

Table of Contents

Foreword

<i>by Christian Kaufmann</i>	9
------------------------------------	---

Family Tree	10
-------------------	----

1 Introduction	13
----------------------	----

Sources	14
---------------	----

Acknowledgements	22
------------------------	----

2 Grottkau, Frankenstein, and Reichenbach, 1882–1900:

Family background and education	25
---------------------------------------	----

The Silesian ancestors	25
------------------------------	----

Grottkau	26
----------------	----

Frankenstein	29
--------------------	----

Reichenbach im Eulengebirge	30
-----------------------------------	----

Subscription concerts, symphony concerts, and dances	33
--	----

3 Berlin 1900–1907:

Studies at the Royal Academic Conservatory of Music	43
---	----

Move to the capital	43
---------------------------	----

Studies with Robert Hausmann	46
------------------------------------	----

Conservatory concerts	48
-----------------------------	----

Conservatory subjects	48
-----------------------------	----

Support from the Carl Haase Foundation	51
--	----

One-Year Volunteer Service and support from patron Martin Lesser	52
--	----

Concerts outside the Berlin Conservatory	58
--	----

Participation in orchestras and contact with Karl Muck	59
--	----

4 Boston 1907–1910:

Boston Symphony Orchestra and Boston Pops Orchestra	61
Emigration to the USA	61
Cellist in the Boston Symphony Orchestra	63
Conductor of the Boston Pops Orchestra	69

Intermezzo:

The Kautzenbach family up to the beginning of the 1910s	75
---	----

5 New York City and US provinces, 1910–1917:

Collaboration with Victor Herbert, tour engagements, and first contact with silent films	83
Marian Hallett	83
Contact with Victor Herbert	87
Engagements in the provinces	92
Conductor of Victor Herbert's operettas	93
Chamber music and first contact with silent films	95
The consequences of World War I for German immigrants in the USA	99

Intermezzo:

The Kautzenbach/Kay family up to the 1920s	103
--	-----

6 Los Angeles, Seattle, and Chicago, 1918–1928:

Conductor, compiler, and composer for silent films	111
Grauman's Million Dollar Theatre, Los Angeles	111
Silent film prologues	116
Silent film accompaniment	122
Sunday Morning Concerts at Grauman's Million Dollar Theatre	125
Break with Sid Grauman	130

Coliseum Theatre, Seattle	131
Tivoli Theatre, Chicago	138
Loew's State Theatre, Los Angeles	139
Grauman's Chinese Theatre, Los Angeles	140
Original music for silent film	141
Music for Charlie Chaplin's silent film <i>The Circus</i>	146
Published silent film music	148
End of the silent movie era	152

7 Los Angeles, 1927–1951:

Conductor and composer for sound film	155
The emergence of the talkies	155
Vitaphone Varieties	156
KHJ Radio	158
The Fox Corporation	158
Movietone City	163
The sound film production process	164
Fox Corporation movies	167
Kay's music for <i>The Big Trail</i>	168
Sound film publishers	171
The end of employment at the Fox Corporation	172
Films at other studios	173
Stock music	176
US citizenship	177

Intermezzo:

The Kautzenbach/Kay family up to the 1940s	181
--	-----

8 Los Angeles, San Francisco, and New York, 1925–1966:

Conductor and arranger for operettas and musicals	189
Various theater engagements	189
Concerts, shows, and revues	192
Composition for the stage: <i>Her Majesty, the Prince</i>	195
Focus on operetta: the Annual Light Opera Festival	197
Los Angeles and San Francisco Civic Light Opera	198
Repertoires	201
Arranger for the stage: <i>Song of Norway</i>	202
Update of the scheduling policy	206
Further projects with George Forrest and Robert Wright	209
Last engagements	211

9 Arthur Kay and his siblings:

Final years	215
Abbreviations	219
List of works	227
Figure credits	249
Literature and sources	251
Name index	279