STATE UNIVERSITY OF NEW YORK AT BUFFALO

A HISTORY OF THE STATE UNIVERSITY
OF NEW YORK AT BUFFALO
MUSIC DEPARTMENT
TO 1968

by
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PREFACE

The information for a history of the Music Department at the State University of New York at Buffalo came from both primary and secondary sources. For the broad overview of Buffalo included in chapter one, current history and travel books about the state of New York as well as those written in the late eighteenth and early nineteenth centuries provided much secondary information. Yearly music directories--such as those published locally by William C. Stoeckel--were particularly helpful in tracing the early musical activities in the city of Buffalo.

The State University of New York at Buffalo University Archives provided primary sources of information. Correspondence among faculty members, minutes of Music Department meetings, musical programs and biographical information given by the people themselves were essential. The Arts and Sciences Catalogues, housed in the Archives, also yielded much information.

Other views were partially provided by Buffalo newspapers. Newspaper articles about the Music Department, reviews of concerts and people connected with the Department were invaluable. Both the Buffalo and Erie County Historical Society and the Buffalo and Erie County Public Library have
Buffalo newspapers on microfilm which are indexed by subject and by name. The Historical Society, however, has the greatest selection including not only the two major newspapers, Buffalo Evening News, and Buffalo Courier-Express, but smaller newspapers as well. Its indexes go back as far as 1835. In the subject card catalog, the State University of New York at Buffalo is listed. Many other listings may be found under the heading "Music." This heading was especially helpful for research into the general musical scene in Buffalo.

Unfortunately, many citations at the Historical Society are in the Buffalo Commercial Advertiser, or BCA. The problem with the BCA is that it only lists announcements of concerts; no reviews are included nor are there any articles on music.

The Buffalo and Erie County Public Library's index is sketchy; it is not detailed enough until the 1940s. The index contains a variety of headings and subheadings under music. Neither the Buffalo and Erie County Public Library's index nor the Historical Society's index are complete, but together they provided a starting point for further research.

The Buffalo and Erie County Public Library also has scrapbooks. These scrapbooks are listed in the Library's Music Department card catalog under the heading, "Music in Buffalo." These scrapbooks cover musical life in Buffalo from the late 1880s to about 1930. They include programs from recitals and concerts--both amateur and professional--reviews of concerts, and newspaper and magazine articles about visiting artists and the local families with whom they stayed.
The official archives of the Center of the Creative and Performing Arts are housed in the Music Library at the State University of New York at Buffalo. In addition, the Library has a number of scrapbooks with newspaper articles concerning Music Department activities as well as official programs for these events. (Articles from the University's student newspaper Spectrum are included.)

Paper documentation was not wholly sufficient, however. Personal interviews were needed, not only to provide perspective, but to lead to other sources for evidence. The original tapes of the interviews conducted for this thesis are housed in the Oral History Archives in the Music Library.

Interviews, newspaper articles, and correspondence among people involved in music in Buffalo formed the basis for the history. With these sources it was possible to focus on people while still remembering that the Music Department is more than a sum of its parts.
CHAPTER I

BUFFALO, NEW YORK

Buffalo, New York, the second largest city in New York State, is located at the tip of Lake Erie in the extreme western end of the state. Because of its location, it is often considered provincial by New York City standards even though Buffalo has supported a highly sophisticated cultural life as well as business and industry. As one visitor remarked in 1921:

Buffalo, being in the same state as is New York City, suffers somewhat in the mind and estimation of the general public on that account, inasmuch as we are apt to think of it as a city of secondary consideration. Nothing could be further from the actual truth, for it is metropolitan in every particular.¹

In fact, Buffalo's geographical location made it, in the nineteenth century, a major East-West transportation center because of the Erie Canal, Lake Erie, and railroads. In the early 1820s, a sandbar was cleared from the entrance to Buffalo harbor to make it a suitable terminus for the Erie Canal. Opening on 26 October 1825, the Canal provided inexpensive barge transportation from Buffalo to Albany. Stimulated by the business brought by the Canal, Buffalo's population rose from 2,412, the year the Canal opened, to 8,680 in 1830. Although the Canal brought prosperity to the young city, the street next to...
it--Canal Street--became known as the "wickedest street in the world, two tough and torrid blocks of trouble."² Strangely enough, Canal Street, with its reputation as infamous as that of Shanghai, Calcutta and the Barbary Coast, could also be said to have contributed to Buffalo's musical reputation. It spawned numerous minstrel shows, some of which were organized by Edwin (Ned) P. Christy who had come to Buffalo from Philadelphia in 1839. Not limited to Canal Street, the Christy Minstrels were invited to perform for a more respectable clientèle at the fashionable Eagle Street Theater. The popular group later travelled to New York City and London. One of their songs still heard today is "Buffalo Gals." In the late nineteenth century Canal Street was resettled by newly-arrived immigrants who changed it for the better.

Not only did the opening of the Erie Canal reduce the cost of transporting a barrel of flour from Buffalo to Albany from ten dollars in three week's time, to thirty cents in one weeks' time, it allowed luxuries, prohibitively expensive by overland carriers, to be brought to Buffalo.³ In 1827, for example, the first three pianos arrived. They were ordered by James Sheppard who owned a music store--the forerunner of the music firm Denton, Cottier and Daniels.⁴ Sheppard's store served as the home of the Handel and Haydn Society from 1838 until almost a century later. In 1829, Buffalo's first organ was installed in St. Paul's Cathedral.⁵
Lake Erie provided another major source of revenue for Buffalo. The first ship to sail on Lake Erie was the Griffin. Built by La Salle at the mouth of Cayuga Creek on the American side of the Niagara River about six miles above the Falls, the Griffin sailed from the mouth of the Niagara on 7 August 1679. It crossed the 240 miles of Lake Erie in three days and sailed up the Detroit River on the fourth. The first steamboat, Walk-in-the-Water (said to have been named after a Wyandot chieftain), to sail on the Great Lakes was built in 1818 at Black Rock on the Niagara River for the Lake Erie Steamboat Company. Its maiden voyage marked the beginning of steam navigation on the Great Lakes. Although completely wrecked when driven ashore by a gale in 1821, the engine was salvaged and used in another steamboat, the Superior, which plied the same route as its predecessor.

In 1838, Lake Erie freighters brought the first grain shipments from the Midwest to Buffalo Port. By the 1850s, Buffalo had earned its reputation as the busiest grain-transfer port in the United States and the sixth busiest port in the world, a position it retained until almost one hundred years later when shipping patterns changed because of the newly-built St. Lawrence Seaway. Buffalo also led the world in its commerce in coal, fresh fish, and sheep; had the most important horse market in the United States; stood second only to Chicago in lumber; and was exceeded only by Kansas City in cattle and hogs. In marine commerce, even with a season limited to six months,
only London, Liverpool, Hamburg, New York City, and Chicago surpassed Buffalo in tonnage.\textsuperscript{10}

Much grain needed to be unloaded, transferred, and stored; it was in Buffalo Port that the concept of the grain elevator originated. Joseph Dart and Robert Dunbar built the first steam-powered elevator lift in 1842. None of their original wooden elevators lasted long because of frequent fires. (The Evans Elevator, built in 1847, was immortalized in the paintings of Charles Burchfield.) Consequently it is the modern concrete elevators, an import from Minneapolis after 1900, which may still be seen along Buffalo's waterfront.

In 1855, ten grain elevators on the waterfront could unload 22,400 bushels an hour and store more than 1.5 million bushels at one time.\textsuperscript{11} By 1899, there were forty-one elevators with a capacity of over twenty million bushels.\textsuperscript{12}

In the late 1890s, two elevators were built with steel bins—an intermediate stage between wood and concrete. The Electric, located on Childs Street, was constructed by the Steel Storage and Elevator Construction Company. Cargill later managed it. As its name implies, it was powered by electricity rather than steam and was probably the first of its kind in the world. In 1940, H. G. Onstad built a concrete addition which runs along the river side to the Ohio Street Bridge. To the observer, this looks like a typical cluster of cylinders. In fact, the cylinders form a self-buttressing wall around six open bins each 150 by 90 feet at the base and rising to a height of 80 feet.\textsuperscript{13}
The Great Northern Elevator was built in 1898 by the Great Northern Railroad. Also known as the Mutual Elevator, it is now part of Pillsbury Mills. Located on Ganson Street, it is the last of the "brick box" type still operational in North America. The exterior brick walls form a barrier to weather thereby protecting the grain stored in the steel bins within.14

Two of the original concrete elevators also have survived: the Washburn-Crosby (now General Mills) and Concrete Central (abandoned). These two were illustrated in European publications between 1913 and 1930 and led to Buffalo becoming known as the "Elevator Capital" of the United States. The elevators also influenced modern architecture—most notably the Bauhaus and the International School of Architecture—through the work of Walter Gropius, Erich Mendelson, and Le Corbusier.15

Railroads also flourished in Buffalo. The first was built in 1836. Although it only went to Niagara Falls some twenty miles away, it foreshadowed Buffalo's reputation as the second busiest rail center in the United States after Chicago. By 1940, Buffalo had eleven main railroad lines served by five passenger terminals and fourteen freight terminals; three hundred passenger trains arrived and departed daily, and three thousand freight cars cleared every twenty-four hours.16

With income from the Erie Canal, Lake Erie, and railroads, and a population of 12,000, Buffalo became a city in 1832 by approval of its new charter.17 Buffalo had grown quickly from its 1798 beginnings as a small white settlement of five
dwellings, one tavern, and one store all built of logs. Buffalo village recovered when the British burned it to the ground during the War of 1812 leaving only one house untouched. By the end of 1840, Buffalo's population exceeded 18,000 and reached 351,000 by the turn of the century making it the eighth largest city in the United States.

A new economic resource was created when the Niagara Falls potential for inexpensive, plentiful electricity was realized. Jacob Fredrick Schoellkopf, a German immigrant, arrived in Buffalo in 1842. Among other business interests, he formed the Niagara Falls Hydraulic Power and Manufacturing Company in 1878 and in 1882 built a small power station on the American side of the Niagara Gorge. The Company successfully used direct current to power industry and parts of the town of Niagara Falls, but the electricity could not be carried for more than a mile.  

The Brush Electric Light Company established a power station with one of the world's first alternating current generators on Wilkeson Street in Buffalo. In November 1886, the Buffalo department store Adam, Meldrum & Anderson, AM&A, became the first business in Buffalo to use electric lights. The real task, however, was to find a way to send power generated by Niagara Falls to Buffalo.

This was accomplished when the Niagara Falls Power Company and the Cataract Construction Company used transformers in Niagara Falls to raise the voltage of the electricity for
transmission and through transformers on the receiving end in Buffalo to reduce the voltage for commercial use. In November 1896, the first alternating current was transmitted to Buffalo from Niagara Falls. Electric streetcars, electric grain elevators, and the Electric Tower built for Buffalo's Pan American Exposition in 1901 not only gave Buffalo the title "Electric City," but further stimulated business and industry.  

Amid the growth of industry and commerce, Buffalo offered cultural enticements other than those to be found on Canal Street. The famous Swedish soprano, Jenny Lind, gave a concert at the North Presbyterian Church, Main and Chippewa Streets in July of 1851. The 1884-85 season of the Buffalo Philharmonic Society supported a series of concerts featuring the music of George Chadwick, Arthur Foote, Haydn, Grieg, Mozart and others. Gustav Dannreuther served as music director. Performances were by the Buffalo Philharmonic Society String Quartet and local musicians.

In 1901, Buffalo hosted the Pan American Exposition. A popular spot there was the Temple of Music where a large organ had been installed. Victor Herbert and his orchestra as well as the bands of John Philip Sousa and the Royal Mexican Artillery performed, but the Temple's festive atmosphere was destroyed when Leon Czolgosz shot President McKinley there on 6 September 1901. Eight days later, Theodore Roosevelt was sworn in as President at the Wilcox Mansion, 641 Delaware Avenue.
Buffalo offered a variety of business opportunities and many fortunes were fashioned there. William C. Fargo came to Buffalo from central New York in 1843 as a railroad agent. In 1852, he organized Wells, Fargo & Company with Henry Wells. Kentuckian Edward L. Kleinhans opened his men's clothing store in 1893; Seymour H. Knox organized a string of Buffalo based five-and-tens which later merged to form the F. W. Woolworth Company.

In 1851, George A. Prince & Company began building melodeons. The factory employed two hundred men and was acknowledged as the largest and finest melodeon manufacturer in the world. Most of the cases for the instruments were made of elaborately carved solid rosewood. From 1851 to 1866 over forty thousand instruments were constructed and found "not only in all America but also in Europe, Australia, India and even the Sandwich Islands." 23 Despite its acclaim, the Company went out of business in 1875. 24

Other musical instrument manufacturers in Buffalo included Mr. G. House who began to construct organs in June 1846. The first large one went to St. John's Church at a cost of four thousand dollars. The De Vine Brothers, in a shop on the corner of Niagara and Maryland Streets, employed forty skilled workmen for the building of "pianofortes." Another piano manufacturer, Kurtzmann & Heinze, employed twenty-five men at their store on the corner of Niagara and Staats Streets. Their
instruments were "justly celebrated in the market as being of the first order in tone and finish."\textsuperscript{25}

Sheppard, Cottier & Company produced Boehm flutes, under the supervision of the "eminent flutist, Mr. Cottier." The flutes ranked "very high among performers on that instrument." Mr. Blodgett had "quite an extensive manufactory of the various styles of drums."\textsuperscript{26}

One of Buffalo's major employers for many years, John D. Larkin, soap manufacturer, started with nothing and built a thriving business. About 1900, the Larkin Soap Company commissioned Frank Lloyd Wright to design its administration building. The result was the hermetically sealed Larkin Building which featured a plain facade of brick and stone. A central court provided interior light; the roof, paved with brick, was a recreation area, and the top story housed a conservatory and restaurant. The Larkin Building was the first attempt to find a truly architectural expression for an industrial building. Although frequently imitated in Europe, it was demolished in 1950 to make way for a parking lot.\textsuperscript{27}

From its beginnings in 1866 as a paper and rag warehouse on East Seneca Street, the Kittinger Company has established itself as a name of quality in the furniture industry. Kittinger is especially noted for its handcrafted reproductions of eighteenth and nineteenth century English and American pieces. Another Buffalo company known for its quality products was the Pierce Arrow Motor Car Company. The Great Arrow
was introduced in 1906 and in the 1920s, the Pierce Arrow; both were built by hand. Despite its superior product, the Company, hampered by financial difficulties, was liquidated in 1938.

In the 1850s, two railroad men, George Palmer and James Wadsworth, formed the Marine Bank of Buffalo. Over a century later, the Marine Midland Bank has become part of the Hong Kong and Shanghai international banking chain. The Western New York Savings Bank opened for business on 25 August 1851 in a temporary office on Seneca Street near Main Street. In 1982, Western was merged into Gold Dome Savings Bank. The Manufacturers & Traders Bank and the Buffalo Savings Bank opened their doors in 1856.

Although little more than a town in 1834, Buffalo residents received their first daily newspaper, the Western Star. (The first newspaper of any kind was the Buffalo Gazette which appeared on 3 October 1811.) The Star and its weekly predecessor, the Black Rock Gazette organized in 1824, were only two of more than one hundred newspapers published in Buffalo in the first half of the nineteenth century. In addition to the English language newspapers, there were three daily German papers and one Polish by 1900. Edward H. Butler founded the Sunday Morning News in 1873; in 1880 he began the daily Buffalo Evening News which in 1982 became the Buffalo News. The Express issued daily editions in 1846; for two years its editor was none other than Samuel L. Clemens later known by the nom de plume, Mark Twain. Growing out of the Western Star was the Courier, the
Express's greatest rival. Competition was so fierce that, as one story relates, Express readers and Courier readers sat on opposite sides of the streetcars. The rivalry ended in 1926 when the two merged to form the Buffalo Courier-Express. It remained a leading Buffalo newspaper until its demise on 19 September 1982, leaving Buffalo with a single newspaper, the Buffalo News.

Like its newspapers, Buffalo's libraries followed a similar course of consolidation. In 1836, the year-old Young Men's Association, known for promoting literary taste and creating an appetite for knowledge, provided Buffalo with a library. In 1887, the library moved into a building designed specifically for it by C. L. W. Eidlitz. Under J. N. Larned, director from 1877 to 1897, the library became one of the first in New York State to initiate educational extension work by providing travelling libraries for hospitals, churches, industrial plants, study clubs, and classrooms. To encourage children to read at home, it had over sixteen hundred graded libraries in the classrooms of Buffalo's elementary schools.

The library came under municipal control in 1897 and became known as the free Buffalo Public Library. To meet the needs of Buffalo's Polish residents, a Polish librarian was hired in 1899 and a Polish collection begun. A popular spot, the number of books circulated in 1900 was 981,235; 65,703 citizens held library cards. A feature considered noteworthy in 1901 was the library's open shelf room containing nineteen thousand volumes which were "thrown open to full access and withdrawal by
the public. In addition to an excellent collection of original manuscripts, the library had over 48,285 pieces of sheet music including vocal and orchestral parts.

The Grosvenor Library was founded in 1870. Named for Seth Grosvenor who bequeathed money to build a free reference library, it was first located over the Buffalo Savings Bank at its quarters on the northeast corner of Washington Street and Batavia (now Broadway). Alexander J. Sheldon, a Buffalonian and an "expert in books" organized and managed the library. The number of volumes in 1886 totalled eighteen thousand and included "the choicest works in art, science, literature and the professions." The fiction department acknowledged the standard works, but "the mass of worthless novels, which pass currently in some of our circulating libraries, is unhesitatingly excluded."

The Grosvenor Library later moved into a red brick building at 383 Franklin Street. By 1901, it had fifty thousand volumes and was described as: "A pleasant quiet reference library." Forty years later with 300,000 volumes, the Grosvenor Library was the third largest reference library in the United States. In 1947, the head of the Music Department, Margaret McNamara Mott, reported that the music collection ranked among the forefront in public libraries especially in the fields of American popular sheet music and the complete works of major composers. The acquisitions policy for the collection was to supply source material for the use of musicians, students,
and music lovers in Buffalo, Erie County, and Western New York. She also reported that the Music Room contained two grand pianos and two phonographs in addition to a collection of more than eight thousand sound recordings.

On 1 July 1954, the Grosvenor Library merged with the Buffalo Public Library and the Erie County Public Library to become the Buffalo and Erie County Public Library. The Buffalo Public Library building was demolished and a modern facility constructed for the county-wide library system.

When the Buffalo Fine Arts Academy was established in 1862, Buffalo became the fourth American city to have a permanent public art gallery. Among its founding fathers was Millard Fillmore, Vice President to Zachary Taylor (1848-50) and after Taylor's death President of the United States from 1850 to 1852. Another supporter was John J. Albright, financier, industrialist and patron of the arts. At the turn of the century, Albright donated funds for the construction of a new gallery which opened in 1905 as the Albright Art Gallery. Half a century later, Seymour H. Knox, Jr. contributed money to construct an addition to the Gallery. When the addition opened on 19 January 1962, the entire Gallery was renamed the Albright-Knox Art Gallery. "Inch for inch, and painting for painting," commented John Russell, New York City art critic, "no museum in this country can better the Albright-Knox in Buffalo when it comes to art of the second half of this [twentieth] century."
Also founded in 1862 was the Buffalo Historical Society; Millard Fillmore served as its first president. One permanent exhibit is devoted to musical instruments of the Niagara Frontier. On display is the piano formerly owned by Joseph Ellicott, often called the "Father of the City of Buffalo" because he surveyed and planned the early village. Another piano on display is thought to be the second brought to the city of Buffalo by its original owner, John Pease. Other instruments on display include: a portable pipe organ built in Buffalo about 1868; an ophicleide (an instrument later replaced by the tuba) used by one of the members of the first Buffalo Philharmonic Society; and a dulcimer from 1858.

Cultural demands were also met by a number of theaters and music halls. As early as 1825, Buffalo had a "modest playhouse" whose resident troupe travelled to near-by towns. The Eagle Street Theater, built in 1836, was once declared the city's grandest building, "grand enough for a metropolis." Offering a varied fare ranging from Shakespeare to such local offerings as The Three Thieves of Tonawanda, the theater season opened in the summer to cater to people brought to town by the Canal and Lake. One visitor found the theater "neat and prettily decorated" and was surprised to find private boxes, a luxury she had not expected to find "in this young and democratic city." In the pit, however, were "artisans of the lowest grade" as well as "lake mariners sitting in their straw hats and shirt sleeves" who were,
... most devoutly attentive to the story in their own way, eating cakes and drinking whiskey between the acts, and whenever anything pleased them, they uttered a loud whoop and halloo, which reverberated through the theatre, at the same time slapping their thighs and snapping their fingers.38

In the winter, the Theater was mainly used for the society balls of rich Buffalonians.

On 16 October 1852, the Metropolitan Theater opened on Main Street between Swan and Seneca Streets. Known for "thespian" artists and current plays, it was renamed the Academy of Music on 28 July 1868 and completely renovated. Though considered gaudy in later years, the Academy stood for over a century.39

By 1830 New York City had superseded Philadelphia as the country's theatrical capital and upstate theaters attracted the same stars as New York. William Macready, Julia Marlowe, Ellen Terry, Sarah Bernhardt, E. A. Sothern, and Junius Brutus Booth performed in Buffalo. Several important figures of the stage received their start in Buffalo: May Irwin, Chauncey Olcott, and Katharine Cornell.40 Lola Montez, Countess of Landsfeld, was also said to have performed in Buffalo although she did not like the Buffalo audience. Considering herself insulted by it, she had her wardrobe removed from a theater which inexplicably burned early the following morning. The rumor that she started the fire by dropping her cigarette into a pile of rubbish "went the rounds of Buffalo society and refused to die."41
In 1882, the German Young Men's Christian Association began to build a music hall at the old Walden Estate in which to hold concerts of German singing societies. It opened on 16 July 1883, but was destroyed by fire two years later. The Association built another music hall on the same site in 1887 at a cost of $250 thousand. Constructed in Romanesque style, a reporter once observed that: "It was more beautiful than anything Buffalo had ever seen." About 1900 it became known as the Teck Theater and maintained a stock company which presented "melodramas of the better grade." It was demolished in the early 1940s.42

The Elmwood Music Hall, originally a convention center, came under city management in 1900. Gradually people began to refer to it as the Music Hall because it became the center for musical activity in Buffalo although it was criticized by some for its poor acoustics and uncomfortable seating arrangement. Mrs. Fred Ressel commented on another problem: it was inevitable, she noted, that a streetcar would come screeching around the corner during a pianissimo and ruin the whole effect. Similar complaints were voiced by Enrico Caruso who threatened to cancel his 8 May 1906 performance because of the noise. He sang that evening despite the streetcars, but never returned to Buffalo.43 The Elmwood Music Hall was condemned in 1938; the final recital on 25 February featured Nelson Eddy.

The demise of the Elmwood Music Hall did not leave Buffalo without a musical theater for long. In 1938, ground was broken for Kleinhans Music Hall, and a year later, the corner-
stone laid. Edward L. Kleinhans owner and founder of Kleinhans men's clothing stores, remarked: "I made my money in Buffalo, and I want to leave it to Buffalo." In their wills (Edward died 12 February 1934, and Mary, his wife, 29 April 1934) they bequeathed one million dollars for the construction of a music hall for the use, enjoyment, and benefit of all the people of Buffalo. The Kleinhans' contribution was supplemented by a Public Works Administration grant. The Finnish architects Eliel Saarinen and his son, Eero, collaborated in designing the Hall dedicated to Mary Livingston Kleinhans, the mother, and Mary Seaton Kleinhans, the wife of Edward Kleinhans.

In addition to the main hall seating three thousand, two smaller auditoria are contained within the building. A chamber hall seating eight hundred is named the Mary Seaton Room in honor of Mary Seaton Kleinhans who was considered "an accomplished pianist and vocalist with the ability to establish herself on the concert stage had she so chosen." The third auditorium, the rehearsal hall, seats two hundred.

Buffalo has been a city rich in college and universities. On 11 May 1846, the State Legislature authorized the creation of the University of Buffalo. Primarily a medical school in its early days, classes were first held in February 1847 at a Baptist Church on the northeast corner of Washington and Seneca Streets. In 1848, the first buildings devoted to the University were erected at Main and Virginia Streets. Classes were held there until 1893. In 1920 a college of arts and
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sciences was established in a building on Niagara Square formerly owned by the Women's Educational and Industrial Union of Buffalo. The Knox family helped the University buy and then maintain this building. Millard Fillmore served as the first chancellor of the University until his death in 1874; his primary duty was to hand out diplomas to graduates. In 1954, Dr. Clifford C. Furnas became the ninth chancellor of the University. He inaugurated a building campaign on Main Street. On 1 September 1962, the private University of Buffalo joined the New York State College and University System to become the State University of New York at Buffalo.

In 1867, the State Legislature authorized a State Normal School for Buffalo which was later called the State Teachers College. This predecessor of Buffalo State College—which also joined the State System in 1962 to become the State University College of New York at Buffalo—first held classes in the fall of 1870. That same year the Jesuits founded Canisius College. The Grey Nuns established D'Youville College in 1908, the first women's college in Western New York, the second Catholic college for women in the state. It has since become co-educational. Medaille, Daemen (originally Rosary Hill), Hilbert, and Villa Maria Colleges are younger collegiate institutions in the Buffalo area.

Music instruction was available in different forms at the colleges and universities. Both the University of Buffalo and the State Normal School offered music appreciation classes.
and the chance for students to participate in the school orchestra, band, chorus or glee club. The Buffalo School of Music, strictly a music school, opened its doors on 1 October 1888 at 197 Franklin Street. (It moved a year later to 51 Genessee Street.) Mary M. Howard, a pianist and composer, was principal. By 1892, instruction included piano, organ, harmony, violin, guitar, banjo, vocal music, and physical culture.

The First Settlement Music School, later the Community Music School, was founded in 1924. The School offered a chorus, string ensemble, and theory classes in addition to individual instrumental or vocal instruction. Leading Buffalo musicians served as faculty members; in 1947 the faculty included Mary Gail Clark and Cyrus W. Hamlin, piano; Oswald Rantucci, violin; and Julia Mahony, voice. Theodolinda C. Boris, music editor and critic of the Buffalo Evening News, taught German diction. Miss Dorothy Hebb served as director for many years.

Another settlement music school was the Neighborhood House. In 1938, it was under the direction of Annette K. Henrick, Headworker. The Buffalo Chromatic Club was organized by Evelyn Choate and Alice Perew Williams in the winter of 1898. Its goal was to develop musical talent throughout the community. The Florida Music School at 102 Florida Street; Halsted School of Music, 1121 Kensington Avenue; John Lex Music School, 163 Elk Street; Militello School of Music, 22 West Chippewa Street; Stanley's Music School, 90 Courtland Avenue; and the Welte Music School at 659 Prospect Avenue were other schools offering
musical training. In 1922 several other music schools were listed in *Musical America's Guide*, compiled by John C. Freund. The Buffalo Conservatory of Music at 507 West Delevan Avenue was directed by Angelo M. Read who also taught piano, music theory, and composition there. By 1938, Margaret Adsit Barrell, a vocalist, was director, but *Pierre Key's Music Year Book*, 1938 ed., indicated that no current report had been received from the school. The Musical Institute of Buffalo, 463 Elmwood Avenue, was managed by William Benbow. No director was listed for the School of Music Science located at 93 Triangle. 51

Music instruction was also provided at the Museum of Science. Housed in a building finished at a total cost of about one million dollars, the Museum received financial support from Chauncey Hamlin and gifts from the Knoxes, Schoellkopfs, and Goodyears—among other Buffalo families. In 1928, a program of lectures in music appreciation and the home use of the phonograph, radio, and player piano began. These lectures foreshadowed the Art and Music Department started in 1940 by Dorothea Nolte Kelley (Mrs. Bartram Kelley) who was sent by the Juilliard Music Foundation to develop musical activities at the Museum. Mrs. Kelley, whose official title was Assistant Curator, was born in Greenwich, Connecticut, and studied violin, viola and music theory with private teachers in Boston (1816-23), and in New York City (1823-29). She attended the Juilliard School of Music (1929-31 and 1933-36), and studied during the summer of 1939 at Fontainebleu, France, with Nadia Boulanger. She also
attended the Chautauqua Summer School of Music, Chautauqua, New York, where she studied with Arnold Schoenberg; from 1931 to 1936 she was on the faculty of the School. She played viola with the Buffalo Philharmonic Orchestra and the Buffalo Symphonette. The New York Philharmonic Orchestra programmed one of her compositions, *Episode*, in 1927. She was a member of the Music Library Association and the Chromatic Club of Buffalo. 52

At the Museum, Mrs. Kelley taught classes in music theory and composition, a composers' clinic, and listeners' hours. Mrs. Ernest Wescott offered Eurhythmics, the Museum Junior Chorus and Junior Music Appreciation. The Friends and Sponsors of Music at the Museum advised the Department and helped finance the musical activities which were not self-supporting. Maulsby Kimball was the general chairman, Chauncey Hamlin, treasurer. 53

The Museum also supported a music collection consisting of sound recordings and small scores, a choral library with multiple copies of works, and chamber music and sheet music. Cameron Baird worked with the music collection and Margaret Frye with the sound recordings. Another service of the Museum was the Twilight Music Hours, a series of Sunday afternoon concerts begun in 1932. Local musicians donated their talents; there was no admission charge. 54

The Symphony Training Orchestra of the Museum was organized in 1936. Franco Autori conducted assisted by Morris Poummitt. This self-supporting organization provided a chance for
students, amateurs and semi-professionals to read and study orchestral literature. Weekly rehearsals were held at the Museum and two concerts presented annually. In 1938 the Orchestra had sixty-one players and was managed through the office of R. E. Norton of the Museum. By 1947, Jan Pavel Wolanek had become sole conductor.  

In addition to music instruction, Buffalo provided many opportunities for participation in amateur singing societies. One of the earliest of these groups was the Buffalo Musica Sacra Society first active in 1820. The Grant Glee Club was created in 1868. In 1873, St. Stanislaus Church was founded at Wilson and Reckham Streets and a choir organized. The Schwaebischer Maennerchor, established in 1880, featured German and American songs at the Harugari Temple on Genessee Street. The Buffalo Deutschen Singverein was formed in 1887. Organized for the purpose of developing musical talent was the Ionian Musical Club in 1893. Classical selections were presented in monthly musicales; an opera was produced once a year.  

The Buffalo Liedertafel was created in 1848. In 1894, its members invited Louis Adolphe Coerne (1870-1922) to conduct their group which he did until 1897. In addition to presenting choral programs, the Liedertafel placed a bronze bust of Mozart in Delaware Park on 9 May 1894. Situated just above Mirror Lake, it was the first monument in the park. Printed on the base were the titles of four of Mozart's works: Le Nozze di Figaro, Don Giovanni, Die Zauberflöte, Requiem.
The Buffalo Orpheus Singing Society began as a group of nineteen singers who separated from the Buffalo Liedertafel in 1869. In 1888 the group won first prize at the North-Eastern Alliance Musical Festival at Baltimore. In 1920 the Buffalo Saengerbund joined the Orpheus. 58

The Kalina Singing Society was organized in 1901. The largest Polish women's choir in New York State, the Society presented annual concerts at the Hotel Statler in Buffalo. Operettas such as The Merry Widow and The Last Waltz were also produced. In 1928, Angeline Stegelska conducted. A group of businessmen and civic leaders formed the Alexander Fredro Singing Society in 1902. Their goal was to promote music and literary interests. In 1904 they were granted a charter under the laws of New York State. By 1921, the Society had built its own clubrooms and a concert hall; annual concerts were planned. John Nadolny directed the group in 1928; by 1947, Michael C. Slominski had become music director. 59

In 1904, Seth Clark founded the Guido Chorus, Inc., a male choral group composed of business and professional men. Seventeen years later, a critic noted that:

This is a singing body of the most definitely artistic attainment and its work is fully comparable to the best we know, including the Mendelssohn Club of Chicago, which it resembles. 60

Of Seth Clark, he remarked: "Mr. Clark is a most refined director and the men respond to him with the greatest of pliability and artistry." 61 After Clark's retirement, Arnold
Cornelissen, a well-known Buffalo pianist, conductor and composer, became director.

Another popular male chorus, The Male Choir Bavaria, Inc., was created in 1905 and presented two concerts annually. A mixed voice choir, the Lirnik Singing Society (also directed by John Nadolny in 1928) was formed in 1905. The Arbeiter Liederkranz Singing Society, a male chorus, began presenting programs in 1914. The Buffalo Choral Club first met in September 1921 at the Hotel Touraine. The original group consisted of forty women singers. The Club brought Charles Wakefield Cadman and Henry Hadley to Buffalo as soloists at their concerts. A fifty voice mixed choir directed by Henry Zimmer was established in 1922 under the name of The Echo Society, Inc. Their main goal was to promote Polish and American songs. The Zuleika Grotto Chanters were formed in 1924 with a membership of twenty-five. They presented concerts for the Grotto ceremonials and convention contests. The group won first place at the Richmond convention in 1932, first place at the Toronto convention in 1936, and second place at the Cleveland convention in 1938.

Organized at St. Hyacinth's Church, Lackawanna, New York, on 25 April 1925, was the Lutnia Singing Society, yet another male choir which held annual concerts. The Bollinger Chorus, directed by Edward D. Bollinger, a voice teacher, presented its first concert in 1927, the same year the Canisius College Glee Club was organized. In 1941, Arnold Cornelissen was appointed director. After a temporary suspension during the war years, the
Club claimed one hundred ten members in 1946, all undergraduates. 62

A group of sixteen mixed voices comprised the Choral Guild of Buffalo formed in 1932. In the late 1930s, they gave weekly programs on WBEN, a Buffalo radio station. That same year, the Sharon Singers were founded. This vocal quartet consisted of two sopranos and two altos. Organized in 1934, the Swiss Mixed Choir gave two concerts a year. One concert on 17 May 1947, featured the Swiss Family Fraunfelder of Whitewater, Wisconsin, in what was heralded as the biggest Swiss yodel concert in the history of Buffalo. The Welsh Singers of Buffalo, originally established in 1935 as the Welsh Gymanfa Chorus, was a group of forty-five voices. On the first Sunday in March each year, they sponsored a St. David's Day service at St. Paul's Cathedral for the Welsh people of the Niagara Frontier. 63

The Buffalo Schola Cantorum, founded by Jessamine Long in 1937, rehearsed at the Museum of Science. Miss Long's goal was "to provide a leisure-time activity for those interested in singing fine choral music."64 After Miss Long's death in 1945, Cameron Baird became music director, a post he retained for ten years. In 1946, the group presented Mozart's Requiem with the Rochester Philharmonic Orchestra conducted by Sir Thomas Beecham. A year later, Verdi's Requiem was performed with the Buffalo Philharmonic Orchestra under William Steinberg. Baird also directed the Buffalo Oratorio Society. 65
Lutheran motets were ably presented by the Lutheran Motet Singers, a group created in 1938. The Hens and Kelly Department Store Glee Club was formed in 1946. Its chorus of thirty-four voices entertained shoppers during the Christmas season. The St. Cecilia Choral Society, established in 1938, presented three- and four-part sacred and secular choral works.

Michael C. Slominski organized the Ignace Jan Paderewski Singing Society, a group of fifty-five mixed voices, in 1939. An active Buffalo musician, he remained its leader from 1939 to 1979, and after an absence of four years, resumed his position in 1983. Originally trained as a violinist, Slominski's plans changed when he lost the tips of two fingers on his left hand. Slominski also directed the Echo Society of Niagara Falls, the Niagara University Glee Clubs, the Symphonic Choir of Hamilton, Ontario, and the Buffalo groups, the Alexander Fredro Singing Society and the Lutnia Singing Society.

In addition to vocal music, chamber music—especially string quartets—was popular with Buffalo's amateur musicians. In the homes of the more well-to-do, chamber music was performed frequently both by the amateurs themselves or with professional musicians. Frederick Caldecott Slee, corporation attorney and yachtsman, organized a string quartet consisting of: Isabelle Workman Evans, first violin; George Kogler, second violin; Slee, viola; and Nicholas D'Addio, violoncello. Slee converted his garage into a music room complete with an enclosed passageway
from the house as well as four permanently mounted music stands. As Oswald Rantucci, a professional violinist who often played at the Slees' remarked: "The car didn't belong in the garage, the music was there." 68

The Kimball family also invited musicians into their home. Allen Sigel, clarinetist, recalled,

As a member of the Buffalo Philharmonic Orchestra, I was asked practically every other week to come to one of these patrons' homes and perform chamber music, which I did and enjoyed very much. 69

Fred Ressel remembered the Dugans of Hamburg who invited musicians to perform Hausmusik every other Saturday. Mrs. Dugan was a pianist and her daughter, Jane, a violoncellist. At the home of Mr. and Mrs. Frank B. Baird, 1069 Delaware Avenue, concerts were frequent. Regular visitors to the three story brick mansion included the Budapest String Quartet and members of the Buffalo Philharmonic Orchestra.

Bands were another popular Buffalo musical activity. In the 1920s, the German Roman Catholic Orphanage Band and the Immaculate Heart of Mary Band were formed. The St. Catherines Trumpet Band followed in 1939 and presented modern repertoire. The Queen City Drum and Bugle Corps was organized in 1935. Other notable drum and bugle corps of the 1930s and 1940s included the East Lovejoy, Martha Washington Drum Corps of Cheektowaga, Cheektowaga Grant Republican Drum Corps, Queen City Drum and Bugle Corps, Moose-Legion, Our Lady of Perpetual Help, and Unity Girls. 70
In 1921, the large number of vocal and instrumental groups in Buffalo were given the opportunity to participate alongside visiting performers in the National American Music Festival. The Festival was the sixth in a series, the previous five of which had been held in Lockport, New York. The week-long convention centered around the "splendidly equipped" Elmwood Music Hall. The Rubinstein Club of Buffalo directed by John Lund and the National Festival Chorus conducted by Seth Clark were frequent performers. 71

Orchestral musicians could always find work playing in one of the theaters or in one of the many semi-professional orchestras organized for specific occasions. But before 1936 when the Buffalo Philharmonic Orchestra was formed under the Works Progress Administration, an official, professional, resident orchestra did not exist in Buffalo. Instead, from 1908 to 1917, the first Philharmonic Society invited the Chicago Symphony Orchestra under Frederick Stock to perform at its annual May Festival. 72

Symphony concerts in Buffalo were organized by John Lund in 1886 and 1887. A German musician who came to the United States to conduct at the Metropolitan Opera as assistant to Leopold Damrosch, Lund had been invited to Buffalo to direct the Buffalo Orpheus Singing Society. One critic considered the Society "a fine singing body" and Mr. Lund "forceful as well as refined of intelligence." 73
The Buffalo Orchestral Society also arranged symphony concerts. A series of ten performances during the 1899-1900 and 1902-03 seasons featured the conductor Karl Hartfuer.

In 1921, a symphony orchestra was established. Sponsored by the newly-formed Buffalo Symphony Society and the city of Buffalo, the orchestra consisted of theater musicians who had been meeting at the Lafayette Avenue Presbyterian Church to play classical music for their own pleasure. Conducted by Arnold Cornelissen, the group presented five or more concerts each season with six rehearsals held before each concert. Internationally famous soloists and guest conductors such as Fritz Reiner performed with this orchestra at the Elmwood Music Hall.74

The Symphony Society also supported chamber music. Mrs. Chauncey Hamlin organized a concert at the Statler Ballroom on 12 March 1924 with the four string principals of the orchestra performing: Joseph A. Ball, first violin; George P. Kogler, second violin; Frederick B. Stopper, viola; and Agnes Millhouse, violoncello. The chamber music concerts proved more popular than the orchestra which was dissolved in 1926. Chamber concerts continued to be held in the Statler Ballroom until 1940 when the Mary Seaton Room in the newly-opened Kleinhans Music Hall became the center for such activities. That same year, the Symphony Society—a society without a symphony for fourteen years—changed its name to the more appropriate Buffalo Chamber Music Society; it has flourished ever since.75
In 1932 another orchestra was created, this time under the Mayor's Committee for Unemployment. Any names more specific than "symphony orchestra" or "Buffalo orchestra" have not been found. The conductors who worked with this group included John Ingram, Theophile Wendt, and Lajos Shuk. In 1936, the Works Progress Administration assumed control and managed the orchestra until 1939. Under the auspices of the WPA, the orchestra became the Buffalo Philharmonic Orchestra and Franco Autori (born 1903) was appointed its first Music Director and Conductor. When government subsidies ended in 1939, the Buffalo Philharmonic Society, Inc. (the second of that name) was formed to finance and operate the orchestra. Fund drives, support from private patrons, and tax revenues from local government kept the orchestra alive.

The Society retained Autori as conductor for the 1939-44 seasons. Despite the building of Kleinhans Music Hall, interest in the orchestra declined during the war years. Faced with a failing orchestra in 1945, the Society decided it had two choices. It could make the Buffalo Philharmonic one of the nation's best orchestras, or dissolve it completely. To make the Philharmonic a first class orchestra, the Society invited William Steinberg (1899-1978) to assume the position of Music Director in 1945. Robert E. MacIntyre became financial manager. Within one year of the appointments, the Philharmonic had erased a five year deficit, balanced its budget and risen from small scale operation to major orchestra. The conductors
following Steinberg were: Josef Krips (1953-63), Lukas Foss (1963-70), Michael Tilson Thomas (1971-78), Julius Rudel (1978-85) and beginning in the 1985-86 season, Semyon Bychkov.

In 1946, Joseph Wincenc, a graduate of Oberlin College, formed the Amherst Symphony Orchestra. The purpose was to provide a civic instrumental organization for non-professionals capable of playing symphonic music. There was also an opportunity for advanced musicians to perform solos with the orchestra. The orchestra's members included housewives, music teachers, businessmen, lawyers, students and others. Wincenc and the Amherst Symphony, as well as the Orchard Park Symphony which he also conducts, remain active in the Buffalo music scene in the 1980s.

In the summer of 1942, the Business and Professional Men's Orchestra was established. Later it was called the Buffalo Symphonic Club. The group met on Thursday evenings at Trinity Church and this lead to yet another name, the Thursday Evening Chamber Ensemble. Membership was by audition or invitation. The conductor, Ferdinand A. (Fred) Ressel (born 1899), changed this amateur group into the professional Buffalo Symphonette in early 1948. Players for the chamber orchestra of twenty musicians were then drawn from the Buffalo Philharmonic Orchestra. Ressel, principal violist of the Philharmonic, was born in Austria and emigrated to Buffalo in 1925. He had studied violin and viola at the Prague Conservatory under Professors Suchy and Prade. On several occasions Ressel played as a guest artist with the
Budapest String Quartet. Of the Buffalo Symphonette, Kenneth Gill of the Buffalo Courier-Express wrote:

What has long been a vacancy in musical programs in Buffalo is now adequately filled by the Buffalo Symphonette, a group of skilled chamber players.

Two opera groups sprang up in the 1930s. A Buffalo voice teacher, Charles Morati, formed the Buffalo Civic Opera Company in 1934. Later renamed the Buffalo Civic Chorus, the group performed its first opera, Faust, at the Shea's Court Street Theater. They were accompanied by a "symphony orchestra" conducted by Lajos Shuk. In addition, the group presented La Traviata with Franco Autori conducting. Another group interested in opera, the Buffalo Light Opera Company, was organized in 1937 to present Gilbert and Sullivan operettas and other light opera fare.

With this many people interested in performing operas, organizing amateur choral groups, playing chamber music, and supporting a variety of orchestras, including a professional symphony orchestra, one could not say that there was a dearth of music in Buffalo. The city which grew from a small frontier village into an important transportation and manufacturing center based on Lake Erie, the Erie Canal, and railroads, still had time for musical diversions. Looking at the names of the singing societies, one also cannot help but note the German and Polish influence on the musical groups. Many of the professional musicians organizing these groups, however, received their training elsewhere. For those who desired professional music
instruction in Buffalo, the Buffalo School of Music, the First Settlement Music School, other small music schools, or classes and lectures at the Museum of Science were available. For interested college students, glee clubs and music appreciation courses were the answer. For college students seeking a degree in music, Buffalo was not the place to be until 1952. In that year, Cameron Baird, Buffalo businessman and musician, founded the Music Department at the University of Buffalo. A year later, the Department became capable of granting a Bachelor of Arts degree in music. The University of Buffalo had supported some music classes before 1952. An in-depth look at what was offered and by whom will provide the background for Baird's actions and the University's agreement.
NOTES


7 Harlan Hatcher, Lake Erie (Indianapolis: Bobbs-Merrill, 1945), pp. 31-33.


10 Howells, Twain, and Shaler, Niagara Book, p. 318.

11 Brown and Watson, Buffalo, p. 66.

13 Buffalo Architecture, p. 258.

14 Ibid. The Mutual Elevator was shut down sometime in 1983.


17 Ibid., p. 209.


19 By 1925, the Niagara Falls Hydraulic Power and Manufacturing Company boasted that it had the largest waterwheel-driven machines in the world—70,000 horsepower each for three generators. The station continued to grow into a multi-million dollar complex until 7 June 1956 when a series of rock falls destroyed it. Brown and Watson, Buffalo, p. 131.

20 Ibid., p. 306.

21 Book of Programmes of the Buffalo Philharmonic Society for the Season of 1884-85 (Buffalo: Published by the Programme Committee under the Director of William C. Cornwell, 1885), pp. 5-8.

22 Buffalo may be called a "presidential" city. In 1882, Grover Cleveland was elected mayor of Buffalo. From 1883-84 he was governor of New York State and President of the United States from 1885 to 1889. He served a second term as President from 1893 to 1897. Headrick and Ehrlich, Seeing Buffalo, p. 34.


25 Manufacturing Interests of the City of Buffalo, p. 77; Thomas' Register of American Manufacturers and First Hands in All Lines: the Buyer's Guide 1905-1906 (New York: Thomas Pub. Co., 1905), p. 755, lists a Buffalo piano manufacturer at that time, C. Kurtzmann & Co., with a capital rating of A, over one thousand dollars according to the Thomas scale. Also listed are several organ builders. In Buffalo at 428 Pearl Street was Niner & Sons with a capital rating of over five thousand dollars. In
North Tonawanda, the Armitage Herschell Co. made both steam and electric organs with a capital rating of over fifty thousand dollars. Also in North Tonawanda (p. 1225) was the De Kleist Musical Instrument Manufacturing Co. dealing in automatic chimes, bugles, and xylophones. De Kleist's capital rating was over one hundred thousand dollars.

26 Manufacturing Interests of the City of Buffalo, p. 79.
27 Buffalo Architecture, p. 35.
28 The Young Men's Association also sponsored lectures and held the first public art show in Buffalo in 1861. Manufacturing Interests of the City of Buffalo, p. 10.
29 New York, p. 216.
30 Howells, Twain, and Shaler, Niagara Book, p. 324.
33 Howells, Twain, and Shaler, Niagara Book, p. 325.
38 Hatcher, Lake Erie, pp. 221-222.


42 Hatcher, Lake Erie, p. 222.

43 "Buffalo's Music Halls."


45 Brown and Watson, Buffalo, p. 120.


47 The Department of Music at the State University College of New York at Buffalo was established in 1871. Courses taught were in essentials of music appreciation. In 1938, no degrees in music were offered; departmental head was Ruth E. Speir. Key, ed., Pierre Key's Music Year Book, 1938 ed., p. 146.

48 Recital program, 24 June 1892, Elizabeth Merrell Wood Scrapbook, Buffalo and Erie County Public Library, Buffalo, N.Y.


54 Ibid.


60. Watt, "Buffalo, N.Y.," 17; In, *the Buffalo Conservatory of Music* (Buffalo, N.Y.: The Conservatory, [1925?]), p. 2, housed in the Buffalo and Erie County Public Library, Seth Clark is listed as a teacher of organ, voice and conducting at the Conservatory. He was also organist at Trinity Church and studied two years in Berlin with Scharwenka.


63. Ibid., pp. 21, 26, 27.

64. Ibid., p. 10.


68. Oswald Rantucci, interview by Sharon Grieggs Almquist, 16 December 1981, transcript and tape recording, Music Library, State University of New York at Buffalo, Buffalo, N.Y.


73. Watt, "Buffalo, N.Y.," 18; *Buffalo Conservatory of Music*, p. 3, indicates that Lund taught conducting and orchestration at the Conservatory and was a graduate of the "Leipzig Conservatory of Music."
Emily Gray Hamlin Scrapbook, Newspaper articles 1921-27, Buffalo and Erie County Public Library, Buffalo, N.Y.

Chamber Music Society marks 60th Year," Buffalo News, 16 October 1983.

Lajos Shuk, violoncellist and conductor, was born in Budapest, Hungary, in 1897. He studied at the Royal Hungarian Academy of Music in Budapest and received an Artist Diploma in 1918. He studied violoncello with David Popper and Hugo Becker; composition with Zoltán Kodály; and conducting with Felix Weingartner and Bruno Walter. Shuk apparently conducted the "Buffalo orchestra" from 1934 to 1937. Mize, ed., International Who is Who, 5th ed., pp. 179-180.

Franco Autori emigrated to the United States in 1928. He conducted the Chicago Civic Opera Company from 1928 until 1932 and the summer series of the Dallas Symphony Orchestra from 1932 until 1934. He was a staff conductor of the Federal Music Project in New York, 1934-36, before becoming Music Director and Conductor of the Buffalo Philharmonic Orchestra, 1936-45. As conductor of the Philharmonic, Autori announced that one of his goals was to support and develop American talent. To this end, he programmed Randall Thompson's Symphony no. 2 alongside Brahms's C minor Symphony for the opening concert in 1938. From 1949 until 1959, he was an associate conductor of the New York Philharmonic; from 1961 to 1979, he conducted the Tulsa Philharmonic Orchestra (Tulsa, Oklahoma). Baker's Biographical Dictionary of Musicians, 7th ed. rev. by Nicolas Slonimsky (New York: Schirmer, 1984), p. 95.

Christopher Pavlakis indicated in The American Music Handbook (New York: The Free Press, 1974), p. 123, that the founding date of the Buffalo Philharmonic Orchestra was 1936; Stoeckel, Music Directory, 1947 ed., p. 6, noted that the orchestra was permanently organized in 1936 with assistance from the WPA. John Dwyer in his article "Buffalo" in New Grove stated that the orchestra was "incorporated" in 1937.


William Steinberg (1899-1978) came to the United States in 1938 as assistant conductor of the NBC Symphony Orchestra. In 1945 he came to Buffalo to conduct the Buffalo


82 Buffalo Symphonette, "Presenting Music, Old and New for Chamber Orchestra," undated program, gift to Sharon Grieggs Almquist from Fred Ressel.

CHAPTER II

MUSIC AT THE UNIVERSITY OF BUFFALO:
BEGINNINGS AND TRANSITIONS

The University of Buffalo was primarily a medical school in its early years. Founded in 1846, it was not until 1913 that a liberal arts curriculum and instruction in the arts and sciences was organized. In 1915, the University granted departmental status to liberal arts and in 1920 awarded the first degrees in arts and sciences. 1

In 1918 the first lecturer in music was appointed, Buffalo-born pianist Harry Cumpson. Cumpson received his early music training in Buffalo under William Saunders, William J. Gomph, and Mrs. Frank Davidson. He continued his studies with Moritz Moszkowski (1854-1925) and Pierre Sechiari in Paris in 1907; with Rudolf Maria Breithaupt (1873-1945) in Berlin in 1911; and Teresa Carreño (1853-1917) in New York City in 1916. He recorded a number of pieces for Columbia and one music critic wrote that Cumpson was, "a musician first and a pianist second."

In 1937, Cumpson worked with Dr. Karl Bigelow at the University of Buffalo on a list of musical educational material available through films. The work was done for the National Committee on Film Education. 2
After Cumpson's appointment there is no further information available about music until 1 October 1925 when the John Lund Memorial, an unincorporated association of Buffalo, New York, established the John Lund Memorial Fund. Their donation of five thousand dollars was "solely for the purpose and development of musical education in the University of Buffalo." The honoree, John Lund, organized many Buffalo musical activities and was "a musician of great talent who became eminent in the United States and abroad through his attainments as scholar, artist, teacher, conductor, and composer."

In 1927 Louis Mohler, an M.A. from Columbia University, became a lecturer in music. He taught only one course, MUS 301, "The Teaching of Appreciation through Music," a course mainly for students aiming to become high school teachers. That same year, 1 February 1927, the Executive Committee of the University voted to approve "Miss Cumpson's course in music, at Niagara Falls, for college credit." No further information about Miss Cumpson or her course is available.

On 18 February 1928, the Executive Committee again voted on a music course. This time the Committee approved courses in art and music which had been proposed by a Dr. Thurber. The courses would enable students to obtain a "supervisor's certificate." In addition, the Committee decided to allow a maximum of sixteen credit hours in music or art to be applied toward a Bachelor of Arts degree.
Thereafter, from 1928 to 1933, there were no lecturers in music except for summer and evening sessions. For the 1929 summer session, Anna Pratt Abbott and Arthur J. Abbott served as lecturers. From 1929 to 1932, Montrose Phillips lectured during the summer and Grace Barr taught during the summers of 1929, 1930, and 1932. From 1931 to 1938, Sophie Blakeslee covered the evening courses. William Benbow joined her for the 1931-32 evening sessions. Maria I. Childs taught during the summers of 1930 and 1931 with William A. Fuhrmann joining her for the 1930 summer session and Marlowe G. A. Smith in 1931. From 1929 to 1937, William H. Walsh lectured summer students and from 1929 to 1936, Paul E. Nichols assisted as well as taking some evening classes. Kathryn E. McCarthy taught in the evening from 1929-36 as did Lawrence E. Spring for the academic year 1929-30.8

In 1933 the sporadic development of music instruction at the University of Buffalo changed for the better because of two things: the establishment of the Marion B. Lockwood Chair of Music, and the creation of a small, non-degree-granting music department with a part-time lecturer. The first of these two events actually occurred on 16 September 1932 as a provision of the last will and testament of Marion Birge Lockwood. She bequeathed the sum of seventy-five thousand dollars to "establish a Chair of Music as a memorial to my father, George K. Birge, and to my sister, Allithea Birge Cary."9

In 1933, Robert C. Hufstader assumed the Marion B. Lockwood Chair. Hufstader was born in Hornell, New York, in 1907
and graduated from the Lafayette High School in Buffalo in 1924. In 1931, he received a bachelors degree in music from the Eastman School of Music. The summers of 1933 and 1937, he studied at the Conservatoire American in Fontainebleau, France. In Buffalo he studied piano with Jane Showerman McLeod from 1926 to 1928, and conducting in New York City with George Szell from 1940 to 1942.10


The course will comprise lectures, readings, recitals as well as a study of scores with the aid of Victrola recordings and actual performances.11

The new music department was located on the top floor of Hayes Hall in what had once been a women's lounge. Although music was granted departmental status--departments were less autonomous then than now--no degrees in music were offered. Music lagged behind because musical performance was not considered worthy of a university degree. Still, Julian Park, Dean of the College of Arts and Sciences, felt that:
As our music and art departments grow, they may actually become an integral part of our curriculum, on the same high and scholarly plane as that represented by work in a laboratory or on a thesis.12

Interest in the fine arts continued to grow and a year later the Dean reported that art, especially, had grown "out of proportion to the general increase in enrollment."13

In 1936, Hufstader resigned to accept the position of an assistant professor at Princeton University. In 1945, he became a faculty member of the Juilliard School of Music in New York City, and in 1947, the School's director.14 Wallace A. Van Lier (1898-1982) assumed the Marion B. Lockwood Chair after him. Van Lier, a composer, church musician and teacher, was born in Vineland, New Jersey, and grew up in San Francisco, California. He received his Master of Music Education degree from the Eastman School of Music in 1935. During the summer, he played with the Boston Symphony Orchestra at Lake Placid; in 1932 he played the bugle solo which began the Winter Olympics there. In another capacity he was supervisor of music at the Lake Placid Public Schools. In addition to his duties at the University of Buffalo, Van Lier served as organist and choirmaster at the Westminster Presbyterian Church, and as minister of music at the Central Park Methodist Church. From 1968 until his retirement in 1977, he held the posts of organist and choirmaster at the Kenilworth United Church of Christ in the Town of Tonawanda.

Van Lier taught five courses similar to Hufstader's. Special students, as well as those enrolled at the University
attended his afternoon classes. University of Buffalo Dean Julian Park described one of Van Lier's offerings.

Mr. Van Lier's third course attempts to interpret the so-called modernistic music for those without much experience in its intricacies: Ravel, Hindemith, Stravinsky.16

It was not until 1943 that Van Lier introduced another music course: the University Choral Ensemble. The more selective University Men's and Women's Glee Clubs were also formed during the 1940s; Van Lier was their conductor. On 12 April 1947, the University of Buffalo's musical organizations presented the twenty-sixth annual home concert at Kleinhans Music Hall. The Women's and Men's Glee Clubs sang the University's Alma Mater, Schubert's The Erl King, and Grieg's To Spring. Van Lier conducted and Katherine Critekos accompanied the groups on the piano.17

In 1944, Jan Pavel Wolanek, former concertmaster of the Buffalo Philharmonic Orchestra and conductor of the Symphony Training Orchestra, organized the student University orchestra. Born in Warsaw, Poland, and a graduate of the Warsaw and Vienna Conservatories of Music, Wolanek emigrated to the United States and Buffalo in 1925 on the advice of Ignace Jan Paderewski. Through Paderewski's influence, he met Leopold Auer and Franz Kneisel. Wolanek conducted the student orchestra from 1944 to 1946 and again from 1949 until 1953. During his absences, a Mr. Slick took charge.18 Wolanek also conducted the Buffalo, Jamestown, and Batavia Civic Orchestras; and in Canada, the Hamilton Philharmonic and the St. Catherines Civic Orchestra.19
Music was increasingly more important at the University. There were large ensembles and music courses to be taken for credit towards a Bachelor of Arts degree, although not a B.A. in music. That growing interest caused Dean Julian Park to express concern, during the academic year 1950-51, about the lack of facilities for music's expansion. He also noted that the University did not yet have an official music department and that no funds seemed to be available for one.

If there were such funds, where would music be taught? Hardly in the one room now used for it. The only possible location for such work would seem to be one of the two houses now owned by the University on Winspear Avenue.

In his next report, that for the academic year 1951-52, Park noted: "The creation of a Music Department was greeted with great enthusiasm by the faculty." Its location was, as Park's earlier report had suggested, in a house owned by the University on Winspear Avenue, formerly the home of an assistant dean. Its chairman, appointed by Chancellor McConnell, was the retired president of the Buffalo Pipe and Foundry Company and a musician, Cameron Baird.

Sometime during 1951 or 1952, Park, or other officials of the University, had met with Baird to discuss the possibilities of a music department. Baird presented his ideas to the officials; they reached an agreement and the Music Department became a reality in 1952.

In that first academic year, 1952-53, Baird travelled to other educational institutions to collect information about music curricula. In his absence, he left the existing music
faculty and programs intact. Changes in faculty were made for the 1953-54 school year, however. Krestic, Van Lier and Wolanek were gone and in their stead, in addition to Baird, were two full-time assistant professors: Herbert Beattie and Robert Mols. Baird taught conducting and the history courses; Beattie taught vocal music and conducted the choral ensembles; Mols was responsible for flute and theory instruction. Private lessons were taught by fourteen part-time instructors paid on an hourly basis; many were instrumentalists in the Buffalo Philharmonic Orchestra. The University supported a chorus, orchestra and both a concert and R.O.T.C. band.

Of the changes in music faculty, Dean Julian Park wrote in his "Report of the Dean of the College of Arts and Sciences" for the school year 1953-54:

The transition from a department consisting of one part-time man of mediocre attainments and standards to a staff of three highly competent full-time men, several distinguished guest lecturers, and part-time instructors, was a musical event of such importance as to have impressed the whole of Western New York. No longer is music a subject where any student was sure to receive a mark of A or B if he could identify certain symphonies and look reasonably intelligent in class. The contrast is astonishing; the community has had to be educated to the change.

Beginning in September 1953, the University of Buffalo offered a Bachelor of Arts degree in music.

Chairman Baird established the goals and philosophy of the new Music Department. Responding to a questionnaire of 21 March 1955 from Dean Richard H. Heindel of the College of Arts and Letters, he wrote:
The primary aim of the Department of Music is to develop the student as a discriminating and capable musician, more intent on serving his community than in attaining virtuoso skill alone.

The young Music Department brought to Buffalo internationally famous musicians as "artist-teachers" during the 1953-54 school year. Winifred Cecil, soprano, and Alexander Schneider, violinist, taught privately and conducted monthly master classes which were well attended by University of Buffalo students and local professional musicians. That same year, four concerts were given on the campus by students and faculty. E. Power Biggs and several members of the music faculty played a concert for the formal opening of Capen Hall. Biggs and the faculty also presented a weekly Sunday morning radio program broadcast over a national network from the campus. A Schlicker organ from the Schlicker Company of Buffalo was commissioned by Biggs and another by the Music Department for use as a practice organ. Both were set up in Butler Auditorium which reportedly had excellent acoustics. A new radio program called "The University of Buffalo Recital" was aired on WBEN (a local radio station) on five Sunday afternoons; the University chorale, R.O.T.C. band, woodwind quintet, and members of the faculty performed.

In April 1954, a group of "frustrated" musicians--students in other departments of the University--played a concert in Norton Hall (later Harriman Hall) welcoming the new Music Department. Ronald Richards, currently a Music Department faculty member, and Robert Hughes, now a member of the Oakland
Symphony in California, participated in a program of piano and wind music. The group printed two hundred programs assuming that one hundred would be left over. To their surprise, the theater was filled to capacity. The doors were left open and the audience overflowed into the hallway. The musicians invited Cameron Baird, who attended the performance and thanked them afterwards. Richards remarked that the concert "was what we like to consider the really first concert, not of the Music Department, but for the Music Department."  

To attract music students to the University of Buffalo—a fairly expensive private school before 1962—a number of scholarships were offered. One such was the D. Bernard Simon Music Scholarship. Victor Borge contributed his talents in a Kleinhans Music Hall concert which raised a large part of the ten thousand dollars in the scholarship fund. Additional donations were made by friends of the Simon family; Cameron Baird served as chairman of the fund. The Baird Foundation established another scholarship in January 1956 which awarded a student full tuition and fees. William C. Baird, Cameron's younger brother, acted as trustee.  

In 1954, Dean Richard H. Heindel, Julian Park's successor as Dean of the College of Arts and Sciences, reported that:  

The vigor of the expanding Music Department is making itself felt. All in all, there appears to be increasing intellectual and cultural activity on the campus.
Cameron Baird had established the University of Buffalo as a center for professional music instruction and activities in Buffalo. In 1952, the University was receptive to his ideas, but some years earlier this had not been the case. In 1940, Baird brought Paul Hindemith (1895-1963) to Buffalo. At that time Baird apparently tried to set up a music department at the University with Hindemith as chairman. For whatever reasons, the University failed to develop the idea, although Hindemith did teach at the University of Buffalo—as well as Wells College in Aurora, New York and Cornell University in Ithaca, New York—during the spring semester of 1940. Hindemith's chief duty at Buffalo was to teach fourteen hours a week. Baird "subscribed" his salary. Despite an offer for a second semester there with a salary of $2500, again sponsored by Baird, Hindemith left Buffalo. During the summer, he taught at the Berkshire Music Festival in Tanglewood, Massachusetts. In the fall he went to Yale as a visiting professor of Theory. A year later the position was made permanent; Hindemith's association with Yale lasted until 1953.

Cameron Baird was known as "Mr. Music." After working full-time in the family business for many years, he decided that he had devoted enough time to it and retired in order to concentrate wholly on music. He had influence, wealth, and a musical background. If there was one person in Buffalo who could have started a successful music department, many musicians
claim that only Baird could have done it. But, who was Cameron Baird?
NOTES

1 University of Buffalo, Arts and Sciences Catalogue, 1944-45 (Buffalo, N.Y.: University of Buffalo, 1944), pp. 62-64.

2 "Concert Pianist in Town," Buffalo Concerts, 1934; Buffalo Conservatory of Music (Buffalo, N.Y.: The Conservatory, [1925?]), p. 2, lists William J. Gomph as an instructor of piano and organ at the Conservatory. Gomph was also organist at the Lafayette Avenue Presbyterian Church and the Temple Beth Zion. He studied with J. Albert Jeffery at the New England Conservatory, and with Benton Tipton and Rudolph Ganz in Berlin.

3 Buffalo, N.Y., State University of New York at Buffalo, University Archives, Gifts and Scholarships to 1958.

4 Ibid.

5 University of Buffalo, Arts and Sciences Catalogue, 1927-28 (Buffalo, N.Y.: University of Buffalo, 1927), p. 6.

6 Minutes of the Executive Committee of the University, 1 February 1927, University Archives, State University of New York at Buffalo, Buffalo, N.Y.

7 Minutes of the Executive Committee of the University of Buffalo, 18 February 1928, University Archives, State University of New York at Buffalo, Buffalo, N.Y.

8 Buffalo Musicians (Buffalo, N.Y.: Music Library, State University of New York at Buffalo, June 1979), pp. 9-10.

9 Gifts and Scholarships to 1958.

11 University of Buffalo, Arts and Sciences Catalogue, 1933-34 (Buffalo, N.Y.: University of Buffalo, 1933), pp. 63-64.

12 Dean Julian Park, "Report of the Dean of the College of Arts and Sciences, 1935-36," University Archives, State University of New York at Buffalo, Buffalo, N.Y.

13 Ibid.


15 Obituary, Buffalo Courier-Express, 31 July 1982.

16 Buffalo, N.Y., State University of New York at Buffalo, University Archives, Wallace A. Van Lier Biographical Folder.

17 "University of Buffalo Musical Organizations Present the 26th Annual Home Concert," 12 April 1947, musical program, State University of New York at Buffalo, University Archives, Buffalo, N.Y.


20 Dean Julian Park, "Report of the Dean of the College of Arts and Sciences, 1950-51," University Archives, State University of New York at Buffalo, Buffalo, N.Y.
21 Dean Julian Park, "Report of the Dean of the College of Arts and Sciences, 1951-52," University Archives, State University of New York at Buffalo, Buffalo, N.Y.

22 John Krestic held a Master of Music degree and conducted the band for the school years 1951-52 and 1952-53. The band was open to students who wanted applied music credit or an extracurricular activity. In 1951-52, the band carried one credit hour for two semesters' work; in 1952-53, it carried two hours. Registration for the band or the orchestra required written approval of the instructor. University of Buffalo, Arts and Sciences Catalogue, 1951-52 (Buffalo, N.Y.: University of Buffalo, 1 May 1952), pp. 8, 101; University of Buffalo, Arts and Sciences Catalogue, 1952-53 (Buffalo, N.Y.: University of Buffalo, 1 May 1953), p. 110.

23 Baird taught MUS 125-126, "Special Orchestra Literature," which consisted of, "An analysis of the ten programs of the Buffalo Philharmonic Orchestra series. Conductors, guest soloists in the series, and various members of the Orchestra will be invited to participate. Attendance at the Sunday afternoon or Tuesday evening series is required."
University of Buffalo, Arts and Sciences Catalogue, 1952-53 (Buffalo, N.Y.: University of Buffalo, 1 May 1953), p. 110.

24 Ronald Richards, interview by Sharon Griggs Almquist, 28 October 1981, transcript and tape recording, Music Library, State University of New York at Buffalo, Buffalo, N.Y.


"The professorship offered him [Hindemith] at the university [University of Buffalo] is in the nature of pretense... as Mr. Baird is subscribing the amount of his salary. He will only be asked to give two lessons or lectures a week, the rest of the time to be his own, the principal purpose being to discuss and to set under way the plans for the founding of the new conservatory in the fall... It would of course be a wonderful opportunity for Hindemith, as he would be sole director, untrammelled by traditions and policies he might have to contend with were he to take over the directorship of an old school."

Skelton also quotes one of Hindemith's letters to his wife, p. 174, in which the composer describes the classes at the University of Buffalo as being,

"... as deadly as ever--out of sheer despair I give the silly geese, who are as ignorant as they are untalented, some of the most primitive exercises for beginners... There's no more talk here of school plans, and I don't think anything will come of it. I'm glad, for, if I were to become the director of this school, I can already visualise the classroom in which, after a few years of working here, I should hang myself."

Skelton then observes that:
"These are for Hindemith unusually harsh and dejected words, but they came from a man who was deeply homesick."


CHAPTER III

"MR. MUSIC"

Frank Burkett Baird (1852-1939), Cameron Baird's father, organized and developed companies--such as Tonawanda Iron and Steel, and Hanna Furnace--which manufactured iron and steel. He moved from Marietta, Ohio, to Buffalo in 1888. In the early 1900s, he established the Buffalo Union Furnace Company which became one of the foremost firms in Western New York by the 1930s. Because of his efforts, Frank Baird was largely responsible for developing Buffalo into one of the major pig-iron production points in the world.¹

Frank Baird was not the first in his family to enter the iron business. His father had built the first blast furnace at Hocking Valley Ohio; his grandfather, a pioneer manufacturer of charcoal pig-iron, a furnace at Brush Creek in Adams, County, Ohio, as early as 1829.²

Frank Baird's activities outside the iron industry included serving on the board of directors of the Pan American Exposition in 1901. In his capacity as president of the Buffalo and Ft. Erie Bridge Company, he contributed substantially to the building of the Peace Bridge, a link between the United States and Canada, completed in 1927. He became known as the "Father of the Peace Bridge." He served as a director of the Nichols School...
and in 1916 became head of the Buffalo Chamber of Commerce. In 1920, he was elected to the Council of the University of Buffalo. Active in several University endowment campaigns as well as a generous contributor to the University's fund drives, he remained on the Council until 1939. In 1927, the University awarded him the Chancellor's Medal.3

Mrs. Frank B. Baird (Flora M. Cameron Baird) was born in Little Rock, Arkansas, the daughter of William Cameron, an industrialist, and Flora Cameron. She attended Mt. Vernon Seminary in Washington, D.C. On 12 November 1900 she married Frank B. Baird in Waco, Texas, where her family had moved. In Buffalo they lived first at 50 Soldiers Place, later at 97 Linwood Avenue. In 1917 they moved again, to a three story brick mansion at 1069 Delaware Avenue, the one-time home of Wilson S. Bissell, United States Postmaster General under President Grover Cleveland. Parts of the house dated back more than a century. After her husband's death in 1939, Mrs. Baird continued to live there until 1953 when she moved to the Campanile Apartments at 925 Delaware Avenue. The mansion was then demolished; St. Joseph's Cathedral School now occupies the site.

Mr. and Mrs. Baird entertained frequently. Among their guests were two United States presidents, William McKinley and Warren G. Harding, and British Prime Minister, J. Ramsay MacDonald. "Mrs. Baird never liked just having two or four people in," recalled a close friend, "she invited three or four
hundred people." She was "a natural, vivacious young woman with inimitable southern grace" and "a fitting companion for her husband, who was generally considered the foremost host in Buffalo history." Mrs. Baird died in 1960.

The couple had three sons, Frank Jr. (who currently resides in Hollywood, Florida), Cameron, and William. Cameron Baird (1906-1960), the second son, was born in Waco, Texas. He attended the Franklin School and Nichols School in Buffalo. In 1926, he graduated from Williams College with a Bachelor of Arts degree. He also attended the Harvard University School of Business Administration from 1926-27, after which he and his younger brother William founded the Buffalo Pipe and Foundry Company. In 1935, Cameron was elected president of the Company.

In addition to his business activities, Cameron Baird organized the Buffalo Oratorio Chorus in 1930, remaining its conductor until 1955. Between 1933 and 1936 he left the foundry business at intervals to study music in Europe: composition and viola in Berlin with Paul Hindemith and Bernhard Heiden; conducting in Salzburg with Felix Weingartner and Bruno Walter.

Returning to the United States, he married Doris Jane Dugan on 18 September 1937. (Mr. William J. Dugan of Hamburg, New York, was president of the Dunbar and Sullivan Dredging Company.) Baird apparently met Miss Dugan when playing chamber music--he the viola, she, the violoncello. After their marriage, the Bairds lived near the village of Eden, New York, in a house
surrounded by 152 acres of woods, lawns, and gardens. Jane Baird, who had spent two years at Vassar College and two years at the University of Buffalo, not only shared her husband's love of music, but also his love of hiking. In 1949 they hiked nearly one hundred miles through Yosemite Valley and in July 1951 while in Permignan, France, for the Casals Music Festival, they climbed the nine thousand foot Mt. Canigou. At home she presided over a household which eventually included six children: Brent, Brenda, Bronwyn, Bruce, Bridget, and Brian.

When Baird retired as president of the Buffalo Pipe and Foundry Company in 1949, he became a full-time musician and his brother William took over the company. "From no other work [than music] could my husband derive equal satisfaction," his wife observed. "An unforgettable person and one whose [life] was music," a friend noted. In December 1951, Baird conducted the Schola Cantorum (he had become conductor in 1945) and the Oratorio Chorus in a presentation of Bach's B minor Mass with the Buffalo Philharmonic Orchestra. A year later, 1952, he commenced building the Music Department at the University of Buffalo.

Baird's musical abilities were based on a solid foundation. He grew up with music in his parents' home and began playing piano as a child. His mother opened her house to musical groups, especially for chamber music concerts. The Budapest String Quartet was a frequent visitor and called Buffalo and the
Baird house their "second home." As one of Baird's friends, Leslie Barnette, Jr., observed:

This was the day of great musical things in private houses and Cam was the impresario. . . . Many were the concerts and suppers he arranged at his mother's home on Delaware Avenue. . . . and Miss Oliver, Mrs. Baird's housekeeper, hovering about and not always knowing what to make of Cam's musical friends who swarmed all over the place.9

When Baird was in his mid-twenties he began to study the viola.10 In 1945, he helped persuade William Steinberg to accept the post of conductor of the Buffalo Philharmonic Orchestra. In addition, Baird played viola for several years—reportedly without pay—with the Philharmonic. Baird's teacher was the principal violist, Fred Ressel. Three mornings a week at eight o'clock, Baird went to Ressel's house at 14 Cheltenham in Buffalo for lessons. He came in his work clothes which, Mrs. Ressel observed, were not always immaculate because he would walk through his factory and if something needed to be done, he would do it.11

Baird had met Ressel in 1932. Conductor John Ingram was staying with the Ressels and Baird wanted to discuss European study with him. When Baird returned from Europe he began viola studies with Ressel, who also taught three of Baird's children. When they were old enough father and children played Hausmusik once a week. After he established the Music Department, Baird asked Ressel to teach viola there, which he did from 1953 until 1966.12
At their home in Eden, the Bairds hosted many musical gatherings. The musicians didn't meet in the main house, but in a place called the "Shack" behind the house. The "Shack" had room for about thirty musicians and two nine foot concert grand pianos.\[13\]

Oswald Rantucci, violinist in the Buffalo Philharmonic Orchestra and a devotee of the lute, mandolin and guitar, related how Baird once got him to the "Shack."

Cameron Baird had a factory where they manufactured these terra-cotta pipes--these sewer pipes. He was there every day and I remember once we had to play chamber music at his house. He came by where I lived at St. James Place with a huge truck. I needed help to get up into it. There he was rumbling his way along. He didn't take the truck to Eden; we left it along the way and someone else picked us up.\[14\]

Whether at the "Shack" or on Delaware Avenue, Baird liked to time performances. Barnette observed:

Cam timed everything musical; he could tell you that say, the Budapest played the Beethoven opus 137 in thirty-seven minutes whereas the Kolisch did it in forty-two. He was never without that stopwatch.\[15\]

Livingston Gearhart, a friend of Baird's and a member of the Music Department faculty, made a similar observation.

He was very interested in timing and his scores always showed that this chorus under this conductor took five and three quarter minutes or so and in that way he judged their tempo.\[16\]

Cameron Baird loved music. Instead of just loving music as an amateur, however, he used his influence and knowledge to establish a professional music department in a city which lacked one. Allen Sigel who came to Buffalo in 1948 to play clarinet in
the Buffalo Philharmonic Orchestra, joined the Music Department faculty in 1953. He noted that Baird's actions filled a definite need in Buffalo. Many young people growing up in Western New York wanted to make music their vocation, but there was no place to go except, perhaps, the Eastman School of Music in Rochester, or the College in Fredonia.17

Clifford C. Furnas, Chancellor of the University of Buffalo from 1954 to August 1966, voiced his opinions on Baird and the Music Department.

Cameron was from one of the old families of Buffalo. . . . He was more or less a dilettante on various instruments, but he truly tried to promote the musical arts and he devoted himself to it most enthusiastically. McConnell had appointed him head of the newly formed Department of Music and Cameron began to develop it into something worthwhile.18

Perhaps Fred Ressel summed it up the best.

Cameron was a one hundred percent lover of music; not only an overall love, but a sincere student. He just wanted to be a musician.19
NOTES

1 The Dedication of the Frank B. and Cameron Baird Music Hall, Frederick C. and Alice Slee Chamber Hall (Buffalo, N.Y.: SUNY at Buffalo, 1981), p. [5].

2 Ibid.


5 Ibid.


7 Ibid.

8 Leslie Barnette, Jr. An Informal History of the Buffalo Chamber Music Society. University Archives, State University of New York at Buffalo, Buffalo, N.Y.

9 Ibid.


11 Mrs. Fred Ressel, conversation with Sharon Grieggs Almqvist, 3 March 1984, transcript, Music Library, State University of New York at Buffalo, Buffalo, N.Y.
12 Fred Ressel, interview by Sharon Grieggs Almquist, 3 March 1983, transcript and tape recording, Music Library, State University of New York at Buffalo, Buffalo, N.Y.

13 Ronald Richards, interview by Sharon Grieggs Almquist, 28 October 1981, transcript and tape recording, Music Library, State University of New York at Buffalo, Buffalo, N.Y.

14 Oswald Rantucci, interview by Sharon Grieggs Almquist, 16 December 1981, transcript and tape recording, Music Library, State University of New York at Buffalo, Buffalo, N.Y.

15 Barnette, An Informal History.

16 Livingston Gearhart, interview by Sharon Grieggs Almquist, 15 November 1981, transcript and tape recording, Music Library, State University of New York at Buffalo, Buffalo, N.Y.

17 Allen Sigel, interview by Sharon Grieggs Almquist, 27 October 1981, transcript and tape recording, Music Library, State University of New York at Buffalo, Buffalo, N.Y.

18 Sparkle Moore Furnas, Memorial Biographical Record of Clifford Cook Furnas, 3 vols. (Buffalo, N.Y.: Sparkle Moore Furnas, 1975), 2:44.

19 Ressel interview.
CHAPTER IV

THE BAIRD YEARS

In 1953 the music building at the University of Buffalo was a small house at 260 Winspear Avenue. The living and dining rooms had been converted into a single, large classroom filled with a small Steinway grand piano and a Schlicker pipe organ with tracker action. At first, the kitchen served as the office and small library. Later, the porch was transformed into the office for the chairman, Cameron Baird, and his staff of one, Agnes Lang. The second floor rooms, each equipped with a piano, were used for small classes. The basement was divided by paper-thin partitions into five rooms suitable, according to the University, for practicing or teaching.¹

Although the University considered the house suitable for teaching, many of the part-time instructors from the Buffalo Philharmonic Orchestra did not. Instead they taught University students at their own private studios. Livingston Gearhart recalled teaching in the basement on an upright piano. To make him more comfortable, Baird had a large wall of shelving built for Gearhart's scores and books.² Practicing in the basement was difficult because of the lack of sound-proofing. The sound of those who did attempt to practice there travelled throughout the house. Therefore, classes, even though they were small, were
scheduled with the noise level in mind. Although considered only a temporary solution, the Music Department's space doubled when it acquired the house next door in 1954.

The emphasis in the early years was on building enrollment, but not by risking quality as Chairman Baird noted.

One of our objects is to grow, but we must keep our standards high at the same time. We won't offer snap courses just to fill the ranks. We must look for more students and more talent, but give them a good scholarly reason for coming to us.

All music organizations were open to any University student and in the beginning it was principally non-music majors who filled the ranks. One requirement of those students taking private lessons, music major or not, was participation in either the orchestra, chorus or band. Twenty-four credit hours were allowed for these "practical" courses. As an added incentive, students were excused from the physical education requirement if they played in the marching band. The orchestra presented greater obstacles than the other ensembles its conductor, Robert Mols, recalled. For the first rehearsal in the dining room of 260 Winspear Avenue, he had six players: "From there it grew, but not in leaps and bounds."

In that first year Baird wanted to present a program with the orchestra, chorus and bands performing. Mols replied that the orchestra didn't have the numbers to perform. Baird remained adamant and the student orchestra was augmented with some part-time instructors from the Buffalo Philharmonic Orchestra. "It was a chamber orchestra, but it was a pretty good
one," Mols noted and added: "It was a relief as a conductor to give a downbeat and finally hear some players."\(^5\)

In addition to participation in ensembles, students were required to complete a minimum of two years of theory. Music majors took secondary piano until they could pass a piano proficiency exam.\(^6\)

To promote recruitment, Baird, Mols, and Joseph Krips, the conductor of the Buffalo Philharmonic Orchestra, developed the idea of a Buffalo Philharmonic student workshop. It started out as a two-day event in 1954 held during the Thanksgiving and Easter weekends. It was open to all area high school students. The students would come to the University, rehearse the pieces, have lunch, and then go downtown to Kleinhans Music Hall. There they were seated next to one of the Philharmonic players. The end result was a double orchestra—or in the case of some of the winds, a triple orchestra.\(^7\)

In 1958, the Buffalo Philharmonic student workshop group became a permanent orchestra called the Western New York Youth Orchestra. In 1963 it merged with the Community Music School Orchestra. It became an independent organization again under its current name, Greater Buffalo Youth Orchestra, in 1973. In a concert by the GBYO on 14 May 1984, Mols was invited back to guest conduct the Háry Janos Suite by Zoltán Kodály. In addition, the GBYO commissioned the State University College of New York at Buffalo composer-in-residence, Walter Hartley, to
compose a piece dedicated to the memory of Cameron Baird. The result was Hartley's Symphony no. 3. 8

One of the more irritating aspects of converting two normal (not to mention small) houses into a music building was the lack of a performance area. Performances were, out of necessity, given in the auditorium of Norton Hall (now Harriman), the original student union. One such performance in April 1955, Purcell's Dido and Aeneas, was a joint effort of the Music, Drama and Art Departments. Herbert Beattie conducted; A. [Anton] James Bravar was the stage director and designer. The cast featured Vivian Girard as Dido, Robert Bauer as Aeneas, and Ruth Easter as Belinda. The student orchestra was augmented by faculty members Harry Taub, violin; Fred Ressel and Cameron Baird, viola; and Robert Mols, flute. 9 The following year, the Music Department, "seeking to achieve distinction in opera, produced excellent performances of Così fan tutte." 10

As another aid to recruitment, a music education program was organized in 1955 under the direction of Irving Cheyette (born 1904), who headed the program until his retirement in 1972. This program proved popular and attracted students; by 1960, ninety percent of all music students were enrolled in it. 11

In 1954, the University of Buffalo received a bequest of $900,000 designated for specific music activities. The money was bequeathed by a corporation attorney and amateur musician, Frederick Caldecott Slee. Slee's will made the University the
ultimate beneficiary of the bulk of his estate after his wife's death. The will also detailed what Slee meant by musical activities. The bequest provided for a "master-teacher of harmony, counterpoint and fugue, equal to a professor at the Paris Conservatory." This person would be hired as a visiting Slee Professor. An annual cycle of the complete Beethoven string quartets in the order prescribed by Slee would be performed by a nationally known group.

He [Slee] did not specify who should be the performers for the Beethoven string quartets, but he had long been friends with the world renowned Budapest String Quartet, and it was rather assumed that he would have preferred to have them.

The Budapest Quartet liked the Beethoven Cycle, but not Slee's order. "They grumbled constantly and kept asking me to change it, but of course I couldn't," a later chairman of the Music Department noted. In addition to the Slee Professor and Beethoven Cycle, the bequest furnished the funds for five other chamber music concerts.

Before Mrs. Slee died in 1956--exactly two years after her husband--she activated that part of the will providing for the Slee Professor and the Beethoven Cycle. The first Cycle was performed in 1955 by the Budapest Quartet. From September 1957 to January 1958, Aaron Copland was appointed visiting Slee Professor. The bequest was originally administered by Cameron Baird, a friend of the Slees. As Chancellor Furnas observed,

It was probably through Cameron Baird that Frederick Slee became interested in leaving something to the University of Buffalo, which would continue the best traditions of classical music.
Frederick C. Slee was a graduate of the Harvard Law School, 1897. While there he also studied music theory and composition. He continued these studies later at the Sorbonne in Paris where he was tutored by Nadia Boulanger. He composed some works for piano and strings as well as a few songs. Slee moved to Buffalo to begin his law practice because

... he envisioned a larger law field in view of what appeared to be a city with a great industrial future. Time proved his prediction accurate.16

In 1905, he married Alice McDonald; the couple resided at 59 Saybrook Place. As noted above, Slee had his garage converted into a music room. There Slee and other enthusiastic amateurs played chamber music on Sunday mornings. Alice Slee did not play a musical instrument, but attended concerts and shared her husband's devotion to chamber music. The couple had no children.

Acting Dean Milton C. Albrecht of the College of Arts and Sciences commented in his "Report for the Academic Year, 1956-57" about Slee's influence on and Baird's management of the Music Department.

The Music Department increased its public concerts markedly: three faculty recitals, seven ensemble concerts, and two presentations of operas. The Slee Memorial concerts of Beethoven string quartets by the Budapest Quartet offered in September and in May, continue to be cultural events of the highest order.

In order to achieve a first rate music program, the Music Department needed more space and its own performance hall. To this end, in 1955, Cameron Baird selected Paul Schweikher as
consulting architect for a music building. Chancellor Clifford C. Furnas commented on Baird's choice.

Cameron Baird, who was an imaginative and certainly a dedicated person, but not a very practical one, felt that music buildings should not be left to the prosaic points of view of the architects in Buffalo. Rather, he insisted that we should get someone who has more vision and knowledge than one could find here, and so at his urging we retained Mr. Paul Schweikher, who at the time was head of the Dept. of Architecture at Yale. P. Schweikher exhibited a great deal of imagination, but a minimum of practicality. He also aroused the wrath of local architects and contractors.  

Schweikher designed a fine arts center consisting of three distinct and separate elements: the theater, the library, and the music and arts building.

A below-grade exhibition hall will connect the theater and the music and arts building. The exterior will be slate, glass and stainless steel. The buildings are on a plaza-like site, with the smaller, circular library separating the theater and the fine arts building.  

For his design, Schweikher won the Progressive Architecture award for 1957 in the "Buildings for Advanced Education" category.

Before actual construction began, Claude E. Puffer, Acting Chancellor of the University from 1955 to February 1957, visited the campus of Maryville College in Maryville, Tennessee. (Chancellor Clifford C. Furnas had been granted a leave of absence to assume the post of assistant to the Secretary of Defense.) Puffer met with the Maryville staff about two buildings designed by the architect Paul Schweikher. Puffer reported that they were generally pleased with the buildings because "they were modern in appearance and provided urgently-needed space." Puffer continued:
They were puzzled, however, as to why it was necessary to have so many unpleasant and annoying features connected with the buildings. ¹⁹

Puffer first toured the newer building containing a chapel and a theater with a court between them. Although only two years old, the annoying features of this building were already numerous. Foremost among them was a leaky roof, for the roof drains were too small; water accumulated, then ran into the building along its glass sides. Other problems developed with elements in the architect's construction which required replacement after a very short time.

The second building Puffer toured was the music-visual arts building where similar problems were encountered. The walls of this building were also glass; plate glass formed the walls of the lobby. To alert the unwary, potted plants had to be placed in front of the walls. Despite this precaution, someone walked through one of the glass panes. Fortunately the person was not injured, but the glass cost five hundred dollars to replace. Glass walls also transformed classrooms into hot houses on sunny days. Another problem was noise transmission. The sound of musicians rehearsing travelled throughout the building from the band and practice rooms. ²⁰

Despite Puffer's discoveries in Maryville, Schweikher's building plans were submitted to the University of Buffalo. They were not fully approved, however, because as Puffer explained to the architect in a letter of 10 July 1956, the bids on the Fine Arts Center
... on which you were requested to prepare plans and specifications, turned out to be far in excess of the estimate and we were therefore compelled to settle upon the construction of only the Music Center at this time.21

The entire Fine Arts Center was originally estimated at $1.35 million; the University had $750,000 (of which the Baird Family had contributed $600,000) in the building fund for the Center. Puffer recommended that only the music building be constructed because to complete the entire Center as planned by Schweikher would deplete the University's building fund reserves. Even the construction of the music building exceeded original estimates. Extra charges submitted to the University on 28 January 1957 included: $3,466 for additional excavation and concrete work over and above that shown by the architect; $1,696 for gravel fill on the sketch of the architect's engineer which was not shown on the original drawing; $925.00 for changes made by the architect; $4,340 for an extension of the balcony as per the architect's post-contract drawing; $626.00 for the six percent architect's fee, which was apparently not included in the original estimate. Total additional charges equalled $11,064.22 The complete cost of the music building alone was $800,000.

Furnas's last letter to Schweikher in March 1957 expressed his concerns about the problems encountered.

Again allow me to say how sorry I am it didn't work out as we both would like to have seen. I share with you the concern about the tendency towards mediocrity under the pressure of stultified thinking and limitation of dollars.23
The cornerstone was laid in the music building in May 1957 and all the correspondence between the Baird Family, the University and the architect inside. At the end of July, however, the music building remained unfinished. Karr Parker, Chairman of the Committee on Buildings and Grounds and President of the Buffalo Electric Company, was straightforward in his appraisal of the situation.

I have just made an inspection of the Building Program on the campus and I am well pleased with everything except the music hall. The music hall has been an unsatisfactory project due to the incompetence of the architect and it now appears that this building will not be ready by the opening of school but the contractor promises to complete it early in October if there are no further changes or delays. . . . Numerous changes and additions have been made by Mr. Cameron Baird. This is the first University building that we have not been able to complete on schedule--it is a small building and if it had been properly handled by a competent architect it would be ready.24

Chancellor Furnas described Karr Parker as,

. . . a true dictator. . . dedicated when working on something, provided he can run the show completely, but it has to be done in his way and in his way only.25

Parker did not pick Schweikher for the job and consequently, . . . never could accept the responsibility for seeing that the building was properly completed. . . this is one of the reasons it never turned out to be a really satisfactory structure.26

Money was not found to finance the complete Fine Arts Center. The problems with a single building apparently were too great to be tripled even though the Baird Family and the University had hoped for a true fine arts complex. William Baird had even brought to the campus some Greek columns from a
demolished bank in downtown Buffalo. They were to be the setting for an outdoor Greek theater. 27 These columns instead lay behind the music building for many years before becoming an integral part of Baird Point on the Amherst Campus' Lake Lasalle.

Before the music building's opening, it was officially named the Frank Burkett Baird Music Building honoring Cameron Baird's father and acknowledging the generosity of the Baird Family. The dedication took place on 12 October 1957. Chairman Baird organized the musical program.

Not surprisingly, the new building at the University of Buffalo had many of the same problems encountered at Maryville: leaky window-walls, hot house effect, and transmission of sound. Leakage first occurred during the fall rains of 1957 both through the walls and in the basement. Chancellor Furnas claimed it was "apparently due to an error in the architect's design." 28 (In August 1963 a severe basement flood ruined many pianos and other instruments. It was not the last!)

Studios, offices and classrooms whether used or not during the summer often exceeded a temperature of one hundred degrees with one hundred ten degrees reported on one occasion. Without drapes, the building was useless. Even the Recital Hall, in the interior of the building, suffered. In 1965, the Hall was modified to comply with fire and safety regulations "as well as to change the aesthetic temperature from about 451 degrees to at least the temperate zone." 29
Sound travelled throughout Baird Hall, although not as overwhelmingly as at the Winspear houses. The concrete blocks separating each room did not extend completely to the windows, but only to a half inch slate barrier. Consequently the windows became conductors of sound. Livingston Gearhart recalled examining the plans, questioning the design, and asking if the sound would travel. He was assured that the building was carefully planned. Karr Parker commented on this problem to Claude E. Puffer in a letter of 9 December 1957.

The transmission of sound between the classrooms is an inherent defect in his [the architect's] design which was always there.

Baird Hall was a striking building on the outside: smoked glass, stainless steel and eventually flowers and ivy. Inside, the architect had emphasized unpainted—also referred to as "naked"—concrete. "Naked" concrete gave the interior an unfinished appearance and caused visitors to wonder, ten years after its construction, if the building were still being finished. Although the walls were painted various colors in later years, nothing ever seemed quite satisfactory. In October 1958, room 101 was decorated as a display room: walls were painted, a rug installed and draperies hung across the glass wall. The appearance of that room was improved. In the basement, airless nine by twelve foot cubicles with gray asbestos hanging from the ceiling (eventually covered over) served as practice rooms.
The Recital Hall was a gray concrete box, but it was, at least, and at last, an adequate performing area. Chairman Baird remarked that

... the acoustics in the Recital Hall, which is listed "Chorus Rehearsal Room" on the blue-prints are quite good. The only complaint is from the performers on the platform, who are unable to hear each other more than a few feet away. ... The projection of sound from the audience standpoint is very good.32

Another problem (later resolved) which Baird mentioned in the same letter was the lack of a parking lot near the music building. Baird suggested even a temporary facility would be satisfactory because

... if we make people walk a long distance outdoors in bad weather, many of them will not come to our functions. I have had criticism from people who will not come to the annual Christmas Carol Service at Lockwood Library or to operas, etc., at Norton Hall in bad weather, because they have to park so far away.33

Baird Hall offered the Music Department three advantages over the houses on Winspear Avenue: it provided a performance area, more space, and made the Music Department more visible to the University and the Community. Ronald Richards remembered that the new building was a "vast improvement over a house where you went and practiced in a linen closet."34

Leo Smit, composer and pianist, joined the Music Department faculty in 1963. His first impressions of Baird Hall were gained on a bleak Buffalo winter day. Aaron Copland had asked Smit to play one of his newly-composed pieces, the Piano Fantasy. The rehearsal was in Baird Hall.

I called a taxi and we drove through sections of Buffalo on the way to the Main Street campus. Snow drifts piled high
on all the corners, bitter cold, and I remember thinking, "Oh, I don't think I'll ever be back here again." The contrast with sunny California was quite striking. I came into Baird Hall and was welcomed by a small group of composer students, of whom there were not more than five scattered throughout the darkened hall, sitting in bleak isolation. On the bare stage I began to hammer out the opening declamatory, serial melody of the Piano Fantasy. That was my first impression.35

As Smit became better acquainted with the building and the people, his impressions changed. He commented that the Recital Hall "turned out to be one of the most exciting performing halls I've ever played in."36

The Music Department continued to offer more concerts, although not all of them were performed in Baird Hall. Because of large audiences and a limited performance area, many fully staged operas were presented in Norton Hall. Donizetti's melodramma-giocoso Il Campanello (The Night Bell), for example, was given four performances in Norton Hall in January 1957. Sung in English, it was fully staged and costumed; Herbert Beattie conducted. In February, the University Woodwind quartet, directed by Robert Mols, performed. Bass-baritone Beattie, accompanied on the piano by Livingston Gearhart, offered a faculty recital of Beethoven, Brahms and Ives. Allen Giles, faculty pianist, performed a recital of Beethoven, Grieg and Franck. In April, three student groups performed: the University Men's Glee Club led by Irving Cheyette, and the Concert Band and University Symphony Orchestra under Robert Mols. In May, Beattie conducted the University Chorale in Carl Orff's Carmina Burana.
in Norton Hall. Later in the month, Beattie directed four performances of Paisiello's *Barber of Seville*. 37

The new building aided enrollment. For the 1958-59 academic year, 125 students enrolled in music programs, of whom forty percent majored in music. The Music Department employed twenty-three faculty members. Although only five were salaried, the remainder received instruction fees. Chairman Baird reportedly donated his salary to the Music Department and provided additional funds for practice pianos and classroom equipment. 38

After the Music Department's first season in Baird Hall, Chairman Baird took stock.

*We have a young, small faculty aiming at quality in their teaching and public programs. And even now we're beginning to do a few things. The University music program is like the football team, it belongs to the Community.* 39

At the end of the spring semester 1959, Herbert Beattie resigned from the Music Department faculty to assume a position at Hofstra College, Long Island, New York. He had nothing but praise for the Music Department and its chairman.

*I have had a great deal of satisfaction working with the members of the U.B. Music Department. As for music director Cameron Baird, I've never before been associated with a person of such generosity and vision.* 40

J. Richard Marshall replaced Beattie and during the 1959-60 season produced five operas in Baird Hall. The University of Buffalo opera theater presented Menotti's two one-act operas, *The Medium* and *The Telephone*, Purcell's *Dido and*
Aeneas, Puccini's Tosca, and Britten's Rape of Lucretia. The performances were well attended and praised for their quality.

In the spring of 1958, Mexican composer-conductor Carlos Chavez arrived to begin his semester-long term as Slee Professor. Foremost among Latin-American composers of the twentieth century, Chavez founded the Colegio de Mexico and contributed his talents to the Mexican Academy of Arts. After his stay in Buffalo, he assumed the Charles Eliot Norton Chair of Poetics at Harvard University. Brooklyn-born composer, pianist and conductor, Leon Kirchner filled the Slee Professorship in the spring of 1959. He began composing while a student at the Los Angeles City College. While working on a B.A. at the University of California, he studied composition with Arnold Schoenberg. He did graduate work at the Berkeley campus with Ernest Bloch and in 1952 travelled to New York City to study with Roger Sessions. For his Piano Concerto no. 1, composed in 1953, he won the Naumburg Award; his 1966 work, String Quartet no. 3, earned him the Pulitzer Prize. He succeeded Walter Piston as the Walter Bigelow Professor of Music at Harvard in 1961.

For the academic year 1959-60, and the fall semester of 1960, American composer Ned Rorem was appointed Slee Professor. During his stay, he presented three lecture-recitals and composed Eleven Studies for Eleven Players which he dedicated to Cameron Baird. In 1976, Rorem was awarded the Pulitzer Prize for his Air Music composed in 1974.
On 6 May 1960, Cameron Baird died at the age of fifty-four. Dean Albrecht wrote: "Cameron Baird's death affected deeply every member of the faculty and staff."
NOTES

1 Minutes of the College of Arts and Sciences Faculty Meeting, 3 March 1953, University Archives, State University of New York at Buffalo, Buffalo, N.Y.

2 Livingston Gearhart, interview by Sharon Grieggs Almquist, 15 November 1981, transcript and tape recording, Music Library, State University of New York at Buffalo, Buffalo, N.Y.

3 "Cameron Baird Builds UB Team to be Proud of--In Music," Buffalo Evening News, 5 July 1958, magazine section.

4 Robert Mols, interview by Sharon Grieggs Almquist, 22 October 1981, transcript and tape recording, Music Library, State University of New York at Buffalo, Buffalo, N.Y.

5 Ibid.


7 Mols interview.


10 Dean Richard H. Heindel, "Report of the Dean of the College of Arts and Sciences, 1955-56," University Archives, State University of New York at Buffalo, Buffalo, N.Y.

11 The degrees offered by the University of Buffalo Music Department are listed in appendix 1. Statistics on music graduates are listed in appendix 2.


Allen Sapp, interview by Sharon Grieggs Almquist, 23 November 1981, transcript and tape recording, Music Library, State University of New York at Buffalo, Buffalo, N.Y.

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Karr Parker to Cameron Baird, 12 November 1957, File 16/5A/482, 1-1, University Archives, State University of New York at Buffalo, Buffalo, N.Y.

Chairman Allen Sapp, "Annual Report from the Music Department, 1964-65," University Archives, State University of New York at Buffalo, Buffalo, N.Y.
30 Gearhart interview.

31 Karr Parker to Claude E. Puffer, 9 December 1957, Office of Planning and Development Records, File 447, no. 1, 8/1, University Archives, State University of New York at Buffalo, Buffalo, N.Y.

32 Cameron Baird to Karr Parker, 8 November 1957, Office of Planning and Development Records, File 447, no. 1, 8/1, University Archives, State University of New York at Buffalo, Buffalo, N.Y.

33 Ibid.

34 Ronald Richards, interview by Sharon Grieggs Almquist, 28 October 1981, transcript and tape recording, Music Library, State University of New York at Buffalo, Buffalo, N.Y.

35 Leo Smit, interview by Sharon Grieggs Almquist, 19 November 1981, transcript and tape recording, Music Library, State University of New York at Buffalo, Buffalo, N.Y.

36 Ibid.

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38 "Cameron Baird Builds UB Team."

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CHAPTER V

INTERREGNUM

After Cameron Baird's death, Allen Giles was appointed Associate Director of the Music Department. A pianist and organist, Giles had come to the University of Buffalo in 1950 as a part-time music appreciation lecturer. When Baird founded the official Music Department in 1952, he retained Giles as a piano instructor. Giles received his Bachelor of Music and Master of Arts degrees from Boston University, and was awarded an Associate degree from the American Guild of Organists in 1959. In addition, he served as organist and choir director of the North Presbyterian Church in Williamsville, New York. In July 1961, accompanied by his family, he travelled to Fontainbleu Castle in France on a Baird Foundation Award to study composition with Nadia Boulanger and piano with Robert Casadesus, a two-month course which concluded in time for him to return before the fall semester began.1

Although saddened by the death of Cameron Baird, the Music Department Faculty continued to present musical events. During the fall semester of 1960, for example, the Budapest String Quartet performed the Slee Beethoven Quartet Cycle, faculty pianist J. Richard Marshall accompanied his wife,
soprano Jean Deresienski, in a song recital; and Humperdinck's opera *Hansel und Gretel* was produced for the Christmas season.²

Enrollment in applied music remained high. In the summer of 1960 there were 39 applied music students, in the fall, 101, with an additional 27 participating as part of the Millard Fillmore College Night School Program. The total for summer and fall was 167.³

The search for a new chairman began. Supposedly no one within the Music Department wanted the position, including Associate Director Allen Giles. Two powerful men were in charge of the University of Buffalo at that time: Milton C. Albrecht, Dean of the College of Arts and Sciences, and Oscar Silverman, Director of the University Libraries and a lover of music. Their choice for Chairman of the Music Department was Allen Dwight Sapp.

I got a call out of the blue at breakfast from Myles Slatin who was the Assistant Dean of the College of Arts and Sciences. Would I be interested in Buffalo? I hardly knew where Buffalo was; it was somewhere out in the West. I was the most provincial Easterner you had ever heard of; the typical Harvard man who thought the country stopped around the Hudson River.⁴

The new Chairman graduated from Harvard in 1942 (B.A.), 1949 (M.A.). During his association with Harvard, he held the position of Acting Chairman of Music for the summers of 1953 and 1954 and in 1958 was a teaching fellow. Later, as assistant professor, Sapp directed undergraduate studies in music and was secretary of the Committee on Educational Policy. His education also included piano instruction with Margaret Coddington and
Robert Elmore, theory with William F. Happich, and composition
with Aaron Copland, Randall Thompson, and Nadia Boulanger.
During the Second World War, he served in the Military and
Signal Intelligence Corps and remained until 1948 as chief
cryptanalyst in the civil censorship division in Frankfurt,
Germany.

After leaving Harvard in 1958, Sapp was an instructor
in the Wellesley College Music Department, Wellesley,
Massachusetts, where he was when Albrecht and Silverman made
their offer. He accepted.

University of Buffalo faculty member Allen Sigel
believed that Sapp accepted the Buffalo offer because of

... the challenge of building something. He was a person
who loved challenges and loved to be in charge of some new
venture that required a great deal of imagination and
insight. He was a very good choice for chairman at that
time. 5

Chairman Sapp was introduced to the University and the
Community as Slee Professor in the fall of 1961. On the Slee
Lecture and Recital Series, he presented a program entitled
"Three Modes of Musical Communication." Part one, "The Personal
Gesture," presented on 19 October 1961, featured pianists Sapp
and his wife Norma Bertolami Sapp. Mezzo-soprano Jeannie Tourel
performed part two, "The Lyric Impulse," on 30 October 1961. The
Bell Arte Trio played the conclusion, "The Corporate
Experience," on 5 February 1962. 6 In describing Sapp's tenure as
Slee Professor, Dean Albrecht reported that Sapp "made an
immediate impression of warmth, sincerity, and fine musicianship.\textsuperscript{7}

Even before his arrival in Buffalo, Sapp had formulated a policy for the Music Department. Unlike Cameron Baird's philosophy, which was basically that of a performer interested in conservatory-type musical training, Sapp stressed scholarship both at the undergraduate and graduate levels. To this end, he enhanced the Music Department's curriculum by adding the Ph.D. in musicology, composition, and theory (1962). He also strengthened the B.A. degree in an effort "to transform it from a somewhat ornamental and amateurish program to a classical and rigorous balance of theory, history, and musical performance."\textsuperscript{8} He placed a "thematic" emphasis on contemporary music; as a composer himself, he wanted to create a department with a sharp profile, one which would give students, faculty, and the Community "a fertilizing experience in the music of our time."\textsuperscript{9}

Sapp decided not to emphasize the music education program, however, because the schools at Fredonia and Potsdam offered a graduate degree in it and he "didn't see music education as a role for Buffalo."\textsuperscript{10} He also wanted to transfer most of the applied music teaching to a group of selected full-time instructors rather than continue with the practice of appointing part-time instrumentalists from the Buffalo Philharmonic Orchestra.

Many of the part-time instructors feel only the most peripheral connection to the Department. We hope to make them feel a little more responsible than they have, but the
solid basis for this is a more concrete, more renumerative position, with increased responsibilities.\textsuperscript{11}

Sapp actively promoted a graduate program in strings. Because he believed that the chamber music repertoire was essential for discriminating musicians, he decided upon a string quartet instead of individual teachers.

A senior group of people who had been playing for a long time and knew the repertoire would be the kind that I would prefer—rather than the kind that could play the Vieuxtemps Concerto and teach potential contest winners and soloists.\textsuperscript{12}

The Budapest Quartet, long associated with the Music Department and friends of Cameron Baird, became the resident string quartet in 1963. (Their three-year contract was largely funded by Mrs. Cameron Baird in memory of her husband.) The Budapest's appointment "had a marked effect on staff, students, and on . . . recruitment."\textsuperscript{13}

With the combination of the resident string quartet and full-time pianists, such as Leo Smit and Carlo Pinto, Sapp felt that chamber music concerts of high quality were possible. As with his choice of a string quartet, he wanted pianists "who could play all periods--virtuosi, but not like Lazar Bergman."\textsuperscript{14}

To further promote scholarship, Sapp established the pattern of the visiting musicologists in 1963 which paralleled that of the Slee Professors. Howard Mayer Brown was a visiting professor for the fall semester of 1967. Sapp felt that a large university had to have some visiting professors to stimulate both the faculty and students. He also wanted each musical period--Medieval, Renaissance, Baroque, etc.—and language
represented by the musicologists. Frank D'Accone had been a Music Department faculty member since 1960. His specialty was Florentine music of the fourteenth, fifteenth, and sixteenth centuries. Italian was his language. He received Bachelor of Music and Master of Music degrees from Boston University where he studied with Geiringer, Gardner and Read. In 1955 he was awarded a Master of Arts degree from Harvard, and in 1960 a Ph.D. Representing the Medieval Era, iconography of early music, and ancient Greek and Roman musical instruments was James McKinnon who joined the faculty in 1966. He received a B.A. from Niagara University in 1955 and continued his studies at Columbia University with Paul Henry Lang and Edward Lippman where he was awarded the M.A. (1960) and Ph.D. (1965).

Jeremy Noble, English music critic and musicologist, was educated at Aldenham School and at Worcester College, Oxford, where he read Greats (1949-53). His primary interests are Josquin Desprez and Stravinsky. He relinquished his post of music critic of The Times to take a research fellowship in Buffalo in 1963. For the fall semester of 1966, visiting professor Noble offered a course on Beethoven Quartets (MUS 425) geared for the general student at the college senior level. Noble became a permanent faculty member in 1976.

David Fuller, Ph.D. Harvard University, joined the Music Department in 1963. His specialty is the French Baroque. Another musicologist, Herbert Kellman, received his Ph.D. from
Princeton University and joined the Music Department in 1963; he left in 1966.

Sapp effectively altered the philosophy of the Music Department from that envisioned by its founder, and in so doing began what would later be referred to as the "Grand 60s." The Sapp Years had begun.
NOTES


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3 Allen Giles, "Report, 21 October 1960," University Archives, State University of New York at Buffalo, Buffalo, N.Y.

4 Allen Sapp, interview by Sharon Grieggs Almquist, 23 November 1981, transcript and tape recording, Music Library, State University of New York at Buffalo, Buffalo, N.Y.

5 Allen Sigel, interview by Sharon Grieggs Almquist, 27 October 1981, transcript and tape recording, Music Library, State University of New York at Buffalo, Buffalo, N.Y.

6 Buffalo, N.Y., State University of New York at Buffalo, University Archives, Musical programs.

7 Dean Milton C. Albrecht, "Report of the Dean of the College of Arts and Sciences, 1961-62," University Archives, State University of New York at Buffalo, Buffalo, N.Y.

8 Allen Sapp, "Report to the Provost of the University, 1965," University Archives, State University of New York at Buffalo, Buffalo, N.Y.

9 Sapp interview.

10 Chairman Allen Sapp, "Annual Report from the Music Department, 1961-62," University Archives, State University of New York at Buffalo, Buffalo, N.Y.

11 Sapp interview.

12 Ibid.

13 Chairman Allen Sapp, "Annual Report from the Music Department, 1962-63," University Archives, State University of New York at Buffalo, Buffalo, N.Y.

14 Sapp interview.


CHAPTER VI

THE SAPP YEARS: THE GROWTH OF THE MUSIC DEPARTMENT

Chairman Allen Sapp had taken stock of the situation in Buffalo and with the aid of Associate Director Allen Giles had begun to implement his policies.

I believe departments grow from the teachers and students reflecting both their talent and inspiration. There will be adjustments and developments in teaching programs, of course, but never for the sake of fitting them into some inflexible design.¹

In order to make the Music Department more visible to the University and the Buffalo community, Sapp worked with the Buffalo Chamber Music Society, served as music advisor to the Albright-Knox Art Gallery and the Community Music School, sat on the Studio Arena board, and formed an effective liaison with the Buffalo School System. His involvement with the Buffalo Philharmonic Orchestra led to his appointment as chairman of a subcommittee to select a successor to Joseph Krips. It was largely due to his influence that Lukas Foss was persuaded to accept the post of conductor of the Philharmonic in 1963. Sapp established contacts in the Western New York region as well as the entire State.
... I do a great deal of work anonymously for the New York State Council of the Arts and of course, have very strong personal connections with the major foundations.²

At the end of Sapp's first year as chairman, Dean Albrecht noted:

Music deserves special mention for developing under its new chairman, Allen Sapp... He has already made his presence felt, as he develops plans for the expansion of the staff, improvement of choral work and orchestra, and for a projected new building adequately to take care of the increased needs of a fully-represented music department.³

Four years after its construction, Baird Hall was already too cramped. Sapp spoke with Claude Puffer in November 1962 about "the desirability, in fact the necessity, of a new building."⁴ Puffer indicated that Baird Hall—which Sapp described as "unsuitable even at present, and totally unsuitable as a building for future departmental operations"⁵—could be abandoned and a new building on the proposed campus in the Buffalo suburb of Amherst a reality within several years. With that in mind, Sapp formed a committee of Music Department faculty members which was responsible for making recommendations for the new building. (The originally-planned Fine Arts Center could not be completed to provide more space because Baird Hall could not be altered or added to without permission of the original architect.)⁶

Sapp's concerns were not only directed to the space problem. Leakage of water into the basement of Baird Hall had first been observed in the fall of 1957—very shortly after the building's completion. In August 1963, however, the leakage
became a flood. John Dwyer, music critic for the Buffalo Evening News, reported on the cleanup procedures hampered by the lack of lights.

On Flood Day, Dr. Sapp led a barefoot brigade of Ph.D.s on the summer faculty into the knee-high water of the Baird Hall basement, to salvage what they could from the appalling mixture of water, sewage, floating costumes and sheet music.

Damage to instruments, stage properties, equipment, and wardrobe (much of which consisted of a recently purchased and cataloged costume collection from a nationally-known Rochester company) was estimated at fifty thousand dollars. Because the practice rooms were in the basement, so were most of the pianos. In a letter of 8 August 1963, piano technician Carmen Perna reported to Chairman Sapp that the pianos were in approximately two feet of water and that this caused damage beyond reasonable control. It was his opinion, that the pianos were a total loss.

The Music Department salvaged what it could and moved forward. Despite hopes of a new hall, it would have to wait eighteen years, until September 1981, before moving to larger, and drier, quarters--Baird and Slee Halls--on the Amherst Campus.

Albrecht also commented on the improvement of the band under its new director, Frank J. Cipolla who joined the music faculty in 1961. Albrecht called the band a "fine performing unit, which has appeared publicly for concerts several times with distinction." Along with his band duties, Cipolla conducted the Music Department-sponsored Western New York Youth Orchestra and the University Brass Ensemble. The latter, combined with the
Men's and Women's Glee Clubs and Orchestra under J. Richard Marshall, performed works by Pergolesi, Bach, Lassus, Sweelinck, and Buxtehude, for the 1961 Christmas concert.

During the spring semester of 1962, the Music Department offered a variety of concerts. In February, the Reinagle Singers presented a concert of choral music; faculty members Pamela Gearhart (a violin instructor since 1955), Squire Haskin, piano, and Allen Sigel, clarinet, gave recitals. Michel Podolski, a part-time lecturer, gave a concert of lute music. In March, Cole Porter's musical *Kiss Me Kate* received six performances produced by J. Richard Marshall, directed by Irwin Atkins, and with sets and costumes by Boris I. Baronovic.

Fred Ressel conducted two programs with the Buffalo Symphonette, the second of which featured faculty soloists J. Richard Marshall, Allen Sigel, and Marjorie Winey, harp. Double bassist Daniel Palazzo visited the Music Department. His accompanist, pianist Donald Shrimpton, played Allen Sigel's 1961 composition *Homage to Gershwin*. On 23 May, the Opera Workshop presented a program of operatic scenes from Mozart's *Don Giovanni*, Verdi's *MacBeth* and *Rigoletto*, and Samuel Barber's *A Hand of Bridge*. "Settings and costumes are greatly simplified and left largely to the imagination of the audience," the program explained.

Alexi Haieff was appointed Slee Professor for the spring of 1962. He had studied at Juilliard in 1932 with Jacobi and
Goldmark. In 1942, he received the Lili Boulanger Memorial Award and a medal from the American Academy in Rome. He returned for a second appointment as Slee Professor in the fall of 1964.

On 1 September 1962, the private University of Buffalo became the State University of New York at Buffalo. As the largest independent non-tax-supported institution of higher education in Western New York, the University of Buffalo was also larger than the entire State University System when it was absorbed. Chairman Sapp noted that: "The mouse was about to swallow the lion. We became creatures of the State, but the State didn't know how to handle us." One result of the change was that the Music Department began receiving State funds in addition to private contributions. Hence, tuition was lowered and the fairly expensive private school became a fairly affordable public one.

For the fall of 1962, American composer and pianist Leo Smit became Slee Professor. Smit studied piano with Isabelle Vengerova at the Curtis Institute and in 1939 made his debut as piano soloist in Carnegie Hall. During Smit's tenure as Slee Professor, Chairman Sapp offered him a full-time position in the Music Department. Smit accepted and a year later (1963) arrived in Buffalo having resigned his post at the University of California at Los Angeles where he had taught since 1957. Sapp reported that Smit's music was well received and that Smit "brought a sense of the composer-performer only previously
manifest in Leon Kirchner's tenure. In 1968, he was named one of the outstanding Citizens of the Year by the Buffalo Evening News.

During his second year as chairman, Sapp selected Robert Sterling Beckwith to replace the departing J. Richard Marshall as director of choral music. Beckwith, B.A., M.A., Harvard University, came to Buffalo from Emory University in Atlanta and also taught at Juilliard. Although Beckwith was appointed in September 1962, he spent the spring semester on a research trip to the Soviet Union and East Europe. During the trip he exchanged ideas and scores with leading choral musicians, and gathered materials for scholarly research in East European music. Beckwith reorganized the University Men's Glee Club in 1962, and membership jumped from twenty to more than fifty in a single season. The University Women's Chorale was founded in 1962 and benefited from the principle of self-government. A student executive committee worked with the conductor in planning concert tours, local appearances and other musical and social activities. For a performance of Handel's Messiah in December 1965, Beckwith combined the Women's Chorale and the Men's Glee Club with the Schola Cantorum—now affiliated with Millard Fillmore College. The resulting 250 voice chorus performed with the Buffalo Philharmonic Orchestra under Lukas Foss.
American composer Virgil Thomson was appointed Slee Professor for the spring semester of 1963. Thomson found a receptive audience and commented:

I find the Buffalo music audience extremely alert and informed. I like the Western New York people, anyway. They're intelligent like Easterners, and they have the openness of Westerners.\textsuperscript{14}

Thomson presented three public lectures ranging from a discussion of American musical style to the role of humor in music. Chairman Sapp reported that Thomson participated "as conductor, lecturer, teacher, and lively commentator on the scene," and Thomson's appointment as Slee Professor "confirmed the wisdom of the resident composer who is always available for consultation by the whole college."\textsuperscript{15} Thomson's opera, The Mother of us All (with libretto by Gertrude Stein), was given three performances in April.

The Budapest Quartet was also busy. In addition to their presentation of the Slee Beethoven String Quartet Cycle, they presented the Mozart-Schubert Festival, a series of nine concerts. The following year, they played the Haydn-Brahms Festival consisting of three concerts. In the spring semesters of 1964 through 1966, the Quartet offered a String Players Institute under the auspices of the University. The Baird Youth Chamber Players, named for Cameron Baird, evolved from those spring workshops. Alexander Schneider worked with this group of young string players from throughout the state. During one rehearsal in August of 1966, Jack Benny arrived to visit his friend Schneider. Benny
borrowed Schneider's violin, sat down in the concertmaster's chair and joined the students in Mozart's *Eine Kleine Nachtmusik*. After the rehearsal, Benny invited the chamber players and the entire staff of Baird Hall to be his guests at Melody Fair. Benny's manager responded that his generosity would cost him about twelve thousand dollars. "So what's money to me," Mr. Benny said airily. Then, after the famous double take, 'What? Twelve thousand?'"17

On 29 July 1963, Associate Director Allen Giles played his last recital in Baird Hall. About his resignation from the Music Department, Chairman Sapp wrote the following.

"From the beginning he has brought a helpful, candid, and industrious spirit to departmental affairs. He has handled the Applied Music Program with a nice appreciation of detail and scrupulous care. During the difficult period following Mr. Baird's death and illness, he kept the fabric together."18

Assistant professor Allen Sigel became Associate Director after Giles's resignation.

David Diamond, who had been appointed Slee Professor in the spring of 1961, returned in the fall of 1963. Born in Rochester, New York, Diamond studied at the Cleveland Institute, Eastman School, and the Dalcroze Institute in New York City with Boepple and Session. In France, he continued his studies with Nadia Boulanger and was a Fulbright Professor at the University of Rome in 1951. Diamond presented a series of four lectures at the University of Buffalo entitled "Four Facets of Music Participation."19
Composer George Rochberg followed Diamond as Slee Professor for the spring semester (1964). Rochberg studied theory and composition with Scalero and Menotti and earned his Bachelor of Music degree in 1947. A year later, he received an M.A. from the University of Pennsylvania and then joined the staff of the Curtis Institute where he remained until 1954. In 1960 he returned to the University of Pennsylvania as chairman of the department of music. He resigned that position in 1968, but remained as a professor. As a Fulbright and American Academy Fellow in Rome (1950), he met Dallapiccola who was impressed by his serial music. Rochberg offered three Slee Lecture-Recitals: (1) "The New Image of Music," (2) "Direction and Continuity in Music," (3) "The Computer, the Brain, and Music."

In November 1963, the Music Department presented a three-day Harpsichord Festival for the dedication of its new Herz harpsichord. Alexander Schneider, second violinist of the Budapest Quartet, opened the festivities by conducting a chamber orchestra from the concertmaster's chair. Harpsichordist David Fuller (also a musicologist on the faculty of the Music Department) was the soloist in Bach's Concerto in F minor. One music critic wrote that the performance "would have been the envy of any major music center in the country."20

Events continued on the following day when Eric Herz, the maker of the harpsichord, gave an afternoon lecture in Baird Hall. That evening, harpsichordist Ralph Kirkpatrick presented a
program of solo keyboard music. The "standing room only" audience in Baird Hall "gave the soloist a rousing reception." 21

Schneider conducted and played the solo violin parts in another concert on 12 November. The orchestra, which consisted of Music Department faculty, Buffalo Philharmonic Orchestra members, and selected students, "showed great depth of interpretation, a large dynamic range, and perfect ensemble." 22 Soprano Taeko Fuji (a graduate student) sang Stravinsky's Chansons Plaisantes and Trois Poesies de la Lyrique Japonais; faculty member Nelson Dayton played a bassoon concerto by Vivaldi.

The Music Department offered two short operas in November: Pergolesi's La Serva Padrona, and Cimarosa's L'Impresario in Augustie. Vittorio Giarratana conducted local and student singers with "a lively pace" and also "balanced the strings and woodwinds." 23 Pianist August Martin gave a recital as did the Buffalo String Trio composed of Buffalo Philharmonic violinist Rivka Mandelkern, Music Department violist, Ascher Temkin, and violoncellist, D. Feldin. Leo Smit presented a lecture—"The Masters who write Jazz"—with guest soprano Salli Terri. In September 1964, he arranged a program to honor boogie-woogie pianist Pete Johnson, who had made his home in Buffalo because,

... it was one of the few remaining places in the country where he could make a living playing his kind of music, which had ceased to be fashionable or popular. 24
By 1965 the Music Department had twelve full-time and eight part-time graduate students. Musicologist Frank D'Accone pointed out that without a cooperative public library which allowed faculty members to check out materials for a semester and made their facilities available to students, the graduate program could and would not exist. If the Department wanted a first rate graduate program, he added, it would need a first rate library.25

The Music Department did have a small collection of sound recordings. Agnes Lang, Cameron Baird's assistant, supervised the collection when it was housed in one of the Winspear Avenue houses. Later it was moved to the basement of Baird Hall. Associate Director Allen Giles reported in 1961 that the administration of this collection was a problem because of substantial losses and overwhelming confusion. He noted that faculty members wanted the collection to remain in the basement, but could not devise a method for taking care of the sound recordings. It was not until 1973 that the collection and listening stations were moved out of the basement and into the departmental music library.

Some music materials were available at the main library of the University after 1961. In that year, the University's central cataloging unit started processing them. Three years later (1964), an Art and Music Library was created in Harriman Hall. Chairman Sapp realized the importance of a library devoted
to musical materials and one of his goals was to create a departmental music library. A start was made when two music librarians, James B. Coover and Carol June Bradley, were hired in 1967; the Music Library opened its doors in Baird Hall in February 1970.

By 1965 the Music Department's ensembles had improved. No longer was it a necessity to augment groups with Buffalo Philharmonic players. The University Orchestra numbered sixty-four student musicians that year. Conducted by violinist Pamela Gearhart, thirty-seven of those students played stringed instruments. She reported that the winds were still weak, but the outlook encouraging. 26

Lukas Foss was impressed by the size and quality of the University Orchestra and wrote a letter to Mrs. Gearhart praising her for her work with it, "especially since it came from absolutely ground zero in the fall." 27 To make the Orchestra more attractive to students, they earned one credit hour per semester retroactive to 1 February 1961. Formerly, orchestra members only received one half credit hour at the same time students in the choruses and bands received one full credit hour per semester.

Robert Mols created and conducted the University of Buffalo Little Symphony which in 1963 was a thirty-piece ensemble. After a concert, the reviewer wrote that the group was "just in the process of becoming a working ensemble." 28
The band expanded into several groups, most notably the Concert Band of 80 and the University Band of 140. Band director Cipolla reported that better players were auditioning and that they were showing more enthusiasm than ever before. After a concert featuring the Woodwind, Brass and Percussion Ensembles, one music critic reported that it "wasn't too long ago that such a program would have been impossible, for lack of both numbers and skill in the musical student body."29

More than 150 students participated in a variety of independent choral ensembles. "Full-scale choruses in major works are still quite new on the campus," a critic remarked.30 The Jubilee Concert (1964) in Kleinhans Music Hall featured the University choruses under Beckwith, and the Concert Band directed by Cipolla in celebration of the fiftieth anniversary of the establishment of the College of Arts and Sciences. They performed Lukas Foss's Psalms; the concert was recorded on an anniversary album.31

Opera was another important offering of the Music Department. In May 1966 the Department presented Mozart's The Magic Flute, sung in English. The choice of opera was Robert Beckwith's who sang the role of Sarastro. Baritone Heinz Rehfuss, who had joined the Music Department faculty in the fall of 1965, served as artistic director for the production. Muriel Hebert Wolf, also a member of the faculty since fall 1965, was executive producer. Carlo Pinto conducted the thirty-six piece orchestra of
student and Buffalo Philharmonic musicians. Richard Stuart Flusser from the After Dinner Opera of New York City directed. The more difficult stage sets and costumes were sub-contracted from New York City. Boris Baronovic was the set designer. John Dwyer in his review of the production wrote that it was "bright and entertaining, and truly stylish, without so much as the edge of an academic gown showing." Dwyer also warned readers to get tickets since the first performance was sold out.

Traditional music was augmented by new and experimental musical activities when Chairman Allen Sapp and Conductor Lukas Foss established the Center of the Creative and Performing Arts in the fall of 1964. A two-year Rockefeller Foundation grant of two million dollars was supplemented by thirty thousand dollars from the College of Arts and Sciences for the Center's first year. Sapp sought University commitment to the Center so the University would assume financial responsibility for it as the funds from the Rockefeller Foundation gradually decreased.

The idea for the Center was born when the Rockefeller Foundation asked Lukas Foss what could be done for the composer. Foss replied that the performers should be helped with fellowships to enable them to work leisurely on new music and to realize "that they can fulfill themselves as professionals in the field of new music." The Center also had an advantage over Darmstadt and other European contemporary music projects in that it was neither a school nor a festival. Instead, new music was
composed and performed continuously nine months of the year.

"There are no classes, no rigid schedules," Foss remarked, "it's a very American set up and our Europeans find it highly stimulating." 35

The principal objective of the Center was to create an atmosphere devoted to the study and performance of new music and to bring together in this atmosphere a select group of talented young musicians: scholars, performers, composers. These people were named creative associates, a term derived from research associate. A creative associate was

... a musician of articulated professional abilities, possibly post-doctoral in the case of the critics or musicologists, who might or might not gain from some teaching experience but who would have all the resources of a fully developed University and of a major Symphony Orchestra sympathetic to the creative arts, and a cultural milieu focused on the contemporary scene. ... 36

To make this work possible, the creative associates were awarded fellowships to the Center for a year, renewable for a second year. The fellowships provided a stable economic base for these musicians from all over the world to study and perform without "the stultifying effects of the commercial music world." 37 Their performances in local concert halls served as a laboratory for the Center as well as providing publicity and exposure. 38 "The whole point," Foss commented, "was to take people who were mature musicians--real virtuosi--and conquer them for our cause." 39
In April 1965, the Buffalo Philharmonic Orchestra, the Albright-Knox Art Gallery, the Music Department, and the Center, aided by other local institutions presented the Buffalo Festival of the Arts Today. The various events, concerts and exhibits of avant garde works "aroused tremendous interest and gained national attention," Dean Albrecht reported. 40

Critic Rosalind Constable of Life magazine reported that Buffalo "exploded in a two-week avant garde festival that was bigger and happier than anything ever held in Paris or New York." 41 She added that the Buffalo public took the Festival in its stride "with healthy curiosity and good humored appreciation." She recalled one incident involving a rubber duck, a housewife, and the first violinist of the Buffalo Philharmonic Orchestra. On his way to work

... carrying a violin and a rubber duck with a built-in quack... he was accosted by a housewife. "More modern music, I see," she said with an understanding smile. 42

Another concert featured a pair of dancers who were nude except for a coating of mineral oil. Locked in an embrace, "they moved slowly across the stage for eight minutes while a Verdi aria and the sound of falling rocks blared from a tape recording." 43

While the Buffalo music critics generally accepted such performances because of the publicity for Buffalo, the audiences were frequently less than enthusiastic. Still, founding fathers Sapp and Foss believed that Buffalo was an ideal place to set up
such experiments. Not only were both in positions of importance, but they felt that Buffalo's (and the Music Department's) conservative musical traditions would provide the background for innovation while at the same time generating resistance and curiosity. Foss noted that, "resistance to the new is itself traditional and there is enough of it in Buffalo to make innovation something of an adventure." 44

In addition to innovation with the Center, Foss programmed contemporary music with the Buffalo Philharmonic Orchestra and taught the Philharmonic musicians how to read modern notation. The problem with Foss's choice of programming was not that he included so much more avant garde music than before, but that it was more advanced and required more rehearsal time. This time was taken away from rehearsals of the classics which lead to some poor performances and some that were definitely unprepared. Allen Sapp observed that the audiences grumbled about the new music because Foss got careless about the classics. 45 Foss left the Philharmonic in 1970, succeeded by Michael Tilson Thomas.

The Center changed the Music Department and created a speciality in avant garde music. Unfortunately, the creative associates were not always compatible with the rest of the Music Department faculty. Eric Larrabee, Provost of the Faculty of Arts and Letters, noted that the Music Department presented
... a most perplexing expression of the dilemma posed by the co-existence of performing and academic capabilities under the same departmental jurisdiction.\textsuperscript{46}

Chairman Sapp observed that the creative associates were, mostly,

... the shaggiest, most unkempt, most undisciplined, most disagreeable crowd of people: anti-academic, anti-establishment, anti-everything.\textsuperscript{47}

Although even Sapp admitted that the creative associates were very difficult to deal with, he had envisioned that they would create tension, abrasion, and excitement with the teaching staff. Those few with academic inclinations might join the Music Department as did Jan Williams and Sylvia Brigham Dimiziani.

The creative associates certainly generated tension. The disquiet among the teaching staff was further intensified by the creative associates lack of educational commitment to the Music Department and its students. Few restrictions were placed upon them by the Center; they had no formal teaching duties. Oftentimes they would leave Buffalo for months at a time and return when and if it pleased them. Allen Sigel noted that they were

... concerned primarily with getting an education and performing for themselves and their group, whereas it had been hoped that this would somehow rub off and give exposure to our students. This didn't happen.\textsuperscript{48}

Carlo Pinto observed that the creative associates were

... completely interested in doing whatever they were doing in such a loose fashion that there was no order in whatever they attempted. If they wanted to play, they would play; if they wanted to stay in Buffalo, they would stay in Buffalo. Some of them would only show up occasionally. In a
sense we wanted the students to get involved with them and learn from these kinds of experiences.49

Alexi Haieff returned for his second appointment as Slee Professor in the fall of 1964, the semester the Center was created. He too was "somewhat put off by the attitude of many members of the Center." Despite this he "managed to lend that air of wisdom and sobriety which the scene always needed."50

Another criticism of the Center was that while it made Buffalo internationally known as a center for avant garde arts, it did not advertise its connection with the Music Department or the University. Richard Wernick, the Music Department's music coordinator, commented on the lack of publicity.

... Mr. Sapp and Mr. Foss both agree that the Center of the Creative and Performing Arts, and the State University should be given considerably more publicity in future advertising than in the past. In terms of posters outside the hall, we have a rather special request and are willing to assist financially in its implementation. That is, that a new poster be made which lists the permanent members of the Center by name and instrument.51

When Music Department faculty member Ronald Richards mentioned Buffalo to some musicians during a trip to Europe,

... the first thing that came out was, "Oh, that's where all that avant garde music is done." They never heard of the Buffalo Philharmonic, but they knew about the creative associates.52

Livingston Gearhart agreed that the Center made Buffalo world famous, if not notorious. His reservations emphasized another concern, however. He questioned why Buffalo was famous.

A lot of what was being programmed and performed was not worthy of performance. It was like looking for diamonds in
the mud. Occasionally you find a diamond, but there's a lot of mud.53

Allen Sapp agreed there were some bad concerts, but many were experiments which

. . . should have been done in a seminar room and enjoyed by a few people and composers. Say a man on stage takes half a dozen glass bottles and breaks them with a hammer and calls that a concert. It's an idea that ought to be tried and a university ought to do it, but it doesn't have to be a public concert.54

Avant garde public concerts were also presented in the Albright-Knox auditorium. One series featured there was named the Evenings for New Music--the only formal concert series of the Center. After performances in Buffalo, four concerts a year were repeated in New York City. Harold C. Schonberg of the New York Times commented that during the series "something is always bound to come up to alarm, irritate or stimulate, depending on one's musical outlook."55

Despite acclaim, the Center, hampered by a lack of financial support, dwindled and finally expired in 1980.

In May 1968, Allen Sapp resigned as Chairman of the Music Department and as Co-director of the Center of the Creative and Performing Arts. He remained a Music Department faculty member until 1975, but the Sapp Years had ended.
NOTES

1"New Music Head at UB brings his Musical Family to Buffalo," Buffalo Evening News, 9 September 1961.

2Allen Sapp to Martin Meyerson, 5 October 1966, University Archives, State University of New York at Buffalo, Buffalo, N.Y.

3Dean Milton C. Albrecht, "Report of the Dean of the College of Arts and Sciences, 1961-62," University Archives, State University of New York at Buffalo, Buffalo, N.Y.

4Allen Sapp, Memorandum, 2 November 1962, University Archives, State University of New York at Buffalo, Buffalo, N.Y.

5Ibid.

6Minutes of the Music Department Faculty Meeting, 10 September 1962, University Archives, State University of New York at Buffalo, Buffalo, N.Y.

7"UB Music Staff views Flood Harm, maybe to Tune of $50,000," Buffalo Evening News, 16 August 1963.

8Carmen Perna to Allen Sapp, 8 August 1963, University Archives, State University of New York at Buffalo, Buffalo, N.Y.

9Dean Milton C. Albrecht, "Report of the Dean of the College of Arts and Sciences, 1961-62," University Archives, State University of New York at Buffalo, Buffalo, N.Y.

10Allen Sapp, interview by Sharon Grieggs Almquist, 23 November 1981, transcript and tape recording, Music Library, State University of New York at Buffalo, Buffalo, N.Y.

11Chairman Allen Sapp, "Annual Report from the Music Department, 1962-63," University Archives, State University of New York at Buffalo, Buffalo, N.Y.


Chairman Allen Sapp, "Annual Report from the Music Department, 1962-63," University Archives, State University of New York at Buffalo, Buffalo, N.Y.


Chairman Sapp, "Annual Report from the Music Department, 1962-63."


24 Leo Smit, interview by Sharon Grieggs Almquist, 19 November 1981, transcript and tape recording, Music Library, State University of New York at Buffalo, Buffalo, N.Y.

25 Minutes of the Music Department Faculty Meeting, 28 September 1965, University Archives, State University of New York at Buffalo, Buffalo, N.Y.

26 Ibid.

27 Lukas Foss to Pamela Gearhart, 14 April 1966, University Archives, State University of New York at Buffalo, Buffalo, N.Y.


31 Chairman Allen Sapp, "Report for the Provost of the University, October 1965," University Archives, State University of New York at Buffalo, Buffalo, N.Y.

32 "Magic Flute is a Witty Hit by Fine UB Opera Cast," Buffalo Evening News, 9 May 1966; The Magic Flute, program, Music Library, State University of New York at Buffalo, Buffalo, N.Y.


36 Allen Sapp to David Reck, 3 May 1965, University Archives, State University of New York at Buffalo, Buffalo, N.Y.

37 Ibid.

38 Chairman Allen Sapp, "Report for the Provost of the University, October 1965," University Archives, State University of New York at Buffalo, Buffalo, N.Y.

39 "Buffalo is Not a Vacuum."

40 Dean Milton C. Albrecht, "Report of the Dean of the College of Arts and Sciences, 1964-65," University Archives, State University of New York at Buffalo, Buffalo, N.Y.

41 Rosalind Constable, "Can This be Buffalo?" Life, April 1965, p. 63.

42 Ibid.

43 Ibid.

44 "Buffalo is Not a Vacuum."

45 Sapp interview.


47 Sapp interview.

48 Allen Sigel, interview by Sharon Grieggs Almquist, 27 October 1981, transcript and tape recording, Music Library, State University of New York at Buffalo, Buffalo, N.Y.

49 Carlo Pinto, interview by Sharon Grieggs Almquist, 20 October 1981, transcript and tape recording, Music Library, State University of New York at Buffalo, Buffalo, N.Y.
50 Chairman Allen Sapp, "Annual Report from the Music Department, 1964-65," University Archives, State University of New York at Buffalo, Buffalo, N.Y.

51 Richard Wernick to Julius Bloom, 15 December 1964, University Archives, State University of New York at Buffalo, Buffalo, N.Y.

52 Ronald Richards, interview by Sharon Grieggs Almquist, 28 October 1981, transcript and tape recording, Music Library, State University of New York at Buffalo, Buffalo, N.Y.

53 Livingston Gearhart, interview by Sharon Grieggs Almquist, 15 November 1981, transcript and tape recording, Music Library, State University of New York at Buffalo, Buffalo, N.Y.

54 Sapp interview.

### APPENDIX 1

#### DEGREES

<table>
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<tr>
<td>M.F.A.</td>
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### APPENDIX 2

Statistics on Music Department students for the years 1962-67

#### Number and disposition of first time applications for admission to major status:

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<th>Deferred</th>
<th>Rejected</th>
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#### Number and disposition of students on active status as of 30 June: 1962-67

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#### Students graduated:

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<tr>
<td>1967</td>
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Appendix 3

Personnel in charge of the Music Department Concert Office

1961-68

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<th>Dates in charge</th>
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<tr>
<td>1961-62</td>
<td>Sally Levin</td>
<td>Publicity Director</td>
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<td>Sept. 1962-Feb. 1963</td>
<td>Geraldyn Obletz</td>
<td>Publicity Director</td>
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<tr>
<td>March 1963-June 1963</td>
<td>Geraldyn Obletz</td>
<td>Concert Manager</td>
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<tr>
<td>July 1963-Dec. 1963</td>
<td>James Guest</td>
<td>Concert Manager</td>
</tr>
<tr>
<td>Jan. 1965-July 1965</td>
<td>Richard Wernick</td>
<td>Music Coordinator</td>
</tr>
<tr>
<td>Aug. 1965-Dec. 1966</td>
<td>Marguerite Knowles and Alice Klein</td>
<td>Music Coordinator</td>
</tr>
<tr>
<td>Jan. 1967-Sept. 1968</td>
<td>Alice Klein</td>
<td>Music Coordinator</td>
</tr>
<tr>
<td>Jan. 1967-after 1973</td>
<td>Madeleine Strauss</td>
<td>Concert Manager</td>
</tr>
</tbody>
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APPENDIX 4

STATE UNIVERSITY OF NEW YORK AT BUFFALO
FULL-TIME MUSIC DEPARTMENT FACULTY FOR
THE ACADEMIC YEARS 1952-68

<table>
<thead>
<tr>
<th>NAME</th>
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</tr>
</thead>
<tbody>
<tr>
<td>Baird, Cameron, 1906-1960.</td>
<td>Chairman, Professor</td>
</tr>
<tr>
<td>Van Lier, Wallace A., 1898-1982.</td>
<td>Lecturer, Marion B. Lockwood Chair</td>
</tr>
<tr>
<td>Baird, Cameron, 1906-1960.</td>
<td>Chairman, Professor</td>
</tr>
<tr>
<td>Beattie, Herbert Wilson, 1926-</td>
<td>Assistant Professor</td>
</tr>
<tr>
<td>Mols, Robert William, 1921-</td>
<td>Assistant Professor</td>
</tr>
<tr>
<td>Baird, Cameron, 1906-1960.</td>
<td>Chairman, Professor</td>
</tr>
<tr>
<td>Beattie, Herbert Wilson, 1926-</td>
<td>Assistant Professor</td>
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<tr>
<td>Mols, Robert William, 1921-</td>
<td>Assistant Professor</td>
</tr>
<tr>
<td>Baird, Cameron, 1906-1960.</td>
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<td>Beattie, Herbert Wilson, 1926-</td>
<td>Assistant Professor</td>
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<td>Mols, Robert William, 1921-</td>
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<tr>
<td>Baird, Cameron, 1906-1960.</td>
<td>Chairman, Professor</td>
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<tr>
<td>Beattie, Herbert Wilson, 1926-</td>
<td>Assistant Professor</td>
</tr>
<tr>
<td>Cheyette, Irving, 1904-</td>
<td>Professor</td>
</tr>
<tr>
<td>Mols, Robert William, 1921-</td>
<td>Assistant Professor</td>
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<tr>
<td>Baird, Cameron, 1906-1960.</td>
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<tr>
<td>Beattie, Herbert Wilson, 1926-</td>
<td>Assistant Professor</td>
</tr>
<tr>
<td>Giles, Allen.</td>
<td>Instructor</td>
</tr>
<tr>
<td>Mols, Robert William, 1921-</td>
<td>Assistant Professor</td>
</tr>
</tbody>
</table>
1957-58

Beattie, Herbert Wilson, 1926-
Copland, Aaron, 1900-1972.
Chavez, Carlos, 1899-1978.
Cheyette, Irving, 1904-
Giles, Allen.
Mols, Robert William, 1921-

Chairman, Professor
Assistant Professor
Slee Professor, Fall 1957
Slee Professor, Spring 1958
Professor
Instructor
Instructor
Assistant Professor

1958-59

Beattie, Herbert Wilson, 1926-
Cheyette, Irving, 1904-
Gearhart, Livingston, 1916-
Giles, Allen.
Kirchner, Leon, 1919-
Mols, Robert William, 1921-

Chairman, Professor
Assistant Professor
Professor
Instructor
Instructor
Slee Professor, Spring 1959
Assistant Professor

1959-60

Cheyette, Irving, 1904-
Gearhart, Livingston, 1916-
Giles, Allen.
Mols, Robert William, 1921-
Rorem, Ned, 1923-
Sigel, Allen, 1925-
Wicke, Henry.

Chairman, Professor
Professor
Instructor
Instructor
Associate Professor
Slee Professor
Instructor
Instructor

1960-61

Giles, Allen.
Cheyette, Irving, 1904-
D'Accone, Frank Anthony, 1931-
Diamond, David, 1915-
Gearhart, Livingston, 1916-
Mols, Robert William, 1921-
Rorem, Ned, 1923-
Sigel, Allen, 1925-
Wicke, Henry.

Associate Director
Professor
Assistant Professor
Slee Professor, Spring 1961
Instructor
Instructor
Associate Professor
Slee Professor, Fall 1960
Instructor
Instructor
1961-62

Sapp, Allen Dwight, 1922-
Giles, Allen.
Baronovic, Boris.

Cheyette, Irving, 1904-
Cipolla, Frank J., 1928-
D'Accone, Frank Anthony, 1931-
Gearhart, Livingston, 1916-
Haieff, Alexei, 1914-
Mols, Robert William, 1921-
Sigel, Allen, 1925-
Wicke, Henry.

Chairman, Professor; Slee Professor, Fall 1961
Associate Director
Musical Theater,
Lecturer
Professor
Assistant Professor
Instructor
Slee Professor, Spring 1962
Assistant Professor
Associate Professor
Assistant Professor
Instructor

1962-63

Sapp, Allen Dwight, 1922-
Giles, Allen.
Baronovic, Boris.

Beckwith, Robert Sterling, 1931-
Cheyette, Irving, 1904-
Cipolla, Frank J., 1928-
D'Accone, Frank Anthony, 1931-
Gearhart, Livingston, 1916-
Mols, Robert William, 1921-
Multer, Dowell.
Sigel, Allen, 1925-
Smit, Leo, 1921-
Thomson, Virgil, 1896-
Wicke, Henry.

Chairman, Professor
Associate Director
Musical Theater,
Lecturer
Assistant Professor
Professor
Assistant Professor
Instructor
Assistant Professor
Associate Professor
Assistant Professor
Instructor
Slee Professor, Fall 1962
Slee Professor, Spring 1963
Instructor

\[1\] Beckwith was appointed to the Music Department faculty in September 1962. He obtained a leave of absence for the spring semester 1963 to be an exchange scholar at the State Conservatory, Leningrad, U.S.S.R.
1963-64

Sapp, Allen Dwight, 1922-
Giles, Allen.
Baronovic, Boris.
Beckwith, Robert Sterling, 1931-
Cheyette, Irving, 1904-
Cipolla, Frank A., 1928-
D'Accone, Frank Anthony, 1931-
Diamond, David, 1915-
Fuller, David Randall, 1927-
Gearhart, Livingston, 1916-
Giarratana, Vittorio.
Kellman, Herbert.
Mols, Robert William, 1921-
Multer, Dowell.
Pinto, Carlo, 1925-
Rochberg, George, 1918-
Sigel, Allen, 1925-
Smit, Leo, 1921-
Wicke, Henry.

In residence: The Budapest Quartet
Schneider, Alexander, 1908-
Kroyt, Boris, 1897-
Schneider, Mischa, 1904-1985.

Chairman, Professor
Associate Director
Musical Theater
Assistant Professor
Professor
Assistant Professor
Associate Professor
Slee Professor, Fall 1963
Lecturer
Instructor
Assistant Professor
Lecturer
Associate Professor
Assistant Professor
Assistant Professor
Slee Professor, Spring 1964
Assistant Professor
Professor
Instructor

First violin, Professor
Second violin, Professor
Viola, Professor
Violoncello, Professor

1964-65

Sapp, Allen Dwight, 1922-
Sigel, Allen, 1925-

Baronovic, Boris.
Beckwith, Robert Sterling, 1931-
Cheyette, Irving, 1904-
Cipolla, Frank A., 1928-
D'Accone, Frank Anthony, 1931-
Fuller, David Randall, 1927-
Gearhart, Livingston, 1916-
Giarratana, Vittorio.
Kellman, Herbert.
Mols, Robert William, 1921-
Multer, Dowell.
Pinto, Carlo, 1925-
Rodean, Richard W.
Sacks, Robert D.
Smit, Leo, 1921-
Wicke, Henry.

Professor, Chairman
Assistant Professor,
Associate Director
Musical Theater
Assistant Professor
Professor
Assistant Professor
Associate Professor
Lecturer
Assistant Professor
Assistant Professor
Lecturer
Associate Professor
Assistant Professor
Assistant Professor
Instructor
Instructor
Professor
Lecturer
In residence: The Budapest Quartet
(see 1963-64 for complete listing)

1965-66

Sapp, Allen Dwight, 1922-
Sigel, Allen, 1925-
Baronovic, Boris.
Beckwith, Robert Sterling, 1931-
Cheyette, Irving, 1904-
Cipolla, Frank A., 1928-
D'Accone, Frank Anthony, 1931-
Fuller, David Randall, 1927-
Gearhart, Livingston, 1916-
Kellman, Herbert.
Mols, Robert William, 1921-
Multer, Dowell.
Pinto, Carlo, 1925-
Rehfuss, Heinz, 1917-
Pousseur, Henri, 1929-
Rodean, Richard W.
Sacks, Robert D.
Smit, Leo, 1963-
Wicke, Henry.
In residence: The Budapest Quartet
(see 1963-64 for complete listing)

1966-67

Sapp, Allen Dwight, 1922-
Beckwith, Robert Sterling, 1931-
Cheyette, Irving, 1904-
Cipolla, Frank A., 1928-
D'Accone, Frank Anthony, 1931-
Fuller, David Randall, 1927-
Gearhart, Livingston, 1916-
Kellman, Herbert.
Kothe, William Clement, 1932-
McKinnon, James William, 1932-
Mols, Robert William, 1921-
Multer, Dowell.
Pinto, Carlo, 1925-
Pousseur, Henri, 1929-
Rehfuss, Heinz, 1917-
Sigel, Allen, 1925-
Smit, Leo, 1921-
Thomas, John Patrick, 1941-

Professor, Chairman
Assistant Professor, Associate Director
Musical Theater
Assistant Professor
Professor
Associate Professor
Associate Professor
Lecturer
Assistant Professor
Lecturer
Associate Professor
Assistant Professor
Assistant Professor
Professor
Slee Professor, Spring 1966
Instructor
Instructor
Professor
Lecturer

Professor, Chairman
Assistant Professor
Professor
Associate Professor
Associate Professor
Assistant Professor
Assistant Professor
Lecturer
Lecturer
Assistant Professor
Associate Professor
Assistant Professor
Assistant Professor
Slee Professor, Fall 1966
Slee Professor, Spring 1967
Professor
Associate Professor
Professor
Lecturer
Wicke, Henry.

In residence: The Budapest Quartet
(see 1963-64 for complete listing)

1967-68

Sapp, Allen Dwight, 1922-

Beckwith, Robert Sterling, 1931-
Boldt, Frina Arschanska, 1929-
Bradley, Carol June, 1934-
Brown, Howard Mayer, 1930-
Cheyette, Irving, 1904-
Cipolla, Frank A., 1928-
Coover, James Burrell, 1925-
D'Accone, Frank Anthony, 1931-
Fuller, David Randall, 1927-
Gearhart, Livingston, 1916-
Hiller, Lejaren Arthur, 1924-
Kothe, William Clement, 1932-
McKinnon, James William, 1932-
Mols, Robert William, 1921-
Multer, Dowell.
Noble, Jeremy, 1930-
Pinto, Carlo, 1925-
Pousseur, Henri, 1928-
Rehfuss, Heinz, 1917-
Sigel, Allen, 1925-
Smit, Leo, 1921-
Wicke, Henry.

In residence: The Budapest Quartet
(see 1963-64 for complete listing)
APPENDIX 5
MASTER OF ARTS DEGREE GRADUATES
FOR THE YEARS
1952-68, INCLUSIVE

Feb. 1952-Sept. 1957
No M.A. graduates

Feb. 1957
John Burke Armesto

June 1957
Eugene John Kaza

Feb. 1958-June 1960
No M.A. graduates

Feb. 1961
Carolyn Louise Bunting

June 1961-Feb. 1965
No M.A. graduates

May 1965
Gerald John Christoff,
George Alexander Winfield

Feb. 1966
Emmanuel Nathan Sinderbrand

May 1966
Regis Anthony Duffy,
Francis Joseph Zmozynski

1Compiled from Commencement Programs in the University Archives, State University of New York at Buffalo, and, theses housed in the Music Library, State University of New York at Buffalo.
Feb. 1967

No M.A. graduates

May 1967

Bruce Alan Carr,
Emma Jean France,
William Albert Penn

Feb. 1968

John Clark Harmon

May 1968

Leonard Alexander Perlman
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"'Barber of Seville' Very Impressive Event." Buffalo Courier-Express, 26 February 1968.


"CAs balance Lyric Art with Musical Antics." Buffalo Evening News, 5 March 1965.

"Cameron Baird builds UB Team to be Proud of--In Music." Buffalo Evening News, 5 July 1958, magazine section.

"Chamber Music Society Marks 60th Year." Buffalo News, 16 October 1983.

"Concert Pianist in Town." Buffalo Concerts, 1934.


"Far-out Crowd Back In, with (Yes) Lovely Effect." Buffalo Evening News, 7 November 1966.


"Fine Harpsichord Festival highlighted by Schneider." Spectrum, 12 November 1963.

"Herbert Beattie: Bass Baritone leaves University of Buffalo Music Faculty." Buffalo Evening News, 22 April 1959.


"Mrs. Baird Shares Love of Music with Husband." Buffalo Courier-Express, 6 October 1957.


"Music Scholar to Split Year Between Leningrad University and UB." Buffalo Evening News, 21 September 1962.


"New Music Head brings his Musical Family to Buffalo." Buffalo Evening News, 9 September 1961.


"100 Metronomes charm 650 into Wild Bravo!" Buffalo Courier-Express, 5 March 1965.


"Organ fills Need at UB." Buffalo Courier-Express, 7 April 1968.

"Piano Virtuosi take the Buffalo Stage." Buffalo Courier-Express, 6 November 1938.


"Program shows the Versatility of the UB Ensembles." Buffalo Evening News, 30 April 1963.

"Sapp's Busy Program inhibits Composing." Buffalo Courier-Express, 30 April 1967.


"Schneider, Youth Orchestra are in Fine Tune for Tour." Buffalo Evening News, 11 August 1966.

"Schola Cantorum Music Director's Chair Endowed in Tribute to Cameron Baird." Buffalo News, 13 November 1983.


"UB All-Student Cast to Present 'Mattress.'" Buffalo Courier-Express, 14 February 1967.

"UB Music Staff views Flood Harm, maybe to Tune of $50,000." Buffalo Evening News, 16 August 1963.


"A Virtuoso in a Rare Courtly Art." Buffalo Evening News, 9 November 1963.

Reports--Unpublished¹


¹Arranged chronologically.


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1Arranged chronologically.


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Pinto, Carlo. Interview by Sharon Grieggs Almquist, 20 October 1981. Transcript and tape recording, Music Library, State University of New York at Buffalo, Buffalo, N.Y.

Rantucci, Oswald. Interview by Sharon Grieggs Almquist, 16 December 1981. Transcript and tape recording, Music Library, State University of New York at Buffalo, Buffalo, N.Y.
Ressel, Fred. Interview by Sharon Grieggs Almquist, 3 March 1983. Transcript and tape recording, Music Library, State University of New York at Buffalo, Buffalo, N.Y.

Richards, Ronald. Interview by Sharon Grieggs Almquist, 28 October 1981. Transcript and tape recording, Music Library, State University of New York at Buffalo, Buffalo, N.Y.


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