once, in 1883, was a written Low Jinks intended to relate to the *Cremation of Care*. This was *The Mock Trial*, an early attempt to create a prehistory of Care that made the *Cremation* a logical consequence. It may be that this little-known work was the source of the idea for inserting a malevolent character into many of the pre-World War I Grove Plays. Low Jinks after 1883, however, were not functional except to entertain. They varied from circuses to minstrel shows, vaudeville, and variety shows with exotic names such as *Café Chantant*.

#### ORIGINS AND EVIDENCE OF THE EARLY INFORMAL BOHEMIAN CLUB CHORUS

The active Musical Sires organizing High and Low Jinks were early musical members. Some were singers and possibly conductors of glee clubs, choirs, and choruses. These members were surely sufficient to form singing groups as required for the earliest of Clubhouse Jinks. Paul Mohr, tireless Bohemian singer and member of the Chorus from 1907 to 1951, observed that "Bohemia's Song" by Stephen Leach, with words by Daniel O'Connell, was printed in Volume I of *Bohemiana* and sung and listed for 1875. (A copy of Mohr's 1958 essay, "The Chorus Sings: Eighty-five Years of Harmony in Bohemia," is preserved in the Club Archives.)

The early Jinks events at the Club were simply *potpourri* programs that used a glee club, choir, or chorus, as well as solo singers. Singing groups and soloists were mentioned on programs, backs of menus, and *Annals* volumes from 1873 onward. Arthur Hartwig detected the first mention of an actual Club Chorus in a description of a High Jinks, *Poets That Have Sung of the Sea*, which was given on 27 September 1873. The invitation included a note that "music appropriate to the occasion would be furnished by the Choir." Stephen W. Leach was the Musical Sire, and the entire program for this Jinks is listed above (see pages 13-14). The Amphion Glee Club was presumably a guest group. Paul Mohr, however, thought it may have contained some Club members, possibly William "Pop" Nielsen. Mohr mentioned that the quartet books of the Amphion Glee Club were in existence as of 1938 and bequeathed to Nielsen.

An increasing number of events requiring choral support are repeated every year in the archives. For the Christmas Jinks of 1873 the Sire, James G. Eastman, clearly stated that "music appropriate to the occasion will be furnished by the Choir" and that "owing to the large membership of the

congregation and the limited number of pews, the public is cordially invited NOT to attend."

In addition, music was composed at this time (1873–1876) for a choral group within the Club. Although numerous composers would eventually contribute original music, Stephen W. Leach, who was often a listed Musical Sire or conductor, was the first and foremost. In 1875–1876 there were already a few of his compositions for the Bohemian Club Chorus or Choir, and his compositions for the Chorus continued until 1890. He was training a chorus during this time. His biography in the WPA Project volumes states: "he made a reputation for the group 'Bohemian Soloists and Chorus.'" This group was in addition to those such as the Madrigal Society, which he conducted outside the Club. His Club Chorus was performing in public and for various in-house concerts, both High and Low Jinks.

An example was the 3 November 1875 concert at Platt's Theater for the survivors of the Virginia City fire. Three choral numbers by the Bohemian Club Chorus were directed by Stephen Leach. One of these compositions was Leach's popular "Waltz Song," which also appeared on later Club programs. At the end were orchestral pieces by an unspecified "volunteer" orchestra.

In 1875 through 1877, many weekly Jinks shows listed Musical Sires, but either no chorus was used or the listing was incomplete. For example, it is hard to imagine the 1 October 1876 Jinks using music by William Vincent Wallace, composer of the then-popular choruses from the opera *Maritana*, without the use of a chorus. Other instances in the archives show that the chorus from *Maritana* was performed on other occasions in the Clubhouse. It was evidently popular with singing groups. On the basis of numerous listings of a Club Choir or Chorus, a core chorus must have existed not later than 1876.

Dr. Arthur Hartwig, Chorus Historiographer, believed that Christmas Jinks programs would cover the most likely occasions for finding a Club Choir in action and went to the records of 1878 to prove this point. Most weekly Jinks in 1873 and 1874 were Paper Jinks. After 1875 most Jinks had Musical Sires, but it was not until 1878 that the famous "Cantique de Noel" by Adolphe Adam was listed as performed by tenor solo, chorus, and orchestra.

*The Bohemian Club Chorus and  
Its Counterpart, the Loring Club*

Bohemian W. P. Edwards could not seem to find enough opportunities to sing within the Club during 1874, so he and other Bohemians aided in founding the Loring Club. His contribution was a proposal to the Bohemian Club to support the purchase of music with a grant of \$25, and he was successful. Bohemian Edward Bosqui wrote of the founding of the Loring Club in November 1876 and in 1879 for the *San Francisco Blue Book*. Of the thirty-eight members, nine were Bohemians: A. M. Davis, W. P. Edwards, J. R. Jones, D. W. Loring, W. M. Otey, J. H. Sayre, J. Weber, H. H. Whiting, and A. M. Wilder. By 1884 the Loring Club embraced twelve Bohemian members: S. L. Abbott, A. J. Bowie, J. H. Graham, F. M. Husted, F. G. B. Mills, W. P. Nielsen, G. H. Powers, G. Redding, E. H. Sheldon, C. B. Stone, F. F. Stone, and J. E. Tippet.

*Chorus Participation in the  
Early Encampments up to 1902*

Paul Mohr made an interesting conjecture that the Midsummer Encampment of 1879 must have used a Chorus that would have sung "Under the Greenwood Tree" and "Blow, Blow, Thou Winter Wind" during the *al fresco* performance of *As You Like It*. It is impossible to imagine that gay, colorful drama without these songs by a chorus. Walter G. Holmes was Chorus Master as well as Musical Sire for this event. Another conjecture is that the production of *HMS Pinafore* directed by the redoubtable Rudolph Herold on 4 June 1879 at the Standard Theater must have used a Chorus. Since the cast was composed of ladies and Bohemian Club members, it is only logical that the cast of singing sailors was from the Chorus.

The presence of the Chorus in the records grew. In the Midsummer Jinks of 1881, Frank Unger led the Bohemian Warblers in the Minstrel Show. The Chorus director of carols in 1882 was E. Louis Gould Jr. George Purlensky, a Bohemian, made his first appearance in the Grove with fourteen Loring Club voices for a Midsummer Encampment at Austin Creek, the scene of the summer event from 1887 to 1891. Major work for the Club Chorus appeared when the extravagant *Buddha* Jinks was produced in Muir Woods in the summer of 1892. Similarly, for the *Druid* Jinks of 1893,



Joseph Redding, the author, needed the Club voices and the Loring Club, together with the Tivoli Theater Orchestra imported from San Francisco. Theodor Vogt used the San Francisco Männerchor for the *Shakespearean* Jinks of the 1896 Encampment, and possibly an orchestra was imported. The following year the Club Chorus was used in the *Faust* Jinks. It is a fair conclusion that Summer Encampments used the Club Chorus routinely unless the Musical Director had particularly close connections with other San Francisco choruses. This use of outsiders does not indicate any dissatisfaction with the Club Chorus. They would be used *en masse* for the *Cremation of Care* ceremony in any case. In the compilation and analysis of the early Grove Plays by Porter Garnett there are always parts for the Chorus and specific choral numbers. There may be only two or three chorus numbers per play; however, as in any opera performance, the crowd scenes required Chorus members.

#### THE NEW IDEA OF OUTDOOR COSTUMED FOREST PLAYS

The Encampment High Jinks and the *Cremation* ceremony developed and changed character each year. From 1892 to 1901 the conventional Paper or Lyceum-style Jinks became increasingly musical. Stand-up speakers turned into stand-up actors and singers. The costumed Forest Plays of the mid-1890s (sometimes referred to as "Illuminations" in early records) contained popular musical fare, although not nearly so fully developed or well documented as those after 1902. The pre-1902 events were not accompanied by a "book" or libretto written by a single person, and they did not have homogeneous music written by a single composer. They were still quasi-*potpourri* events even when put together by a distinguished composer such as Humphrey Stewart.

Porter Garnett analyzed the course of these changes for theatrical unities. The Forest Plays and later Grove Plays did not observe dramatic unities: that is, the action should follow logically in successive incidents; the time period should be only twenty-four hours; and there should be only one location. We can ask, "Why should these 'unities' be observed?" The plays were still *potpourris* of dialogue, songs, choruses, dances, and orchestral interludes. Garnett tried to find similarities between these entertainments and other forms of drama and found they were not English masques of the Elizabethan, Jacobean, or pantomime types. They were not opera,

and they were not spoken drama. If anything, they were like the very early entertainments that preceded all of the other forms.

There was nothing opulent about sets for these earliest High Jinks at the present Grove site from 1882 to 1886. We have no specific details of the layout for High Jinks at Austin Creek near Cazadero. At Muir Woods in 1892 a stage and the great 75-foot Buddha statue by Marion Wells gave a controversial centerpiece for an outdoor Forest Play. The following year, 1893, back at Meeker's, producers were required to use the flatland roughly where the orchestra pit is today. A hillside as a stage was not thought feasible until the first version of the present stage was built in 1894. No scenery but nature was available, and very little stage lighting could be arranged. In 1893 lighting by electricity was attempted.

### *Unwitting Development of a New Outdoor Theatrical Form*

Porter Garnett emphasized that the Grove Play of 1902 was the first example of a new outdoor theatrical art form. The entire group of Jinks to 1908 was the subject of his analyses in the treatise *The Bohemian Jinks*, published in 1908 (not to be confused with his three-volume collection of Grove Plays from 1902 to 1918). Garnett's analysis summarized ten years of artistic flux that led to a new kind of outdoor entertainment, characterized by an open stage and sparse scenery; a book by a single writer, perhaps with the collaboration of a lyricist; music by a single composer; nearly continuous orchestral underscoring for spoken text; and dramatic action up and down the hillside, punctuated by solo songs, choral interludes, and dance pieces. The result was neither opera nor drama, but musical theater on an "edgeless hillside." During the 1890s, the change in location of the Encampment; the development of the *Cremation* ceremony; the membership of composers Leach, Redding, Stewart, Vogt, and Sabin; the development of a Chorus; and the presence of a series of military bands contributed a general flow of ideas for entertainments.

In the 1890s, Redding, Stewart, Vogt, Sabin, and Herman Perlêt were already writing music for the Club. It was almost certain that professionals would dominate Club music and that the earlier gentlemen musicians who served so well as Musical Sires and who combined already-published music appropriately for Club events would be replaced.

*Professional Composers Set the Style  
for Midsummer High Jinks*

From 1892 to 1901 the Midsummer Encampments used more original orchestral music composed by Bohemians and used large symphonic orchestras. At the same time, more elaborate sets and advanced lighting were used. Sires and Directors strove to make the High Jinks more memorable and musical. The most noteworthy examples of this type of Jinks are found in the 1890s. The 1892 *Sermon of the Myriad Leaves*, known as the *Buddha Jinks*, was followed by *The Sacrifice in the Forest*, also known as the *Druid Jinks* of 1893, and the *Gypsy Jinks* of 1894; thus the form of the Midsummer Jinks was established to a small degree. The High Jinks was becoming a Forest Play with music. The fact that the *Cremation of Care* would be worked into the *Druid Jinks* was an inspired concept. Robert Howe Fletcher took a further step when he wrote a Jinks with libretto chiefly devised for a series of tableaux. The *Faust Jinks* in 1897 was built on Gounod's opera with aid from Humphrey Stewart.

Clay M. Greene was a writer, participant, and keen observer. He wrote, "The Midsummer Jinks of 1897 may be said to have been in a sense historical. It made another step forward in the evolution of the form of entertainment given at the Midsummer Encampment from those that were known as Paper Jinks to those later spectacular events, the Grove Plays, which have made the Bohemian Club famous throughout the English-speaking world." Humphrey Stewart, no doubt with this commendable trend uppermost in his fertile brain, decided that while he would adhere in some small measure to the Paper Jinks in that papers would be read, the Jinks itself would be literary, operatic, and oratorical. Stewart was still a relatively new member, having joined Bohemia in 1887, and was very active throughout his first ten years as Musical Sire and composer/conductor. He composed or arranged seven High Jinks in the period. Redding, Vogt, and Adolph Bauer complete the list with one each.

MUSIC IN THE  
MIDSUMMER ENCAMPMENTS

The earliest of the quasi-bands, that of Denis O'Sullivan, the Irish concert singer and actor, consisted of O'Sullivan and his tin whistle with a

drummer friend and maybe another player marching alongside the train arriving in the Grove. They met Club members on the special train and accompanied them up River Road at the turn of the century.

The Midsummer Encampment ran for two weeks for the first time in its fifteenth incarnation, 22 August to 4 September 1892. The Encampment was moved to Muir Woods as a trial, for there was a serious effort to buy the property. Baritone Harry Gillig bought Muir Woods and offered it to the Club; however, on 1 October 1892 a motion for the Club to purchase the property lost. Gillig disposed of the property elsewhere without loss. The common sentiment was that there was too much fog.

The High Jinks of 1892, *Sermon of the Myriad Leaves*, was the idea of Fred Somers, who served as Sire. Somers had visited George Bromley in China during the latter's tenure as consul general. The idea was discussed, and it fit into a novel scheme involving Buddha and the *Cremation of Care*. Humphrey Stewart was Musical Sire and Donald De Vere Graham was the musician on the Jinks Committee. Bohemians were not forewarned at all about the epochal and history-making program. The music was described as follows:

At nine o'clock the booming of an Indian temple gong went throbbing and pulsating through the woods. Then from afar was heard the music of a military band, and presently its torches were seen flickering among the trees as the musicians, arrayed in red kimonos, followed by some two hundred members of the Club in their white kimonos, marching, . . . wended their way to the Sacred Spot. . . . Then came the Priests in kimonos of different colors emblematic of their cult and took their places at their respective altars, where the fumes of incense rose tall and slenderly in the still night air.

Back at Meeker's Grove the Encampment ran from 22 July to 6 August 1893. The High Jinks was a Forest Play, *The Sacrifice in the Forest* (also known as the *Druid Jinks* or *Joe's Jinks*), with text by Joseph D. Redding and music by Adolph Bauer of the Tivoli. The chorus was from the Loring Club. The scene, with Druidic Stonehenge-style square stone arches, included a large symphony orchestra and chorus partially hidden by trees and stones. This Jinks was considered a major step forward in reaching the goal of a Forest Play that matched its location, captured the out-of-doors feeling gratefully in tune with nature, and used a text that had some

relevance to the ancient settlers in California—no matter that in this case the natives settled in England's West Country. Of Bauer's original music, the grand March and Chorus were published. Scattered references to the 1893 Jinks, which used a chorus as well as an orchestra and singers, suggested it was probably the "first Grove Play," though this style of musical event was not consistently used until the sequence that began in 1902.

The Low Jinks was another huge production with a cast of hundreds. The minstrel-type show, so popular in the Club previously, that year took on a European, continental look. The French Night Club show called *Café Chantant* became *Café Bohemien*, probably on the left bank of the Seine, and was skillfully managed by Bohemians Donald DeVere Graham and Louis Sloss Jr.

The Midsummer Encampment in 1894 started on 4 August and ran through 19 August in Meeker's Grove. Financial hard times had set in, and lavish productions were eliminated. Very sensibly, Sire Peter Robertson reverted to the Arcadian simplicity of the good old days. Many considered this as the direction to go, with the aim of making the High Jinks fit the location, instead of having extravagant stage sets in foreign locales. Robertson's *Gypsy Jinks*, with music composed and arranged by Humphrey Stewart, was his idea for a real hillside play that used the natural stage setting of the hills rising abruptly. Thomas Hill produced a great painting of the location with set and actors. This production was probably the first successful use of the Grove landscape to its fullest. The result stuck in the minds of the planners, movers, and shakers for a long time. We still judge a potential Grove Play book on its consistency with the Grove Stage, use of its various levels, and the opportunity to use illuminations at the position of the Three Graces. The orchestra was composed of members from the Philharmonic Society Orchestra, whose members volunteered their services.

The Low Jinks, called *The Tararoo Social Club*, with another large cast and printed program, continued the modernization of the Low Jinks from an open show with volunteers into the complex, professional extension of the old-fashioned minstrel shows. In the past few years, large variety shows had taken over the Low Jinks. Their settings alternated from somewhat bohemian night club locales to other even less savory dance hall bars, as in this case. The acts were logical bits of entertainment, fights broke out among clients, bouncers were called in to restore order, and so on.

Again in Meeker's Grove, the eighteenth Midsummer Encampment began on 20 July and ran until 4 August 1895. Vanderlyn Stow was Sire for



Humphrey J. Stewart conducting an orchestra rehearsal  
in 1894 in an early Orchestra Camp.

the High Jinks, *Pan*; Humphrey Stewart was again Musical Sire. Stow, still young at the time, played Pan. His invitation contained these memorable lines:

Within thy mighty shaft, O Redwood Tree,  
A legend like a guarded secret lies;  
O give it to thy friends, whose loving eyes  
Behold the best of Nature's work in thee.

Humphrey Stewart composed and arranged the music. In addition, he conducted the Sunday Morning Concert, comprising works by Bohemian composers. The orchestra was not specifically mentioned but may very well have been the players from San Francisco who volunteered the year before. The *Cremation* ceremony was a series of scenes with text by Robert Howe Fletcher. The Low Jinks was a musical comedy, *The Board of Directors*, credited to "Svengali" and "Gerbardini," who were really Joseph Redding and Albert Gerberding.

The Midsummer Encampment in 1896 opened at Meeker's Grove on 8 August and continued until 23 August. Albert Gerberding was general Sire and the High Jinks was Shakespearean. Theodor Vogt served as Musical Director. At this time the terms Musical Sire and Musical Director were interchangeable, but soon Musical Sire would be dropped from the Club vocabulary. This year the High Jinks Committee included Donald De Vere Graham, the eminent tenor, administrator, and very active Bohemian. He made the High Jinks a musical event. It was basically a grand theatrical idea in which Shakespeare visited Bohemia and conversed with Saint John of Nepomuk. Graham sang the part of Orpheus and was kept very busy singing as he filled in between conversations. The Orchestra and San Francisco Männerchor, both directed by Vogt, provided a large musical background. The Low Jinks was another *Café Chantant* situation organized by Anthony C. Hellman, titled *Midsummer Fiesta*. Clay Greene quotes a member saying that this Low Jinks was the "best ever."

The twentieth Midsummer Encampment began on 10 July 1897 and ran through 25 July. This was the *Faust* Jinks organized and sired by Humphrey Stewart. It was Stewart's conception of a total Jinks. He organized *Faust* excerpts, merged the speeches with the vocal and orchestral music, and composed the Low Jinks, which proved to be hilarious. His dry English wit came through in grand style. A small commentary on the music

was written by Clay Greene: "The arrangement of the scenes of the opera, made by the Sire himself, was concise and interesting, including the well-known Brocken and Walpurgis scenes and ending with the apotheosis of Marguerite, with a chorus of Angels in the calcium light high on the hillside. Don Graham made a handsome Faust and sang the assigned music of his role splendidly, while Tom Rickard was a picturesque Mephisto. Harry Dimond made a nearly beautiful Marguerite in the Apotheosis. . . ." The chorus also received acclaim, but mainly for a story. Long before the angelic ending of the final scene, Sire Stewart received a card on which was hastily scrawled this rebellious and mandatory threat: "If you don't send up two bottles of wine there won't be any angels at the end of the show. It's d——d cold up here." A short career for John Marquardt as Musical Director began with this Jinks.

The *Cremation of Care* proceeded well this year with George Bromley as perennial High Priest. The Low Jinks was another smash hit. Charley Dickman claimed to be the Impresario of the California Theater French Grand Opera Company, imported at great expense from New Orleans. The program claimed "Magnificent Production of the Following Operas: Meyerbeer's *Robert le Diable*, Gounod's *Faust*, Massenet's *La Navarraise*, Verdi's *Aida* and *Rigoletto*, and J. P. Sousa's *El Capitan*." Arias were attempted by Charles K. Field, William Hopkins, Amédée Joullin, Frank Coffin, and Charles Dickman. These headliners joined to sing the Quartet from *Rigoletto*. Similar attempts were made at a formal ballet and a "Ladies of Amazon" march. Greene's description is hilarious, and he is kind to say that the ballets were surprisingly well rendered. As the costumed hordes, in a grand procession to Sousa's "El Capitan March," went up the hillside into a blaze of fireworks, old-timers were heard to say it was another "best ever" Low Jinks.

The twenty-first Midsummer Encampment was 9 July through 14 July 1898 at Meeker's Grove. Donald DeVere Graham was Sire and the High Jinks was *Days of Long Ago*. James A. Talbot's cartoon says "Blocking the Way to Civilization." It was another Paper Jinks, but this time the actors produced their own speeches as characters in the play. These speakers were often heads of a group; for example, Redding was head of a tribe of Britons recently released from captivity in Rome. He spoke to a Greek philosopher. When a body of monks appeared, they sang "The Pilgrims' Chorus" from *Tannhäuser* with full orchestra. It was intellectual but successful. Between



speeches there were opportunities for music—not a bad theatrical ploy. Wallace Arthur Sabin, who had joined the Club in 1897, was Musical Director. He may have arranged the classical pieces or composed some bits. There is no definite record. The *Cremation* used the very old George Bromley as High Priest. Humphrey Stewart conducted the Sunday Morning Concert. He served with baritone Thomas Rickard as musical members on the Jinks Committee. The orchestra was probably made up of players from various San Francisco organizations. There were three or four orchestras at this time (the San Francisco Symphony had not yet been formed).

The Low Jinks, *Fun in the Asylum*, was a sensation. Although not musical, Greene says it was decidedly a “nutty” effort: the maddest, wildest, craziest achievement, also the funniest “ever witnessed on this or any other stage.” Don DeVere Graham thought he could demonstrate an Edison phonograph by singing into the horn. When played back it emitted the most discordant sounds and the worst voice imaginable. It was a practical joke, but Don did not see the humor in it.

In 1899 the Encampment was in Meeker’s Grove, beginning on 8 July. Robert H. Fletcher was the principal Sire, and the Musical Sire was James H. Graham. The *Cremation* ceremony again used the elderly George Bromley as High Priest. Instrumental musicians were the U.S. Army Third Artillery Band, with Director Armand Putz. The musician representative on the Jinks Committee was Thomas Rickard. The High Jinks was *Nature’s Miracle Play*, or *The Rip Van Winkle* Jinks. Fletcher had used the first title in a metaphoric way: “. . . all the wonders of Nature’s Miracle Play and the Music of the Spheres shall be yours . . . from the opening of the Camp on July 8.” Little is recorded about this Jinks.

The Midsummer Encampment at the Bohemian Club’s own Grove (the Club had purchased Meeker’s Grove in 1899) opened on 28 July 1900, and the celebration ran for two weeks, until 12 August. The High Jinks was a celebration of the Grove; “Consecration of the Grove” was the title of W. H. L. Barnes’ dedication address. Albert Gerberding was again Sire. Little detail remains in the archives for this Grove, especially regarding the music and the musicians who performed there. The Low Jinks was called *Guerneville Glad Rags* or *Jack Wilson’s Circus*.

## AN END AND A BEGINNING

The twenty-fourth Midsummer Encampment began 20 July 1901. The High Jinks was *The Enigma of Life* with Dr. J. Denis Arnold, Sire, who, true to form, presented a classic and traditional High Jinks. Donald DeVere Graham was Musical Director. Clarence "Pete" Sloan had a well-known record as a purveyor of materials for Low Jinks and presented *Babes in Toyland*, with most of the cast in diapers. Humphrey Stewart conducted the Sunday Morning Concert; the program for the concert is in *Bohemiana*. Musicians William B. Hopkins and Thomas Rickard were on the three-person Jinks Committee.

The important event of this Grove Encampment was the realization that Paper Jinks were doomed. The Club membership was polarized between the reactionaries who still wanted Lyceum or Chautauqua-style lectures and speeches more than entertainment. The others liked the last decade of "real shows." *The Enigma of Life* was the last Paper Jinks. It has been said that the impromptu attachment to this program, "Indian Pageant," organized by Amédée Joullin, was the precursor of the 1902 Grove Play. These Indians in costume met the train and escorted the members to their camps with war whoops and dancing. Bohemia had come to the end of Paper Jinks in the Grove.





The original Neapolitan Trio of 1909:  
Charles Dickman, William Hopkins, and Mackenzie Gordon.

# THE SECOND MOVEMENT



1900-1918

## The Turn of the Century

### MARCHING AND SINGING INTO A NEW HOME

ON SATURDAY EVENING, 23 FEBRUARY 1889, THE BOHEMIANS gathered at 9:00 PM for the last time in the Clubhouse on Pine Street to prepare to remove the Bohemian Club to new quarters at the corner of Post Street and Grant Avenue. After orations by Club President George Bromley, Vice President Peter Robertson, and W. H. L. Barnes, Daniel O'Connell read verses "written for the occasion," which included:

And Philistines who came to scoff . . . (a)nd ladies fair discovered . . .  
The jest, the song, the wine-cup, the great owl's creed of love.

And further on he extolled

. . . echoes of old laughter, and echoes of old songs,  
And ritual impressive . . .

Those festivities completed, the Bohemians marched two by two out of the building and on to the new home. They are said in an early *Annals* to have emerged "from the darkness into the light. Here they were greeted with a burst of music and revelry." Once more Bohemia marked a major turning



Cartoon by Frank van Sloun of author C. G. Norris and composer Nino Marcelli  
for *The Rout of the Philistines*, 1922 Grove Play.

point in its life with music and song, as well as reminiscing over the blessing that music and song had brought to them in the former building.

For some time the expanding and ever-more-prosperous Club had been considering the suitability of the Pine Street lodgings. The availability of the rooms vacated by the Pacific Club provided a more suitable home, one that included a music room on the middle floor. The "christening Jinks of the New Bohemian Palace" was held in May 1889 with music under the direction of Humphrey Stewart, who just been elected a director of the Club. *The Effect of Science on Grand Opera*, the High Jinks, was followed by the Low Jinks, which included a "Grand Opera in Twenty Minutes" entitled *Cured Camille*, with music by Jacob Rosewald, who directed the music, and a libretto by Peter Robertson. There were three performers: Charles Leonard, Alfred Wilkie, and Barbour Lathrop, with a "sympathetic" Chorus.

The contributions of Stewart and Rosewald to this "christening" event meant that it merited the talents of two of Bohemia's most important musical personages. Humphrey Stewart had first been a Musical Director for a High Jinks in 1887 and composed an "Irish Cantata" for a High Jinks later that year. His contributions to the Club and to the general musical community were to be numerous. Jacob Rosewald first joined the Club in 1884 and composed and conducted often until his death.

In spite of having a music room, the new Clubhouse lacked a Jinks Room to go with all of its other grand spaces. The musical activities and development of the Club continued, but always in a building once again found wanting as a performance space.

#### PLANNED EVENTS: LOW JINKS AT CHRISTMAS AND MIDSUMMER

Old-timers will agree that performances of music are never intentionally extemporaneous, although members intentionally give that impression. Planning, organization, dedication, rehearsals, and control are still taken to be the basis for excellence of performance. Quality has been "of the essence." These imperatives applied almost from the Club's beginning across all musical styles, from the art music in Forest Plays through Symphony and Chorus performances to popular culture in the Club. The latter culture was a little tardy when applied to our entertainment music in Low Jinks and popular musical Clubhouse Jinks. Bohemian Clay M. Greene,

playwright, was ever alert to professional standards in the Club. In its first few years the membership prided itself on spontaneity, especially in the Low Jinks. The absence of printed programs for most of the Low Jinks was testimony to the characteristic spontaneity of these Jinks. Clay Greene inaugurated the rehearsed act, and gradually groups combined into acts. According to Porter Garnett in 1908, Greene was responsible for the pre-written, rehearsed, and documented Low Jinks of the 1890s. The "acts" idea caught on and was supported by other Bohemians, among them Frank L. Unger, Willard T. Barton, and Joseph Redding.

The period of 1892 to 1901 was also characterized by experimentation in almost all phases of Club life except the formal Christmas Jinks, always presided over by the Club president and containing generally the same sequence of items. The year 1891 was marked by one of the earliest formal Christmas Low Jinks following the High Jinks. Three extensive parts were pressed upon the long-suffering audience of Bohemians. There were *potpourris* of rehearsed acts, rather than nearly extemporaneous numbers.

Here is a topical reconstruction of the 1891 Christmas Low Jinks, which followed the now-conventional Christmas High Jinks on the same night.

#### CHRISTMAS LOW JINKS OF 1891

- Part 1. The first example records the "Christmas Tree Ceremony" with Santa Claus and the exchange of gifts. On this occasion a "Christmas Tree Song" by Peter Robertson and J. H. Rosewald was introduced; then a talk by an appointed Santa Claus emphasized "sharing" and gift exchange in 1891. At all Christmas Jinks in the 1890s there were similar Christmas Tree Ceremonies.
- Part 2. Next the Low Jinks "Past and Present" program opened with a Sire's comments followed by fully ten speakers, storytellers, and singers.
- Part 3. Finally the play followed, which in 1891 was *Shy-Shy or The Emperor's Sister*, by Joseph Redding.

The Christmas Low Jinks followed the Christmas High Jinks annually until 1906.

• • HIGH JINKS • •

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OVERTURE—"Mikado,"	- - - - -	<i>Sullivan</i>
	ORCHESTRA	
WORDS—"From the "Sire,"	- - - - -	JAMES D. PHELAN
SONG—"Nazareth,"	- - - - -	<i>Gounod</i>
	C. D. O'SULLIVAN.	
PAPER,	- - - - -	ALFRED BOUVIER
SONG—"Noel,"	- - - - -	<i>Adam</i>
	DONALD DE V. GRAHAM and Chorus.	
PAPER,	- - - - -	Capt. C. A. WOODRUFF, U. S. A.
SELECTION—"Grandiflora,"	- - - - -	<i>Gilbulka</i>
	ORCHESTRA.	
PAPER,	- - - - -	Dr. H. H. BEHR
CHRISTMAS CAROLS,	- - - - -	QUARTETTE and CHORUS
POEM—"False Gods,"	- - - - -	Written for the "Jinks" by <i>Clay M. Greene</i>
	Read by ROBERT HOWE FLETCHER.	
NEW SONG—"The Hymn of the Nativity,"	- - - - -	
	Words by INA D. COOLBRITH. Music by H. J. STEWART.	
	(Dedicated to the BOHEMIAN CLUB.)	
	DONALD DE V. GRAHAM and Chorus.	
PAPER,	- - - - -	W. H. L. BARNES
"Recollections of Chinatown,"	- - - - -	<i>Zimmerman</i>
	ORCHESTRA.	

• • LOW JINKS • •

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CHRISTMAS TREE SONG,	- - - - -	
	Words by PETER ROBERTSON. Music by J. H. ROSEWALD.	
CHRISTMAS TREE—"We must give and take,"	- - - - -	SANTA CLAUS
OPENING,	- - - - -	A. GERBERDING, Sire

Contributions may be expected from BARBOUR LATHROP, J. D. ARNOLD, WM. GREER HARRISON, ED. H. HAMILTON, FRANK UNGER, D. DE V. GRAHAM, DICKMAN, DE PUE, LEVINSON and SOLLY WALTER.

The NON-ARTIST MEMBERS ART EXHIBIT will be reviewed by THEODORE WORES.

To conclude with a Chinese Play,  
"SHY-SHY, or THE EMPEROR'S SISTER."

by J. D. R.



THE FIRST PROFESSIONAL BOHEMIAN COMPOSERS  
AND THEIR TRADITIONS

In America as in Western Europe, composers of the nineteenth century depended upon two careers for their livelihood: employment by one or more churches as composer-organist-choirmaster or support by a wealthy patron. These career styles had been in effect for two hundred years. (J. S. Bach and Franz Joseph Haydn are representative examples.) It is therefore not surprising that some early classical composers in the Bohemian Club were organists in the major churches of the Bay Area. Only in later years would partial support of composers by the wealthy be extended when foundations and individuals became active. Meanwhile many European musicians, including composers, came to California to work. The latter swelled the ranks of the orchestral and choral members who had been engaged in the practice of their arts in San Francisco since 1850. Others continued to immigrate to the city and were here at the time of the founding of the Bohemian Club.

Soon there would be additional ways for composers to support themselves. Classical and popular music were about to merge in various ways. By the mid-1920s, popular culture would require composers for radio and film work. Popular culture would also chip away at the conventional musical fabric of the Club. A different kind of composer, the Low Jinks specialist, would be needed. In San Francisco rumblings of popular music from minstrel shows, vaudeville, and musical comedy would, soon enough, influence the taste of Bohemian Club members. But for the moment in the 1890s the musical conventions still applied. Organists and orchestral player-composers wrote Club music; however, from the early programs, the musical examples in the Club were, at first, the refined songs and instrumental pieces of Victorian parlor music. The *potpourri* style of Club programs used music by many composers, not necessarily by Club members.

It was not until the 1902 Midsummer High Jinks that most of the music for a single show was written by one person. Joseph Redding insisted on this for continuity of style. At the same time, ever-popular group singing by quartets, glee clubs, or choirs created an internal need for Club-composed part songs and choral music. Finally, performer-composers were needed for orchestral and band music, which was added to the Club's musical mix. Opera arias were included in some Club programs, and both English and

French operettas were popular. Performances were given outside the Club as well as inside; Club members were willing and able to make contributions to art and entertainment music outside the confines of the privacy of the Club, a tradition that remained active until the Depression of the 1930s.

### *Musical Styles and Trend-Setting Composers*

The Second New England school had the earliest influence on Club composers. The founding of the Club coincided with the post-Civil War boom in educating American musicians in America. The Peabody Institute, founded in 1857, and Oberlin Conservatory, founded in 1865, were the earliest conservatories, together with the Chicago Musical College, the Cincinnati Conservatory, and the New England Conservatory (1867) and the West's own Conservatory at the University of the Pacific (1878). This noble idea of training performers in conservatories caught on successfully, but it was notoriously unsuccessful for training composers, conductors, and opera singers. The latter two groups found it essential to train in Europe because the entry-level jobs were there: reputations could be established abroad and imported into America. Our American audiences accepted and preferred stars from abroad throughout the nineteenth and well into the mid-twentieth century. Composers also needed the cachet of European training and experience, along with a European name. Bohemian Richard Bonelli, the great American baritone and teacher, was born Richard Bunn. Metropolitan Opera tenor Mario Chamlee, another Bohemian, was born Archer Cholmondeley.

There is no reason to think that musical infighting had occurred or would soon occur in the Bohemian Club. When a minor revolt came along, it was of a theoretical nature, described as the conflict between the English and Boston schools of composers on the one hand and the newer composers of the American Indianist Outdoor Theater Group on the other. The emerging jazz enthusiasts, who composed music with obvious jazz rhythmic elements and used southern folk music themes, joined the fray as well.

At the turn of the century, Club music contained both the popular music idioms of the day and the more formal classical art music idioms. The popular music of the *Café Chantants* and the various Low Jinks was mainly

songs and dances derived from the folk music of Europe and America brought up-to-date. Art music remained the province of the High Jinks at the Grove and the Symphony concerts at the Lake and in the City Clubhouse. Choral music continued to be prominent and remains so today. The content of the art music was, in many listeners' ears, old-fashioned and stereotyped by English organist-composers and other European-trained composer/conductors who were active at the turn of the century. These styles were not advanced by the American or Boston school composers, such as Henry Hadley, who were following after Edward MacDowell. Music for Grove Plays, however, has always benefited from easily grasped, noncontroversial styles without introducing the severe polyrhythms and dissonance that were then fomenting controversies surrounding art music in Europe.

A LADIES' NIGHT, STARTED IN 1894,  
CONTINUES AS THE AFTERGLOW

In early years, members who owned cameras were encouraged to share their photos of the Grove, the rituals, and the festivals. In those days owners of cameras were rare, and cameras and owners were treated with respect, almost reverence. In the Red Room a spot was set aside for an exhibition. Fletcher says that cartoons, tent signs, and odds and ends by the graphic artists were also put in the show. The opening night of this exhibition on 25 August 1894 was called Afterglow; it was a musical evening that included stories about the two weeks in the Grove. A new Ladies' Night the following week, on 31 August 1894, was a reception in the exhibition so that "they might now behold with their eyes the evidence of the pilgrimage and hear all about it with their ears if they would lend them for the occasion, which they did eagerly and in large numbers." This event was repeated for members on 14 August 1895, with a Ladies' Night in the following week. In 1896 the Ladies' Day was held on Wednesday afternoon from 2:00 to 5:00 PM. The *Faust* Jinks of 1897 produced a musical festival for the Ladies' Day on 11 August. After the reception with photos, sketches, and paintings, a concert based on the High Jinks was presented to mothers, wives, daughters, and sisters of Bohemians. The following year the Members Afterglow was 12 August 1898, and on Ladies' Day, 17 August, "sketches, cartoons, and photographs of the Midsummer Revels" were on display.

The *Annals* are silent with respect to Afterglows and the corresponding Ladies' receptions between 1899 and 1904. Certainly these events as musical afternoons or evenings were comparable with the Public Concerts of the Midsummer Music of Bohemia that started in 1904. The 1905 Midsummer Jinks Afterglow was a dinner followed by entertainment, mostly of a jocular nature. The author of the Grove Play responded to many critical jabs with abundant good nature.

#### PRIMA LA MUSICA E POI LE PAROLE

The Bohemian Club began its life with mainly writer members, though the appreciation and performance of music was one of the pillars of the house. The conflict within the Club of traditional Paper Jinks versus the new brand of Jinks came to a head in 1901. It was accepted that great pageants, spectacles, and musical dramas were appropriate in nature's gorgeous Grove that was now the Club's property. Why not do the same for the City Clubhouse Jinks? Was there not ample evidence that the membership wanted shows and not literary exercises? By 1902 the basic outline of the Club's main entertainments was established. The entirely extemporaneous Low Jinks gave way to preorganized acts. The High Jinks varied with location. The monthly Club shows remained *potpourri*-style programs but rarely included papers. The striking Midsummer Jinks of 1892 and especially 1893 were templates for things to come. By 1902 the Midsummer High Jinks had been refined into the embryonic form of the Grove Plays we know today.

#### *Planned Low Jinks at the City Clubhouse*

Before 1880 there were no Low Jinks events specified for monthly Club Jinks nights. The excitement and ferment arising from the costumed Low Jinks at the Midsummer Encampments had the effect of opening up the possibility of transplanting Encampment-style variety show Low Jinks to the City Clubhouse. Within just two years, variety, minstrel, and circus shows attached themselves in two places: the Paper High Jinks, which deserved a noisy follow-up show, and, surprisingly, the Christmas Jinks, which probably did not.

The first Low Jinks in the City Clubhouse listed by Garnett was

4 December 1880: a Low Jinks organized by Samuel C. Osbourne based on the "Devil" topic of the preceding High Jinks. No further mention was made until 1 September 1883, when *Journalism in Its True Aspect* was a Low Jinks topic following the *Newspaper* Jinks. Then a plethora of Low Jinks appeared: for example, George Bromley's *Things in General* following the High Jinks *Things We Do Not Understand*. Another followed the *Don Quixote* Jinks of 1 November 1890. Still another followed the Jinks in February 1891.

Some High Jinks were more deserving of the comic treatment in the Low Jinks. In 1893 a Low Jinks followed the Clubhouse Jinks of March, *Clients vs. Lawyers*. In 1894 *Ye Olden Colonial Days* was followed by *Ye Fakirs Faked*. In May 1897 George Bromley organized a Low Jinks following *The Staff of Life* Jinks. In October 1898 *Minstrelsy* followed *The Weather*. After 1900, Low Jinks in the Clubhouse were generally disconnected from any preceding High Jinks.

*Planned Low Jinks at  
the Midsummer Encampment*

Sitting around the table following a High Jinks was not appropriate in any of the outdoor sites. There was too much space, and the young Turks aimed to fill it. We have only a poetic description of the first Low Jinks in 1878: "From High Jinks to Low Jinks is a natural transition, but Low Jinks is indescribable. In my dream I saw that pillar of fire aspiring to the stars; I saw the foliage flash like silver. It was fairyland at midnight, and the elves were routed before the victorious legion of the B. C.!" Ah, what lives they lived.

The "trial" Low Jinks where the music is noted were as follows:

1878: A burlesque, ribald with music

1879: Shakespeare's *As You Like It*, with selected scenes using the Forest of Arden

1881: A minstrel show with the Bohemian Warblers, organized by Frank Unger

1886: Clay Greene's *Circus*, a lavish spectacle

1891: Another large-scale minstrel show, *The Megatheriums of Minstrelsy*

1892: *Café Bohemia*, with many acts organized by E. B. Pomeroy

- 1893: A *Café Chantant* (cabaret)-style entertainment show: *Café Bohemien*
- 1894: Another version of a basement night club: *The Tararoo Social Club*
- 1895: A musical comedy, *The Board of Directors*, by Redding and Gerberding
- 1897: *The California Theater French Grand Opera Company*. Impresario Charles Dickman "imported" stars and a magnificent production from New Orleans. The players were Bohemians.
- 1899: *La Vie de Bohème*, another basement French cabaret show
- 1902: *The Sand in the Desert*, during which Orrin Peck, the Sire, went to sleep; the show had to be improvised (as in the very old days) by Charles J. Dickman and others. Volunteer singers came to the rescue. Harry Gillig had a "hit" song, "Honey Ma Sweet," with the help of Harry Dimond, Bill Hopkins, Denis Arnold, and Frank Goad wearing tent cloth and Chinese lanterns on their heads.
- 1903: *Mazuma, or Bored with the Board*, by Porter Garnett, with music by William J. McCoy
- 1904: *Itinerant's Vaudeville*, sired by Ernest Simpson, with music conducted by Paul Steindorff

Vaudeville, minstrel shows, variety shows, and circuses provided opportunities for large numbers of participants. Only later did the Low Jinks at the Midsummer Encampment follow the trend of the High Jinks toward outdoor theater with music.

#### THE MUSICAL AFTERGLOW

The Afterglow, which had begun as a photo exhibition and an event for ladies in 1894, served as a public relations function for a few years until the Ladies' Days were usurped by the Annual Public Concert, Midsummer Music of Bohemia, in various theaters in the city beginning in 1904. The Afterglow may have lapsed for a few years, although records are not complete.

*Afterglows Take Over the Parody Function  
of the Grove Low Jinks*



David Bush, a member of the Old Guard, was a violin soloist in the 1905 Low Jinks *Sybil and the Gorgonzola*—*The Real Cheese*.

In the Low Jinks, variety entertainments had totally replaced spontaneous entertainments. A particular "low" was the turn-of-the-century lapse of the Low Jinks, followed by another round of trial entertainments with some emphasis on parodies of High Jinks. The 1903 Grove Play was parodied in the Low Jinks *Mazuma* of Porter Garnett. In 1905 the Grove Play was parodied in the Low Jinks *Sybil and the Gorgonzola* of Russell Cool, and again in the Afterglow, *The Quest of the Bourbon*, of Newton Tharp. The 1906 earthquake and fire upset the Bohemian schedule in 1906 and 1907. There was no Low Jinks, so the Afterglow *The Triumph of Booze*, by Charles G. Norris, parodied the Musical Forest Play *The Triumph of Bohemia*. Again in 1908 there was no Low Jinks. The Afterglow *The Sons Are Balder* (music by Paul Steindorff) parodied *The Sons of Baldur* (music by Arthur Weiss). In 1909, there was no Low Jinks and the Afterglow provided the parody function: *The Flicker—'Tain't Patrick at All*, with text by Waldemar Young, parodied Wallace Sabin's *St. Patrick at Tara*.

During the period of approximately 1910 to 1930, the Club turned again to Grove Low Jinks that were minstrel, vaudeville, cabaret shows, and circuses. Fortunately, the Afterglows turned our attention to real musicals. The Afterglow parody musicals, with their total rewrites and recomposition of the Grove musicals, led the way to the musical theater style of composed Low Jinks of today. Here are illustrations of the Afterglow parody musicals:

1910: *The Cave Man's Return*, Rufus Steele, parody author, music by Wallace Sabin

1911: *The Green Night, or The Unwilling Neogamist*, parody of *The Green Knight*, William Smith, Sire, music by R. H. Bassett

1912: *Pandemonium, or Let Joe Do It*, parody of *The Atonement of Pan*, Ralph L. Phelps, Sire, music by Silvio Hein

- 1913: *A Circus*. No further information is known.
- 1914: *Nix on Natoma*, parody by Frederick S. Myrtle, music by Humphrey J. Stewart
- 1915: *Afternoon and Evening at the Campfire Circle*, travesties, songs, stories, the Band, and movies
- 1916: *The Gold Brick*, Uda Waldrop's parody of Humphrey J. Stewart's *Gold*, with text by William H. Smith Jr.
- 1917: *The Land of Flabbiness*, parody of *The Land of Happiness*, text by Clay Greene, music by Genaro Saldierna
- 1918: *The Toilette of the Queens*, text by Charles K. Field and music by Eugene Blanchard. A parody of *The Twilight of the Kings*, text by R. M. Hotaling, music by Wallace A. Sabin

GOOD MEMORIES:  
THE PANTOMIME YEARS

For a number of years, the Christmas Low Jinks was a formal stylized event with some of the characteristics of an English Christmas pantomime or an Italian *commedia dell'arte*. The first of these was *Who'll Buy My Lavender* by Chester B. Fernald, with music by Theodor Vogt. Fernald took the *commedia dell'arte* stock characters—Columbine, Harlequin, Pantalone, and the others—and turned them into a pantomime with a moral story: *A Pantomoralitymime* in One Act, according to Clay Greene. The production was a stupendous surprise to everyone present, according to Greene. Everyone expected an amateur bit of Bohemian tomfoolery. Instead it was a professional job: a real pantomime in the European theater tradition: an allegory, seriocomic in portraiture and situation, with delightfully tuneful music fitted to every motion of the silent performers. The second pantomime, also by Chester B. Fernald, with music by Humphrey Stewart, was called *Seventeen Years After*.

There is slight evidence for the series of pantomimes up to 1911. The 1910 program is mentioned in the archives. It was *The Triumph of Love* by Porter Garnett, with music by Herman Perlôt. The 1911 Christmas Low Jinks was again a pantomime titled *The Quest of the Orange Blossom Cocktail* wherein was set forth an extraordinary tale of virtue triumphant and vice frustrated. The Peerless Pantomime group performed. It was a Russell H. Cool (text) and Theodor Vogt (music) production. The Christmas Low



Jinks of December 1911 was *The Double Cross, or Putting One Over*. The only music was an *entr'acte* composed and conducted by Uda Waldrop, titled *The Double Cross*.

#### AN APPRAISAL OF GROVE PLAYS BASED ON MUSICAL TYPE

Music for the Grove Plays can be categorized in somewhat different terms from their texts. Conventional descriptions for music follow the periods: baroque, rococo, classical, romantic, neo-romantic, and modern. Drawing from other sources of music, categories such as "folk and ethnic music" and "film score music" represented sounds easily recognizable by the average occasional listener. Grove Play music can be sorted into five categories.

1. *Music after the Enlightenment* (baroque, rococo, and classical): Grove Plays set in England, France, Spain, and Italy have typically "classical period" music for events in the time of great church construction and great painters.
2. *Folk, ethnic, and national music of early California* (American Indian, Mexican, Spanish, and Russian): In the hands of the Club's early composers, this music was in the style of turn-of-the-century romantic composers such as Mendelssohn, Schumann, and Brahms. Frequently, however, their music followed their teachers: Charles Villiers Stanford, Hubert Hastings Parry, and Frederic Cowen, and Americans of the Second New England school such as Edward MacDowell.
3. *Romantic music applied to mythology*: Real locales such as Hawaii, Mexico, historic central Europe, and the Orient; Near Eastern music was exemplified by popular Russian composers: César Cui and Nikolay Rimsky-Korsakov; East Asian music was stereotyped by the musical *Chu Chin Chow* early in the last century and later operas such as Mascagni's *Iris* and Puccini's *Turandot*. Romantic music usually encompassed the style of Weber, Mendelssohn, Schumann, Brahms, Raff, or the style of their teachers.
4. *Neo-romantic music*: Applied to timeless stories in styles to be championed by Korngold, Steiner, Rozsa, Waxman, and Rodgers.
5. *Modern music*: Music of a more serious nature with the accompanying dissonances and polyrhythms typically heard in a twentieth-century concert hall.

## FOREST PLAYS

Forest Plays were primarily underscored spoken plays. There were songs, but most of the music was incidental. There might be a prelude, dances, *entr'actes*, night music, love music, storm music, battle music, and finale music. Vocal music—solos and ensembles—were placed strategically to enhance the story or provide incidental music. In the Bohemian Club, art music began in the 1870s, when romantic composers were in the ascendance. All of the early Club composers were trained in this tradition. Most Grove Play scores avoided controversial, dissonant, or experimental harmonies. The early composers—Joseph D. Redding, Humphrey J. Stewart, Theodor Vogt, Wallace Arthur Sabin, William J. McCoy, James H. Graham, and Adolph Bauer—were romantics. Redding and McCoy may have been the most apt to write folk music and recognizable national and ethnic incidental music. Stewart, Vogt, and Sabin were composers of conventional European romantic period music. After 1902, the same could be said about music by Edward F. Schneider and Arthur Weiss.

## FOLK-ETHNIC-NATIONAL EXAMPLE

1893 High Jinks by Adolph Bauer, text by Redding, *Sacrifice in the Forest*

## ROMANTIC EXAMPLES

1889 High Jinks by Stewart, *The Praises of Pan*

1891 High Jinks by Stewart, *The Dawn of Love*

1892 High Jinks by Stewart, *Sermon of the Myriad Leaves*

1894 High Jinks by Stewart, *Gypsy Camp*

1895 High Jinks by Stewart, *Pan Jinks*

1896 High Jinks by Vogt, *Shakespeare Pageant*

1897 High Jinks by Stewart, *Faust*

1898 High Jinks by Sabin, *Days of Long Ago*

1899 High Jinks by Graham, *Rip van Winkle*

High Jinks before 1893 were Paper Jinks. There were songs and instrumental music, but no one was credited with composing a significant amount of new music. Humphrey Stewart was a prolific composer, though the Jinks listed above—for example, the *Faust* Jinks—often used music by others.

## HIGH JINKS FROM 1902 TO 1912

Evolutionary High Jinks (those after the last Paper Jinks and before the totally composed Grove Plays with full book and libretto) were created in response to criticisms of extensive talking in the plays. Bohemian audiences had discovered that they liked arias, duets, choruses, and natural ensembles spaced out by dramatic scenes that included battles, dances, and some dialogue.

Charles Bulotti Sr. sang an aria from William McCoy's *Egypt* and a duet with Austin Sperry from Edward Schneider's *Apollo* at the Sunday Morning Concert of the 1921 Encampment.

## FOLK-ETHNIC-NATIONAL EXAMPLES

1902 High Jinks by Redding, *The Man in the Forest*

1910 High Jinks by McCoy, *The Cave Man*

## ROMANTIC EXAMPLES

1903 High Jinks by Stewart, *Montezuma*

1904 High Jinks by McCoy, *The Hamadryads—A Masque of Apollo*

1907 High Jinks by Schneider, *The Triumph of Bohemia*

1908 High Jinks by Weiss, *The Sons of Baldur*

1909 High Jinks by Sabin, *St. Patrick at Tara*

1912 High Jinks by Hadley, *The Atonement of Pan*

## NEO-ROMANTIC EXAMPLE

1905 High Jinks by Vogt, *The Quest of the Gorgon*

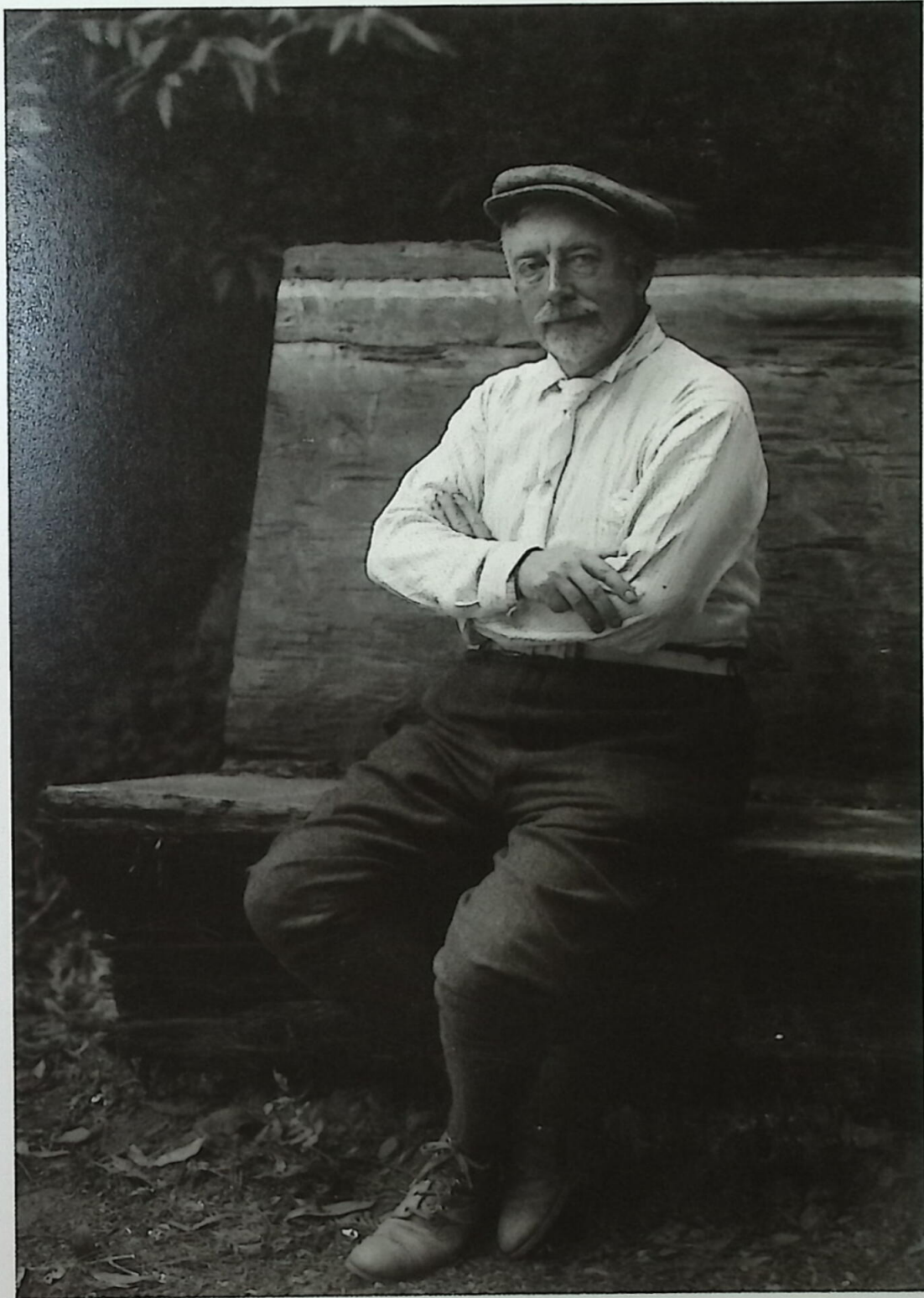
## MODERN EXAMPLE

1911 High Jinks by Stricklen, *The Green Knight*

## THE CHORUS

Use of a Club Chorus at Midsummer Encampments is only part of the history of choral music in the Club, which used choral music consistently from the late 1870s. Frequently new compositions by Club composers were created for the Christmas High Jinks. The tradition of including many Christmas songs, begun by Ben Clark, was carried on by Donald De Vere Graham, a distinguished tenor, and by a series of great singers: Frank Coffin, Clarence Wendell, T. Vail Bakewell, and Charles Bulotti Sr., to name a few.





Joseph Redding relaxes at the Campfire Circle in 1912.

Jinks programs show a 10 September 1893 dinner for Henry Irving where Humphrey Stewart conducted the Club Chorus. The Christmas Jinks of 1893 used the visiting Loring Club Chorus. Christmas 1895 showed a chorus singing Leach's "Bohemia's Song" and Vogt's "Christmas Ode." Christmas 1898, 1899, and 1900 programs refer to the Chorus. The last dated item also mentioned a madrigal, "When Sylvia Saunters By," composed by Wallace Arthur Sabin. Low Jinks such as *The Great Musical Hall* program of 3 March 1900 used the Club Chorus. These references provide evidence of the existence of a chorus in the City Clubhouse during the Gay Nineties.

*Chorus Manpower Problems Lead to  
"New Temporary" Membership Status in 1905*

Throughout the development phase of the Midsummer Encampments, 1878 to 1902, Club Chorus directors were taken, as a rule, from the composer/conductor category. Standardized events such as the Christmas Jinks and later Forest Plays and Grove Plays would pose a vocal manpower problem. Throughout the 1878-1902 period of Midsummer Encampments, choruses were essential and evidently appeared when needed. The Loring Club was named as a dependable source as far back as 1884; Joseph Redding used them in 1893 for *The Sacrifice in the Forest*. Up to 1905, as luck would have it, volunteer choruses for Midsummer Jinks could be recruited at the last moment. They came largely from the Loring and Orpheus Club male choruses.

In 1905 composer Humphrey Stewart struggled again with volunteer choruses. He suggested that the volunteers be given an opportunity to share the privileges of the Club throughout the year. The title given to their membership was "New Temporary," and the Club voted an amendment to the bylaws that created the category on 20 April 1905. Forty-four new singing members were elected to this category and twenty-five graphic artists were transferred into the category. Before the next Annual Report, the name was changed to "Associate." The Band was placed in this status in 1913 and the Orchestra in 1921. There is some further history of financial concessions to members who performed extraordinary, specifically time-consuming services. Artists were required to paint or construct the famous "Club Cartoons" for the frequent High Jinks. No initiation fee but regular

membership on the "Cartoon List" was offered. Robert Newell was offered this membership in 1904 "because of an idea that he might contribute from a musical angle." It is not surprising that the dam was broken in another year with "New Temporary" status.

### *Member Chorus Participation*

Associate members always participated. The Club Chorus members liked to act, sing, dance, and to be seen on stage. The first official Grove Play of 1902 listed minimal parts for Chorus members: Indians and Harvesters. In 1903 the play used Priests, Chiefs, Warriors, Slaves, Youths, Maidens, and Spanish Soldiers. *The Hamadryads* in 1904 contained parts for Old Hamadryads, Young Hamadryads, Saplings, and Voices of Angels. For the 1905 *Quest of the Gorgon* a similar list of extras was published. *The Owl and Care* of 1906 also had extras: Bearers, Voices of Care's Minions, and other Voices. There were choice parts for the casts of nine to thirteen characters, which were frequently selected from Chorus members.

Finally, in 1907, in *The Triumph of Bohemia*, there were sufficient numbers of choristers used to require a Chorus Master, E. D. "Pop" Crandall, to keep order. From that time onward Crandall, and later John deP. Teller, Eugene Blanchard, Henry L. Perry, Glen H. Woods, Edward C. Harris, and Robert C. Newell were Choir Masters. The general category of "spoken word with songs and small ensembles" described

many of the earliest Forest Plays and Grove Plays. The later examples were not limited to small ensembles. Over the years the stage and hillside were frequently covered with singers, dancers, and extras carrying spears. Full use of the Grove Stage required authors to write tales that would provide a suitable spectacle. This use of the hillside and some illumination became a kind of *sine qua non* for acceptance of a script.

In 1918 *The Twilight of the Kings* by Wallace Arthur Sabin used twenty-eight named characters. Each of the four Kings had retinues of fourteen persons; ordinary Lords had retinues of eight or ten persons. The Chorus



John deP. Teller, Isaac Trumbo, and a young Raymond White gather around "Uncle" George Bromley in 1906.

provided sixty members of the retinues. The 1919 Grove Play, *Life*, by Domenico Brescia, was less of a drama and more of an allegory, with merely seventeen named roles, a chorus of sixty plus three soloists, and forty-eight extras. The music was symphonic; it contained fugal sections, many elaborate dances, choruses, chants, and use of Ecuadorian themes.

Generally speaking, the Grove Play used the whole complement of the Chorus, typically sixty-five. If fewer than twenty named characters had singing and speaking roles, then there would be a maximum chorus, typically twenty dancers, and equivalent extras.

The early events, such as Christmas Jinks, Forest Plays, and Grove Plays, served as justification for the Club Chorus. New tasks and additional performances were added over time. When the Popular Concert Series began in 1902, there were occasions for solo singers and groups, presumably the Club Chorus. These occasions were not well documented in comparison with the two major demands on the Club Chorus: the last Sunday Morning Grove Concert and the related public concert in San Francisco. These became a musical marathon that continued until 1927. People forgot that chorus singers, symphony players, and band members needed some rest and relaxation.

#### NEW MUSICAL INSTITUTIONS IN AND OUT OF THE CLUBHOUSE

Three major new festivals, in addition to the growing up of the Grove High Jinks, appeared in the years 1902, 1903, and 1904. We have copies of programs that survived the 1906 fire for the listed dates. The first of these was a series of Bohemian Club Popular or "Pop" Concerts in the City Clubhouse beginning in 1902. The second new series was Symphony and Pop Concerts at the Grove on the last Sunday morning of the Encampment that recapitulated High and Low Jinks music. The third was public concerts of music composed by Club members at various San Francisco theaters over the years up to and including 1933. This latter series was possibly the best public relations move the Club ever made. The music generally included, though was not limited to, excerpts from the most recent Grove Play.

To these three orchestral series can be added another first that proved to be a very successful continuing event: the final Friday Night entertainment of the Encampment commencing in 1908.



*Domenico Brescia*, by Harrison Fisher, 1919.



*Pop Concerts in the City Clubhouse*

The High Jinks Committee inaugurated a new musical event in 1902: a Popular Concert Series given by Stark's Orchestra. Ferdinand Stark organized and directed the orchestra, which was popular in San Francisco at the time. The archives contain examples of these programs that date back to 13, 14, 20, and 27 December 1902. Stark organized a further series of three concerts in the City Clubhouse. These were Sunday luncheon or afternoon events. Very likely some or all of these concerts included the ladies as guests. The trial run proved so successful that the second series of concerts was performed every Saturday night in January and February 1903. A third series of four concerts was presented in March 1904, and a fourth series in March and April 1905. Here is a typical program:

SATURDAY AFTERNOON, 3 JANUARY 1903

- |    |                                       |                |
|----|---------------------------------------|----------------|
| 1. | March: " <i>A Chinese Honeymoon</i> " | C. Talbot      |
| 2. | Overture: <i>La Part au Diable</i>    | D. F. E. Auber |
| 3. | Serenade from <i>The Warblers</i>     | H. Perry       |
| 4. | Waltz: "Italian"                      | Joh. Strauss   |
| 5. | Scenes from <i>Faust</i>              | C. Gounod      |
|    | Intermission                          |                |
| 6. | March: "College Days"                 | H. L. Clarke   |
| 7. | Overture: <i>Otello</i>               | G. Verdi       |
| 8. | Ballet Music from <i>Excelsior</i>    | R. Marengo     |
| 9. | Finale March                          | J. P. Sousa    |

This program is typical of polite entertainment music in the Edwardian period. These lightweight Salon Concerts may have been thought suitable and thus arranged for the ladies.



In early spring 1909, a new series of Pop Concerts was advertised. These were held weekly during February and March. The series was either a revival or a continuation of the Stark Orchestra concerts of 1902, 1903, and 1904. It is possible that these concerts continued in some of the intervening years, but we have no program records after 1904. Interesting to the classical music fanciers, the first four announcements for 6, 13, 20 February and 6 March 1909 pointed out that the thirteenth would be devoted to Chamber Music (the Jinks Committee's capitals). Furthermore, there was announced

a Grand Orchestral Concert on 13 March of forty instruments, conducted by popular Bohemian Theodor Vogt. The program was not too long and the content was not altogether old chestnuts.

The Popular Concerts resumed in 1910 under the direction of Sir Henry Heyman, beginning on 12, 19, and 26 February, and ending 5 March. A complimentary dinner for the now-famous Neapolitan Trio was also held on 19 February.

## Bohemian Club



# Orchestral Concert

Saturday, March Thirteenth

*Nineteen Hundred and Nine*

Commencing 3:30 P. M.

*Under the Direction of THEO. VOGT*

Program cover for a  
Popular Concert,  
13 March 1909.

## Program

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1. Overture, Rosamunde - - - - - F. Schubert
2. Waltz, Tales from the Vienna Woods - - - - - Joh. Strauss
3. Selection from Opera Faust - - - - - Ch. Gounod
- 4 a "Spring" - - - - - E. Grieg
- b "Lullaby" - - - - - A. Simon

## INTERMISSION

- 5 a Morning }  
   b Anitras Dance } from Suite "Peer Gynt" - - - - - E. Grieg
6. Allegretto from the 7th Symphony (A Major) - - - - - L. v. Beethoven
7. Fantasia from Opera "Lohengrin" - - - - - R. Wagner
8. Second Rhapsodie - - - - - F. Liszt

George Sterling's 1907 Grove Play, *The Triumph of Bohemia*, had featured an Italian trio that included L. A. Larsen, Mackenzie Gordon, and Charles Dickman. By 1908 the bass, Dickman, enlisted a baritone, William B. Hopkins, with Gordon to found the first Neapolitan Trio. Their program over the years remained unchanged, but it continually delighted audiences. The entry music was *Carmela*, followed onstage by *Ciribiribin* and *Funiculì, Funiculà*. The usual encore was *O Sole Mio*. Uda Waldrop was accompanist until his death in 1951. So popular was the Neapolitan Trio that a second generation used Austin Sperry, baritone, and Charlie Bulotti Sr., who replaced Mac Gordon. They were always melodious and colorful.



*Neapolitan Trio (Chas. Bulotti, Chas. Dickman, Austin Sperry), by Peter A. Ilyin, 1911.*



*Neapolitan Trio*, by  
Frederick Yates, 1911.

The year 1911 began with another set of four Popular Concerts using, after nearly a decade, Ferdinand Stark and his orchestra on three Saturdays in February and one in March. The quality of music by distinguished composers had been improving continually. Composers of note included David "Afan" Thomas, Franz Lehár, Friedrich von Flotow, Pyotr Tchaikovsky, Giacomo Puccini, Lionel Monckton, Camille Saint-Saëns, Leo Fall, J. S. Bach, Charles Gounod, Gioacchino Rossini, Johann Strauss II, Giuseppe Verdi, and Jacques Offenbach. Bohemians represented included Rudolph Friml, Humphrey J. Stewart, William J. McCoy, and Theodor Vogt.

The eleventh year of Bohemian Pop Concerts, 1912, alternated between pop and Edwardian light classics to occasional chamber music programs. The artistic management of the Club could sense the musical interests of the membership. The usual series of four concerts was presented 27 January, 10 and 24 February, and 9 March 1912. Bohemian Genaro Saldierna, violinist-conductor, directed an orchestra. Soon-to-be-Bohemians Victor Herbert and Rudolph Friml were represented by selections from *Babes in Toyland* and *Russian Romance* respectively. Later programs included distinguished



1911 musicians and composers in the Campfire Circle. Back row: Paul Steindorff, William J. McCoy, Edward G. Stricklen, Hother Wismer, and Edward F. Schneider. Front row: Theodor Vogt, Louis Lisser, Arthur Foote, and Wallace A. Sabin.



# Bohemian Club Concert

UNDER DIRECTION OF WILBUR McCOLL

## Programme

- 1 Trio for Piano, Violin and Cello, "Novelletin" - Gade  
McCULL                      WISMER                      GRINAUER
- 2 Baritone Solo  
 a—"The Rhinewine Song" - - - - - Ries  
 b—"The Moon Drops Low" - - - - - Cadman  
ROBERT McCLURE
- 3 Duo for two Pianos  
 Andante Cantabile and Scherzino - - - - - Schuett  
UDA WALDROP                      WILBUR McCOLL
- 4 Cello Solo  
 a—"Serenade" - - - - - Drigo  
 b—"Dance of the Elves" - - - - - Popper  
KARL GRINAUER
- 5 Recitation with Piano Forte, "The White Ship" - Owst  
W. H. SMITH, JR.
- 6 Tenor Solo  
 a—Aria "La Tosca"  
 E. Lucevan C. Stelle - - - - - Pucini  
 b—"So We'll Go No More A-roving" - M. V. White  
GEORGE BOWDEN
- 7 Trio—Piano, Violin and Cello, "Walzer Maerchen" Schuett  
McCULL                      WISMER                      GRINAUER

THURSDAY, FEBRUARY 20TH, 1913

European operetta composers Franz Lehár, Paul Linke, and Oscar Straus. Puccini selections appeared on two programs without singing.

The Popular Concerts of 1913, typically three or four in February and/or March continued. This year the first concert on 20 February 1913 was given over to all Bohemian performers, a trend that would culminate some years later in the founding of all-member musical organizations. A new pianist-conductor, Wilbur McColl, directed this concert.

In 1914, the successful series of concerts by the Club Orchestra was now thirteen years old. Bohemian Genaro Saldierna was again conducting the Bohemian Club Orchestra. Charles F. Bulotti Sr., one of the great Club tenors, performed three numbers. Composer and cellist Arthur Weiss played a solo. Orchestral works, frequently popular opera and ballet excerpts, were composed by E. Wolf-Ferrari, P. Mascagni, and L. Delibes. Mr. Bulotti sang "Cielo e Mar" from Ponchielli's *La Gioconda*; and songs: "I'll Sing Thee Songs of Araby" by F. Clay and "At Parting" by Rogers. Arthur Weiss' solo was "La Berceuse" by Simone. The orchestra played "Serenade Enfantine" by F. Bonnaud and the "Flirtation Waltz" by Paul A. Steck.

As these concerts continued, their tone and style became more classical. They surely ascended the heights of interest and good taste. These concerts were not merely professional orchestra entertainments for members with their ladies, although they had started that way. After a period of using hired theater orchestras, chamber music concerts became popular because Bohemian performers were used. The latter were true Bohemian events with the use of amateur as well as professional artists. They proved to be, in hindsight, a necessary step in the development of an all-Bohemian Club-member orchestra. The large number of soloists and chamber music performances demonstrated that these were the makings of a Club orchestra of quality equal to the hired professionals of the first thirty to forty years.

### *Concerts on the Last Sunday Morning in the Grove*

The year 1889 shows that the First Artillery Band played the Sunday Concert. In 1890 neither a band nor a Sunday Concert was listed. Similarly we are left without information for 1891, except that Humphrey Stewart was in charge of music. In 1892 Stewart clearly conducted a chorus with a band or orchestra of twenty-five, and we can surmise that the same arrangement held in the two earlier years. Overlapping with bands were





## Bohemian Camp

Sunday Morning, August 9th,  
1903

### Symphony and Popular Concert

Theodor Vogt      "      "      Director  
Franz Adelmann      "      "      Concertmaster

1. The Harvard Parade . . . . . Shaffer-Howard
2. Three Movements from Suite "in Bohemia" . . . . . W. J. McCoy
  - a. At the Grove—Dedicated to Wallace A. Sabin
  - b. Serenade—Dedicated to H. J. Stewart
  - c. Intermezzo—Dedicated to Chas. K. Field
3. { a Intermezzo } from "Montezuma" . . . . . H. J. Stewart  
  { b Darkness and Dawn }
4. Romance for Violin and Orchestra . . . . . Theodor Vogt  
    Herr Franz Adelmann

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5. Symphony, B minor (unfinished) . . . . . Franz Schubert
  - Allergo moderato
  - Andante con moto
6. Festival March . . . . . Theodor Vogt  
    Dedicated to Paul Steindorf
7. Overture—"Rosamunde" . . . . . Franz Schubert
8. Two Hungarian Dances . . . . . Joh. Brahms

professional orchestras that were required for the more elaborate High Jinks. The first mention of a symphony orchestra at a Midsummer Encampment was in 1887 for the accompaniment of Stephen Leach in the *Der Freishütz* excerpts. The large production of 1893 required an orchestra for Adolph Bauer to conduct. It was probably the Tivoli Orchestra, although Arthur Hartwig in Volume VI of the *Annals* suggests it was the Philharmonic Society Orchestra. The following year, 1894, volunteers from the Philharmonic Society of San Francisco played. The next year, a similar orchestra (if not the same) played under Stewart's direction in the Sunday Morning Concert Series. For the 1896 Encampment the orchestra or band and the San Francisco Männerchor performed for Theodor Vogt. A full orchestra was required the next year for the *Faust* Jinks and presumably was needed in 1897 and 1898 when Stewart was also conductor for the Sunday Concert. The Third Artillery Band played the Sunday Concert in 1899, with Joseph Redding conducting. The *Consecration* Jinks of 1900 may have required an orchestra. A Sunday Concert was conducted by Stewart in 1901. In 1902 a professional orchestra, the Franz Mayer Orchestra, performed the Grove Play *The Man in the Forest*, conducted by Joseph Redding.

The first formal symphony orchestra concert was given at the Midsummer Encampment on the final Sunday morning of 1903. The concert contained some music by Bohemian composers and was conducted by the popular Bohemian Theodor Vogt, with professional Franz Adelman as Concertmaster.

These concerts were *potpourris*, although they contained a more solid diet of concert music as opposed to the salon music offered by Ferdinand Stark, Genaro Saldierna, or Henry Heyman presented in the Pop Concerts at the City Clubhouse. Even in the short period of three years, these concerts became very much more interesting. There was a chance for the non-Grove Play music by major Club composers to be heard. In later years the entire concert could be filled with excerpts from former Grove Plays.

It is likely that the final Sunday Morning Grove Concert predates all of the other music series. It was many more years before the Club Orchestra came into existence in 1921, and another seven years before it had its own Camp, aptly named "Tunerville," in 1928. Choruses were used in most of the early Midsummer Encampments, beginning in the first four years of the Club (between 1872 and 1876), and formal recognition was forthcoming in 1905. The Chorus, too, acquired a camp of its own, called "Aviary," in 1928. Likewise, the Club Band had been around a long time, informally in

1905, with organization and recognition as an all-member group in 1913. Orchestras, however, are larger, more demanding and unwieldy. The Club chose the expensive way to solve their musical problems arising from *Cremation* ceremonies and Low and High Jinks events by hiring players or at least paying for their expenses, until the development of the Club Orchestra.

*Public Concerts: The Midsummer Music of Bohemia*

Clay M. Greene mentions that "on the afternoon of September first [1904], under the management of Willard T. Barton, a concert was given at the Tivoli Theater with preliminary explanations of the several texts by R. M. Hotaling." This event was a major performance for the public, covering music from three Forest Plays conducted by their respective composers. Humphrey Stewart led excerpts from *Montezuma* from 1903, William McCoy conducted fragments of *The Hamadryads* from 1904, and the program ended with Joseph Redding conducting sections from *The Man in the Forest* of 1902. It is very likely that this concert was the first post-Encampment repetition of Grove Play music outside the Grove and in public.

By this time, 1904, William H. "Doc" Leahy had joined the Bohemian Club. Leahy never achieved wide fame, but he was among the best-known and popular San Franciscans of the era. From 1893 he was manager of the famous Tivoli Opera House, where his knowledge and love of music and keen eye for musical talent made him a driving power for the success of this house. Willard Barton was president of the Club at the same time. It seems almost inevitable that these two were important catalysts for bringing The Midsummer Music of Bohemia to the public. These performances brought great goodwill to the Bohemian Club. They continued annually until 1932, in the depth of the Depression.

The similarity of the last Sunday Grove Concerts and the Public Concerts was marked. The former was a preparation for the Public Concerts in the city during the following month. When they were terminated, mainly for financial reasons, the Club kept its decision secret. That decision was one of several that caused the public to question the motives of the Club.

## FROM JOY TO SORROW — 1906

... In the early morning of 18 April 1906 the city was plunged into unspeakable horror by the most violent earthquake in San Francisco's history, followed by the appalling news that the city was on fire in many places.

In this way Volume IV of the *Annals* introduces the tragedy of the earthquake and fire. The new home to which Bohemians had marched so happily in February 1889 was emptied of the few objects there was time to save. Then "there came the roar of a mighty explosion, and Bohemia was without a home!"

The Club moved into the home of J. C. Wilson by the end of the month, and by mid-1907 the Club was at the Little Palace Hotel. Even though the Club was in temporary quarters, its activities continued as they had before the earthquake and fire.

The Midsummer Encampment was held as usual, but instead of a Grove Play, the *Cremation of Care* was expanded as *The Owl and Care*, written by Charles K. Field and composed by Humphrey Stewart. An orchestra was omitted, and music was provided by a band. The Chorus was much in use during the ceremony.

While the Club no longer had its permanent home, music continued to thrive. A long program, The Annual Concert of the Bohemian Club, featuring The Midsummer Music of Bohemia, was presented at the Greek Theater in Berkeley 2 October 1906. In succeeding years, the Public Concerts became longer and more elaborate, complete with soloists and a chorus, and were finally given in two parts. The second part was reserved for the most recent Grove Play with extended excerpts.

*New Beginnings*

By November 1910 the new Clubhouse had been completed at Post and Taylor Streets, and the Bohemians, having dined for the last time in their temporary quarters, once more marched by torchlight to a new home. There they enjoyed a "Musical Drama," *The Oracle*, written especially for the occasion. In 1909 Leander S. Sherman had given the Club a Steinway grand piano for the new Clubhouse, so they arrived prepared. The task of

rebuilding the library collection and the music collection had begun in the temporary quarters, and both the Christmas Dinner and the Christmas Jinks were held, the latter in a proper Jinks Room.

### *Opening the Grove*

The first public program of Bohemian Club music at the Grove was presented on 15 October 1911. This concert, Music of Bohemia, was presented by the Symphony Orchestra at the Grove for the visiting members of the American Institute of Mining Engineers.

#### MUSIC OF BOHEMIA

And now, ye mortals, ye that give your hearts  
To labor and to strife and earthly hopes,  
And, giving, suffer 'neath the crush of Care,—  
Because ye have not bartered all your souls,  
But saved for him a moiety of love,  
Pan bids me give you greeting in his name.

Welcome, mortals, to this charmed grove!  
Welcome to this temple old and dim!  
Welcome to this dwelling-place of peace!  
Forget your toil, remember not your strife,  
And banish from ye every thought of care!  
So may ye, like to little children who  
In innocence lie down to rest, be lulled  
To an enchanted sleep wherein the night  
Shall fabric visions for your souls' delight.

**FOOT-NOTE:**

The Welcome of Neotlos, from "The Green Knight," the  
Grove Play of 1911, by Porter Garnett

## MUSIC OF BOHEMIA

### PROGRAMME

1. Overture, "The Sons of Baldur" . . . *Arthur Weiss*  
Conducted by the Composer
2. (a) Valse Lente } "Montezuma"  
(b) Processional March }  
. . . . . *H. J. Stewart*
3. (a) Prelude } "St. Patrick at Tara"  
(b) Intermezzo }  
. . . . . *Wallace A. Sabin*
4. Berceuse . . . . . *Theodore Vogt*  
Solo Violin—John Marquardt  
Conducted by the Composer
5. Tarantelle . . . . . *Herman Perlet*
6. Dance of the Saplings. "Triumph of Bohemia"  
. . . . . *E. F. Schneider*
7. Das Waldvoglein . . . . . *Doppler*  
(Horn Quartette with Flute Obligato)  
Horns—R. Rocco, P. Roth, U. Marcelli, A. L. Tilleman  
Flute—Louis Newbauer
8. King's March, "The Green Knight," *E. G. Stricklen*

Musical Director, *Wallace A. Sabin*  
Concert Master, *John Marquardt*

ABOVE: Music for the 15 October 1911 Public Concert in the Grove.  
LEFT: Text from *The Green Knight* by Porter Garnett in  
the program for the October 1911 Concert.

THE FIRST YEARS OF WORLD WAR I:  
IMPACT ON BOHEMIA

The Sire's words of invitation for the Encampment of 1918 reflected the feeling of all Bohemians now witnessing the fifth year of Europe's war; it was now America's also. Fortunately, the first year, 1914, was normal for events in the Bohemian Club, whether measured by art, theater, or music. In fact, there was excitement in San Francisco over plans and preparations for the forthcoming Panama Pacific International Exhibition. There were Club plans to include many of the great artists in the life of the Club as guests at the City Clubhouse or in the Grove. The high density of honorary luncheons and dinners during 1915 and 1916 set a pace that was never exceeded in later years. The economy of the Bay Area was booming at this time. The Club president noted at the end of 1916 that there was consensus that a general business depression would follow the Panama Pacific Exhibition of 1915.

Yet Club business and activities compared favorably with the former year, and attendance at Club entertainments was greater than in previous years. However, in 1916 the tone seemed to change from entertainments to current events, from music and plays to evenings of serious exchanges of information by Club members and visitors from abroad. On 25 May 1916 an event was held that was more akin to the World Affairs Council programs than to Club programs. Thomas Nelson Page, the writer and ambassador to Italy, received an Honorary Membership at a well-attended dinner. In June, Arno Dosch, a celebrated war correspondent, was given a dinner. In September, a film—*Our American Boys in the European War*—gave a view of the American Ambulance Field Service, courtesy of a Bohemian. Some less topical Thursday nights introduced Sir Ernest Shackleton to the Club; W. D'Arcy Ryan showed his colored night photographs of the Panama Pacific Exhibition to members and their ladies. Luncheons or dinners were tendered to Zinovi Pechkoff, M. P. Rooseboom of the Permanent Court of Arbitration at The Hague, Frederick J. Koster of the Japanese Financial Commission, and Kosaku Yamada. Later in 1917 motion pictures were sweeping America. Ladies' Nights produced wonderful color motion pictures. In the fall a Ladies' Night exhibition was held of pictures taken at the Franco-German front by the French government.

The 1918 Midsummer Encampment proceeded in spite of the war, and there was much evidence of the "war spirit." The influenza epidemic

caused the postponement of the Afterglow until a Victory Dinner on 4 December. The Grove Play had been *The Twilight of the Kings*, written by Richard Hotaling with Wallace Sabin as composer. Sabin also conducted the Sunday Morning Concert.

Bohemia was now at home on the site it still enjoys, and, following the close of the war, Bohemians returned to San Francisco, and a full complement of music and musicians reigned once again in the halls of the Clubhouse and in the Grove. Despite losses in combat and in the flu epidemic, the membership of the Club was determined to move forward with renewed creativity.







*Robert Newell, by Dan Sweeney, 1915.*

# THE THIRD MOVEMENT



1918-1942

## Years of Formation

### BOHEMIA COMES OF AGE

THE TWO DECADES THAT MOST SHAPED AMERICA'S POPULAR CULTURE also established the rhythm of Club life as we know it. It is unlikely that any of us today would feel out of step with Clubhouse and Grove routines enjoyed by Bohemians before World War II. Thursday as a regular Club night was instituted in 1920. Regular concerts by the Chorus, Band, and Orchestra were established by 1931. At the Grove, nightly campfire shows with music, including Scattered Leaves, Aviary Night (formerly Augie's Night), and Preachers' Sons' Night; the Symphony Orchestra and Band concerts; the Little Friday Night and Saturday Night shows; and Great Organ Concerts at the Grove stage were much as we know them now. The Low Jinks as a one-act Broadway-style musical comedy was first tried out in 1924 and was the norm by 1936. The *Cremation of Care* was first produced with original music in 1919. The Grove Play continued its development as a music drama.

Three major themes emerge from a review of Club musical activities between the wars. First, the importance of and emphasis on music among the four pillars of Bohemia increased significantly. Art has been a constant presence in Bohemian life, but in the early years literature and drama, taken

in the broadest sense, formed a larger part of Club life than did music. A good deal of music was performed by paid professionals and guests. The formation of the Club Symphony Orchestra, enlargement of the Chorus and Band, regular concerts and other appearances by these and smaller ensembles, the use of the Orchestra at all campfire shows, and a stronger melding of music and drama for the three major Grove productions—all these brought music to the forefront of Club activities. During these years the Club formed a kind of music department strikingly similar to that of a Hollywood motion picture or network radio studio.

The second theme is the change in the balance between art (classical) and popular (commercial) music. The Club mirrored, albeit a bit slowly, the nation's acceptance of popular music into polite society. It was, after all, the jazz age and, thanks to recordings and later radio, jazz music was becoming an accepted part of American culture. Furthermore, Club Sires and performers had to compete with all of the new and rapidly expanding media for the members' attention. Popular music would often be programmed together with art music to create an interesting variety. Programs devoted entirely to popular music became more numerous. The Low Jinks followed the commercially successful Broadway formula. Although there was a flowering of quality and quantity of music composed by Bohemians for major productions, songs and incidental music were drawn more from the published repertoire of the day.

The third major theme has to do with the fortunate accident of the Club's location. If San Francisco had not been the key West Coast origination point for network radio broadcasts and had the motion picture industry bypassed Hollywood for some other sunny spot, the Bohemian Club would be a much different place today. The talent from these major show business capitals influenced both the type and the quality of entertainments offered. San Francisco was the playground of Hollywood, and what better spot for play could there be than Bohemia? Of course San Francisco was a major source of talent even before the radio days. It was one of the cradles of America's jazz-inspired popular music. Paul Whiteman started in San Francisco. Art Hickman formed the first modern American dance orchestra here. The city was a major stopping point for every kind of attraction from vaudeville acts to concert artists. Through membership, guest appearances, and setting the tone of the city's public entertainment, this huge pool of talent left an enduring stamp on music in Bohemia.

## BOHEMIA'S MUSIC FACTORY

By the beginning of World War II the increasing importance of music, particularly for the major Club productions, led to the development of a musical organization similar in many respects to that employed by a great Hollywood studio. Within the ranks of the Club membership were numerous composers capable of writing songs, creating underscoring, developing complete shows of both a light and a serious nature, and composing art music in traditional forms. Many composers did their own orchestrating, but we also had several talented orchestrators and arrangers as well as copyists. Each of the performing musical organizations developed an extensive library of scores and parts staffed by member librarians.

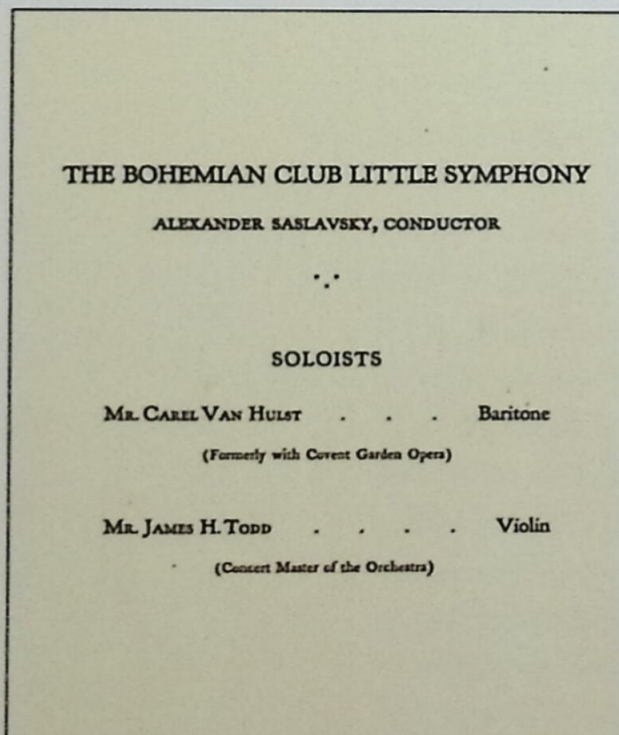
To perform both original and published music, the pool of talent, including top-notch professionals, was immense—a full Symphony Orchestra, Concert Band, male Chorus, jazz and popular bands and orchestras composed of Orchestra and Band members as well as others, a pit band for the Low Jinks composed of Band and Orchestra members, vocal and instrumental soloists and ensembles, various novelty musical acts, and on and on. This performing activity was supported with all the necessary equipment, including dozens of pianos and even a pipe organ installed in 1920 at the Grove stage. Numerous attractive performing venues were available both in the City and at the Grove.

The truly amazing fact is that this musical factory born in the 1920s and 1930s has continued in operation to this day, manned entirely by unpaid volunteers (with the exception of occasional fees for music copying). Certainly this must be unique among the world's private clubs and, indeed, anywhere outside the commercial music realm. During the Midsummer Encampment, the amount of live music created and performed each day was, and is, equivalent to the output of a studio music department producing daily shows. The City Clubhouse routine of regular weekly programs established in 1920 is equivalent to a season of producing live shows weekly along with several specials. Only when considered in these terms does it become clear just how much musical activity takes place at the Bohemian Club simply for the joy of making and listening to music.

THE ORCHESTRA: FROM ITS FOUNDING  
TO ITS HEYDAY IN THE MID-1930S

As we have seen, the Club has always been fortunate to have talented member musicians, instrumentalists, and vocalists. For many years, ensembles using members were organized as needed for concerts and Jinks; however, when outdoor Forest Plays were created to suit the various Grove sites, professional musicians were hired to form pit orchestras of about twenty-five players up to full symphony orchestras of sixty players. A typical theater concert orchestra of about thirty-five players was often hired to present concerts. It is likely that there was a mix of paid and member players, but it was not until 1912 that the Jinks Committee suggested that a Club orchestra should be formed. By 1914, the idea had taken hold and an informal Bohemian Club Orchestra was established, still using volunteer professional musicians who "played for their suppers."

Program cover for the  
Semi-Centennial  
Concert, 17 May 1922.



Bob Newell, a composer-pianist, became Club president in 1918–1919. He conceived an all-Bohemian Symphony Orchestra of equivalent status to Bohemia's already sanctioned Band and Chorus. He started organizing seriously late in 1920, and in early 1921 an invitation to a rehearsal went out. A piano quintet member, the cellist Arthur Weiss, agreed to be interim conductor of the new orchestra. In 1921 President Haig Patigian announced that a "newly organized club orchestra" was in operation, and it performed in the January 1921 Christmas Jinks and the March 1921 Spring Jinks. Within a year the all-member Bohemian Little Symphony Orchestra formed, with conductor Alexander Saslavsky, a professional member. Robert Newell, Arthur Weiss, and Charles Hart were also tapped for conducting duties. The new orchestra made a trial run in the 1921 Christmas Jinks held on 5 January 1922 and again at the fiftieth anniversary of the Club founding on 17 May 1922, with a repeat on 25 May 1922 for the ladies.

Robert C. Newell, now known as Father of the Orchestra, made special efforts to make the new Orchestra visible throughout the Grove Encampment. There was a Campfire Orchestra every night, even when only six players were present. The Edwardian parlor music that characterized the

## PROGRAMME

1. Suite No. 2 *L'Arlesienne* . . . . . Bizet
- a. Andante Sostenuto assai . . . . . Allegretto  
 b. Intermezzo . . . . . Maestoso—Allegro Moderato  
 c. Farandole . . . . . Tempo do Marcia—Allegro
- (The Farandole is a Provençal dance in 6/8 time.—“All the unmarried guests join hands and, winding in an interminable string, upstairs and down, from room to room, they dance a kind of jig to the tune of fast polka music.”)
2. Symphony No. 48—G Minor . . . . . Mozart
- a. Allegro Molto  
 b. Andante  
 c. Menuetto—Allegro  
 d. Finale
- (as originally scored for strings, wood-wind and horns.)
3. Aria—“It Is Enough”—from *Elijah* . . . . . Mendelssohn
- MR. CAREL VAN HULST  
 Cello Obbligato, MR. WILLIAM LEIMERT
4. a. “Elegia”—from *Serenade for String Orchestra*  
 . . . . . Tchaikowsky  
 b. “Meditation”—violin solo . . . . . W. J. McCoy  
 MR. JAMES H. TODD
5. Valse—“Southern Roses” . . . . . Johann Strauss

Program for the  
 Semi-Centennial  
 Concert, 17 May 1922.

musical items of the Club's orchestral concerts from 1902 to World War I had disappeared. Programs featured various works of major composers as well as lighter fare of generally good quality.

In 1926, when the orchestra reached fifty-eight members, it became the Bohemian Club Symphony Orchestra and also performed in the pit for the Grove Play *Truth*. The following year Haig Patigian stated, “We are happy that we are not obliged now to depend on paid professional musicians.”

Alexander “Sasha” Saslavsky was born in 1876 in Kharkov, Russia. He became concertmaster of the New York Symphony Society under Walter

Announcement



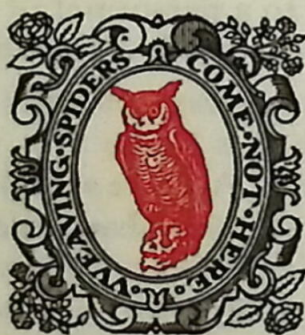
Orchestra Concerts

In the Jinks Room

The Bohemian Little Symphony Orchestra

MR. CHARLES HART

Director



[ Another Step in the Development of  
Amateur Instrumental Music in the Club ]

BOHEMIAN CLUB  
SAN FRANCISCO

## FELLOW BOHEMIANS

A concert, to which members and their women guests are invited, will be given in the Jinks Room, Tuesday, November 11th, at 8:30 P. M. by

## THE BOHEMIAN LITTLE SYMPHONY ORCHESTRA

MR. CHARLES HART, Director

This will be Mr. Hart's first appearance as leader of our Club Orchestra, which has grown in three years to a personnel of over forty skilled musicians, with a waiting list of ten.

At Mr. Hart's suggestion a series of four concerts, of which this is the first, will be given during the season. As there are not many occasions when members can share the club entertainments with their families and friends, it is hoped that this opportunity will not be overlooked.

Definite dates of future concerts in January, March and May will be announced later.

JINKS COMMITTEE

## Program



1. OVERTURE, "PHÈDRE" . . . . . Massenet
2. PRELUDE AND SICILIANA, FROM THE OPERA  
"CAVALLERIA RUSTICANA" . . . . . Mascagni  
SICILIANA RUNO BY CHARLES F. BULOTTI
3. UNFINISHED SYMPHONY, 1ST MOVEMENT  
ALLEGRO MODERATO . . . . . Schubert
4. TENOR ARIA  
"ONAWAY! AWAKE, BELOVED!" . Coleridge-Taylor  
CHARLES F. BULOTTI
5. SUITE, NO. 1—"L'ARLÉSIENNE" . . . . . Bizet
  1. PRELUDE
  2. MINUETTO
  3. ADAGIETTO
  4. CARILLON

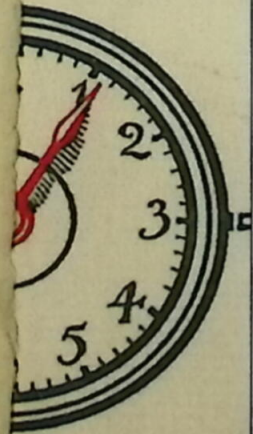
Damrosch in 1903. In 1908 he founded the Russian Symphony Orchestra of New York and was its concertmaster. His tours of the country led him eventually to Los Angeles in 1919, where he became concertmaster of the Los Angeles Philharmonic Orchestra and a member of the Club. He is credited with establishing the Symphony Orchestra by delivering performances that were progressively more professional, though they were played entirely by Club members whose real-world lives were mostly concerned with nonmusical activities. He was scheduled to conduct Wheeler Beckett's 1924 Grove Play but was stricken during the Grove in the Dining Circle and later died. Charles Hart stepped in and conducted the Grove Play and continued to lead the orchestra. He reinstated the traditional pop concerts in 1924. Groups of three pop concerts were given annually up to 1928. These concerts greatly differed in repertoire from other performances of the orchestra but provided additional opportunities to perform. In fact, concerts became more serious when Charles Hart assumed control.

Program for the  
Orchestra Concert,  
11 November 192



# TUNERVILLE PRESENTS REMINISCENCES OF THE

SAN FRANCISCO  
*Orpheum*



<b>Orpheum</b>	
Thursdays Night - 9:00 P. M.	TUNERVILLE
PRESENTS "REMINISCENCES"	
<b>BALCONY</b>	
ADMIT ONE	
<b>12</b>	<b>MAR</b>
GOOD ONLY ON THURSDAY MARCH	
<b>12</b>	
ORPHEUM	
<b>BALCONY</b>	
<b>1</b>	<b>AA</b>
GEN'R	

Program cover and ticket for the Orchestra Concert, 12 March 1931.

Symphony Orchestra concerts at the Lake were first heard in 1927 on Wednesday, 3 August. This tradition continued until it was changed to the first Thursday night in the 1980s. In the city, the Orchestra played its first spring concert on 9 February 1928. The tradition of Orchestra Nights has continued to this day.

The Bohemian Club Symphony Orchestra and its subset, the Campfire Orchestra, quickly settled into a routine of duties during the Encampment: preparing Grove Play music, rehearsing and performing the show, providing small orchestras for the Campfire Circle, performing live music for the *Cremation of Care* at the Lake, and contributing small ensembles and orchestras for the Little Friday Nights. Like the Chorus and the Band, the Orchestra provided entertainment on request from chamber orchestras, quintets, quartets, trios, soloists, and accompaniments to participation in popular and jazz orchestras. The Orchestra also had ample opportunity to play at the City Clubhouse, especially during the Christmas season, at Spring Jinks, and at the Grove for ladies and guests. From 1923 to 1932 there was a joint Chorus and Orchestra concert at the Grove each year. The Orchestra camp, Tunerville, was an intentional misspelling of the name of a famous cartoon, "Toonerville Folks" by Fontaine Fox.

#### CHORUS AND BAND

##### *The Senior Organizations Flourish*

As Grove Plays became more spectacular, the demands for sheer numbers of choristers grew. Ulderico Marcelli's first play on a Russian topic, *Ilya of Murom*, had fourteen named characters and a chorus of sixty, plus eighteen dancers and a similar number of extras. This trend continued until 1925 when the Grove Play, *Wings* by George Edwards, employed only twelve named characters but had a huge chorus, many dancers, and an entire ballet using wires that allowed players to soar above the stage. The allegorical play *Truth* in 1926 continued the trend toward the spectacular. There were nineteen named characters, twenty-three soldiers, forty-five townspeople, thirty-two priest-lords, twenty-two priests, twenty lords and ladies of the court, and eighteen dancers. Charles Hart's *St. Francis of Assisi*, a pageant ceremonial of 1927, continued this tradition of grandeur.

BOHEMIAN CLUB  
SAN FRANCISCO

BOHEMIANS:

On Thursday evening, April 3rd, at 8:30 o'clock the *Bohemian Male Choir*, under the direction of Robert C. Newell, will give a *Concert* in the Jinks Room.

Bohemian *Raymond Marlowe* will be the vocal soloist and Bohemian *Don S. Donaldsen* will be the violin soloist.

Members and their guests, including the ladies, are cordially invited.

As the seating capacity of the Jinks Room is limited to 600, tickets may be secured on application at the club office as long as the supply lasts.

Light refreshments will be served in the Red Room at the conclusion of the program.

CHARLES F. BULOTTI,  
*Sire*

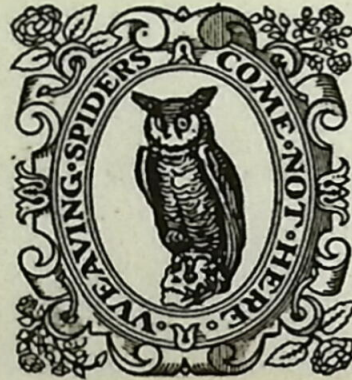
New tasks and new performances were constantly added. These were in addition to the musical marathon involving the Chorus in numerous rehearsals at the City and at the Grove, leading to the performance of the Grove Play. The play was repeated in concert form the next morning and then as the second part of the public concert of Midsummer Music of Bohemia in the city. The city concert was more elaborate than the Sunday Morning Concert. In 1928, a series of spring concerts was started. Joint chorus and orchestra concerts had already begun and would continue into the 1930s.

The program for a concert given on 3 April 1930 is a classic example of the combination of art songs and popular ballads, long-standing staples of Bohemian programming.

1. "Martin Halligan's Aunt" arr. Newell  
(an old English tap room song)
2. "Questa Quella" from *Rigoletto* G. Verdi
3. "Ora e per Sempre Addio" from *Otello* G. Verdi  
Raymond Marlowe, tenor
4. "The Long Day Closes" A. Sullivan
5. "Romanza" (middle movement) G minor Violin Sonata E. Grieg  
Dean S. Donaldson, violin
6. "Little Tommy Went a Fishing" Macy
7. Songs by Calderwood and by Hyatt Brewer [titles torn from the  
archive copy]
8. a. "Thrush at My Window" Van Valkenburg  
b. "Malaga Love Lament" Pagans  
c. "Journey Home" Sidney King Russell  
Raymond Marlowe, tenor
9. a. "Madrigal"  
b. "When in the Forest Night," *The Gest of Robin Hood* R. Newell
10. Three Negro Camp Meeting Songs arr. Newell  
"Jubilee," "Steal Away," and "Roll, Jordan, Roll"

Although jazz was becoming popular, the more conventional art music of the past still dominated Bohemian Club programs. As the program above shows, the presence of folk and African-American influences, combined with older English and Victorian songs, proved that Edwardian styles still had validity even when influenced by American originality.

## A CHORAL NIGHT IN BOHEMIA



*IN RECOGNITION* of the splendid service rendered to the Club by the Chorus,

*Wednesday Night, April 4, 1923*  
has been set aside as Chorus Night, at which time you are requested to be present to show your appreciation.

*Solos, Quartettes and Choruses will be rendered & the Campfire Orchestra will assist.*

*Jinks Room at 8.45 p. m.*

*A CLUB DINNER* will be served in the Dining Room at 7.00 p. m.

*John A. Britton, President*

In the 1920s and 1930s, the Chorus presented many concerts supported by the Campfire Orchestra, which was drawn from the Symphony Orchestra. Here is a typical program from 4 April 1923.

- Campfire Orchestra: "Told at Twilight" of Huerter, and an Albeniz "Tango"
1. Song—Chorus: "Italian Salad" by Genee, sung by Charles F. Bulotti Sr. with the Chorus
  2. Piano 4 hands: "Petit Suite" of Claude Debussy, played by Karl Rackel and Douglas Soule
  3. Two Country Songs sung by H. E. Titus, accompanied by Ben S. Moore on piano
  4. "Vintage Song" by F. Mendelssohn and "Two Roses" (Old German song), sung by Henry L. Perry
  5. Cello Solo: played by Willem Dehe, accompanied by Ben Moore
  6. Double Quartet (not identified) sang "Funiculì, Funiculà" of L. Denza
  7. Campfire Orchestra: played "Souvenir" and "Love Song" by George A. Nevin
  8. Chorus: "Drinking Song" by Wallace A. Sabin with Austin W. Sperry, solo, accompanied by Ben Moore

The hallmark of Chorus activity in the 1920s and 1930s was the broader integration of its members into performing, writing, and directorial activities of the Club. Perhaps because most of the members of the Chorus enjoy music as an avocation, they have tended to bond with the greater Club membership in expanded roles as actors, writers of plays, stage directors, and committeemen. Thus the Chorus has become an indispensable part of the Club and its many activities.

Bands were certainly in the mainstream of American musical life and likewise in the Club in its early decades. One of the characteristics of bands is the absence of stringed instruments and a preponderance of brass. Clarinets by the dozens replace violins. At the time of the Club's founding, bands played marches and were frequently required to march. The great band composers and bandleaders were household names. Everyone old enough to witness *The Music Man* will know some of the great names at the turn of the last century: Gilmore, Conway, Creatore, and Sousa, whose *The Stars and Stripes Forever* is the model for an American march. Not all of the music, however, was in the marching band form. More popular tunes and excerpts from operettas and shows were also arranged for bands. The village band

was a popular fixture of the day and could entertain crowds out-of-doors without amplification. The instruments of the band could also be played successfully while musicians were marching down the street, a feat few string players can or wish to copy.

The Band continued to be an important part of the Club's musical life between the wars. In 1919 The Friday Night Entertainment was formalized and the Band provided the music. The Low Jinks on the second Saturday night gave the Band one of its major playing opportunities. Part of the Band contributed the preshow warm-up music consisting of marches and songs for a community sing. Another group of bandsmen played in the pit orchestra for the show.

A very pleasant tradition for the Band continued until 1929—meeting the trains as they arrived at Bohemia Station. The Band played a major role in the celebrations at the conclusion of World War I. On 3 December 1918 there was a dinner in honor of the Band. Edwin H. Lemare, the eminent civic organist of San Francisco, composed a song for the occasion, which was sung by Lowell Redfield and the Chorus with the composer at the piano.

Formal Band concerts that had begun in 1913 continued on the first Sunday morning of the Encampment. After the lake was built in 1923, it was called The Band Concert at the Lake. This occurred on the second Sunday until 1939, when it was shifted to the second Saturday as it is today.

The Band also took part in the spring concert series in the city. Its first performance was 21 May 1931. All of these programs had catchy titles such as "24 Hours in the Life of a San Franciscan," "Bella Union Night," and "A Gambling Night." The fact that these Thursday night programs were promoted in this manner indicates that there was an effort to amuse and that edification was of lesser consequence.

Two famous names of Bohemia led the Band in the 1920s and 1930s. Paul Steindorff reigned until 1927. He found a special niche in

A typical program  
for Band Concerts  
at the Lake, from  
29 July 1928.

### The Club Band Concert



At the Lake—Sunday Morning, July 29, 1928

ELEVEN O'CLOCK

W. T. PIDWELL, Director

R. C. MELVIN, Manager

1. Star Spangled Banner - - - Scott-Key
2. March, "Colt's Armory" - - C.W. Smith
3. Selections, "The Desert Song" - Romberg
4. Characteristic Sketch,  
"Down South" - - - - Myddleton
5. Waltzes, "España" - - .- - Waldteufel
6. Largo from  
"The New World Symphony" - Dvorak
7. Oriental Phantasy  
"In a Chinese Temple-Garden" - Ketelby
8. Selections, "The Fortune Teller" - Herbert
9. March, "New York Hippodrome" - - Sousa  
America

the Bohemian Club. His was a very long career in the Club, but in the Bay Area it was much longer, nearly fifty years. It intersected with many aspects of the Club's music: piano, orchestral conducting, incidental choral conducting, and band conducting. In 1904 he conducted a Low Jinks. He became Band conductor in 1915 and was a very popular musical figure in the Club. Several conductors filled in until Alfred Ariola, who had been an assistant conductor under Steindorff, became the Band's full-time leader in 1933, continuing until 1940. Ariola was a very well-known musical personality in the Bay Area. He was a performer on trumpet, a conductor, and a major composer of works for small and large bands.

#### ESTABLISHING TRADITIONS IN THE 1920S

The 1920s were years of new schedules and routines for three major reasons. First, the Club hierarchy observed the overuse of the terms "High Jinks" and "Low Jinks" to represent virtually any event on any day of the week. Second, permanent organizations had developed within Bohemia that needed routine exposure and regular scheduling because their performances took a long time to prepare and perfect. Third, events at the Grove were using the same names as City Club events. A Bohemian's date book could be confusing.

In 1920, Thursday night became the official Club night and remains so to this day. Although events on other nights crept into the schedule, Thursday night became the traditional show night.

Concerts by all of the associate member organizations were beginning to wear thin with some of the Club members. Their inclinations were more toward cowboy music, guitars, jazz, and popular music of all kinds. The split between concert music and popular music had always been present and it was up to the Jinks Committee to work out a balance. Three main strategies were used to combat audience lethargy: combined concerts with Chorus and Band or Orchestra, entertainments using stories or plays with music, and the traditional variety shows with music. Straight concerts continued but generally followed a *potpourri* format of relatively familiar, short numbers. Concertos and symphonies would be represented with a single movement. In general, during the 1920s the annual spring concerts changed into springtime entertainments. The Chorus quite often combined forces with the Campfire Orchestra and presented a variety or theme program.



The annual spring Orchestra concerts were characteristically classical, although in the 1930s there was a strong emphasis on variety. For example, in 1931 the show title was "Tunerville Presents Reminiscences of the San Francisco Orpheum." The Orchestra was billed as Rosner's Augmented Hungarian Orchestra.

The idea of reprising Grove Play music continued to some extent in the 1920s and 1930s. For example, in 1939 a reprise was given for the ladies of the 1938 Grove Play music from *The Piper*.

Band concerts of the time were definitely on the light side, somewhat akin to the typical park band program. They usually featured a combination of upbeat popular pieces, conventional "Afternoon in the Park" band marches, as well as some original compositions for concert band or arranged transcriptions of orchestral repertoire for band. The Band would on occasion have a theme night involving other performers in a variety format.



Raconteur Roy S. Folger and composer Edward F. Schneider in the Campfire Circle in 1912.

#### THE EVOLUTION OF THE CREMATION OF CARE

The Club's third major Grove show, the *Cremation of Care*, also saw a major change during this period. Until after World War I there was little or no emphasis on writing music for this event. In fact, it is difficult to find references to the music for the *Cremation* until 1919. Then suddenly a series of new musical settings appeared, created by the following composers: Edwin H. Lemare, Wallace Arthur Sabin, Edward F. Schneider, Joseph S. Daltry, Edward C. Harris, Joseph D. Redding, E. Leslie Taylor, Domenico Brescia, Kajetan Attl, and Alfred Ariola.

The year 1925 was one of triumph for Charles K. Field, who for several years had led an attack on the

powers in the Club to stop varying the music and text of the *Cremation* ceremony. In 1925 Field prevailed and his script was generally accepted as the norm. The music for 1925 was tinkered with until 1930 and then scarcely changed for the next thirty years, though apparently the Jinks Committee then persuaded Bohemian composers to try their hand at this complicated outdoor theatrical event. Organist and composer Joe Daltry had been asked to compose a complete score for the *Cremation of Care* for 1926. Alfred



*Cremation of Care*, by John Falter, n.d.

Ariola wrote the entire show again in 1927. After 1930, the essential but not quite permanent features of Cremation music were the "Hamadryad Song" of Jan Philip Schinhan, the "Barcarole" of Charles Hart accompanying the ferrying of Care's corpse across the lake, and the "Fire Music and Finale" of Joseph S. Daltry. "The Echo Song" for tenor soloist and two echo choruses as well as the "Woodland Voices" of Charles Hart were also included. An excerpt from *Birds of Rhiannon* by Edward Harris was interpolated after 1930 when another reordering of the music occurred. Thus the *Cremation* score in most years has been a compilation of works by various Bohemian composers.

Andrew Young wrote a fact-filled history of the *Cremation* for the Fiftieth Anniversary performance in 1930. He credited the music of Edward F. Schneider from the 1923 version for establishing three important musical events in the ritual: the orchestral "Barcarole," the "Hamadryad Song," and the "Magic Fire Music" of Wagner, the latter played on the Grove Great Organ. Although Schneider's "Hamadryad Song" survives, it is not a heroic exposition of the stature of Jan Philip Schinhan's setting of 1925. Other barcaroles have been forgotten and Charlie Hart's memorable piece is still used today. This famous impressionist piece begins with a long solo for English horn, associated forever with the San Francisco Symphony and Bohemian oboist Leslie Schivo.

#### THE CHARACTER AND STYLES OF GROVE PLAY MUSIC

The name "Grove Play" for what had been variously called a Paper Jinks, Forest Play, a Music Drama, Masque, High Jinks, and so on was established permanently in 1919, as was the general form of the show as we know it today. In the 1920s, the composers of the English Organ school and the composers trained in Germany gave way to the next generation of composers, who developed a form more American in nature.

Antonín Dvořák was a strong advocate of folklorism, which flourished in Europe. Musicians collected, catalogued, and analyzed native tunes for style. Then the same or closely related melodic themes were worked into orchestral compositions of all kinds. The most widespread application of this technique inspired many generations of Russian composers to write recognizable "Russian" music. More recent composers followed similar

courses: Hungarian folk music in Bartók's and Kodály's works, Romanian in Enescu, Nordic in Grieg, and Czech in Dvořák and Smetana. While living in America, Dvořák advocated the use of American themes.

Latter-day Bohemian composers were willing to adhere to the ideas of Dvořák as practiced by various prominent American composers. They were including American folk music, both African American and Native American, into their classical writings. Bohemian Arthur Farwell was their first spokesman, but his time was so filled with musical education and accumulation of folk music that he did not compose for the Club on a large scale. Farwell was a leading exponent of developing a new American style. He had a great deal of influence on Bohemian composers. Farwell took Dvořák's admonition very seriously and spent various periods of his life collecting and copying American music, including Native American, early California-Spanish and Mexican, and African-American music. He advocated their use as ideas or germs for elaboration into classical and popular music.

Outdoor music festivals of all kinds sprang up after Farwell's ideas became well known in the 1920s and 1930s. Many Californians remember Farwell's Pilgrimage Play, presented every year in his own theater near the Hollywood Bowl. Within the Bohemian Club, Henry Hadley, Victor Herbert, and George W. Chadwick championed and composed substantial orchestral music based on Native American themes. *The Legend of Hani*, the Grove Play of 1933, is a brilliant example. The Bohemian Grove had a good deal of influence on the general trend of outdoor music festivals. Bohemian Henry Hadley was founder of the Berkshire Music Festival.

Little by little, the Second New England school composers, principally Bohemian Henry Hadley, brought modernism (as it was defined by Farwell) into their Club compositions. Hadley and other American-trained Bohemian composers of the period were never going to write pioneering, *avant-garde* dissonant music. The new generation—Edward G. Stricklen, Wheeler Beckett, George Edwards, Charles Hart, and Robert Newell—



Sculptor Haig Patigian, who created the sculpture of Diana for the 1912 Grove Play, *The Atonement of Pan*, sits with the composer Henry Hadley and baritone David Bispham, who sang the role of Pan.

was able to expand harmonic vocabulary while leaving the audience humming a good tune at the end of each Grove Play. Soon thereafter the Club was wise enough to bring into their fold Italian-born composers Domenico Brescia and both Nino and Ulderico Marcelli, in the absence of available French and Russian composers whom Farwell had suggested. By the time Charles Hart composed with his French-influenced parallel chords and somewhat dissonant counterpoint pieces, they were right in fashion. Even Domenico Brescia and Ulderico Marcelli, who were more advanced at writing complex, polyphonic orchestra pieces, never lost the audience in an effort to be modern. They carried out a reformation in musical complexity that would serve the Club well up to and even after World War II.

As we saw in an earlier chapter, music for Grove Plays can be characterized in somewhat different terms from the texts of the plays. In the Bohemian Club, art music began at the time when romantic composers were in ascendance. All of the early Club composers were romantic. Severely dissonant modern music has rarely been found in Bohemia. Most Grove Play scores avoided controversial experimental music. Looking back, one can reason that Grove Play music needed to inspire the listener in the same way that the tall trees inspired the viewer. There should be a unifying story with lofty ideas and ideals expressed. The scale of the scene required a comparable grand scale in the music. The location, California, needed to be occasionally reflected in the music.

Although composers have tried to create new compositions that frequently mirror music of the period in which the play is set, some have chosen to emulate great composers with mixed success. Others have chosen to write in the film score style of their time. We find examples that imitate the now-established styles of Korngold, Steiner, Rozsa, and Waxman. In the following list of Club composers, the majority worked in the romantic and neo-romantic styles. A few ventured into the modernist idiom.

#### THE FOREST AND GROVE PLAYS FROM 1913 TO 1923

##### *Folk-Ethnic-National Examples*

1914 *Nec-Natama*, Uda Waldrop

1916 *Gold*, Humphrey Stewart

1917 *The Land of Happiness*, Joseph Redding

1923 *Semper Virens*, Henry Hadley



Comes the Hate Chief! Swift as Eagle  
From the land of gonla people  
Bringing maiden who is captive  
To his craft and to his cunning.

*Nec-Natama*, by Richard Partington, 1914. Grove Play by J. Wilson Shields,  
with music by Uda Waldrop.



*Robert Newell, by Arthur Cahill, 1954.*

*Romantic Examples*

- 1913 *The Fall of Ug*, Herman Perlêt  
 1915 *Apollo*, E. F. Schneider  
 1918 *The Twilight of the Kings*, Wallace Sabin  
 1921 *St. John of Nepomuk*, Humphrey Stewart

*Neo-Romantic Examples*

- 1919 *Life*, Domenico Brescia  
 1920 *Ilya of Murom*, Ulderico Marcelli  
 1922 *The Rout of the Philistines*, Nino Marcelli

## THE GROVE PLAYS FROM 1924 TO 1933

*Romantic Examples*

- 1928 *Nanda*, Edward Schneider  
 1929 *A Gest of Robin Hood*, Robert Newell (repeated in 1954)

*Neo-Romantic Examples*

- 1925 *Wings*, George Edwards  
 1926 *Truth*, Domenico Brescia  
 1927 *St. Francis of Assisi*, Charles Hart (repeated in 1982)  
 1930 *Birds of Rhiannon*, Edward C. Harris  
 1931 *Joan*, Charles Safford  
 1932 *The Sorcerer's Drum*, Charles Hart

*Modern Examples*

- 1924 *Rajvara*, Wheeler Beckett  
 1933 *The Legend of Hani*, Henry Hadley

## THE GROVE PLAYS FROM 1934 TO 1945

*Romantic Examples*

- 1936 *Ivanhoe*, Harry Weil  
 1939 *The Golden Feather*, Uda Waldrop

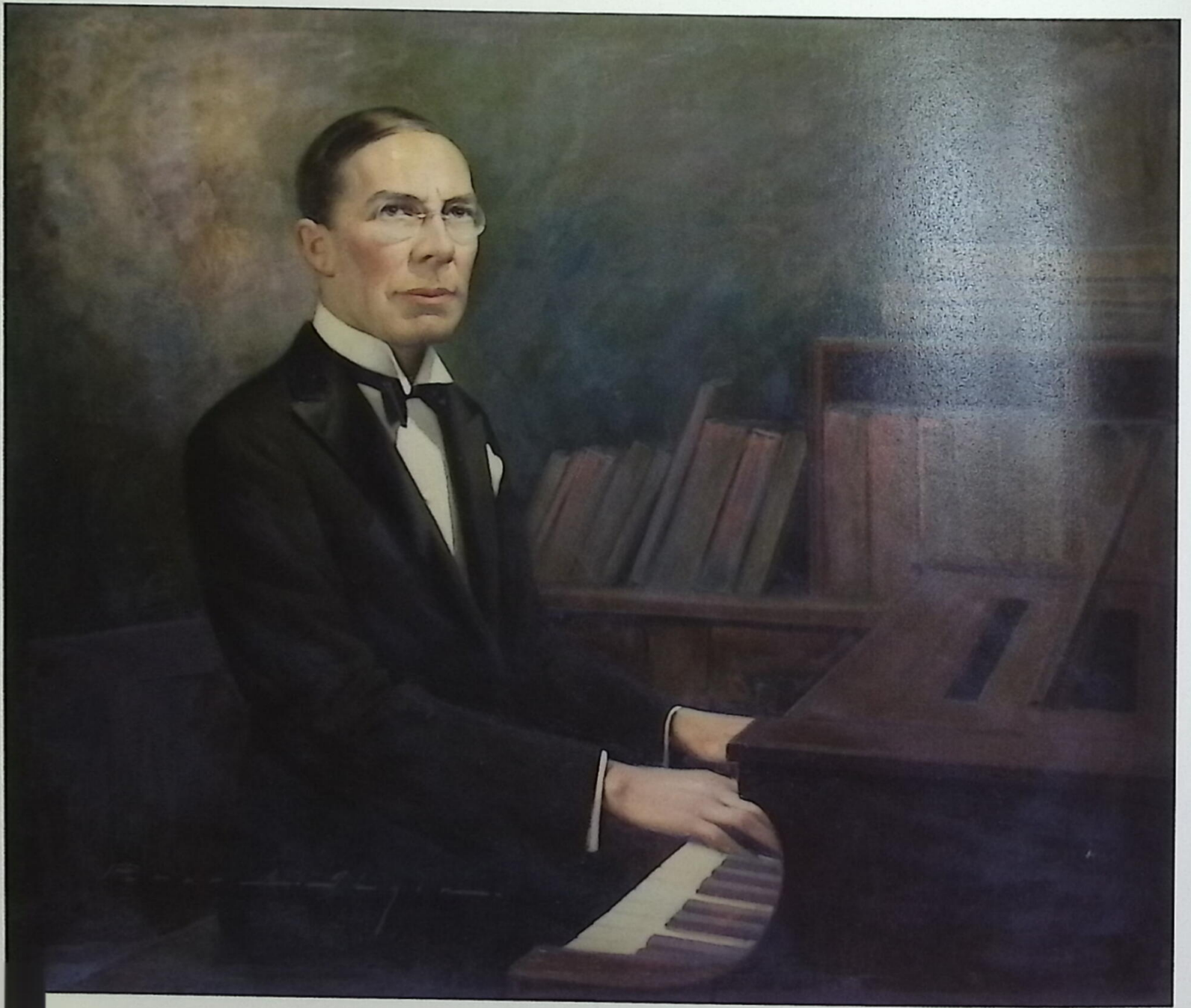
*Neo-Romantic Examples*

- 1938 *The Piper*, Eugene Heyes  
 1940 *Saul*, Charles Hart

*Modern Examples*

- 1935 *The Quest*, Roderick White  
 1937 *Lifkronan*, Ulderico Marcelli  
 1941 *The Golden Talisman*, Alec Templeton  
 1942 *The American Scene*, Paul Carson





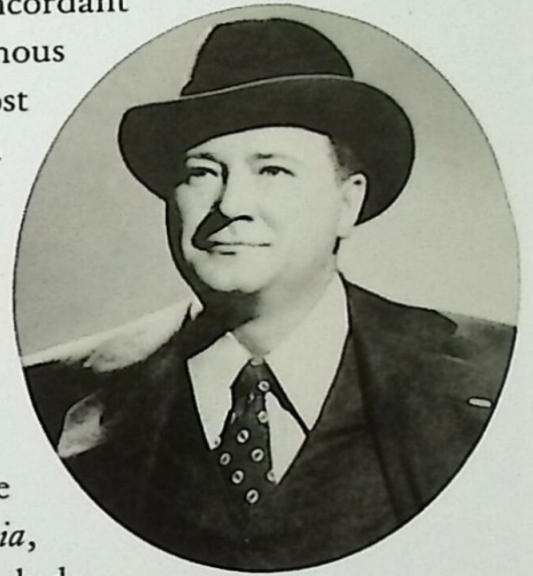
*Uda Waldrop*, by Peter A. Ilyin, n.d.

The works of several composers illustrate how a Grove Play composition evolved and matured. Uda Waldrop was a full-fledged romantic composer. In 1939 he scored *The Golden Feather*. In it are many instances of parallel chords, as in "Fanfares" and the "Song of Narcissus." "The Love of Echo" is a tune accompanied by sixths made from the most concordant triads. This was typically the sound Brahms wanted for his famous *Waltz in A-flat*. There is in Waldrop's works (and in that of most of the other composers of the time) lightweight dance music such as "The Frolic of the Nymphs." He saved his best tune for John Charles Thomas, who sang "The Forest Stirs with Music Wild and Sweet." Known as "Apollo's Declamation," it had considerable currency in and out of the Club. Thomas sang it on 2 April 1940 as part of a program of the San Francisco Symphony in the Civic Auditorium.

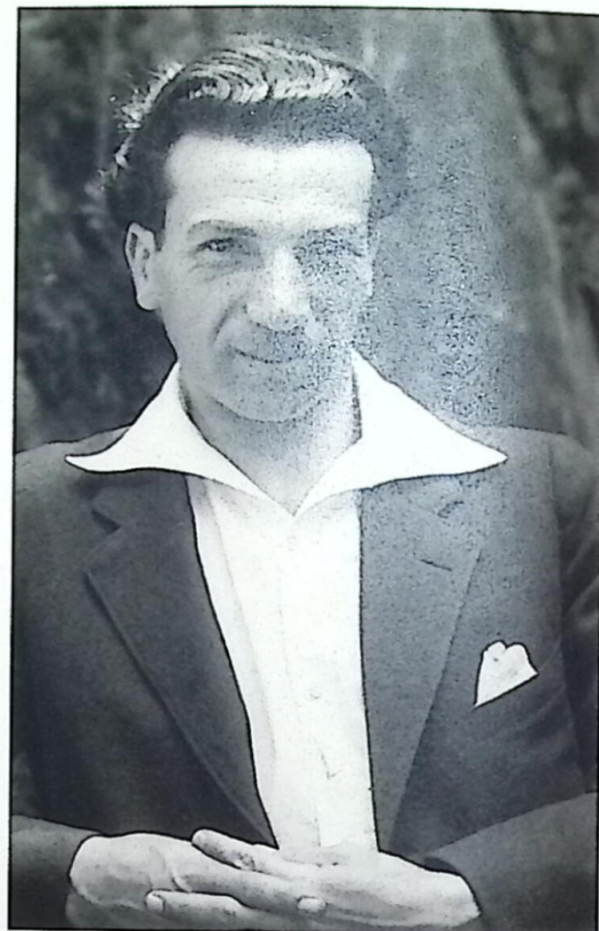
Humphrey Stewart wrote an extensive, post-romantic score for the 1921 Grove Play, *John of Nepomuk, Patron Saint of Bohemia*, with book by Clay M. Greene. The opening song following the prelude is "Sigismund's Love Song" and was said to have a haunting refrain. In fact, it is very close to the long brass theme in the first movement of Scriabin's *Second Symphony*, which is altogether haunting. The "March and Chorus" for the entry of the court is Mendelssohn reworked. It contains elements of Wagner's "Wedding March" and was probably very effective on the stage. Some of the songs have moments of minor harmony, reminiscent of Central Europe. Not surprising from a composition master, Stewart turned out a "Mazurka," a "Valse," and a "Bacchanale" in fine form. The music at the end is a storm sequence leading into a theme for the "Transfiguration of John" and ending with a "Chorus of Angels."

The Grove Plays of Ulderico Marcelli were models of improved and extended use of integrated script and song. Marcelli was born in Italy and began his career in America as a violinist. He went on to a career as a composer, orchestrator, and conductor in Hollywood for radio and motion pictures. Rico's brother Nino came to California in 1918 and stayed in the Bohemian Club for only a short time after contributing the 1922 Grove Play, *The Rout of the Philistines*. He was a cellist and later taught and conducted in San Diego.

The basic formula for most Grove Plays had been the alternation of declamation and song. Songs included solos, duets, and occasional small



Baritone and  
"matinee idol"  
John Charles Thomas  
starred in the Grove  
Plays *The Legend  
of Hani* and  
*The Golden Feather*.



Sometime *Oakland Tribune* cartoonist Ulderico Marcelli (left) composed *Ilya of Murom*, *Lifkronan*, *Tandem Triumphans*, *Don Quixote*, *Aloha Oe*, and *A Soldier and Mr. Lincoln*, all while composing and conducting nationally.

Marcelli's brother Nino (right) was the composer and conductor of *The Rout of the Philistines*, the Grove Play of 1922.

ensemble and large choral pieces, especially in crowd scenes. Extending the formula did not mean reaching for operatic construction. The full musical treatment might mean writing a recitative for every speech and a duet for every conversation. That level of musical insertion was not necessary and was not consistent with the abilities of Club members. They were not a club of opera singers, and the average actor and dancer could not prepare an operatic score or ballet. Why even try? Marcelli and others succeeded in using the interlude and underscoring. Marcelli used music to change the mood of an existing scene and to prepare a scene to lead into the next scene. *Ilya of Murom* of 1920 was based on legends of little Russia, known as the Kiev cycle. The same story was illustrated musically in the *Third Symphony, Ilya Murometz*, by Reinhold Glière. It is in the mythological category and was among the few nonclassical myths used for Grove Plays. Like Dvořák, Marcelli wrote his own folk songs. They have an authentic Russian sound, but they are original. There were twenty-one musical cues. Among the great moments is the "Finale" of Act III. It is the first use of



Charles Caldwell Dobie, at left, and Ulderico Marcelli, author and composer of the 1920 Grove Play, *Ilya of Murom*, in a painting by Spencer Macky.

the Grove Great Organ in a Grove Play. Beginning pianissimo in the basses to the climax of orchestra, chorus, organ, and soloist, the "Theme of the Wayfarers" is used. There are extractable songs, including two tenor solos for Ilya before and after his transformation from a cripple to a strong hero. "The Nightingale and Falcon" have characteristic themes or patterns à la Stravinsky. Marcelli saves some good themes for the choruses.

In 1937 Marcelli wrote another Grove Play, *Lifkronan*, based on a Norse history. The story chronicles three generations of the family Haafagr during the period when Norway was united and for a while pursued peace. There were musical leitmotifs in a Wagnerian mode that appeared throughout the nineteen or twenty musical cues. Once again solos seemed to rise out of an orchestra interlude or intermezzo. The music has a "Knightly March," a "Wedding March," and a "Funeral March." There are several heroic and barbarous moments. Another grand finale on the hillside used full orchestra, chorus, and organ.

Wheeler Beckett, who scored the 1924 Grove Play, *Rajvara*, stated, "I feel that the American composer must turn a deaf ear to contemporary European composers; strike out for himself; break with Wagner, Debussy, Stravinsky, Hindemith, and all the rest; go back to fundamentals inspired by native environment and American ideals." His Grove Play music was said to be graceful, melodious, cleverly arranged, and skillfully treated in a piece published in the *Pacific Coast Musical Review*. Beckett, a native of San Francisco, studied in Europe, was organist and choirmaster at Grace Cathedral from 1920 to 1925, and went on to several posts in orchestral conducting.

Domenico Brescia composed two Grove Plays: *Life* (1919) and *Truth* (1926). Born in Italy, he was greatly influenced by the master composer Ottorino Respighi. Brescia was a professor at Mills College from 1925 until his death in 1939. His music is complex and dense. Brescia was a writer of polyphony, the opposite of the homophony of the earliest Grove Plays. His scores were complex and a challenge for the players.

Charles Hart was a pianist, conductor, arranger, and composer who, like Robert Newell, got his early professional start as a touring accompanist for the French violinist Jacques Thibaud just before World War I. He went on to radio work in New York and San Francisco. His introduction to Club membership in 1924 was accidental. Alexander Saslavsky, conductor of the Bohemian Little Symphony Orchestra, had intended to lead the



*Charles Hart*, by Arthur Cahill, n.d.

orchestra in Wheeler Beckett's 1924 Grove Play, *Rajvara*. When Saslavsky was taken ill in the Dining Circle, Charlie stepped in and conducted. It was only a year later that another conductor, George Edwards, died before he was able to conduct his masterpiece, *Wings*. Charles Hart took up the baton where Edwards laid it down. A review of the music from *St. Francis of Assisi* in *The Argonaut* magazine of 9 December 1932 stated that Hart had a "cunning command of the modern orchestral idiom—he can be as modern as you like and still write music to intrigue the ear of businessmen off-duty. . . ." Hart's music was basic impressionism. He especially favored one early Debussy technique of parallel chords and the use of typical Ravel-altered chords, known in jazz as "blue" chords, as in "Pavane for a Dead Princess." Charles Hart's four Grove Play scores are just the opposite of Brescia's work. Charles was proud of his "economy" and transparent tunes. Hart was not concerned about writing symphonic-quality scores. Nevertheless, his best work, *St. Francis of Assisi*, had as much music—as many choruses, duets, and solos—as the Marcelli scores. Hart's 1932 play, *The Sorcerer's Drum*, and *Saul* in 1940 (with text by C. G. Norris) are both noted for extensive choral music with a clear Hebrew or Semitic feeling. There are six choruses, three solos, eight bits of incidental music, and a dance.

British composers of the period were very much followers of Frederick Delius, who died in 1934. Delius had discovered a new harmonic language that influenced classical and jazz players alike. He essentially invented compositions written with blue chords of sevenths and ninths. Constant modulations and occasional parallel chords characterized his music. Ravel and others had already experimented with these chords at the turn of the century when Delius was making his own discoveries in Florida. Alec Templeton used what Delius gave him but combined it with jazz rhythms that were popular in the 1930s. In 1941, Alec composed *The Golden Talisman* to a text by Charles Caldwell Dobie. Alec said that he wrote songs to be sung by the actors that could be lifted and used elsewhere. He noted that the Orchestra had music that allowed it to shine. "The Firebird's Theme" had notes that reminded the listener of the Russian Slava heard so much in *Boris Godunov*. The tenor aria has a melody similar to one for Ping, Pong, and Pang in Puccini's *Turandot*. A baritone aria, "Red Blood Pale and Cease Thy Flow," has a Russian flavor, and there is a duet, "Elena Ever Fair," for tenor and baritone, which is quite sentimental. The tenor aria "Wait and Watch" is in Handelian style. The finale "Evil Is Dead" is a rollicking dance.

Several prominent Bohemian composers active in earlier years continued to advance the art of Grove Play scoring in the 1920s and 1930s. These include Wallace Sabin, Henry Hadley, Robert Newell, and Edward Schneider.

BROADWAY COMES TO BOHEMIA:  
EVOLUTION OF THE LOW JINKS

The Low Jinks as we know it today can be described in its simplest terms as a one-act Broadway-style musical comedy. Certainly the Low Jinks was always a light, comedic entertainment; however, as we have seen, it was most often in the line of a vaudeville-style variety program, a play, or a circus, sometimes with music, sometimes not. These programs seem to have been less important to the Club than the Afterglow, which was always a parody of the High Jinks or Grove Play.

The first Low Jinks developed as a book musical was *The Lady of Monte Rio* in 1924, with music by Uda Waldrop and book by Dan Evans. The 1925 Low Jinks featured three plays. The musical format was returned to in 1926. In 1927 it was a minstrel show and in 1928, a variety show. Finally in 1929 another musical was staged, followed in 1930 by a vaudeville-style show. It was not until 1931 that the musical play format became standard.

In understanding the past history of the Low Jinks, it is important to know that the term used to be inclusive of many different light entertainments, not the single production we know today. In addition to the Low Jinks just described, there was for many years a Low Jinks at Christmastime. These musical variety productions were rescheduled and renamed the Spring Jinks. Again, this is not to be confused with the Spring Jinks we know today, for it was held at the City Clubhouse. The first Spring Jinks in 1921 was dramatic—*Hidden Pool* and *At the Grand Guignol*, with some music by George Edwards. The second Spring Jinks was *Asses Ears*, a play in two scenes by Ray F. Coyle with music by Wheeler Beckett presented on 23 March 1922. The 2 April 1925 Spring Jinks featured Harold Nachtrieb's Jazz Orchestra; a travelogue by Roy S. Folger with stereopticon views by Gabriel Moulin; a skit, "Too Many Crooks," by A. Merrill Brown Jr.; "Topics of the Day" by Jimmy Swinerton; and a one-act play by Charles C. Dobie. Comedy musicals continued in the April slot through the 1920s.

Musical comedies struck the fancy of the Club membership in the late 1920s, and the Spring Jinks, like the Grove Low Jinks, tended to be more



and more like the familiar Broadway musical. In 1934, the Spring Jinks was moved from the City Clubhouse to the Grove and was performed on 13 and 14 May. It was called *Spring Fever* by Wally Weeks, with original music by Jack Meakin. By this time the Club was producing two musical comedies a year, both presented at the Grove. The Spring Jinks musicals used some of the best composers, writers, directors, and singing actors in the Club.

Strangely enough, just as the book musical was becoming the standard, in 1938 there was a regression with *The King Cotton Minstrels* with Charles Kendrick as Sire and in 1939 *Down in Front*, called a hodgepodge, a medley, and a hash with James A. Thompson the younger as Sire. In 1940, a book musical was again created by Wally Weeks with music by Edward Towler, and then in 1941 Arthur Merrill Brown Jr. weighed in with *End Play*, for which he composed both book and music. Spring Jinks musicals were terminated during World War II.

Meanwhile, the Encampment Low Jinks continued to develop, and by the mid-1930s had established the formula we know today. The early 1930s music for the Low Jinks was composed by Ambrose Whitmer, Harry Wiel, Alfred Ariola, Edward Harris, and Maynard Jones. A series of book musicals started in 1936 that continued until 1942. The composers were Carlton E. Coveny, Ambrose Whitmer, Walter Sheets, and Jack Meakin. The growing sophistication of the Low Jinks production is illustrated by the fact that such major Hollywood and San Francisco radio personalities as Meakin, plus directors and actors such as Carlton E. Morse, Hal Burdick, Michael Raffetto, and Barton Yarborough, were regular participants. By the end of the 1930s, the Low Jinks was established as one of the major features of the Club year, eagerly anticipated by all members.

These musicals were, according to audience comments, "the greatest shows." The Low Jinks, a composed musical show, had everyone in agreement. Field Circle (the venue) and the Broadway-style musical (the form) were finally matched. The composers of these musicals had a lightness of touch. They knew the stage, they knew music, and they could come up with catchy tunes for catchy words. They were comedy composers. Here are the classic Low Jinks that developed the form so beloved by members and guests today:

1932 Low Jinks, *Columbus Comes Across*. Book by P. C. Salterbach, music by Alfred Ariola, direction by Michael Raffetto

1933 Low Jinks, *Precious Stones*. Book by Jerome B. Landfield and Stanley W. MacLewee, music by Edward Harris, direction by Edward P. Murphy

1934 Low Jinks, *The Age of Consent*. Book and direction by Michael Raffetto, music by Harry I. Wiel

1935 Low Jinks, *Sawdust*. Book by James A. Thompson, music by Maynard Jones, direction by William Smith Jr.

1936 Low Jinks, *N——r Rich*. Book by Carlton E. Morse and Barton Yarborough, music by Carlton E. Coveny, direction by Carlton E. Morse

1937 Low Jinks, *Ladies in Labor*. Book by Loyall McLaren and James Paramore, music by Brose Whitmer and Walter Sheets, direction by Hal Burdick

1938 Low Jinks, *What The !!!*. Book and lyrics by Harold Burdick and Jack B. Meakin, music and direction by Jack B. Meakin

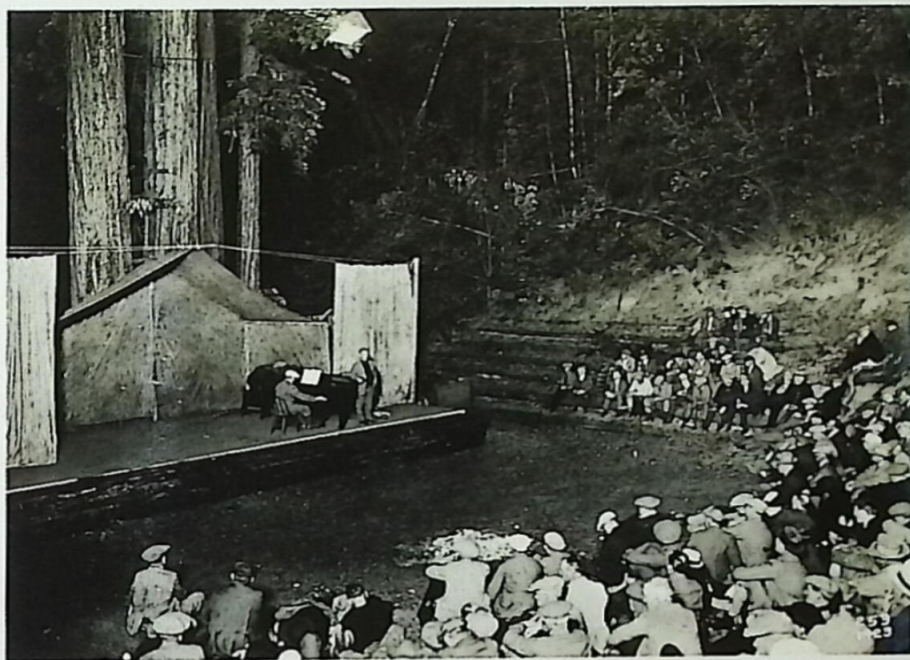
1939 Low Jinks, *Hair Apparent*. Book and direction by Jimmy Garthwaite, music by Walter Sheets

1940 Spring Jinks, *Phantoms of the Caribbean*. Book by Wally Weeks, music organized and directed by Edward Towler

1940 Low Jinks, *Streamlined Harem*. Book by James Paramore, music and lyrics by Carlton E. Coveny, direction by Hal Burdick

1941 Spring Jinks, *End Play*. Book, lyrics, and music by Arthur Merrill Brown Jr.

1941 Low Jinks, *Chilly Connie Carney*. Book by R. G. Landis, music composed and directed by Frank Denke, stage direction by Hal Burdick



The Field Circle Stage during the 1923 Friday Night Show.

## BOHEMIA'S EARLY JAZZ AGE

The Bohemian Club at the turn of the century paid little attention to the existence of cakewalk, creole, ragtime, and the blues. Organized bands were playing ragtime in various dance forms, and by 1915 Art Hickman in San Francisco at the Palace Hotel had formed what many consider to be the first real dance orchestra. Jazz bands, such as that of King Oliver, were recording by 1917. Jellyroll Morton moved his band to California in 1919. However, there was no jazz in Bohemia until 1920, when a jazz quintet played out in the lobby of the Jinks Room so as not to contaminate the real program performed later onstage.

In the 1920s, there were major developments going on in American commercial music. The use of certain, often despised, forms of popular music in East Coast musicals, especially reviews, called upon upbeat tunes and corresponding post-ragtime styles. These affected Tin Pan Alley by putting syncopated rhythm songs alongside the usual *fin de siècle* ballads. Soon these styles appeared as dance music found in cafés, nightclubs, and dives. Surprisingly this utilitarian music influenced classical forms at the same time. Jazz was and still is an improvisational style that can be applied to any line of music upon recognition of the key and chord progressions employed. There are many misconceptions about jazz: that it was exclusively invented in New Orleans, that it originally was based on African music, and that it was a black racial phenomenon.

Dvořák suggested that the first major new development in America by American-trained composers of classical music was insertion of an African American component into compositions. It was also a rejection of the Second New England school of European-style music. This effort blossomed early in the twentieth century by merging ragtime, cakewalk, creole, blues, and classical music. Among the earliest inventors and practitioners were Henry F. Gilbert, John Alden Carpenter, Louis Gruenberg, Bohemian Ferde Grofé, William Grant Still, and Bohemian George Antheil. The refined inclusion of recognizable spiritual-like tunes into the *New World Symphony* of Dvořák was prior to the turn of the century.

During World War I, college boys were improvising on classical and popular songs. The new harmonies of Delius, Eastwood Lane, and Ravel lent themselves to these improvisations that sounded like the blues, hence called blue chords at that time. Of course the world of commercial music

was developing jazz in a hurry. The brassy Dixieland style that permeated New Orleans Storyville clubs and other subcultures in the Midwest such as Kansas City, Saint Louis, and Chicago, as well as styles of the West Coast, including our own native San Francisco jazz, were all working at full pitch in the 1920s.

After World War I and the following wild dancing years, the time was right, by virtue of inexpensive recordings, radio, and sound motion pictures, for a third American concept, a mix of jazz and European classical music forms. Gershwin's *Rhapsody in Blue* with orchestration by Bohemian Ferde Grofé certainly exemplifies this trend. The result was a dramatic American style with a unique sophisticated sound—but not quite the one that Arthur Farwell was advocating in 1901.

The first occurrence of a jazz ensemble in Bohemia was the jazz quintet of 2 December 1920. The Spring Jinks of 2 April 1925 was the second recorded appearance of a jazz ensemble, this time called Bohemia's Jazz Orchestra. The first organized jazz group was Harold Nachtrieb's Jazz Orchestra. They were the hit of the season and appeared frequently. However, the major star of the 1920s jazz scene of Bohemia was Ambrose Whitmer, whose group was first heard at the 1927 Encampment and again in the 1927 Afterglow. The 9 February 1933 program was introduced as An Evening of Tuneful Melodies and Liltng Rhythm by 'Brose Whitmer and his Symphonic Syncopators, as the group had become known.

Between the wars the very active commercial musical life of San Francisco and Hollywood influenced Club musicians and provided many prominent members from professional ranks. Famous Bay Area bands were led by Bill Clifford, Del Courtney, Phil Harris (the Lofner-Harris Orchestra), Henry Halstead, Art Hickman, Dick Jurgens, Anson Weeks, Paul White-man, and Griff Williams; in Los Angeles, the famous names were Gus Arnheim, Chuck Foster, Jimmy Grier, and Abe Lyman, among others.

#### VARIETY ENSEMBLES IN BOHEMIA

The increasing emphasis on popular entertainment in the Club encouraged the formation of many small musical ensembles and variety acts. Some of these were formed for just one or a few occasions; others developed a following and remained popular favorites for years. This spontaneous

eruption of musical joy saw a tremendous boost in the 1930s and continues to this day. In some cases, the concept survives the performers and new generations continue in the style of the founders. Here are some examples from the 1930s.

McCrea and Edwards: A variety song and dance act composed of popular tenor John McCrea III and singer-dancer Buck Edwards. This act was one of many that appeared in the numerous unit shows called vaudevilles, minstrels, circuses, and so on.

The Two Franks: Very little is known about the Friday night entertainment of 30 July 1937; however, an act by Frank Cressy and Frank English (big Frank and little Frank), with music by Pete Heyes, produced an ovation. They were always dependable, whether singing, dancing, or standing on their heads.

Herb Stockton and his Itinerate Musicians included guitar, violin, banjo, harmonium, harmonica, ocarina, and French horn. They started creating what must have been a most unusual sound in the late 1930s.

Artie Bachrach's Bazooka Band was formed for a show in 1938. This was a Bohemian version of Bob Burns and the Hoosier Hotshots, who became famous on radio in the 1930s. This group featured a bazooka, ocarina, string bass, trumpet, violin, accordion, harmonica, two kazoos, pennywhistle, and banjo. Artie also had a trio, but that instrumentation is unknown.

On the more serious side, the Orchestra produced a great number of small instrumental ensembles just as they do today. String quartets always form within orchestras. In 1926, the Club string quartet was composed of James H. Todd, violin; Dean Donaldson, violin; W. H. Jimmy Garthwaite, viola; and Hamilton Howells, cello. Many other ensembles formed among the ranks of the Orchestra. Various piano quartets and quintets were organized. The quartet would consist of two violins, cello, and piano. The piano quintet simply added a viola. There were also piano trios (violin, cello, and piano). Woodwind and brass groups formed for individual occasions or just for the fun of playing together.

In 1936, a popular string quartet included Don Blackmarr, Dean Donaldson, Ed Towler, and Owen Dickson. Occasionally Jimmy Garthwaite and Hamilton Howells would substitute. In 1941, Donn Schroder joined the Club and also a quartet that could then be called the "Don" String Quartet. It included Don Hutton, Donn Schroder, Don Blackmarr, and "The Don" Hamilton Howells. Sometimes it was called "Three Dons and a Ham."

Two of the most long-lasting acts in Bohemian history were formed just before the war. The Ocarina Quartet, which later became The Jugheads, first performed on 6 November 1941. The members were Tom Eagan, William Higgins, True Tourtillott, and Clarence Fornwald. The other group, one of the most popular in Bohemian history, The Strollers, was formed in 1948. This was a wonderfully entertaining group that played the old standard songs in a charming, relaxed style, reminiscent of the finest small recording and radio orchestras of the 1930s. The instrumentation was Bob Escamilla, string bass; Fred Dorward, violin; George Eveleth, guitar; Bill Higgins, flute; and Frank Denke, piano. Later, and for most of the life of this group, the members were Lee Lykins, Don Hutton, and Clu Carey, violins; Bill Barnes, guitar; Bob Escamilla, bass; and Bill Higgins, flute.

#### IMPRESARIOS AND GUESTS

The 1920s and 1930s saw a startling number of internationally famous musicians appearing at the City Clubhouse and the Grove. Many were honored at lunches and dinners. Others had more extended stays at the Grove. Bohemia must have seemed a congenial place, for many returned and some joined the Club or were made honorary members. Creating this wonderful variety of musical life for the Club has traditionally been the role of self-appointed impresarios—members whose connections in the musical world and gregarious personalities attracted guests of world renown. Bohemia owes these volunteer impresarios a debt of gratitude for the musical riches they have given us. The first of Bohemia's great impresarios, Sir Henry Heyman, was still quite active through the early 1920s. Though born in Oakland, Heyman, a distinguished violinist and pedagogue, traveled the world and mingled with the great artists of his day. In 1887 he was knighted by Kalakaua, last king of the Sandwich Islands. To the pleasure of every Bohemian, Sir Henry introduced his numerous musical friends to the Club, and usually they responded by performing for the pleasure of all present. Sir Henry longed for musical fame, but he made his greatest impact as a jovial host and raconteur. He was a capable musician and was as American as it was possible to be, but he could have passed for a foreign diplomat. He was more in demand as an after-dinner speaker than for his musical talents. People remembered him for his warm, outgoing personality. For Bohemia, Sir Henry Heyman was its ambassador to the musical centers of Europe and a personal friend of major concertizing artists.



Robert C. Newell was a pianist, composer, and conductor  
and in 1918–1919 was Club president.

One of the most prominent musical personalities in Club history, Robert C. Newell, fell naturally into the role of musical impresario and was responsible for a good deal of the guest roster of the years between the wars. When Bob joined the Club in 1904, he was already a trained professional with many musical contacts around the world. The list of casual visitors who came to sing and play, recite, and drink would fill a book.

Impresario Jerome (Jerry) B. Landfield, although not a musician, had a most extensive acquaintance among artists of the musical world. He was, in fact, a journalist. Whenever musical celebrities visited the city, he made it a point to meet them, if they were not already acquainted, and bring them to the Club. He is also remembered for bringing many great artists to the Grove Encampments. Longtime Bohemian William Brink recalled many musical events of the 1930s and 1940s. He estimated that 80 percent of the musicians hosted by the Club in that period were introduced by Jerry Landfield.

#### CLOUDS OF WAR

Bohemia's musical progress gave way to the vital concerns of the nation, but a secure foundation of creative music-making was well established.

With the advent of World War II, life in Bohemia changed as it did throughout the planet. Entertainments were curtailed to some extent but the Spring Jinks took place, as did the Encampment. The 1942 Low Jinks was *Hot Springs*, written by Loyall McLaren and David Dodge. A high point was Lauritz Melchior's appearing on a bicycle as a Western Union messenger boy. What was to be the last Grove Play until 1946, *The American Scene*, in the words of its director, Hal Burdick, was unique in the annals of Grove Plays. Written by Carlton E. Morse with music by Paul Carson, it had a wartime theme and was the first (and only) play in which the action onstage was largely pantomimed while the voices were broadcast over loudspeakers on the hillside. There was no orchestra in the pit. The musicians were located in the Grill and their music was piped out through the amplifiers.





*Paul Carson, by Arthur Cahill, 1942.*

# THE FOURTH MOVEMENT



1942-1972

## The Modern Club Emerges

### MUSICAL STYLES AND TREND-SETTING COMPOSERS

DURING THE WORLD WAR II YEARS, ENCAMPMENT ENTERTAINMENT was informal and was centered principally at Campfire Circle. In 1946, however, both the Low Jinks production of *Shangri-Lulu*, authored and composed by Ken Ferguson, and the Grove Play, *Johnny Appleseed*, written by Dan Totheroh with music by Wendell Otey, launched a new era in the music of Bohemia, though it was slow in developing. Composers of Grove Plays generally eschewed controversial modern music that came to dominate contemporary concert music and opera outside the Club. Following are some of the Bohemian composers who contributed both before and after World War II.

Paul Carson was one of the few full-time organists to make a living on radio. Most Americans went to bed with Paul Carson's soothing fifteen minutes of familiar music every night on a program titled *Bridge to Dreamland*. Those who remember the radio shows of Carlton E. Morse will recall *One Man's Family* on Sundays beginning in 1932 depicting the Barbour family of Sea Cliff, whose members were played by Bohemians, including Michael Raffetto and Barton Yarborough. The same set of actors made the show *I Love a Mystery* a great success. Carson composed and played the



The console of the Lakeside organ was Paul Carson's favorite perch.

organ theme music for *One Man's Family*, which was called "Patricia," named for the daughter of Carlton Morse. In the Grove, Paul played the organ every day before the Lakeside Talk and set the standard for this performance. His Grove Play in 1942, *The American Scene*, had an up-to-date score, but the music was neo-romantic, tuneful and suitable for a radio broadcast. His Low Jinks of 1947, *Gussie the Goose Girl, or the Poltergeist's Revenge*, with text by Morse, was a popular show celebrating the seventy-fifth anniversary of the founding of the Club.

Antonio de Grassi was an eminent violinist and the first teacher of the blooming young virtuoso Yehudi Menuhin and later of Bohemian Willard Tressel. De Grassi was born in Trieste, Italy, and graduated from the Royal Conservatory in Milan. He played in the San Francisco Symphony for a

time, composed stylish musicals in the neo-romantic style for the Spring Jinks, and took an active role in the Club, including composing the Grove Play in 1953, *A Romany Legend*.

Alec Templeton was a blind pianist and composer, born in Cardiff, Wales, in 1910. He studied at the Royal Academy of Music in London. His career as a concert pianist began in the 1930s, and it soon became clear that he was an entertainer as well as a classical musician. For the next fifteen to twenty years he starred in a thirty-week engagement on the *Ford Sunday Evening Hour* and a full season on a program sponsored by Standard Oil. He played shows at the Great Chicago Theater for two weeks with an audience totaling 175,000 people. He also played the Coconut Grove in Los Angeles and the Rainbow Room in New York. His hilarious commentary ran along with the music. Victor Borge subsequently used Alec's style. Templeton's great effort produced the Grove Play in 1941, *The Golden Talisman*, with text by Charles C. Dobie. His style was English-modern, heavily influenced by Delius.

Ulderico Marcelli, his musical younger brother Nino, and eight other siblings left Italy with their mother and father in 1890 or 1891 to settle in Santiago, Chile. "Rico" Marcelli came to New York in 1908 but moved on to California by 1913. He played violin in the Panama Pacific Exposition

Orchestra during 1915 and was a member of the San Francisco Symphony in the 1913-1914 and 1915-1916 seasons. The San Francisco Symphony performed Rico's orchestral piece *Water Colors* in 1919, and the Los Angeles Philharmonic played his *Suite Araucana* in 1923. Ulderico's basic musical style was always neo-romantic, with an almost Puccinian gift for melody and early-twentieth-century harmony.

Three of the six Marcelli scores were examples of his experience and cleverness with adaptation of actual songs: folk, popular, military, and patriotic. The 1952 Grove Play, *Tandem Triumphans*, was a Scottish drama of incorrect history that created a short life and triumphant death of Bonny Prince Charlie, the grandson of King James II. It was set after the Battle of Culloden, an actual event. Bonny Prince Charlie was accidentally shot while demonstrating his father's sword, which originally belonged to Robert the Bruce. The score used leitmotifs, for example themes representing Prince Charles, the sword, the Redcoats, the medallion, and the banner. The play was completely Scottish in personnel and location. Bagpipes were used sparingly, although in the 1972 revival the entire hundred or more Coldstream Guards went up and came back down the hill playing and drumming, then out into the audience, and finally down River Road to the river and back. They were followed by most of the audience, who were stunned and awed by the brilliance of this production.

Marcelli's 1955 Grove Play, *Don Quixote*, was the second of three he would write to texts by Al Case. Throughout the years, the music for Spanish texts had been based on traditional folk songs and dances of Spain. Marcelli wrote a great "authentic" Spanish score for this Grove Play, in a neo-classical, early modern style.

In 1958 the scene was changed to Hawaii, and *Aloha Oe* was set in the days of Kalakaua, the last king, *circa* 1890. The play begins at the time that King Kalakaua wished to abdicate in favor of Princess Liliuokalani for reasons of ill health. He did, in fact, sail to San Francisco for medical treatment and visited the Bohemian Club at that time. Marcelli composed some of his most intricate music for this Grove Play. He went to Hawaii and found native songs that were suitable for polyphonic treatment. His score did not use ukuleles; it was, however, full of the *pu* (conch shell), the *pahu* (deep-throated drum fashioned from a coconut tree trunk), and, of course, the steel guitar.

The 1961 collaboration between Al Case and Rico Marcelli was *A*

*Soldier and Mr. Lincoln.* The story elaborates on a famous episode showing Lincoln's compassion: the sleeping sentry who was court-martialed and nearly shot except for Lincoln's intervention and granting of a pardon. Musically the entire score is immersed in Civil War tunes: the "Battle Hymn of the Republic," "Tenting Tonight," "The Girl I Left Behind Me," and "The Blue Tail Fly." The rest of the score is original.

Charles Henry Hart was born in New Brunswick, New Jersey, 14 September 1883. Hart composed music for the 1925 Afterglow and the 1926 Low Jinks, *Mercury Down*, and, like Bohemian organist Paul Carson, was associated with *The Standard Hour* on San Francisco radio, sponsored by the Standard Oil Company of California. In 1946, Hart conducted an entire program of Bohemian Club composers' music on *The Standard Hour*.

Charles Hart wrote four Grove Plays: *St. Francis of Assisi* (1927), *The Sorcerer's Drum* (1932), *Saul* (1940), and *Rip Van Winkle* (1960). *St. Francis of Assisi* was repeated in 1982. Hart's last play, *Rip Van Winkle*, provided a vehicle for William Ferdon, who made it a brilliant one-man show. The music contained excellent choral crowd scenes and a long "Ballet of the Seasons," which used handheld sticks with colored ribbons. The music featured an amplified celesta played by Richard P. Buck.

#### GROVE PLAY COMPOSERS AFTER WORLD WAR II

New composers, conductors, and performers joined the Club during the few years when Club activities were curtailed by World War II. Frank R. Denke, who joined in 1939, and Wendell Otey, who joined in 1942, come immediately to mind. Hugh D. Brown, who passed away in 1967, had joined in 1947. True S. Tourtillott joined in 1940 and died in 1965. Raymond W. Hackett joined in 1953 and died in 1987. Two professional composers joined Tunerville Camp in the 1960s: Leigh Harline and George Albert Shearing. From these several fertile minds some of the greatest musical Grove Plays were composed during the last ten years of this first Bohemian century.

During the period of 1912 to 1921, composers of the English Organ school and composers trained in Germany gave way to a new American corps of composers representing the next generation. One has to look at later scores, primarily from Wendell Otey in 1967 and Earl Zindars in 1978, to find some very exciting modern-style twentieth-century orchestral



*Wendell Otey*, by Arthur Cahill, 1946.

sounds. (The two most modern composers of Grove Play music came well after the end of the Club's first century. They were Parmer Fuller IV, whose 1985 score for *Solferino* was substantially percussion and tapes. Berkeley professor Andrew Imbrie contributed a brilliant modern score for *Talleyrand* in 1987.)

Wendell Otey, professor of music history and composition, was an accompanist, a chamber music performer, and an Orchestra violist. Just after World War II, on 3 August 1946, the fruit of the labors of Dan Totheroh and Wendell Otey, *Johnny Appleseed*, was produced. Otey's music does not begin with a rousing chorus but with music to set the mood of the whole play. He used American tunes of Scotch-Irish-English origin. The "Pioneer Song" is a march for chorus and orchestra in a Dorian mode, basically D minor. It sounds like folk music and leads into a pentatonic sequence characteristic of much folk music. Johnny's farewell to neighbors uses Negro spirituals in choral arrangements with shimmering ten-part strings. The square dances use snatches of the "Arkansas Traveler" and "Turkey in the Straw." Wendell points out that his writing is similar to Stravinsky's *Le Sacre du Printemps*, not musical comedy, with exotic parallel fifth techniques. His orchestra has gong, tom-tom, rattles, maracas, muted brass, tremolo strings, and shrill woodwinds. Otey was the first Club composer to use current methods of modern composition.

Otey's intermediate Grove Play was *Maternus* of 1948, with text by Ken Ferguson. The play was set in Rome and was said to be a colorful narrative of intrigue and violence. Fred O. Harris, the director, recalled the score as dynamic and in keeping with the tense theme.

The next Grove Play with music by Otey was in 1967, *Will*, with text by John Brent Mills. John's Elizabethan text was as close to original Shakespeare as any of us is likely to get. There are numerous quotations from the Bard that merge into and out of the text by Mills.

Five scenes comprise five occasions in Will Shakespeare's life that inform us about his personality and problems, his friends and acquaintances, other actors, and prominent figures in political or social life, for example, Elizabeth and Essex. At the end of the play, Will's friends Sir John Oldcastle, Richard Burbage, and Ned Alleyn joined him outside a favorite inn in Stratford to reminisce about forty years of playwriting and performances. Will excused himself and went indoors. Oldcastle sensed that Will was not well. In fact, he had died. The entire stage went dark. Solemn music began as lights showed the Market Cross midstage and a lifelike "simulacrum of

KEN FERGUSON

*author of Grove Play*

MATERNUS

1948



*Kenneth Ferguson, by Maurice Logan, 1948.*





*Frank Denke*, by Arthur Palmer, 1957.

Will lying on a catafalque richly appareled, with four tall candles, one at each corner." Oldcastle appeared in a spotlight; a bell tolled once; cloaked figures appeared and lit the candles; Oldcastle began, "Here he lies, the world's truest chronicler; we shall not look upon his like again." At various individually and sequentially lit stages, costumed characters presented great moments from Shakespeare's plays. Finally these cameo scenes darkened, and only the three Graces and the catafalque remained lit. Will was alone in his glory.

Frank R. Denke, solo pianist, brilliant accompanist, arranger, and composer, was a legend in the Club. He joined in 1939 and was active for forty-nine years. His four Low Jinks scores were 1941, *Chilly Connie Carney*, with book by R. G. "Bud" Landis; 1960, *The Golden Spike*, with words by Northcutt Ely, about the Big Four in the railway business; 1965, *The Horse's Behind*, which was famous for the song "A Banker's Best Friend Is Your Money"; and 1968, *The Sins of Ophelia Grabb*. Denke also wrote an accomplished overture, "Echoes of Bohemia," for the Seventy-fifth Anniversary Jinks in 1947, which included carefully stitched excerpts, mainly from Grove Play music. Outside the Club, Denke wrote masses and other sacred music.

The music for Denke's three Grove Plays was written in 1949, 1957, and 1976. The first was *The Cosmic Jest*, with text by Clarence Budington Kelland and direction by Reginald Travers. This Grove Play is all about gold, even though the title avoids any mention of what the substance of the cosmic jest might be. The story made use of the golden rain, but not that occurring in the story of Zeus and Danae. Charles Bulotti Jr. recalled that this was the night of the "great rain of '49" in the Grove. The powdered gold was blown out of conduits quite far back on the hill so that the powder would rise and then fall down evenly over the illuminated front of the stage. The rain soaked the powder, which clotted, and the resulting pieces drifted out of the lights and into the orchestra pit, where they stuck to the music. Lauritz Melchior sang the "Song of Mars" in this play. He had his troubles with the lyrics and solved them by writing the words on his broadsword, held in close view.

Denke's second play was *Diablo* (The Devil's Mountain) in 1957. The music was extensive and symphonic. He wrote musical motifs for the mountain, Puy (the evil spirit of Mount Diablo), and El Cureno (a malevolent Indian); as well as Fiesta and Rancho themes in typical Spanish style to represent the early Spanish settlers; the "Land of Sun and Wine" theme;

an American Yankee piccolo theme a bit like "Yankee Doodle"; and a wharf shiploading theme, which was a sea chantey. The third Denke play was set in eastern Turkey on the subject of *Noah*.

True Tourtillott joined the Club as a string bass player in the Orchestra. His first show was the 1941 Afterglow, *Scrambled Eggs with Ham*. He played in the Orchestra until mid-1942 when he composed the Low Jinks, *Hot Springs*, famous for "Hooray for Commercialized Sin" among three outstanding, style-setting songs. He wrote music for, trained, rehearsed, and conducted the 1962 Grove Play, *Agincourt*, the story of King Henry the Fifth. Tourtillott studied authentic early English music and composed a score rich in early instrument sounds: virginal, lute, viol, and recorder. Tourtillott's 1952 Low Jinks was *Vienna Roll*, with words by Northcutt Ely.

Hugh Brown was a pianist and prolific composer of High and Low Jinks. A member of Aviary Camp, he composed a Grove Play within three years after joining the Club. It was *Tetecan*, with text by Howard Muckle, produced in 1950. *Tetecan* was the first of two Aztec Grove Plays that gained from Brown's abilities. He emphasized atmosphere and melody, and the very short Prelude suggests a mood of tension and impending tragedy. The ballet and most of the score was in romantic style and avoided conventional Latin musical idioms we hear today.

Brown's first Afterglow was *The Comic Jest* in 1949, which was followed by the 1952 Afterglow, *Tandem Recumbent*, both spoofs of Grove Plays but with much original music. Brown's Low Jinks of 1953 was *A Tale of Texas*, with text by Gordon Steedman, his regular collaborator.

Brown's score to the Grove Play *The Beggar* was produced in 1956. The book was by Steedman and Philip S. Boone. Hugh's third play was only three years later in 1959, *Cortez*, and Howard Muckle again prepared the book. *The Beggar* was hampered by an obtuse Near Eastern Kismet-like text. *Cortez*, on the other hand, was dramatic and had beautifully written dialogue that lent itself to Brown's music. The story caught the moment in history when Cortez demanded the surrender of Montezuma. The finale, however, does not resolve the issue, and there is antiphonal writing between the Spanish, singing of their desire for conquest, and the Aztecs, singing their prayer for peace. Brown's Christmas Low Jinks was a serious play with music written for 1965, titled *I Saw a Star*.

Raymond W. Hackett was a pianist, composer, and professional band leader in San Francisco, where his band played at the Mark Hopkins, the



*Raymond W. Hackett, by Amado González, 1972.*

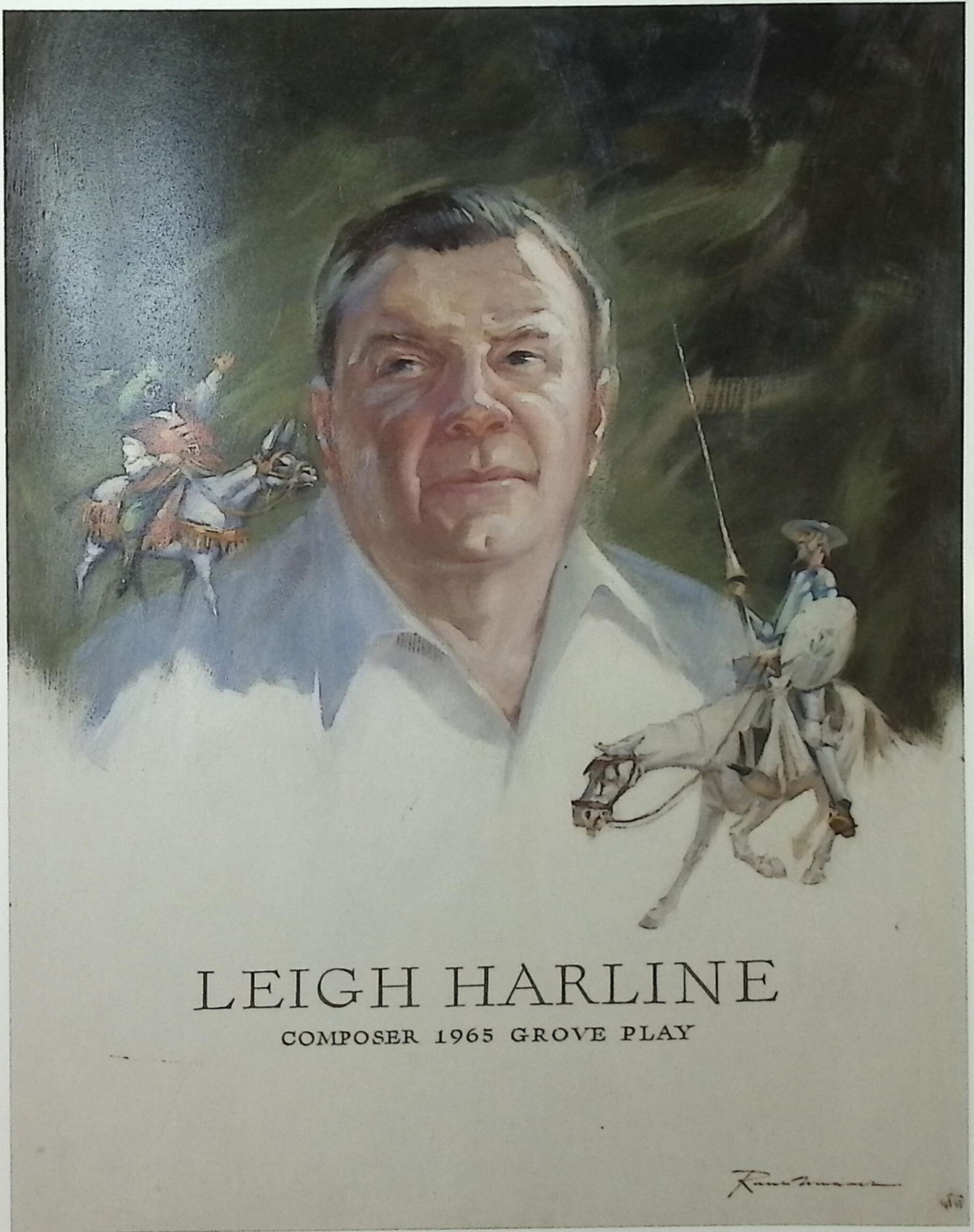
Fairmont, and Saint Francis hotels. His *Low Jinks* of 1954, *¡Oh-Lay!*, with words by Brad Young and William Watson, was well-received. Hackett's first Grove Play, produced in 1963, was *The Green Mountain Boys* with book by Richard Breen. The hero, Ethan Allen (1738–1789), was an intrepid soldier in early Vermont where he commanded a regiment, the Green Mountain Boys, to defend against the English Governor of New York who had claimed their land. The music was chosen to represent the various country backgrounds of the regiment: England, Ireland, and Scotland. Consequently, it is simple, straightforward, and based on various folk songs. "Mountain Men" is a theme that starts the show and develops into a square dance. "Ticonderoga" is a marching song, and the "Lord God Jehovah" theme is the battle anthem. The love interest themes, "A Wee Bit West of Loch Lenore" and "Once Upon a Morning," are of Scottish and Irish character, respectively. "Good Morning, King George" is rollicking and based on a song of bedroom intrigue.

Within three years, Hackett composed another High Jinks: *Valley of the Moon* in 1966, which contains two of the most memorable melodies in the entire Grove Play catalogue. This play (or pageant, according to Ralph Moody), depicting the Sonoma Valley, was among the closest to the ideal book in terms of appropriateness of subject, location, ethnic characters, and use of the Grove Stage. This score is a heroic, romantic musical masterpiece.

There are four vignettes: (1) Fort Ross with a Russian flag; (2) Spanish soldiers with a Spanish flag; (3) church music with Indians reprising the previous "Valley of the Moon" music and priests and neophytes arriving at the site of Mission Sonoma to begin its construction; and (4) at the Mission, now completed, with Mexican officers in uniform and well-drilled soldiers carrying the Mexican flag as they sing "Eden's Garden," a great song made famous in Bohemia by Stanley Noonan. As an epilogue, Vallejo carries an American flag up the hill and pulls down the Bear Flag as Noonan and the chorus sing "Eden's Garden" a final time.

Leigh Harline was a quiet man and a serious student of music, a solid tunesmith with abilities to orchestrate in grand and impressive style. He used his prodigious talents for Walt Disney, Samuel Goldwyn, Columbia, and Warner Brothers films.

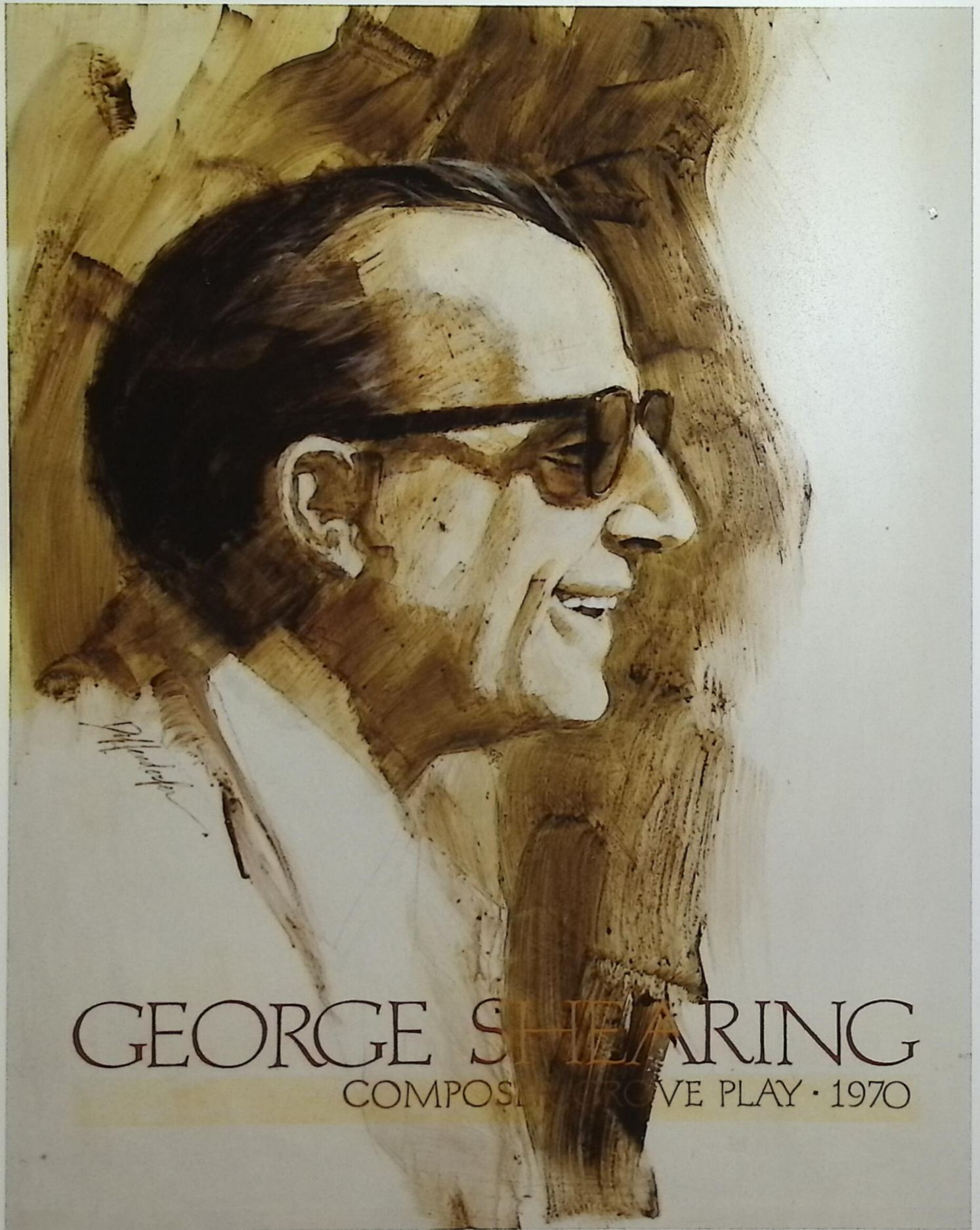
When Harline joined the Club he was already undergoing treatment for throat cancer. He was cured, it seemed, although he could not speak and



LEIGH HARLINE

COMPOSER 1965 GROVE PLAY

*Leigh Harline*, by Rene Weaver, 1965.



*George Shearing*, by Edward Diffenderfer, 1970.

carried with him a portable blackboard for communication. Harline was world-famous for his musical score for the film *Pinocchio*, which included the immortal "When You Wish upon a Star." He was an ideal collaborator for Al Case, who had lost Ulderico Marcelli a short time before. The only collaboration of Case and Harline was an interesting continuation of the Don Quixote story, *Sancho Panza*, the Grove Play of 1965 that extended the 1955 Grove Play. Harline was proud to use the "Gavotte" from the 1955 play to make a continuation of the earlier opus. His music continued the Castilian and Spanish style so brilliantly decorating the former play, in neo-romantic style.

Harline's second play, with text by Neill C. Wilson, was *St. John of Bohemia*, produced in 1969. The story is that of the patron saint of the Bohemian Club, Saint John of Nepomuk, who had been the subject of a previous Grove Play in 1921. The music of the period in fourteenth-century Bohemia was thoroughly researched by Harline. A peripheral fact was that King Charles of Bohemia, father of the famous King Wenceslaus, had traveled extensively in Germany and France where he had heard the minnesingers. Harline based his score on minnesinger music, making sure the rhythmic patterns and the harmony were typical. Interesting to Bohemians, Harline knew the score to Wallace Sabin's "Bohemia's Home Is Here," written in 1906 for the Christmas Jinks. He used it in the play *St. John of Bohemia* in various forms, styles, and tempi.

George Albert Shearing was born in London, England. Blind from birth, he developed skills playing the accordion and the piano. With his incredible ear, he picked up jazz tunes from recordings. He won an important musical poll as top British pianist for seven years (1940-1947) before coming to America in 1949. His quintet experimented with the now-famous block chord style and produced his great hit *September in the Rain*. George's quintet library held nearly five hundred arrangements, and he composed at least one hundred piano pieces, including the famous *Lullaby of Birdland*.

In 1970, Shearing composed the music for *The Bonny Cravat*, a memorable baroque-style composition for David Magee's loose adaptation of Alfred Noyes' classic poem "The Highwayman." Sensitive to the work of Thomas Arne and Henry Purcell, Shearing had a natural inclination in all his compositions toward clarity and simplicity. He did and still does have an affinity for the very English sounds of Frederick Delius and Ralph Vaughan Williams.



The orchestral and choral writing of *The Bonny Cravat* has some Delian moments with passing tones that made seventh and ninths. The famous duet "I'll Come to You by Moonlight" was a showstopper. George was not ashamed to point out that it came from the Mozart Piano Concerto No. 23 in A major, which was in George's repertoire at the time. When asked if he borrowed the tune, unabashed George said, "I didn't borrow it. I stole it!" George's second Grove Play was *The Golden Cave* of 1973, the story of Ali Baba from *The Arabian Nights*.

THE GROVE PLAYS FROM 1946 TO 1972

*Baroque, Rococo, and Classical Examples*

- 1955 *Don Quixote*, Ulderico Marcelli  
 1962 *Agincourt*, True Tourtillott  
 1967 *Will*, Wendell Otey  
 1970 *The Bonny Cravat*, George Albert Shearing

*Folk-Ethnic-National Examples*

- 1946 *Johnny Appleseed*, Wendell Otey  
 1949 *The Cosmic Jest*, Frank Denke  
 1953 *A Romany Legend*, Antonio de Grassi  
 1957 *Diablo*, Frank Denke  
 1963 *The Green Mountain Boys*, Raymond Hackett  
 1971 *Red Is the Grass*, Francis Fogarty

*Romantic Examples*

- 1950 *Tetecan*, Hugh Brown  
 1956 *The Beggar*, Hugh Brown  
 1959 *Cortez*, Hugh Brown  
 1968 *Omar*, Charles Dant  
 1969 *St. John of Bohemia*, Leigh Harline

*Neo-Romantic Examples*

- 1951 *Fools in the Forest*, Peter Heyes  
 1960 *Rip Van Winkle*, Charles Hart  
 1961 *A Soldier and Mr. Lincoln*, Ulderico Marcelli  
 1965 *Sancho Panza*, Leigh Harline  
 1966 *Valley of the Moon*, Raymond W. Hackett

*Modern Examples*1948 *Maternus*, Wendell Otey1952 *Tandem Triumphans*, Ulderico Marcelli1958 *Aloha Oe*, Ulderico Marcelli1964 *The Buccaneers*, Leon Radsliff

## PUBLIC BOHEMIAN GROVE PROGRAMS

As a general rule, the Grove and Club entertainments are not available to nonmembers for a price. Some exceptions are made. For example, on 29 June 1931, the Grove was opened early to permit a luncheon and musical program in honor of the National Federation of Music Clubs, of which many Club members were also members. Principal exceptions arise when the president or the vice president of the United States has requested that the Club president open the Grove for a day of prime importance to the national interest, usually an event impacting foreign affairs. One event involving a tour, luncheon, and a show on 8 July 1959 was for a large Russian group headed by Frol R. Kozlov, First Deputy Chairman, USSR Council of Ministers, and fourteen delegates from the Supreme Soviet. They were preparing for a later visit by Nikita Khrushchev. The program included a concert by the Bohemian Welsh baritone Mostyn Thomas, accompanied by pianist Richard P. Buck, and songs by George Alexander, our resident Russian, John Wolfe, and others.

Occasionally some part of the Grove such as the Maybeck Chalet is opened. On 20 May 1945 an entertainment in the Grove was presented to male delegates of the United Nations Conference on International Organization. Previously a dinner and entertainment at the City Clubhouse had featured John Charles Thomas and the Chorus and Orchestra. The Club president, William C. Bacon, presided over both events. In the morning there was a band concert and organ recital by Paul Carson. Luncheon was in the Dining Circle. Nine Camps along River Road were opened and staffed with Bohemians as guides. Altogether 1,660 persons were present and transported by Army and Navy buses, sedans, and private cars.

ANNUAL PROGRAMS OF THE BAND,  
ORCHESTRA, AND CHORUS

Following World War II, the Annual Concerts of the organized groups (Band, Orchestra, Chorus, and later, beginning in the mid-1960s, the Jinks Band) were popular shows, often with comedic titles and programs. Orchestra Night in February 1947 was called a "gastronomic sedative." Aviary Night followed on 13 March 1947: "Wine, Women, and Song—and the Wine Had Better Be Good." In 1949 the annual Chorus, Orchestra, and Band Nights were upbeat affairs, containing songs everyone would enjoy. Willard L. Johnson said, "There'll be music, laughter, and general all-'round hell-raisin' in the name of spring." A great example of blatant advertising was E. G. "Bud" Miller's notice of Aviary Night on 9 March 1950: "Bohemia Sails the Seven B's: Bach, Beethoven, Brahms, Boogie, Barrelhouse, Blues, and Bop."

The need to advertise boldly and to make a comedy hour out of band, orchestra, and choral music began to give way in the mid-1950s to sense and sensibility. Aviary Night in 1954 was a series of choral songs interspersed by solos and piano numbers. The Band Night 6 May 1954 played the great "Spirit of the Trees" from *Semper Virens* of Henry Hadley (the Grove Play of 1923) and "The Battle Song" from *St. Francis of Assisi* of Charles Hart (1927). Herman Trutner arranged these for the Band. His *Mighty Redwoods* was premiered, and Bohemian Ferde Grofé's "On the Trail" from the *Grand Canyon Suite* was performed. This return to seriousness happened because there were so very many musical nights in Bohemia during the 1950s, 1960s, and early 1970s. There was scarcely any Thursday night without singers and instrumentalists. Frequently Jinks Material members were the stars, but Associate members from the Orchestra, Band, and Chorus were also inevitable performers. One aspect of these shows was the use of new variety groups.

One new phase of Chorus Nights was the "full-court New York musical press," demonstrated on 23 April 1959 when Carroll D. Austin sired *Most Happy Fella*, Frank Loesser's monumental operetta/musical. Few successful New York musicals are so classical and nearly operatic. On 24 October 1963 *Allah Be Praised*, a thumbnail version of Sigmund Romberg's *The Desert Song*, was presented. Subsequently the Chorus contributed heavily to a production of *Kismet*; Stan Noonan starred in *Brigadoon*; and *Paint Your Wagon* was an ideal vehicle for the Chorus on 4 April 1968.

It is not possible to describe the evolving generations of bands in Bohemia without referring to two clarinetists: Nelson Best and his father, Arthur Nelson Best. The younger clarinetist wrote a history of the Band in 1984 using material collected by Albert Bagot for the 1972 Centennial of the Club.

Nelson Best noted "in the early days from 1924 to 1952 the Band played in the Grove each Friday afternoon at 5:30 PM for about an hour at the Campfire Circle." Serenading camps by the "walking" Band became the practice. This tradition began in 1984 on the middle Saturday afternoon, corresponding with the highest attendance in the Grove. At Encampments, in addition to Band warm-up programs and participating in the pit orchestra for the Low Jinks, the Friday Night Show, and in the orchestra for the *Cremation of Care*, the Band continued one series of concerts. These were originally on Sunday and have now moved to the middle Saturday at noon at the Lakeside.

Finally, in academic circles and among teachers, a whole new literature of band music was developed for the concert band. Heavy-duty symphonic composers wrote many interesting compositions for these bands. By World War II, Nelson Best counted thirteen San Francisco Symphony players in the Bohemian Club Band, and they were prepared to play the more interesting and challenging pieces of music under the direction of Dwight Hall and Norbert Molder.

#### JAZZ IN THE CLUB BECOMES INCREASINGLY POPULAR

Much of the new jazz scene was in California, even the Bay Area, with Lu Watters and Bunk Johnson, Kid Ory, and later Lenny Tristano and the impresario Norman Granz, founder of Jazz at the Philharmonic. San Francisco remained a center in the mid-1950s with West Coast Jazz, and the Symphonic Syncopators of 'Brose Whitmer were a principal swing force in Bohemia. From a striking start just ten years before, an entire night was devoted to syncopation on 5 March 1942 in the Cartoon Room. It was called Syncopators' Night and was viewed as an event that was a little too bold for the Dining Room.

In 1947 the Chorus used pop, swing, or jazz arrangements (e.g., "Mood Indigo" of Duke Ellington, arranged by Ken Ferguson). The Orchestra, not to be outdone, allowed True Tourtillott to conduct jazz arrangements

on Orchestra Night, usually reserved for more conventional classical and modern compositions. Of course jazz idioms had penetrated into the symphonic repertoire after about 1920, so there was plenty of material.

The Orchestra produced a swing evening by using its internal pit orchestra, the Swing Band (now known as Tunerville Trolley), the Strollers, and other specialty acts. The responsible conductor of the Trolley has been the indefatigable jazz expert and woodwind virtuoso Ken McCaulou.

The Friday Night Entertainment of 1958 featured a modern jazz woodwind ensemble directed by Leon Radsliff, who also arranged the music. On the other side of the stage, the famed Griller String Quartet of England was performing. To the audience it appeared that there had been a big mistake. Despite the dark glasses and goatees affected by this Bohemian "Beat Generation" ensemble, however, what they played seemed to fit into the string



In the 1958 Grove Friday Night show the Original Jazz Band teams with the Griller String Quartet in Henry Martens' "Perdido in B $\flat$ ."

quartet, which was never ashamed to play upbeat music. Little by little, parts of the groups moved their stands and chairs together and eventually played some of the most sophisticated jazz heard in Bohemia.

Outside of the Bohemian Club the new jazz, total improvisation known as bebop, had made Dizzy Gillespie, Charlie Parker, James Moody, George Shearing, and the like the darlings of modern jazz. In Bohemia, however, big bands were never passé nor did they ever finish playing. If any major hiatus in appreciation of large versus small jazz groups occurred, it would come later, when folk, commercial Nashville country, rock, and all versions of new wave styles would compete for the attention of Bohemians.

Sweet Sixteen was a new jazz ensemble associated with Leon C. Radsliff, Jeff Meyer, Dave Bowman, and Edward G. Diffenderfer. It had the best sound of any jazz group in Bohemia and superior arrangements. Sixteen, however, is a big number. Within a year, a smaller ensemble, the Modern Jazz Group, was extracted and became a separate aggregation. The smaller ensemble was prominent in the show of 6 April 1961, *Other Times, Other Tempos*, a musical night with bongos. This event was a major step forward in the exposition of jazz and swing bands in the Club.

For musicians, 1962 was the year that Laurindo Almeida came to Bohemia through the inspired idea of Orchestra member Charles "Bud" Dant. Almeida, one of the great solo and ensemble jazz guitar players, was a guest performer in the Friday Night Entertainment. He was a frequent player at Campfire shows and was in demand again in 1963 for the 27 July Friday Night Entertainment (now, of course, on Saturday). Almeida joined the Club in 1967. In the next year drummer Bill Nawrocki became a member. For many subsequent years they formed, with new members George Elliott and Ken McCaulou, an additional jazz corps that was available to interact and combine with members of the Sweet Sixteen and the Modern Jazz Ensemble. On 14 March 1967 George Elliott's jazz sax was heard in *Bossa Nova Beat* with Leon Radsliff's Modern Jazz Group. On 11 February 1965, *Noodlin' on the 88s* was a show for twenty piano players. This was one of George Shearing's earliest performances in a Club Jinks. The word was soon out that one of the world's remarkable minds for jazz, with an encyclopedic knowledge of the popular song literature and a creator of an entirely new sound, was residing in Tunerville.

The George Shearing Quintet performed on 15 September 1966. One of the characteristics of jazz concerts in any nightclub requires that the artists do not know in advance what the order of musical events will be, and there are no official records of the program. On Thursday night, 20 July 1967, George Shearing and his Quintet played another concert at the Campfire Circle. This was a high point of the Grove for some, but it was soon to be topped on Monday, 24 July, by a jazz musicians' show that featured the Sweet Sixteen with strings along with Laurindo Almeida and George Shearing. This was surely the golden age of jazz in Bohemia.

It was F. Troman "Tro" Harper's Campfire show, *All That Jazz*, on the first Thursday in 1968 where the big band sound was first mentioned. Not until 1970 did Terry Coonan organize the first Big Band Night for the final Thursday night show, away from the Grove Stage and away from Campfire Circle, which solved the problem of providing a private dress rehearsal for the Grove Play.

Bob Strickland pointed out that the Big Band was organized informally in 1968 with Ken McCaulou as official Musical Director. An example of the Big Band in action was *America Sings the Blues*, 16 April 1970, with Bud Keaton, Sire. Erich Stratmann sang, as did the original No Name Quartet. Afterward the Club's Modern Jazz Ensemble (post-Leon Radsliff) played in the Cartoon Room.

The Sweet Sixteen was never quite disbanded but metamorphosed into other bands. The Jinks Band should not be considered a direct product of the Sweet Sixteen but rather a parallel development. For a number of years, bassist Bob Strickland and trumpeter Dave Bowman, among others, had been urging the establishment of a Club-sponsored big band. Remember that the Chorus and the Orchestra required a decade or more between idea and reality to develop. Several presidents came and went during the period that these men fought for a new performing group made up of Associate, Jinks Material, and Regular (professional and nonprofessional) members. The argument put forward to the Board was logical. It was very difficult to steal musicians from Band and Orchestra, given the extensive rehearsal schedule for the Low Jinks. A new group should be formed to serve as the pit band for this event. During the rest of the year they could also contribute music to Clubhouse Jinks and other events. The organization of the Jinks Band as a fourth Club-sponsored performance group joining the Band, Chorus, and Orchestra came as Bowman, saxophonist George El-

liott, and guitarist Jeff Meyer greased the administrative wheels of the Club as members of the Jinks Committee. In January 1980, with twenty new Associate member slots added to the five originally allotted, the Jinks Band was born.

#### LOW JINKS AND THEIR COMPOSERS

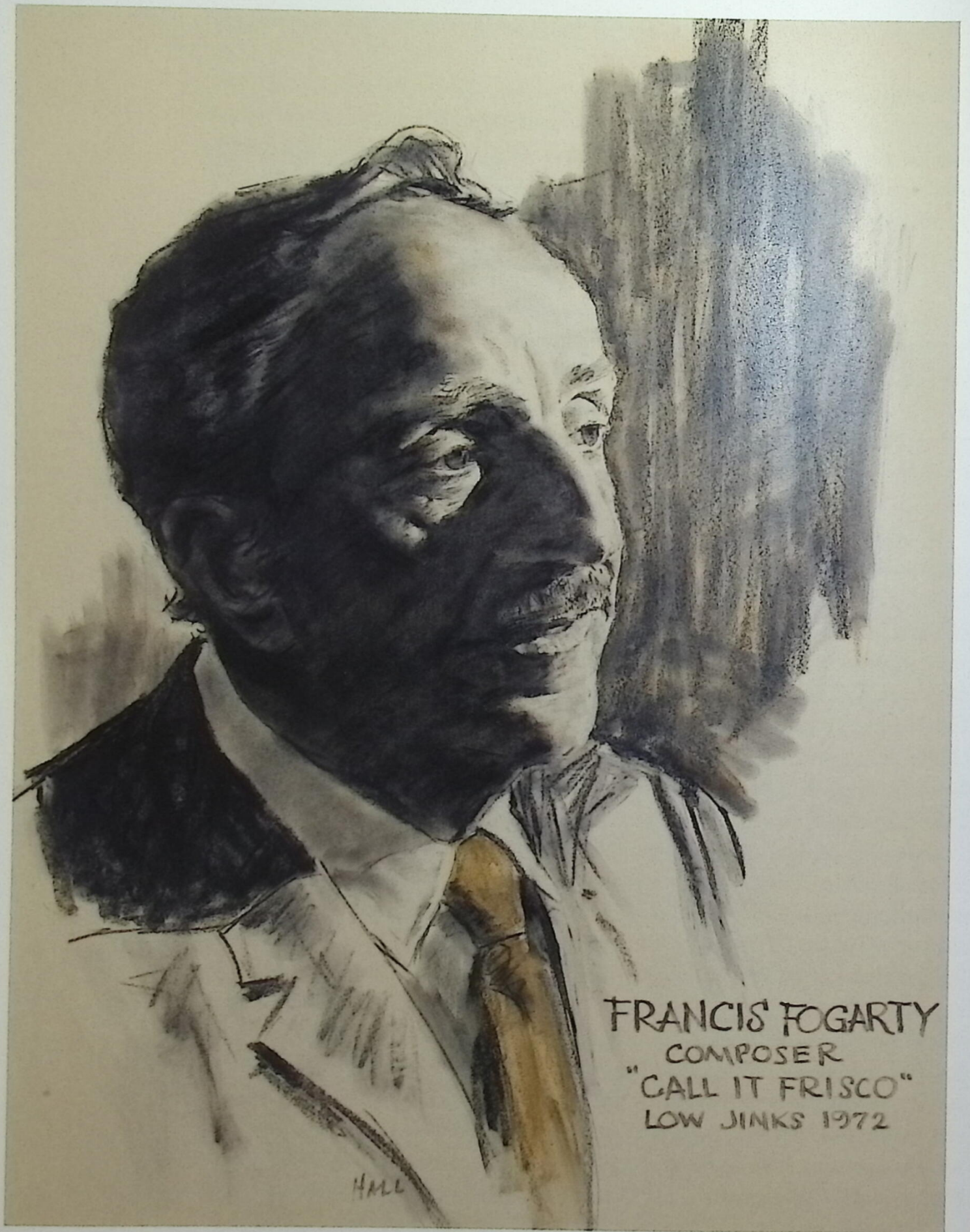
The golden years of the Midsummer Low Jinks began with the great Bohemian composer, writer, and conductor Ken Ferguson, a member of the Chorus and president of the Club from 1959 to 1961. The only comparable talent was Joseph D. Redding of an earlier era. Like Redding, Ferguson was primarily concerned with the stage and the development of the modern Low Jinks. His wit and comedic sense drove him to write brilliant, amusing, and frequently show-stopping comedy.

Ferguson's first success was a Spring Jinks called *Hold 'Er Steady, or Raise the Top Sheet and Spanker* in 1942. One year later he produced the Spring Jinks *Bizerte Gertie, or Having a Wonderful Time, Wish You Were Her*, and in 1946 a Low Jinks called *Shangri-Lulu*. The organist Paul Carson composed *Gussie the Goose Girl, or The Poltergeist's Revenge* in 1947 to a Carlton E. Morse text about a ghost. The 1948 Low Jinks was about *The Gay Nighties*, with music by Johnny Wolfe of Aviary to a Bud Landis book. Wolfe was a recording pioneer and composer who wrote the music for Lindsey Spight's lyric "On the River Road," made famous by their campmate Stan Noonan.

John Milton Hagen composed the 1949 Low Jinks, *Virgin Ore, or The Assayer's Dream* to Northcutt Ely's script. John V. Cook, a favorite xylophonist and vibraphonist in the jazz bands, conceived, composed, and wrote *Faro's Daughter* in 1950. This was a modern story of a country boy's adventures in Las Vegas. Ken Ferguson was back in action with *Southern Comfort* in 1951 and again in 1955 when he wrote and composed *Oh, You Kid*. In 1956 a relatively unknown Bohemian composer, Robert Beal, composed the music for *The Billionaire*, with a book by Aviary's Bill McNabb. The billionaire invites an entire Broadway show cast to his estate for fun and games. The *ne plus ultra* of Ferguson's career was in 1959—the ornamental and elaborately costumed *Once a Knight*, easily a classic among Grove Low Jinks, with a "cast of thousands."

As we have seen, Carlton Coveny and Jack Meakin put the musical





*Francis Fogarty, by Wilbur Hall, 1972.*

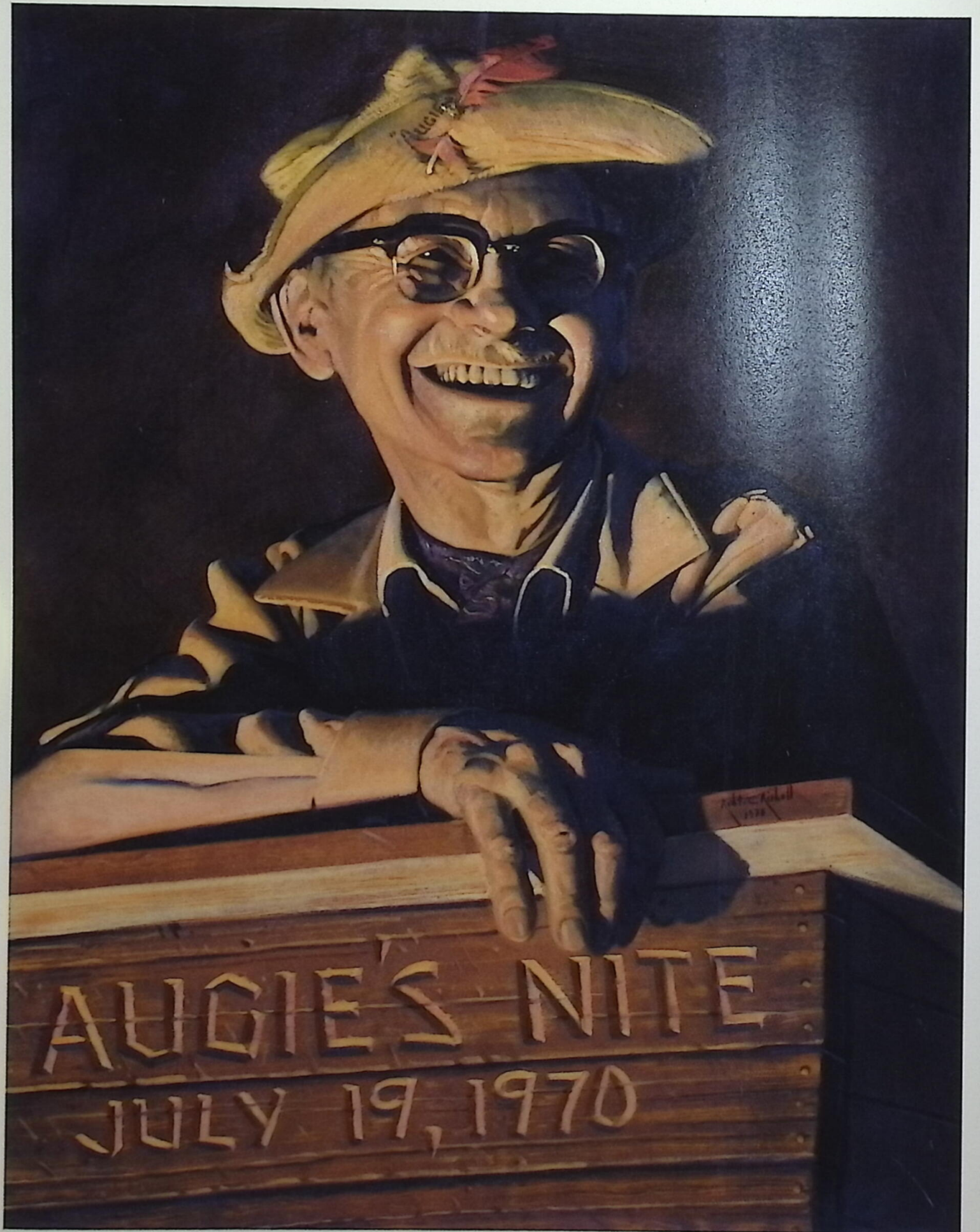
stage show *Low Jinks* on the map in the mid-1930s. They were the pioneers. "Covey" composed *Shoot the Works* for the 1957 *Low Jinks*. Not to be outdone, in 1958 Jack Meakin composed *Artemesia—A Lay of Ancient Rome*, a political tale with various then currently popular bribes: vicuna coats. Together they helped set the format for the modern *Low Jinks* using the Broadway style still used today.

A more down-to-earth musical composed by George Jansen, the clarinet stalwart of the Dixieland Band, was the 1961 *Low Jinks, Broadway or Bust*. The show used a concentric donut revolving stage. Ken Ferguson's next *Low Jinks* was *Pieces of Eight* for the 1962 Grove (double-dealing pirates in the Virgin Islands).

The next popular *Low Jinks* composer, Francis X. Fogarty, made his debut in 1963 with *The Khan Game* to words about Marco Polo by Richard Arnold. Fogarty was a natural composer of hit tunes and upbeat music whose published songs were performed by Lawrence Tibbett, Paul Althouse, and Patrice Munsel, among others. (Fogarty's 1971 opus, *Red Is the Grass*, is the only Grove Play to have been written and composed by the same member.) In 1964, Johnny Wolfe wrote the words and music for *Damn It, Who Done It?* (Mike Stammer investigates). Frank Denke collaborated with Gordon Steedman and Robert England on *The Horse's Behind* in 1965.

Frank Fogarty and Dick Arnold were back in 1966 with *Back at the Front*, a World War I spoof made possible by befuddled Germans. Fogarty and Arnold also collaborated on the 1972 Centennial *Low Jinks, Call It Frisco*, the only *Low Jinks* to have an intermission and to be published by the Club in a matching volume to the Grove Play book. Jack Meakin, the ever-inventive orchestra conductor from Los Angeles, produced such famous radio shows as *Kay Kyser's Kollege of Musical Knowledge* and *Your Hit Parade*. He came up with *Bedside Manor, or Strange Bedfellows*, a story suggested by the new 1967 Medicare Act. There were so many patients in the hospitals that they were taken over by the politicians to win votes. Charles "Bud" Dant, who composed the music for the Grove Play *Omar* in 1968, returned in 1969 to collaborate with Dan Gilson to compose and write *That's Not My Baghdad*. An impoverished English family inherited a date farm in Arabia that proved to be a harem, and you can guess what kind of dates it provided.

*Thrice Knightly* in 1970 was Bohemian Les Brown's first *Low Jinks* score. The story features King Bert the Beaut, who organized a joust



*Waldemar R. (Augie) Augustine, by Robert Rishell, 1970.*

with his daughter, Princess Purity, as the prize. Although two of the three knights suffered broken arms the week before the show, the jousts came off as scheduled, with gauntlet-painted plaster casts. For decades, Les led The Band of Renown, named by Ben Homer who also composed the band's theme song, "Sentimental Journey." Saving the best until last, Lou Bush (also known as "Joe Fingers Carr") composed the ideal Broadway-style musical *Socially Prominent* in 1971, with text by Louis E. Felder Jr. The story involves the protagonist's selling a business at an immense profit only to be flimflammed on a stock deal. The play was rich in great songs, including the classic "I'm Not the Man I Wanted to Be." Only the Club's privacy policies kept this show from a run on Broadway.

#### CAMPFIRE SHOWS

In 1896, the first Campfire Circle was constructed with a rude stage and plank benches. In 1901, hewn log benches slowly started to replace the planks, with the job finished in 1902. Early photos show a grand piano out on the packed earth surrounded by chairs for instrumentalists, and the whole of it surrounded by "greenery." The famous "before," "later," and "after" photos of Henry L. Perry, Robert C. Newell at the piano, Mackenzie Gordon leaning on the piano, and Arthur Weiss playing cello in 1907, 1937, and 1962 show the rude stage and the general arrangement.

Every year from 1920 forward, there were printed Midsummer Encampment announcements of the formal events. These included, for most years, the Campfire Shows called Scattered Leaves, held on the first Friday, and the First Sunday Night, which was a mix of nostalgia, featuring new musical artists. The First Sunday Night eventually became Augie's Night, named for the evening's Sire, Waldemar "Augie" Augustine. Upon his death it became the setting for the Chorus Encampment concert.

An example of a typical strong "informal" Campfire Show was the 1957 *Echoes of Bohemia*, Andy Geer, Sire, which had a great cast: The Bohemian Band, an Aviary vocal quartet (Ken Ferguson, Al Angell, Maury Anger Sr., and Frank Andrews), Harry Budd (Dog House Shakespearean), Curt Massey (a new

Tenor Mackenzie Gordon was part of the original Neapolitan Trio and a consistent performer and Sire; he also served on the Board of Directors.



Bohemian of multiple talents and composer of "Bohemia," also known as "The Trees Are Tall"), Perry Botkin (the king of guitar and ukulele), with Jazz Weise (raconteur), George Alexander (baritone from Woof Camp) with Frank Denke (accompanist), Willard Tressel (violin virtuoso), and John Charles Thomas (Metropolitan Opera baritone from Dog House Camp). These Campfire Shows were stylish, sometimes memorized, and always presented with verve and gusto. They started on time and generally ended according to plan.

A typical announcement would read "and each and every intervening night Rudolph Seiger and Uda Waldrop will see that the Campfire Circle is enlivened by mirth and song and music." The Campfire Orchestra was expected to perform at each of these events.

Preachers' Sons' Night, initiated and organized by John Charles Thomas in 1936, remains a fixture on the middle Sunday night. Some repetitive shows besides Preachers' Sons' Night have been fixed through most of the first century of the Club.

*First Friday:* Grove Opening Ceremony at Campfire Circle followed by Scattered Leaves

*First Saturday:* Old Guard Dinner (currently a cocktail party held at Moro Camp); *Cremation of Care* at the Lake

*First Sunday:* Augie's Night, beginning in 1949 and ending in 1975, featuring older, well-loved Bohemian artists (The Bohemian Club Chorus now presents this show.)

*Middle Thursday:* Orchestra Concert at the Lake (Prior to 1985 it was held on the Last Wednesday.)

*Middle Friday:* The Friday Night Entertainment, now The Little Friday Night Show, with many celebrated guests and favorite Bohemian acts and stars (Once held on the last Friday at the Grove Stage, it was replaced by the Grove Play in 1960.)

*Middle Saturday:* Band Concert at noon at the Lake; Low Jinks at night at Field Circle

*Middle Sunday:* Preachers' Sons' Night, the longest-running Campfire Show

*Last Thursday:* Jinks Band Night at Field Circle

*Last Friday:* The Grove Play (held on the Last Saturday until 1960)

*Last Saturday:* Water Carnival at the river in the afternoon; and since 1960, the Last Saturday Show at Field Circle

FAVORITE SMALL GROUPS  
AND SPECIAL NIGHTS

The Jugheads first appeared in the 1952 Friday Night Entertainment and are reputed to be the longest-lived act in Bohemia. The manpower is entirely from Tunerville Camp and is a group of friends from San Jose State College days. Tom Eagan was noted in later life for his one-liners used as titles. The group plays jugs tuned with colored water and is accompanied in their puffing by shrill tin whistles playing melody and counterpoint. Forrest Baird, True Tourtillott, Ron Spinks, Bill Higgins, George Haydon, and William L. Thurlow alternating with George V. Currlin on flute made up the complement. Harold Johnson (not Harold P. Johnson, M.D.) was credited with making arrangements using tin whistles to carry the melody lines of famous tunes: "Poet and Peasant Overture," "Home on the Range," "Clarinet Polka," and several others that remain in the repertoire. A curious fact about The Jugheads is that three members (Tom Eagan, Bill Higgins, and Ron Spinks) were married to sisters, three of the four daughters of the famed twentieth-century church anthem composers Mr. and Mrs. Clarence Dickinson.

The Goodtime Washboard 3 (1968-present) was a Berkeley undergraduate comedy trio—Bruce Bratton (washtub plucker), Peter Arnett (banjoist), and Wayne Pope (washboardist and duck caller)—who were recorded by Fantasy Records. The group was a sensation and became Bohemians. Shortly after, Bruce dropped out of the Club and was felicitously replaced with Hal Nachtrieb the Younger (a tubaist), older son of Harold Nachtrieb the Elder, the bringer of jazz into Bohemia.

The Tunerville Trumpet Trio (1959-present), variously known as the Tunerville Taxi, the Monte Rio Brass, and the Marijuana Brass, was a trumpet ensemble whose early repertoire was arranged by Herb Alpert and the Tijuana Brass. Three trumpets on high stools with percussion behind them became the group's trademark. Members included Allen S. Willis, Harold Johnson, M.D., and Reginald Krieger (trumpets). Percussion was composed of Richard Buck (piano), Harry Bartlett (drums), and Roberto Escamilla (string bass). Reg Krieger had an act with them using every known tubular material that could be made to sound: water pipes, dried seaweed, garden hoses, various seashells, and a kit of other things that were brought out and demonstrated.



*The Goodtime Washboard 3*, by Amado González, 1992. Left to right: Harold C. Nachtrieb, Wayne E. Pope, and Peter Arnott.

The Gypsies were the brainchild of the gypsy violinist Lou Krasno, M.D., a noted heart specialist, who was a collector of printed copies of Hungarian folk melodies. The idea came to him in 1959, and in that early manifestation, the group consisted of Krasno (violin), John Burca (guest cymbal player), True Tourtillott (string bass), and new Bohemian Mike Biggs (piano). The group later used Krasno (violin), Carlos Velez and later Bob Strickland (guitar), and Al Norris (string bass) in their travels from camp to camp.

The Latter Day Dixieland Band (1965) featured Chuck Dutton (piano), Walter Rowland (drums), Hal Nachtrieb (tuba), Ed MacKay (string bass), Jim Pollock (banjo), Frank Allen (trumpet), Frank Snow (trumpet), Heinie Gentry (trombone), and George Jansen (clarinet).

The Later Sweet Sixteen (1963) produced a series of Christmas jazz concerts in 1963, 1964, and 1965. Subsequently the group added players

and was called by various names depending on the show. The year 1967 was particularly important for the new instrumental jazz blood that joined the Club; alphabetically they included Dave Bowman (trumpet, 1963), Jack Buck (trombone, 1967), George Elliott (saxophone/clarinet, 1967), Ken McCaulou (reeds, 1968), Hal Mead Jr. (drums, 1967), William A. Nawrocki (drums, 1968), and George Sottero (string bass, 1966).

Los Amigos and the Mariachis (1967) began on 3 October 1967 when the new guitar-playing and singing Tunerville Bohemian George Lewis founded a group that developed into Los Amigos and then into a strolling ensemble, The Mariachis. In the early troupe were "Pancho" (Lewis, guitar/singer), "Pablo" (Harold Johnson, M.D., Mexican-style trumpet), and "Taco" (George Haydon, string bass and guitarron). Bill Higgins, flutist, was an occasional addition.

Their characteristic sound came early from Paul Barrett's arrangement of a Herb Alpert tune. Their characteristic look came from sombreros and brightly colored, draped serapes. Thanks to a box of Spanish and Mexican percussion instruments—maracas, castanets, and various scraped gourds—a number of camp followers could be incorporated into almost any performance. Volume VI of the *Annals* notes that Presidents Ronald Reagan and Gerald Ford and Cabinet members of that time, William Rogers and Henry Kissinger, were willing players.



Rathskeller und Operetta Nights and Mittel Europa Music Nights began in the late 1930s with Roy Folger as Kapellmeister. The invitation read, "Grosses Gartenfest—A German Night in Bohemia." The second of these was a German evening sponsored by the Club Board of Directors on 24 March 1938 with German food, free beer, and some (but very little) oompa music by the Club Band. The Band played Viennese music, Wagner, and Brahms. The Orchestra performed selections by Johann Strauss, Romberg, and the traditional German university drinking song, "Gaudemus Igitur." This early show was sufficiently successful to be offered as a Ladies Night on 13 April 1939. Songs by Schubert, Schumann, Carissimi, and Campbell-Tipton were part of the Chorus' contribution.

*A Night in Old Vienna* followed on 14 March 1940 and was probably the idea of William C. "Bill" Bacon Sr. Roy Folger played the role of Johann Strauss. Clowns were Herb Stockton and Harry Budd. Serenades by Wally Weeks and Jimmy Todd were presented, along with an ensemble



of street singers who strolled and played during dinner. The continuation of Vienna nights went on for nearly thirty years. Many of the great singers of Bohemia had learned their trades in the early days of the twentieth century when German language operettas were popular. Before radio, they were the shows that had the "good tunes." Music of the great Viennese composers Franz Lehár and Imre Kalman; the English masters Ivor Novello and Noel Coward; the American music of Jerome Kern, Sigmund Romberg, Rudolph Friml, and others had a tremendous following in the Club. The Club revived interest in this music, the romantic locales, high living, and intrigue, and the "Chocolate Soldier" kingdoms populated with nobility who were always rich and beautiful.

*In the Cellar Cool*, on 24 April 1947, was the first post-World War II mention of an evening that might have been a Rathskeller. "Bavaria in Bohemia or a Fest mit Bier und Bingen, mit zither und spielen, mit Schnapps und good fellowship," on 16 March 1950, was organized by and featured Frank "Franz" Bruheim, Henry "Heinie" Bach, and Hugh "Hugo" Brown. One can imagine that it was in form and content a costumed reminiscence of a typical Rathskeller. On 12 March 1953 and again on 26 April 1956, the same trio staged stunning operetta shows. On the latter occasion, Bruheim wore a frock coat and muttonchop sideburns of the kind shown in drawings and photos of Johann Strauss II. The piano and performers were on the stage in typical dress uniforms depending on the operetta, with black trousers and colored jackets with plenty of gold braid and medals. Some wore tuxedos with diagonal sashes, capes, walking sticks, and the like, all reminiscent of *Die Fledermaus*. After the success of the three-day Oktoberfest of 1965, the whole thing was repeated in 1966. Rathskeller music nights have been produced annually, with few exceptions, since 1947.

The campfire show with the longest history is certainly Preachers' Sons' Night, first organized and produced by John Charles Thomas (himself, in fact, the son of a preacher) on Sunday night, 26 July 1936, at Campfire Circle. The first show probably featured Thomas with his accompanist, Carroll Hollister. Tradition has it that Thomas instituted a choir so the Preachers' Sons' Night show could begin with one of his favorite hymns, "Onward, Christian Soldiers." Audiences have been singing this hymn boldly every year to the present time as the opening number.

Russ Lee noted that two of the hymns that became routine fixtures of the show were "Shall We Gather at the River" and John's exhortation piece,

“Throw Out the Lifeline.” Charles Harmon Ginn, a great baritone from the Chorus, continued that tradition every Encampment for sixty years, when Bob Manseau assumed the solo role. Finally, another tradition is the closing “Now the Day Is Over.” In between the hymns and guest soloists are the spoken words that have become a famous trademark of Preachers’ Sons’ Night.

Following 1950, when The King’s Men quartet became members, they were present every year in the show. They included Buddy Linn, Jon Dodson, Radburn Robinson, and Ken Darby, who composed, arranged, conducted, and sang with the group. In 1960, upon the death of John Charles Thomas, J. E. Wallace Sterling, former director of the Huntington Library and later president and chancellor of Stanford University (and also the son of a preacher), became the Sire and Ken Darby became Musical Director, thus splitting Thomas’ duties.

The Sire sets the tone of the evening, and it is clear that this night is not just an outdoor church service. It is rather toying with a formal church service by reaching out for the “substance” that we all know from our youth. It is not trivializing religion, but it is bringing aspects of life and love and beauty and morality to an audience sitting in an incredibly special and natural place. During the first twenty years, homilies (very short and often amusing sermons) were presented by noted men of the cloth, primarily from Grace Cathedral.

The choir of volunteers met (and still meets) at 5:00 PM on the middle Sunday at Aviary to rehearse the hymns. More recently, after the death of Ken Darby, the mantle of Musical Director fell upon Stan Noonan, whose experience with the show predates World War II. The popularity of singing in the choir on Preachers’ Sons’ Night meant that Noonan was conducting a group of 125-135 men filling the stage and overflowing into the audience. The current Sire is Tom Hudnut, yet another son of a preacher.

On the first installment of this battle with the devil in 1936, John Charles Thomas sang a now-famous setting of “The Lord’s Prayer” by organist/composer Albert Hay Malotte. The piece was dedicated to Thomas, and some have suggested that this first Preachers’ Sons’ Night was the debut of the anthem. Although a Bay Area and Hollywood musician, Malotte was not a Bohemian.

New Members’ Night first occurred as the Neophyte Jinks of 23 November 1907, the earliest clear example of a Jinks written and produced by



*The No Name Quartet*, by Ian Mark, 1973.  
Clockwise from upper left: Thomas J. Wellman, J G Dodge Wallace II,  
H. Leonard Richardson, George Carter, and Erich Stratmann.

new members. It was an Afterglow titled *The Triumph of Booze*, a musical parody of the High Jinks, *The Triumph of Bohemia*, with a script by Charles G. Norris written after his first year of membership.

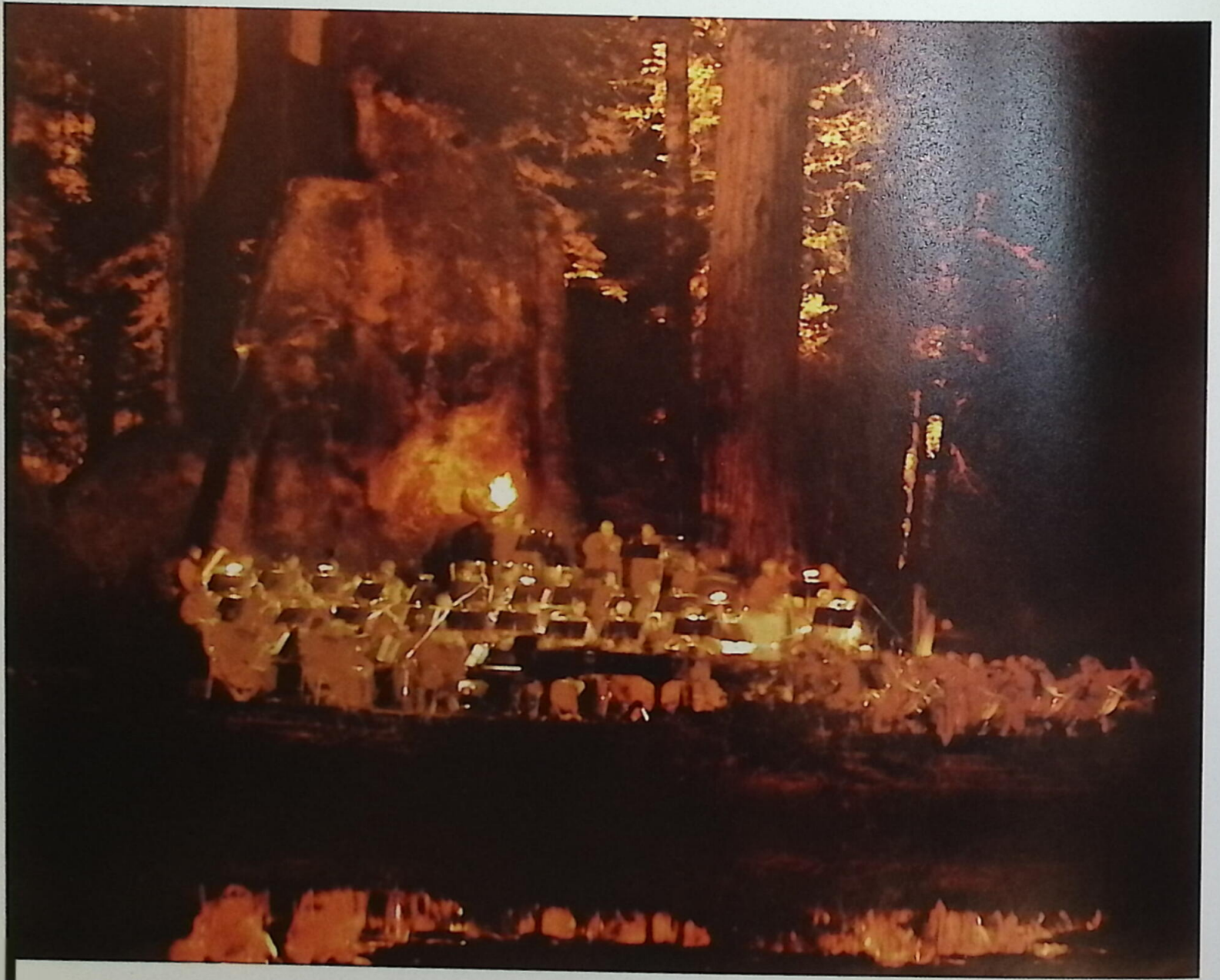
New Members' Nights were not routinely scheduled until 30 January 1941. In February 1942, Delger Trowbridge was Major Domo, and the invitation showed a bugler calling the troops: "Bohemia's 1941 class of recruits will entertain you with songs, jests, magic, drama, this and a brass band. Watch them from the reviewing stand and see whether they are entitled to promotion to the higher rank of full-fledged Bohemians." New Members' Nights have been scheduled regularly since 1946 and are now produced under the aegis of the Participation Committee.

The *Cremation of Care* has continued to evolve and mature. Some musical improvements were made in existing *Cremation* music in the mid-1950s: Leigh Harline and Bernard Mayers undertook modification of the orchestration of Schinhan's "Hamadryad Song," and Ken Darby made minor changes in the piano score of the same piece and clarified and simplified the quartet and choral arrangements of the songs of Uda Waldrop and Charles Hart. The full text as adapted by Charles K. Field and Palmer Field in 1956 was printed fully in Volume V of the *Annals* in 1972.

Although the Chopin "Funeral March" has been played frequently, the Frank Denke "Dirge" for marching band also captures the spirit of the occasion. Frequently, the next music that occurs is Charles Hart's "Beauty's Vassals," sung by a vocal quartet or sometimes by a double quartet. The No Name Quartet sang this piece so beautifully that it was recorded. The old rule that only live performances would be given in the Grove was waived, and a recording of their performance was used in several *Cremations*.

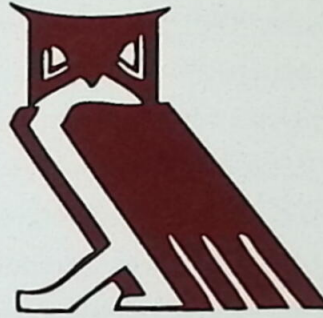


If any one statement could be made about Bohemian music after World War II, it would be this: *Music in Bohemia continues to evolve to meet the changing tastes of the members and its performing organizations. Nothing is absolutely sacred, but significant attention to the historical traditions in the Club and contributions of musicians to the Club are never taken lightly.* As the Club moves into its second century, music continues to play a prominent and expanding role in the life of the Bohemian Club.



*Orchestra Concert at Lake, 1975. Earl Bernard Murray, conductor;  
Chauncy Leake, lighting.*

# Coda



Herbert A. Goodrich

IN VOLUME VIII OF *THE ANNALS OF THE BOHEMIAN CLUB*, PAUL Karlstrom states, "For better or for worse . . . the Club has become unimportant to our leading artists and plays no role whatever in the forging of a national or regional art history." Fortunately, the same cannot be said for music in the Bohemian Club.

As Bohemia moves into the twenty-first century a number of trends can be observed:

1. The music most popular at any given time in the Club will generally be twenty to thirty years behind music of the day unless it is current Broadway musical fare, a popular recording, or related to a film or television score.
2. The Jinks Committee has added events to the annual schedule in response to a demand for more activities by the membership, and over three-quarters of the 246 activities held in 2005 had a musical component. Thus, the demand for and on musical talent continues to increase.
3. An ongoing influx of talented performers has increased the performance capabilities and quality of the Band, Chorus, Orchestra, and Jinks Band.

4. The Club's original productions at the Grove—the Grove Play, Low Jinks, and *Cremation of Care*—and demands for new material by Club performing groups give unusual opportunities for members to produce new musical compositions and arrangements.
5. As the level of quality observed in music performed outside the Club continues to rise, Club musical presentations continue to rise in quality as well. (This includes the addition of digital instruments, sound enhancement, and multimedia tools.) Many of the technologies used to enhance music creation and performance are native to the Bay Area, and thus a tremendous pool of needed, knowledgeable talent is readily available to add to the Club membership. Recent physical improvements in sound technology at both the Grove and the City Clubhouse have made performing in Bohemia a delight for member artists and guests.
6. Since the quality of performance and performers continues to improve, more young musicians are finding the Club to be a welcoming place to hone and demonstrate their skills.

It has been true throughout the history of the Bohemian Club that the music most enjoyed by the members comes from a repertoire developed in their youth. In the late 1800s, music of vaudeville and salon ballads is seen on programs with barbershop quartets, art songs, and operatic excerpts. As the Club moves into the 1900s, jazz begins to infiltrate programs and music begins to reflect the growing influence of American composers and American styles. However, most popular programs contain music that is not of the current day but of the previous generation. It stands to reason that the Club membership, with an average age in the low sixties to the high fifties, would request music that was popular during their days when bachelorhood, college pranks, dancing, all-night celebrating, and courting were enjoyed. That trend has not abated. Bohemia in the twenty-first century stages musical tributes to recording artists of yesteryear and at present is pulling the membership out of the 1960s and into the 1980s.

Shows that were guaranteed to provide a sold-out house in the Club theater, such as the Jinks Band jazz nights and evenings recalling the heroics of World War II veterans, have given way to tributes to the Beatles, Bob Fosse, and Paul Simon. While heavy metal is rarely heard, can rap be far behind? While current members shudder, the answer will inevitably be, "Yes."

Classical music still enjoys a following, particularly when presented at Ladies' Nights. A very popular venue for serious music is the Bohemian Recital Series, given six afternoons each year on Sundays. Classical organ concerts at the Grove at twilight during the Spring Jinks and summer Encampment are a favorite of both members and guests. However, the majority of the Club membership has indicated, by their presence or lack thereof, a desire to be entertained in a more relaxed manner where the traditional *potpourri*-style of music, comedy, and spoken word are the norm.

Since the Club marked its hundredth birthday in 1972, the Jinks Committee has continued to expand programming. Ladies' events have now increased to more than twenty per year and have remained at that level for many years. While there are fewer dinners and luncheons in honor of members and special guests, activities like the Tuesday Knights, poetry readings, book discussions, museum luncheons, Saturday classes, recitals in San Francisco and at the Museum Stage during the Encampment, and informal Afterglows continue, along with a full dinner show every Thursday evening from the end of September through the middle of May. Music is nearly always a part of these events. Add to these events the rehearsals leading up to them, and a musician in Bohemia is a very busy member.

These myriad performances also require music, and the amateur and professional composers in the Club are kept busy throughout the year. Particularly remarkable is the body of Associate members who are asked to create arrangements of entire shows with minimal notice. The hours spent creating these "charts" is too large to count accurately but would supply a handsome income if it were done outside the Club. These members provide it as their contribution to a grateful Bohemia.

One of Bohemia's greatest treasures is the music library of original scores by members from more than one hundred Grove Plays, decades of Low Jinks, *Cremation* ceremonies, and performances by the Club's four primary performing organizations. Most of these pieces have never been performed outside of the Club, and there are some outstanding compositions in the library. A database of the musical scores in Bohemia and printed music by others that is owned by the Club is nearing completion with more than sixty thousand titles currently entered. It is one of the great privately held music collections in America and continues to grow weekly.

A significant influence on music in Bohemia during the latter third of the 1900s is the television, video, and modern Broadway theater. Multimedia technologies—from special effects to sound recording and



reproduction—have made great strides. A member can watch every move, see every nuance, and hear incredibly clear sound recordings that are literally error free. The fact that much of this perceived improvement in quality is due to the ability to record multiple tracks, overdub sound, film multiple takes, and digitally edit the smallest flaw out of a presentation has not stopped Bohemians from trying to replicate it live onstage. Surprisingly, they have succeeded more frequently than they have failed.

To accomplish this task several changes have taken place in the Club. The equipment used to amplify sound has been upgraded in a multimillion-dollar effort at the City Clubhouse. New members who are familiar with digital mixing boards, monitor mixes, and electronic instruments are on hand to ply their skills. A digitally enhanced environment, driven by a bank of computers, can create the aural illusion that the audience is sitting in an intimate jazz club or a great cathedral. This technology is now available in the City Club's Dining Room and Jinks Theater. A music technology center is available to members as well. Everything a professional contemporary musician would require is here.



The impact of these changes has been significant. Well-known artists are frequently brought to the Club as guests, and they tend to leave unexpectedly impressed. A select few, gentlemen who understand Bohemia and its four-pillared foundation, return as members. Well-known musical artists such as Steve Miller of the Steve Miller Band, Jimmy Buffett of "Margaritaville" fame, and Bob Weir and Mickey Hart from the Grateful Dead are some of the more recent internationally known members. Members who work behind the scenes—orchestrators, composers, and copyists—are influenced by technology as well. In today's Club, pieces are composed and orchestrated using computer programs that allow the music to be played, edited, corrected, printed, and recorded before the live musicians play a single note. In some ways, this signals the passing of an era and the loss of manuscript artisans who painstakingly wrote out each part by hand, once so important to the Club. However, it also makes the Club more nimble, since any original orchestration or composition can be transposed with the touch of a key and transformed in a matter of seconds. The Club is indeed fortunate to have members who work for or founded local technology companies that supply the software and hardware tools needed to run a modern performing institution.

Nothing succeeds like success. As the quality of musical performance continues to grow, the interest in joining the Club to participate in this rich legacy also grows. The Chorus and the Orchestra in particular have admitted new younger members to the Club in ever-increasing numbers. New young arrangers and composers now provide orchestrations in digital format from wherever they may reside in the country. Associate membership slots are coveted, and in many music-related categories a waiting list currently exists.

In part, the members themselves should be given credit for encouraging potential new singers and players to audition for Associate member groups and for keeping those standards high. The quality of those conducting the Club organizations has also played an important role in the improvement of the groups. Dwight La Rue Hall served as the conductor of the Band for twenty-five years and gave the group stability while increasing the quality of music they made.

The Club Chorus has enjoyed a number of conductors since 1972, most notably Robert Commanday from the University of California at Berkeley, Rudolph Saltzer, and Herbert A. Goodrich. Louis Magor was a co-conductor with both Commanday and Saltzer before moving to Seattle. During their tenure, the Chorus has grown and now thrives with many of the youngest men in Bohemia and a list of candidates waiting to join the Chorus when a membership slot is available. Rudy Saltzer went on to found a new chorus made up of Regular members called The Don't Give Up Your Day Job Chorus. It provides another outlet for men in Bohemia who wish to develop their singing talents and participate in Club activities. The Club Chorus has become the primary provider of concert pianists and accompanists who can sight-read well and are in constant demand throughout the year.

The Orchestra is rising to new heights under the baton of Richard Williams. For much of the last decade, the Orchestra had sought a permanent conductor. Fortunately, a number of Orchestra members who conduct in the Bay Area were able to share conducting responsibilities while the search continued. In addition to Richard Williams, the Orchestra has been able to attract new younger talent to supplement its ranks and delights audiences with quality performances of works by great composers.

The fourth and newest of the Club's performing groups, the Jinks Band, is fully staffed by musicians with professional credentials and boasts a bevy of composers and arrangers. Many have played with the great jazz bands

of our time: the Harry James, Duke Ellington, Count Basie, and Charlie Parker bands, among others. They frequently provide instrumentalists to accompany Thursday night shows, and members of the Jinks Band are increasingly in demand to serve as Musical Directors for club *potpourri* shows.

The Band, Chorus, and Orchestra have spawned small groups in significant numbers. They have a collection of names that would make any rock band proud: The Tree Frogs, Barbary Coasters, Dangerous String Quartet, the Full House, the No Name Quartet, the Dominos, the Tonics, the Tunerville Trolley, the Camp Crawlers, the Certificates, and others of a more traditional nature such as the Bohemian Dixieland Band and the Bohemian Brass Choir.

From the earliest days of the Club, music has proved to be an indispensable and constantly growing pillar of the Bohemian Club. At times it has eclipsed the literary and dramatic efforts of the Club simply due to the sheer number of activities dedicated to music on the Club calendar. At other times it has been due to the stature of the musical members who were and are part of the Club. Filling the shoes of these great Bohemians seems at times to be impossible but the Bohemian Club is an evergreen organization, continually growing, changing, and reinventing itself to meet the needs of the membership and the mission of the Club. In no pillar of Bohemia is this process more evident than music. Great musicians are replaced by new musicians—equally great in their own way—men of talent, creative men of music who are passionate, who care about the Club, about its legacy, and about its future. The Bohemian musical ideal is alive and well today and grows stronger with every passing season. Indeed, “Bohemia’s home is here.”

# Bohemia's Guest Musical Artists

Including Famous Members Honored by the Club



*Listed in order of first appearance.*

1879

Edouard Remenyi, *violinist*

1880

August Wilhelmj, *violinist*

Henry Ketten, *pianist*

1887

Luigi Arditi, *composer*

Francesco Tamagno, *tenor*

Ferrucio Giannini, *singer*

Giuseppe Del Puente, *singer*

Ovide Musin, *violinist*

1892

Mlle. Antoinette Trebelli, *soprano*

1895

Eugene Ysaye, *violinist*

1900

Fritz Scheel, *violinist, conductor*

1903

Pietro Mascagni, *composer*

1904

Arthur Farwell, *composer, conductor*

1909

David S. Bispham, *baritone*

Modeste Altshuler, *conductor*

1911

Mary Garden, *soprano*

Arthur Foote, *composer*

1913

Ruggiero Leoncavallo, *composer*

1914

Henry Hadley, *composer, conductor*

1915

Camille Saint-Saens, *composer,*  
*conductor*Clarence Whitehill, *baritone*George Hamlin, *tenor*Walter Damrosch, *conductor,*  
*composer*George G. Chadwick, *composer*John Philip Sousa, *composer,*  
*conductor*Ignace Jan Paderewski, *pianist*Dame Nellie Melba, *soprano*Victor Herbert, *composer*Count Eugene d'Harcourt, *composer*

1916

Josef Hofmann, *pianist*Percy Grainger, *pianist*

1917

Jascha Heifetz, *violinist*

DeValle Opera Company

1918

Leopold Godowsky, *pianist*Efrem Zimbalist, *violinist*Louis Persinger, *violinist*

1919

John McCormack, *tenor*Serge Rachmaninoff, *pianist*

1920

Josef Lhevinne, *pianist*

Flonzaley String Quartet

John Doane, *organist*Pasquale Amato, *baritone*

1921

Emilio de Gorgoza, *baritone*Mischa Levitsky, *violinist*

1922

Giovanni Martinelli, *tenor*Mischa Elman, *violinist*

1923

Henry Scott, *basso*

1925

Lawrence Tibbett, *baritone*Felix Salmond, *cellist*Ernest Bloch, *composer*Michel Piastro, *violinist, conductor*

1926

Ernest Schelling, *conductor*Ossip Gabrilowitsch, *pianist*

1928

Mackenzie Gordon, *tenor*

1929

Bruno Walter, *conductor*Charles Wakefield Cadman, *composer*

Stanford Glee Club

Dino Borgioli, *tenor*

1930

Parlow String Quartet

Maurice Chevalier, *actor, singer*

University of California Glee Club

Basil Cameron, *conductor*

1931

Kedroff Quartet

Issay Dobrowen, *conductor*

1932

Olin Downs, *writer, critic, musicologist*

San Francisco Symphony

Don Cossack Chorus

Muk de Jari, *tenor*Tito Schipa, *tenor*John Charles Thomas, *baritone*

Olympian (Vocal) Quartet

San Francisco Opera

Gustavo Merola, D. Borgioli,  
Mario Chamlee, Francesco  
Merli, Marek Windheim,  
Richard Bonelli, Ezio Pinza,  
Friedrich Schorr, Alfredo  
Gandolfi, Louis d'Angelo,  
Arnold Gabor, Armando  
Agnini, Hans Blechschmidt

1933

Humphrey J. Stewart, *composer*

1935

Feodor Chaliapin, *basso*

Pro Arte String Quartet

Harold Bauer, *pianist*

Sigmund Spaeth, *musicologist*

1936

Pierre Monteux, *conductor*

Jan Kubelik, *violinist*

Rafael Kubelik, *conductor*

1937

Robert C. Newell, *pianist, composer*

Marcel Maas, *pianist*

Arnold Gabor, *baritone*

Roth String Quartet

Eduard Steuermann, *pianist*

1938

Ernst Krenek, *composer*

Alec Templeton, *pianist*

1939

Budapest String Quartet

Edgar Stillman Kelley, *composer*

Vladimir Horowitz, *pianist*

Richard Bonelli, *baritone*

John Brownlee, *baritone*

1940

Yehudi Menuhin, *violinist*

Rudolph Ganz, *pianist, conductor*

Carlos Chavez, *composer*

Lauritz Melchior, *heldentenor*

Henri Temianka, *violinist*

1941

Sir John Barbirolli, *conductor*

Pat O'Malley, *musical entertainer*

Paul Gallico, *writer on musical topics*

Andy Devine, *musical entertainer*

Paul Whiteman, *conductor*

1942

Victor Borge, *musical entertainer*

Edward Harris, *pianist, composer*

1944

Josef Szigeti, *violinist*

Andor Foldes, *pianist*

1945

Egon Petri, *pianist*

Anatole Kolpanoff, *pianist*

Rudolph Friml, *composer*

1946

Robert Maas, *cellist*

Albinieri Trio

King's Men (Vocal) Quartet

Leonard Pennario, *pianist*

Henryk Szeryng, *violinist*

Dennis Day, *tenor*

1947

Ulderico Marcelli, *composer*

1948

Noel Coward, *writer, actor, singer,*

*composer*

Paganini String Quartet

Henri Temianka, *principal*

Victor Gottlieb, *cellist*

Les Schivo, *oboist*

Pacific "Dollar" Opera Company

Douglas Beattie, *baritone*

1949

Aaron Avshalomov, *composer*

Griller String Quartet

Nicholas Alexander, *entertainer,*  
*singer*

James Melton, *tenor*

1950

Mario Chamlee, *tenor*

1951

Edward Johnson, *general manager,*  
*Metropolitan Opera*

Perry Botkin, *guitarist*

Donald Gramm, *bass-baritone*

Gregor Piatigorsky, *cellist*

Hoagy Carmichael, *composer*

1952

Arthur Fiedler, *conductor*

Leonard Warren, *baritone*

George Antheil, *composer*

1953

Richard Purvis, *organist*

Gordon MacRae, *baritone*

Morton Downey, *singer*

Phil Harris, *entertainer, singer*

1955

Jess Thomas, *tenor*

Curt Massey, *baritone, violinist,*  
*composer*

D'Oyle Carte Opera Company

1956

The Vienna Trio

Cyril Ritchard, *singer, actor*

Cesare Curzi, *tenor*

Bobby Clark, *Broadway singer*

1957

Richard Lewis, *tenor*

1958

Kingston Trio

Sebastian Feiersinger, *heldentenor*

1959

Ray Bolger, *entertainer, singer, dancer*

Buck Whittimore and Jack Lowe,  
*duo pianists*

Stanley Plummer, *violist*

John Browning, *pianist*

1960

Pete Fountain's Quartet

Walter Fredericks, *tenor*

Steve Allen, *composer, pianist,*  
*comedian*

1961

William Primrose, *violist*

John Macurdy, *basso*

Tennessee Ernie Ford,  
*musical entertainer*

Dennis Morgan, *baritone*

1962

Laurindo Almeida, *guitarist*

Alfred Drake, *baritone*

1964

Josef Krips, *conductor*

Joseph Brian Sullivan, *tenor*

Jose Iturbi, *pianist*

Richard Fredericks, *baritone*

Enrico de Giuseppe, *tenor*

1965

Orva Hoskinson, *tenor*

Harold Rome, *composer*

1966

William D. Gargan, *actor, singer*

Gunnar Johansen, *pianist*

Les Brown, *bandleader*

1967

Lou Bush, *composer, pianist*

San Francisco Spring Opera  
Company

The L.A. Four

Laurindo Almeida, Shelly Manne,

Bud Shank, Ray Brown

Chester Ludgin, *baritone*

Richard Cassily, *tenor*

Lanny Ross, *tenor*

John Alexander, *tenor*

Dellme Bryn-Jones, *baritone*

Clifford Grant, *basso*

1968

Jack Benny, *entertainer, violinist*

1969

Fred Waring, *conductor*

Robert Weede, *baritone*

1970

Clancy Hayes and the  
Belch-Fire-Five

The Spizzwinks (Yale singing group)

Thomas Stewart, *baritone*

James McCracken, *tenor*

Wolfgang Windgassen, *tenor*

Jess Thomas, *tenor*

1971

Gordon Jenkins, *composer, arranger*

Naval Air Training Command Choir

Vince Guaraldi, *composer, pianist*

Seiji Ozawa, *conductor*

The Whiffenpoofs  
(Yale singing group)

1972

Isaac Stern, *violinist*





The Original Jazz Band performing on *Musical Comedy Night*, 27 October 1960:  
Jeffery W. Meyer, Leon Radsliff, Henry E. Martens, C. Robert Partridge,  
G. Edward Diffenderfer, and Edward H. MacKay Jr.

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