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BURNET C. TUTHILL: HIS LIFE AND MUSIC

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Jean Lee Raines

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of the requirements for

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Elsa Ludwig Verdehr
Major professor

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1979

BURNET C. TUTHILL: HIS LIFE AND MUSIC

By

Jean Lee Raines

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ABSTRACT

BURNET C. TUTHILL: HIS LIFE AND MUSIC

By

Jean Lee Raines

Burnet Corwin Tuthill is an American clarinetist, conductor, educator, and composer whose active musical life has covered three-quarters of the twentieth century. Tuthill was born in New York City on November 16, 1888. His father, the architect who designed Carnegie Hall, was an amateur musician and his mother was a professional pianist and organist. The musical atmosphere of the Tuthill home was an important factor in Tuthill's development.

Tuthill received his secondary education at the Horace Mann School. He entered Columbia College in 1905 and, although he had become an enthusiastic clarinetist and developed an interest in choral music, he chose to major in chemistry. He was graduated in 1909 with a master's degree. From 1910-1922, Tuthill pursued a professional career in business with music as an avocation.

As a non-professional musician, Tuthill was associated with a variety of organizations. He returned to Columbia to conduct the college orchestra for four years after graduation. He conducted the Bronx Branch of the

Jean Lee Raines

People's Choral Union from 1913-1917, and shortly thereafter organized and conducted a choral group known as the Plandome Singers. He was a member of the New York Oratorio Society and a clarinetist with the Young Men's Symphony.

Tuthill was acquainted with many outstanding musicians during the early part of the century. Among his friends was the composer Daniel Gregory Mason, who dedicated a clarinet sonata to him. Tuthill's desire to have the sonata published inspired him to found the Society for the Publication of American Music in 1919, and to serve as its treasurer for thirty years.

In 1922, Tuthill accepted a position as general manager of the Cincinnati Conservatory of Music. The administrative problems he encountered led to his co-founding the National Association of Schools of Music in 1924. Tuthill was elected the first secretary of NASM and he served in that capacity for thirty-five years.

In 1929, Tuthill joined the faculty at the National Music Camp at Interlochen, Michigan. He taught and performed there in the summers until 1945, when he was away in England serving as Chief of the Fine Arts Section of the Shrivenham American (Army) University.

At the age of forty-two, Tuthill decided to pursue a professional career in music. He resigned from the conservatory in 1930, and entered the College of Music in Cincinnati. He completed the master's degree in composition in 1935.

Tuthill's first full time music position was with Southwestern at Memphis, a college in Memphis, Tennessee. He established a band, a chorus, and an orchestra which, when supplemented with musicians from within the city, grew into the Memphis Symphony Orchestra. Tuthill conducted the symphony from 1939-1946.

Tuthill was also a member of the faculty at the Memphis College of Music. He was named director of the college in 1937, and was instrumental in having the College of Music become the music department of Southwestern in 1943. Tuthill retired from Southwestern in 1959.

Tuthill composed ninety-six compositions and he wrote several articles for music journals. For his contributions to American music and music education, he was awarded the honorary Doctor of Music degree from the Chicago Musical College in 1943, and from Southwestern in 1972.

To facilitate discussion of Tuthill's varied musical activities, the main portion of this text is divided topically into four chapters entitled "A Clarinetist," "A Conductor," "An Administrator and Educator," and "A Composer." These chapters are prefaced by a chronology of biographical details with emphasis on the influences, education, and non-musical events in Tuthill's life. There are two appendices, one of which lists Tuthill's published books and articles. The other contains a chronological list of compositions with information as to opus, date, title, dedication, medium, length, and publisher.

To My Mother and Father

PREFACE

Burnet C. Tuthill has had a long life centered around many aspects of music. He has witnessed the growth of music in America from the end of the nineteenth century. For three-quarters of the twentieth century, he has been active as a clarinetist, conductor, educator, and composer.

The purpose of this study is to reveal Burnet Tuthill's contributions to American music and music education through a review of his life and survey of his music. It is also intended to provide an insight into the musical activity in America during the first half of the twentieth century, and to provide an informative account of Tuthill's life for the hundreds of musicians who have known and been influenced by him.

The writer wishes to thank Dr. Tuthill for his kind permission to undertake this project. Sincere gratitude is extended for his assistance in its completion.

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Chapter 1

A CHRONOLOGY

The musical activities of Burnet Tuthill's life may be divided chronologically into three periods: The Early Years, 1888-1909; The Non-Professional Years, 1910-1921; and The Professional Years, 1922-Present. Since each area of Tuthill's musical interests is discussed in detail in the following chapters, this chapter emphasizes the influences, the education, and the non-musical events in his life.¹

The Early Years: 1888-1909

Burnet Corwin Tuthill was born on November 16, 1888, at 785 Park Avenue in New York City. He was the only child of William Burnet and Henrietta Corwin Tuthill. From the day of his birth, Burnet Tuthill was exposed to the musical interests of his parents. His birth, in fact, occurred shortly after his father returned from a performance of Elijah with the New York Oratorio Society.

¹The primary source for the biographical details of this study has been: Burnet C. Tuthill, "Recollections of a Musical Life: 1888-1973" (unpublished memoirs, Memphis, Tennessee, 1973). Tuthill gave the author access to his memoirs on March 14, 1978, and expounded upon them during a personal interview on March 20, 1978. Further reference to the memoirs and interview will not be made except to verify quotations.

The extent of Tuthill's musical heritage is revealed in the background of his parents. His mother was an accomplished pianist and organist. At the age of seventeen she was organist for the First Presbyterian Church in her hometown of Newburgh, New York. Later she served as accompanist for a choral society in Poughkeepsie. Upon moving to New York City, she became organist at Calvary Baptist Church and directed Sorosis, a women's Carol Club. At the church, she met one of the choir members, William Burnet Tuthill, whom she married in 1881.

William Burnet Tuthill was an architect by profession. He designed homes, cottages, and several larger buildings in New York, including two hospitals and the Home for the Friendless. His masterpiece was Carnegie Hall which has been widely acclaimed for its elegant design as well as its excellent acoustics. The hall, completed in 1891, has been declared a National Monument.

William Burnet Tuthill was also a zealous amateur musician with special interests in choral singing and chamber music. For a number of years, he sang with both the Calvary Baptist Church Choir and the New York Oratorio Society. He joined the Oratorio Society in 1879, five years after it was founded by Leopold Damrosch. In 1880, Tuthill was elected to the board of directors. From 1881 to 1917, he served as secretary to the board.

The interest in chamber music stemmed from William Tuthill's youth. As a youngster in Hoboken, New Jersey,

he had learned to play the cello. In 1895, he established a string quartet that met regularly in the Tuthill home for thirty-four years. The original players in the quartet were Tuthill, cellist; his brother Arthur, violist; Dr. Edgar S. Thompson, first violinist; and Dr. J.A. Kenefick, second violinist. Henrietta Tuthill often joined the group for quintets, quartets, and trios.

Though the personnel changed throughout the years, the group always went by the name Wiederholen Quartet. The name was adopted from Kenefick's habit of shouting, "Wiederholen, Wiederholen,"¹ when he thought the quartet had not played its best. With the ninth session of the quartet, William Tuthill started a journal of the programs played. The last entry, #1250, was made in the spring of 1929 just months before his death.

Burnet Tuthill inherited the Wiederholen Quartet journal and still has it in his possession. He values the journal, not only because it represents his father's enthusiasm for music, but because it serves to remind him of the many experiences he was afforded by a musical home and a musical city.

Burnet Tuthill's mind is filled with rich memories of his childhood. He remembers his pre-school years for providing him with his first knowledge of symphonic literature. His mother and her sister Frances, who lived with

¹Translated "Repeat, Repeat."

the family, played four-hand arrangements of the symphonies of Haydn, Mozart, Beethoven, Schubert, and Brahms. As Tuthill recalls, "In those days it was the only way to hear music unless it happened to be on an orchestra program--too early for recordings."¹

Among Tuthill's earliest memories are a series of events that were financed from the commission his father received from Carnegie Hall. First, the family moved next door to 781 Park Avenue. The building had an elevator--no doubt a fascinating feature for a young boy--and the family was able to live on the top floor. In 1892, Tuthill was allowed to accompany his parents on a trip to Europe that his father arranged for a group of family and friends. Not long after the trip, the Tuthills purchased a lot in Huntington, Long Island, in a colony of summer homes called Halesite. They built a cottage facing Huntington Bay and spent summers there until Burnet finished high school. Days at the summer home were filled with swimming, fishing, golf, sailing, and carpentry. Evenings were devoted to musical activities. The Wiederholen Quartet visited and performed on weekends.

Burnet Tuthill's formal education began at the Ethical Culture School. Having received much pre-school instruction from his mother, he was enrolled in the second grade. He skipped the third grade and finished the four-year program of the school in two years.

¹Tuthill, "Recollections," p. 3.

Tuthill then attended the Horace Mann School, an affiliate of the Teachers' College of Columbia University. Since going to school involved a long journey on electric cars, the family moved in 1898 to 176 West 86th Street. By the time Tuthill graduated from high school in 1905, he had become an enthusiastic clarinetist.

The beginning of Tuthill's formal education was concurrent with the establishment of the Wiederholen Quartet. Through the weekly rehearsals of the quartet in his home, Tuthill became familiar with a vast amount of string literature. In addition, he heard performances of two of New York's finest quartets--the Kneisel Quartet and the Flonzaley Quartet.

In 1900, William Tuthill subscribed for tickets for his son to attend the Kneisel Quartet concerts. The quartet was at the height of its career with Franz Kneisel, concertmaster of the Boston Symphony, as first violinist. The other members in 1900 were Karl Ondříček, second violinist; Louis Svecenski, violist; and Alwin Schroeder, cellist. The quartet programs often included works for larger groups of instruments, in which case the personnel was augmented with outstanding musicians of the time. Tuthill remembers performances of the quartet with Charles Martin Loeffler, Walter Damrosch, and Camille Saint-Saëns.

Tuthill's association with the Flonzaley Quartet resulted from a unique experience. The Flonzaley Quartet had as its patron Edward J. de Coppet, a successful

stockbroker and amateur musician. De Coppet recruited his musicians from the Brussels Conservatory in 1902, and paid them full time salaries to perform for him and his guests. About the time that Tuthill entered his senior year in high school, de Coppet allowed the quartet to accept a few individual engagements. Tuthill first heard the Flonzaley Quartet at a private performance. The members of the quartet were Adolfo Betti, first violinist; Alfred Pochon, second violinist; Ugo Ara, violist; and Iwan d'Archambeau, cellist. Tuthill knew that the Dvořák Quartet in E-flat, Opus 51, was to be performed, so he conveniently borrowed the score from his father's immense library. De Coppet took notice of the young man with score in hand and asked Tuthill if he would like to hear the quartet again. Receiving a favorable reply, he invited Tuthill to his home.

After several visits to the de Coppet home, Tuthill asked if his father might attend with him to hear the excellent performances and to meet the outstanding musicians. It was not long until both father and son were included on a special guest list of six persons who were invited for the hearing of new works. (De Coppet always maintained the right to pass judgment on whether new works were to be included in the repertoire.) Tuthill clearly remembers the first readings of Ravel's String Quartet in F, Milhaud's first String Quartet, Stravinsky's Three Pieces for String Quartet, and Schoenberg's String Quartet No. 1 in D Minor, Opus 7.

One other quartet that enriched Tuthill's life in New York was the New York String Quartet which he first heard at the home of its sponsor, Joseph Pulitzer. Tuthill became friends with the first violinist, Ottokar Cadek. Their friendship continued for many years--first at the National Music Camp at Interlochen, Michigan, and later when both men resided in the South.

The influence of the Wiederholen, Kneisel, Flonzaley, and New York String Quartets is expressed by Tuthill in his memoirs. He says, "Because as a child and youth this playing of chamber music literature surrounded me, it was absorbed unconsciously. In later years it became obvious that my knowledge of the quartet literature far surpassed that of many experienced string players."¹

Another area of activity that influenced Tuthill's life began during his high school years. In 1902, he became clerk to the librarian of the New York Oratorio Society, William H. Terhune. Tuthill was responsible for distributing music and checking roll. As soon as he accomplished his duties and the society started rehearsing, Tuthill slipped down to the auditorium to hear concerts. A regular feature was the Boston Symphony conducted by Max Fiedler.

When Tuthill's voice changed, he began singing with the society. He started in the bass section but found a

¹Tuthill, "Recollections," p. 87.

more appropriate place among the tenors. Tuthill participated in many concerts under the direction of Frank Damrosch, the older son of the society's founder.

Occasionally the Oratorio Society joined forces with the New York Symphony Orchestra, which was conducted by Frank Damrosch's younger brother, Walter. One of the most frequently performed works was Beethoven's Ninth Symphony. Tuthill recalls performing the work twice on one program. Walter Damrosch, contending that no one could understand the symphony upon hearing it once, programmed Beethoven's Ninth followed by a generous intermission and a repeat of the same symphony.

As with any musician, Tuthill has vivid memories of exceptional performances. Two of these involved guest conductors. Sir Edward Elgar conducted the Oratorio Society in his oratorios The Apostles and The Kingdom. Gustave Mahler conducted the orchestra and chorus in his Second Symphony.

The musical influences on Tuthill's life were evident when he entered Columbia College in 1905 and gave thought to a future occupation. "Music was beckoning," he says, "but being ignorant of the real state of musical life other than that of becoming an orchestral clarinet player, my thought was to go into business and to keep my amateur status as a musician."¹ Consequently, Tuthill

¹Tuthill, "Recollections," pp. 6-7.

spent his first two years at Columbia pursuing an education in liberal arts. During the summer between the two years he worked in a bank.

The following summer Tuthill was employed as a private tutor for a boy named McFarland whose father was general manager of the Knox Hat Company. The elder McFarland suggested that Tuthill major in chemistry when he returned to school for his junior year. McFarland offered Tuthill a job as a dye chemist for his company upon graduation. The job, incidentally, never came to pass due to McFarland's termination with the company.

Nevertheless, Tuthill spent a large portion of the next two years and summers in the chemical laboratories preparing for the job. During the last semester of his senior year, he worked each afternoon in the laboratory of H.A. Metz and Company dyeing felts and straws. His boss was Hoyt Miller, son of the editor of the New York Times. Many evenings Tuthill and Miller put on white gloves--dyeing stained their hands--and attended an opera or symphony concert.

Tuthill was graduated from Columbia College in 1909 with a Bachelor of Arts degree in chemistry. He had accumulated enough hours through his extra work in the laboratories for a Master of Arts degree. He completed the thesis required for the graduate degree without spending another year on campus.

The Non-Professional Years: 1910-1921

Since the anticipated job as a dye chemist with the Knox Hat Company did not materialize, Tuthill began to seek employment immediately after graduation. His first job was with Clark and Company, a firm which sold paper in lots of a ton or more. Tuthill was a salesman, a position in which he did not excel and did not enjoy.

He secured his second job in the purchasing office of the Western Electric Company. After a year he was transferred to the advertising department where he worked with copywriter Deems Taylor. Taylor and Tuthill shared an interest in music and both became composers in later years.

Tuthill was satisfied with his job at Western Electric, though he was not pleased with his financial progress. For the second time, Tuthill realized that selling was not for him and he looked for yet another job.

He was employed by the Eleto Company, the supply purchasing agency for the United Dry Goods Company. Perhaps the most exciting experience of Tuthill's entire business career was his involvement with the purchasing department in preparing Lord and Taylor for its grand opening on Fifth Avenue.

During these rather unsuccessful attempts at a business career, Tuthill devoted all his spare time to musical endeavors. For four years he conducted the Columbia University Orchestra. He played clarinet with the Young Men's Symphony Orchestra and was named an assistant conductor.

In 1913, he began rehearsing and training a chorus as director of the Bronx Branch of the People's Choral Union.

Tuthill remained active in the Oratorio Society. When he turned twenty-one, he succeeded William H. Terhune as librarian of the society. Assuming the duty of librarian meant becoming a member of the board of directors. Tuthill attended regular meetings of the board which had as its president Andrew Carnegie and as its secretary William B. Tuthill.

When Frank Damrosch resigned as conductor of the Oratorio Society in 1912, the society continued with a new conductor, Louis Koemennich. In 1917, Koemennich's contract was not renewed. (Tuthill believes that the failure of the board to re-elect Koemennich was due to the anti-German feeling that was prevalent during the war years. He also surmises that Walter Damrosch, who succeeded Koemennich as interim conductor, had an influence on the board's decision.) Whatever the reasons were, the Tuthills and several other board members remained faithful to Koemennich and resigned. They made an attempt to form the New Choral Society, but after one season of concerts, the society folded for lack of financial support. The original Oratorio Society continued with Andrew Carnegie's financial assistance. Walter Damrosch tried to persuade the dissenters to return, but to no avail.

By the time the dispute was over with the Oratorio Society, Tuthill had accepted another job. A classmate

and friend, Ward Melville, offered him a position as purchasing agent and real estate manager with the Melville Shoe Corporation.

During the years with the Melville Shoe Corporation, Tuthill met a young woman, Helen Hersey, who came to New York from Denver in the winters to study voice. When Tuthill's salary reached forty-five dollars a week, he asked Helen to marry him. The wedding took place on January 1, 1917, at St. John's Cathedral in Denver. Tuthill and his bride returned to New York and rented an apartment on 88th Street, just around the corner from his mother and father. Henrietta Tuthill, however, lived only six weeks after her son married.

Burnet and Helen Tuthill's first child was stillborn in December of 1917, and brought to light the ill health of Helen. At the suggestion of a physician, the Tuthills relinquished their fifth floor apartment and moved to a house in Plandome, Long Island. The distance and time involved in traveling to and from the new home made it impractical for Tuthill to continue as conductor of the People's Choral Union. He resigned from the Choral Union and organized a group known as the Plandome Singers.

In the fall of 1918, Tuthill's work necessitated a move to Washington, D.C. He was called to join his boss, Ward Melville, as a civilian employee of the leather-rubber purchasing division of the Quartermaster Corps. Not knowing how long he would be required to work in Washington, Tuthill

sold his Long Island home and took Helen with him. As it happened, duties in Washington were over shortly after Armistice Day, and the Tuthills returned to Plandome after three months. They moved into a house very near the one they had vacated.

While in Washington, Tuthill conceived a plan to facilitate the publication of music by contemporary American composers. Upon returning to New York, he discussed the plan with his father and appealed to his friends for support. On April 29, 1919, a group of men met in the Tuthill home for the purpose of founding the Society for the Publication of American Music. Earlier on the same day, Tuthill's daughter, Anne, was born.

Real estate was big business after the war, and Tuthill's work acquainted him with many important firms in the city. One of the most prestigious firms, Cross and Brown Company, offered Tuthill a job which he accepted in early 1920. His special field was chain store locations. Tuthill thought he might have found his niche in the business world with the job at Cross and Brown, even though his musical activities demanded increasing amounts of his time.

A question posed over lunch by a friend, conductor Chalmers Clifton, opened new avenues for Tuthill. Clifton asked Tuthill if he knew of anyone with a business background and an interest in music who would consider becoming general manager of the Cincinnati Conservatory of Music. (Clifton's sister-in-law, Miss Bertha Baur, was director of

the conservatory.) Tuthill remembers, "Having been struggling all these years to find time for all the musical activities that attracted me, this seemed to be a call."¹ After some negotiation with the school, a contract was signed. On July 1, 1922, the Tuthills moved to Cincinnati, Ohio.

The Professional Years: 1922-Present

Tuthill found that his job as general manager of the conservatory was "to do whatever seemed necessary."² Much of his work was of an administrative nature, and some of the problems he encountered led to his co-founding the National Association of Schools of Music in 1924.

In 1926, Tuthill took the responsibility of planning a European tour for some of the female voice students. The tour was suggested by Mrs. Berta Gardini Reiner who joined the conservatory faculty a short time after her husband, Fritz Reiner, accepted the job as conductor of the Cincinnati Symphony Orchestra. Burnet and Helen chaperoned the girls who were to meet Mrs. Reiner in Italy. The tour included stops in France, Germany, Switzerland, and Italy. Tuthill arranged for the group to attend numerous concerts. He also took some interesting side trips on his own to investigate libraries and to visit with instrument makers and musicians.

¹Tuthill, "Recollections," p. 10.

²Tuthill, "Recollections," p. 30.

During the time that Tuthill lived in Cincinnati, he was active in the government of the city. He and one of his closest friends, Charles P. Taft, II, son of former President William Howard Taft, were involved in the Cincinnati Association. They worked together to introduce a new charter for reforming the city government.

The years 1928 and 1929 were tragic years for Tuthill. His father-in-law and his Aunt Frances both died in 1928. On April 1, 1929, his wife Helen was stricken with a stroke and died within a few hours. In August of the same year, Tuthill was faced with the death of his father. It was a traumatic time in his life, for the people he loved and respected most in the world were gone within a matter of months.

Fortunately, Tuthill became involved in quite a different type of activity that helped alleviate his sense of loss. Joseph E. Maddy called Tuthill in the summer of 1929 from Interlochen, Michigan, and asked him to be an instructor at the National Music Camp, which was in its second season. Tuthill accepted the offer, for he had been very impressed with the high school orchestra that Joseph Maddy once brought from Richmond, Indiana, to perform in Cincinnati.

During the first summer at Interlochen, Tuthill lived with T.P. Giddings in Giddings' one-room-and-attic cottage. Before the end of the summer, Tuthill purchased his own lot overlooking Duck Lake in the Orchestra Camp

Colony. The purchase, he reflects, "sealed my connection with Interlochen for the rest of my life."¹

The few weeks at Interlochen in 1929 convinced Tuthill that Maddy was a genius in music education. When Tuthill returned to Cincinnati in the fall, he nominated Maddy to receive the honorary Doctor of Music degree that the conservatory traditionally awarded at commencement. Since the recipient was usually a composer, Maddy's nomination received some objection--he was only a public school music teacher. Tuthill finally secured enough support for the proposal to pass, and at the 1930 commencement, Joseph Maddy was awarded his first diploma of any kind.

The 1929-1930 school year was a period of adjustment for Tuthill. He kept busy with his work and found little time for social activity until the spring of 1930 when he met Ruth Carroll Wood, a violinist from Muncie, Indiana. Ruth became a steady companion and was with Tuthill when he chauffeured Joe Maddy to the train station after commencement. On the way home, Tuthill proposed. He and Ruth were married on August 9, 1930.

Later that month, Tuthill resigned as general manager of the conservatory for financial reasons. He would not accept the cut in salary that was proposed by the conservatory in its efforts to survive the financial crisis of 1929. Eight years of service, however, convinced Tuthill

¹Tuthill, "Recollections," p. 45.

that he wanted to pursue a musical career. He decided to return to school and "secure the musical education that should have been acquired in college days."¹

Tuthill entered the College of Music in Cincinnati to work toward a degree in composition. With the advice of Earl V. Moore, whom he had met at Interlochen and who was head of the University School of Music at Ann Arbor, Michigan, Tuthill skipped the actual securing of the Bachelor of Music degree. He took the entrance examination for candidacy for a master's degree and qualified for all but eight of the ninety credits required. He completed the needed work and enrolled directly into the graduate program. Upon presentation of his thesis The Clarinet in 1935, he received the Master of Music degree.

Tuthill's second daughter, Carroll, was born in September, 1931. In order to attend school and support his family at the same time, Tuthill arranged some tours for himself as a recitalist. He further supplemented his income from 1930-1935 as a composer, as clarinetist in the Cincinnati Little Symphony, and as concert manager for the Cincinnati Wind Ensemble.

Financial resources were almost depleted when Tuthill accepted a job at Southwestern at Memphis, a small liberal arts college in Memphis, Tennessee. It is ironic that the longest segment of Tuthill's life was spent in

¹Tuthill, "Recollections," p. 37.

Memphis, for after his first visit to Southwestern, he considered the job only a temporary position until something more desirable could be found.

The Tuthills moved to Memphis after the summer at Interlochen in 1935. They moved into a large, elegant house on Jackson Avenue where one of their first projects was to establish a home string quartet. Ruth Tuthill played first violin; Alan Tate, a poet, played second violin. A Bible professor named Hayden was the violist, and Dr. Robert P. Strickler, a Greek professor, was the cellist. Many musical evenings were enjoyed with the scores that Burnet Tuthill inherited from his father's library.

The evening sessions in the Tuthill home became "an oasis in an arid musical desert,"¹ for the musical life that the Tuthills found in Memphis was quite different from the one they had known in Cincinnati. There were only five public concerts scheduled in Memphis that year. The concerts included the National Symphony Orchestra of Washington, D.C. directed by Hans Kindler and the St. Louis Symphony directed by Vladimir Golschmann. The other three public concerts, sponsored by the Beethoven Club, were Nelson Eddy, Mason and Hackett, and the Don Cossack Chorus.

When Tuthill began his duties at Southwestern, he knew exactly what he was expected to do. His job, specifically outlined by the college president, Dr. Charles Diehl,

¹Tuthill, "Recollections," p. 55.

was to put a marching band on the football field. Within a few months, Southwestern had its marching band. Within a few years, it had many more musical activities to boast, due to the tireless efforts and enthusiasm of its band director. Tuthill organized a chorus which became known as the Southwestern Singers. He began to offer courses for credit in music theory and literature. He also started an orchestra which, when supplemented by musicians from within the city, grew into the Memphis Symphony Orchestra.

During the early years in Memphis, Tuthill was associated with the Memphis College of Music. He joined the faculty shortly after he arrived in Memphis. In 1937, with the full consent of Dr. Diehl, he was appointed director of the college. Tuthill foresaw the possibility of having the College of Music become the music department of Southwestern, and he was instrumental in having the two institutions merge in 1943.

On June 16, 1943, Tuthill was recognized by the Chicago Musical College for his accomplishments as a musician and educator. He was awarded an honorary Doctor of Music degree. The new title, Dr. Tuthill, was rarely used, however. Tuthill had become affectionately known to his students and to the citizens of Memphis as "Papa Tut." Tuthill knew, after eight years in Memphis, that Memphis would remain his home. He was an integral part of the city's musical growth and development.

Tuthill continued to spend the summers as a faculty member at the National Music Camp at Interlochen. Unfortunately, circumstances forced him, as well as many other faculty members, to resign in 1945. The administration of the camp was engaged in an argument with the American Federation of Musicians over the "legality" of the camp's radio broadcasts. The controversy ended when James C. Petrillo, president of the union, placed the camp on the National Unfair List, and thus subjected union members to substantial fines for participating in camp activities.

Whether or not the camp had been black-listed, Tuthill would have been absent in 1945. In the spring of that year he was called by the United States Army to organize music departments for two American universities overseas. He not only organized the departments, but on July 4, 1945, he proceeded to England as Head of the Fine Arts Section of the Shrivenham American (Army) University. The university functioned successfully for its short existence of five months. On December 26, 1945, Tuthill returned to Memphis and resumed all of his previous responsibilities.

The Tuthills spent the summer of 1946 at the Berkshire Music Center at Tanglewood in Lenox, Massachusetts. They discovered that for a nominal fee they could enroll as students rather than auditors. Ruth Tuthill played viola in the orchestra conducted by Richard Burgin, concertmaster of the Boston Symphony Orchestra. Burnet Tuthill enrolled in the chorus conducted by Robert Shaw. The choral

experience was reminiscent of Tuthill's days with the New York Oratorio Society, especially since the chorus participated in several orchestral works, including Beethoven's Ninth Symphony, with Serge Koussevitzky and the Boston Symphony. Tanglewood was an enjoyable experience for the Tuthills, but they spent most of the summers thereafter in an unofficial capacity at their cottage at Interlochen.

During the late 1940's, Tuthill's professional life became progressively more relaxed. He resigned as conductor of the Memphis Symphony in the spring of 1946, shortly after the return from England. Three years later he terminated his service as treasurer of the Society for the Publication of American Music because he lived too far away to attend meetings regularly.

Whatever free time resulted from the events of the late 1940's was quickly consumed by other activities. In 1950, Tuthill was instrumental in the formation of the Southeastern Composers League, an organization established to promote the performance of works by composers in that geographical area. In 1952, Tuthill was engaged by conductor Vincent de Frank as second clarinetist with the newly organized Memphis Sinfonietta. Tuthill was active in both organizations for many years, even after his retirement.

Tuthill's affiliation with Southwestern continued until July 1, 1959. He retired after reaching the mandatory retirement age of seventy and became professor emeritus of

music. At the same time, he retired from the National Association of Schools of Music and received emeritus status.

Tuthill was honored by Southwestern on two occasions after his retirement. In 1962, a new building to house the music department at Southwestern was dedicated as Tuthill Hall, a name that was fondly shortened by students and colleagues to "Tut Hut." In 1972, Southwestern conferred the honorary Doctor of Music degree upon Tuthill.

Tuthill's retirement was devoted to activities that had previously been considered hobbies. He spent a great deal of time composing. Approximately half of his works date from 1959. Tuthill attended as many performances of his works as possible and made several appearances guest conducting them.

Throughout his life, Tuthill was interested in chamber music, and especially chamber music for the clarinet. After his retirement, he devoted time to investigating the repertoire of the clarinet. In the process, he acquired a large library of music. In 1975, he donated his collection to the research library of the International Clarinet Society. The library was then named in his honor.

The Tuthills were living at their home at 295 Buena Vista, a residence they had occupied for a number of years, when Ruth died on October 10, 1973. For the next few years, Tuthill lived in an apartment at Wesley-Highland Towers. On March 24, 1978, he moved to Knoxville, Tennessee, where

he now resides in the home of his younger daughter, Carroll,
and her husband Rev. Albert N. Minor.

Chapter 2

A CLARINETIST

Burnet Tuthill received his earliest training in applied music from piano lessons given him by his mother. Lessons began when he was five years old and continued on a regular basis until he was ten. At that time, the family moved to 86th Street, and his mother sent him to study with Mary Barrows, a friend of hers who lived nearby. Two years of instruction from Mary Barrows culminated in a recital that Tuthill presented in 1901 at the age of twelve. The program included Mozart's Sonata No. 1 in C Major, K. 279, and, by Tuthill's own choice, Ethelbert Nevin's Narcissus, Opus 13, Number 4.

A short time after the recital, Tuthill entered the Horace Mann High School. He decided to discontinue piano lessons, reasoning that he would want more time to devote to academic pursuits such as Latin and Greek. Tuthill's decision was acceptable to his parents, for, although they encouraged him to develop his talent, they assumed that music would provide an avocation for him as it had for his father, and that he would pursue a professional career in some other area.

Two years elapsed before Tuthill seriously considered pursuing another instrument. In the spring of 1903, his interest in performing was rekindled when he and a friend visited the Metropolitan Museum of Art to see its collection of musical instruments. Tuthill was fascinated with the wind instruments, especially the oboe, and determined to ask his father to purchase one for him.

William Tuthill was not receptive to his son's idea of studying the oboe. His immediate response was, "Who wants one of those squeaky things around the house?"¹ However, in denying the request for an oboe, he suggested that Burnet might prefer to play the clarinet, in which case he would gladly purchase one for him. The suggestion was prompted by the fact that the elder Tuthill had recently heard a performance of the Brahms Quintet for Clarinet and Strings, Opus 115, at a Kneisel Quartet concert. He had been favorably impressed, not only with the music, but with the beauty of the clarinet tone. Perhaps he imagined a time when Burnet, playing clarinet, could join the Wiederholen Quartet for performances of the Brahms at home.

Burnet readily accepted his father's offer to purchase a clarinet. He accompanied his father to a music store on Union Square where they purchased his first clarinet for fifteen dollars. It was a second-hand Albert system instrument pitched in A. (The A clarinet is, of course, the instrument required for the Brahms Quintet.)

¹Tuthill, "Recollections," p. 12.

The first attempts to play the clarinet met with little success. Realizing that professional guidance was needed, William Tuthill arranged for Burnet to take a few lessons from an acquaintance of his, Henry Kaiser. (Kaiser was principal clarinetist with the New York Symphony.) Only four lessons ensued, but Tuthill's musical background coupled with his enthusiasm and determination led to rapid progress. After a few weeks, he was able to play the final measures of the first movement of the Brahms with the home quartet.

As Tuthill began to explore the literature for the clarinet, he discovered that the instrument in A had not been a practical choice. Most of the easy clarinet solos were written for the B-flat instrument, and Tuthill had difficulty finding literature that he could perform with piano accompaniment. He solved the problem very practically by learning the transposition from B-flat to A. During the summers at the cottage, he spent many hours reading through literature with his mother at the piano. Consequently, he became quite proficient at transposition.

Tuthill's interest in playing the clarinet increased as rapidly as his abilities on the instrument. Though he had a special advantage in being able to perform with his mother and the Wiederholen Quartet, there was little opportunity to play in large ensembles. Tuthill had no intention of becoming a professional musician, but he wanted to have the experience of performing in an orchestra.

There was a young cellist at the Horace Mann High School who shared Tuthill's interest in orchestral playing. Since there was no music program at all within the school, Tuthill and his friend decided that the Horace Mann School should have an orchestra. From the several students who studied music privately, they secured a flutist and a small string ensemble to establish an orchestra. They persuaded the secretary to the school superintendent, a violinist, to conduct the group.¹

The efforts of the orchestra were rewarded the following year when the administration employed a music teacher. A chorus was formed, and subsequently the first performance of the orchestra was in conjunction with the chorus. Instruments were used to supplement the piano accompaniment.

In addition to playing in the Horace Mann High School Orchestra, Tuthill had two other large ensemble experiences during his senior year. Both ensembles were sponsored by Columbia College, and Tuthill's affiliation with them was somewhat coincidental.

In the fall of 1904, Tuthill's Sunday School teacher, a cornetist, recruited a band to play at the Columbia College football games. Knowing that Tuthill was a clarinetist, he enlisted his services. The band was small

¹Two of Tuthill's associates in establishing the Horace Mann High School Orchestra became well-known in later years. The cellist was Morris Ernst, who became a prominent lawyer in New York; the secretary was Dorothy Canfield, who acquired fame as a novelist.

in number--three cornets, three drums, one trombone, one tuba, and one clarinet. Uniformed in turtleneck sweaters and derby hats, the band performed for one football game. The next season, with football abolished at Columbia, the band did not reorganize.

The Columbia College Band was significant in Tuthill's life in that it brought him an invitation to play in the Columbia College Philharmonic Orchestra. His association with the orchestra, first as clarinetist and later as conductor, lasted for nine years. Gustave Hinrichs conducted the orchestra during Tuthill's first year as a member. The next year, when Tuthill entered Columbia as a regular student, conducting duties were assumed by the new head of the department, Cornelius Rübner. For four years, Tuthill and classmate Michael Heidelberger were clarinetists for the orchestra. In addition, Tuthill was elected secretary of the orchestra his freshman year--quite an honor since freshmen did not usually hold an office--and president of the orchestra his senior year.

Throughout the college years, Tuthill continued to participate in chamber ensembles at home. He devoted nearly every Sunday evening to playing trios with his mother and father. The number of trios for the combination of clarinet, cello, and piano was limited, so as the family tired of repeating the same compositions, they extended their repertoire to include the piano trios of Haydn, Mozart, and Beethoven. Burnet assumed the violin parts which he played

by transposition. Having acquired a set of Buffet Boehm system clarinets, he alternated between the A and B-flat instruments, depending on the key.

With the assistance of his mother, Tuthill continued to explore the solo literature of the clarinet. He learned the concertos of Mozart, Weber, and Spohr, but he much preferred to perform sonatas. The two Brahms sonatas were his favorite, and he developed an interest in the Reger sonatas from the time of their publication. Tuthill publicly performed the Reger sonatas with Henrietta Michel-son of the Institute of Musical Art. Their performance was well-received, and throughout his life, Tuthill attempted to promote performances of the three sonatas.

The difficulty of the literature that Tuthill performed during his college years was admirable, especially since he was basically a self-taught clarinetist. The only lessons he had were the four he took from Henry Kaiser when he got his first clarinet.

About 1908, Tuthill heard a New York Symphony concert that inspired him to seek further guidance from a professional clarinetist. Tuthill thought that the symphony's principal clarinetist, Henry Leon Leroy, had the most beautiful clarinet tone that he had ever heard, and he hastily approached him about the possibility of taking lessons. Seven lessons ensued over a period of about three years. Each lesson was at least an hour and a half in length, and there was ample time between lessons for Tuthill to perfect

what he learned. Through the course of the lessons, Leroy often asked Tuthill to join his other students in playing quartets. Tuthill was regularly assigned the basset horn, and he developed a special fondness for the instrument.

Tuthill welcomed every opportunity to perform. Although his main purpose in life after graduating from college was to establish himself in a business career, he found himself involved in an increasing number of musical events. From 1908 to 1918, he was extremely active as a clarinetist.

As strange as it seems today, there was a paucity of wind players in New York during the first part of the century. The need for clarinetists in non-professional orchestras gave Tuthill an opportunity to participate in their activities. The most important of these orchestras was one in Brooklyn that was conducted by Arnold Volpe. Tuthill spent one season with the group and then asked if he might audition for the Young Men's Symphony Orchestra that was also conducted by Volpe.

Volpe had established the Young Men's Symphony Orchestra in 1902 as a training orchestra for young professionals. Its purpose was to provide symphonic experience for aspirants of major symphony jobs. Rehearsal time was devoted to sight-reading standard literature and to the intense study of works selected for performance. The orchestra presented two concerts each season.

Tuthill's audition for the Young Men's Symphony was successful, and for five years he attended the Sunday

morning rehearsals as principal clarinetist. In time, he was also elected to the board of directors. The Young Men's Symphony provided Tuthill with what he has since called "one of the most emotional playing experiences of my life."¹ The occasion was a rehearsal of the Franck Symphony in D Minor with guest conductor Ossip Gabrilowitsch.

A lighter but nonetheless memorable experience occurred when Volpe was conducting the Young Men's Symphony in a rehearsal of Tchaikovsky's Fourth Symphony. None of the percussion players could deliver the after-beat cymbal part in the finale to Volpe's satisfaction, whereupon he commanded, "Tuthill, put down your clarinet and play those cymbals."² To the chagrin of the percussionists, Tuthill was awarded the part.

Tuthill played a considerable amount of chamber music between 1908 and 1918. The home of his parents, which continually housed the rehearsals of the Wiederholen Quartet, also became the scene of chamber music sessions for winds. Among the wind players who attended the sessions were Eric Hauser, who later played second horn with the New York Symphony Orchestra; Adolph Weiss, bassoonist with the New York Symphony; and William Kincaid, who later joined the Philadelphia Orchestra as principal flutist. Pianists were often invited to the sessions and included such distinguished

¹Tuthill, "Recollections," p. 18.

²Ibid.

artists as Arthur Loesser, Alexander Rihm, rehearsal accompanist for the New York Oratorio Society, and, in later years, Daniel Gregory Mason.

The home of the great patron of music, Edward J. de Coppet, provided a similar setting for the performance of chamber music during the winters of 1911-1912 and 1912-1913. De Coppet's daughter Juliet, a vocalist, frequently invited her friends to the de Coppet home for musical entertainment. The sessions were much more informal than the soirees her father hosted with the Flonzaley Quartet, and the young friends performed basically for their own amusement. Most of the guests were either vocalists or pianists. Tuthill was the only wind player. He contributed to the evenings' entertainment by furnishing the clarinet parts to the songs of Bliss and Spohr.

Tuthill continued to perform regularly with the Wiederholen Quartet. His repertoire included the quintets of Mozart, Brahms, Reger, Coleridge-Taylor, and Howells. Since the personnel of the quartet changed from time to time, Tuthill made many musical acquaintances. One of these acquaintances, Édouard Déthier, proved to be especially valuable.

Déthier was a violinist in the Wiederholen Quartet in 1912. He was also a friend of the pianist-composer Daniel Gregory Mason, who, at the time, was writing a Pastorale for clarinet, violin, and piano. When the work was near completion, Mason asked Déthier to find a clarinetist

to assist them in a trial reading. Déthier quite naturally chose Tuthill.

The reading of the Pastorale took place in Mason's New York apartment in the spring of 1912. Tuthill and Déthier collaborated in making suggestions to help Mason achieve the results he wanted. After several readings to the group's satisfaction, Tuthill and Mason decided to end the session by playing the Brahms Sonata, Opus 120, Number 2. Mason states in his memoirs that the Brahms went so well that he impulsively told Tuthill he would compose a sonata for him.¹ The two men shook hands on the agreement and Mason began immediately on the first movement.

As the first movement of the sonata was being completed, Mason invited Tuthill to spend a weekend at his summer retreat in Pittsfield, Massachusetts. Tuthill arrived in Pittsfield on August 19, 1912, only a few hours after the final bars to the movement were penned. Mason wrote years later of the initial reading: "He [Tuthill] showed his enthusiasm practically by copying out the movement for his own use, and by urging me to finish the sonata."²

The sonata movement, along with Mason's Pastorale and the Brahms Sonata, Opus 120, Number 1, was performed

¹Daniel Gregory Mason, Music in My Time: And Other Reminiscences (New York: The Macmillan Company, 1938), p. 186.

²Mason, Music in My Time, p. 187.

before a small audience in Pittsfield. The audience included Mrs. Elizabeth Sprague Coolidge who later embarked on her career as a great patron of chamber music. Tuthill's acquaintance with Mrs. Coolidge led to regular invitations to her Berkshire Festivals of Chamber Music which began in Pittsfield in 1918. Tuthill became good friends with Mrs. Coolidge's son Sprague, a violist, and they frequently performed together.

In 1914, Tuthill teamed with another "amateur" in his circle of musical friends, Emmanuel P. Mesthene, to organize a concert of wind chamber music for the public. Their first program occurred on January 25, 1914, at the Carnegie Lyceum Theatre. Tuthill performed the Mozart Trio, K. 498, with Alexander Rihm, pianist, and Joseph Koverik, principal violist of the New York Philharmonic. The program concluded with Ludwig Thuille's Sextet for five winds and piano.

Wind ensemble programs were a rarity in 1914, and the Lyceum concert was received so enthusiastically that a second concert was scheduled the next year. A portion of the program consisted of movements from Brahms' Trio, Opus 114, with Tuthill assisted by Charles Gilbert Spross, pianist, and Paul Kefer, principal cellist of the New York Symphony. The second concert marked the public premier of Mason's Pastorale. The original trio--Mason, Tuthill, and Déthier--performed the work.

Two other performances of Mason's Pastorale should be mentioned. Tuthill was honored in being asked to perform at one of the Flonzaley soirees in the de Coppet home. The experience was thrilling. "Think of being in the green room with the world famous Flonzaley Quartet as one of the artists of the day!"¹ In 1919, Tuthill was invited to perform the Pastorale at Mrs. Coolidge's Festival of Chamber Music in Pittsfield, Massachusetts.

Tuthill adopted the Pastorale as "his" trio and he became anxious for Daniel Gregory Mason to complete "his" sonata. When Mason finally finished the sonata he dedicated it to its "force of detent"²--Burnet Corwin Tuthill. Mason regarded his effort as the fulfillment of a promise, for he knew the work would have little commercial value. He later wrote of the sonata, "Then the question was, what to do with such a white elephant, commercially speaking, as a clarinet sonata--even worse than a violin sonata. . . .Had I been left to myself I should doubtless have done nothing."³

Fortunately for Mason and numerous other composers during the next fifty years, Tuthill had an intense desire to have the sonata published. For that purpose he founded the Society for the Publication of American Music. The idea for the society occurred when Tuthill was in Washington

¹Tuthill, "Recollections," p. 21.

²Mason, Music in My Time, p. 186.

³Mason, Music in My Time, p. 187.

with the service in 1918. He reasoned that at least five hundred persons could be found who would be willing to promote the publication of chamber music by living American composers. If each of these persons paid dues of five dollars per year to a society, the society could afford to engrave and print two works a year. Then, instead of putting the newly published works on the shelves of dealers, the society would distribute a copy of each work to its members in return for their dues.

When Tuthill returned to New York he worked out the details for a society with his father. They called a meeting of several of their friends for April 29, 1919, to outline their plans and to reveal their estimates. Among those attending the meeting were Adolfo Betti of the Flonzaley Quartet, Louis Svencenski of the Kneisel Quartet, Edwin T. Rice, an amateur cellist and lawyer, Oscar Sonneck, editor of the Musical Quarterly and later vice-president of G. Schirmer, Incorporated, and A. Walter Kramer, editor of Musical America. The men responded favorably to Tuthill's plan and Mr. Rice prepared the incorporation papers for a non-profit organization.

As a small amount of capital was needed to make the project known, life-time memberships were provided for a fee of one hundred dollars. Nine life memberships were secured, among them Mrs. Elizabeth Sprague Coolidge, Edward J. de Coppet, and Serge Rachmaninoff. Four hundred regular subscriptions were obtained, a number slightly below the

anticipated number. Refiguring costs, the society decided it could proceed if the works selected for publication were not too long.

The first president of the Society for the Publication of American Music was John Alden Carpenter. William Tuthill was elected secretary, a position he held until his death in 1929. Burnet Tuthill became the first treasurer and served in that capacity for thirty years. These officers, along with a special selection committee, had their first functional meeting in the spring of 1920 at the home of Mr. Rice. The purpose of the meeting was for the committee to select the two works to be published that year. Six of the nearly forty works that had been submitted for publication were performed and voted upon.

Tuthill was thrilled that the first choice for publication was the Mason Sonata. He had not had a vote in the selection, but he had performed the work for the committee, and after all, it was the Mason Sonata that sparked the whole idea for the society. The other work chosen in 1920 was a string quartet by Alois Reiser.

For many years, the selections were made by a committee who heard live performances of the submitted works in the Rice home. Since each composer was responsible for the performance of his own work, many distinguished artists, including the Flonzaley Quartet, participated in the hearings. Regretfully, the process of selection from live

performances was discontinued when the availability of tape recordings made it impractical.

For financial reasons, the society eventually had to reduce its service to the publication of one work per year. In 1969, after fifty years of service to the American composer, the society terminated its operation. It had financed the publication of about eighty compositions during its existence. Tuthill believes that the problems the society encountered in continuing its work were due to the availability of many means of duplication and the modern style of composition which did not appeal to a large public and which offered many problems of performance.¹

The efforts of Tuthill through the Society for the Publication of American Music enlarged the clarinet repertoire with three significant works. In addition to the Mason Sonata, Tuthill was responsible for the introduction of the Sonata by Leo Sowerby. It was Tuthill's recording that the selection committee heard when the sonata was chosen for publication in 1942. Sowerby, in appreciation, dedicated the sonata to Tuthill. In the late 1960's, the society chose to publish another clarinet sonata, one written by Edward Burlingame Hill. All three of these sonatas have achieved some degree of popularity. One other work that Tuthill would have liked to have had published was a sonata written for him by a colleague in the National

¹Tuthill, "Recollections," p. 29.

Association of Schools of Music, David Stanley Smith, Dean of Yale's School of Music.

Throughout the years as an active clarinetist, 1908-1922, Tuthill considered himself an amateur musician. Ironically, after he decided to pursue a professional career in music, he performed less frequently. The explanation is that he actively pursued other musical interests--composing, conducting, teaching, and research. Two traditions, however, were firmly established in his life. He always found time to participate in chamber music programs and there were always chamber music sessions in his home.

There were many evenings in Cincinnati when the Tuthills invited members of the symphony and students from the conservatory to their home to play chamber music. Visiting artists with the symphony were often invited to participate. When time allowed, Tuthill organized programs of chamber music for public performance. On January 24, 1928, he arranged an unusual program in collaboration with a voice instructor from the conservatory, John Hoffman. The program consisted entirely of works for clarinet and voice.

A highlight of the years at the conservatory was the European tour in 1926, or more appropriately, a side trip to England that Tuthill took apart from the tour. Tuthill went to England to follow up on some correspondence he had had years earlier with an amateur English clarinetist named Oscar Street. He learned that Street

had died, but remembering the name of another amateur musician mentioned in the course of the correspondence, he located Walter Willson Cobbett.

Cobbett extended an invitation for Tuthill to visit him at his home in London. Conversation revealed that Cobbett had plans to create and publish a book to be entitled Cobbett's Cyclopedic Survey of Chamber Music. Tuthill, obviously well-versed and articulate on the subject, was asked to contribute an article on the "Clarinet in Chamber Music." The encyclopedia was issued in two volumes by Oxford University Press in 1929 and 1930. It contained Tuthill's article with a list of clarinet sonatas and a list of works with clarinet and strings. Tuthill identified thirty-three sonatas--all that were known to him at the time.

The effort in producing the list of sonatas started Tuthill on a continuing search for every clarinet sonata that he could find. He later extended his search to include concertos. After nearly thirty-five years of research, Tuthill published his findings in the Journal of Research in Music Education. The concerto list was published in 1962 with 167 entries. A sonata list followed in 1966 with the original list of 33 sonatas increased to 260. The lists were revised in 1972 and 1973 at the request of the Music Educators National Conference. The revised lists identified 307 concertos and 340 sonatas, only a few of which were unpublished manuscripts.

Besides satisfying his curiosity, Tuthill conducted his research to help clarinetists in their programming and teaching. He prepared his revised lists with a brief comment on each work as to its style, difficulty, and musical value. Such comment is necessarily subjective and lends itself to criticism. Whether or not one agrees with Tuthill's evaluations, the fact remains that he made a significant contribution in revealing the extent of the clarinet repertoire.

While on the European tour of 1926, Tuthill also visited his friend and former clarinet teacher Henry Leon Leroy who had moved from New York to Paris about 1920. Leroy had become the owner of the Robert factory which made clarinets and oboes, and Tuthill wanted Leroy to secure a used basset horn for him. Leroy could not secure a used instrument as Tuthill suggested, so he made one for him. For a reciprocal favor, Leroy asked Tuthill to take a pair of Robert clarinets to America and sell them. The clarinets were taken to America, but were never sold. Tuthill kept them for himself and sold his Buffet clarinets. He used the Robert instruments for forty-five years.

Tuthill especially enjoyed playing his basset horn, and often created an opportunity to play it. For example, when Eugene Goossens succeeded Fritz Reiner as conductor of the Cincinnati Symphony, Tuthill persuaded him to program the Mozart Serenade, K. 361, on a May Festival concert. The serenade, of course, has two prominent basset horn parts.

Another favorite work for basset horn was the Mendelssohn Concert Pieces for clarinet, basset horn, and piano. Tuthill performed the pieces on two separate faculty recitals at the National Music Camp at Interlochen. The first performance was with Leroy, who had returned to the United States as principal clarinetist with the Cleveland Orchestra. The second performance, several summers later, was with Gustave Langenus.

Financial difficulties during the student years at the College of Music prompted Tuthill to arrange some solo recital tours. With pianist Miriam Otto, he performed at various colleges in the Midwest and he made a Southern tour through Virginia and the Carolinas. Four concerts were also given in Texas.

After moving to Memphis, Tuthill collaborated with pianist Myron Meyers in many recitals on the Southwestern campus. Added to the repertoire was a fourth sonata dedicated to him, one by his composition student Beverly Queckemeyer.

Tuthill resumed his orchestral playing in 1952 when the Memphis Sinfonietta was organized from about twenty players. He played second clarinet next to his son-in-law, Richard J. Reynolds, Jr., who was principal clarinetist. In the 1960's, Tuthill switched from second clarinet to bass clarinet, and then he gave up playing to become personnel manager and librarian. During Tuthill's service with the orchestra, the conductor was Vincent de Frank.

As the Sinfonietta of 1952 grew, the diminutive name was discarded in favor of the Memphis Symphony Orchestra. In the spring of 1971, Tuthill retired from the Memphis Symphony completely.

Tuthill's last public recital was given in 1963 on his seventy-fifth birthday. He continued to perform for friends until he was eighty-two. His last performance consisted of the Reger Sonata, Opus 49, Number 2, and two manuscript works by Robert L. Sanders and Thom Ritter George.

After sixty-eight years as a clarinetist, Tuthill accumulated a large collection of clarinet solo literature and chamber music. In 1975, he donated the music to the International Clarinet Society which in turn founded the Burnet C. Tuthill Research Library. The library, located at the University of Maryland, is a lending institution and contains many works that are presently out of print, in manuscript, or otherwise difficult to obtain. Tuthill's generous gift has inspired other contributors to make similar donations and the library has grown considerably. It provides a unique service for clarinet students, teachers, and performers.

Chapter 3

A CONDUCTOR

Burnet Tuthill gained his first experience as a conductor in 1908-1909 when he was president of the Columbia Philharmonic Orchestra. Part of his duty was to conduct irregular appearances of the orchestra. Upon graduating from Columbia, Tuthill was asked by Professor Cornelius Rübner to assume the conducting duties for the next year. Tuthill accepted the responsibility and remained as conductor of the Columbia orchestra, without pay or faculty status, for the next four years.

The orchestra was small at first, but Tuthill persuaded many of his classmates from the chemistry department to participate. At one time, one-third of the orchestra personnel was chemistry majors. For concerts, Tuthill supplemented the orchestra with his musical friends in the city.

After leaving Columbia, Tuthill served as assistant conductor in two of the organizations in which he participated. Louis Koemennich, who replaced Frank Damrosch as conductor of the Oratorio Society in 1912, named Tuthill his assistant in 1914. Tuthill recalls that the position

was strictly honorary, for no occasion ever arose for him to conduct. In contrast, he was often called upon to conduct the Young Men's Symphony Orchestra where he shared assistant conducting duties with violist Sam Lifschey. (Lifschey later became principal violist in the Philadelphia Orchestra.) Arnold Volpe never warned his assistants when he would call on them, and much to Tuthill's dismay, he remembers conducting Beethoven's Sixth Symphony at sight.

Tuthill's career as a choral conductor began in the fall of 1913. He was called to direct the Bronx Branch of the People's Choral Union of New York, an organization founded by Frank Damrosch. Through the People's Choral Union, working men and women were taught sight-singing and the basic rudiments of music. They were then promoted into a chorus of twelve hundred voices to study and perform the oratorios of Handel and Haydn.

Tuthill regarded the People's Choral Union as a challenge. Though he had nearly ten years of choral experience in the New York Oratorio Society, he was subtly reminded by his mother that his "knowledge of choral training was nil."¹ His formal training took the form of reading Sir Henry Coward's book, Choral Technique and Interpretation. If Tuthill was not apprehensive in accepting the responsibilities of training and rehearsing a chorus, he certainly must have been apprehensive at the initial

¹Tuthill, "Recollections," p. 78A.

meeting. He stood before a personnel of about thirty sopranos, twenty altos, twelve basses, and exactly three tenors.

The People's Choral Union provided excellent experience for Tuthill, and during his tenure as conductor, several concerts were given. The concerts were evidently quite good, for Tuthill was eventually asked to become conductor of the city-wide organization. The offer was tempting, but Tuthill found it necessary to refuse. Having moved to Long Island, he could not justify the time that would be involved in traveling to rehearsals, especially since there was no salary. Tuthill wondered in later years if his decision had been a mistake, but at the time, a career in business seemed more promising.

The end of Tuthill's service with the People's Choral Union marked the beginning of a similar choral experience. In Plandome, Long Island, Tuthill organized a group of about twenty persons into the Plandome Singers. The Plandome Singers sang music of greater variety and difficulty than the choral union, perhaps because they were a smaller and more select group. Tuthill was with the singers for three years, at which time he and his family moved to Cincinnati.

During his first three years as general manager of the Cincinnati Conservatory of Music, Tuthill was also the choral conductor. It was a demanding job, for singing in the chorus was required of the voice majors, and many

of them felt that it was detrimental to their solo voices. Nevertheless, Tuthill led them through several ambitious programs, some of them with orchestra.

Fritz Reiner, conductor of the Cincinnati Symphony, heard a program of the chorus that included Brahms' Song of Fate. He congratulated Tuthill on the outstanding performance and a year later asked Tuthill to train a women's chorus of twenty-four voices for a performance of Debussy's "Sirènes" with the Cincinnati Symphony. The performance of the Debussy was equally outstanding, and Reiner asked Tuthill to become assistant conductor of the symphony. Tuthill refused the position at the suggestion of Miss Bertha Baur, director of the conservatory. Miss Baur felt that the responsibilities of the symphony would interfere with the duties at the conservatory.

As it happened, Tuthill's duties already exceeded those of the conservatory. For eight years, he was conductor of the Girls' Glee Club at the University of Cincinnati. Much of Tuthill's philosophy of musical leadership, in both teaching and conducting, is revealed in his experience with the Glee Club. The girls were poorly trained and sang "almost entirely sentimental romantic trash."¹ For five minutes of each rehearsal, Tuthill had them rehearse an Italian madrigal, a chore they did not seem to appreciate. One day, when Tuthill was a few minutes late to rehearsal, he found

¹Tuthill, "Recollections," p. 35.

the girls warming up with the madrigal. He realized that the "battle had been won,"¹ and concluded that "If you give intelligent young people a chance to get acquainted with the best, they really appreciate the difference and prefer the greatest music. It takes time and patience, but the results are worth it."²

From 1930-1935, the years when Tuthill was working toward his degree in music, he had no conducting responsibilities. Activities resumed with the move to Southwestern at Memphis in 1935. Southwestern was a small school of about four hundred students. Tuthill thought that establishing a choir within the school would be much easier than organizing a band, which was the principal reason for his being hired. As he recalls, neither was easy. Although there had been some choral activity under the leadership of one of the students, a choral program was not successfully organized.

Tuthill found twenty singers who were interested in choir rehearsals. He gave them breathing and diction lessons, and started with simple but quality music. By degrees the choir made progress. Tuthill planned to work with the few singers he had and make them sing so well that others would want to join. The plan worked, for by the third year, the Southwestern Singers were an established part of campus

¹Tuthill, "Recollections," p. 35.

²Tuthill, "Recollections," pp. 35-36.

life, and acceptance into the choir was an honor. In 1948, the choir had one hundred twenty voices, exactly one-fourth of the four hundred eighty students enrolled in the school.

Each season Tuthill prepared a "touring program" for the Southwestern Singers to perform for civic clubs, school assemblies, and churches. The programs were selected from sixteenth through twentieth-century literature, and usually ended with a lighter work, such as a spiritual. In introducing his students to many styles of music, Tuthill hoped that they would develop an appreciation of great music and establish high standards of performance.

The Southwestern Singers presented two programs a year with orchestral accompaniment. Since Southwestern was a church-related school, Tuthill felt it was appropriate to program numerous works of a religious nature. Works included the Mozart Requiem, the Faure Messe de Requiem, and Masses by Palestrina, Haydn, and Schubert. The highlight of Tuthill's efforts with the singers was a performance of the Bach B Minor Mass in the spring of 1949. A second performance of the Mass occurred on May 3, 1959, the occasion of Tuthill's last appearance as conductor of the group. He chose to program the Mass to "mark the close of my career with the students who so loyally and lovingly made all my work with them so completely satisfying."¹

The orchestra program at Southwestern was not much better than the choral program when Tuthill arrived. There

¹Tuthill, "Recollections," pp. 81-82.

had been some attempts to establish an orchestra of faculty and students, but campus resources were too limited for a sufficient personnel. In 1938, Tuthill extended an invitation to anyone in the city of Memphis who played an orchestral instrument to join the instrumentalists at Southwestern one evening a week for rehearsal in the band house. Seventy-five persons, including students, amateurs, and professionals, attended the first rehearsal.

Five weeks of rehearsal convinced Tuthill that the members needed the incentive of a public performance to stimulate their enthusiasm. One of the first considerations was to decide on an appropriate name for the group, since it was partially a school orchestra, partially a civic orchestra, and partially a professional orchestra. Two persons from each faction of the personnel were elected to form a committee and choose a name. The name selected was the Memphis Symphony Orchestra.

The premier performance of the Memphis Symphony Orchestra took place on March 13, 1939, in the Goodwyn Institute Auditorium. The day before the concert a Memphis newspaper, The Commercial Appeal, published a roster of sixty-four musicians.¹ As nearly as can be determined, the personnel consisted of nine members of the Memphis College of Music, seventeen students from Southwestern and local high schools, and thirty-eight others including doctors,

¹"Tuthill Will Lead Debut," The Commercial Appeal (Memphis), March 12, 1939, n.p.

lawyers, businessmen, farmers, and teachers. Eighteen of the musicians were women. This number includes the entire second violin section as well as Tuthill's wife Ruth, principal violist, and his daughter Anne, flutist. The program chosen for the first concert was Mendelssohn's Fingal's Cave Overture, Mozart's Symphony No. 39 in E-flat, Bizet's L'Arlesienne Suite No. 1, the slow movement from the Nordic Symphony by Howard Hanson, and the "Rokoczy March" from The Damnation of Faust by Berlioz.

At various times in the history of Memphis, symphony orchestras had sprung up only to disintegrate before they got a respectable start. Their failures were due in part to lack of proper management. Tuthill's business acumen allowed him to foresee the problems that would be encountered in maintaining an orchestra. He encouraged a group of interested individuals, headed by Dr. E.H. Carnes, to guarantee the cost of the first concert and to establish a permanent organization for supporting and operating the orchestra in the future. The latter was effected on April 25, 1939, when the group approved a charter for the Memphis Symphony Society, Inc. Under the leadership of Dr. Louis Levy, the Symphony Society provided the management that was necessary for the growth and success of the orchestra.

After the establishment of the Symphony Society, the orchestra presented a second concert on May 21, 1939. The concert was moved to the larger hall of the Orpheum

Theatre to accommodate its guest artists, Emma Pitt, contralto of Nashville, Tennessee, and the Mississippi State College Glee Club from Starkville, Mississippi, under the direction of Edmund L. King. The program was a diverse mixture of media and music. Soloist, chorus, and orchestra combined forces in the Brahms Rhapsodie for alto, male chorus, and orchestra. Emma Pitt was featured as soloist in an aria from Goring Thomas' Nadeshda and in Annie Laurie. The chorus contributed the motet Adoramus Te, Christe by Palestrina. Accompanied by the orchestra, they sang Handel's "Hallelujah, Amen" from Judas Maccabaeus and an old Kentucky mountain tune, "Sourwood Mountain." The orchestral portion of the program consisted of Schubert's Unfinished Symphony, Leo Sowerby's Overture, Comes Autumn Time, Percy Grainger's Spoon River, and Wagner's Prelude to Die Meistersinger.

The programs of the first two concerts have been mentioned to illustrate the policy that Tuthill adopted in program selection. He intended that every program should contain at least one musical masterpiece, one light and tuneful work, and, of special significance, one composition by an American composer. Furthermore, he determined that only American artists¹ should be engaged as guest soloists. These policies were accepted by the Symphony Society and maintained throughout Tuthill's eight seasons of service.

¹"American artists" refers to musicians pursuing their careers in America rather than to musicians born in America.

The orchestra's second season, 1939-1940, fixed the regular number of subscription concerts at four. The first three concerts were given in the Orpheum Theatre, the fourth in the New Malco Theatre.

The first concert of the third season saw the orchestra in its permanent home, the South Hall of Ellis Auditorium. The concert also marked the debut of the one hundred voice Memphis Symphony Chorus, which was heard in Earl Robinson's Ballad for Americans with guest soloist Hubert Kockritz. In subsequent seasons, the chorus took part in at least one concert.

Three successful seasons of concerts indicated that the Memphis Symphony Orchestra was a viable organization. As reported in the New York Times:

Here is an orchestra which sprang up because men and women wanted to play together. Enthusiasm for good music of all kinds has been the key note of its success. It has become a permanent organization through conservative and careful management and by giving both the players and the audiences real musical satisfaction at its performances.¹

The financial stability of the orchestra, intimated in the New York Times, was no less remarkable at the end of the fourth season. The Memphis Press-Scimitar reported:

The Memphis Symphony Society has an unmatched record for any organization of its kind in the country, having gone thru [sic] four seasons without a deficit and on ticket sales alone.²

¹"Data On A Southern Orchestra," New York Times, July 6, 1941, n.p.

²"Old Symphony's Library Found In Attic," Press-Scimitar (Memphis), August 21, 1942, n.p.

The symphony continued to grow and improve through its first seven seasons with Tuthill as conductor. By 1945, the personnel included ninety-five musicians, and the season had been expanded by two additional performances: a "Pops" concert and a "Youth" concert.

Tuthill, in recalling the first seven years, singles out the second concert of the fifth season as the most memorable. The concert was presented on March 21, 1943, and featured Tuthill's own composition, Big River, for soprano, women's chorus, and orchestra. Not only was the excellent performance of the orchestra a triumph for Tuthill as a conductor, but the enthusiastic reception of the audience was a tribute to him as a composer. Newspaper accounts indicate that the performance was the most successful to date: "The orchestra reached its height. . . .It was if they were part of his [Tuthill's] vital creation."¹

At the beginning of the eighth season, Tuthill was away in England serving at the Shrivenham American (Army) University. The first two concerts of that season were conducted by his assistant, Vincent de Frank, principal cellist in the orchestra.

In Tuthill's absence, the Symphony Society increased the number of engagements for the orchestra to ten. When Tuthill returned and realized that he would have only four rehearsals to prepare the last two concerts of the

¹"Symphony's Tuthill Premiere Thrills Audience To Cheers," The Commercial Appeal (Memphis), March 22, 1943, n.p.

season, he asked the society to act immediately to postpone one of the concerts, or to accept his resignation effective April 15, 1946. Although Tuthill's decision was made suddenly, he emphasized that "there was no sudden difference of opinion with the policy of the orchestra's management."¹ He had previously argued with the management against an excessively long season saying, "it just couldn't be done properly."² He delivered a letter of intent to the president of the Symphony Society, Dr. Louis Levy, just as the board of directors went into session for a regular meeting. The letter read in part:

I feel about it as a parent does about his children. Together we have met and overcome many obstacles. . . We have just proved the standards to which we have attained by two very successful concerts. . . .At this point it becomes completely evident that the remaining concerts cannot be prepared adequately so that they may be performed up to the standards that we have heretofore achieved. . .³

The Symphony Society voted to accept Tuthill's resignation since it could not rationalize postponing the scheduled concerts. The society explained that it was obligated to honor the contracts it had made with guest soloists, with the musicians, with the management of the auditorium, and with the public.

¹"Dr. Tuthill Quits As Symphony Conductor In Sudden Move: De Frank To Take Baton," Press-Scimitar (Memphis), April 1, 1946, n.p.

²Ibid.

³"Tuthill Drops Symphony Baton After Sudden Policy Argument," The Commercial Appeal (Memphis), April 2, 1946, n.p.

Vincent de Frank finished the season as conductor of the symphony and completed one more full season. At that time the symphony folded because of financial difficulties. It was not until 1952 that de Frank reorganized the musicians into the Memphis Sinfonietta, which grew into the present Memphis Symphony.

After retiring from the symphony in 1946, Tuthill established a series of chamber concerts at the Memphis College of Music. The faculty became responsible for three performances each year, and a well-known group was brought in for a gala close to each season. As was the policy with the Memphis Symphony Orchestra, Tuthill had one American work played on each program.

Chapter 4

AN ADMINISTRATOR AND EDUCATOR

Responsibilities of administration and education were an important part of Burnet Tuthill's musical activities. The beginning of his career as an administrator may be traced to 1902, when he became clerk to the librarian of the New York Oratorio Society. Similarly, his career as an educator may be dated from 1909, when he assumed the leadership of the Columbia University Philharmonic Orchestra. In subsequent years of non-professional musical activity, Tuthill undertook responsibilities of administration and education through his services as assistant conductor and member of the board of directors of the New York Oratorio Society and the Young Men's Symphony Orchestra, as conductor of the People's Choral Union and the Plandome Singers, and as founder and treasurer of the Society for the Publication of American Music. Responsibilities continued into the professional years through Tuthill's association with the University of Cincinnati Glee Club, the Southwestern Singers, and the Memphis Symphony.

While all of the aforementioned activities involved duties of administration and education, they were chiefly

the result of Tuthill's interests in performing and conducting, and have been discussed in Chapters 2 and 3. Therefore, this chapter is limited to the responsibilities of administration and education that were not a by-product of some other musical endeavor. It properly begins with Tuthill's appointment as general manager of the Cincinnati Conservatory of Music in Cincinnati, Ohio.

When Tuthill assumed the duties of general manager of the Cincinnati Conservatory on July 1, 1922, his first major task was to revise the school's catalog to include requirements for the Bachelor of Music degree. The conservatory, which heretofore granted diplomas in music to its graduates, had recently been authorized by the state of Ohio to grant baccalaureate degrees as well. Since the state had not specified the requirements for the Bachelor of Music degree, the administration became responsible for constructing a degree program. Tuthill worked closely with the dean of the faculty, F. Shailer Evans, and the chairman of the theory division, George Leighton, to establish degree requirements. By comparing the catalogs of numerous colleges and schools of music, the three men developed a course of study based on the semester hour.

The degree program was not intended to eliminate the possibility of earning the older diploma. The revised catalog stated that students would be allowed to work for the diploma if they preferred. After all, in 1922, the diploma was still valuable in obtaining a job. At the

conservatory itself, the only member of the faculty who had a degree was Tuthill, and his was in chemistry, not music.

As the degree program for the Bachelor of Music was incorporated into the conservatory's curriculum, Tuthill became keenly aware of a problem that faced independent schools of music, i.e., the transfer of credits from a conservatory to an academic college. Colleges and universities had regional associations for defining the academic standards of their members, and credits could be transferred easily from one member institution to another. Independent schools of music had no such organization, nor were they recognized by the college accrediting associations. Consequently, when a student wished to transfer from a conservatory to a college, the conservatory, and in this case Tuthill, had to engage in much correspondence to assure a transfer of credit. Tuthill discovered that credits acquired at the Cincinnati Conservatory were often unacceptable to colleges, despite the fact that the conservatory was authorized by the state to grant degrees.

The difficulties that Tuthill encountered in negotiating transfers of credit indicated that conservatories needed to organize their own accrediting association. Such an organization, Tuthill thought, should function to set standards for degrees through a terminology that was familiar to colleges, namely, the semester hour. Tuthill first expressed this opinion in reply to a letter from

Dr. Charles N. Boyd of the Pittsburgh Musical Institute. (Boyd wrote Tuthill in the spring of 1924 asking how the problem of transferring credits was handled in Cincinnati.)

Boyd's eagerness to discuss Tuthill's ideas led to the founding of the National Association of Schools of Music (NASM). He and Tuthill called a meeting for June 10, 1924, at the Cincinnati Conservatory and invited four other conservatory directors to join them: Kenneth Bradley of the Bush Conservatory in Chicago, John J. Hattstaedt of the American Conservatory in Chicago, Edwin J. Stringham of the Walcott Conservatory in Denver, and Arthur Mason of the Louisville (Kentucky) Conservatory.¹ Discussion at the meeting revealed numerous problems that music schools were experiencing. The group decided to act upon Tuthill's suggestion and establish an accrediting association. Bradley was appointed to draft a constitution and set of by-laws for an organization to be called the National Association of Schools of Music. A second meeting was scheduled for October, 1924.

Before plans were finalized for the October meeting, Bradley secured a \$15,000 grant for NASM from the Carnegie Corporation for the Advancement of Teaching. The immediate financial backing for the association encouraged Tuthill and his co-workers to seek the support of other music schools.

¹Burnet C. Tuthill, NASM--The First Forty Years (Washington, D.C.: National Association of Schools of Music, 1973), p. 1.

They extended invitations for the October meeting to the directors of all the independent music schools known.

Twenty-two delegates attended the organizational meeting which was hosted by Boyd in Pittsburgh. They adopted Bradley's constitution and by-laws and elected officers. Bradley, Tuthill, and Boyd were elected president, secretary, and treasurer, respectively. A curricula committee and an ethics committee were created. On the former were Howard Hanson, the young director of the Eastman School of Music, and Earl V. Moore, head of the University School of Music at the University of Michigan. Tuthill says, "How lucky for every reason that these two were on that job, for it was from their ideas, ideals, and standards that the whole later structure of NASM was established."¹

NASM planned to make application to regional college accrediting associations for recognition, but, as it happened, the Southern Association of Colleges approached them first. The Southern Association asked NASM to visit and examine the music departments of its members that offered degrees in music. The duty of examining the southern schools, some of which required numerous visits, was assigned to Tuthill as secretary.

One of the visits that Tuthill made to the South was personally significant, though he had no idea of it at

¹Tuthill, "Recollections," p. 40.

the time. In 1931, he was called to Memphis, Tennessee, to examine the Memphis Conservatory of Music, an institution maintained by Sienna College. Tuthill found the Memphis Conservatory to be quite deficient by NASM standards. He suggested to Virgil Smith, one of the faculty members, that if Memphis were to have an accredited school of music, all the music teachers in the city would have to band into a single unit. That way, they could establish a school that would be large enough to support the curriculum requirements of NASM.

Smith heeded Tuthill's advice, and in 1933, the Memphis Conservatory of Music was reorganized into the Memphis College of Music. Through correspondence with Tuthill in Cincinnati, the administration of the college projected a curriculum that would eventually meet NASM standards. Coincidentally, when the Memphis College of Music was finally accepted for membership in NASM in 1937, its new director was Burnet C. Tuthill.

In addition to visiting and examining the music departments of potential member schools, Tuthill's job as secretary of NASM included answering inquiries, managing annual meetings, preparing NASM literature for distribution, and collecting annual reports from member institutions. He took a special interest in the latter, for the annual reports contained programs of all recitals given within a school. Tuthill carefully reviewed the submitted programs and, after a number of years, expressed his observations

about the quality of music being performed. He considered the piano repertoire excellent and the vocal and string repertoire satisfactory. "But oh," he says, "the junk that the wind players used."¹

Tuthill's observations prompted NASM to act in two ways to improve the wind repertoire of its member schools. First, repertoire lists of music for winds were printed. As a guide to teachers, many of the lists contained a commentary on each work. Also, new works were commissioned to expand the repertoire. As the compositions were completed, NASM had them published and distributed to its member schools.

Tuthill retained his position as secretary of NASM until 1959. Thirty-five years of service brought him into contact with many of the leading composers and educators in the mid-twentieth century, but many of the friendships he values the most are from the early years. He has high esteem for his fellow co-founders. "These men," he says, "instead of seeming like a crowd of temperamental musicians, were more like hard-headed businessmen and executives with high ideals for the job they were all doing. It really was an extraordinary group. Its quality was what made NASM grow in the accomplishment of its purpose of setting high standards in college music education."²

¹Tuthill, "Recollections," p. 41.

²Tuthill, "Recollections," p. 42.

Shortly after his retirement, Tuthill wrote a history of the National Association of Schools of Music. It was completed in 1963 and published in 1973 as NASM--The First Forty Years.

Before Tuthill became involved with the National Association of Schools of Music in 1924, one of his chief priorities was to enlarge the woodwind program at the Cincinnati Conservatory. During this "heyday of the conservatory,"¹ as Tuthill calls it, the piano department alone boasted seven artist-teachers; the voice and string departments were equally well-staffed. The woodwind department was disproportionately small due to the lack of woodwind majors within the school.

The small number of woodwind players made it necessary for the orchestra conductor, Ralph Lyford, to hire professional musicians from the Cincinnati Symphony whenever the orchestra performed. This situation prompted Tuthill to devise a plan to start the teaching of woodwinds. He secured the approval of Miss Bertha Baur, director of the conservatory, who in turn secured financial support from Mrs. Charles P. Taft and Mrs. Mary Emery.

Tuthill's plan was to hire the principal players of the Cincinnati Symphony to instruct classes in flute, oboe, clarinet, bassoon, and horn for high school students in the area. The conservatory would award two scholarships

¹Tuthill, "Recollections," p. 33.

for each instrument to the five high schools in Cincinnati that had music programs; hence, ten students for each class. Classes would meet once a week for a two-hour session, and selected students would be invited to rehearse and perform with the conservatory orchestra. The program proved to be successful. Not only was the conservatory able to maintain a youthful group for an ensemble and save the expense of hiring professionals, but many talented young people benefited from training and experience they would not have received otherwise.

The training of talented young musicians assumed another place of importance in Tuthill's life from 1929 through 1944. During the summers of those sixteen years, Tuthill served as faculty and/or staff at the National Music Camp at Interlochen, Michigan. He was specifically called to the camp in 1929 by Joseph Maddy to assist with the clarinet section. Thereafter, he taught theory and history classes and directed both wind and string ensembles. Tuthill recalls that in the early years of the camp--it was founded in 1928--there was no chamber music library. Each summer he shipped several cases of music from his own library for use by the camp ensembles. Tuthill's library provided ample music of a wide variety. It included his own collection of wind music as well as the vast amount of string ensemble literature that he had inherited from his father.

When Tuthill resigned as general manager of the Cincinnati Conservatory of Music in August, 1930, he was more than willing to accept a job offered by Maddy through the camp. Tuthill believes, in retrospect, that the job was actually contrived by Maddy, for the camp was not in session and the job had little definition. Tuthill's official title was Camp Registrar, but he served chiefly in an advisory capacity to Maddy who wanted to have camp courses recognized for academic credit by the National Association of Schools of Music.

In 1945, Tuthill was forced to resign from the National Music Camp when it was placed on the National Unfair List of the American Federation of Musicians. Union members were subject to substantial fines if they continued to teach at the camp. The Tuthills were absent from the camp for two summers, but returned to their cottage at Interlochen in 1947. Summers thereafter, for the next twenty-five years, were spent at the cottage where the Tuthills enjoyed the activities of the camp and renewed old friendships. Tuthill's scrapbooks and memoirs include many references to the friends and acquaintances he had at Interlochen from 1929-1972. Among these are John Phillip Sousa, Ossip Gabrilowitsch, Howard Hanson, Frederick Stock, Paul Whiteman, Percy Grainger, and Ottokar Cadek. Two outstanding students he fondly recalls were Frederick Fennell and Robert Marstellar.

During the course of Tuthill's summer employment at Interlochen, 1929-1944, his permanent residence shifted from Cincinnati, Ohio, to Memphis, Tennessee. The move was made when Tuthill accepted the position of band director at Southwestern at Memphis.

When Tuthill began his duties at Southwestern, he found that there was not much enthusiasm for a band. Only a few students enrolled in the band program. He found, too, that the location of his studio was not advantageous for promoting good will. The "studio" was located in the fourth floor tower room in Palmer Hall, just above the third floor attic room which served as the campus library. To the discomfort of many hard-working students, Tuthill and his small group of musicians practiced as often as possible.

The 1935 football season was well underway before the Southwestern Band made its first appearance. Tuthill would not let the band appear until it could give a respectable performance, and its progress toward that end was slow. Most of the musicians had little training, and the equipment they acquired was not the best--it was inherited from the Rotary Club Boys' Band. Tuthill gave private lessons to improve the quality of the band, but the real boost came, he says, when "a few 'ringers'¹ were found to make rehearsals sound better."²

¹Musicians from within the city.

²Tuthill, "Recollections," p. 55.

When a performance date was finally set, the band members secured uniforms of red woolen blouses with black collar and cuffs, black pants, and black berets with red pompoms. For their debut, they marched around the corner of Palmer Hall to Fargason Field and accompanied the student body in singing the Alma Mater. Thus, the Southwestern Band was established.

Tuthill wasted no time in making better arrangements for the next year's band program. He recruited new students and taught them privately. With the approval of Dr. Charles Diehl, president of Southwestern, Tuthill purchased all the needed instrumental equipment and supervised the plans for new band facilities. (Tuthill laughingly recalls that, although Dr. Diehl was extremely sympathetic to the needs of the band, he primarily approved the new facilities because of complaints he had received from the library.)

The new "band house," as it came to be called, was built beyond the perimeter of the campus. Constructed of second-hand lumber, it contained a rehearsal hall, an office, and an instrument storeroom. The band house was Tuthill's workshop for twenty-three years.

Shortly after Tuthill accepted the position at Southwestern, he was invited to join the faculty of the Memphis College of Music. Two years later, in 1937, he succeeded Dr. Walter Labunski as director of the college. Tuthill was a logical choice for the directorship, for

his interest in the welfare of the institution stemmed from the visit he made there in 1931 as secretary of the National Association of Schools of Music. (Supra, p. 62.)

Tuthill assumed the position at the College of Music in addition to his position at Southwestern. Through the dual responsibilities, he realized that the needs of the institutions complemented one another. Southwestern needed the teachers that the College of Music had; the College of Music needed the financial support that Southwestern had. Tuthill saw the practicality of having the Memphis College of Music become the music department of Southwestern, and he determined to accomplish that goal within ten to twelve years.

The first step in merging the institutions was to find a new home for the College of Music. The college, which occupied a residence at the corner of Union Avenue and Bellevue Boulevard, was approximately three miles from Southwestern, a distance too far for students to commute. In an effort to bring the colleges closer together, Tuthill investigated every home that became available in the Southwestern area. Selection was limited, however, by the financial resources of the College of Music.¹ In six years of searching, the only affordable homes that Tuthill found

¹The College of Music was guaranteed by its teachers through twenty-five percent of their earnings, not to be less than \$25.00 per month. While the individual contributions were generous, the collective amount barely covered operational costs.

were much less satisfactory than the Union Avenue residence. He doubted that a move would ever be possible.

In 1943, the move that Tuthill desired became mandatory. The landlord of the residence on Union Avenue decided that his building would be more profitable if it were converted into apartments, and he refused to renew the lease of the College of Music that expired on July 31, 1943. Tuthill was determined that the move would be in accordance with his plans, but as of July 15, the only suitable home near Southwestern was the large "Galloway Mansion" that was being sold as part of an estate. The spacious mansion, within a mile of the Southwestern campus, was ideal for the College of Music, but time was short and money was not available.

As a last resort, Tuthill appealed to Dr. Diehl, president of Southwestern. He pleaded a desperate case for the College of Music and explained his plan of having the two colleges merge. Diehl began negotiations at once, and on July 27, 1943, signed a contract for rental of the mansion by the Memphis College of Music. The terms of the contract were \$150.00 per month rent with an option to buy for \$35,000.

Diehl hastily provided funds from Southwestern's budget to negotiate the contract, although he and Tuthill both knew that the trustees would not allow money to be spent on property that was not Southwestern's. Tuthill anticipated the problem, and before the trustees could protest,

he presented Diehl with a deed of gift from the College of Music which awarded its name and assets to Southwestern. The maneuver accomplished Tuthill's purpose, and the Memphis College of Music carried under its name the subtitle, Music Department of Southwestern at Memphis.

Tuthill thought it was appropriate to ask Dr. Morton Finch, president of the College of Music, to raise \$5,000 for some needed repairs. When Finch said it could not be done, Tuthill replied quite boldly that after six years of practically no financial support, the board of directors owed it to him personally to produce the money. Furthermore, they owed it to Southwestern for providing the funds to obtain the mansion. The board of directors raised almost the full amount. Repairs were made and the grand opening of the Memphis College of Music, Music Department of Southwestern at Memphis, coincided with the beginning of the 1943 school year.

Shortly thereafter, Diehl went to New York to petition the General Education Board for money in support of Southwestern's new music department. The department was awarded a grant of \$25,000 to be paid in annual installments, provided Southwestern matched the amount from its own budget. The grant made possible the rebuilding of pianos, the purchase of instrumental equipment, and the enlargement of the music library. A portion of the money was spent to convert the third floor ballroom of the mansion into three classrooms to facilitate lecture courses. The theory and

literature courses that Tuthill had initiated at Southwestern would be supplemented by a fuller range of courses offered by the College of Music. The Galloway mansion housed the music department of Southwestern throughout Tuthill's tenure with the school. It was abandoned in 1971.

Two years after Tuthill's success in establishing the Memphis College of Music as the music department of Southwestern, he embarked on a project of a similar nature. He accepted an administrative position with the army which involved organizing music departments for two American army universities--one in England and the other in France. He received the call in the spring of 1945, and, since the universities were being founded for the education of men waiting to return home from the war, he was given little time to make personal arrangements. With the help of colleagues and friends, he managed to secure leave from Southwestern, the Memphis Symphony, and the National Association of Schools of Music. His resignation from the National Music Camp was already in effect. (Supra, p. 66.) Within forty-eight hours, Tuthill departed for briefings in Washington, D.C.

Tuthill's official duties began immediately after commencement at Southwestern and were carried out from a two-room suite in the Pentagon. The suite, occupied by Tuthill, nineteen aides, and ten telephones, became known as the "Bureau of Utter Confusion." After ten days of telephone calls to all parts of the country, Tuthill and his

aides enlisted the basic personnel for both schools. Tuthill was to be the head of the university in Shrivenham, England; Edwin J. Stringham, chairman of the music department at Queens College, Flushing, New York, was to head the group that went to Biarritz, France.

The faculty that had been gathered from within the States left for the Shrivenham American University on the Queen Elizabeth on July 4, 1945. With Tuthill were Ward Lewis of the Cleveland Institute of Music, Henry Veld of Augustana College, Theodore Kratt of the University of Oregon, and Thor Johnson, who was recruited from an army band. After the group arrived in England, they were joined by Major Andrew White and Lieutenant Leon Wagner. Three additional faculty members were recruited from the army as they registered for classes at the university.

With the university scheduled to open on August 11, 1945, the first project at Shrivenham was to order equipment and music for a band and orchestra. Army procedures were carefully followed, but after a few weeks, the process of requisitioning supplies through the proper channels proved to be tedious, inefficient, and slow. According to Tuthill, the faculty spent at least a third of its time "battling army routine, bureaucracy, and red tape"¹ to expedite delivery of materials. "Had our military equipment been thus delayed," he surmises, "we would have lost the war."²

¹Tuthill, "Recollections," p. 73.

²Ibid.

Only by circumventing normal channels was the faculty able to obtain the books, music, and equipment that were desperately needed. Special services from the army were secured through the rank and power of Major White. Tuthill himself, after receiving a promotion from "Branch Head" to "Chief of the Fine Arts Section," became quite effective in requesting prompt attention to matters within the music department.¹ The greatest aid, however, came from English manufacturers and publishers who gave the music department the supplies it needed, on the promise that a purchase order would arrive in due time.

The generosity of English businessmen was but one manifestation of the cordial reception the American faculty received in England. An equally appreciated gesture was the interest shown by English musicians and educators in the work of their American counterparts. As part of the English welcome, Tuthill and his peers were invited to the meetings of various educational associations and were occasionally asked to address the English audiences on the trends of American music and music education. Such opportunities afforded the Shrivenham faculty the pleasure of meeting many musicians including the noted composer Alan Rawsthorne.

¹Tuthill's increased influence was largely an indirect result of his promotion. As Chief of the Fine Arts Section, he dined with commissioned officers rather than enlisted men. The rapport that he established with the officers through personal communication was more beneficial than the actual change of title.

The Americans were allowed to participate further in English musical life because of the proximity of Shrivenham to both Oxford and London. Oxford was only twenty-nine miles away and the faculty made frequent trips to lectures, concerts, and teas given at the colleges of Oxford University. During one visit to Oxford, Tutthill located Egon Wellesz and arranged for him to present a lecture at Shrivenham.

Although London was farther away than Oxford--seventy miles--the faculty and students attended numerous concerts there. They met many English performers and several composers including Ralph Vaughn-Williams, Arnold Bax, and Benjamin Britten. They heard concerts conducted by Sir John Barbirolli and Sir Thomas Beecham, and on one occasion, glimpsed the King and Queen and their two daughters.

The cooperation and interaction of the American and English musicians, which led to a lively exchange of lectures and concerts, also produced some joint performances. English musical organizations were gracious in sponsoring guest musicians to supplement the student orchestra at Shrivenham. The orchestra, therefore, was of sufficient size and quality to make several tours to nearby towns and to participate in two memorable concerts in London.

The first London concert occurred on November 19, 1945, when the Shrivenham orchestra and chorus performed in Town Hall. The concert was especially significant for Tutthill, for his own composition, Song of the White Horse Vale, was featured on the program.

Climaxing the months in England was a gala performance in Albert Hall on Thanksgiving Day, November 22, 1945. Given under the auspices of the American and British Commonwealth and sponsored by the London Daily Telegraph, the performance was given to raise funds for the American Memorial Chapel in St. Paul's Cathedral. The elaborate musical program was under the principal musical direction of Malcolm Sargeant and included the London Symphony Orchestra and the Grenadier Guards Band. Under Tuthill's direction, the Shrivenham American University male choir performed Ballad for Americans assisted by the London Symphony Orchestra and baritone soloist Oscar Natzke. Various other works were featured on the program, but the grand finale consisted of a group of American tunes conducted by Tuthill.

The duties in England lasted five months. In referring to the experience in Shrivenham, Tuthill says, "It was exhilarating in spite of its many problems and bafflements. Here was a very imaginative project conceived by the leaders in the Pentagon, . . . It appealed to the highest type of educators throughout the nation and they accepted the challenge."¹

When Tuthill accepted the position with the Shrivenham American University, he temporarily abandoned work on a personal project that he had begun in the 1930's. The

¹Tuthill, "Recollections," p. 73.

project consisted of researching the lives and music of contemporary American composers and publishing the findings in the Musical Quarterly. Tuthill proposed to Oscar Sonneck and Carl Engel, editors of the journal, that he was interested in preparing articles on Howard Hanson, Leo Sowerby, David Stanley Smith, and Daniel Gregory Mason. His proposal was accepted with the addition of a fifth name, Mrs. H.H.A. Beach.

Tuthill prepared the articles carefully, studying the entire output of each composer. His articles contained, in addition to historical facts and comment on the personal style of each, a complete list of compositions at the time of publication. Tuthill's articles appeared in the Musical Quarterly in 1936, 1938, 1940, 1942, and 1948.

In later years, Tuthill made other significant contributions to musical journals, some of which have been mentioned in previous chapters. A list of Tuthill's published books and articles appears in Appendix A.

Chapter 5

A COMPOSER

Tuthill's first effort at composing occurred during the elementary stages of his piano study. In 1898, at the age of nine, he wrote twenty-five short melodies in octaves to be used as technical exercises. These melodies, which are preserved in the original penciled manuscript, contain several irregular rhythms, a characteristic that is prominent in many of Tuthill's later works.

Several other efforts in composing as well as arranging preceded Tuthill's serious study of composition. At the Horace Mann School, he assumed the task of arranging instrumental parts from piano scores so that the orchestra--actually a small and random instrumental ensemble--could supplement the piano accompaniment in performances with the chorus. In producing his arrangements, Tuthill studied the Berlioz book of orchestration that was contained in his father's library. With the advantage of hearing his works performed immediately, he learned a great deal about the techniques of orchestration.

Tuthill's first published composition was written in 1909 during his senior year at Columbia College. He

wrote a Scherzo and Trio to provide literature for himself and two classmates who wished to establish a clarinet trio. The Scherzo and Trio constitutes Opus 1, Number 1. However, some confusion exists in numbering because each part was published separately and with a different number.¹

Almost twenty years elapsed before Tuthill wrote Opus 1, Number 2, an Intermezzo for two clarinets and basset horn. The Intermezzo was inspired by Tuthill's fondness for the basset horn and his desire to enlarge its repertoire. The Intermezzo was written shortly after Tuthill returned from the European tour with his new basset horn in 1926.

During the interim between Opus 1, Number 1 and Opus 1, Number 2, Tuthill produced several vocal arrangements. As conductor of the Bronx Branch of the People's Choral Union, he found that many of the selections he wished to program were available only in eight-part editions. These editions proved to be impractical for a choir with only three tenors. Rather than delete such selections from the programs, Tuthill made four-part arrangements. He submitted one of his arrangements, a four-part setting of The Volga Boat Song, to H.W. Gray Company for publication. The arrangement was published and became so popular that the company asked Tuthill to provide additional arrangements for men's chorus and women's chorus.

¹The Scherzo was published soon after it was written as Opus 1. The Trio was published fifty-six years later as Opus 1, Number 2, the number properly assigned to the Intermezzo of 1927.

Tuthill did not seriously pursue his talents as a composer until the age of forty-two when he entered the College of Music in Cincinnati. He was accepted as a composition student of Sidney Durst and his course of study included writing a book of exercises in counterpoint over a two-year period. The last entry in Tuthill's book, an eight-part setting of Benedicite, Omnia Opera for a cappella choir, was published as Opus 2 in 1933. Opus 2, along with a sonata for clarinet and piano, qualified Tuthill for work at the graduate level.

The Fantasy Sonata, Opus 3, for clarinet and piano was Tuthill's first major instrumental work, and in his own opinion, his best work.¹ It was dedicated to Mrs. Elizabeth Sprague Coolidge and received an early performance at the Berkshire Festival of Chamber Music in 1934. The Fantasy Sonata was also the first of seven works featuring a solo clarinet. These seven works appeared at varying intervals throughout Tuthill's career.

In 1935, Tuthill composed the Quintet, Opus 15, for clarinet and strings which he premiered at Music Mountain, Connecticut, in August, 1946. He was assisted in the performance by the Gordon String Quartet led by Jacques Gordon, first violinist. The Quintet was followed by the Concerto, Opus 28, that was written in 1949 and dedicated to Ignatius Gennusa. In 1954, Tuthill wrote the Rhapsody,

¹Statement by Burnet C. Tuthill, personal interview, March 20, 1978.

Opus 33, for his son-in-law, Richard J. Reynolds, Jr. For two solo clarinetists, specifically his son-in-law and his grandson, Richard J. Reynolds, III, Tuthill composed the Rondo Concertante, Opus 44, in 1961. Two sets of works of a lighter nature complete the listing. Chip's Pieces, Opus 40, were written in 1959 for Tuthill's grandson. The last work featuring the clarinet, Two Snacks for a Lonesome Clarinet, Opus 60, Number 2, was produced in 1969. As the title suggests, Opus 60, Number 2 is an unaccompanied solo.

Chronologically, the Fantasy Sonata of 1932 was followed by a Nocturne, Opus 4, for flute and strings. The Nocturne was a product of the financial strain the Tuthills experienced during the school years. Since there was little money to spend on special occasions, Tuthill wrote the Nocturne as a gift to his daughter Anne in celebration of her fourteenth birthday. Opus 4 was eventually published in 1974.

Several works composed between 1933 and 1937 were either written for or premiered by the performing organizations at the National Music Camp. The program at Interlochen was flexible during the early years, and faculty members were often welcomed as composers. In the summer of 1933, the National Music Camp band premiered Tuthill's Opus 5, Dr. Joe March. The march was dedicated to Dr. Joseph E. Maddy, founder and director of the camp. In later years, Tuthill added string parts to the original score.

Tuthill's first orchestral work, and perhaps his best-known work, was premiered at the National Music Camp on July 24, 1934. Bethlehem, Opus 8, was written at the suggestion of Eugene Goossens, conductor of the Cincinnati Symphony. Early in 1934, Goossens urged Tuthill to compose a piece for orchestra, preferably a pastorello. A work of that sort did not strike Tuthill favorably, but since he was required to do some orchestral writing for his music degree, he pursued the project. The title, Bethlehem, was added only after the entire pastorello had been written. Tuthill recalls, "Here was a pastorello that ended in a climax and the only such scene that really had a climax was that surrounding the birth of Our Lord. Hence, the title."¹ Upon completion, Bethlehem was dedicated to Eugene Goossens.

Three months after its premier at Interlochen, Bethlehem was performed under the direction of Howard Hanson. Before the performance, Hanson explained to the audience that the music revealed the story of Bethlehem. His words were adopted by Tuthill as a program note and have appeared in all subsequent performances.

Bethlehem has been Tuthill's most frequently performed large work. It has been performed by numerous professional and university orchestras including the National Symphony under the direction of Hans Kindler, the St. Louis

¹Tuthill, "Recollections," p. 114.

Symphony with Vladimir Golschmann, the Cincinnati Symphony conducted by Eugene Goossens, and the Memphis Symphony led by the composer. Bethlehem received its fiftieth performance in the fall of 1971 by the Quincy (Illinois) Symphony Orchestra with Thom Ritter George conducting.

Among the other works premiered at the National Music Camp were Opus 14 and Opus 19. The former is a wind quintet entitled Sailor's Hornpipe. Tuthill dedicated the quintet to five of his colleagues at the camp: Edwin Lennig, Andre Andrand, George Rowe, James Stagliano, and Clarke Kessler. Opus 19 is a work for symphonic band entitled Overture Brilliante. It was written in the ten days before the camp opened in 1937 and was performed the same year. The following spring, the Overture was broadcast by the University of Rochester Band, conducted by Frederick Fennell, as a feature of the Spring Festival of American Music.

In the summer of 1939, the saxophone instructor at Interlochen, Cecil Leeson, inadvertently inspired Tuthill to compose the saxophone Sonata, Opus 20. The circumstances surrounding the writing of Opus 20 and its delayed publication twenty-five years later are rather amusing. During the summer, Tuthill overheard Leeson asking Howard Hanson to compose an alto saxophone sonata. Hanson did not seem too interested, so Tuthill, who greatly respected Leeson, took it upon himself to produce the work. He did not relate his intention to Leeson, but simply mailed the sonata to him when it was completed later in the year. Leeson

never acknowledged receiving the composition. Tuthill assumed that Leeson was insulted at having received a sonata from him rather than from Hanson. He was surprised when Leeson called twenty-five years later from Ball State University in Muncie, Indiana, to say that he had just found the sonata on his shelf and that he liked it very much. Leeson indicated that he wanted to have the sonata published and, having begun a project to enlarge the saxophone repertoire, he commissioned Tuthill to produce three additional works for saxophone. The commission resulted in the Concerto, Opus 50 (1965), for tenor saxophone, the Quartet, Opus 52 (1966), for saxophones, and the Sonata, Opus 56 (1968), for tenor saxophone and piano.

In the same way that Tuthill's experiences with the National Music Camp inspired certain compositions, his association with the Memphis Symphony Orchestra inspired others. Having the resources of a symphony orchestra at his disposal encouraged Tuthill to complete the Symphony in C, Opus 21 (1940), and to write Big River, Opus 22 (1942), for chorus and orchestra. As conductor of the orchestra, Tuthill premiered the Symphony on March 10, 1942. One year later, on March 22, 1943, he led the first performance of Big River.

The Symphony in C was Tuthill's fourth orchestral work. It was preceded by Bethlehem, which has been discussed, Come Seven Rhapsody, Opus 11 (1935), an experiment

in irregular meter,¹ and Laurentia, Opus 16 (1936), a symphonic poem. The Symphony in C is the largest of the orchestral works and is cast in the traditional four movements: Lento-allegro molto, Vivace, Andante, and Allegro. Tuthill composed the symphony between 1937 and 1940, but during the Christmas holidays in 1941, he discarded the last movement and wrote a new finale. The Symphony in C, in revised form, was well-received at its first performance. Its success encouraged Tuthill to write the following opus, Big River.

Big River was conceived shortly after the formation of the Memphis Symphony Chorus. The availability of voices tempted Tuthill to explore the medium of soloist, chorus, and orchestra. He chose a text from the poetry of a friend, John Gould Fletcher, a Pulitzer Prize poet from Little Rock, Arkansas. Thus, Big River, Opus 22, is a setting of Fletcher's poem, "Big River," for soprano soloist, women's chorus, and orchestra. (Tuthill's decision to use a women's chorus was a practical consideration. During the war years, the chorus could not recruit enough men for a mixed ensemble.) The premier performance of Big River was preceded by Fletcher's recitation of his poem. The success of the musical setting is related in Chapter 3. (Supra, p. 54.)

¹Tuthill proposed to keep a seven beat rhythm without creating an obvious rhythmic ostinato. He varied the internal structure of the measures so that some are divided 2-2-3, while others are divided 2-3-2 or 3-2-2. The last measure has eleven beats, "a little joke for other musicians to chuckle over."

After completing Big River, Tuthill did not compose any music until 1945. Early in the year, he set some shorter poems of John Gould Fletcher (Opus 23, Numbers 1 and 2), but he did not begin any major works until later in the year when he was called to head the faculty of the Shrivenham American University in England.

One of Tuthill's first tasks at Shrivenham was to compose an alma mater. At the students' request, he set the lyrics of John B. Moore to produce the Shrivenham Song. The song, without opus, is significant in that it led to further collaboration between Moore and Tuthill.

Moore, pleased with the results of the Shrivenham Song, presented Tuthill a poem about the white horse vale¹ and asked him to set it to music. Tuthill recalls, "The historic legend and atmosphere of the vale had evidently been working on my subconscious mind, for fitting music at once attached itself to the text and within a matter of hours the setting for five-part male choir had been completed."² The Song of the White Horse Vale received its first performance on November 7, 1945, by the Shrivenham University male choir under the direction of Henry Veld. The concert was attended by a representative from Boosey

¹The white horse vale was an area near Shrivenham that acquired its name from an outcropping of limestone in the shape of a horse. The "horse" had been covered with turf during the war so as not to provide German bombers with a navigational marker. Moore wrote his poem a short time after the "horse" was uncovered.

²Tuthill, "Recollections," p. 68.

and Hawkes who, quite impressed, secured the manuscript for publication. During the remaining few weeks in England, the choir performed the song on several other occasions.

The Song of the White Horse Vale was one of the two major works that Tuthill wrote during the short stay in England. The other was the Sonata, Opus 24, for oboe and piano. The sonata was completed much more slowly than the song, and was published after Tuthill returned to America.

Tuthill's first composition after the war was a Suite for Band, Opus 26. The suite was composed during the summer of 1946 at Tanglewood, and won the Columbia University Prize in band composition for Tuthill in the spring of 1947. It was introduced at the Festival of American Music at the University of Rochester one month later. Tuthill transcribed a portion of the suite for orchestra which he called Elegy, Opus 26b.

Opus 27, Rowdy Dance, was also written for both band and orchestra. Rowdy Dance is a very short work and departs from the trend in composition that is prevalent in Tuthill's works in the 1930's and early 1940's, i.e., the trend toward larger forms and longer works for band and orchestra. In fact, after Opus 27, Tuthill wrote only two works (excluding the concertos) for large instrumental ensembles. These works are the Processional for Band, Opus 37 (1957), and Requiem, Opus 38 (1960), for soprano

and bass soloists, chorus, and an orchestra of strings, trombone, English horn, and organ.

Much of Tuthill's instrumental music after 1949 reflects his philosophy as a composer. He says, "My philosophy has been that, knowing that greatness as a composer could never be claimed, I would produce works to be of usefulness in supplying the need of better music for instruments that had been neglected."¹ Therefore, interspersed with Tuthill's solo pieces for flute, clarinet, violin, cello, and piano, are such pieces as the Toccata and Aria, Opus 35 (1957), for accordion; Six for Bass, Opus 43 (1961), and Zim Stueck, Opus 48 (1964), for double bass and piano; Trombone Trouble, Opus 46 (1963), for trombone and piano; Fantasia, Opus 57 (1968), for tuba and piano; Tiny Tunes for Tuba Solo, Opus 64, Number 2 (1973); A Little English, Opus 61, Number 3 (1971), for English horn and piano; and Caprice, Opus 64, Number 1 (1972), for guitar.

Further manifestations of Tuthill's interest in "neglected" instruments are the concertos, all of which date from 1949. In addition to the Concerto for clarinet, the Rhapsody, the Rondo Concertante, and the Concerto for tenor saxophone that have been mentioned, Tuthill wrote a Concerto, Opus 45 (1962), for double bass and wind ensemble. The concerto was written at the request of Tuthill's

¹Tuthill, "Recollections," p. 119.

friend Oscar Zimmerman, whose son, Robert, premiered the work at the Eastman School of Music on December 12, 1962. The concerto, one of Tuthill's few attempts at twelve-tone composition, was followed by the more characteristically conservative Concerto for trombone, Opus 54, composed at Interlochen in 1967, and the Concerto for tuba, Opus 65, written in 1974.

That Tuthill intended his works to be performed is indicated by the fact that each concerto was published with the composer's own piano reduction. Furthermore, Tuthill provided original accompaniments for both band and orchestra for the clarinet, double bass, trombone, and tuba concertos.

Tuthill wrote seven sonatas during his career as a composer, four of which were written for the "usual" instruments. These include the sonatas for clarinet and oboe as well as two works in manuscript, the Sonata, Opus 17 (1937), for violin and piano, and the Sonata, Opus 47 (1963), for flute and piano. The other three sonatas were written for instruments whose repertoire was not as extensive. The alto saxophone sonata and the commission for the tenor saxophone sonata have been discussed. The Sonata, Opus 29, was commissioned in 1950 by Karl Eschman, chairman of the composition committee for the National Association of Schools of Music. Tuthill was especially proud to receive the commission from NASM, partially because it was his idea that had initiated the composition project, and partially

because his sonata for trumpet and piano was premiered at the twenty-fifth anniversary meeting of the association, a date that also marked the twenty-fifth anniversary of his service as secretary.

While Tuthill's philosophy of producing useful music is reflected in the sonatas, concertos, and instrumental solos written after 1949, it is also apparent in much of the chamber music written throughout his career. Tuthill applied his philosophy, not so much through the use of "neglected" instruments, but through the use of unusual combinations of instruments. Works of this type include the Fugue, Opus 10, Numbers 3, 4, and 5 (1935), for four brasses, four clarinets, and four cellos, respectively; the Duo, Opus 18, Number 1 (1937), for two harps and Number 2, for clarinet and bassoon; Flute Song, Opus 31, Number 2 (1954), for flute, horns, and strings; the Quintet, Opus 36 (1957), for four clarinets and piano; Show Piece, Opus 61, Number 1 (1971), for violin and harp; and Four Canons (1972), for two violins.

Several of the chamber works for uncommon groups of instruments were written for specific performers, such as the aforementioned Scherzo and Trio of Opus 1 for three clarinets. The Sonatina in Canon, Opus 7 (1933), was written for the composer to perform with his daughter Anne. Family Music, Opus 30 (1952), for flute, two clarinets, viola, and cello was written to include members of Tuthill's immediate family.

Among Tuthill's more traditional chamber works are the Trio, Opus 6 (1933), for violin, cello, and piano, and the String Quartet, Opus 34 (1953). Neither work has been published, but each has received notable performances. Tuthill wrote Opus 6 for the Heermann Trio of Cincinnati to perform at the National Music Camp at Interlochen in 1933. After several performances that year, Opus 6 was not heard again until 1960 when it was programmed by three faculty members at the Memphis College of Music. The Memphis performance led to an invitation, sixteen years later, for Opus 6 to be presented as part of Tennessee's contribution to the Bicentennial Parade of American Music at Kennedy Center in Washington, D.C. Tuthill called the Kennedy Center performance "one of the nicest things in [his] career."¹

The String Quartet, Opus 34, was first performed at the Eastman Festival of American Music in April, 1954. The next year it was performed by the American University Quartet in Washington, D.C. Two newspaper critics acclaimed the quartet and its composer. Paul Hume, writing for the Washington Post, likened Tuthill to his father in calling him "an architect in music."² Day Thorpe reported in the Evening Star that Tuthill was "a talented craftsman with

¹"Concert To Crown Tuthill's Career," The Commercial Appeal (Memphis), January 31, 1976, n.p.

²Quoted in "Critics At Capital Like Tuthill Work," The Commercial Appeal (Memphis), December 4, 1955, n.p.

considerable individuality and no lack of interesting musical ideas."¹

The final category of Burnet Tuthill's compositions consists of the sacred vocal music that he composed from 1952-1971. With the exception of the Requiem, all the works were written for the choir at St. Mary's Episcopal Cathedral in Memphis where Tuthill sang tenor for a number of years. The sacred vocal works are short, averaging about three minutes, and the majority of them are written for mixed choir. The only work published is the setting of Psalm 3, Opus 32, Number 2, for four-part men's chorus.

Two instrumental works were composed during Tuthill's association with the choir at St. Mary's. For use in the church he wrote the Festival Prelude, Opus 42 (1960), for seven brass instruments and organ, and the Prelude, Opus 51 (1965), for horn and organ. The former was commissioned by the American Guild of Organists.

As a composer, Tuthill became a member of the American Society of Composers, Authors and Publishers in 1941. In 1950, he became a member of the founding board of the Southeastern Composers League, an organization that became important in securing performances for his compositions. Each year the league had a forum where the works of member composers were selected for rehearsal and

¹Quoted in "Critics At Capital Like Tuthill Work," The Commercial Appeal (Memphis), December 4, 1955, n.p.

performance by guest conductors. The contact between composers and conductors often stimulated the latter to program some of the works heard with their own orchestras. Several of Tuthill's works, including Bethlehem, Come Seven Rhapsody, Big River, and the Concerto for clarinet, received performances after being presented at the annual forum.

Tuthill's compositions total ninety-six. A list of his works appeared in 1975 in The Clarinet,¹ the official journal of the International Clarinet Society. The list was organized by medium, and, since several of Tuthill's compositions serve different media, the list contains duplications. For example, the Concerto, Opus 54, for trombone is listed under orchestral works, band works, and brass works. The list also contains some inaccurate opus numbers. The Fantasia for tuba with band or piano is identified once as Opus 57 and once as Opus 58. Furthermore, the list is incomplete. For these reasons, a new list of Tuthill's compositions is presented in Appendix B. It is arranged chronologically by opus number to avoid duplications and omissions.

¹Burnet C. Tuthill, "The Compositions of Burnet C. Tuthill As of June, 1973," The Clarinet, II, 3 (1975), 14-15.

Chapter 6

SUMMARY AND CONCLUSION

An evaluation of the relative consequences of the immediate past is almost always highly speculative. In view of this fact, Burnet C. Tuthill's importance in the history of twentieth-century American music will be rightly determined by future generations. This study shows, however, that he has been an integral part of the musical life of his time. It also indicates that many of his contributions to music and music education will be of lasting significance.

Burnet Tuthill's career was the product of the complementary factors in his heritage and his environment. He was born into a home that was filled with music, and he grew up in a city that provided outstanding musical opportunities. Every aspect of his early life was conducive to his musical growth. Even while pursuing a career in business, Tuthill could not deny the influence of his musical background.

Tuthill's accomplishments as a musician may be attributed in part to his personality. He developed the personality traits that often characterize high achievers in any area of endeavor. He was self-confident, poised, ambitious, and, at times, uncompromising. Tuthill was analytical and

methodical in decision-making, but spontaneous in action. Several of his contributions, such as the founding of the Society for the Publication of American Music and the National Association of Schools of Music, resulted from his ability to organize a plan and to follow through with it.

In the writer's opinion, the Society for the Publication of American Music and the National Association of Schools of Music are Tuthill's most significant contributions to American music and music education. The Society for the Publication of American Music, though no longer in existence, functioned for fifty years as a service to the American composer. It encouraged composers to produce works by reassuring them that their compositions would be published and distributed. American music is enriched by approximately eighty compositions published by the society.

The National Association of Schools of Music has become an important organization in directing the trends of music education in colleges and universities. It imposes high standards on its member institutions, and thus effects the lives of thousands of students and teachers. After fifty-five years, the association continues to grow and exert an influence on music education.

While the Society for the Publication of American Music and the National Association of Schools of Music have been the most far-reaching of Tuthill's endeavors, there are many contributions that are limited within a geographical area or to a select group of persons. For the community

in and around Memphis, Tennessee, Tuthill established the Memphis Symphony Orchestra. He created an outlet for the musicians in the city to use their talents, and he provided a cultural experience for the citizens in the area.

For the select group of clarinetists in the music world, Tuthill figured in the composition of two standard works in the repertoire, and two others that, at present, are less well-known. He also enlightened clarinetists as to the extent of the repertoire through his research and published articles on the subject, and through his generous gift to the International Clarinet Society Research Library.

As a composer, Tuthill is identified with the conservative twentieth-century American composers who have made valuable additions to music literature. He has written ninety-six compositions in a variety of forms including instrumental solos, chamber music, and band and orchestral works. He has already been recognized as a composer through the performance of his works by many outstanding musicians.

Finally, Tuthill is significant in the history of American music because he has influenced so many people. He has performed before numerous audiences; he has conducted many organizations of persons who would not otherwise have had a chance to know the joy of making music; he has guided countless individuals through an intense study of their art.

APPENDICES

APPENDIX A

CHRONOLOGICAL LIST OF PUBLISHED BOOKS AND ARTICLES

- "Clarinet in Chamber Music." Cobbett's Cyclopedic Survey of Chamber Music. Compiled and edited by Walter Willson Cobbett. London: Oxford University Press, 1929.
- "Howard Hanson." Musical Quarterly. XXII (April, 1936), 140-153.
- "Leo Sowerby." Musical Quarterly. XXIV (July, 1938), 249-264.
- "Mrs. H.H.A. Beach." Musical Quarterly, XXVI (July, 1940), 297-310.
- "David Stanley Smith." Musical Quarterly. XXVIII (January, 1942), 63-77.
- "Daniel Gregory Mason." Musical Quarterly. XXXIV (January, 1948), 46-60.
- "Bibliography of Clarinet Sonatas." Woodwind Magazine. II, 5 (1950), 9.
- "Clarinet Bibliography." Woodwind Magazine. II, 8 (1950), 12+.
- "The Work of the National Association of Schools of Music in America." Hinrichsen's Musical Yearbook. VI (1949-50), 170-173.
- "The Concertos for Clarinet." Journal of Research in Music Education. X, 1 (1962), 47-58.
- "The Sonatas for Clarinet and Piano." Journal of Research in Music Education. XIV, 3 (1966), 197-212.
- "Memphis Symphony Orchestra: A Story of Progress." International Musician. LXVII (January, 1969), 15+.

"Sonatas for Clarinet and Piano: Annotated Listings." Journal of Research in Music Education. XX, 3 (1972), 308-328.

"Concertos for Clarinet: Annotated Listings." Journal of Research in Music Education. XX, 4 (1972), 420-437.

NASM--The First Forty Years. Washington, D.C.: National Association of Schools of Music, 1973.

"The Quartets and Quintets for Clarinet and Strings." NACWPI Journal. XXII, 4 (1974), 3.

"The Compositions of Burnet C. Tuthill As of June, 1973." The Clarinet. II, 3 (1975), 14-15.

"Two Important Sonatas Reprinted." The Clarinet. II, 3 (1975), 15.

"A Modest Autobiography." The Clarinet. III, 4 (1976), 10.

APPENDIX B

CHRONOLOGICAL LIST OF COMPOSITIONS

Burnet C. Tuthill's compositions are listed chronologically by opus number, followed by the year of completion, title, dedication if any, medium, length, and publisher. Works without opus have been inserted according to the year of composition. The following abbreviations have been used in identifying medium and publisher:

Medium

A	-	Alto Voice
A Cl	-	Alto Clarinet
A Sx	-	Alto Saxophone
Acd	-	Accordion
B	-	Bass Voice
B Cl	-	Bass Clarinet
B Sx	-	Baritone Saxophone
Bd	-	Band
BH	-	Basset Horn
Br	-	Brass
Bsn	-	Bassoon
Ch	-	Chamber
Cl	-	Clarinet
DB	-	Double Bass
EH	-	English Horn
Ens	-	Ensemble
Fl	-	Flute
Gt	-	Guitar
Hn	-	Horn
Hp	-	Harp
Inst	-	Instruments
Ob	-	Oboe
Org	-	Organ

Orch	-	Orchestra
Pf	-	Piano
S	-	Soprano Voice
Str	-	Strings
T	-	Tenor Voice
T Sx	-	Tenor Saxophone
Tba	-	Tuba
Tpt	-	Trumpet
Trb	-	Trombone
Unis	-	Unison
Va	-	Viola
Vc	-	Violoncello
Vl	-	Violin
Wd	-	Wind

Publisher

Alf	-	Alfred Music Co., Inc.
And	-	Andraud
B&H	-	Boosey & Hawkes
Bou	-	Bourne, Inc.
C	-	Composer
CF	-	Carl Fischer, Inc.
CMS	-	Crescendo Music Sales
Ens	-	Ensemble Publications
E-V	-	Elkan-Vogel Co., Inc.
HWG	-	H.W. Gray Co., Inc.
JS	-	Jack Spratt Music Co.
Rem	-	Remick Music Corporation
RKM	-	Robert King Music Co.
S-B	-	Summy-Birchard Publishing Co.
Shal	-	Shal-u-mo Publications
ShM	-	Sheridan Music
SMC	-	Southern Music Publishing Co., Inc.
Ten	-	Tenuto Publications
ThP	-	Theodore Presser Co.
TMP	-	Tempo Music Publications
TP	-	Tritone Press

OPUS	DATE	TITLE	DEDICATION	MEDIUM	LENGTH	PUBLISHER
1 #1	1909	Scherzo for Three Clarinets		3 Cl or 2 Cl, A Cl	2½'	CF
1 #1	1909	Trio for Three Clarinets		3 Cl	3'	JS
1 #2	1927	Intermezzo for Two Clarinets & Basset Horn		2 Cl, BH or 3 Cl or 2 Cl, A Cl		CF
2	1932	Benedicite Omnia Opera		SSAATTBB	4'	HWG
3	1932	Fantasy Sonata	Mrs. Elizabeth Sprague Coolidge	Cl, Pf	9'	CF
4	1933	Nocturne	Anne Tuthill	Fl, Str	4½'	ShM
5	1933	Dr. Joe March	Joseph E. Maddy	Bd	4'	C
6	1933	Trio for Violin, Cello, & Piano		Vl, Vc, Pf	15'	C
7	1933	Sonatina in Canon		Fl, Cl	8'	ThP
8	1934	Bethlehem, Pastorale	Eugene Goossens	Orch	6'	CF
9	1934	Variations on "When Johnny Comes Marching Home"		Fl, Ob, Cl, Hn, Bsn, Pf	5'	And
10 #1	1935	Scherzo for Trumpet & Piano		Tpt, Pf	3'	Rem
10 #2	1935	Phantasy Piece for Trombone & Piano		Trb, Pf	3'	CF
10 #3	1935	Fugue for Four Brasses		2 Tpt, 2 Trb	3'	CF

OPUS	DATE	TITLE	DEDICATION	MEDIUM	LENGTH	PUBLISHER
10 #4	1935	Fugue for Four Clarinets	Edwin Lennig Andre Andrand George Rowe James Stagliano Clarke Kessler	2 Cl, A Cl, B Cl	3'	JS
10 #5	1935	Fugue for Four Celli		4 Vc	3'	C
10 #6	1935	Fugue for String Quartet		2 Vl, Va, Vc	3'	C
11	1935	Come Seven Rhapsody		Orch	6'	C
12	1935	Intrada		13 Wd Inst	3'	C
13		Sextet (Incomplete)		6 Str		
14 #1	1935	Sailor's Hornpipe		Fl, Ob, Cl, Hn, Bsn or Fl, 2 Cl, Hn, Bsn	4'	CF
14 #2	1936	Divertimento in Classic Style		Fl, Ob, Cl, Bsn		CF
15	1935	Quintet for Clarinet & Strings		Cl, 2 Vl, Va, Vc	18'	C
16	1936	Laurentia, Symphonic Poem		Orch	16'	CF
17	1937	Sonata		Vl, Pf	15'	C
18 #1	1937	Duo for Two Harps		2 Hp	4'	C
18 #2	1937	Duo for Clarinet & Bassoon		Cl, Bsn	3'	JS
19	1937	Overture Brillante		Bd	8'	Bou
20	1939	Sonata		A Sx, Pf or Va, Pf	16'	SMC

OPUS	DATE	TITLE	DEDICATION	MEDIUM	LENGTH	PUBLISHER
—	1939	Three Short Piano Pieces		Pf	7'	C
21	1940	Symphony in C		Orch	22'	C
22	1942	Big River	Mayor Chandler	S solo, SSAA, Orch	15'	C
23 #1	1945	Summer Dusk				C
23 #2	1945	South Wind & Late Summer				C
23 #3	1945	Prayer for Those at Home			2½'	B&H
24	1945	Sonata		Ob, Pf	14'	JS
—	1945	Shrivenham Song		TTBBB		C
25 #1	1945	Song of the White Horse Vale		T solo, TTBBB	5'	B&H
25 #2	1945	Song of the Men Going Home		TTBBB		C
26	1946	Suite for Band		Bd	14'	C
26b	1946	Elegy		Orch	8'	C
27	1948	Rowdy Dance		Orch	2'	C
27b	1948	Rowdy Dance		Bd	2'	SMC
28	1949	Concerto	Ignatius Gennusa	Cl with Pf, Bd or Orch	14'	E-V
29	1950	Sonata		Tpt, Pf	15'	Rem
30	1952	Family Music		Fl, 2 Cl, Va, Vc	15'	C

OPUS	DATE	TITLE	DEDICATION	MEDIUM	LENGTH	PUBLISHER
31	1952	Slow Piece		Vc, Pf	3'	C
31 #2	1954	Flute Song		Fl with Pf or Str, Hns	6'	SMC
32 #1	1952	Psalms 120		SATB	3½'	C
32 #2	1954	Psalms 3		TTBB	3'	CF
32 #3	1957	Psalms 4		SATB, Org	5'	C
32 #4	1959	Psalms 104	St. Mary's Cathedral Choir	SATB, Org	2½'	C
33	1954	Rhapsody	Richard J. Reynolds, Jr.	Cl with Pf or Ch Orch	10'	Shal
34	1953	String Quartet		2 Vl, Va, Vc	20'	C
35	1957	Toccata for Accordion		Acid	4'	C
35 #2	1957	Aria for Accordion		Acid		Alf
36	1957	Quintet		4 Cl, Pf	16'	C
37	1957	Processional		Bd	6'	TP
38	1960	Requiem	Dr. Charles Diehl	S & B solos, SATB, Org, Str, EH, Trbs	30'	C
38a	1961	Communion Service (from Opus 38)		S solo SATB, Org or Unis, Org	3'	C
39	1958	Suite a la Mode		Pf	9'	C
40	1959	Chip's Pieces	Richard J. Reynolds, III	Cl, Pf	6'	SMC

OPUS	DATE	TITLE	DEDICATION	MEDIUM	LENGTH	PUBLISHER
41	1959	For Joy	Joy Brown Wiener	Vl, Pf	4'	Ten
42	1960	Festival Prelude		7 Br, Org	5'	C
43	1961	Six for Bass		DB, Pf	11'	CMS
44	1961	Rondo Concertante	Richard J. Reynolds, Jr. & Richard J. Reynolds, III	2 Cl with Pf or Bd	10'	S-B
45	1962	Concerto	Oscar & Robert Zimmerman	DB with Pf, Wd Ens or Orch	14'	CF
—	1962	Gloria in D		Unis, Org	2'	C
46	1963	Trombone Trouble		Trb with Pf, Bd or Orch	2'	SMC
47	1963	Sonata		Fl, Pf	15'	C
48	1964	Zim Stueck		DB, Pf	5'	C
49 #1	1964	Anthem, The Fiery Furnace		SATB, Org	2½'	C
49 #2	1964	Anthem, How Wonderful		SATB, Org	3½'	C
49 #3	1965	Anthem, Our God to Whom We Turn		SATB, Org	3½'	C
50	1965	Concerto		T Sx with Pf or Orch	20'	SMC
51	1965	Prelude	George Toney	Hn, Org	3½'	Ten
52	1966	Quartet		2 A Sx, T Sx, B Sx	18'	SMC

OPUS	DATE	TITLE	DEDICATION	MEDIUM	LENGTH	PUBLISHER
53	1966	At the Piano		SATB, Pf	5'	C
—	1966	Gradual & Alleluia		SATB, Org	3'	C
54	1967	Concerto		Trb with Pf, Bd or Orch	16'	RKM
55	1968	Magnificat		SSA with Pf or Org	4'	C
56	1968	Sonata		T Sx, Pf	16'	SMC
57	1968	Fantasia		Tba with Pf or Bd	8'	Ens
57 #2	1969	Five Essays for Brass		2 Tpt, 2 Hn, Tba	15'	C
59	1969	Wedding March		Org	8'	C
60 #1	1969	Three Moods for Flute Solo		Fl	6'	SMC
60 #2	1969	Two Snacks for a Lonesome Clarinet		Cl	4'	SMC
61 #1	1971	Show Piece		Vl, Hp	4'	C
61 #2	1971	For C Minor		Fl, Pf	3'	C
61 #3	1971	A Little English		EH, Pf	5'	Ten
62 #1	1971	Service Chants for Episcopal Service		Solo Voice		C
62 #3	1971	Thanksgiving Anthem		SATB, Org	4'	C
63 #2	1973	Lament		Vl, Pf	4'	C
—	1972	Four Canons		2 Vl	6'	C
64 #1	1972	Caprice		Gt	3'	C

OPUS	DATE	TITLE	DEDICATION	MEDIUM	LENGTH	PUBLISHER
64 #2	1973	Tiny Tunes for Tuba Solo		Tba	6'	C
65	1974	Concerto		Tba with Pf, Bd or Orch		C

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