



2018

# Eugene MacDonald Bonner Collection - Accession 743

Eugene MacDonald Bonner

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**WINTHROP UNIVERSITY  
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**MANUSCRIPT COLLECTION**

**ACCESSION 743**

**EUGENE MacDONALD BONNER COLLECTION**

1889-1990

12 Boxes, 29 Folders

**WINTHROP UNIVERSITY  
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**MANUSCRIPT COLLECTION**

ACC. NO.: **743**

ADDITIONS: \_\_\_\_\_, \_\_\_\_\_, \_\_\_\_\_

PROCESSED BY: H.C. Haynsworth & Patrick Holt

DATE: Aug. 24, 1990 & June 24, 2002

NO. OF SECTIONS: 4

**EUGENE MacDONALD BONNER COLLECTION**

**I**

The materials in the Eugene MacDonald Bonner Collection were received by the College Archives in 1989 and by the University Archives in 2002.

Linear Feet of shelf space occupied: 3.0

Approximate no. of pieces: 6000

Restrictions: Open to researchers under the rules and regulations of the Louise Pettus Archives & Special Collections at Winthrop University.

Literary Rights: For information concerning literary rights please contact the Louise Pettus Archives & Special Collections at Winthrop University.

Scope and Content: **This collection is a good source for the study of the life and art of the North Carolina born composer, music critic, and author, Eugene MacDonald Bonner. It contains some letter by Bonner himself; plus others by his aunt, Mary Virginia Bonner; and his friends Leon Barzin, conductor and music director of the National Orchestral Association; Claudio D'Agata, a conductor who knew Bonner when he lived in Taormina, Italy; Alan Hartman, a friend who knew him in New York; and H.C. Haynsworth who met Bonner, several taped recordings of his music, a number of photographs and newspaper articles, and several miscellaneous genealogical references to the Bonner Family. There are also tapes of interviews by Olimpio Guidi with Eva Strazzeri and Claudio and Brigitte D'Agata.**

Transfer of Items: The following books were transferred to the general collection of the Dacus Library:

*The Club in the Opera House*; Eugene Bonner, Princeton University Press, Princeton New Jersey, 1949.

*Sicilian Roundabout*; Eugene Bonner, Coward-McCann, Inc, New York, 1952.

*Sicilian Roundabout*; (Second Edition); Eugene Bonner, S.F. Flaccovio, Publisher, Palermo, Italy.

## II

### BIOGRAPHICAL NOTE

#### **EUGENE MacDONALD BONNER**

- 1889, July 24      Born in Jacksonville, North Carolina
- 1889-1907        Lived with Great Aunt, Mary MacDonald, in Washington, North Carolina
- 1907-1911        Attended the Peabody Conservatory of Music in Baltimore, Maryland
- 1911-1917        Lived and worked in Europe, primarily London.
- 1917-1919        Served in the US Army Artillery.
- 1920-1927        Lived and worked in Europe, primarily Paris and London.
- 1927-1955        Lived and worked primarily in New York.
- 1956-1983        Lived and worked primarily in Taormina, Italy.
- 1983, Dec. 8     Died in Taormina, Italy

### III

#### BIOGRAPHICAL NARRATIVE

##### ***EUGENE BONNER, TAR HEEL COMPOSER OF OPERA***

by Toby Haynsworth

On the dust jacket of the book *Sicilian Roundabout* author Eugene MacDonald Bonner is described as being “North Carolina born-author, composer, music critic, and wayfarer.” Bonner was all of that, and more.

Bonner was born in Jacksonville, N.C., on the 24<sup>th</sup> of July, 1889, to William Tripp Bonner and Eugenia Higgins Bonner. Sadly, his mother died in childbirth, and as a result was raised by his great aunt, Mrs. Mary MacDonald, wife of Dr. John MacDonald, of Washington, N.C. Eugene’s childhood was a very happy one, and his aptitude for music was fostered by a next door neighbor, Charlotte Brown, who gave the bright eyed, fun loving little boy his first lessons on the piano.

After attending a preparatory school in Warrenton, N.C., Bonner began his serious study of music at the Peabody Conservatory of Music in Baltimore, M.D. He matriculated in 1907 and was awarded an organ scholarship in 1908.

A review of Eugene’s “Records for Session,” i.e. report cards, shows that while all of his professors acknowledged his superior intelligence, some expressed doubts as to his aptitude for performance. For example, Professor of Organ and Harmony, Harold D. Philips commented after his first year, “very slow in getting his pieces up to the mark, but very sure once mastered. Apt to be rough in his pedaling, but shows taste in registration.” Then a year later, “a generally very intelligent student with a good deal of artistic feeling, but very little executive gift and quite out of sympathy with the older music.” Professor Philip’s comments in 1910 seem to predict that Bonner’s musical future was to be in composition. “(He) has a good all around musical intelligence and culture, but no natural gift for concert organ playing. Extemporization and improvisation (are), however, usually good.”

Upon completing his studies at Peabody in 1910, Bonner went to Europe to continue his musical education. From 1911 to 1917 he spent time in England, France, and Italy studying under such teachers as Landon Ronald, Cyril Scott, Herbert Bedford, Liza Lehmann, and Albert Wolff.

It was during this period that the London publishing house, Weeks & Co., brought out a collection of songs written by the young North Carolinian. The magazine *Musical America* commented on three of them (“A Desert Night-Song”, “Pierrot Stands in the Garden”, and “Sicilian Boat Song”) as follows: “Mr. Bonner shows in all three a creative gift that has much promise. It is not yet mature, nor could one expect it to be since the composer is still a young man. His musical ideas a definite, he does not strive to be unusual, and his harmonic sense is keen.

In addition to his studies, he became a music critic for the *London Telegraph* and the *London Music Standard*, and in that capacity met such stars of the day as Enrico Caruso, Arturo Tescanini, and Sarah Bernhardt. He also joined in the gaiety of this “Belle Epoque” both in London and on the continent, and in 1913 he spent a vacation in Sicily as a guest of the poet Robert Garland, the lyricist for two of the songs mentioned above.

### III

#### BIOGRAPHICAL NARRATIVE (cont.)

When the United States entered World War I, Bonner rushed to serve his country by enlisting in the U.S. Army Artillery. During that terrible conflict he served in both France and Italy, and rose to the rank of master Sergeant. He was, however, revolted by the war, and this revulsion was given expression in his first major work, the opera "Barbara Fritchie", based upon Clide Fitch's play about the War between the States.

In both the play and the opera, the legendary gray haired Barbara is transformed into a nubile Southern Belle who falls in love with a handsome Yankee Captain named Trumbull. It is the story of lovers torn apart and destroyed by war. According to a member of Winthrop University's music faculty, the music is full of tragic melodies not unlike those found in Puccini's "Madam Butterfly".

In his book *American Opera and its Composers*, author Edward Hisper says that the French Conductor Clyde Wolff of the Paris Opera Comique was so pleased by the score of "Barbra Fritchie" that he considered producing it himself, but decided against it "as having a story too distinctly American to appeal to a French audience". And, sadly, the American opera impresarios of the day were too enamored of European Composers to give an American's work a try. It is yet to be preformed!

From 1920 to 1927 Bonner lived in Europe. He continued to compose and to write music criticism. In addition to publishing a number of songs and chamber works, he collaborated Anatole France to create an opera based upon the Frenchman's comedy "The Man Who Married a Mute" ("Celui Qui Epousa Un Femme Muette").

Unfortunately, before it could be produced, Anatole French died. Then there were lengthy squabbles with heirs, producers, and the director of the Theatre Champ-Elysees. The net result of all this was that, once again, a major Bonner work failed to be preformed. As best as this writer has been able to find out, the only time the public had a chance to judge the music for itself was when the Baltimore Symphony orchestra performed a "Prelude to the Second Scene of Opera 'La Femme Mutte'" on Sunday evening, March 20, 1927.

Bonner spent the years 1927 through 1955 living primarily in New York, but traveling frequently to Europe. By this time he had come to love the island of Sicily, and especially the little town of Taormina, and he included a stop there on many of his European itineraries.

He was the music editor for the Outlook Magazine for two years, and he wrote music criticism for the *Brooklyn Eagle*, the *New York Herald Tribune*, the *New York World Telegraph*, the *London Morning Post* and *London Daily Telegraph*. And he continued to compose.

### III

#### BIOGRAPHICAL NARRATIVE (cont.)

In 1931, one of his major works was finally performed on Broadway. It was referred to as a “little opera” and entitled “The Venetian Glass Nephew”. The work was based upon a short novel of the same name written by Elinor Wylie and published some five years earlier. The story is a delicate satire-fantasy that spoofs the artificialities of the eighteenth century Venetian aristocracy. The opera’s form was very old, having been used by Mozart, Jean-Jacques Rousseau and others of their time, but the music was entirely original. As Bonner himself described the work in an article in the *New York Times* it is “a straight” little comedy which starts off more or less operatically, but which slips into the spoken drama whenever there’s anything of importance to be said or discussed.” The critics, including such famous names as Brooks Atkinson, Arthur Ruhl, and Gilbert Seldes, all spoke enthusiastically about the high quality of the music, but somewhat despairingly of the overall production.

Some of the specific comments were: “Bonner’s music has a delicate sweetness...but when undistinguished actors and singers apply their poor talents to period fantasy, the pleasure runs out of it” (Atkinson). The music was “in keeping with its subject and period and genuinely charming” (Ruhl). “Mr. Bonner, the composer, came off very well” (Seldes). “Mr. Bonner writes with competence and ease in terms of waltzes, folk songs and minuets, and can make emotion mount to recitative, sonorous climaxes...He can be gay, sad, triumphant or severe...He can be elegant, light and fleeting, can put the nocturne note into a serenade, and provide a crisp dance for a Wattean interlude” (unsigned, *The Christian Science Monitor*).

Unfortunately, the show did not catch on, and it closed a week later on the 2<sup>nd</sup> of March, 1931. I would choose the words of social commentator Dorothy Parker as it’s epitaph, “the ‘little opera’ (was) a moon-lit haven from the boop-boop-a-doops and goddams of Broadway, and as I look back and listen on it, I think many have spoken too soon about my heart’s being completely broken over the current theater.”

Throughout the Depression and World War II, Bonner was unable to get any of his operatic works staged, although a number of his pieces, songs, and orchestral compositions were performed by such famous musicians as John Barbirolli’s New York philharmonic-Symphony Orchestra and Eugene Ormandy’s Philadelphia Symphony Orchestra.

In the postwar, Bonner returned to one of his favorite haunts, Taormina, Sicily. One of the by-products of his visits to this beautiful island with its long and fabled history was the publications in 1952 of his delightfully different travelogue in book form, *Sicilian Roundabout*. Unlike the typical tourist guide book, this was not simply a listing of sights to see, but a story about the sights of Sicily that Bonner had enjoyed over the years. Regardless of whether or not the reader intended to visit this fascinating corner of the Mediterranean he would find both knowledge and entertainment in the pages of this remarkable work.

During the years immediately following the war, Bonner also wrote and saw published, *The Club in the Opera House*, subtitled, “The Story of the Metropolitan Opera Club.” It too was written with grace and humor, and one not need be a devotee of opera, or even listen to classical music, to enjoy the many anecdotes and tables of intrigue that surrounded the evolution of both the Metropolitan Opera and the club of gentry who adopted its name for their own organization.

### III

#### **BIOGRAPHICAL NARRATIVE (cont.)**

In 1956 Bonner decided to move-bag, baggage, and grand piano-to Taormina. He rented a studio apartment from Antonio and Eva Strazzeri, whom he had met and stayed with on earlier visits to Sicily.

Once settled in his new home, Bonner became a well known, popular member of the Anglo-American/artist community of Sicily. He continued to write and compose, and he played the organ every Sunday at the small Saint George's Anglican Church in Taormina. It was in this environment that he composed his last major work; an opera entitled "The Masque of Susannah." Sadly, the score was misplaced when Bonner sent it to New York for performance consideration. He is said to have sent it to "a conductor" in New York. But no matter, a microfilm copy was recently found by his old friend Alan Hartman, and forwarded to the library at Winthrop University. Plans are being made there for a production of all or part of this work in the near future.

Not too many years after Eugene moved into Casa Strazzeri, a tragedy befell the household that must have brought back memories of the early death of his own mother. Antonio and Eva's daughter and her husband has been blessed with a handsome infant son, but very soon after his birth, the child's father was killed in an accident. Then, shortly thereafter, his mother died of a cerebral hemorrhage, leaving the baby orphaned, and in the care of his grandparents. By the time, Bonner had really become a member of the Strazzeri family, and the double calamity hit him hard. He grieved along with Antonio and Eva, but he then decided to assume paternalistic role in helping to raise this boy into a man.

Turi, as the baby was called, became Bonner's special music student and protégé. he taught him to play the piano and the organ, and he encouraged his natural enjoyment of music. Later, when Turi was older, and Bonner found it more difficult to play the church's small pump-organ himself; Turi added the duties of the organist ant the Anglicans Church to those he already had that this own Roman Catholic Church. The orphaned boy and his surrogate father shared a great love that can still be seen in the eyes of Salvatore LoGuidice, the now grown man himself a father.

by this 94<sup>th</sup> year, Eugene Bonner had become somewhat enfeebled, but he was still alert and took great pleasure in watching the newest member of the Strazzeri clan, Turi's son, take his first steps. On the 8<sup>th</sup> of December, 1983, Bonner did not feel well. He asked to be helped to the bathroom and once there, he splashed on some cologne and fell over dead. As an Italian obituary writer put it, "To a gentleman, it is important to attend and important meeting looking his best and smelling good." And so the long happy life of North Carolina native Eugene MacDonald Bonner came to an end.

In recent years, there had been a revival of interest in Bonner's music. In 1985 the Charlotte Symphony Orchestra performed his tone poem "White Nights" under the direction of Leon Driehuys, and in 1989 the Brevard (NC) Music Center celebrated his centennial with a performance of "Quintet" for piano and strings with Marilyn Neely at the keyboard. In addition, the Rock Hill Chamber Orchestra, directed by David Lowery, included the suit "Taormina" in its spring program. If the popularity of the artist continued to grow, Eugene Bonner will not be the first artist to achieve greater fame in death than he did in life.



IV

DESCRIPTION OF SERIES

<u>Box(es)</u>	<u>Folder(s)</u>	<u>Series</u>	<u>Year(s)</u>
1	1	BIOLOGICAL AND GENEALOGICAL DATA ON BONNER AND HIS FAMILY Contains biographies from several reference books, and letters from various agencies and individuals, and a translation of Eugene Bonner's Will.	1950-1989
1	2	BACKGROUND PAPERS ON THE ACCOMPLISHMENTS OF EUGENE BONNER Contains newspaper articles relating to Eugene Bonner published in Italy and various letters concerning Eugene Bonner and his music from Alan K. Hartman and Olimpio Guidi.	1984-1989
1	3	PAPERS RELATING TO EUGENE BONNER'S STUDENT DAYS AT PEABODY CONSERVATORY Includes "Records for the Season" (report cards) and references in the school's <i>Conservatory Bulletin</i> .	1907-1911
1	4	LETTERS FROM EUGENE BONNER AND MARY VIRGINIA BONNER Includes letters from E. Bonner to M.V. Bonner, his father, Eva and Antonio Strazzeri, Claudio D'Agata, and H.C. "Toby" Haynsworth. M.V. Bonner letters are to Haynsworth. Eugene Bonner's will dated 2 January, 1975.	1924-1989
1	5	LETTERS ABOUT EUGENE BONNER OR HIS MUSIC Contains letters from Alan K. Hartman, Claudio D'Agata, and others describing Bonner's activity in the post World War II era.	1984-1989
2	6	LETTERS FROM H.C. HAYNSWORTH Contains letters that record attempts to procure information about Eugene Bonner or his music.	1984-1989
2	7	CORRESPONDENCE RELATING TO THE SEARCH FOR BONNER MATERIALS Includes letters from publishers, libraries, and individuals relating to the search.	1984-1989

IV

DESCRIPTION OF SERIES (cont.)

<u>Box(es)</u>	<u>Folder(s)</u>	<u>Series</u>	<u>Year(s)</u>
2	8	ARTICLES BY EUGENE BONNER These articles published by The Outlook from 4 January, 1928 to 16 January, 1929.	1928-1929
2	9	PHOTOGRAPHS OF EUGENE BONNER AND OTHERS Photos dating from Bonner's infancy through his last years show him, members of his family, and friends in both posed and informal settings.	1889-1981
3	10	VARIOUS MATERIALS RELATING TO BONNER'S WORKS These include some promotional materials. Also a summary of his play "Full Circle" (Scripts in microfilm collection).	1984-1989
3	11	PAPERS RELATING TO THE DECEMBER 11, 1939 PERFORMANCE OF "WHISPERS OF HEAVENLY DEATH" BY THE NATIONAL ORCHESTRA ASSOCIATION Program and newspaper articles.	1939
3	12	PAPERS RELATING TO THE PRODUCTION ON BROADWAY OF "THE VENETIAN GLASS NEPHEW" IN FEBRUARY, 1931 Vanderbilt Theater programs, newspaper articles and reviews of the opera.	1931
3	13	PAPERS RELATING TO THE PERFORMANCE OF "WHITE NIGHTS" Programs and newspaper clippings covering performances by the New York Philharmonic, the Philadelphia Orchestra, and the Charlotte Symphony Orchestra.	1939-1985
3	14	PAPERS RELATING TO THE PERFORMANCE OF "QUINTET FOR PIANO AND STRINGS" Programs and news stories covering the performance by the Brevard Music Center on 26 July, 1989 and the celebration of Bonner's 100 <sup>th</sup> Birthday at the Inn at Brevard, and other papers relating to "Quintet."	1989

IV

DESCRIPTION OF SERIES (cont.)

<u>Box(es)</u>	<u>Folder(s)</u>	<u>Series</u>	<u>Year(s)</u>
3	15	PAPERS RELATING TO THE PERFORMANCE OF "TAORMINA" BY THE ROCK HILL CHAMBER ORCHESTRA Program and news stories covering the performance of 24 April, 1990 and the collateral display of Bonner materials by Dacus Library.	1990
4	16	SCORES FOR MUSIC BY EUGENE BONNER Scores for songs and chamber music, including "Quinter" and "Taormina."	1914-1931
5-7	--	MUSICAL SCORES (microfilm) Includes copies of Bonner's play "Full Circle" and newspaper clippings relating to performances of his music. Also, the scores for "Barbara Fritchie" (1921), "The Man Who Married a Mute" (1923), "The Venetian Glass Nephew" (1931), "The Gods of the Mountain" (1936), "The Masque of Susanna" (1965), "Quintet" (1926), "White Nights," "Taormina" (1936), the libretto for "Frankie and Johnnie" (1945).	1921-1945
7	--	PERFORMANCES OF MUSIC BY EUGENE BONNER AND INTERVIEWS WITH HIS FRIENDS (audio cassettes) Recordings of "Concertino" (1945), "White Nights" (1985), "Art Songs" (1989) and "Taormina" (1990). Interviews with Mr. and Mrs. D'Agata and Eva Stazzeri (1989).	1945-1989
7	--	"THE MUSIC OF EUGENE BONNER" (compact disks) Compact disk containing recordings of "Darest Thou O Soul" (two performances), "Whispers of Heavenly Death," "The Last Invocation," "Dewy Dreams," "Over the Hill," "Piano Quintet" "Satire on Paying Calls in August," "Le Chanson du Porc-epic," Le Chanson de Mr. Benoit," "Champaux," "Paysaige de Nieve," "Phantoms," "A Clear Midnight," "The Dismantled Ship," "Sunset at Sea," "Patrolling Bernegat," "White Nights," "Concertino."	1939-1990
7-9	--	INTERVIEW WITH CLAUDIO AND BRIGETTE D'AGATA. SCENES FROM TAORMINA VOLUME I. SCENES FROM TAORMINA VOLUME II. (video cassettes) Taormina videocassettes are Beta originals with VHS copies.	1989

IV

DESCRIPTION OF SERIES (cont.)

<u>Box(es)</u>	<u>Folder(s)</u>	<u>Series</u>	<u>Year(s)</u>
10	17	“THE VENETIAN GLASS NEPHEW” Two copies of the opera’s script.	1931
10	18	PHOTOGRAPHS Photographs from his personal and professional life, including publicity photos of other artists and performers.	nd
10	19-20	WRITINGS ON MUSIC Several articles from <i>The Musical Record</i> and <i>Lyrical</i> ; an unfinished manuscript for a book entitled <i>Some Airs and Ballads of the Olden Time</i> , and a long essay entitled “Famous Operatic Premiers.”	1925-1941
10	21	LEGAL DOCUMENTS Documents concerning royalties, contracts, etc.	1921-1944
11	22	NEWSPAPER CLIPPINGS Clippings concerning Bonner’s music and performances thereof.	1931-1947
11	23	PROGRAMS AND LIBRETTOS Programs from performances of Bonner’s work and librettos for work by others.	1989-1988
11	24-25	MISCELLANEOUS Includes a three act play, <i>Weddings, Limited</i> , written by Eugene Bonner, a Music Book belonging to Laura Ellison, Manuscripts; <i>Mr. Peepawker’s Excursion</i> , <i>The Forest</i> , and <i>Concerning Wine</i> written by Eugene Bonner, Happy Easter card, a farewell dinner menu (1957) in honor of Eugene Bonner, Music and notes for plays written by Eugene Bonner, including Quintet and God’s of the Mountain, and notes.	1957, nd
12	26	PHOTOGRAPHS Large photographs from Bonner’s personal life and from the play “Barbara Fritchie.”	nd

IV

DESCRIPTION OF SERIES (cont.)

<u>Box(es)</u>	<u>Folder(s)</u>	<u>Series</u>	<u>Year(s)</u>
12	27	SCORES OF BONNER'S MUSIC Several handwritten and printed scores: "Pierrot Stands in the Garden," "A Desert Night Song," "Three Men of Gotham," "Mary's Song," "Love in the Garden," "Sunset at Sea," "In Flander's Fields," "Satire Paying Calls in August," "Li Fu-Jen," "Elegy for Piano and Violin," "Sicilian Night," "Frankie and Johnnie" (Fragment), "Prayer to the Wind." "From Dewey Dreams."	1914-1938
12	28	SHEET MUSIC Scores used by Bonner while a student at the Peabody	1908-1910
12	29	FRANKIE AND JOHNNIE Complete score for Bonner's Opera "Frankie and Johnnie."	1931

**APPENDIX #1**

**NAME INDEX**

- BARBARY-JOINER, Anna-Violinist: member of Brevard Music Center faculty; performed “Quintet.” (SEE NEELEY)
- BARBRIOLLI, John-Conductor: conducted the New York Philharmonic-Symphony Orchestra performance of “White Nights” on 2 April, 1939.
- BARZIN, Leon-Music Director, National Orchestral Association: “The Venetian Glass Nephew,” introduction to excerpts notes (4-1).
- BONNER, Mary Virginia- Aunt of Eugene Bonner: closest relative.
- DRIEHUYS, Leo-Conductor: Conducted Charlotte (NC) Symphony Orchestra performance of “White Nights” on 23 March, 1985.
- DUNSANY, Edward John Moreton Dray Plunkett- Baron (Lord Dunsany), author: wrote “The Gods of the Mountain.”
- EDWARDS, Duncan- Friend, and Patron: lived in Taormina for many years; provided funds to support/promote Bonner’s Music.
- FORESMAN, Robert- Author: wrote *Songs and Pictures* the sixth book of which included Bonner arrangements.
- FRANC-NOLAN, Maurice- Lyricist for “Flutes.”
- GARLAND, Robert-Friend, Lyricist for “Sunset at Sea,” “A Desert Nigh Song,” and “Sicilian Boat Song.”
- GORRELL, Lorraine-Associate Professor of Music at Winthrop University, Soprano: recorded on tape songs by Bonner (LOWERY accompanying).
- GUIDI, Olimpio- US Civil Service Employee stationed in Italy: assisted in collecting materials pertaining to Eugene Bonner’s life in Taormina.
- HALE, Ruth- Professional Associate; assisted in production of “The Venetian Glass Nephew.”
- HARTMAN, Alan- Friend: lived in New York and France; provided assistance in collecting materials pertaining to Eugene Bonner’s life in Taormina.
- JOINER, Tom-Violinist, Member of Brevard Music Center faculty: performed “Quintet.”(see NEELEY).
- LOWERY, David- Conductor, Professor of music at Winthrop University: conducted Rock Hill Chamber Orchestra Performance of “Taormina” on 24 April 1990.

**APPENDIX #1 (cont.)**

**NAME INDEX**

LUCAS, Fred- Friend: lived in Taormina for many years.

MAIS, Monica- Singer: performed “The Venetian Glass Nephew”; introduction to excerpts note. (4-1)

NEELEY, Marilyn- Pianist, Member of Brevard Music Center Faculty: performed “Quintet” at Brevard Music Center on 26 July, 1989, and at the Inn at Brevard on 29 July, 1989.

ORMANDY, Eugene-Conductor: conducted the Philadelphia Orchestra performance of “White Nights” on 12, 13, and 15 December, 1941.

ROBINSON, Mary- Violinist, Member of the Brevard Music Center Faculty: performed “Quintet”. (See NEELEY).

SCHMETTAU, Hans- Cellist, member of the Brevard Music Center Faculty: performed “Quintet”. (See NEELEY).

STRAZZERI, Antonio-Friend: rented Bonner a studio apartment in Taormina for many years. The 1952 edition of Sicilian Roundabout is dedicated to Strazzeri and his wife, Eva.

STRAZZERI, Eva- friend, Wife of Antonio Strazzeri.

WALEY, Arthur- Translator for “Two Songs from the Chinese.”

WEINER, Louis- Director of Operations, Charlotte Symphony Orchestra: coordinated efforts to obtain score and release for “White Nights.”

WHITMAN, Walt- Lyricist for “Three Songs,” “Whispers of Heavenly Death,” and “Patrolling Barnegat.”

WYLIE, Elinor- Author: wrote the novel “The Venetian Glass Nephew.”

## APPENDIX #2

### PUBLISHED AND UNPUBLISHED WORKS OF EUGENE BONNER

#### BOOKS:

*The Club in the Opera House: The Story of the Metropolitan Opera Club*. Princeton University Press: Princeton, 1949.

*Sicilian Roundabout*. Coward-McCann, Inc: New York, 1952

*Sicilian Roundabout*, Second Edition, S.F. Flaccocio: Palermo, 1962.

#### SCORES FOUND IN HARD COPY

“Charming Songs” for voice and piano. Poem “Pierrot Stands in the Garden” by Sara Teasdale. Lyrics for “A Desert Night Song” and “Sicilian Boat Song” by Robert Garland. Poem “Earl Mertoun’s Song” by Robert Browning. Poem “Three Men of Gotham” by Thomas Love Peacock. Chicago: Weeks & Co, 1914.

“Elegy” for piano and violin. Paris: Editions Maurice Senart, 1927.

“Flutes” (Op. 10) for voice and piano. Poems “La Chanson du Porc-epic,” “La Complainte de Mensuieur Benoit,” “Chameaux,” and “Paysage de Neige” by Maurice Franc-Nohain. London: J&W Chester, Ltd, 1923.

Foresman, Robert. *Songs and Pictures*. Music for “Sicilian Night” (old Sicilian Air), “All God’s Chillun Got Wings” (negro spiritual), “Little Wheel a Turnin” (negro folk song), “Listen to de Lambs” (negro spiritual), “Wake up, Jacob” (old American Negro Song), “Give up de World” (American Negro song) arranged by Bonner. Music for “Gifts” written by Bonner, poem by James Thompson. American Book Company, 1932.

“Frankie and Johnnie” Opera in three acts and four scenes. Manuscript.

“Frankie and Johnnie” (fragment). Manuscript.

“From Dewey Dreams” (Op. 12, No. 1) for voice and piano. Poem by James Joyce. London: J&W Chester, Ltd., 1924.

“In Flanders’ Fields” for voice and piano. Lyrics by Captain John McRae. Manuscript.

“Love in a Garden” for voice and piano. Lyrics by Robert Garland. Manuscript.

“Love’s Voice is Calling” for voice and piano. Words by Bonner, music by James L. Brown. Manuscript.



**APPENDIX #2 (cont.)**

**PUBLISHED AND UNPUBLISHED WORKS OF EUGENE BONNER**

“Manana, a Tango-Impromptu” for piano. New York: G. Shirmer, Inc, 1927.

“Manana, a Tango-Impromptu” for chamber orchestra. Manuscript.

“Mary’s Song” for voice and piano. Lyrics by Robert Garland. Manuscript.

“Patrolling Barnegat” (Op. 16) for voice and piano. Poem by Walt Whitman. New York: G. Shirmer, Inc. 1927.

“Prayer to the Wind” for voice. Poem by Ion Swinley. London: J. Curwen and Sons Ltd., 1924

“Quintet” (Op.14) for piano and string quartet. Paris: Editions Maurice Senart, 1927.

“Sicilian Night” for soprano, alto or tenor, and piano. Words by “H.A.” Manuscript.

“Suite from Scene Two of ‘La Femme Muette.’” Orchestral score and parts. Manuscript.

“Suite Sicilienne” for piano and violin. Paris: Editions Maurice Senart, 1927.

“Sunset at Sea” for voice and piano. Poem by Robert Garland. New York: G. Shimer, Inc, 1927.

“Sunset at Sea” for voice and piano. Lyrics by Robert Garland. Manuscript.

“Taormina.” Suite for small orchestra. Orchestral, printed parts. Manuscript.

“Three Songs” (Op. 8) for voice and piano. Poems “Phantoms,” “A Clear Midnight,” and “The Dismantled Ship” by Walt Whitman. London: J&W Chester, Ltd., 1923. Also a manuscript for violin.

“Two Songs from the Chinese” (Op. 11) for voice and piano. Poems “Satire on Paying Calls in August” and “Li Fu-Jen” by Wu-Ti, translations by Arthur Waley London: J&W Chester, Ltd., 1923.

“The Venetian Glass Nephew (a little opera)”. Orchestral score. Unpublished manuscript.

“The Venetian Glass Nephew.” For voice, piano, and strings (excerpts). Score and parts for “Gavotte-Bouree,” “Thoughts,” “Portrait of a Lady,” and “Falcon” Manuscript.

“Whispers of Heavenly Death” for voice and piano. Poems “Whispers of Heavenly Death,” “The Last Invocation,” and “Dearest Thou Now, O Soul” by Walt Whitman. J&W Chester, Ltd: London, 1923.

White Night.” Prelude for orchestra. Orchestral score. Manuscript.

## APPENDIX #2 (cont.)

### PUBLISHED AND UNPUBLISHED WORKS OF EUGENE BONNER

“Barbara Fritchie,” opera with Clyde Fitch, 1921. Orchestral score. Manuscript.

“La Comedie de Celui Qui Espousa Femme Muette” (“The Man Who Married a Mute”). Opera with Anatole France, 1923. Orchestral score and piano-vocal score. Manuscript.

“The Gods of the Mountain.” Opera with Elinore Wylie and Ruth Hale, 1927. Orchestral score, piano-vocal score, piano-vocal scores for selections, and libretto. Manuscript.

“Frankie and Johnnie.” Opera, 1945. Libretto only.

“The Masque of Susanna.” Opera, 1965. Orchestral score and piano-vocal score. Manuscript.

“Quintet.” (Op.14) for piano and string quartet. Editions Maurice Senart: Paris, 1926.

“White Nights.” Prelude for orchestra, 1925. Orchestral score. Manuscript.

“Taormina.” Suite for small orchestra, 1936. Orchestral score. Manuscript.

### ADDITIONAL PAPERS ON MICROFILM

*Full Circle*, a play in three acts, and five scenes, 1932. Typescript.

Clippings from various newspapers relating primarily to “The Venetian Glass Nephew,” “Whispers of Heavenly Death,” and “White Nights.”

### ADDITIONAL DOCUMENTS ON AUDIOTAPE AND VIDEOTAPE

“Concertino for Piano and String Orchestra.” Recorded live from WQXR New York broadcast in 1945-46. Leon Barzin, conductor; Isador Gorn, piano.

“White Nights.” Recorded live from a Charlotte Symphony Orchestra program on 23 March, 1985. Leo Driehuys, conductor.

“Art Songs.” Recorded at Winthrop University in 1989. Includes “Two Songs from the Chinese” (Op. 11), “Three Songs” (Op. 8), “Sunset at Sea,” and “Patrolling Barnegat” (Op. 16). Lorraine Gorrell, soprano; David Lowery, accompaniment.

“Taormina” Recorded live as performed by the Rock Hill Chamber Orchestra on 24 April, 1990. David Lowery, Conductor.

**APPENDIX #2 (cont.)**

**PUBLISHED AND UNPUBLISHED WORKS OF EUGENE BONNER**

Five audiotapes by Olimpio Guidi that include interviews conducted in 1989 with Eva Strazzeri, Claudio and Bridgette D'Agata concerning their relationship with Bonner.

A video (VHS) tape by Olimpio Guidi made in 1989 of an interview with Claudio and Bridgette D'Agata.