



# UNRECORDED HERBERT GEMS

## THE RECORDING PROJECT YOU HAVE BEEN WAITING FOR!

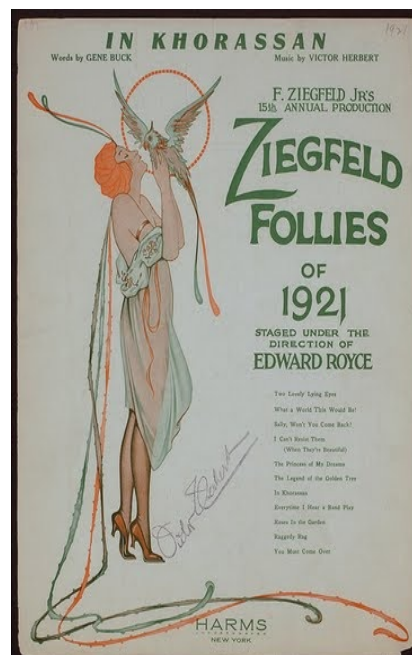
Projects that end up having the most impact often come about simply because of a unique juxtaposition of the perfect people at the perfect time. A great case in point is an amazing journey which launched in September of this year with a recording session that **VHSOURCE** had the honor of being invited to attend as a guest. While an actual name for the project has yet to surface, for our purposes in this discussion, we'll simply refer to it the **Unrecorded Herbert Gems Project**.

The kernel of the idea had its origins with the passing of a very well known stalwart of the historic musical comedy/opera genre, **John McGlinn**. While it is no secret that Mr. McGlinn could be very difficult to work with at times, he did foster, among those colleagues he drew into his sphere, a love of the music he was constantly exploring and a belief that there was real value in the re-examination of such work. Primary among those colleagues was his musical director, **William Hicks**, who spent 20 years in close association with Mr. McGlinn.

After McGlinn's passing, there was some difficulty in finding an executor for his estate. Anyone who has ever had to deal with the physical accumulation of an artist, particularly one with a historical bent, knows that simply creating an inventory can be a daunting affair. Mr. Hicks was approached but wasn't able to devote the time, nor was **Larry Moore**, a New York City based arranger, orchestrator, restorationist, who had been very involved in assisting on the last major project under McGlinn's guidance, the **Packard/McGlinn Kern-Herbert Project** launched several years ago. However, the family found itself turning to both Mr. Hicks and Mr. Moore for

opinions when **John M. Vogel**, a Pennsylvania entrepreneur and long time fan of McGlinn, suddenly appeared and volunteered to assist the family as executor. The two McGlinn colleagues spent significant time getting to know Vogel, and ended up recommending him as executor of the estate.

McGlinn's family then turned its attention to the planning of a memorial for their brother, choosing Hicks as the perfect person to pull the right material and participants together. He knew the music that stirred McGlinn's passions and the singers and performers the maestro loved to hear. It was through Hicks' dedication and work that many of us came together in Merkin Hall in Manhattan on the artist's birthday, September 18, 2009 for what was, for many reasons, probably one of the more memorable memorials New York City has ever seen.



William Hicks produced a wonderful array of talent – singing, playing and participating in a huge range of musical and non-musical salutes to McGlinn, containing contributions from Ted Chapin, Jason Graae, Debbie Gravitte, Hugh Panaro, Ron Raines, and many, many more. Underlying it all

was William Hicks at the keyboard. It was a truly brilliant celebration of John McGlinn's passions, contributions and foibles, all enfolded into one spectacular afternoon.

Interestingly, it was cellist **Jerry Grossman** accompanied by Hicks that struck a particular chord and planted the seed for a recording project in Mr. Vogel's mind. The two artists performed Herbert's "Légende," a piece composed sometime prior to February 11, 1892 when it first appeared on an American concert program featuring the **Schmidt-Herbert String Quartet**. It is unclear whether it was performed by the entire quartet or just Herbert that first time. The piece appeared again in the very first concert of the **American Symphony Orchestra** (Sam Franco, conductor) on February 24, 1894, in New York City's Chickering Hall (437 Fifth Avenue at 18th Street). This second time Herbert played the piece with string and harp accompaniment. In a brilliant stroke, Mr. Hicks chose Grossman, **Metropolitan Opera Company Orchestra Principal Cello** to perform a work by Herbert, a member of the same orchestral section 123 years before.



William Hicks

Because of the beauty of that musical rendering, Mr. Vogel pledged himself to carry on the work of John McGlinn by beginning to record what many consider "lost work" - specifically, at that moment, the cello compositions of Victor Herbert. Because of the McGlinn/Hicks connection as well as his spectacular

memorial work, Vogel saw Hicks as the perfect person to serve as music director and pianist to help him create a concrete McGlinn legacy. Likewise, Larry Moore, who had been working with Hicks in an inventory of the McGlinn apartment, as well as serving the Packard/McGlinn project, appeared to be another perfect person to pull together the sort of offerings Vogel wished to preserve. It soon became clear that this recording project would have Victor Herbert at its core.

Thus was born the **Unrecorded Herbert Gems Project** with three principal players: Mr. Hicks and his artistry, Mr. Moore, and his musicology and Mr. Vogel, the all important business man. It began simply enough as a pulling together of unique Herbert cello work. As **VHSource** knows from personal experience, with any search for Herbert music, one quickly finds huge amounts of material. Mr. Moore traveled to the **Library of Congress** to seek raw material for the project, and soon the cello hunt produced fine cello songs lying among amazing piano works, and ultimately alongside an unbelievable cache of the most diverse songs imaginable, both published and unpublished. What had began as a cello/piano project has now morphed into a wonderful survey of the vast unrecorded, unheard music of Victor Herbert beyond the typical operetta offerings.

Mr. Moore spent long hours in the Library of Congress unearthing unrecorded gems, creating usable copies and giving the team the raw materials from which to choose. Next, Mr. Hicks and Mr. Moore spent many more hours painstakingly going over each offering to ascertain it's particular value, fit it into a mosaic plan and assign it the best possible voice. The talent pool available to the two men included those singers who had performed over the years with McGlinn, Hicks' own opera/classical list of singers, as well as the New York musical comedy pool which both Moore and Hicks knew so well.

Once the music choices were in place, Moore took on the huge task of scheduling everyone into one of some 15+ recording sessions. At the same time he enlisted the services of long time friend and ten time Grammy award nominee Judith Sherman to supervise the recordings. A New York freelance recording engineer and producer, Ms. Sherman was the 1993 and 2007 Classical Producer of the Year and brings a wealth of experience and credibility to the project.

Saturday, September 18, launched the recording step which will continue into January. The project now involves roughly 95+ songs either composed or arranged by Victor Herbert, some published and some in manuscript form. For the most part the songs are not from the Herbert operettas, but more from non-operetta projects, i.e., *The Century Girl* (a 1916 revue), the *Ziegfeld Follies*, or simply meant for the vast popular song market for both piano and the piano and voice

industry. There are song cycles, solos for all voices, duets, anthems for organizations, even celebrations of products (i.e., "The Dodge Brothers March"). That's the vocal side.

What was once the core of the initial project is the instrumental side with 8 pieces written specifically for cello (violoncello) and piano, including "Légende," "Berceuse," "Petite Valse," "Romance," "Pensee Amoreuse," "The Little Red Lark" and two unpublished works. Cellist Jerry Grossman, who had so ignited John Vogel's initial imagination with his performance of "Légende," joins William Hicks for each of the cello offerings.

There are also 15 works for piano including "Fleurette," "Punchinello," "Yesterthoughts," "Pan Americana," "Indian Summer," "The Mountain Brook," "La Coquette," among the total, all performed by Mr. Hicks. "Punchinello" was written initially for piano and published in 1901. Herbert then orchestrated the work for his Pittsburgh Orchestra to play during a surprise mini concert for Andrew Carnegie at a Pittsburgh hotel on November 15, 1901. The work shows up again as a fascinating addition to the **Jeanette MacDonald/Nelson Eddy** movie version of *Naughty Marietta*. It's the song she sings as she runs from floor to floor of the boarding house in one of the opening sequences. Is it from *Marietta*? Absolutely not - but there it is in the movie. "Indian Summer" is a tremendously famous melody that almost no one connects to Victor Herbert. He wrote the song in 1919 for piano. In 1939, Al Dubin added the lyric which Frank Sinatra and the Tommy Dorsey orchestra turned into a No. 1 hit in 1940.

Among the songs chosen, one will find a particularly wonderful song cycle written for the brilliant Irish tenor John McCormack (1884–1945) entitled *The Bards of Ireland* which celebrates the Irish harp through six different songs, and the undiscovered joys of "She Was A Country Girl," the Catholic University "Alma Mater," the aforementioned "Dodge Brothers March," and surprisingly fine German Lieder written for Austrian soprano **Emma Juch** (1861 - 1939), the first contract singer hired by Theodore Thomas for the new **American Opera Company** in 1886. When the company dissolved, she formed the **Emma Juch Company**, which toured the United States and Mexico. Who was often her music director? The newly arrived immigrant - Victor Herbert. Mr. Hicks observes that he and everyone else who has heard these lovely songs rank Herbert's work right along

side the Lieder of **Schumann** and **Brahms**. Both Hicks and Moore also observe that in any one recording session, they move through such wide variety and richness that it's hard to believe it all comes from the same mind.

Is this all the music Herbert wrote in the genres? Definitely not -- simply the ones currently obtainable and chosen by the production team. The musical output of Victor Herbert defies anyone making the statement that he/she will ever record all of it. The sheer volume of Herbert material in the Library of Congress alone would take several folks several lifetimes to record in its entirety. That being said, this remains a truly phenomenal project in its breadth and depth.

The entire artistic team is well qualified to tackle such an ambitious undertaking. William Hicks, as the pianist heard through the project, is a New York City based conductor, pianist, and vocal coach. His participation is a feat of marathonic portions all by itself. It is an amazing undertaking given the simple logistics of learning and polishing that amount of music for the recording studio. Hicks proves to be an artist of amazing depth in both a supportive role or the starring one. Given his long history with the late McGlenn, Hicks is, quite possibly, one of the few artists really capable of pulling off such a challenging accomplishment. You'll hear the reason why he works or has worked on a regular basis with such stellar talents as Luciano Pavarotti, Franco Corelli, Renee Fleming, Deborah Voight, Renata Scotto, Anna Moffo, etc., etc., etc.



Larry Moore

Likewise, few could handle the logistics needed better than Moore, who has worked in the theatre, choral, opera and recording industries in New York City since his arrival in New York City in 1979. He served as the staff arranger for the Gay Men's Chorus from 1981 to 1999. His restoration of Cole Porter's *Jubilee* has



been performed in New York City, San Francisco, Indiana and England. He also did an adaptation of Herbert's *Babes In Toyland* for the **Houston Grand Opera** which was also done by Chicago's **Light Opera Works**. He's served as editor and part-time orchestrator for recordings of *Gershwin Overtures*, *Kiri Te Kanawa Singing Gershwin*, Rodgers and Hart's *Babes In Arms*, *The Boys From Syracuse* and Kern's *Showboat* with Jerry Hadley and Fredrica van Stade.

Add to this mix Vogel's sound entrepreneurial business sense, dedication to the arts, and great judgment in team selection, and one suddenly sees a project, which on paper looks and sounds wildly improbable, being patiently and regularly recorded each and every week. This project is definitely underway and happening. Vogel has also landed the final participant in this glorious endeavor - **New World Records**, founded in 1975 around the specific mission of dedication "to the documentation of American music that is largely ignored by the commercial recording companies." This company seems the perfect fit for the project envisioned by this talented threesome.

Vogel hopes to amass enough recorded material to release 6-8 CDs of rarely heard and previously unrecorded music of Victor Herbert. Having attended the first recording session and been invited to several rehearsals for the recording sessions, **VHSource** can say unequivocally that Herbert rarely, if ever, wrote a bad song, and Hicks and Moore have assembled some of the finest voices as you will find to deliver this amazing work.

When Vogel's team has made its way through the recording sessions, the project will have in digital form such songs as "Just A Dream Of A Day Gone By," "The Romping Red Heads," "O My Love's Like A Red, Red Rose," "When Uncle Sam Is Ruler Of The Sea," and "Can't You Hear Your Country Calling." You'll hear such fine singers as **Marnie Breckenridge**, **Korliss Uecker**, **Sara Jean Ford**, **Steven LaBrie**, **Rebecca Luker**, **Daniel Marcus**, **Ron Raines**, **Rosalie Sullivan**, **Margaret Jane Wray**, **Zachary Stains**, **Valerian**



**Ruminski**, **Jonathan G. Michie**, **Dillon McCartney**, **Jeanne Lehman**, **George Dvorsky**, and **Aaron Lazar** as well as the aforementioned cellist **Jerry Grossman**, and

pianist **Hicks**. The spring and summer of 2011 will find the team mixing and editing the raw recorded material into real CDs and then New World will hopefully begin releasing the disks over the next several years with the first coming perhaps as early as 2012.

There you have an exciting project whose sole purpose is to re-enforce the conclusion that: *Victor Herbert is one of the primary foundations of America's entertainment heritage and industry*. It's a theme you often hear in these pages, and now here is yet another corroboration of the same idea in a very concrete form, coming from a completely different source. It's a project to await with great expectation, and **VHSource** will do its best to keep you up to date. We will also begin to make these fine songs available in **Shop VHSource** for your own enjoyment and a source of new material to surprise both auditioners and audiences.

### EVEN SHERLOCK HOLMES GETS FRUSTRATED!

The journey to the **Library of Congress** began on October 17<sup>th</sup> with all the promise of a search fulfilled. Two, not one, but two prompts books labeled *Wonderland* had been found within the Tams-Witmark Princeton Collection and were waiting On Reserve for discovery.

With LOC librarian **Patricia Bauman** and I hovering over the librettos (actually 2 ½ instead of just two), pages were gently turned, and despair descended. There on page after page sat Alice, the Mad Hatter, Tweedle Dum and Tweedle Dee, and the Chesire Cat – all the way to the end – in all 2 ½ copies. Yes, the word *Wonderland* was written on the cover and again in parentheses over the inside title page, but it was not to be. Those two and ½ versions were still definitely *Alice and The Eight Princesses*.

The half libretto did prove interesting in that it appeared to be the script used in the initial rehearsal process. While it only contained Act I, that portion was 71 pages long as opposed to the other two complete libretti which had an Act I which was 59 pages in length. Judicious cutting was done.

There are two other locations to explore, but for now the **Spotlight...On Series** must be content with leaving 1905 behind until something more meaningful is unearthed regarding *Wonderland*.

## HERBERT AND AMERICA IN 1906

While 1906 and 2005 are not exactly 100 years apart, they share a similar occurrence that bears highlighting as we follow Herbert's activities in 1906. The normal sort of events for the year included W.K. Kellogg founding his **Battle Creek Toasted Corn Flake Company** in February; the passing of **Susan B. Anthony**, Women's Suffragist, at age 85 in March; Einstein introducing his "**Theory of Relativity**;" and Upton Sinclair publishing his first novel, *The Jungle*. Theodore Roosevelt was the nation's 26th President, having become president when William McKinley was assassinated at the **Temple of Music** on September 6, 1901 during the opening of the **Pan-American Exposition** in Buffalo. He won the 1904 election himself, and though eligible to run again in 1908, declined, in order to go on safari - ah, that Teddy!

Most importantly, this was the year of the great San Francisco earthquake and subsequent massive fires which occurred on April 18, 1906. This event seized everyone's attention in much the same way that Hurricane Katrina took over the 2005 American psyche. It quickly became the year of the benefit, and Herbert and the **Victor Herbert Orchestra** were in the thick of things. In more ways than one.

The VHO was booked into the **Waldorf-Astoria Hotel** for the famous **Bagby Musicales** which occurred at 11am on eight consecutive Monday mornings during the Social Season in New York City. He was in great company with such luminaries as Melba, Eames, Sembrich, Caruso, Kreisler and Rachmaninoff who also graced these Musicales. The VHO was also under contract to provide regular Sunday Evening Concerts in the still new Hippodrome Theatre on Sixth Avenue between 43rd and 44th. Herbert was also technically still in the running for the **New York Philharmonic Society's** music director position and made one more guest conducting appearance with them on March 2 and 3, 1906. The Philharmonic's choice of **Wassily Safonoff** would be announced in April, but they were still going through the proper motions.

On Sunday, April 1, Herbert and the VHO narrowly averted catastrophe. They were rehearsing on stage at the Hippodrome for their regular evening performance. This enormous theatre, seating 6,000, had a stage that was 12 times larger than the average Broadway theatre and possessed an 8,000-gallon clear glass water tank that could be raised from below the stage by hydraulic pistons for swimming-and-diving shows. On this particular April Fool's Day, unbeknownst to Herbert and his men, the valves controlling the water entry into the tank failed during the rehearsal and began filling the enclosure with water. The first the orchestra knew about the mishap was when the hydraulic lifts supporting the center of the stage suddenly collapsed into the full tank of water – sending the entire center of the orchestra – musicians, stands, chairs, music and all, swimming for their lives. Players were drenched, music saved somehow as well as most instruments. (**Musical America, April 7, 1906, p.3**) What could have been a huge disaster resulted in primarily a dousing, the memory of which would remain with the orchestra for years after. Both the water problems and the hydraulic problems were solved, and the concert went on as usual that evening with what was most likely an extremely nervous center section of the orchestra. For those of you who might not be familiar with the center of an orchestra, it probably involved the second violins, violas, winds and some brasses – all of whom probably exerted prodigious efforts to keep their instruments from the drenching.



Arnold Genthe's famous photograph, looking toward the fire on Sacramento Street

Returning to the idea that this was the year of the benefit, April saw the whole city of New York pulling together to raise money for their fellow citizens struggling to deal with the devastation in San Francisco. Herbert and the VHO formed the core of a

350 piece orchestra again in the Hippodrome for a benefit on the 29th of April. On May 4 they participated in a second benefit in the **Metropolitan Opera House (the old Met)**, located at 1411 Broadway, between West 39th Street and West 40th Street. This must have been one of the first 12 hour marathon fund raisers on record. Those of you who live in New York City are familiar with the 12 hour "wall to wall" concerts and readings often staged at **Symphony Space** on Broadway at 95th Street today.

This **Metropolitan Opera House San Francisco Benefit** ran from 11:00am to 11:00pm and sold 32,000 tickets at \$1.00 apiece. They had one rather important difficulty. Those who arrived at 11:00 am did not want to leave, causing thousands of ticketed people waiting patiently on line to be literally left out in the cold. Eventually, management insisted everyone in the house leave around 6pm, and the next 3,625 (capacity) people in line were able to take a seat. Thousands more were given free seats in other theatres on Broadway that night for whatever was showing.



First Madison Square Garden,  
a re-purposed railroad depot.

Another benefit occurred on May 15th celebrating of the famous band conductor **Patrick Sarsfield Gilmore** and aiding his widow and daughter. In true Gilmore fashion, the concert had 1,000 voices in the chorus, 1,000 players in the orchestra and four conductors: **Victor Herbert** (who had been the last conductor to lead Gilmore's Band), **John Philip Sousa, Walter Damrosch and Frank Damrosch**. The event took place at **Madison Square Garden** (fittingly known as Gilmore's Garden in 1876) and was seen by 12,000 attendees. None of the four conductors took any salaries, but unfortunately, the **Musical Mutual Protective Union** (as **Local 802** was known in that era) decided at the last minute that every

extra player over and above the VHO had to be paid a full salary. Thus, what began as a humanitarian effort for Gilmore's family ended with nothing left over after costs. Mrs. Gilmore and her daughter continued living in one room poverty in Boston.

The very next day saw Herbert and his orchestra involved in yet another benefit for San Francisco. The west coast **Bohemian Club** had been devastated, and thus the New York City **Lambs Club** dedicated their annual **Lambs Gambol** fund raiser on May 16th to assisting their professional brothers out West. The program that year involved a skit with music composed by Herbert and written by George V. Hobart entitled "A Musical Fancy in One Flight." It was a brilliant satire on the **Oscar Hammerstein I** (Manhattan Opera Company) and **Heinrich Conried** (Metropolitan Opera Company) feud raging at the time in New York City.

A highlight of this little production, according to Edward Waters, was Herbert's production number at the end during which each combatant lined up their best singers on a side of the stage and began to sing a familiar production number from one of their operas. Herbert once again displayed his genius in arranging and orchestrating as he harmonized each company's offering in such a way that a stirring and tremendous finale was achieved and enjoyed by all. The accompaniment to all this fun? The Victor Herbert Orchestra - no simple piano accompaniment here. At a later date, we'll take a closer look at the various famous clubs such as the **Lambs, the Friars, and The Players** which became household names during the last century. For now suffice it say, Herbert was certainly keeping busy.

One more important benefit would grace 1906 as Herbert and the VHO appeared gratis in a presentation for old friend and colleague **Henry Clay Barnabee** and the widow of **W. H. MacDonald**, two of the founders of the famous **Bostonians** who had given Herbert his start in the world of operetta with the commissioning of **Prince Ananais** in 1894. This benefit took place on December 11th in the **Broadway Theatre** and amassed \$22,000.00 for the venerable actor and the widow. It's good to remember that, just as today, most actors and entertainment world participants rarely if ever thought in terms of retirement. Of course, they would act, produce or direct for the rest of their lives. It didn't work out that way then, and it doesn't today, although



it's unclear whether making millions makes any real difference. One would hope so ...

Besides attending the benefits, Herbert and the VHO were booked into **Willow Grove** once again for his annual three weeks in July and then they reassembled on September 24th for a week long engagement at the **Pittsburgh Exposition**. It was basically a "Welcome Home, Mr. Herbert" celebration for the population with a week filled with luncheons and dinners as well as the concerts contracted for. Oh and along the way, he wrote two more operettas.

## SPOTLIGHT ON ... THE RED MILL (1906)

Once again, **Charles B. Dillingham** enlisted Herbert to write the music for a new operetta, this time a vehicle for vaudevillians **Montgomery and Stone**, who had starred previously in Dillingham's *Wizard of Oz*. Based on the amazing success of **Henry Blossom's** libretto for *Mlle Modiste* just months before, the producer secured Blossom's services also. Herbert created the music during June, July and August of 1906 while he was enjoying his normal peaceful respite at Lake Placid as well as his annual **Willow Grove** run with the VHO, which had now grown to three weeks in July. Both Sousa and Herbert were known to have composed in the conductor's office at Willow Grove.

When the public heard the title *The Red Mill* during the early part of the summer, there was wide speculation that perhaps this work would celebrate the infamous and naughty Moulin Rouge club of Paris. Neither composer or librettist gave any indication beyond "it would be the first work ever staged in America but set entirely in Holland."

The **Star Theatre** of Buffalo was the site of the first performance of *The Red Mill* on September 3, 1906 with Dillingham, Herbert and Blossom all in attendance along with a sold out audience. Herbert did not conduct this opening performance, leaving that position to Max Hirschfeld, the music director. Fred G. Latham served as stage director.

Opening night, on Broadway found the production at the **Knickerbocker Theatre**, 1396 Broadway (West 38th Street) on September 24, 1906. It was billed as a musical

play in two acts and was a smash success from the moment the curtain went up. The impact actually began outside the theatre where Dillingham had installed the first ever moving electrical sign. While electrical signs had begun to show up in the theatre district, this was the first one to actually move. The extravagant use of light for the Broadway theatre district was officially underway, and of course, continues in ever grander form today.

The Knickerbocker was by no means a new theatre for Herbert or New York City, having opened as the 1500 seat **Abbey's Theatre** (named for Henry Eugene Abbey) in 1893. **Lillian Russell** played several successful runs at this theatre as did the great **Henry Irving** and **Ellen Terry**. It became The Knickerbocker in 1896 after Abbey suddenly passed away. Several Herbert operettas opened or would open here other than *The Red Mill* including: *The Serenade* in 1897, *Cyrano de Bergerac* in 1899, *The Viceroy* in 1900, *Miss Dolly Dollars* in September 1905, *Mlle Modiste* on Christmas Day in 1905, *The Prima Dona* in 1908, *The Debutante* in 1914, *Angel Face* in 1919, and *The Girl In The Spotlight* in 1920. Herbert and The Knickerbocker Theatre enjoyed a long intertwined history.



Con Kidder and Kid Conner

**Fred A. Stone** played "Con" Kidder and **David Montgomery** played "Kid" Conner, two Americans "doing" Europe. **Edward Begley** played Jan Van Borkem, the burgomaster of Katwyk-aan-Zee, while **Augusta Greenleaf** and **Ethel Johnson** shared starring

soprano roles. **James M. Ratliff** played the hero Captain Doris van Damm – yes, you read correctly, a hero named Doris. Not to worry – just a good Dutch name. The interesting thing about this cast is that almost everyone, including Montgomery and Stone, had a relatively equal standing when it came to the

distribution of songs. Every principal character, with the exception of Joshua Pennefeather, Solicitor, London, had a major song and they were all delightful. These song assignments were so level that there was not a true Herbert heroine. Both the roles of Gretchen, daughter of the Burgomaster and Tina, daughter of the Willem, the Inn Keeper were fairly even in importance. This was certainly a far cry from the just completed *Mlle Modiste*.

*The Red Mill* stands as the single most financially successful Herbert operetta to ever grace a Broadway stage, running 274 performances the first time out and adding another 531 Broadway performances when it was revived at the **Ziegfeld Theatre** in 1945 with Eddie Foy, Jr. If you do your math homework, that translates to 805 total Broadway performances, making it the longest running, most successful Herbert operetta ever. This number does not take into account any touring. The Ziegfeld Theatre, built in 1927, was located at Sixth Avenue and 54th Street and remained with us until it was demolished in 1966. It was replaced in 1969 by the huge single screen movie house of the same name located today at 141 West 54th Street.



Act I from the 1946 version

town's Burgomaster. Its plot focuses on two Americans, penniless and stranded in Holland and doing their best to get back to New York. That of course meant avoiding paying a week's worth of Inn bills. They manage to get caught quite quickly and find themselves working off their debt as a waiter and a tour guide for the Inn. Of course, neither has any skills in these areas, which makes for great comic situations. Eventually, they are enlisted to rescue Gretchen who's been locked up in the Inn's old mill to keep her from eloping with her hero, Sea Captain Doris who is decidedly the poorer of the suitors for fair Gretchen's hand. In return Doris and Gretchen will take the pair back to New York when they make their getaway

by ship. Why all these clandestine escapades? The good Burgomaster has decided to marry her off to the "old" Governor of Zeeland. The high point of the comedy hijinks occurs when Con and Kid show up as Sherlock Holmes and Dr. Watson – don't ask – you have to see it. All's well that ends well as Doris is not exactly who he seems to be – no, don't go there! – and Pennefeather holds all the answers.

While you may not recognize many song titles from this show, for the most part each and every one is a delight and causes the audience to walk away humming. The old mill is haunted, of course, and has it's own song "**The Legend of the Mill.**" The arrival of a bizarre French tourist and her sons and an equally strange British attorney with his daughters happens in spectacular fashion with the production number, "**The Accident.**"

The most well known songs include the Governor's "**Every Day Is Ladies' Day With Me;**" a beautiful ballad hidden within the Act I Finale for Gretchen, "**Moonbeams;**" a duet for Doris and Gretchen "**The Isle of Our Dreams,**" and the best known work, saved of course for Montgomery and Stone, "**The Streets of New York**" – their explanation as to why they absolutely **MUST** get back to New York – the girls! However, that's all just the tip of the iceberg as song after song thrills audiences to this day. This score has a most remarkable effect on audiences. It's not something that one can really put a finger on, but the charm is definitely there – the **Victor Herbert Renaissance Project** felt it first hand in 2007 in Alice Tully Hall, Lincoln Center.

There is one unusual and out-of-character hiccup within this score – the song "**Good-a-bye, John**" performed by Con and Kid in the second act. It is one of the few actual interpolations of a non-Herbert composition to be found in any Herbert score. The song was a "dialect novelty" song, a trademark of Montgomery and Stone that somehow got legitimately "slipped into the second act" with Herbert and Blossom's apparent approval. Then, even more amazingly and again, totally uncharacteristically, Herbert allowed it to find its way into the **M. Witmark & Sons** published piano/vocal score with no indication that they had **NOT** written it. Edward Waters notes that the song had been clearly published a year before by



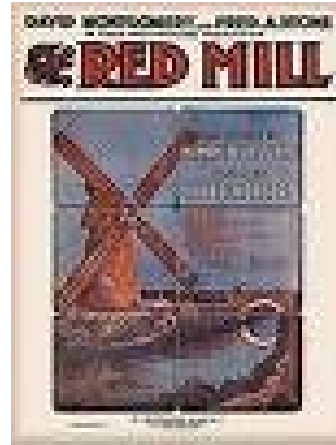
**Jerome H. Remick & Co.** with **Harry Williams** as lyricist and **Egbert Van Alstyne** as composer.

Now just to further confuse things, Fred Stone offered some years later that he had approached Herbert about the team feeling the need for one of their own type of novelty songs which would allow their specialty dance steps (a very big thing on Vaudeville in those days). He offered to hum some bars of what they had in mind so that Herbert could work on it. Herbert agreed to see what he could do with the “suggested” tune. Stone later admitted that he knew that he was humming a song already written by **William Jerome** and **Jean Schwartz**. Are you clear now that we have three totally different sets of authors assigned to this one poor little song?

The three versions shared words of one stanza, and the refrain music. Add to the mystery the fact that in the Blossom libretto there is clearly a song entitled “**Just Send For Sherlock Holmes and Dr. Watson.**” No such song appears to exist in the piano/vocal score and no reference to “**Good-a-bye, John**” appears in the libretto. All this was talked about in 1910 by journalist **Rennold Wolf** who went so far as to theorize that Herbert “still had no idea that Stone had slily[sic] effected an interpolation.” (**Green Book Magazine**, Dec, 1910, pp 1206-1207) Could Herbert have written a new song from hummed bars which was exactly like a previously published song? Where were the other creators in all this? Most importantly, where was Marc Blumenberg and the **Musical Courier**?

**VHSource** theory: Herbert had major prior experience with vaudevillians and knew their idiosyncracies. The team did not like or want the “Send for Sherlock Holmes” song suggested by Blossom and not yet written, and instead decided to slip in a song that their audience would expect of them. Knowing Herbert’s reputation regarding any interpolation, they used their heads to con him a bit and by the time he realized the truth, the show was a huge hit, the song a success and it was probably not worth the effort to “fight city hall” so to speak. He also most likely did write and orchestrate a version of the song and thus felt justified in leaving it in both the show and the resulting piano/vocal. When examining evidence, one would have to compare that first published piece of sheet music with Herbert’s orchestration, and our guess is there is sufficient originality in Herbert’s work to allow inclusion as his own, which by the way is the bench mark used by the US Copyright Office - you must alter a song

with sufficient differences from the original to allow a new copyright. The fact that there was no public uproar from the original creators seems to indicate feathers were probably also smoothed in other ways - just a guess, of course.



You’ll find the original libretto, the published piano/vocal score, and the following songs available in [Shop VHSource](#): “**I’m Always Doing Something I Don’t Want To Do,**” “**The Streets of New York,**” and a great melding of “**Moonbeams**” and “**Isle of Our Dreams**”

into one duet, done for the **Victor Herbert Renaissance Project’s** concert version of *The Red Mill*.

In our next newsletter, we travel just a few months further in 1906 to one of the most experimental operettas Herbert ever composed, *Dream City and the Magic Knight*.

## JUST IN FROM THE INTERNET ... OPERETTA IN RUSSIA

**A**n international contest of young operetta singers kicked off in Moscow on October 27<sup>th</sup>. The contest, “OperettaLand-2010”, is being held for the third time and consists of three rounds with the final round at the Novy Opera Theatre on November 1<sup>st</sup>. More than 60 young performers from Russia and abroad have applied to take part in the contest.

- **Voice of Russia Blog**

## DSO AND THE DODGE BROTHERS

**T**he Detroit Symphony owes much of its prestige to half of the auto-building Dodge brothers, John and Horace. It was Horace, the more mechanically-inclined of the two—and a decent enough amateur musician, by all accounts—that elevated the DSO into a first-class ensemble by making a hefty contribution to the group and leading the fund-raising for Orchestra Hall.

The Symphony was what finally smoothed the way into Detroit high society for Horace. Prior to that, the brothers were repeatedly blackballed—they were hard-drinking brawlers who didn't much care what other people thought of them. (Their first major success was in manufacturing parts for Henry Ford's assembly line. John Dodge was asked why the brothers abandoned that lucrative work to make their own cars. "Think of all those Ford owners who will someday want an automobile," he snarked.) By the time the brothers suddenly died in 1920—both from complications of the influenza then raging world-wide, although Horace's condition was precipitously undermined by John's death—such was their renown that none other than Victor Herbert paid tribute with "The Dodge Brothers March." The Dodge Brothers company distributed both the sheet music and, according to one source, 100,000 recordings of the piece.

- Matthew Guerrieri

## DECEMBER CONCERTS

December 3 - 19, 2010, [St. Petersburg Little Theatre](#) in St. Petersburg, Florida presents Herbert's *Babes In Toyland*. This theatre celebrates its 86th season in 2010-2011, making it Florida's oldest, continuously operating community theater. Show times are Friday and Saturday evenings at 8:00PM and Sunday matinees at 2:00PM. Call the Box Office for Tickets and Information at (727) 866-1973 or visit their web site. SPLT theatre is located at 4025 31st. St. South, St. Petersburg, 33712.

## OCTOBER HAPPENINGS

The holiday season is upon us as [The Lyric Theatre of San Jose](#) had a very successful October 9-17 run of Herbert's *Babes In Toyland*. This is the second time this fine theatre has produced the Victor Herbert Renaissance Project's version of this great family operetta. Congratulations to the cast and crew for a job well done.



## ALYCE'S MUSINGS . . .

W hew! This month has certainly been newsworthy!



I did find enough time to take in Dan Pantano and his [Concert Operetta Theatre's](#) offering of Oscar Straus' *The Merry Nibelung* at Merkin Hall in Manhattan, last Sunday, October 24<sup>th</sup>. The singers were wonderful, the pianist was wonderful and the staging was classy! Bravo Daniel.

Methinks, *The Fortune Teller* may be stirring in the next 12 months. We shall keep you posted if any productions actually materialize, but at least it's being bandied about in several quarters. We all continue to await [The Comic Opera Guild's](#) (Ann Arbor, MI) full orchestra recording of *The Fortune Teller* from its performance in February of 2009. Here's hoping that gets released very soon.

Look for new pricing in [Shop VHSsource](#) next month as it is time to re-evaluate, feel the pulse and consider where we are in this, our third year. Our selling methods are breaking exciting new ground. Given the fact that we are now dealing with licensing fees and royalties as well, the time seems right to reexamine all pricing. The bottom line is to get more Herbert materials into your hands for performance.

There may also be a change in the subscription procedure for receiving this Newsletter. The current means of signing folks up is resulting in far too many scam users. Those of you who are currently subscribers are safe and will not lose your subscriptions, but we may be moving to a small cost to join in the near future, primarily to drive away folks who clearly wouldn't know Victor Herbert from the Stones. Please do urge your friends to register soon to take advantage of being a free subscriber.

If you received this newsletter from a friend or colleague, you may subscribe at no cost by simply registering at [www.vhsource.com](http://www.vhsource.com) for a username and password. *Choose a username that will identify you as a real person. Gibberish ends in the trash bin.*

See you all next month!