

THE FOUNDATIONS OF THE AMERICAN MUSICAL THEATER

VICTOR HERBERT (1859–1924)

WORKS FOR CELLO AND PIANO

SOLO PIANO WORKS

Jerry Grossman, cello

William Hicks, piano

DISC 1: [35:20]

WORKS FOR CELLO AND PIANO

1. *Légende* 3:40
2. *Pensée Amoureuse* 3:09
3. *Berceuse* 3:29
4. *Petite Valse* 1:40
5. *Liebes-Scene* 5:17
6. *Canzonetta* 2:11
7. *Unpublished #2* 3:38
8. *The Little Red Lark* 2:29
9. *Romance* 3:50
10. *Unpublished #1* 5:15

DISC 2: [52:10]

SOLO PIANO WORKS

1. *Under the Elms* 2:51
2. *Indian Summer* 3:34
3. *Scherzo* 1:44
4. *Estellita (Valse Pathétique)* 5:18
5. *Devotion (A Love Sonnet)* 4:01

Six Piano Pieces

6. *I. Yesterthoughts* 2:53
7. *II. Punchinello* 2:04
8. *III. Ghazel* 2:17
9. *IV. La Coquette* 3:21
10. *V. On the Promenade* 2:30
11. *VI. The Mountain Brook* 2:26
12. *The American Rose* 3:25
13. *Fleurette* 2:48
14. *Al Fresco (Intermezzo)* 4:20
15. *Ocean Breezes* 3:04
16. *Pan-Americana (Morceau Characteristique)* 4:50

Introduction

In an attempt to understand the foundations of the modern American musical theater, we believe that it is best to start with an understanding of the man who has often been called the Father of the American Musical Theater.

Florenz Ziegfeld, Jr., called him “the greatest musician America ever developed.”

Jerome Kern referred to him as “the greatest of them all.”

Musical theater historian Gerald Bordman considers him “the first towering master of our musical stage . . .”

His name was Victor Herbert. Although he wrote two operas, forty-six works for the commercial theater, two cello concerti, one tone poem and many other serious works, he is little known to today’s artists, composers, and the public in general. We hope to change that.

We have no intention of recording everything he wrote, but we would like to provide major examples of the breadth of his work and its beauty. We would like to demonstrate how the next generation of composers built on Herbert’s theatrical groundwork. For this reason, we are beginning a new series of recordings highlighting American musical theater composers whose work pre-dates the 1943 production of Rodgers and Hammerstein’s Oklahoma! We call this series of releases “The Foundations of the American Musical Theater.”

For our first release in this new series, we have chosen a selection of Herbert’s compositions for the piano and cello, most of which is recorded here for the first time.

The Life and Times of Victor Herbert

“May you live in interesting times,” is both an invitation and an admonition.

In the case of Victor Herbert, it was an invitation to participate in one of the most fascinating periods in world history. The only child of Edward and Fanny Herbert, he was born in Dublin on February 1, 1859. Following his father’s premature death, Fanny and three year-old Victor left Dublin in 1862 to live with her father, Samuel Lover, in Sevenoaks, a commuter town outside London. By 1865, Mrs. Herbert had married Wilhelm Schmid, a German physician she had met in London, and they settled in Stuttgart in 1866. Twenty years later, in the autumn of 1886, Victor and his wife, soprano Therese Foerster-Herbert, left Germany for the United States, where they became American citizens. Herbert died in Manhattan at the age of sixty-five on May 26, 1924.

In his relatively short lifespan, his native Ireland went from a colony of England, devastated by the Great Potato Famine, to an independent nation, the new Republic of Ireland. Even with this bold transformation, Ireland’s greatest export continues to be its people. The population of both North and South Ireland today is an estimated six million citizens. Across the world, its diaspora amounts to more than seventy million.

Victor Herbert must be counted as one of them. Although he left Ireland at the age of three, the country, its politics, and its music never left him. His primary sources of Irish inspiration came from his mother, his grandfather, and the music of traditional airs, particularly Thomas Moore’s *Irish Melodies*, several of which Herbert arranged in 1908 as “The Bards of Ireland.”

In 1866 Germany was an amalgamation of many disparate cultures, from the edge of Austria to the Baltic Sea. Stuttgart was still a part of Württemberg, next to Baden and Bavaria. In 1871, Herbert witnessed the creation of the German Empire under Bismarck. It had a rather aggressive foreign policy and was very much involved in two world wars, yet its advances in science and art were the envy of Europe for many decades. In particular, a German conservatory education was considered the best of all possible worlds for a serious musician. It is in this new Germany that Herbert studied the cello, composition, harmony, and counterpoint. By 1886, he had a solid knowledge of the musical world surrounding him.

Herbert arrived in America only twenty-one years after the U.S. Civil War had ended and lived long enough to see his new homeland emerge after World War One as the greatest nation on Earth. It was in this new world that he blossomed as a performer on the cello, as a conductor, and as a composer. His musical curiosity led him to an appreciation of the new sounds found in the great melting pot of New York City, from the minstrel show to ragtime to vaudeville. By the 1901 publication of “Pan Americana,” emerging African-American and Latin rhythms were already in evidence in his music.

During his life in the United States, he saw the transitions from telegraph and messenger to the telephone; from the horse and carriage to the automobile; from the trolley car to the subway; from gas illumination to electricity; from live performances to radio and motion pictures.

Victor Herbert’s Music

Neither Victor Herbert nor Arthur Sullivan, seventeen years his senior, began their composing careers with an intention to write for the stage, yet there are many parallels in their composing lives. Both were of Irish descent; both were testaments to a solid German conservatory training; both wrote a concerto for the cello; both wrote serious music for the orchestra and voice before writing music for the stage; both conducted for, and received commissions from, major choral festivals; and, most important, both changed the musical heritage of the countries in which they worked: the audiences attending the Savoy operas in London and Herbert’s comic operas and musical comedies on Broadway heard and enjoyed music composed by facile writers in possession of a wide variety of contemporary and historical musical styles.

Throughout his life, Herbert was perhaps like a “musical sponge,” through which the music he heard and musicians with whom he interacted would forever shape his life and art. His composition work went through two periods: in the first, his learning period, he absorbed more music than he produced; in the second period, following his move to the United States, he produced more music than he absorbed.

European Period

From the ages of fifteen to seventeen, Herbert studied the cello with Bernhard Cossmann (1822–1910). Born in Dessau, Cossmann was a pupil of both Karl Dreschler and Theodore Mueller; he completed his studies with Friedrich Kummer. In 1847, Mendelssohn appointed him solo cellist for the Gewandhaus concerts in Leipzig. In August 1850, per the request of Franz Liszt, Cossmann played in the first performance of Wagner’s *Lohengrin* at Weimar. This led to his engagement as solo cellist to the Duke of Weimar and first cellist in the Weimar orchestra, a position he held for sixteen years.

While studying with Cossmann, Herbert “absorbed all the musical impressions that fell his way. He would hear every artist who came to play or rest, and he retained vivid memories of what each one had to offer. It is curious that his strongest recollections were of two pianists,” Hans von Bulow and Anton Rubinstein.¹

Between 1876 and 1880, he earned his living as a cellist in various European orchestras. While performing with the private orchestra of Baron Paul von Derwies, violinist Charles Martin Loeffler, who was possibly a member of the orchestra during the same period as Herbert, left a first-hand account of the orchestra’s repertoire: Mendelssohn, Weber, Berlioz, Saint-Saëns, Delibes, Tchaikovsky, Wagner, Liszt, Dvořák and other “moderns,” in addition to the classics.²

Herbert’s last orchestral work before returning to Stuttgart was with Eduard Strauss’s orchestra in its 1880–1881 Vienna season, an experience that developed his ability to conduct Viennese waltzes with grace and authority.

In 1882, he became a member of the Court Orchestra of the King of Württemberg in Stuttgart, where he stayed for four years. During this time, he studied theory, harmony and composition under Max Seifritz (or Seifritz) (1827–1885) at the Stuttgart Conservatory. Seifritz was “a composer of stature, conductor and a violinist. He was a friend of Liszt and Wagner and in the forefront of ‘modern romanticism;’ he exercised a great influence over students, who considered him to be a progressive force in musical art.”³

Herbert later said of him: “I cannot be too grateful to Herr Seifritz for coaxing by encouragement and kindly criticism the best that was in me musically. . . . [H]e suggested that I try my hand at composing. Timidly I made an attempt, whose result was meager enough, but sitting down to the piano he explained why my little composition sounded so wretchedly. On second trial I fared better, and one day, under this system of corrective criticism, I appeared at an orchestra concert to perform a ’cello concerto of my own composing [Opus 8]. I had learned to distinguish well sounding from poorly sounding harmony, and by degrees was developing a sound musical judgment.

“Then again I cultivated early the art of scoring for the orchestra, and during the intervals that my ’cello was silent in the orchestra I listened acutely for the effect of the various instrumental combinations. When results were unsatisfactory I learned at once the reason. In this way I developed my instinct for orchestral coloring, and gained practical knowledge of the possibilities of the various instruments.”⁴

On July 9, 1882, Herbert attended in Zurich an elaborate music festival, at which he heard both Liszt and Saint-Saëns play Liszt’s four-hand arrangement of his own *Mephisto Waltz* (the second). While Herbert was mesmerized by the playing, his impression went deeper: “Few people wholly realize how much musical art owes to him [Liszt], not only for his own direct work, but for that done indirectly in championing worthy composers, notably the great Wagner.”⁵

While a member of the Stuttgart orchestra, he also performed extensively in chamber music outings, including Beethoven or Brahms sonatas, Mozart or Schubert trios, and other works.

¹1. Waters, Edward N., *Victor Herbert: A Life in Music*, New York, The Macmillan Company, 1955, p. 7.

²2. Op. cit., p. 9.

³3. Ibid, p. 14.

⁴4. Ibid, pp. 14–15

⁵5. Ibid, p. 18.

Perhaps it is only natural that his first major piece was his Suite for Cello and Orchestra, Op. 3, in which the twenty-four-year-old Herbert appeared as the solo cellist on October 23, 1883. From this promising start, he finished in 1884 or 1885 his first Concerto for Cello, Opus 8.

The student was about to mature into the master. Herbert joined the cello faculty of a new music school in Stuttgart in the fall of 1885. In the summer of that year, a young dramatic soprano, Therese Foerster, joined the Royal Opera of Stuttgart. After a feverish courtship, they were married in Vienna on August 14, 1886. Around the same time, Frank Damrosch signed her to the roster of the Metropolitan Opera Company of New York. The only obstacle to her signing was a concern for her cellist husband. During her brief Metropolitan Opera career, Therese sang the title role of Verdi's *Aida* in German at its Met premiere; Victor took his seat in the Metropolitan Opera orchestra as the first cellist.

On October 14, 1886, the Herberts sailed into New York harbor on the good ship *Saale*. Other passengers on the same voyage included Metropolitan Opera conductor Anton Seidl, who would be Herbert's champion and mentor for the next twelve years, and his wife, soprano Auguste Seidl-Krause.

American Period

By 1889, three years later, Herbert would be called the best cellist in America. He would be chosen by the best conductors in New York City to introduce the major works of European composers to American audiences, and he would be encouraged by those conductors to introduce his own works into their musical programs.

As a virtuoso performer, Herbert's first solo appearance was with the Symphony Society conducted by Walter Damrosch on January 8, 1887; he played three movements from his Suite, Op. 3, the *Andante, Serenade, and Tarantelle*. On December 10, 1887, he was soloist in his first concerto, Op. 8, for Theodore Thomas and the New York Philharmonic Society. In the 1888 season, he appeared as soloist for Thomas in concerti by Anton Rubinstein and Joseph Raff. On January 5, 1889, Thomas conducted the American premiere of Brahms's new Double Concerto in A Minor, Op. 102, with soloists Max Bendix, violin, and Victor Herbert, cello.

Herbert continued to appear as a soloist through 1895. During the same period, he played in a number of various chamber groups (New York String Quartet, Metropolitan Trio Club, National Conservatory Trio Club, the Schmidt-Herbert String Quartet). He was also a popular performer for small musical gatherings and benefit performances, in which he played his solo pieces with piano accompaniment.

Eager to conduct, Herbert assembled a 40-piece orchestra for appearances at the Koster and Bial's concert hall on Twenty-third Street and a subsequent appearance at Boston's Music Hall. He appeared as both conductor and soloist, a practice that he was to maintain until he became the conductor of the Pittsburgh Symphony Orchestra in 1898.

In the summer of 1888, Anton Seidl appointed him the assistant conductor of the 80-member Brighton Beach Orchestra.

In September 1889, Herbert was appointed associate conductor of the Worcester Music Festival, which performed his dramatic cantata, *The Captive*, two years later. During this period, Herbert conducted the Boston Festival Orchestra in Springfield, Massachusetts, and he conducted the

performance of his *Irish Rhapsody* for the Gaelic Society at New York's Lenox Lyceum on April 20, 1892.

He performed his *Pensée Amoureuse* for cello accompanied by string orchestra under the direction of Seidl on December 4, 1892 at the Lenox Lyceum. On December 20, 1892, he performed two compositions for piano and cello, *Tristesse* and *À la Mazurka*, both now lost. On February 24, 1894, Herbert helped launch the American Symphony Orchestra with a solo performance of *Légende*, accompanied by harp and strings.

When the 22nd Regiment of the New York National Guard Band (Gilmore Band) lost its conductor in 1892, he agreed to become its second conductor, with his first concert on November 26, 1893 at the Broadway Theater on Forty-first Street.

Anton Seidl's early death on March 28, 1898 at the age of forty-seven marked the end of Herbert's conducting apprenticeship. On November 3, 1898, he took the podium as Music Director of the Pittsburgh Symphony Orchestra, a position he held for five years.

In addition to the pieces composed and performed by Herbert, as set forth earlier, his last major compositions were his second Concerto for Cello, Op. 30, in which he performed as soloist with the New York Philharmonic under the direction of Anton Seidl on March 9, 1894, and the tone poem *Hero and Leander*, Op. 33, written for, and first performed by, the Pittsburgh Symphony Orchestra in January 1901. Perhaps the most important audience member at the premiere of the second concerto was Herbert's friend Anton Dvořák, who was inspired to write his own concerto for cello.

By 1894, Victor Herbert's attention had turned to the theater, and he began accepting commissions to compose comic operas, writing seven of them in the next five years: *Prince Ananias*, which opened on November 20, 1894; *The Wizard of the Nile* (September 26, 1895); *The Gold Bug* (September 21, 1896); *The Serenade* (February 17, 1896); *The Idol's Eye* (September 20, 1897); *Peg Woffington*, which opened in Scranton, Pennsylvania, on October 18, 1897, played Baltimore and Washington, D.C., before vanishing; and *The Fortune Teller* (September 14, 1898).

—Larry Moore and Sean O'Donoghue

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Victor Herbert: Music for Cello and Piano and Solo Piano Works

In the decades surrounding the turn of the twentieth century, Victor Herbert was one of several American composers who achieved success not only in larger symphonic forms, but also in shorter pieces for amateur music-making at home. These so-called "parlor" genres are the focus of this set, and are works that reflect the genteel sensibilities of those who purchased this music and performed it with their family and friends. The mass manufacture of pianos beginning in the middle of the nineteenth century created an enormous demand for music to play on an instrument which had become a fixture of domestic life among the burgeoning middle class throughout the country. Publishing houses arose to meet that demand, often issuing sheet music featuring lavish frontispieces which were visually stunning in their own right. Broad dissemination of this music was not limited to the United States: Herbert's music was published in Germany, France, and Italy as well.

As music for the home, these works are mostly within the technical reach of casual players (although Herbert, a virtuoso cellist in his own right, performed a number of the works in concert). These pieces represent popular genres of the time: waltzes, ragtime, and shorter “character pieces” which are brief evocations of a particular scene or sentiment. Many earlier European composers had cultivated works in the forms Herbert used: Johann Strauss was known for his waltzes, just as Schumann was for his character pieces and Chopin for his mazurkas. Yet Herbert’s overall style—its earnestness, its directness of approach, its preference for lyricism over pathos—marks it as reflective of an aesthetic common in American parlor music of the time, for example in Edward MacDowell’s well-known *Woodland Sketches*.

Works for Cello and Piano

Herbert’s *Légende* (unpublished, c. 1892) revolves around a tightly wound melody in the cello, which is rhapsodically spun out over the course of the work. It is as if the cello is trying to find the right way to say something, while the piano’s chromatically descending interjections serve as an interlocutor. A dreamlike modulation heralds the contrasting middle section. The piano plays tremolo throughout this passage, giving the accompaniment a feeling of sunlight reflected on water (and is also similar to the figure Herbert used in *Liebes-Szene*). *Légende* ends with a simple statement of the opening melody, as if the cello has abandoned all efforts of embellishment, preferring eloquence through simplicity.

The *Pensée Amoureuse*, *Petite Valse*, and *Romance* were published by Ricordi, and each is dedicated to a famous cellist. Although published in 1906, the pieces were composed several years before. Herbert had performed his *Petite Valse* with pianist Orton Bradley at “Mr. Bagby’s Musical Mornings” on January 22, 1895 in the Waldorf Hotel and *Romance*, accompanied by Miss Lottie Miller, on April 10, 1896.

The *Pensée Amoureuse* unfolds in an elegant triple meter, evoking the sentimental feelings of its title (“thoughts of love”). The piano is instructed to play *quasi pizzicato* (as if plucked), providing an airy texture of support to the melody in the cello. One particularly noteworthy passage in this piece is the striking trill in the cello immediately before the restatement of the first theme, a low rumbling that comically disrupts the reverie. This work is dedicated to Henri Merck, a Belgian cello prodigy who went on to become principal cellist of the Pittsburgh Symphony Orchestra, which Herbert conducted at the time. Herbert was ultimately pressured to resign his post as conductor; Merck helped to write a letter on behalf of the players imploring him to stay.

A *berceuse* is a lullaby, and is a genre that enchanted composers ranging from Chopin to Liszt to Stravinsky. In Herbert’s *Berceuse*, which was originally written for cello and also published in an arrangement for violin and piano, a lilting, rich melody is twice repeated at the beginning, and binds the piece together. At the end of the piece, a soaring and sudden extension of the original melody stretches the conclusion out slightly longer, until the piece comes to rest on a pair of gently strummed chords. Like many of the pieces on this album, the *Berceuse* shows Herbert’s acute sensitivity to the different expressive possibilities of the various ranges of a cello, from the sweet, strong upper reaches of the instrument to its mellow bass.

The *Petite Valse* is dedicated to Pablo Casals. It draws on the conventions of the concert waltz, nominally remaining in triple while the melody leaps and skips above the stable harmonic footing provided by the piano. In 1912, Herbert recorded the *Petite Valse* and *Pensée Amoureuse* as the solo

cellist for Victor Records. The *Petite Valse* was also recorded that year by cellist Rosario Bourdon. Violinist Maud Powell and Arthur Loesser recorded Herbert's violin-piano transcription of the piece in 1916 for Victor Records.

Herbert arranged two movements from his five-movement Serenade for Strings, Op. 12 (1889), for piano and cello. *Liebes-Scene* (or "Love-Scene") opens with haunting, bare octaves in the piano, undergirded by the subtlest of harmonic changes, before the cello enters with its wistful main theme. The tension between the cello's longing melody and the faintest reverberations of a forgotten trauma continue through the piece, first in a contrasting minor section, which is immediately followed by a restatement of the bare octaves in the piano, before transforming into a shimmering accompaniment figure in the piano while the melody is restated. With its cathartic climax one might think that the theme has vanquished its demons, but shortly before the end a faintly whispered figure suggests that, even in ecstasy, introspection lingers.

The *Canzonetta* follows the *Liebes-Scene* in the Op. 12 suite, and is of a lighter character than its predecessor. The term *Canzonetta* indicates a simple song, although it was frequently applied to instrumental works, famously in the slow movement of Tchaikovsky's Violin Concerto. In Herbert's piece, the piano opens with a short rhythmic joke, suggesting a triple meter instead of the piece's actual duple meter; the cello enters and quickly corrects the confusion with its graceful, leaping melody. In three contrasting sections before a restatement of the original material, the piano and cello patter back and forth; the second section features a piano part which playfully envelops the smooth cello line in delicate figurations. Having alighted on a few themes, the piece ends without fuss in a witty coda.

Two unpublished works for cello and piano were found among the unidentified manuscripts in the Victor Herbert Collection of the Library of Congress. Although undated, it is possible that these two works were written as early as 1890, making them perhaps the earliest in the entire collection. The second is marked "Largo." This *Largo* is of a piece with Herbert's overall style in its aching lyricism, sensitive attention to the sonic possibilities of the cello in different registers, and creeping chromaticism which extends the tension throughout the piece.

The Little Red Lark is the only arrangement here, a setting of an old Irish song. Herbert sets the simple, singable tune in a straightforward manner, highlighting its characteristic "scotch snap" (a short note followed by a long note) with a cello harmonic each time. Herbert was born in Dublin, and this work is one of the few direct acknowledgements of his Irish heritage among these pieces.

Romance is dedicated to Elsa Ruegger, a cellist who had also played Herbert's Second Cello Concerto in both Pittsburgh and New York. The sinewy, dotted rhythm of the cello melody floats above the offbeats of the piano accompaniment, creating a fluid rhythmic contour. This piece is also noteworthy for its control of range: Herbert keeps the cello primarily in its sweetest high range, waiting until the very end of the piece for a conclusive sweep down to the full-throated C-string, a rich and satisfied growl to conclude the piece.

This selection closes with Herbert's first unpublished composition. Deft harmonic shifts permeate the texture, rapidly moving from one key to another. This "quasi-Mazurka" also reconfigures the typical relationship between the piano and the cello in brief conversational back-and-forths, which pepper the piece.

Works for Piano Solo

Under the Elms is subtitled “Souvenir de Saratoga” and is dedicated to W.E. Woolley and H.M. Gerrans. Woolley and Gerrans were hotel proprietors in upstate New York, and their Grand Union Hotel in Saratoga (pictured on the sheet music for this work) was one of their masterpieces. For a time in the late nineteenth century, it was the world’s largest hotel. This piece features a constantly shifting metric pattern in its main theme, which, when combined with its lighthearted ornamentation, gives it an effortless aimlessness perfectly evocative of a summer among the leisure class in Saratoga.

Herbert wrote *Indian Summer*, subtitled “An American Idyll,” in 1919. It has many of the trappings of Debussy’s shorter character pieces: an insistent, repeated accompaniment figure, and intermittently cloudy textures created through the addition of fleeting dissonances. Herbert couched the restatement of the theme in wispy arpeggiated chords, giving the piano a harplike sound to support the melody.

Generally, a *Scherzo* is a musical joke, a brief, lively piece, usually in triple meter. Herbert’s unpublished work is no exception, and relies on a handful of rapidly contrasting sections to achieve its effect. Moving to extremes of register, it requires nimble passagework on the part of the performer, and its frequent pauses and jolts remind the listener that the goal of a scherzo is to surprise the listener, rather than unfold in an orderly manner.

Estellita (Valse Pathétique) is adapted from Herbert’s operetta *The Princess Pat*, and illustrates his adept transformation of his stage works into free-standing instrumental music. It features a brooding primary theme in F minor with numerous contrasting sections. Like *The American Rose* waltz, *Estellita* features a precipitous ending to a coda, driving the music to its dramatic finish.

Herbert wrote *Devotion (A Love Sonnet)* in 1921. It is an enchanting song without words, which begins with a low melody, taking advantage of the piano’s rich middle register. As the work unfolds, the lower voices interject and overlap with the melody, creating a sense of two lovers wooing one another with tender advances.

Six Piano Pieces was published in 1910. The first, *Yesterthoughts*, relies on a dreamy, walking melody interspersed with slight chromatic flashes to evoke a sentimental effect. The title of the second work, *Punchinello*, is the Anglicized version of *Pulcinello*, a stock character in the *commedia dell’arte* tradition. The character was often portrayed sporting a long, beak-like nose, and is a calisthenically active figure, known for beating other characters in a given *commedia* (hence another version of the Anglicized name, “Punch”). But *Pulcinello* is also known for being crafty, which appears to be the facet of the archetype that Herbert is exploring in this piece, with its lurching initial theme, which then swoops to the higher reaches of the piano. The alternating sections suggest a change of character, but the repetitive, cycling figurations stay constant throughout.

The third work is titled *Ghazel*, referencing a highly structured poetic form in Arabic. This piece is unusual because of Herbert’s decision to invert the typical texture of his piano music, and feature the melody in the lowest voice. These brief statements alternate with rhapsodic figurations in the higher register of the piano. This short, dreamlike work does not trade in the exoticism one might expect, but does reflect the conventions of the *Ghazel* poetic style, which relies on verses of contrasting meter. *La Coquette* incorporates gurgling triplets in the left hand to complement the melody in the right. *On the Promenade* provides a simple picture of turn-of-the-century life, with an easy walking figure and simple accompaniment. It features many of the trappings of a waltz

without necessarily bearing the name of the genre. The final work in the set, *The Mountain Brook*, is a rolling *moto perpetuo*, providing a musical picture of gently flowing water.

Herbert's *The American Rose* (1917) is a waltz that epitomizes the elegance and style of a whole range of dances written by American composers around the turn of the century for piano solo. It unfolds in balanced, orderly phrases and sections, the first of which is characterized by ornamental grace notes and arpeggios. Of particular delight here is the ending, which features a precipitous buildup before the final chords.

Herbert described *Fleurette* as a "slow waltz" and it follows the conventions for that style; the graceful pauses in the line make it difficult to dance to but nevertheless intelligible as a reconfiguration of dance music. The contrasting section, in B minor, continues the bittersweet tenor of the opening theme. This work, like Herbert's other waltzes, also features a brief, quick closing flourish.

Herbert's *Al Fresco* (*Intermezzo*) is the only work on this set published under a pen name: "Frank Roland." An announcement in a periodical from the time explained Herbert's rationale. Herbert believed that talent alone was enough to make it in the music industry, but a friend had suggested that luck and other factors also played a role. To prove his point Herbert sent this work under an assumed name to his own publisher, M. Witmark, claiming that it was from a young man in a small town in Pennsylvania. Even though Witmark had never heard of Frank Roland, he published *Al Fresco*. Herbert performed an orchestral version of the piece, unannounced, at a concert at which the Witmark family was in attendance, hence revealing the ruse to his publisher. Although Herbert was pleased to have proven his point, Witmark was not amused: crediting Herbert as composer of *Al Fresco* required that Witmark destroy all of the existing orchestral parts and the first edition of the work, and remake the expensive plates with Herbert's, rather than Roland's, name on it.

As an intermezzo, the work itself is in several sections: a civilized, well-turned melody, accompanied by a bouncing bass. In the middle section, thick handfuls of syncopated chords in the right hand, combined with a stride bass in the left, are reminiscent of gentrified ragtime pieces from composers like Joseph Lamb and May Aufderheide.

In another waltz, *Ocean Breezes*, Herbert relies on a simple musical figure, rapidly alternating notes in the melody, to convey the shimmering surface of a coastline in the wind. It is a direct, uncomplicated piece, with a contrasting middle section and a clear, easy to follow harmonic language.

Pan-Americana is one of the few pieces in this collection Herbert specifically named as a character piece. It relies on contrasting sections to convey a variety of different American idioms that were popular around the turn of the twentieth century. The piece begins with a spare, reserved melodic line accompanied by a stride bass in F minor. In the second section, a bright, F major melody sings forth, reminding the listener of the ragtime craze that was sweeping the nation in 1901, when this work was written. Following a brief transitional passage, where the momentum is suspended, the piece transforms into a "Latin" rag, reminiscent of Scott Joplin's *Solace*, where the syncopated rhythms on the melody continue, while a habanera figure in the bass peeks through the texture.

—Drew Massey

Drew Massey is a musicologist whose interests include twentieth-century American music, problems in editing, the digital humanities, and historiography of the recent past.

Jerry Grossman has immense experience as a chamber musician, soloist, and orchestral cellist. Like Victor Herbert before him, he holds the position of principal cellist of the Metropolitan Opera Orchestra. Previously he was a member of both the Chicago Symphony Orchestra and the New York Philharmonic. Mr. Grossman had a long association with the Marlboro Music Festival and has appeared as a guest artist with the Guarneri, Vermeer, and Emerson string quartets. During the summers he performs and teaches at the Kneisel Hall Chamber Music Festival in Blue Hill, Maine. He has previously taught at Juilliard, SUNY Binghamton, and DePaul University. His recordings for Nonesuch Records include the Kodaly Solo Sonata and the premiere recording of the Kurt Weill Cello Sonata. His performance of Richard Strauss's *Don Quixote* with James Levine and the Met Orchestra was recorded for Deutsche Grammophon. A native of Cambridge, Massachusetts, Mr. Grossman began his cello studies at the Longy School of Music and then attended the Curtis Institute of Music.

William Hicks has had a lifelong love affair with opera, operetta, and American musical theater, serving for twenty years as associate conductor, voice coach, and pianist to Maestro John McGlinn. As conductor for the Packard Humanities Institute he recorded Jerome Kern's *Have a Heart*, and served as assistant conductor for six years at the Metropolitan Opera where he made his stage debut as the concert pianist Lazinski in Giordano's *Fedora*. He also served as associate conductor for the Santa Fe Opera, the Canadian Opera Company, the Cincinnati Opera, and the New York City Opera. He prepared and performed in Maestro Lorin Maazel's first production of Britten's *Turn of the Screw*. He has long collaborated on recordings, on television, radio, and in master classes and private coaching with some of the world's most distinguished singers, including Luciano Pavarotti, Franco Corelli, Roberta Peters, Teresa Stratas, Licia Albanese, Anna Moffo, Regina Resnik, Martha Eggerth Kiepura, Jerry Hadley, Deborah Voigt, Renee Fleming, Judy Kaye, Ron Raines, Rebecca Luker, and Harolyn Blackwell; he gives master classes in preparation and presentation to young singers, and also has extensive training as a singer, actor, and dancer.

SELECTED DISCOGRAPHY

Babes in Toyland, The Red Mill. Razumovsky Symphony Orchestra, Keith Brion, conductor. Naxos 8559025.

Beloved Songs and Classic Miniatures. Virginia Croskery, soprano; Czecho-Slovak Radio Symphony Orchestra Bratislava; Keith Brion, conductor. Naxos 8559026.

Cello Concertos. Lynn Harrell, cello; Academy of St. Martin in the Fields, Neville Marriner, conductor. Decca 417672.

Columbus Suite, Irish Rhapsody, Auditorium Festival March, Selections from Natoma. Bratislava Slovak Radio Symphony Orchestra, Keith Brion, conductor. Naxos 8559027.

Music of Victor Herbert. Beverly Sills, soprano; London Symphony Orchestra, André Kostelanetz, conductor. EMI Classics 47197.

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THE FOUNDATIONS OF THE AMERICAN MUSICAL THEATER

VICTOR HERBERT (1859–1924)

WORKS FOR CELLO AND PIANO

SOLO PIANO WORKS

Jerry Grossman, cello

William Hicks, piano

DISC 1: [35:20]

WORKS FOR CELLO AND PIANO

1. *Légende* 3:40
2. *Pensée Amoureuse* 3:09
3. *Berceuse* 3:29
4. *Petite Valse* 1:40
5. *Liebes-Scene* 5:17
6. *Canzonetta* 2:11
7. *Unpublished #2* 3:38
8. *The Little Red Lark* 2:29
9. *Romance* 3:50
10. *Unpublished #1* 5:15

DISC 2: [52:10]

SOLO PIANO WORKS

1. *Under the Elms* 2:51
2. *Indian Summer* 3:34
3. *Scherzo* 1:44
4. *Estellita (Valse Pathétique)* 5:18
5. *Devotion (A Love Sonnet)* 4:01

Six Piano Pieces

6. *I. Yesterthoughts* 2:53
7. *II. Punchinello* 2:04
8. *III. Ghazel* 2:17
9. *IV. La Coquette* 3:21
10. *V. On the Promenade* 2:30
11. *VI. The Mountain Brook* 2:26
12. *The American Rose* 3:25
13. *Fleurette* 2:48
14. *Al Fresco (Intermezzo)* 4:20
15. *Ocean Breezes* 3:04
16. *Pan-Americana (Morceau Caractéristique)* 4:50