

The background of the cover is a light yellow-green gradient. It is decorated with several stylized, light green leaf motifs that appear to be floating or falling from the top left towards the bottom right. These motifs are scattered across the entire cover, with some appearing near the top and others near the bottom.

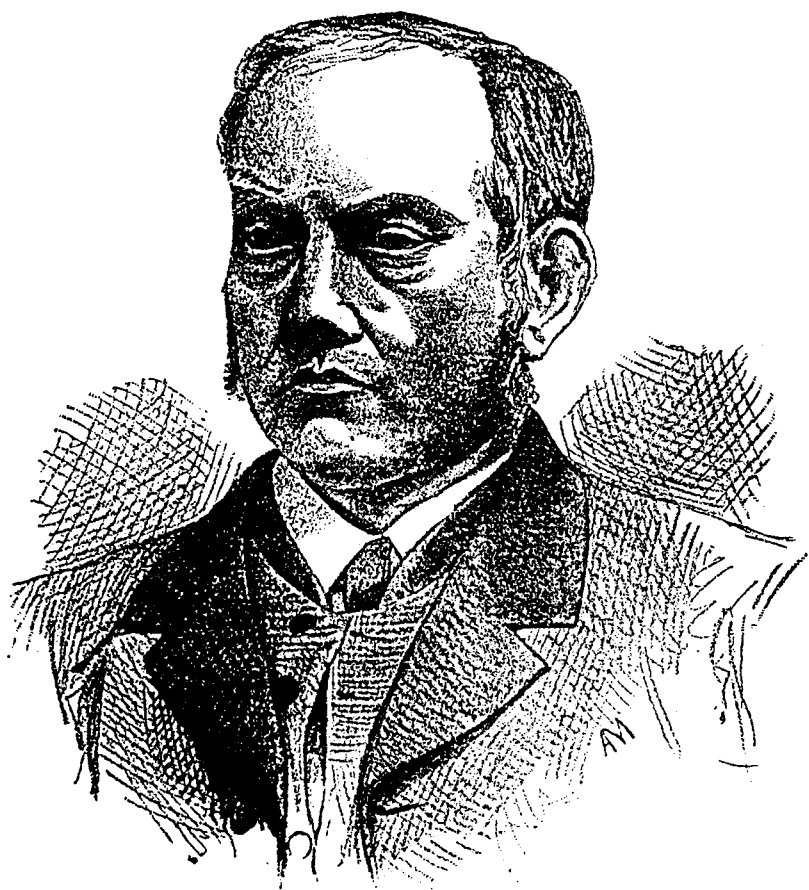
# **BRAINARD'S BIOGRAPHIES OF AMERICAN MUSICIANS**

---

**E. Douglas Bomberger**

 **Greenwood**  
PUBLISHING GROUP

# Brainard's Biographies of American Musicians



Karl Merz (1836–1890), editor of *Brainard's Musical World*, 1873–1890.  
Illustration published in *Brainard's*, April 1883.

# Brainard's Biographies of American Musicians



*Edited by*  
E. Douglas Bomberger

Music Reference Collection, Number 79



**GREENWOOD PRESS**  
Westport, Connecticut • London



## Library of Congress Cataloging-in-Publication Data

Brainard's biographies of American musicians / edited by E. Douglas Bomberger.

p. cm.—(Music reference collection, ISSN 0736-7740 ; no. 79)

Includes bibliographical references (p. ) and index.

ISBN 0-313-30782-2 (alk. paper)

1. Music—United States—19th century Bio-bibliography  
Dictionaries. I. Bomberger, E. Douglas, 1958– . II. Brainard's  
musical world. III. Series.

ML106.U3B73 1999

780'.92'273—dc21

[B] 99-22686

British Library Cataloguing in Publication Data is available.

Copyright © 1999 by E. Douglas Bomberger

All rights reserved. No portion of this book may be  
reproduced, by any process or technique, without the  
express written consent of the publisher.

Library of Congress Catalog Card Number: 99-22686

ISBN: 0-313-30782-2

ISSN: 0736-7740

First published in 1999

Greenwood Press, 88 Post Road West, Westport, CT 06881

An imprint of Greenwood Publishing Group, Inc.

[www.greenwood.com](http://www.greenwood.com)

Printed in the United States of America



The paper used in this book complies with the  
Permanent Paper Standard issued by the National  
Information Standards Organization (Z39.48-1984).

10 9 8 7 6 5 4 3 2 1

for Teresa

*This page intentionally left blank*

# Contents

Acknowledgments	ix
Introduction	xi
Abbreviations	xvii
Brainard's Biographies	3
General Bibliography	309
Index	311

*This page intentionally left blank*

# Acknowledgments

Editing a reference book of this scope has been possible only with the assistance of numerous persons and organizations. The project was given its initial impetus by a generous travel grant from the Research Relations Council of the University of Hawai'i at Manoa. Their kindness in funding a trip to Cleveland in the summer of 1996 was matched by the generosity of the staff of the Western Reserve Historical Society in opening their collections to me and answering questions about music in Cleveland. Staff members at the Library of Congress, New York Public Library, and Boston Public Library were also helpful during my visits. Among the librarians who took the time to answer my inquiries by mail I am especially grateful to Anita J. Horton of the Public Library of Cincinnati and Hamilton County, Anne B. Shepherd of the Cincinnati Museum Center, Dennis Northcott of the Missouri Historical Society, Martha E. Wright of the Indiana State Library, Nancy N. Gootee of the Indianapolis-Marion County Public Library, Alicia M. Biehl of the Henry County (Indiana) Historical Society, and the Indiana Room Librarian of the Anderson (Indiana) Public Library. To Gregg Geary, Music Librarian, and Wilma Wilkie, Head of Interlibrary Loan at the University of Hawai'i, I owe a huge debt of gratitude for obtaining hundreds of items for me to use without leaving home. For help editing the manuscript I am indebted to my father, James R. Bomberger, whose blue pencil gave me new insights into the intricacies of punctuation. Dale E. Hall, Susan Key, and Philip Vandermeer read the Introduction and helped me focus the ideas in that chapter. Lesley A. Wright, chair of the Department of Music at the University of Hawai'i, generously gave advice and practical assistance. Pamela St. Clair and Nina Duprey of Greenwood were both patient and helpful as the project was edited for publication. Finally, my wife, Teresa, read the manuscript at many stages in its development, offering insight into the sketches on singers. Her patience and support throughout this project were indispensable.

*This page intentionally left blank*

# Introduction

The half century from the end of the Civil War to the beginning of World War I was an unparalleled period of growth in American art music. These five decades witnessed the establishment of institutions that have guided musical life in the United States ever since. Symphony orchestras were founded in Boston (1881), Chicago (1891), Cincinnati (1895), and Philadelphia (1900) that continue to be preeminent. Major concert halls were built in Cincinnati (Music Hall, 1878), Chicago (the Auditorium, 1889), New York (Carnegie Hall, 1891), and Boston (Symphony Hall, 1900) that became the focus for musical life in their respective cities. Music schools were established in Oberlin, Ohio (1865), Cincinnati (1867 and 1878), Boston (1867), and New York (1905) that are still leaders in the field. Publishing firms were established by Carl Fischer, Theodore Presser, Gustav Schirmer, and Arthur P. Schmidt that dominated American music publishing well into the twentieth century. Music periodicals such as *The Musical Courier* (1880–1961), *The Etude* (1883–1957) and *Musical America* (1898–1964) continued to shape opinions on music for generations.

Recent scholarship has shown that this was also the era when certain attitudes toward music in the United States became fixed. The entire nineteenth century saw a growing rift between cultivated and vernacular music, as the audiences for “classical” and “popular” music became distinct from one another. This phenomenon, which was especially pronounced in democratic America, was the result both of an increasingly exclusive attitude among the advocates of cultivated music and of more widespread exposure to vernacular music, particularly African-American genres. The attitudes that polarized American reactions to ragtime, jazz, and rock in the twentieth century were formed in the nineteenth century, and it would not be inaccurate to state that American musical life of the twentieth century has been based, in large part, on the attitudes and institutions of the late nineteenth century.<sup>1</sup> Ironically, many of the musicians who were active during this seminal period are now forgotten.

*Brainard's Musical World*, published by S. Brainard's Sons in Cleveland and Chicago from 1864 to 1895, was an important chronicler of musical events in the period. This journal was among the longest-lived music periodicals of the century and also one of the most widely read—in February 1876, *Edwin Alden's Catalogue of American Newspapers* listed its circulation as 12,000,



which was 41 percent higher than that of its nearest competitor.<sup>2</sup> The editor of the journal from 1873 to 1890 was a German-American musician and teacher, Karl Merz (1836–1890), who had come to the United States in 1854. He lived first in Philadelphia, then taught briefly in Lancaster, Pennsylvania, and Harrisonburg, Virginia, before settling in Oxford, Ohio, in 1861. He directed the music program at the Oxford Female College until 1882, when he became head of the Music Department at Wooster (Ohio) University. His long tenure as editor of *Brainard's Musical World* was characterized by a strong emphasis on American music. The journal featured frequent reports on the performance and publication of new works by American composers and aided by publicity the careers of many aspiring American performers.<sup>3</sup>

In November 1877, *Brainard's* published a brief biography of George F. Bristow, a composer and militant activist for American music, under the auspicious title, "Biographies of American Musicians, Number One." An editorial note explained:

With this number we begin a series of Biographies of American musicians. These articles will no doubt be very interesting to our subscribers, a fact which those who are busy raising clubs for the MUSICAL WORLD will do well to bring before the public. We purpose to continue these articles during the coming year, the necessary materials being now at our command. We shall leave nothing undone to advance the interests of our readers.<sup>4</sup>

The series became so popular that subscribers demanded its continuation, and biographies of other American musicians appeared monthly—with surprisingly few interruptions—until reaching number 144 in December 1889. The death of Merz in January 1890 signaled the end of the biographical series and the beginning of the end of the journal, which declined until 1895, when it was absorbed by *The Etude*.

Only the first article and an additional three are signed with Merz's characteristic "K.Z.," which raises the question of their authorship. Some of the sketches, such as those of Michael Banner and Johann Bonawitz, contain intimate personal recollections of Merz's relationship with the subject. There is also a preponderance of Ohio musicians represented, and many of the sketches mention that the author heard or met the subject at Cincinnati or Wooster, indicating that many of the unsigned articles were written by Merz. On the other hand, a significant number of articles are copied in full or in part from other sources, particularly the *Musical Courier* after 1880 and the book *A Hundred Years of Music in America*, edited by W.S.B. Mathews (1889).

This series of biographical sketches is unusual among historical sources on nineteenth-century American music because of its diversity. Among the musicians profiled are some of the most influential composers and performers of the period, such as John Knowles Paine, Theodore Thomas, and Emma Albani, as well as some relatively obscure figures. The list of biographical subjects demonstrates that Merz chose freely from all areas of musical life. Included are composers, conductors, singers, instrumentalists, writers, critics, and educators. In addition to well-known musicians from Boston and New York, there is a good representation of midwestern musicians. The biographies were of living

persons, but Merz gave equal space to those nearing the end of long careers and those at the start of their careers. A large number of female musicians are represented. Recent immigrants find a place as well as descendants of colonial settlers. Champions of classical music such as Thomas and John Sullivan Dwight are found side by side with writers of popular songs such as Will S. Hays and H.P. Danks. Perhaps most valuable to the modern researcher are the dozens of biographical sketches of singers, some of whom are found in no other source.

Because of the range of musicians represented, this source is different from any other reference book. The Mathews book contains sketches of many of the same people, although they are usually not as extensive as those in *Brainard's*. The same could be said of *A Handbook of American Music and Musicians*, edited by F. O. Jones (1886). The American Supplement to the second edition of *Grove's Dictionary of Music* (1920 and 1928) gives brief entries on the best known of the subjects profiled in the *Brainard's* series, while the *New Grove Dictionary of American Music* (1986) has articles for fewer than half of them. Mary DuPree's recent edition of biographical sketches published in *Musical America* from 1918 to 1926 is similar in format to the *Brainard's* series, but because that series began nearly three decades after its predecessor ended, there is virtually no overlap.

The sketches are variable in length and emphasis. Some of them consist largely of excerpts from reviews and press releases, while a few are based on widely available biographical information. Most, though, show a personal quality that sets them apart from a typical biographical dictionary. The author seemed to feel that his readers were most interested in the details of the subjects' lives, and he consequently devoted the bulk of his sketches to anecdotes about their personal and professional lives. In many cases he drew from personal and intimate knowledge, describing his own relationship with the musician or reproducing personal letters from him or her. The personal approach yields a collection that is both entertaining and informative, bringing to life a significant group of American musicians.

Merz was seldom content simply to present the facts of a subject's life. Rather, he took every opportunity to editorialize on the meliorative qualities of music, the state of American musical life, and the position of each subject within it. The result is the presentation, over the course of twelve years, of the author's own philosophy of music in nineteenth-century America. There are several recurring themes.

Underlying every page of the biographies is the principle of the moral quality of music. Merz considered it chief among the arts because of its ability to edify the spirits of both performers and listeners. This idea was very much in keeping with contemporary philosophy in America, the attitudes that shaped the so-called Gilded Age. Like many of his contemporaries, Merz believed that music could make one a better person and that better music would naturally have a greater meliorative effect.

Along with the principle of the moral quality of music goes the corollary notion of the superiority of art music. Many of Merz's subjects were portrayed as being locked in a struggle against audiences, critics, or fellow musicians over the elevation of musical taste. Art music of the highest order was seen as the goal toward which American music was aiming, and Merz applauded the educa-

tional efforts of men like Theodore Thomas, who not only introduced serious repertoire but also taught audiences how to behave in serious concerts. Merz lauded composers for writing “elevated” music and spoke indulgently of their efforts in lighter genres. The notion of a gradual evolution of American taste toward higher forms is in keeping with nineteenth-century views on progress and ultimately derives from Darwinian principles.

Merz devoted a significant number of sketches to composers of popular music, which may at first glance seem contradictory to his views on art music. The author admonished his readers not to look askance at such composers, using the following rationale in his biography of George F. Root:

There are many who make light of popular music, saying that it is very easy to produce it. Let such make the attempt to write a popular song, and they will find that more than mere theoretical knowledge is required in order to write a sweet melody. To write a pretty tune is a heaven-born gift, and he who possesses it should be encouraged to use it. Dr. Root is a popular composer. His music has made thousands of households glad, it has exerted a powerful influence during the nation's great struggle, and Dr. Root can well dispense with the approval of those wise critics who condemn every musical enjoyment, except it meets their own high state of musical culture.<sup>5</sup>

Clearly, Root's brand of popular music, the genteel parlor song, was acceptable to Merz because, like classical music, it had the power to be morally edifying. The notion of a popular song that unifies the people is likewise emblematic of American democracy. When Merz wrote of “popular” music, then, he was referring to the genteel parlor song, which was much closer to classical music than to African-American music, which finds no place in this collection.

There are numerous rags-to-riches stories among the biographical sketches, which take several forms. First, there are stories of immigrants who, like Merz himself, came to America with no prospects or connections but who managed through hard work and persistence to learn the language and find a role to play in American musical life. Second, there is the classic Horatio Alger story of a person from a poor family who by hard work and honesty managed to obtain a respectable place in society and a comfortable income. Finally, there is the uniquely musical rags-to-riches tale of a child whose parents opposed musical study but who managed, through native talent and perseverance, to acquire musical training and become a professional musician.

The author emphasized the training and early professional struggles of his subjects. Thus, the bulk of Emma Abbott's sketch is devoted not to her fame as an opera singer but to her initial attempts to sing professionally, when her parents were too poor to support her and she had to pawn her belongings in order to pay for living expenses and transportation to her next concert. We learn that Friedrich Mollenhauer's desire to be a musician was so strong that he took lessons without his parents' knowledge, practicing at a friend's house and promising payment at a later date. When the bills for his lessons finally came due, his response was to pull out his violin and show his parents what he had accomplished, thereby earning their forgiveness and commitment to pay for past and future lessons. The moral component is ever-present, though—Mollenhauer was forgiven for taking lessons on credit but was punished for stealing money

to buy a violin. This emphasis seems designed to inspire young pupils to diligence and perseverance in their studies, a goal articulated by the author in several sketches. The issue of European training was brought up frequently. Though Merz did not denigrate those who completed their studies in America, his lengthy discussions of the European triumphs of William Sherwood and other American students reinforced the perception that European training was a goal worthy of personal sacrifice.

Merz included anyone who lived in America and contributed to American musical life under the umbrella of "American musicians." An immigrant himself, he believed that foreign musicians who settled in the United States would only enrich the country, an idea that was not shared by all in this era of heavy immigration. Among the biographical subjects are numerous immigrants or children of immigrants. Since the biographies are of living musicians, the list includes some names that may be surprising to modern readers. Several of the persons, such as George Henschel, August Hyllested, Johann Bonawitz, and the Burneisters, were residents of the United States when their biographies were published but subsequently left and could hardly be considered American musicians. He also included a significant number of Canadian musicians. His view of American society was not entirely inclusive, though, as there are no Native-American or African-American musicians profiled.

Scholars of American music have long recognized this series of biographies as an important resource. Unfortunately, access to the complete set has been limited. At least twenty-five libraries hold scattered issues of *Brainard's Musical World*, but only one, the Western Reserve Historical Society in Cleveland, owns a complete run of the issues containing the biographies.<sup>6</sup> The periodical is available on microfilm, but this copy was made from an incomplete set of the journal, with the result that many of the biographies are missing.

The final biographical sketch in the series is number 144, but three numbers were not used, and four sketches are slightly revised reprints of previously published sketches. The total number of musicians, then, is 137. I have also added to the list the editor and probable author of most of the biographies, Karl Merz, for whom the journal published an unnumbered biography in 1883 and an obituary in 1890. The entries are arranged in alphabetical order, but the series number and date of publication are listed before each sketch in order to make it clear when the musician was profiled. An index at the end of this book includes all personal names mentioned in the essays, with the page numbers of the principal entry in boldface.

The original biographies were almost all of living musicians. In order to provide a context for modern readers, the entries in this collection begin with the subject's name, place and date of birth and death, if known, and the series number and date of publication of the biography. In cases where Merz's sketch gives an erroneous birthdate, I have used the best available information to correct it. Likewise, there are several musicians for whom a deathdate has not been found.

Part of the charm of these biographical sketches lies in the writing, which provides clear proof of the changes that have taken place in English usage over the past century. English was Merz's second language, so there are some awkward passages and occasional grammatical problems as well. In editing the

sketches I have attempted to preserve the spirit of the originals while making them more understandable and useful to modern readers. This involved several types of editorial work. First, there are typographical errors as well as inconsistencies of spelling and grammar that are so obvious that they have been corrected silently. These corrections include eliminating superfluous punctuation, standardizing the spelling of names, and updating some archaic spellings (programme and quartette have been replaced with their modern equivalents, except in the case of organizations like the Mendelssohn Quintette Club of Boston). Wherever possible I have left the original text intact so as to let the author's voice emerge with all its idiosyncrasies. Second, there are some factual errors or questionable interpretations that have been addressed through footnotes or notes in square brackets. Also in this category are clarifications of statements that may have been obvious to readers in the nineteenth century but are obscure today. Since the author frequently refers to contemporary musicians by last name only, I have added first names for those not likely to be familiar to readers a century later. This has been done without brackets except when there is a question as to the exact identity of the person. Finally, since the biographies were of living musicians, I have included a note after each sketch that either summarizes the rest of the subject's life or points the modern reader to additional sources of information. These postscripts are brief, in order to maintain the focus on the original biographies rather than create a comprehensive discussion of each musician's entire career. Finally, I have appended short bibliographies to some of the sketches, including page references to works cited in the General Bibliography.

## NOTES

1. When and how these attitudes became fixed has been the subject of much scholarly debate in recent decades. For discussions of the issues at stake, see H. Wiley Hitchcock, *Music in the United States: A Historical Introduction*, 3rd edition (Englewood Cliffs, NJ: Prentice-Hall, 1988), pp. 53–63; Michael Broyles, “*Music of the Highest Class*”: *Elitism and Populism in Antebellum Boston* (New Haven, CT: Yale University Press, 1992); and Lawrence W. Levine, “The Sacralization of Culture,” in *Highbrow/Lowbrow: The Emergence of Cultural Hierarchy in America* (Cambridge: Harvard University Press, 1988), pp. 85–168.

2. Cited in J. Heywood Alexander, “Brainard's (Western) Musical World,” *MLA Notes* 36/3 (March 1980): 607.

3. Veronica Davison, “American Music Periodicals 1853–1899” (Ph.D. dissertation, University of Minnesota, 1973), pp. 178–90.

4. [Karl Merz], *Brainard's Musical World* 14/167 (November 1877): 164.

5. “Biographies of American Musicians Number Twenty: Dr. G. F. Root,” *Brainard's Musical World* 16 (June 1879): 68.

6. Alexander, “Brainard's Musical World”: 602, n.3.

# Abbreviations

## ORGANIZATIONS

ACM	American College of Musicians
AGO	American Guild of Organists
MTNA	Music Teachers' National Association

## BIBLIOGRAPHIC ABBREVIATIONS

Altmann	Altmann, Wilhelm, ed. <i>Kurzgefasstes Tonkünstler-Lexikon</i> , 14th edition. Regensburg: Bosse, 1936.
<i>AmSup</i>	Pratt, Waldo Selden, ed. <i>American Supplement to Grove's Dictionary of Music</i> , 2nd edition. New York: Macmillan, 1920.
<i>ANB</i>	<i>American National Biography</i> , ed. John A. Garraty and Mark C. Carnes. New York and Oxford: Oxford University Press, 1999.
<i>Baker's</i>	Slonimsky, Nicholas, ed. <i>Baker's Biographical Dictionary of Musicians</i> . New York: G. Schirmer, 1940, 1958, 1965, 1992.
<i>Bio-Bib</i>	<i>Bio-Bibliographical Index of Musicians in the United States of America since Colonial Times</i> , 2nd edition. Washington, DC: Music Section, Pan American Union, 1956.
Elson	Elson, Louis C. <i>The History of American Music</i> . New York and London: Macmillan, 1904; 2nd edition, 1915; revised edition by Arthur Elson, 1925.
Howe	Howe, M. A. DeWolfe. <i>The Boston Symphony Orchestra: An Historical Sketch</i> . Boston and New York: Houghton Mifflin, 1914.
Hughes	Hughes, Rupert. <i>American Composers</i> , Revised edition. Boston: Page, 1914.
Jones	Jones, F. O., ed. <i>A Handbook of American Music and Musicians</i> . Canaseraga, NY, 1886; reprint New York: Da Capo, 1971.

- Mathews            Mathews, W.S.B., ed. *A Hundred Years of Music in America*. Chicago: 1889; reprint New York: AMS, 1970.
- NAW*                James, Edward T., Janet Wilson James, and Paul S. Boyer, eds. *Notable American Women 1607–1950: A Biographical Dictionary*, 4 vols. Cambridge, MA: Belknap, 1971.
- NCAB*                *The National Cyclopaedia of American Biography*, 64 vols. New York: James T. White, 1891–1984.
- NGDAM*            Hitchcock, H. Wiley, and Stanley Sadie, eds. *The New Grove Dictionary of Music and Musicians*. New York and London: Macmillan, 1986.
- Odell                Odell, George C.D. *Annals of the New York Stage*, 15 vols. New York: Columbia University Press, 1927–1949.
- Pratt                Pratt, Waldo Selden, ed. *The New Encyclopedia of Music and Musicians*, revised edition. New York: Macmillan, 1927.
- Riemann            Riemann, Hugo. *Riemann Musik-Lexikon*, 12th ed. Ed. Wilibald Gurlitt. Mainz: Schott, 1959–1975.
- Thompson          Thompson, Oscar. *The American Singer: A Hundred Years of Success in Opera*. New York, 1937; reprint New York and London: Johnson Reprint, 1969.
- Willard             Willard, Frances E., and Mary A. Livermore, eds. *A Woman of the Century*. Buffalo, NY, 1893; reprint Detroit: Gale, 1967.

# Brainard's Biographies



*This page intentionally left blank*

# A

**Abbott, Emma** (b. Chicago, December 9, 1850; d. Salt Lake City, January 5, 1891); No. 66 (March 1883). The life story of this celebrated singer sounds more like fiction than truth and cannot fail to call forth the reader's liveliest sympathy. She was born in Chicago in 1850. Her father had moved to Peoria, and while it is not her birthplace, yet with that city is connected her earliest history as a singer. Her father was one of those unfortunates who met with ill success wherever he turned. He was often sick and consequently was in a poor condition to support his family. Emma's bright little face and her melodious voice were the sunlight of that home. Music would almost set her wild. When but nine years of age, she had studied the guitar by herself and was quite an expert upon that instrument. She was looked upon as a wonderful child, and being urged to do so, her father brought her out in a concert. Meeting with a decided success, he took her upon a tour through the smaller towns of Illinois. At a later time, while visiting Pulaski, Emma decided upon giving a concert on her own responsibility. The desire to be of aid to her poor parents gave her courage to overcome all obstacles. She wrote out her own bills, had them printed, and posted them up herself. The receipts of her concert were ten dollars, of which she gave seven dollars to her parents.

Next we see the brave little girl giving instructions on the guitar at twenty cents a lesson, and with her earnings she paid for a term of school in a private institution. A little later she sang in the Hebrew synagogue, then taught a district school, and all this for the simple purpose of helping her dear parents. When she was about sixteen years of age, her father gave a grand concert in which Emma was the principal star. She earned \$100, of which she kept only three dollars, with which she bought a ticket for Rock Island, where she expected to visit a friend who promised to help her in giving a concert. Alas, the friend was not at home, but after many struggles, the concert was given. In her efforts, she met with much sympathy on the part of the audience, and as the reward of her several performances, she took home about sixty dollars. Encouraged by this, she started on a concert tour throughout Illinois

accompanied only by her guitar. While at Joliet, she met an opera troupe that engaged her services. Alas, the company broke up, leaving poor Emma minus her earnings. Arriving at Grand Haven without money, an entire stranger, she decided to give a concert in order to retrieve her fortunes. Her audience was small, but it was a remarkable one in her career, for there she met a sympathetic railroad man who was charmed with her voice and encouraged her to go to New York to meet Euphrosyne Parepa-Rosa. He offered her a free ticket to Detroit and advised her to pay her way through Canada and New York state by giving concerts. Hopeful and ambitious to meet Parepa-Rosa, she started out but met everywhere with ill success. After that, she walked from town to town without having a bite to eat. She even froze her feet and suffered in many ways, but still she pushed on her way courageously until she came to New York; but she never met the object of her hopes and ambition, Parepa-Rosa having left the city a short time before. She now found herself in a large city, a poor helpless girl with no one to interest himself in her behalf. She therefore resolved to return home. Borrowing fifteen dollars from a lady in the hotel whom she asked for aid, she bought a ticket to Monroe, Michigan, where she advertised three concerts. The nights were bad, and the income consequently was very little. She had not even enough to pay her hotel bill, and the cruel landlord took possession of her guitar as security. With tears in her eyes, she went on to the next town, where she earned enough to redeem the instrument. It seemed a great relief to her at that time to have an engagement with an opera company offered to her, which she gladly accepted. She sang in the West, and to her honor it must be said that her earnings invariably were sent home.

Weary of her ill success in smaller towns, she determined to try her luck in Milwaukee and Chicago, but meeting with poor success, she turned back to the rural districts. At Plymouth, Indiana, she was not only forced to pawn her guitar, but even her concert dress. With the money thus raised, she went to Fort Wayne, where she gave a concert in the Evlin House. As she had no guitar to play her accompaniments upon, the clerk in the music store volunteered to play them for her on the parlor piano. Her receipts were eighteen dollars, and with the money she redeemed her dress and guitar. In the face of all these reverses, Miss Abbott was almost driven to despair. She next went to Toledo and gave a concert in the Oliver House. The small audience did not pay even her expenses. The hotel-keeper, however, was not like the Plymouth man. Instead of keeping Emma's guitar, he told her to remain and to try her luck again. Miss Abbott says that while in Toledo, she was standing one day on the pier, and the thought entered her mind to jump into the water so as to end her misery, but the love for her mother kept her from committing the deed. Returning to the Oliver House, whom did she meet but Clara Louise Kellogg, who listened to her singing as well as her sad story. Moved by pity, the generous lady gave her a letter to Achille Errani in New York, together with money enough to go on her way rejoicing. The good angel had at last taken pity on her, and the life of misery was by the kind hand of Providence turned into one of hope and brighter prospects.

Well, Miss Abbott came to New York, studied with Errani, and soon afterwards sang in Dr. Edwin Hubbell Chapin's church with a salary of \$1,000 per year. Quite a lucky turn this way. Sunday after Sunday people came to hear

Miss Abbott's voice, and her reputation spread over the great metropolis. On March 1, 1872, Mr. John T. Daly of New York, a rich businessman, offered to send Miss Abbott to Europe for a higher musical education, if she would go. While she was eager for the opportunity, she declined to receive so much from one generous heart but said that if the whole congregation would interest itself in her, she would be but too glad to go. It was then that Mrs. George Lake offered to give \$1,000; Mrs. George Hoffmann, \$500; Mr. C. P. Huntington, \$500; Mr. I. Q. Hoyt, \$500; Mr. Eugene Wetherell, \$500; Mr. A. J. Johnson \$200; and some others \$100 each, while good Mr. Daly promised to make up the balance.

Happy beyond description, the once poor, suffering, but patient and hopeful Emma started on May 20, 1872, for Milan. A large crowd of friends accompanied her to the steamer, leaving with her their parting benedictions accompanied by many floral gifts. Upon her arrival in the Italian city, she was at once pronounced to be a vocal marvel. Antonio Sangiovanni became her teacher, with whom she made rapid progress. Losing her health some time afterwards, she took a trip on the Mediterranean Sea and then went to Paris, where she met the Baroness Rothschild, who made her her bosom friend and through whom she became the pupil of Enrico Delle Sedie. When he heard her, he exclaimed, "Mademoiselle, you will yet have the world at your feet." Pierre-François Wartel predicted, "When she is finished she will be without a rival in the world." Anna Caroline de Lagrange said, "My child you are the very Jenny Lind, your voice is pure, sweet and powerful, charmante—charmante." All Paris went into frenzy over the American girl, but no one knew her sad history; no one suspected what pluck there was in that tender little woman's heart. Miss Abbott's fame soon went beyond the French capital, and she has since sung in all the countries and large cities, meeting everywhere with success and recognition.

Thus we see the poor musician's daughter rise from poverty and want to become a great singer. The poor girl that had pawned her guitar and her best dress and even cut off her beautiful hair to help her parents; the young woman who was true to the commandments of God and the instinct of her nature, both of which dictated to her to be true to her parents, was at last rewarded for faithfulness. Well may Americans point with pride to Emma Abbott as a true embodiment of American perseverance and devotion to a purpose. Emma Abbott today stands high among great vocalists, and there is none among our great singers for whom we cherish a higher regard than for her.

*Emma Abbott was one of America's most beloved singers. Her fame was based as much on her colorful character as her singing: she endeared herself to the American public by refusing to sing the "immoral" opera La Traviata in London early in her career (she later relented), while simultaneously creating a scandal with her secret marriage in Paris to one of her benefactors, Eugene Wetherell. She spent most of her career touring the United States introducing opera in English to audiences unfamiliar with the genre. Though she was physically and vocally best suited for lighter roles, she opened herself to criticism by attempting such heavy dramatic roles as Norma. She died of pneumonia while on tour in Salt Lake City on January 5, 1891. Her fortune,*

*accumulated through wise management of her company and careful investment of the profits, was bequeathed to her parents and to a long list of charities, including the church whose members had financed her trip to Europe.*

## BIBLIOGRAPHY

"Emma Abbott's Life Story." *New York Times*, January 5, 1891, p. 5.

"Emma Abbott's Will Probated." *New York Times*, January 13, 1891, p. 8.

"The Late Emma Abbott." *Freund's Music and Drama* 15/11 (January 10, 1891): 1.

Martin, S. E. *The Life and Professional Career of Emma Abbott*. Minneapolis: Kimball, 1891.

Preston, Katherine K. "Abbott, Emma." *ANB* 1: 21–22.

Thompson 127–30.

"Wetherell, Emma Abbott." *NCAB* 3: 258.

**Albani, Emma** (b. Chambly, Canada, November 1, 1847; d. London, April 3, 1930); No. 142 (October 1889). Madame Albani is a hard worker. She was eighteen before she had any idea that she had in her the stuff whereof prima donnas are made. When she decided to burn her ships, in 1869, she was poor and unknown in Europe, but not friendless. Her disposition led her to follow, without interested motives, the advice of the world-wise Solomon. There is a large fund of friendliness and clannishness in her nature, and, not spoiled by success, she is intensely grateful for services rendered her. Her life before her marriage was simple. She indulged in no luxury beyond what was essential to professional success. No visitor was received on singing days, which were entirely devoted to hard work. Albani, between the acts, takes a cup of cold *bouillon*, made according to a French recipe, and a few spoonfuls of old Bordeaux. At the close she drinks a pint of porter. Her organization is that of an artist, which perhaps is one of the causes of her extreme repugnance to the seamy side of a theatrical career and, while triumphing on the stage, of her hankering after the convent where she passed her childhood.

Madame Albani is enthusiastically fond of Wagner's music. She does not join with the rest of the world in thinking life too short to learn the operas of this master. Sacred music has a whole *etagerie* to itself in her *boudoir*, and it is often practiced; it was the musical pap on which she was nourished. Echoes of her mother's "Sacra Melodia" float through the house; yet the singer was only five years old when she was orphaned. She likes to talk of early difficulties, and of the friends raised up without her seeking, who encouraged her to aim high.

In tracing Albani's path to eminence it will be found that qualities derived from France and Scotland enabled her to follow it with success. This is how she came by them: her mother was a Scotch-Canadian named MacCutcheon, a Presbyterian, I understand, who made a love match with a poor but respectable young man of French extraction.<sup>1</sup> His family were musicians from father to son, in the back settlement of Chambly, the last entrenchment of King Louis' troops in Canada. Here the diva was born, and here her mother died. Had she lived,

her daughters would have remained among their Scotch kindred and not been sent to the Sacre Coeur at Montreal as day pupils. In the evening their father taught them the piano and organ and prepared Emma to sing in the convent chapel. She was very near becoming a nun in her sixteenth year. To draw her out of this current Mr. Lajeunesse moved to Albany, New York.<sup>2</sup> He and his girls were befriended there by the Catholic bishop John Joseph Conroy, who named Emma to the post of organist in his Cathedral [St. Joseph's Catholic Church]. Her crystalline voice attracted Protestants as well as Catholics, but nobody ever thought of her going on the stage.

Albani first discovered she could shine as a lyrical star by accident in Paris. The discovery was made at the house of a correspondent of a London morning paper. A short account of how she got there may be interesting. With about eighty pounds in her purse, the product of economized salary, a concert, and a present of the bishop, and provided with a letter from a French nun, she left Albany for Europe. The nun's fathers [?] was Laya, and it was through her introduction that Emma Lajeunesse was asked to the house where she found out she was a singer in the autumn of 1868. Bishop Conroy had advised her to perfect herself in Paris as an organist and promised to keep her place for her at Albany. At her journey's end she fell ill with typhoid fever. Her funds were low and things looked dark when she was taken to the *soiree* I have mentioned. Falling in there with nonprofessional *connoisseurs*, a burst of applause greeted her first song. A great future was predicted. There were Americans present who advised her to study with Gilbert-Louis Duprez, and the hostess, an Irish lady, took her up breast-high. The latter, in the spring following, to force French critics to notice the young Canadian, who by this time had got well into training, invited the Chinese ambassadors to a St. Patrick's Day party "to hear Mlle. Lajeunesse." Anson Burlingame hardly suffered them to go anywhere, which stimulated curiosity about them. The March 17 *soiree* was an event the newspapers were glad to mention. The *Temps*, *Gaulois*, *Liberté*, and *Gazette de Cologne* were full of Mlle. Lajeunesse. Thus, without suspecting it, the Cousins of the Sun and Moon were made the accessories of her and Mlle Paule Gayard, a pianiste fresh from the conservatoire with a first prize. Albani was that evening a very thin girl, with a laughing countenance and immense polished forehead, which she made no attempt to lessen by drawing over it her hair. Musical critics said she had the voice of a prima donna, but a body too fragile to bear the racking wear-and-tear of the stage.

While her laurels were fresh, Mlle. Lajeunesse gave a concert to raise funds to push on to Italy. Fashionable society patronized it. Americans paid twice and thrice the money asked for tickets. With the proceeds and a letter from Duprez in her pocket and a chaperon at her side, the Canadian girl started for Milan. [Francesco] Lamperti, at the first trial of her voice, hailed in her a rising star and received her into his class. She remained his pupil nine months and worked with Scotch perseverance. In 1870 she met in Italy Bishop Conroy on his way to the council held to proclaim the pope's infallibility. He was aghast on learning that his *protégée* was not returning to the organ loft in his cathedral but preparing for the lyric stage. However, on hearing she wanted to educate her brother, who is now a priest, and her sister, the good prelate wavered. To keep in memory his pious admonition, and the kindness he showed to her and her

family, she took her theatrical name from his diocese, giving it, however, an Italian terminal. Bishop Conroy heard Albani sing in a Neapolitan theater. He was pleased with the modesty of her demeanor and still more with what he heard of her private life; therefore did he call on her to give her his blessing and repeat his pastoral admonitions.<sup>3</sup>

It is superfluous to attempt to detail the many triumphs and successes of this great artiste; they are already so well known to Americans. Season after season have the courts and capitals of the Old World vied each with the other in securing her for their festival performances in Italian, French, or German opera—kings, queens, and potentates have paid homage to her great talent as an artist and her sterling and admirable qualities as a woman. For years past she has been a special favorite of H. M. Queen Victoria, from whom and from other crowned heads of Europe she has received many tokens of regard and esteem, everywhere receiving social favors seldom accorded to even the greatest of artists.

It will be remembered that on the occasion of her last visit, Mme. Albani divided the honors with Diva [Adelina] Patti during the memorable season of 1883 of Her Majesty's Opera Company, accredited to be the most brilliant and successful of Col. James Henry Mapleson's many seasons of grand Italian opera in this country.<sup>4</sup> Last season she was the bright particular star of the London season of Italian opera, which was without a parallel artistically and financially for ten seasons past. In France, Italy, Russia, and Germany her success has been unabated. As an exponent of oratorio music she was long ago conceded to be without a rival.

*One of the major international opera stars of the late nineteenth century, Emma Albani enjoyed success on both sides of the Atlantic, but particularly in London, where she lived with her husband, Ernest Gye, lessee of Covent Garden. Her memoirs describe her long and varied career, painting a picture of an artist whose discipline and thorough musical training set her apart from the crowd. She lived long enough to be recorded, although by that time she was in her fifties and past her prime.<sup>5</sup> The romanticized tale of her early struggles found in this sketch is typical of rags-to-riches stories of the period, showing the qualities of perseverance and moral strength that allowed her to rise from humble beginnings to international stardom while still retaining her humility and devotion.*

## NOTES

1. Albani's autobiography states: "My mother, on her mother's side, was of Scotch descent, Mlle. Melina Mignaud, one of a family of twelve." Emma Albani, *Forty Years of Song* (London, 1911; reprint New York: Arno Press, 1977), 11.

2. Albani recalls that the family moved to Albany when she was fourteen and that the Mother Superior was the person who suggested she go out into the world to determine whether she truly felt a vocation for religion.

3. None of this fanciful story regarding the bishop's possessiveness is found in Albani's memoirs—she mentions him merely as a patron who supported her efforts to study in Europe. As to the choice of her stage name, she gives credit to her Italian elocution teacher, a Signor Delorenzi, who suggested Albani as the name of an old

Italian family whose members, with one exception, were by then dead. Recognizing a coincidence in the similarity of the name to her American home, she immediately agreed to the name, viewing it as a good omen (Albani, 34–35).

4. This is ironic, since on her arrival in London after a successful Italian debut, James Mapleson would not even give her an audition (Albani, 53–54).

5. See W. R. Moran, “Emma Albani (1847–1930): The Recordings,” in *Forty Years of Song*, i–v.

## BIBLIOGRAPHY

Albani, Emma. *Forty Years of Song*. London, 1911; reprint New York: Arno Press, 1977.

“Albani, Emma.” *NCAB* 9: 119–20.

Thompson 148–58.

**Allen, Mrs. E. Humphrey [also Humphrey-Allen]** (fl. 1876–1892); No. 112 (February 1887). This distinguished soprano is a native of Maine. Like most celebrated musicians, she early showed a great liking and decided talent for music. In 1876 she accompanied the Mendelssohn Quintette Club on its western trip, and this was really her debut before the public. Since then she has met with many successes throughout New England. Her voice is of great compass and great brilliancy. In her art work she displays much emotion and deep pathos, which assures to her the sympathy of her hearers whenever she appears in public. Her repertoire is very large, commencing with the Passion music of Bach and comprising all the regular oratorios of Handel, Haydn, Mendelssohn, and so on, and including the concert arias of Beethoven, Mendelssohn, and Rubinstein, not omitting those of the operatic school of Wagner, Verdi, Weber, Gounod, and others.

But if she is great in the parts already mentioned, it must be added that in the German Lied her beauty of voice and sincerity and earnestness of style place her in the foremost rank of American vocalists, while the simple English ballad gains in charm and grace when rendered by her.

Mrs. Allen has appeared in all the leading concerts in Boston: the Handel and Haydn Society, Harvard Symphony Association, Boston Symphony and Philharmonic concerts, Bay State Lecture Course, and many classic chamber concerts. In 1880, at the first performance of Berlioz’s *Damnation of Faust*, she took the part of Marguerite and produced quite a sensation by the originality of her interpretation. The Boston *Evening Transcript*, when speaking of the concert, said: “Mrs. Humphrey-Allen achieved a remarkable triumph. Both in the dramatic and in the tender passages of her role, she excelled in the taste, sympathy, intelligence and artistic judgment brought to bear on dramatic expression, while her large and beautiful voice was, without effort, kept well in hand and true in pitch.”

In 1882 Mr. Theodore Thomas sent for Mrs. Allen to assist him in his New York Festival, one of his singers having suddenly taken ill. She performed the solos in Beethoven’s *Mass* without preparation or rehearsal, and so pleasing was



her rendition to Mr. Thomas that he invited her in the spring of 1883 to accompany his orchestra on its western trip as far as California, comprising in all seventy concerts and covering over 13,000 miles in eleven weeks.

The press has always bestowed upon Mrs. Allen the very highest of praise. The Boston *Courier* said: "Mrs. Humphrey-Allen sang the grand scena from *Freischütz* with much dramatic power and excellent voice; especially well did she work up to the strong climax, 'Er ist's, er hat den besten Schuss gethan.' The varying emotions of the aria were given with artistic contrast, the smooth legato of the beginning and the broad passages of the finale being equally well done." *Dwight's Journal of Music* said: "Mrs. Humphrey-Allen has a soprano voice of much power and sweetness and compass, remarkably true and even throughout, and she sang the trying 'Infelice' of Mendelssohn with good conception and a high degree of style and execution." Following is from the *Springfield Republican*:

Mrs. Humphrey-Allen delighted, as always, by the delicious purity and the rare emotional quality of her voice. Her work in the "Hymn of Praise" was thoroughly beautiful and can hardly have separate mention of numbers because so uniformly good. Her soaring flight to the high notes in "The Night is Departing" called irresistibly for applause, but it was no better than her first solo, or her part in the duet. Mrs. Allen is indeed one of the best of American sopranos.

Only one more item, and we will close this sketch. The following is from the *Providence Journal*:

Mrs. Allen's singing of the various songs allotted to her was very satisfactory and pleasing. The "Infelice," by Mendelssohn, was sung with considerable dramatic power; the two songs by Schumann, "Beautiful Cradle" and "Why Should I Wander," were sung with much feeling and received a well-merited encore, to which Mrs. Allen responded by singing Wilhelm Taubert's "Exile." The "Chorister," by Sullivan, with additional accompaniments for violin and cello, was extremely effective, and received an enthusiastic encore, in acknowledgment of which Gounod's "Serenade" was given with violin and cello obbligato.

*Between 1882 and 1889 Allen was a soloist with the Boston Symphony Orchestra eleven times (Howe, 231), and her name appears regularly in George Wilson's Boston Musical Yearbook through 1892. A report on church musicians in the March 1888 issue of The Musical Record noted that although Boston singers were paid less than those in other large cities, her annual salary of \$600 was among the highest in the city. Contemporary sources are inconsistent on the orthography of her name, with about half adding a hyphen between Humphrey and Allen. This sketch uses both forms in the excerpts from reviews but favors "Mrs. Allen" in the narrative sections.*

**Archer, Frederick** (b. Oxford, England, June 16, 1838; d. Pittsburgh, October 22, 1901); No. 73 (February 1884). Prominent among organists in this country stands Mr. Frederick Archer, who was born in Oxford, England, June 16, 1838. Not until he was eight years of age did he display decided musical talents, but from that period of his life he was regarded as a precocious child of high order. He received some instruction in the elements of music, and so rapid was his progress that after a course of six months he could play at sight anything that was within reach of his little fingers, and what was still more remarkable, he displayed unusual gifts as an improvisator. After six months' further instruction, he was chosen as one of the choristers at St. Margaret Chapel, London. The day previous to his leaving for his new field of occupation, he was given a brief lesson on the organ at Magdalen Chapel. This lesson together with his year's instruction in the elements of music were all the advantages Frederick Archer enjoyed, and of him it may well be said that as a musician he is a self-made man.

His voice soon attracted attention in the church. The beauty of his tones together with his innate taste enabled him to execute solos with such delicacy and expression that was pleasing to all who heard him. Aside from his singing he also distinguished himself as organist. When his voice broke, he returned to Oxford, where he continued his literary studies. About this time a vacancy occurred in St. Clement's Church, Oxford, and young Archer was at once chosen from among many applicants as the successful candidate. Soon afterwards he was also appointed as organist at Merton College, holding both positions simultaneously.

A few years later he traveled on the Continent, and after his return to England he received the first appointment of importance, namely, that of organist to the Panopticon, London. An instrument of exceptional size and excellence being at his disposal, he now gave many concerts, whereby he made for himself quite a reputation in the English capital. This popularity was largely increased by his rare faculty of producing orchestral effects on the organ. The organ in his hands became an orchestra, a concert instrument in the fullest sense of the word. His executive facility borders on the marvelous—anything he plays is embraced with life and power.

In 1862 Mr. Archer gave biweekly recitals on three of the largest organs then exhibited in London. In the year following he was associated with Sir Julius Benedict in directing the concerts of the Vocal Association, a choir of 200 voices. In the same year he accepted the position as lecturer at the Royal Polytechnic Institute. In 1874 [1864?] he was made organist and choirmaster of Christ Church, London, where he proved his rare powers as choir trainer. The success of that organization was so decided that many came on Sundays just to hear the singing. At a later period he accepted a similar post in the church of the Jesuit Fathers, London, which position he held until 1873, when he was offered the position as organist at Alexandra Palace, which he at once accepted. Here he found a field to his liking, for he had under his control an excellent organ. Hardly had he, however, entered upon his duties than the building was consumed by fire and with it his private library. As a mark of respect and sympathy, his brother artists gave him a complimentary concert at Hanover Square rooms. During the rebuilding of the Alexandra Palace, he undertook

several artistic tours in the provinces in which he met with decided success. Having gathered rare practical knowledge of the organ, he was often consulted by churches that were about to buy organs and for whom he made out specifications. When the instruments were completed, he was invariably chosen as the one to test their capacity and power.

In May 1879 [*sic*], the new Alexandra Palace was completed, and Mr. Archer resumed his position. The new organ was larger and better even than the old one, and upon it he gave over 200 recitals without repeating a program. Indeed his activity about that time was something marvelous. He lectured from time to time on art topics before crowds of pupils. As a lecturer, Mr. Archer displays rare powers. He is clear, concise, wastes no words, and is rich in happy illustrations and anecdotes, all of which help to make his lectures regular literary and artistic treats. In 1877 he accepted the entire control of the musical performances given at Alexandra Palace. Choir training, the conducting of concerts and festivals, the giving of recitals and lectures, even the preparation and giving of operas constituted his work, which he executed with a degree of success and fidelity that called forth much praise. The concerts having been reduced during the winter of 1878, he accepted an invitation to conduct concerts in Glasgow, and twice a week he traveled a distance of 500 miles in order to discharge this duty.

In January 1879 he was appointed musical examiner to the University of Glasgow. In 1880 he established an English opera company, giving performances in the principal English cities, and we may here add that as a conductor Mr. Archer is calm and self-possessed. His leading inspires confidence, and his quiet power is irresistible.

The Alexandra Palace, however, did not pay, and it was placed in the market. Mr. Archer at once decided to come to this country and to make the United States his home. He was for a time engaged as musical editor with [John Christian] Freund, and now has started the *Keynote*. He also plays quite frequently in recitals and concerts.

As a composer he is better known in England than in this country. Many of his organ compositions, however, have found their way upon Mr. S. P. [John Paul?] Morgan's programs, especially his concert variations in E major. His organ school enjoys a large degree of popularity in England. Besides his organ compositions and numerous arrangements, he has contributed to almost every branch of art: anthems, services and music for church use, and vocal part music, much of which has attained great popularity. His style is characterized by grace and refinement, melodic fluency, and wealth of harmonic device.

*Archer's career as a musical editor was short-lived, as he gave up the editorship of The Keynote after a year. During his tenure he engaged in polemics with several of America's best-known critics and made enemies, notably Henry T. Finck, as a result. He served as conductor of the Boston Oratorio Society in the late 1880s, worked as an organist in Chicago for a time, and was the first conductor (1896–1898) of the Pittsburgh Orchestra. He died in Pittsburgh on October 22, 1901 (the ninetieth birthday of Franz Liszt).*

## BIBLIOGRAPHY

- Archer, Frederick. *The Organ: A Theoretical and Practical Treatise*. London: Novello, 1875.
- Chitty, Alexis, and Bruce Carr. "Archer, Frederick (Frederic)." *NGDAM* 1: 63.
- Finck, Henry T. "The Finck-Archer Controversy: Irony and Overtones." *The Musical Courier* 9/24 (December 10, 1884): 374.
- Wolfe, Richard. "A Short History of the Pittsburgh Orchestra, 1896–1910." Thesis, Carnegie Library School, Carnegie Institute of Technology, 1954.

**Arditi, Luigi** (b. Crescentino, Italy, July 16, 1822; d. Hove, England, May 1, 1903); No. 50 (December 1881). What singer is there that has not heard the name of Arditi? Though he does not live permanently in this country, we may, nevertheless, in a sense call him an American musician, for he has spent about as much time in this country as he has elsewhere. The fact is Arditi is a world citizen, as he, no doubt, also is the world's best conductor of Italian opera.

Luigi Arditi was born on July 16, 1825,<sup>1</sup> in Crescentino, an Italian town. He received most of his musical education at the Milan Conservatory, where he was a fellow-student with Giovanni Bottesini, the famous double bass player. He studied theory and composition with Niccolò Vaccai and took lessons on the violin from Ferrara. After a six-year course he made his debut as a conductor in a small Piemontese town where he remained a year, after which he became conductor at the theatre Re in Milan.

In the year 1846, now thirty-five years ago, Arditi came to this country and remained for ten years. He came with the Havana opera troupe, which gave concerts in the Broadway Tabernacle. At these concerts Arditi and Bottesini used to play duets for violin and double bass, which attracted not a little attention. It may well be said that Arditi was closely connected with our earliest musical development. He says that the troupes of those days were superior to those of today but that the theatres, opera houses, and concert halls were far inferior. Arditi, when speaking of those earlier days, mentions the immense amount of drinking that was then indulged in, obliging singers to be on their guard against those who were watching every opportunity to treat the singers. This evil practice no longer exists, we are glad to say. There is another primitive practice Americans had at that time that Arditi mentions, namely, the practice of whistling in concert halls and theatres. Louis Moreau Gottschalk in his notes lately published under the title of *Notes of a Pianist* speaks of the same practice. It is not only rude to whistle in a public place and for this reason alone shocks the sensibilities of good people, but in Europe whistling is a mark of disapprobation. It is for this reason that these shrill sounds struck almost terror into the hearts of foreign musicians.

As has already been stated, Arditi left America in 1856 but stayed only one year abroad, returning in 1857, probably with the best opera company that ever visited this country. It had an excellent repertory, giving *Huguenots*, *Robert*, and other similar grand operas. Arditi was next connected with an opera troupe under Bernard Ullman's management, including Anna Caroline de Lagrange as

prima donna. Shortly afterwards he took it into his head to assume the management of a troupe, and thus we see him traveling about giving opera. This continued for about four months, when an empty purse forced him to surrender. In distress he went to New York, but fortunately as he entered the city he met Giovanni Mario and Giulia Grisi, who had within a day or two arrived in the city, and was immediately engaged as conductor for their performances by James H. Hackett, then manager of the Astor Place Opera House. He was with them during their entire stay here, and nowadays he shows with pardonable pride a Tiffany watch bearing the inscription inside its case: "From J. Mario, 1855." The chain attached to the watch was given by Grisi. Mario and Grisi were godfather and godmother of Arditi's oldest daughter.

In 1856 Signor Arditi produced an opera of his own, called *The Spy [La Spia]*, on Cooper's novel of the same name, at the old Academy of Music under Paine's management with Anna Caroline de Lagrange, Pasqualino Brignoli (for whom the tenor part was written), Mlle. Elise Hensler (an American girl), and [Filippo] Morelli in the cast. Signor Arditi returned to Europe shortly after and went first to Constantinople, where he conducted Italian opera, producing *Traviata* in that city for the first time. The part of *Traviata* was written by Verdi for Salvini Donatelli, who sang it on this occasion at Constantinople. While in Turkey Signor Arditi was decorated with the order of "Medjide" by the sultan for his services in writing a national hymn. He was also decorated by Victor Emanuel and King Alphonso.

He began his career in England in 1857, when he was engaged by Benjamin Lumley to conduct the Italian opera at her Majesty's Theatre, London. He was next at Covent Garden and was then engaged by Frederick Gye and James Henry Mapleson. He has also been the conductor of the Imperial Opera in Russia.

Signor Arditi has conducted in England for all the great artists who have ever sung there, including Marietta Piccolomini, Therese Tietjens, and Christine Nilsson.

Last year he conducted opera in this country under the management of Col. Mapleson with Etelka Gerster as prima donna, and this winter he is with us again under the same manager.

Socially speaking, Arditi is one of the most jovial men. A critic, when speaking of him, says that his manners are as smooth as the top of his head, for he has not a hair on it. Wherever he has lived and conducted he is beloved. He enjoyed the personal friendship and esteem of men like Rossini, Meyerbeer, and others. He is intensely Italian in his tastes, despite the fact that he spent almost his whole life away from his native country. He has the Italian's gift of melody, he has his native love for ease, and an unbounded love for Italian music. It is said of him that if he is compelled to speak in any other than his native language before breakfast, his good humor for the rest of the day is destroyed.

Arditi is eminently qualified to conduct Italian opera. He is well acquainted with Italian music, knows the difficulties of all Italian operas, and sees at a glance how well his orchestra is qualified to overcome them, and, we must add, he is always successful in leading his players and singers safely through. This gives his orchestra and singers confidence in themselves, and his operatic performances are, therefore, always highly enjoyable. It does by no

means follow that this management on the part of the conductor implies that he mutilated operas to suit the capacity of his forces. Nothing is further from Signor Arditì. He is one of the most conscientious men that can be found, a man who would never dare to change a note in any master's work.

As a composer Arditì is well known. His "Kiss Waltz" ["Il bacio"] made the round of the world, and there are few singers of any pretense that did not sing it. There are others equally good, though not equally popular: vocal waltzes, as for instance, "Ecstasy" and "L'Arditi." Being well acquainted with all the leading singers, he had, of course, the opportunity of introducing his productions among them, and this was a great start on the road to popularity. Thus Charles Santley sang his "Stirrup Cup," [Adelina] Patti sang "Torosetta," etc. May many more years of activity be in store for Signor Arditì.

*Luigi Arditì conducted regularly for J. H. Mapleson's U.S. tours from 1878 to 1894. His most intriguing contribution to American music, though, may have been the opera La Spia, premiered in New York in 1856. Based on the novel by James Fennimore Cooper, it begs the question of what constitutes American music. A reviewer for the New York Courier and Enquirer stated:*

*Written by an Italian, to Italian words, in the Italian style, for Italian singers, there is not even the shadow of a ground for calling La Spia an American work. Let us not deceive ourselves. It is well for the arts to flourish here; but it is not well for us to be deluded with the idea that we have American Art, when we have no such thing, but are cultivating an exotic. The time will come when we will have American music; but it will come; we cannot bring it, or hasten its arrival. . . . But when music in this country does assume a character of its own, we can only wish the composer of the first American opera the good fortune to meet with a manager so ready to encourage him and bring him advantageously before the public as the present director of the affairs of the Academy of Music.*

## NOTE

1. This seems to have been a misprint, as all available reference sources give his year of birth as 1822.

## BIBLIOGRAPHY

- Arditi, Luigi. *My Reminiscences*. New York, 1896; reprint New York: Da Capo, 1977.
- "First Performance of Signor Arditì's Opera, 'La Spia.'" *Dwight's Journal of Music* 8/26 (March 29, 1856): 203 [reprinted from the *New York Courier and Enquirer*, March 25, 1856].
- Horner, Keith, and R. Allen Lott. "Arditi, Luigi." *NGDAM* 1: 63.

*This page intentionally left blank*

# B

**Babcock, D. M.** (b. Corinth, Vermont, October 18, 1851; d. Arlington, Massachusetts, January 1919); No. 97 (November 1885). Among the genuine bassos of the country Mr. Babcock should be awarded a prominent place. His advancement in the art of musical vocalism has been rapid and thorough. As an oratorio singer he has few superiors; Carl Zerrahn pronounces him to be the best exponent of the bass role in Haydn's *Creation* in this country.

Mr. Babcock was born in Corinth, Vermont, October 18, 1851. Of his early life and education we have no account. He, however, graduated at Harvard College in 1877. The rudiments of music were taught young Babcock by his father, and he subsequently received a thorough course of musical instruction from Castelli. He made his debut as a public singer in 1877, and his services have since been in constant demand in all parts of the country. His repertoire embraces nearly all the oratorios and larger works now before the public, and as a concert singer he is universally popular. He sang in oratorio in Boston, in Burlington, Vermont, in Plattsburg, Ogdensburg, Watertown and Rochester, New York, in Baltimore, Maryland, and many other places. Mr. Babcock has been a popular church choir singer in Boston for over ten years, the last four of which he has been the basso in the quartet at the New Old South Church.

*The city directories of Boston indicate that Babcock remained there until about 1915, when he moved to Arlington, Massachusetts. According to the Arlington city directory of 1920, he died there in January 1919.*

**Baermann, Carl** (b. Munich, Germany, July 9, 1839; d. Newton, Massachusetts, January 17, 1913); No. 135 (March 1889). The excellent pianist and teacher Carl Baermann, now residing in Boston, was born at Munich, the capital of Bavaria, and comes from one of the oldest and best-



known musical families of Germany, his grandfather and father both having been celebrated clarinet virtuosi and composers for that instrument. The latter's guide to clarinet playing is still the standard work of its kind on account of its completeness and general excellency.<sup>1</sup> Heinrich Joseph Baermann, the grandfather of our Carl Baermann, was born on February 17, 1784,<sup>2</sup> at Potsdam and in time became the most celebrated person that ever graduated from the Military Orphan School of his native city. On the occasion of the centenary of his birthday, February 17, 1884, the *Vossische Zeitung*, of Berlin, of that date, dedicated a whole column of eulogy to his memory. His son Carl Baermann Sr., who was born at Munich on October 24, 1811 (two days later than Franz Liszt), and who was a pupil of his father on the latter's solo instrument, the clarinet, proved himself fully as great, if not a greater performer (especially on the basset horn) and one of the most thorough artists and musicians of the Bavarian capital. Such, at least, is the tenor of an article that appeared in the *Augsburger Abendzeitung* on the occasion of Carl Baermann Sr.'s death, on May 23, 1885. It will readily be seen, therefore, that Carl Baermann Jr. came by his talent naturally.

He received his first music and piano lessons from his father in early childhood. Later on he visited the Royal Conservatory of Music at his native city, which at that time was directed by Franz Hauser. Baermann's principal teachers there were Professor Wanner and J. Emil Leonard. His debut as a pianist he made at the age of fifteen, at a concert given by his father, when he played Mendelssohn's G-minor concerto and met with success. Later on he became a pupil of Liszt, with whom he studied for two years at Weimar, and was one of the master's most conscientious and most industrious pupils. Then he returned to Munich, where for several years he lived as teacher and performer while at the same time studying composition with Franz Lachner. In July 1864, Mr. Baermann married Miss Beatrice von Dessauer.

When, in 1867, Hans von Bülow became the artistic head of the Royal Bavarian Music School at Munich, Carl Baermann took a position as teacher of the higher grades of piano playing at that institution. His activity there was crowned with success, as several of his pupils have achieved distinction as performers and teachers. By advice of his friend, Mr. Henry Edwards, Mr. Baermann undertook in the fall of 1881 a trip to the United States, for which purpose the Royal Conservatory at Munich reluctantly granted him a leave of absence for one year.

Mr. Baermann's debut at a concert of the Boston Philharmonic Society on December 22, 1881, was certainly an artistic success, and with it began a musical activity in this country that must certainly be most gratifying to his ambition both as a teacher and soloist. He has since been heard several times at Boston, New York, Brooklyn, Philadelphia, New Haven, Providence, Worcester, Portland, Cincinnati, and so on, and everywhere met with the approval of public and press.

The above facts are from the *Musical Courier* [16/10 (March 7, 1888)], the only source of information we could obtain from Mr. Baermann.

*Carl Baermann was one of many German musicians who left prestigious positions (he had been named "Royal Professor" in 1876) in order to seek*

*their fortunes in the United States. For him the gamble paid off, as he found a position at the New England Conservatory and was highly respected as a performer and private teacher in Boston. Among his students were Amy Cheney (later Mrs. H. H. A. Beach) and Frederick Shepherd Converse. He continued to teach until six weeks before his death on January 17, 1913.*

## NOTES

1. Carl Baermann, *Vollständige Clarinett-Schule* (1864–1875).

2. The date is given as February 14, 1784, in Baker's, Fétis, Riemann, and the *New Grove*.

## BIBLIOGRAPHY

Gillespie, John. "Baermann, Carl." *ANB* 1: 867–68.

**Baetens, Charles** (fl. 1856–1887); No. 81 (October 1884). Mr. Baetens was born in Holland (The Hague) and first received instruction at the Royal Conservatory, where he won the first prize, which entitled him to two years' study at Brussels without personal expense. Here he studied the violin under Charles de Bériot and composition under François-Joseph Fétis. In 1856 he went to London, where his mental acquirements gained him first a position to conduct and arrange music for military bands. Then later he was made British Band Master. This position he filled for six years, remaining with his regiment during its stay in Calcutta, India. Returning to England, he gave up military duty and became a member of the Philharmonic and the Royal Italian Opera Orchestra and formed with Herr Joseph Joachim and Signor N. Riatto one of the original quartets of the celebrated Monday popular chamber concerts in St. James Hall. He at that time gained an enviable reputation as a composer and arranger of orchestral music. The instrument to which he devotes all his energies for public performance is the viola, and therein he has no equal today in America. In 1872 Theodore Thomas secured him as the principal viola of his orchestra. There he remained until he came to Cincinnati, where he now resides and where he is considered one of the best and most successful teachers. Some of his confreres accuse him of being ultra old school in his tastes and convictions. True, he has a profound admiration for Mendelssohn, but not more so than for the beloved musician of all ages, Beethoven. His grasp on the literature of his art is wide, and if his views are in any way confined, the fact never appears on the surface. No matter what may be, Mr. Baetens is an able musician, a thorough scholar in the theory of music, and a man who is deserving of great respect.

*Charles Baetens taught at the Cincinnati College of Music in the mid-1880s and is last found in the Cincinnati City Directory of 1887–1888.*

**Balatka, Hans** (b. Hoffnungsthal, Moravia, March 5, 1827; d. Chicago, April 17, 1899); No. 46 (August 1881). A biographical sketch of this musician comes most appropriate at this time, he having been the leader of the Chicago Saengerfest held during the month of June.

Hans Balatka is one of the oldest and best leaders of German Saengerfests in this country. He was born on March 5, 1827,<sup>1</sup> in Hoffnungsthal, Moravia, Austria. He began his musical career as chorister or choirboy in the Olmütz Cathedral. While filling that position, the foundation for that musical education was laid, which has made him prominent in the musical history of this country. His parents were well-to-do people, and when the boy had therefore reached the age of sixteen, they sent him to Vienna with the intention of making a lawyer of him. He continued, however, his musical studies under Heinrich Proch and Simon Sechter and made such marked progress that a year later, when but seventeen years of age, he was chosen director of the Academia choir of Vienna, soon after which he gave a few concerts which called for many, and very favorable comments.

The revolution of 1848, which stirred up all Europe and which was so disastrous to all art interests, induced Balatka, like many others, to seek a new field of labor. He spent a short time in Dresden and Hamburg and from there finally sailed to the United States, arriving in New York in June 1849. Soon after his arrival he chose the city of Milwaukee as his new field of usefulness and settled there in the year 1850. Music had made but little progress in this, then a far-off western city, and it was but natural that a mind like Balatka's should soon make its influence felt and gather around it all the forces calculated to advance the art. He organized in 1851 the Milwaukee Musical Society, which has since become one of the most famous organizations of that kind known in this country. Many works of the masters, yes, even operas were performed, among them *Norma*, *Der Freischütz*, *The Armorer*, *Zar und Zimmermann*, and many others. Also Haydn's *Seasons* was rendered. This activity made the society the pride of the citizens of Milwaukee. It numbered nearly 100 members, vocal and instrumental, and the male chorus was considered one of the finest on the Continent. He continued in the conductorship of this society for ten years, kept it together, and inspired it with his genius and love for art. At that time he was invited by Chicago musicians to produce Mozart's *Requiem*. This he did with great credit to himself. After that concert he was asked to settle in Chicago, which he at once did.

His activity continued unabated. He organized German and English societies. He was engaged as director of the Philharmonic Society, which has grown and prospered under his able leadership. He also became leader of the Musical Union, a position which, like all others he held, he filled with honor to himself and to the satisfaction of the members of the society. He also was at the head of the Liederkranz and Orpheus. With these societies he gave symphony concerts, oratorios, and operas. Among the latter we mention *Der Freischütz*, *Stradella*, *The Merry Wives of Windsor*, *Masaniello*, and others.

In 1869, he produced the *Creation* with Parepa-Rosa as soloist, which was up to that time one of the most noteworthy events connected with the production of sacred music in Chicago. In 1870, he gave the *Messiah*, repeated

the *Creation* with Christine Nilsson as soloist, and gave also the Ninth Symphony in honor of the centenary birthday of Beethoven.

Mr. Balatka is a fine composer and also an excellent performer on the double bass, the violoncello, the violin, the guitar, and the piano. He has composed some very fine pieces for orchestra, among which we will mention an *Elegy on the Death of Stephen Douglas*, which was several times performed in Chicago. His composition *The Power of Song* gained for him a silver goblet, the prize offered by the Saengerbund in Cincinnati in the year 1856. He has also written several concertos, arias, and songs, all of which display artistic skill, acquaintance with the rules of instrumentation, and fine power of invention. As a director he is a man of force who knows what he is about to do and who goes and does it. We saw Mr. Balatka several times at the head of orchestras, and we at once noticed that ease and surety that distinguishes his wielding the baton. He is a fine disciplinarian of the forces under him. We remember when at a rehearsal in Louisville, Mme. Pappenheim became somewhat unmanageable, being unwilling to sing at the rehearsal. She had shown her independence and almost ungovernable will to several leaders, but when Balatka took the baton, one could at once see that a man ruled whom even a Pappenheim was forced to obey. Mr. Balatka was the conductor of the last Saengerfest in Chicago. The eminent success of the festival is no doubt largely due to his energy, his skill, and foresight.

*Hans Balatka was among the first of over three million German immigrants to come to the United States in the decades following the failed revolutions of 1848/1849, and he played an important role in the early history of art music in the upper Midwest. Like many German immigrants during this era, he functioned not only in the American mainstream but also in a thriving German subculture of Musikvereine, Maennerchöre, and Saengerfeste. In his later years he was a regular contributor to Chicago's German-language newspaper Daheim. In addition to his activity as a conductor, he founded one of Chicago's most important music schools, the Balatka Academy of Musical Art, in 1879. His legendary musicianship and knowledge are attested to by W.S.B. Mathews in a candid obituary in the journal Music.*

## NOTE

1. *NCAB* gives the impossible date of March 5, 1836, while *NGDAM* gives the date of February 26, 1825 with a question mark. Other sources agree on March 5, 1827.

## BIBLIOGRAPHY

"Balatka, Hans." *NCAB* 10: 197.

Mathews 495–97.

[Mathews, W.S.B.]. "Editorial Bric-a-brac." *Music* 16/2 (June 1899): 196–98.

Schleis, Thomas H. "Balatka, Hans." *NGDAM* 1: 117.

**Banner, Michael** (b. Sacramento, California, October 20, 1868; d. New York, October 30, 1941); No. 141 (September 1889). In the year 1868, on October 20, in the city of Sacramento, California, Michael Banner was born. When he reached the age of five, his father commenced giving him lessons on a quarter-sized violin. His progress was so rapid that his parents deemed it necessary to provide him with a more competent teacher.

When hardly nine years old Master Banner had acquired such proficiency in playing the violin that he gave his first concert on September 26, 1877, in San Francisco. He gave several subsequent concerts in that city, and one concert in his native city, Sacramento, in October 1878. By his wonderful performances the boy captivated the public and the press, which named him "the rising Paganini."

In 1879 his parents concluded to place their son in one of the famous conservatories in Europe, but before his departure he revisited Sacramento, where he gave two concerts on November 18 and 19, in which he attracted the attention of His Excellency Governor William Erwin and the state officers, who together tendered him a complimentary benefit at the Metropolitan Theater on November 25, 1879. Mr. August Wilhelmj, while in San Francisco, heard the young violinist play and kindly gave him letters of recommendation to Mr. Carl Wolfsohn, who assisted in having a concert held in Central Music Hall, Chicago, which was very successful and was spoken of by the Chicago press in the most glowing terms.<sup>1</sup> He then proceeded to take instruction from the excellent professor Mr. S. E. Jacobsohn at the Cincinnati College of Music.

It was about this time in the boy's life that we had the pleasure of meeting him. We were on our way to Music Hall, in Cincinnati, with the view of calling on Mr. Jacobsohn. Near that building we noticed a boy of about eleven or twelve years of age. His personal appearance at once attracted our attention, and inwardly we said, if there is not a spark of genius in this boy, we must be much mistaken. Soon after we had been seated by the side of Mr. Jacobsohn, the selfsame boy entered the room, bringing his violin with him. He played like a master of advanced years, and naturally enough he was introduced to us. The boy took quite a fancy to the writer, and seated on our knee he told us all about his home and his former teachers.

Years have since passed, and we followed young Banner across the sea; we proudly read of his successes there and finally addressed him, wondering whether he would still remember us. The following lines are a part of his reply:

I can hardly tell you how glad I was to receive your few lines. Vivid recollections of my childhood came to me, your first encouraging remarks, your kindness to me in presenting me with Mozart's sublime quartets—that left an impression on my mind and I thank you for many moments of artistic intellectual enjoyment. . . . I desired at once to write, so as to inform you how happy I was to hear from one whom I am pleased to call my friend.

On November 27, 1880, Master Banner made his debut before a Cincinnati audience at the Students' Musical Recital. The press of the following day pronounced his performance the most marvelous they had ever witnessed. At the students' examination Master Banner was awarded the Springer gold medal.

During his sojourn in Cincinnati he gave two concerts; each was a great success. In February 1882 he was engaged by Dr. Leopold Damrosch to play in the fourth Symphony Concert at Steinway Hall, New York. The press alluded to the performance in the most complimentary terms.<sup>2</sup> In October 1882 he was placed under the world-renowned Professor Lambert-Joseph Massart, of Paris.

He received his first prize at the Paris Conservatory in July 1884. It was his first competition, and the prize was unanimously awarded. He returned at once to the United States after this recognition of merit, where he remained until the spring of 1887. At the distribution of prizes it is a rule that the best students of the conservatory represent their own branch of the art. Thus the best violin player represents the violin class, and so on. Mr. Banner had the honor of representing the violin class of 1884.

In April 1887 he went to London, and in the year following visited Breslau. In the latter city he achieved his greatest success. After his memorable concert in that city Max Bruch engaged him to play in the Orchesterverein, one of the oldest and best organizations of the kind in Europe. Bruch also presented him with the manuscript of his second violin concerto, which he played with so much success in the Thomas orchestral concert of March 1888.

His success in Berlin was likewise of a remarkable character. There he was most favorably noticed by such men as Heinrich Ehrlich, Otto Lessmann, Oskar Eichberg, Otto Gumprecht, Gustav Engel, and others. In October 1887, Mr. Banner played at the Singakademie of Berlin and in November following at the Royal University of Breslau. Owing to the illness of the late emperor, then crown prince of Germany, it was impossible for Banner to appear before the emperor.

While in London he played at the Crystal Palace, under the direction of August Manns. He also played at the residence of Lady Goldsmith. In fact, wherever he played he was received with enthusiasm, and his entire trip abroad was one great success.

Upon his return to this country he played for Carl Zerrahn at the Worcester festival, at the Philharmonic Society as well as in Brooklyn, Philadelphia, Washington, Chicago, and other cities.

All this betokens an unusual degree of artistic activity for one so young. Before us lie many and most favorable press notices from abroad as well as from this country. Our article is, however, too lengthy to quote from these. When considering the fact that Michael Banner, who is but twenty-one years of age, has already so widespread a reputation, we may well say, "What may we not hope for in the future?" Doubtless he will shed luster upon his native country as well as the musical profession, and with intense interest we shall follow his future career.

*Merz's hope for a brilliant career for Banner was not realized. The violinist played sporadically to good reviews and dropped from sight for long periods of time. He reappeared as a soloist on the New York stage in 1922, citing ill health as the reason for his retirement. He played in public for a number of years before retiring again. His obituary appeared in the New York Times of October 31, 1941, p. 23.*

## NOTES

1. The preceding material was plagiarized from "Master Michael Banner," *The Musical Courier* 10/1 (January 7, 1885): 4.
2. Except for the last sentence, this paragraph is also from the *Musical Courier* article cited in note 1.

## BIBLIOGRAPHY

- "Master Michael Banner." *The Musical Courier* 10/1 (January 7, 1885): 4.  
 "Michael Banner." *The Musical Courier* 45/20 (November 12, 1902): 44.

**Barus, Carl** (b. Schurgast, Germany, October 12, 1823; d. Indianapolis, June 7, 1908); No. 65 (February 1883). Among the men who have helped to make Cincinnati what she musically is today, Carl Barus deserves a prominent place. He was born at Schurgast, Prussian Silesia, Germany, on October 12, 1823. When twelve years of age, he followed the usual course and at the same time took music lessons. In 1838 he went to Brieg, where he took lessons of Foerster the organist and of Cantor Fischer. Three years later he came to Breslau, where he continued his musical studies under E. Richter, who instructed him in harmony, and under Adolph Hesse, with whom he studied the organ. In 1844 he visited the royal Bauschule; while there the so-called American fever seized him, and he decided to try his fortunes in the far-off western republic that seemed to him the promised land. In 1849 he came to New York, and having made up his mind to devote himself to farming, he proceeded at once to Saginaw, Michigan. But how could he, having given such close attention to the study of music, abstain from being active as a musician? 'Twas not possible. He first organized a male chorus of about forty members and soon afterwards forsook the farm and united himself with an opera troupe. His career in this direction was, however, very short, for he went no farther than Cincinnati, where he permanently settled and labored for a long series of years. He first became musical director of the German theater. He was the organist of the St. Philomena Church and afterward of St. Patrick's. He was also organist of the Jewish Temple for twenty-two years. As a teacher he was connected with the Cincinnati Wesleyan College for over twenty years. Soon after his arrival at Cincinnati he became a member of the Saengerbund, and in 1852 took the direction of the "Liedertafel" and the singing section of the Turn Society. In 1856 he was appointed director of the "Philharmonic Society" and retained this position until lately, when he left the city to settle in Indianapolis. This society, composed of about fifty musicians, introduced under Barus' direction the symphony concerts in the city, six being performed each year and their support being received by subscription. Shortly after the beginning of the Civil War, Mr. L. C. Hopkins championed these symphony concerts, increasing their numbers to twelve during the seasons and retaining them under the direction of Barus. When Mr. Hopkins failed in business in 1866, the concerts were reassumed under the control of Prof. Barus, who continued them until 1869.

During these thirteen years Mr. Barus directed over 100 concerts of this description and thus became the real founder of symphony concerts in this city. With the "Philharmonic Society" and afterward with the "Barus Symphony Orchestra," most of the Beethoven symphonies as also the masterworks of Mozart, Haydn, Schubert, Schumann, Mendelssohn, and others were performed.

From this it will be seen what Barus has done towards Cincinnati art culture, and that at a time when the public was indifferent, when enthusiasm was lacking, and when the most unselfish devotion was required to keep one on the path of truth.

In 1858 he undertook the management of the "Maennerchor," and for a period of ten years he gave with this organization a large number of concerts and operas. In the spring of 1868 he resigned the leadership of the "Maennerchor" and accepted the same position in the "Orpheus," a society formed of resigned active members of the former organization. Mr. Barus may be said to have made this society. With it he gave a series of successful concerts and operas, among the latter being *Undine*, performed several successive nights at the Old National Theater. He was at the head of the society up to the time when he left the city, and none regretted his departure more than its members. He took great pride and comfort in educating them to the high standard of the Cincinnati May Festivals, and they proved to be the best material of the Festival Chorus. Under his direction the Orpheus gave for the first time in this city Beethoven's *Missa Solemnis*, besides performing some of Bach's cantatas and Wagner selections.

One would have reasonably supposed that Carl Barus was exactly the man to instruct the May Festival Chorus, but for some reason another [Otto Singer] was appointed. We will not sit in judgment over this act, nor have we inquired why he never filled this position. Perhaps his numerous duties did not allow him to add such an arduous task.

Mr. Barus was also the first leader of the "Harmonic Society," an organization composed exclusively of Americans and formed in 1873, and for a year he was director of the "St. Cecilia Society," one of the best mixed choruses in the city. He has directed the following great festivals or Saengerfests: of the North American Saengerbund, the sixth, at Canton, Ohio (1854); the thirteenth at Columbus, Ohio (1865); the fifteenth at Indianapolis (1867); the twentieth at Louisville (1877); and the twenty-first at Cincinnati (1879). Of the fests of the Indiana Saengerbund, which until ten years ago were under his direction, he conducted the first at Indianapolis (1858); the second at Lafayette (1859); the third at Terre Haute (1860); and that of Richmond (1868). As a composer he has been successful, though he has had the eccentricity of never publishing his own compositions. He composed several hymns and psalms for the Jewish Ritual. Carl Barus was the first one who introduced Wagner's music to the attention of the Cincinnati community. During his long residence in that city, he brought out the following operas: *Czar und Zimmermann*, *Stradella*, *Der Freischütz*, *Nachtlager in Granada*, *Masaniello*, *La Dame Blanche*, *Undine*, *Oberon*, *Zampa*, *Wildschütz*, *Gustav III*, and *The Interrupted Easter Feast*.

When Indianapolis offered a new field of usefulness to Mr. Barus, he accepted, for the musical affairs of Cincinnati had so shaped themselves that he felt no longer at home in that city. Mr. Barus is one of the pioneers of music who helped, so to speak, to clear the woods and to break the ground in



Cincinnati. His labors there will long and gratefully be remembered by many warm personal and professional friends.

*Carl Barus conducted the Indianapolis Maennerchor from 1882 to 1896. During his tenure the organization presented light operas and oratorios in addition to the usual songs for Maennerchor. He died there on June 7, 1908, at the age of eighty-four. Barus arrived at the beginning of the German migration that populated the Ohio Valley, and he was deeply involved in the musical organizations that served German immigrants. Like many musicians of this period, he worked in several different spheres of activity, and this sketch shows a man of remarkable versatility. Barus was the great-grandfather of Indianapolis-born novelist Kurt Vonnegut Jr.*

## BIBLIOGRAPHY

- "Carl Barus, Noted as Musician, Dead." *Indianapolis Star*, June 8, 1908, p. 10.
- "City Home of Oldest Orchestral Conductor: Death of Thomas Leaves Distinction to Barus." *Indianapolis News*, January 14, 1905, p. 22.
- Cumback, Will, and J. B. Maynard, eds. *Men of Progress, Indiana*. Indianapolis: Indianapolis Sentinel, 1899. Pp. 437–39.
- Scherrer, Anton. "Maennerchor." *Indianapolis Times*, May 12, 1944, p. 17.
- Snyder, Suzanne G. "The Indianapolis Männerchor: Contributions to a New Musicality in Midwestern Life." In *Music and Culture in America, 1861-1918*, ed. Michael Saffle. Essays in American Life, vol. 2. New York and London: Garland, 1998. Pp. 111–40.

**Bassford, W. K.** (b. New York, April 23, 1839; d. there, December 22, 1902); No. 40 (February 1881). Unlike most of our distinguished native musicians, Mr. Bassford never went abroad for his musical education; he is, therefore, purely a home production. Mr. Bassford was born in the city of New York on April 23, 1839. It is scarcely necessary to say of him what has been said of almost all distinguished musicians, namely, that they early displayed decided preferences for the divine art. His earliest teacher in harmony and composition was Mr. Samuel Jackson, of whom much good has been said.

When yet quite young Mr. Bassford traveled for several years as pianist with a concert troupe. Finding, however, that this course of life deprived him of the necessary leisure for study, he abandoned it and settled in New York City as teacher and composer. He has been highly successful in both these branches. Many of his pupils became brilliant players displaying much taste, while Mr. Bassford's compositions are much admired. He distinguished himself especially in the field of song and has been called the American songwriter. His piano compositions are chiefly brilliant salon and character pieces. In all his works there is displayed much learning, while real talent and at times even genius are discernible everywhere in them. Of his characteristic pieces—entitled *Devotion*, *Young Maiden and Flowers*, *Meditation*, *Morning Song*, *Tranquillity*, and *Hunter's Song*—Mr. Watson wrote as follows:

A man must have stuff in him to attempt to walk in the path which has been trodden by Mendelssohn, Schumann, Heller, Henselt, Sterndale Bennett, and other eminent composers. It requires much self-reliance and a staunch belief in the power to accomplish. Songs without words and characteristic pieces of the class under notice are tone poems, each perfect in itself; ripe and rounded compositions in which the sentiment and expression must, by their metaphysical characteristics, tell the story with as much literal truthfulness as could be conveyed in spoken or written language. They must necessarily be free from all glittering, meretricious ornaments which other styles of composition permit, and they cannot admit of the cunning trickeries by which modern pianoism astonishes the too indulgent public of the present day. They must, in fact, be judged from a purely intellectual point of view, and their acceptance depends solely upon their reaching the high standard demanded. Mr. Bassford has aimed far up and has not fallen short of the mark. These characteristic pieces are compositions of a superior order; they are thoughtful and musical; they are pure in melody, rich in harmony, and are well-written and complete thoughts, which illustrate in a marked manner the titles which they bear.

He also wrote many sacred melodies that enjoy great popularity. A mass in E-flat has been the means of drawing much public attention to Mr. Bassford as a composer of religious music.

Mr. Bassford has also been active in the fields of operatic music. His two-act opera *Cassilda* was the first native opera published by an American music house. It is on a Spanish subject and contains many beautiful airs. The overture was first played at the Academy of Music and afterwards at Theodore Thomas' concerts in Central Park Garden, and in both places it met with a favorable reception. Mr. Bassford was also engaged to complete the unfinished opera *Estrella* by Vincent Wallace, the skeleton of which the composer prepared a few years before his death. This was quite a tribute to Mr. Bassford's talents as an opera composer, for Mme. Wallace selected him as best suited to complete the task.

Mr. Bassford has also written the music for a play the scene of which is New York high life. He resides now in New York, where he is active as a teacher, devoting his leisure hours to composition.

*William Kipp Bassford remained in New York until his death on December 22, 1902. His last position as organist was at Calvary Church in East Orange, New Jersey.*

**Beck, Johann H.** (b. Cleveland, September 12, 1856; d. there, May 26, 1924); No. 119 (October 1887). Every lover of country and art naturally delights in the development of native talent. Those who attended the Ohio and the Music Teachers' National Association are no doubt familiar with this gentleman's name and the excellent composition of his that was performed at both meetings. Mr. Beck was born in Cleveland, Ohio, and it is there that he resides and labors as violinist and composer. When quite young he began the study of music, more especially the violin. Although his lessons were irregular,

he made considerable progress and finally determined to go abroad to get the benefit of that higher artistic culture and more musical atmosphere that pertain to Germany alone. After a three-year thorough course at the famous Leipzig Conservatory (where he had the honor to have a string quartet of his own composition performed in the world-renowned Gewandhaus), he returned home and settled down to solo playing, teaching, and earnest composition. Since his return to Cleveland his name has been almost constantly before the public as a devoted worker in the field of true art. The well-known Schubert Quartette was called into existence by him to introduce the chamber music of the great German masters to the Cleveland public. As a soloist he plays only what is good and never sacrifices the good and lasting for that which is brilliant and shallow. At present he is undoubtedly the best known and most highly respected and popular of Cleveland violinists. He is surrounded by numerous young and talented pupils whose influence will be of great weight in stamping the grade of future Cleveland musical culture. As a composer Mr. Beck has achieved a national reputation. None of his works are yet printed; their dimensions are such that there is no sale for them in this country. Besides the string quartet so flatteringly received by the Leipzig public upon its first production at the Gewandhaus, Mr. Beck had the honor to direct his overture to Byron's poem of *Lara*, before an assembly of 5,000 of America's foremost musicians at Tremont Temple, Boston, on July 1, 1886. His success was immediate and complete. He was recalled several times amid enthusiastic and prolonged applause, which doubtless was highly gratifying to the ambitious young composer, coming as it did from a most critical body of his own profession. The work was received by the press with numerous flattering notices, and one critic went so far as to affirm that it was the best work of the kind since Schumann's overture to Byron's *Manfred*. Last July at the Columbus and Indianapolis meetings of the Music Teachers' National Association Mr. Beck was again represented by a sextet for strings. The work, which consists of four movements and is thirty-five minutes in duration, received a magnificent performance by the Detroit Philharmonic Club assisted by the composer and Mr. C. Hemmann, the celebrated cellist of New York.

The general verdict of the most prominent of America's musicians present was that the work was one of the finest original compositions presented at the entire meeting. Lengthy and highly flattering notices of Mr. Beck's work were given in most of the prominent musical journals of the East. As one critic said, "Cleveland may well be proud of her violinist and composer, Mr. Johann H. Beck. As he is still so young and has advanced so far, we may safely predict that his future will be filled with ever increasing glory." The following is a list of Mr. Beck's more important works, which, as has already been stated, are as yet unpublished: 1st, Cantata from Bayard Taylor's *Deukalion* for chorus, solo voices and grand orchestra; 2nd, Overture to Byron's *Lara*, orchestra; 3rd, Overture to Shakespeare's *Romeo and Juliet*, orchestra; 4th, quartet in C minor; 5th, sextet in D minor; 6th, music to the *Saga of Skirnismal*, orchestra; and "May Song," for voice, piano, violin, and cello. Aside from these he has written many songs, violin solos and studies, and so on. The writer of this sketch knows Mr. Beck personally and can therefore testify to his personal worth. While he knows his powers and is proud of his works, he is in the true

sense of the word modest and unassuming. He stood the praises heaped upon him at Columbus and Indianapolis with a modest air, never denying that this recognition was also a source of gratification and a genuine reward. It affords us, therefore, pleasure to speak of him as a cultured musician who is an ornament to his profession as well as to his native city.

*Johann Beck collapsed in a car on the way home from a Paul Whiteman concert on May 26, 1924, the same day Victor Herbert died. Commenting on his position in American music, Rupert Hughes wrote, "A strange place in the world of music is that held by Johann H. Beck, whom some have not feared to call the greatest of American composers" (Hughes 406). His works received high praise and frequent performances from his contemporaries, and his diploma from the Leipzig Conservatory credits him with "a genuine gift" in composition, but none of his major works was published. As a consequence, he was little known outside the conventions of the MTNA, where his compositions were frequently featured. Fortunately, his manuscripts and papers are preserved in the Cleveland Public Library, waiting to be rediscovered and performed again. It may be worth the effort, for as Louis Elson wrote, "it would seem as though Beck with his manuscripts, in Cleveland, and practically unknown in the Eastern cities with large orchestras, is like a giant in a closet" (Elson 207).*

## BIBLIOGRAPHY

- Alexander, J. Heywood. "Beck, Johann H(einrich)." *ANB* 2: 435–36.  
 ———. "Beck, Johann H(einrich)." *NGDAM* 1: 174.  
 Osburn, Mary Hubbell. "Beck, Johann Heinrich." *Ohio Composers and Musical Authors*. Columbus: Heer, 1942. Pp. 28–29.

**Bendix, Otto** (b. Copenhagen, July 26, 1845; d. San Francisco, March 1, 1904); No. 88 (March 1885). This pianist and teacher is a native of Copenhagen, Denmark. His parents before him were musical. Though his father was a merchant, he found enough time to cultivate music. This brought him in contact with musicians who often came to his house, and thus we see how the children grew up in a musical atmosphere. When quite young Otto Bendix already played in the orchestra. Like so many musicians in whom the talents for the art were predominating, his tastes in the main led him strongly into the paths of music, and he cherished somewhat of a dislike to all solid studies. Thanks, however, to his father's good judgment, his literary education was not neglected, and though the task was irksome, Otto was compelled to pass through the regular course. But when allowed to follow his own tastes, he preferred music to everything else.

His first teacher was a certain Antoine Ree, but soon his progress was such that none less than Niels W. Gade would answer as instructor. Under Gade, the director of the conservatory, Otto Bendix made such rapid and solid progress that a still better teacher was needed. Accordingly he was sent to Berlin, where

Theodor Kullak took the young man in charge. After his course was completed, he gave numerous concerts in Berlin under the patronage of Kullak himself. From Berlin he went to Weimar and for three consecutive summers was under the direction of Liszt. Here he gave frequent matinees, which were patronized by the grand duke of Weimar, who manifested great interest in the young performer.

After his adequate preparation he returned to Copenhagen, where he was at once installed as a foremost teacher in the conservatory and where he acquired a reputation second to none of his contemporaries. In addition to his work as piano teacher at the conservatory he played the first oboe in the Royal Theatre Orchestra for about thirteen years.

Despite the flattering prospects Otto Bendix enjoyed in his native country, he determined to come to this country, which intention he carried out in 1880. After his arrival he was introduced at a recital at Chickering's, which was attended by the leading musicians and critics of Boston. Since then he appeared frequently in public and is regarded as a brilliant pianist. He lives in Boston, where he is active as a teacher of music.

*Otto Bendix moved to San Francisco in 1895 and opened a school of music. He died there on March 1, 1904.*

**Bensberg, Kate** (fl. 1880–1890); No. 120 (November 1887). This talented lady is a native of St. Louis and is the youngest prima donna of note in America today. At an early age her pure, flexible, and sympathetic quality of voice made her a favorite in the musical circles of her home, and at the suggestion of several distinguished artists, her parents were prevailed upon to send her abroad to complete her musical education. This was mainly effected at Stuttgart under the tuition of that eminent prima donna, Mme. [Marie] Schroeder-Hanfstaengel. After two years of exacting study she made her debut in June 1883 at Kroll's Theater, Berlin, as Cherubino in Mozart's *Marriage of Figaro*, scoring an instantaneous success. This was succeeded by other roles, which were assumed by her with equally flattering success. Satisfied that she had not mistaken her vocation, Miss Bensberg determined to return to America and pursue her career at home. While she was in London, en route for this country, Carl Rosa heard her and at once insisted that she join his English Opera Company. She did so, and for nearly two years she appeared before metropolitan and provincial audiences in that country, winning golden opinions wherever she appeared.

In June 1885, after nearly five years' absence, Miss Bensberg returned to America. Upon the recommendation of Mr. Theodore Thomas, she was engaged as one of the leading artists in the American Opera Company, then in process of organization. She first appeared at the Academy of Music, as Bianca in *The Taming of the Shrew*. After this she was sent by the management on a tour through the country under the management of the famous impresario Maurice Strakosch. She appeared chiefly as Marguerite in *Faust* and as Martha in the

charming opera of that name. She proved a universal favorite, her youth, beauty, and talent, together with her sweet and attractive stage demeanor, securing the heartiest approval of her hearers and the most flattering comments of the press. She won her greatest triumph when she appeared as Eurydice in the classical opera *Orpheus and Eurydice* with the American Opera Company under the direction of Theodore Thomas, during the opera festival at St. Louis last May. Not content with the scope offered her talents in this company, she organized a company of her own with the intention of giving opera written without a chorus but with the best principals to be had. Thinking with this young lady is acting, and the summer was not far advanced when the company was rehearsing and elaborate costumes being made. Unheralded by sensationalism in any form and with nothing but the knowledge of her own talents, Miss Bensberg ventured forth, and her success the past season bespeaks for her a still more brilliant second season. We expect to hear great and good things of Miss Bensberg in the future and hope to see the day when her name shall be known the world over as a great singer.

*A publicity brochure of about 1885 in the Brown Collection of the Boston Public Library states that Kate Bensberg was born "during the War of the Rebellion." She enjoyed success with Carl Rosa in the early 1880s and with the American Opera Company during the 1885/1886 season, after which she dropped from the American scene. A brief item in Freund's Music and Drama (August 23, 1890) states, "According to Le Menestrel, [Edoardo] Sonzogno, the Milanese publisher and impresario, lately examined the pupils of Mme. [Mathilde] Marchesi and engaged for Italy Miss Kate Bensberg and a Signora Komaromi."*

**Biddle, Horace** (b. Lancaster, Ohio, March 24, 1811; d. Logansport, Indiana, May 13, 1900); No. 48 (October 1881). Germany can boast of a number of talented men who, outside their own chosen professional fields, found leisure time enough to devote themselves to the cultivation of the arts and sciences. We need but mention the names of Georg Gottfried Gervinus, A.F.J. Thibaut, Eduard Hanslick, August Wilhelm Ambros, and others who, though lawyers, historians, and so on, by profession, have exercised a decided influence upon the musical development of their country. Their books will no doubt be read as long as men shall interest themselves in musical literature. Though we may not have American Hanslicks, Thibauts, Gervinuses, and Ambroses, we may, nevertheless, point with pride to the Hon. Horace Biddle, judge on the Supreme Bench of Indiana. He is, as far as we know, the only American amateur who has done anything worth mentioning in the line of musical literature. For this reason his name deserves to be mentioned in a journal like ours.

Horace P. Biddle is an Ohio man. His father was born in Colchester, Connecticut, in the year 1766. From there he moved thirteen years later to what is now Marietta, Ohio, and subsequently to Waterford on the Muskingum River. In the year 1802 he located on the north bank of Nockhacking River, a

mile below the present site of Logan, Ohio. It was here that in the year 1811 the subject of this sketch was born. Of him it may therefore truly be said that he is a "western man," for all his earlier training and experience produced in him that peculiar state of independence, united with an unusual degree of self-reliance and perseverance, that is truly "western." His father being situated on the main road from Columbus to Athens, the seat of one of the Ohio state universities, it became the favorite stopping place of many leading men of that day as they passed to and fro upon their public duties. When, however, his father was elected as associate judge of the Common Pleas Bureau, there were seen at his parental home, during the session of court, many lawyers and judges. These surroundings could not fail to impress young Biddle, and it was but natural that they should create in him the desire for a higher education.

While young he enjoyed the usual educational facilities that in those days fell to the lot of boys and girls. He went to school in winter and worked on the farm in summer; he studied Webster's spelling book, Pike's arithmetic, and Murray's grammar and finally graduated from the old log schoolhouse. Later Mr. Biddle added a thorough knowledge of law, Latin, French, and German.

When sixteen years of age he assisted his brother-in-law in the hotel business at Thomasville, Ohio, and subsequently acted as salesman in a store at Dresden, Ohio. While laboring in this place he made his first attempt at poetry. After the death of his parents he decided to study law and entered subsequently the law office of H. H. Hunter, Esq., Lancaster, Ohio. Here he studied for two years, frequently contributing in the meantime to the press. Yet at one time he had even the honor of a controversy with Gov. Brough.<sup>1</sup>

In April 1839, Mr. Biddle was admitted to the bar by the Supreme Court of Ohio, and in October of the same year he settled in Logansport, Indiana, where he still resides. He took at once a foremost rank in the profession of law and soon loomed up in the political arena. He was one of the electors on Henry Clay's ticket for president. In 1845 he ran for the legislature but was defeated. In the year following he was elected presiding judge of the Eighth Judicial Circuit Court, which position he held until the year 1852. In the year 1850 he was elected as a member of the Indiana Constitutional Convention and took a most active part in the proceedings of that august body. In 1853 he was nominated for Congress but failed to be elected. In 1850 he was elected as supreme judge, but the governor refused to give him a commission on the technical ground of there being no vacancy. In 1860 he was again elected as presiding judge, and in the year 1874 he was elected for the Supreme Bench of Indiana, and that with a majority of over 32,000 votes, which position he still holds.

We have thus far followed the political and legal career of Mr. Biddle; let us now enter his own home and see what he has done in his leisure hours. Judge Biddle is by no means one-sided in his education, and though he is firmly attached to his own chosen profession, he finds ample time to devote to the study of art and literature. Would that our lawyers, doctors, preachers, merchants, and men of leisure could be persuaded to interest themselves in the cultivation of the arts. Surely such a diversion would all the better qualify them to discharge their regular duties and fit them to continue their own professional studies more successfully.

He who is poetically gifted, he who feels the divine spark within himself, generally also finds time to write verses and woo the muses. The fact has already been mentioned that Judge Biddle began writing rhymes while attending store at Dresden, Ohio. When he was but fifteen years of age he wrote so excellent a poem that another writer claimed it as his own. In the year 1842 he was a regular contributor to the *Southern Literary Messenger*, and since then he has furnished many valuable articles to the western press.

In 1850 his poems were published in a volume, and this edition was soon followed by a second (1852). This collection of poems attracted the attention of Washington Irving, who wrote to Mr. Biddle the following lines: "I have read your poems with great relish. They are full of sensibility and beauty, and bespeak talent well worthy of cultivation. Such blossoms should produce fine fruit."

In the year 1858 an enlarged edition of his poems was published, which was prefaced by an excellent essay entitled "What Is Poetry?" This essay was afterwards published by itself in pamphlet form. Mr. Biddle's poems were next issued by Hurd & Houghton in the year 1868. The first edition was only four years later followed by a second. He has also published a poem entitled *Glances at the World*. It contains 1,066 lines and is divided into twelve glances or chapters. It speaks of over 300 distinguished men belonging to various nationalities and ages. A poem entitled *Elements of Knowledge* is yet in manuscript. Mr. Biddle also wrote a superior essay on *Russian Literature* and another on the *Analysis of Rhyme*. His works touching on the divine art are, however, of special interest to us. He wrote a book on *The Musical Scale*, which was first designed only for private circulation among scholars, friends, and institutions of learning but which may now be bought in the book market. This book displays much learning and research. Next we would mention *Discourse on Art*, an essay worthy of the attention of all art-loving people. His *Review of Tyndall on Sound* shows him to be well versed in matters of acoustics, while his pamphlet entitled *The Tetrachord* describes a musical instrument invented by himself.

Judge Biddle was made an LL.D. and a Ph.D. by the American Anthropological Association of St. Louis. His home is on an island in the Wabash River known as "the Island Home." He is a man of fine tastes and owns an excellent library and many musical instruments. We hope the judge will not divert his superior talents from music but add new evidences of his learning by giving us other books designed to help along the good cause of music.

*While he was definitely not the American Hanslick, Horace Peters Biddle was an amateur with a strong interest in music and the necessary funds to finance the publication of his books. Entirely self-taught, he published a significant number of writings on music and literature before his death in 1900.*

## NOTE

1. John Brough was governor of Ohio from 1864 to 1865, long after Biddle had moved to Indiana.



## BIBLIOGRAPHY

- Biddle, Horace P. *American Boyhood*. Philadelphia: J.B. Lippincott, 1876.  
 ———. *A Discourse on Art*. Lafayette, IN: J.P. Luse, 1885.  
 ———. *The Musical Scale*. Cincinnati: Moore, Wilstach, Keys, 1860; Boston: Ditson, 1867.  
 ———. *A Review of Prof. Tyndall's Work on Sound*. Chicago: Pheonix, 1872.  
 ———. *The Tetrachord: A New Musical Instrument*. Cincinnati: Clarke, 1877.  
 "Biddle, Horace Peters." *NCAB* 11: 348–49.  
 Reynolds, Eva Peters. *Horace P. Biddle: A Study*. Logansport, IN: Wilson, Humphreys, 1890.

**Bloomfield [Zeisler], Fannie** (b. Bielitz, Austria, July 16, 1863; d. Chicago, August 20, 1927); No. 98 (December 1885). To win for oneself a position among the world's most distinguished pianists is year after year becoming a more difficult task. The remarkable successes of Miss Bloomfield entitle her, beyond a doubt, to be called one of our distinguished pianists. The lady was born at Bielitz, Austria, on July 16, 1864 [actually 1863], and came to this country when but two years of age. Her parents settled in Chicago, and it was there that she received her first instruction from Carl Wolfsohn. After a few years of study she appeared in public as a prodigy and made quite a sensation [February 26, 1875]. When fourteen years old she played before Annette Essipoff, who advised her to go to Europe for further instruction. She went to Vienna, entering first the conservatory, after which she placed herself under Theodor Leschetizky, with whom she remained for four years.

Her course being completed, she made her debut in Vienna and earned for herself solid praise. Among the many criticisms that appeared in the press, we will only mention a few. Eduard Hanslick said: "Miss Bloomfield proved herself a thorough artist and brilliant performer." These few lines really weigh more than would fifty flashy newspaper criticisms, full of generalities and fulsome praise. Hanslick *is* a critic; he is a *man* who says what he thinks, and he usually is a correct thinker. But there is another. The *Vienna Tribune* said: "Her playing impresses one by the masculine spirit of its conception and a faultless accuracy of technique. At last, another lady pianist who fills us with respect!"

Upon arriving at home Miss Bloomfield made her debut in a concert given by the Chicago Beethoven Society on January 11, 1884. She met with a most brilliant success and at once gained a position among America's distinguished pianists. Since then she has played in many other cities—Milwaukee, Baltimore, Boston, Cambridge, New York. She also played at the Music Teachers' Association meeting at Cleveland, where we had the pleasure of hearing her. Her playing impressed us as bold, full of feeling, and perfectly clear.

The lady also played at the MTNA convention at New York [1885], performing on that occasion Rubinstein's Piano Concerto. The *Art Journal* said:

This gifted artist has only been heard here twice previous to her present appearance, but both were memorable occasions. The first was one of Frank Van der Stucken's series of orchestral concerts, where she played Adolph von Henselt's Concerto, and the next was with the Symphony Society, where her astonishing display of technique in Weber's *Concertstück* created a furor. In these comparatively lighter works Miss Bloomfield played with a power that was surprising for such a slender physique, but the broader, more dignified work of Rubinstein, with that dramatic fire that lends all his compositions a flavor of tragedy, was a more ambitious task to undertake, and that before an audience that contained so many virtuosi whose playing must needs contrast with her own; but there was little need for anxiety upon that or any other account. Miss Bloomfield possesses one of those impressionable and energetic temperaments that are bound to rise with the emergency of the situation, and catching some of the true spirit of the composer, she dashed forth into the massive chords and octaves of the first movement, nothing more difficult than which will be found in pianoforte literature. She grasped them with a firmness and great nobility of style, while the swifter passages were rendered with almost incredible rapidity. She played with such marvelous power that the immense Academy of Music was completely filled by this ever-changing, throbbing volume of musical sound. It had been known that Miss Bloomfield's capacity was beyond that of any other lady pianist in America, but that upon the very threshold of her career she should be capable of such a magnificent performance was not even dreamed of. She played as if inspired by the grandeur of the music before her, never wavering in the tempo through all those mountains of colossal chords and without a false note to mar the dazzling perfection of the whole. There was a storm of applause at its close in which every artist in the house, containing a thousand musicians, gladly joined.

As the first movement expressed passion and lofty enthusiasm, the second was all sympathy and repose, and the magnetic vibration of the notes, impregnated with the emotion of the artistic, found its way to all hearts. No composer can write more ravishing melody than Rubinstein, and this was like a glowing tone-poem, not soft and gentle, but filled with manly power and strong but perfectly blended colorings. It was the poetical ruggedness of the Northern climes, so picturesque in its intensity. Miss Bloomfield possesses the art of producing a lovely tone in legato playing, a tone that fills every corner of the imagination, limpid and yet firm, lingering and caressing, as all true legato playing should be, and withal strongly magnetic. This gave her all that was required for a superb rendering of Rubinstein's great concerto, for it may readily be taken for granted that the pianist, with her clean-cut and accurate execution, would be equal to the final allegro, although we know of few who could rival her in the tempo. In truth, it was all the orchestra could do to follow those swiftly flying fingers that left each note a gem of pearly accuracy. The wonderful elasticity of her touch and masculine power were marvels to all who are not acquainted with the indomitable will, force, and energy of Miss Bloomfield, who has all the firmness and decision of the stronger sex with the emotion and susceptibility of the womanly nature in her playing. Her triumph was complete and formed a fitting climax to such a gathering of artists and musicians as is seldom brought together in the metropolis. Miss Bloomfield chose the Chickering Grand for her performance.

Miss Bloomfield stands now in the foremost ranks of American pianists, and we may safely say that great and brilliant triumphs await her in the future.

*This sketch appeared less than two years after her professional debut and within two months of her marriage to Chicago lawyer Sigmund Zeisler. As*

*Fannie Bloomfield Zeisler, she became one of the leading piano virtuosos of her generation, earning a stellar reputation on both sides of the Atlantic. In 1920 she proved that she was "not yet a dead one" by playing a Mozart Concerto in D major, the Chopin F-Minor Concerto, and the Tchaikovsky B-flat-minor Concerto on the same program. She died on August 20, 1927. In a memorial address to the MTNA, Rossetter G. Cole stated:*

*I do not know of another great woman in art, with one possible exception, on whom Nature has bestowed so richly and in such perfect proportion and equipoise great qualities as an artist without in the least impairing or beclouding those qualities that go to make up the lovable and noble woman. Her life is an irrefutable proof that treading a public path in the service of Art, seeking and winning the applause of an admiring world, need not sap the fundamentals of human character nor tarnish the simple virtues that give substance to sincere, purposeful living.*

## BIBLIOGRAPHY

- Cole, Rossetter G. "Fannie Bloomfield Zeisler." In *Papers and Proceedings of the MTNA, 1927*. Ed. Karl W. Gehrkins. Hartford, CT: MTNA, 1928. Pp. 76–83.  
 Krummel, Donald W. "Zeisler, Fannie." *NGDAM* 4: 592.  
 ———. "Zeisler, Fannie Bloomfield." *NAW* 3: 705–7.

**Boise, Otis B.** (b. Oberlin, Ohio, August 13, 1844; d. Baltimore, December 2, 1912); No. 33 (July 1880). If the state of Ohio has of late furnished more than her quota of distinguished statesmen, she may also point with pride to some of her sons who have distinguished themselves in the fields of music.

Mr. Otis B. Boise was born in Oberlin, Ohio, on August 13, 1845 [*sic*]. His father was a physician of high standing who appreciated his son's tastes and indulged them. When quite young he played the organ with considerable skill, and at the remarkably early age of fourteen, he became organist of St. Paul's Church, Cleveland, Ohio. Despite his father's fondness for music, he opposed his son's desire to make it a life study and to devote himself exclusively to it. Like many other fathers, he believed his own profession to be the best suited to his son's capabilities, and it was natural that he used every means at his command to induce his son to follow his footsteps and become a physician. For a while young Boise studied medicine, but the ruling passion at last gained the victory, and he was permitted to go abroad for a few years of general study. In 1861, he went to Leipzig, where he entered the conservatory and at the same time took private lessons of Moritz Hauptmann, Ernst Friedrich Richter, Ignaz Moscheles, Ernst Ferdinand Wenzel, and others. For three years he devoted himself almost exclusively to the study of the theory of music and composition. After that time he went to Berlin, where he placed himself under Theodor Kullak's instruction. His arduous labors at last told on him; he was overtaken by sickness and finally was taken to a hospital, suffering with a severe attack of typhoid fever. His condition was so critical that for several weeks there seemed to be no hope for his recovery. He would in all probability have succumbed to

the disease had not a kindhearted gentleman taken him to his own residence, where the best care was taken of the young foreigner. He became better, and as soon as able (1864) he turned his steps homeward.

Upon his arrival in this country he settled in Cleveland, where he became organist at the Euclid Avenue Presbyterian Church. His playing attracted not a little attention, but the field being a small one, he became dissatisfied and removed to New York (1870), where for the first year he taught in a conservatory and played the organ in Dr. Hall's Church.

Mr. Boise has written much music. His first composition that was publicly performed was a Psalm for chorus and orchestra. It was rendered by the Euterpe Society under the leadership of Mr. J. P. Morgan. The composition was well spoken of. In the year 1874, a piano concerto by Boise was performed at the Peabody Institute, Baltimore, by Miss Annette Falk Auerbach. The concerto was a great triumph for our composer, he being called out several times, while the press bestowed much praise both upon the concerto and its performance.

In 1876, Mr. Boise's health declined, and he was advised to take a trip to Europe. He sailed with his family to Germany, where he was warmly received by his former teachers and fellow students. While at Leipzig a motet of his was performed at the celebrated Thomas Church and was most favorably commented upon. Liszt and other artists received him kindly, and he was even invited by the great pianist to spend the winter with him in Pest. His physicians, however, advised him not to go on account of the climate. The next year was spent at Wiesbaden, where he met Joachim Raff and where some of Boise's works were publicly performed.

In 1878 he returned to this country. While he had been abroad, his symphony was twice performed in Baltimore concerts. On January 30, 1879, he gave a concert in Chickering Hall, New York, the program of which was made up exclusively of Mr. Boise's compositions. This was by some pronounced a daring act for one so young, but the concert was a great success as will be seen from the following press notices. The principal works were a symphony, a festival overture and a concerto.

*The Telegram* says:

The Boise concert was given before a large critical audience. The event has been anticipated in musical circles with no little interest and has been discussed extensively. The author possesses rare versatility and variety. The quality of his works, too, stamps him a composer of more than ordinary power and ability. One who can produce a symphony and concerto worth being listened to by such auditors as heard them that evening has achieved a success by no means equivocal. He should be encouraged in what he attempts to do and his talent given full play.

*The Sun* finds [in] Boise's works

Ripe scholarship, a large knowledge of the laws of counterpoint and harmony, an extended study of the recourses of the orchestra and of the character and modes of treatment of the individual instruments, and an imaginative power. They reflect the highest credit on Boise's talent, industry, and skill. For the mere putting together of the orchestral part[s] of a symphony so that they may have any form, cohesion or

fluency is, in itself, a most formidable work and not to be accomplished without the soundest preliminary training. In his songs Boise has followed the modern German school and has produced very graceful compositions.

The *Herald* considered the audience large and critical, many professional and amateur musicians being present. In view of the fact that the program consisted entirely of his own compositions, credit is due Mr. Boise for its successful issue. The strongest parts of the symphony *In Memoriam* were the "Marche Funebre" and the "Scherzo." In these the composer demonstrated his constructive skill and the nice poetic sense that must underlie all true conception of harmonic effects. The music was graceful and entirely agreeable to the ear.

The *Post* says: "Mr. Boise has merit of a decided character and is a hard student of the best modes of expressing musical thoughts. There was a good orchestra under the direction of the composer, and on the whole Mr. Boise's first concert may be termed a success."

The *Mail* says: "There was about all his works an atmosphere of pure musical taste which admitted nothing trivial, nothing bad, clap-trap, nor meretricious. It is evident that his ideal is high and his tendency classical, and these are great points gained for American Art."

The *Tribune* considers it gratifying to mark in an American composer the evidences of a serious purpose, hard study, and enthusiasm for art, and Mr. Boise is one whose career we shall follow with interest. What way his ambition points was clearly shown by his program.

The *Times* was favorably impressed, and says: "Of Boise's works, the symphony at first would seem to be the most meritorious, but it is well nigh impossible to judge of the merits of orchestral compositions at a single hearing. The work was certainly original in its conception and showed the knowledge of the resources of an orchestra. Mr. Boise may congratulate himself on a very successful venture. The audience was attentive and appreciative, and considering the nature of the program, the success of the concert was something phenomenal."

These press notices are so unanimous that they may be accepted as being entirely free from partisan feeling and favoritism. The public will watch with more than ordinary interest the further development of this able young man.

*Otis Bardwell Boise felt the attraction of Germany throughout his career. After spending ten years in New York (1878-1888), he returned to Berlin, where he lived until 1901. During his thirteen years there he capitalized on the flood of American music students to the German capital by teaching theory and composition in English to pupils who were unprepared for music study in German. He returned to Baltimore in 1901, where he directed the harmony and composition program of the Peabody Conservatory until his death in 1912. He was a fine teacher who taught a number of distinguished pupils, and his compositions were highly regarded during the era of American Composers' Concerts in the 1880s and 1890s.*

## BIBLIOGRAPHY

"Boise, Otis Bardwell." *NCAB* 26: 213-14.

**Bonawitz, Johann Heinrich** (b. Dürkheim, Germany, December 4, 1839; d. London, August 15, 1917); No. 28 (February 1880). It is with more than ordinary interest that we write a biographical sketch of this musician who has made for himself a reputation both as composer and pianist. For several years the paths of our lives ran, so to speak, on a common line. We were brothers in many things, and though many days have passed since last we saw each other, we still delight to recall those days long gone by which we spent in the City of Brotherly love. Henry Bonawitz's home was also to a certain extent the writer's home; at least it was a pleasant place to visit for the young German emigrant who had left a pleasant home near the banks of the Rhine in order to seek his fortunes in the New World. Many an hour we spent with young Bonawitz, many a meal we took at his table, and when the hour of trouble and anxiety came, he stood near us, cheering us with his ever-bright face and joyful disposition.

Henry Bonawitz was born at Dürkheim, Germany, on December 4, 1839. When quite young he entered the Conservatory of Liège, in which institution he remained until he was about thirteen years of age. About that time his parents removed to this country, where they arrived in the year 1852. It was in the fall of 1854 that we came to this country, and though we often saw the boy, he never attracted our special attention. During the winter of 1854-1855, however, he played in a concert of the Philadelphia Musical Fund Society, and on that occasion we for the first time discovered what a skillful player young Bonawitz was. Well do we remember the dark-eyed, dark-haired lad dressed in a little jacket stepping to the front of the huge stage and bowing with an air of confidence that was simply inspiring. He played Wallace's *Fantasie on the Cracovienne*.<sup>1</sup> His superior execution, his youthful appearance, caused enthusiasm to run high, and Henry's performance was liberally applauded. Curiosity as well as a sympathetic admiration now prompted us to talk to the boy and to take more notice of him, and we found him to be the center of affection of a happy home. A friendship sprang up between him and us that brought us closer day after day.

A poor emigrant's life is generally full of sad changes, which are all the keener felt because the ties of home do no longer exist, because that secure haven where the ship may rest securely during the hours of storm is in the far distance. As we were walking down Chestnut Street one morning, having lost a situation, our mind was filled with anxieties and gloomy forebodings. What shall I eat and drink, and wherewithal shall I clothe myself? These were the questions preeminently occupying our mind. While thus in a state of mental distress, we met Henry Bonawitz, who, seeing our condition at a glance, inquired for the cause. We were only too glad to make a clean breast of our sorrows and told the entire sorrowful tale of our sufferings. Bonawitz laughed, took us by the arm, and said, "Never mind, I will give you a situation, come with me and I will put you among the vagabonds." We followed and soon found ourselves in a large saloon near the Exchange (Third Street), where we discovered the fact that Henry Bonawitz played the piano at night in order to help support his parents. The orchestra consisted of a strange conglomeration of instruments. He introduced us, and upon his recommendation we were at once engaged to play the melodeon. It was in that saloon and in the midst of this

singular orchestra that Henry Bonawitz and the writer sat side by side for months playing Italian overtures, potpourris, and so on, for the conductor of the orchestra was an Italian bassoon player, a man endowed with some skill and taste but afflicted with a most violent temper. Much that is interesting and amusing might here be mentioned, thereby giving an insight into such "vagabond" life, as Bonawitz called it, but this would make our article too lengthy. Late at night the two musicians walked home together, and during the long hours of the day when we had little or nothing to do, we played piano duets and talked about music. It was about that time that the first copy of Wagner's *Tannhäuser Overture* for four hands came to Philadelphia. At once we bought it and studied it. Well do we remember the peculiar manners and notions of the young musician as he for the first time heard Wagner's strange harmonies, for we had heard the opera in Germany. After months of playing the overture, however, it became his favorite.

Bonawitz's youth was an uneventful part of his life. He was of a most cheerful disposition, ever ready for fun and mischief. There were unmistakable evidences of his rare gifts, and the young man seemed fully conscious of them. He was a great admirer of Mozart. So intense was his love for that composer that he saved all his spare means for the purchase of Mozart's manuscripts, which were then for sale at Andres' music store. This sheet of paper he almost worshipped. He had it framed, and on more than one occasion we saw him kiss it.

Bonawitz' whole mind and soul were filled with music. Without it he was nothing. When we met him he was already a skillful player, but he had none, or at best very limited knowledge of harmony and composition. Despite this fact he wrote a sonata in 1855 that was full of good ideas and correct in form but whose composition betrayed the composer's love for Mozart. In the same year he wrote an overture that was then played by the Walnut Street Theater orchestra, in which young Bonawitz had some friends and admirers. We remember hearing it, and the impression that it made upon us is still fresh in our mind. It was a well-written overture, but it tasted much after Mozart. Seeing that higher studies were needful, we spoke in his behalf to Mr. Wollsiefer, the father of the musician now so well known as conductor in Philadelphia. He promised to give Bonawitz instructions in harmony, but as we left the city of Philadelphia, in 1856, we are unable to say how long he availed himself of this privilege.

In the year 1861 Bonawitz went to Europe. He remained for some time at London and Paris, where he met with great success as a pianist. He was admitted into the highest circles, and the press was lavish in its praise. We have before us a number of French, English, and German journals, all eulogizing the gifts of this distinguished musician. Among these is an interesting account of his farewell concert in Wiesbaden on the eve of his departure for Paris in the autumn of 1866 in which the writer describes the concert as a grand triumph of artistic skill and mentions an immense repertoire of classical works (amounting to almost 500) that Bonawitz had played in public during his four years' residence in that city, in almost every case with no notes before him, a power of memory that every student of music will admit to be but little short of marvelous. His arrival in Paris was welcomed with

exultation, and the journals vied with each other in congratulations on the acquisition of an artist who, as they said, had won such immense fame in Germany. We quote from the *Presse Musicale*, of January 19, 1867: "Marx, the celebrated professor in Berlin, has addressed a letter to Bonawitz, acknowledging the receipt of several of his compositions, in which the illustrious master expresses the lively pleasure which these works have given him and congratulates Bonawitz on his two-fold gift of virtuoso and composer." And this article announces further "That at the next concert Bonawitz will perform Schumann's Opus 17 and Liszt's *Fantaisie on Don Juan*, works which on account of the extraordinary difficulties they present have not as yet been publicly performed in Paris."

Another concert that he gave a few days later is noticed in the following terms: "A great pianist and what is even better, a great musician, appeared last Wednesday at the Salon Pleyel. Mr. Bonawitz is a true artist, his playing, his choice of pieces, even his pose at the piano reveal the strong conviction of the thinker unto the depths of the philosophy of music. His quartet for piano, violin, viola, and violoncello, is a finished work in all respects. It is written with a hand at once firm and light."

Many more such flattering notices of our artist friend might be culled from the Paris papers, but we must hasten on with our story.<sup>2</sup> Bonawitz's career in Paris was a most successful one, but the life he led was one of severe labor and application. He taught during day and studied during the hours of night, while on many evenings he was out in society, where his matchless playing always aroused a great deal of enthusiasm. His was not a selfish nature, he never abused or trifled with his art, he never strove to enrich himself through his art but rather loved it with unselfish motives and was devoted to it with undying zeal. His youthful devotion to art has never left him, his early principles were never wiped away or changed. The enthusiastic boy grew into an enthusiastic man. He was ever kind and obliging to other musicians, especially to young composers, and in his matinees at the Salon Kriegelstein he gave young unknown composers weekly an opportunity to have their works publicly performed, an institution that, by the way, we need also in this country. While in Paris he wrote his opera *The Bride of Messina*. The composer had many trials to contend against, the nature of which need not here be mentioned. The composition of this opera was to him at that time a solace; indeed it deserves to be called "a labor of love."<sup>3</sup>

In 1873 he came to this country and settled at first in his old home in Philadelphia. His friends were anxious that the *Bride of Messina* should be given and set to work with true zeal and devotion. It was performed at the Academy of Music [April 22, 1874] and was most favorably criticized by the press. *Watson's Art Journal* said,

The music throughout is high toned and thoughtful and shows in its structure the knowledge and the judgment of an educated musician, and one who has a fine feeling for his art. His treatment of the work in the orchestra bears more to the manner of the old masters than to the methods adopted by the disciples of the new school of "music for the future"; still he has profited by the added resources of the orchestra which have been developed during the past thirty years by the genius of Berlioz,



Wagner, and Liszt and at emphatic moments uses the orchestra with great power. But the leading features of the orchestration are the rich and flowing writing for the string quartet, which is very beautiful indeed, and the delicate and refined coloring by the wind instruments produced by laying them on separately or in masses just where they will be most effective either by adding richness or by affording contrasts. As we have said before, *The Bride of Messina* is the work of a master musician and has dominant qualities which will keep it before the public. The music is truthful and earnest, with exceptional beauties which call forth murmurs of applause, which is of all demonstrations the surest proof of commanding excellence.

The *Philadelphia Evening Bulletin* says: "Mr. Bonawitz' music shows no signs of crudeness nor of imitation. It is original, individual, vigorous and manly. His study and his taste have led him among the highest models of the old as well as the modern school of composition. His overture to this opera is quite brief, but it is full of fine effects of harmony and melody."

Bonawitz was engaged for some time by the firm of Decker Bros., New York, and traveled for them giving concerts using their piano. In 1875, the year before the Centennial, he was appointed conductor of the Centennial musical performances, but he declined for various reasons not here to be mentioned. Suffice it to say that he did not like some of his associates, nor did he admire the course pursued by those who in every way tried to influence the musical feature of the Centennial festivities. Other difficulties presented themselves, and thus Bonawitz left again his adopted country (1877) and went to Vienna, where he is teaching and devoting himself to composition.

We have mentioned only his first opera. He wrote a second, *Ostrolenka*.<sup>4</sup> The composer says, in a letter dated January 1, 1875:

DEAR KARL:

The *Bride of Messina* was composed about twelve years ago, and because of the nature of the text I have labored with special love and devotion on this work, taking no consideration whatsoever of the public. On the other hand when I wrote *Ostrolenka* I tried to come nearer to the tastes and demands of the public of today. This is the main difference of the two operas. The *Bride of Messina* will always be regarded as a child of my love, while I am convinced that *Ostrolenka* will please the public better.

During the fall and winter of 1879–1880 Bonawitz made a tour through Germany, giving concerts in which he played only Beethoven's Sonatas. Wherever he goes, whatever he does, he will remain true and faithful to art in the highest acceptation of the word. While there are some things that embitter Bonawitz's life, the sunlight of public recognition must also be very cheering to him. Twenty-five years—a full quarter of a century—has passed since we first met Bonawitz. Little did we think then that at the end of that period we would be called upon to write a biographical sketch of the life of our youthful companion and friend. Alas, the years have passed, and ere another twenty-five years will have rolled on, the career of the two players in the saloon will be finished, and the places that once knew them will know them no more. We are glad, however, that we were so highly privileged to do this much for our friend whom we loved and esteemed and to whom we now send kind greetings.

*In this sketch, Merz pays a highly personal tribute to a childhood friend. The subject of this sketch raises the question of what constitutes an American composer, though, since Bonawitz spent most of his life outside the United States. In late nineteenth-century America, when recent immigrants made up a substantial proportion of the population, the definition of "American" could be interpreted quite broadly. Bonawitz spent the last thirty years of his life in London, where he was commemorated in his obituary as "the well-known pianist and composer, founder of the Mozart Society."<sup>5</sup>*

## NOTES

1. *Grande Fantaisie et variations sur la Cracovienne* by the Irish composer William Vincent Wallace (1812–1865) was published in 1847.

2. Another extremely positive review of this concert is found in "Soirées et concerts," *La France musicale* 31/5 (February 3, 1867): 31–32. His concerts and those of his students are mentioned regularly in the *Revue et Gazette musicale de Paris* in the succeeding years.

3. Most of the preceding three paragraphs (from "We have before us a number of French and German art journals") was plagiarized from an article that appeared in the *Philadelphia Bulletin*, March 13, 1874, and was reprinted as "John Henry Bonawitz—Sketch of His Artistic Career," *Dwight's Journal of Music* 34/1 (April 18, 1874), 216.

4. According to Alfred Loewenberg, *Annals of Opera, 1597–1940*, 2nd edition (Geneva: Societas Bibliographica, 1955), 1041, this opera was premiered on December 3, 1874, in Philadelphia and was revived on April 2, 1884, in St. George's Hall, London.

5. "Deaths," *Times*, August 18, 1917, p. 1.

**Bowman, E. M.** (b. Barnard, Vermont, July 18, 1848; d. Brooklyn, August 27, 1913); No. 79 (August 1884). Having occupied the chair at the late meeting of the Music Teachers' National Association [July 1884], Mr. Bowman's name has been brought before the musical public of this country.

Mr. Bowman was born on July 18, 1848, near the village of Barnard, Windsor County, Vermont. His ancestors for two generations were musically inclined, having learned to read music at Moses Cheney's Singing School at the village. When ten years of age, he visited the Academy at Ludlow, Vermont, where he also received his first piano instructions from a Miss Ella Sparhawk.

In 1859 the family removed to Canton, New York, where young Bowman continued his musical studies with Miss Anna Brown and later with A. G. Faville, and finally at St. Lawrence University. In 1863 he moved to Minneapolis, when he began his professional career as a teacher and player. In 1866 he attended a course of lessons with William Mason at New York, studying at the same time the organ and theory with John P. Warren. During this period he also played the organ in Old Trinity.

In 1867 he located in St. Louis, the city where he now resides, but from 1872 to 1874 he lived in Europe, studying piano in Berlin with Franz Bendel, the organ with Carl August Haupt and Edouard Rohde, and composition with

Carl Friedrich Weitzmann. After returning to this country he edited *The Teachers' Work on Harmony*, which is published in this country. After leaving Berlin he spent a season in Paris studying the organ with Antoine-Édouard Batiste. Next he traveled through Great Britain and over the continent, forming very pleasant acquaintances with distinguished musicians.

In the year 1874 he returned to St. Louis, where he has since devoted himself to teaching and to leading the music in Dr. Boyd's church. In 1881 he again visited Europe for the purpose of study, spent a short time with Alexandre Guilmant in Paris, Haupt in Berlin, and a few weeks with George Alexander McFarren, John Frederick Bridge, and E.H. Turpin. While in London he became a candidate for, and also gained the degree of, "Associate of the College of Organists."

*Edward Morris Bowman was the first American to be admitted as an associate of the Royal College of Organists. In the United States he played a crucial role in the development of several national musical organizations. He was a founder and the first president of the ACM (1884-1893), a founder of the AGO (1896), and a five-time president of the MTNA (1883, 1884, 1893, 1894, 1905). He taught at Vassar College from 1891 to 1895 and served as organist in a number of prominent churches.*

## BIBLIOGRAPHY

Bowman, Edward M., ed. and trans. *Weitzmann's Manual of Musical Theory*. New York: Pond, 1877.

"Bowman, Edward Morris." *AmSup*.

"Vital Figure Lost to Teaching World." *Musical America* 18/18 (September 6, 1913): 11.

**Brand, Michael** (b. New York, January 11, 1849; d. Cincinnati, August 4, 1904); No. 82 (October 1884). This gentleman is a favorite of the Queen City, and she is justly proud of him. Mr. Brand was born in New York, January 1849. He is now thirty-five years of age and with the best years of his life before him. Doubtless much good will yet be heard of him.

No musician of the present time in Cincinnati is so much before the public in one capacity or another as Mr. Michael Brand. His musical career has been identical with the interests of that city nearly all his life, and to his individual efforts the city owes much. As a musician he has broad, liberal views joined to the best possible knowledge of what is worthy of acceptance. Although being an excellent violinist and possessing an accurate acquaintance of the value of every orchestral instrument, the instrument of his choice is the cello. As a cellist he ranks first in this country today. His playing is marked for beauty of tone, breadth, and dignity of style. These qualifications render him a powerful acquisition in the interpretation of chamber music. As an orchestral conductor he also enjoys no doubtful reputation. He has been

identified with the Cincinnati Orchestra since 1872 and was one of the first to place his name upon the Philharmonic list.

*Brand was a talented cellist who was section leader in Theodore Thomas' New York orchestra for a number of years and later served in the same capacity for the Cincinnati Symphony under Frank Van der Stucken. It was as a conductor, though, that he was most important to Cincinnati. He conducted the orchestra at the Grand Opera House, the "pops" concerts that were the forerunner of the Cincinnati Symphony, and the Cincinnati band that played to much acclaim for six months at the World's Columbian Exposition in Chicago. It was perhaps not hyperbole when his obituary in the Cincinnati Enquirer stated, "No individual musician did more to place the Queen City on a dignified plane of musical worth and win for her a place of honor among the cities of the country."*

## BIBLIOGRAPHY

"His Music Is Silenced." *Cincinnati Enquirer*, August 5, 1904.

**Bristow, George F.** (b. Brooklyn, December 19, 1825; d. New York, December 13, 1898); No. 1 (November 1877). Mr. Bristow was born in Brooklyn, December 19, 1825. His father was a professor of music and began early with the musical education of his son. When but five years old, he began the study of music, and at the age of thirteen he was already the second leader of violins in the orchestra of the Olympic Theatre, then under the well-known leader George Loder. In this position he continued for many seasons. His engagement at this theatre was of great service to him inasmuch as it afforded him ample opportunity of becoming acquainted with the stage. When the New York Philharmonic Society was organized, Mr. Bristow with all his youthful zeal joined the orchestra, and to his credit be it said that he is still a member of that organization. For thirty years he gave instruction in the public schools of New York, and while his name has been frequently mentioned as the proper person to superintend the entire musical department of the public schools of New York, the authorities never could see the interests of the public in that direction, and the very desirable end of seeing Mr. Bristow at the head of the musical department of New York has never been achieved. Mr. Bristow has also been connected with the New York Grand Conservatory, and during our Centennial Celebration he was one of the committee appointed to settle the awards for the department of musical instruments. Mr. Bristow leads a very active life, constantly at work and taking his full share in life's battle. For many years he has resided at Morrisiana, and as a rule he associates very little with the profession or with the world of fashion.

He has produced many and some very large musical compositions. When but fourteen years old, he published his first work. What this was we are unable to learn.

His first overture was played by the Philharmonic Society when the composer was but seventeen years old. His Concert Overture, op. 3, was also performed by this society. All these works, however, bore the marks of a youthful mind and were devoid of an independent style, yet they showed forth the composer's familiarity with the orchestra. In 1845 Mr. Bristow came before the public with a symphony in E flat that was highly commended by critics.

In 1849 he brought out a cantata, entitled *Eleutheria*, which was performed with marked success. He also wrote a symphony for Louis Antoine Jullien, who paid him the *enormous!* sum of \$200 for it. No matter whether it was worth more or less, so much is sure that Jullien more than cleared his \$200 and by his apparent generosity placed himself in a patriotic light and secured public favor. Jullien took both of Mr. Bristow's symphonies to England and reproduced them there.

In 1855, Mr. Bristow surprised his countrymen with a romantic opera entitled *Rip Van Winkle*, the libretto of which was by J. H. Wainwright. The popular Pyne Harrison Opera Troupe brought this opera out at the Niblo's, New York. The success of this opera was so remarkable that it held its own on the stage for thirty consecutive nights. It having never been published, its strains are unknown to the present generation of musicians. Max Maretzek intended at one time to revive *Rip Van Winkle* in an Italian dress, but the plan was never carried out, owing to the destruction of the Academy of Music by fire in 1865.

Mr. Bristow is one of the most active men. His pen is never idle. Soon after the performance of his opera, he had a new symphony performed, a work that has also been well spoken of. Right on the heel of this came his oratorio, *Praise to God*, which is pronounced to be a masterly production. John W. Moore, in his Appendix to his *Encyclopaedia* when writing about Mr. Bristow's *Praise to God*, objects to the use of the title of oratorio as unsuited. It was three times performed and met each time with a favorable reception. The third performance was given for the benefit of the Old Ladies' Home and netted \$2,000 after deducting \$400 for expenses. All Mr. Bristow received from the performance of this oratorio is \$25. Alas! the ways of the world are ever the same. The composer toils and labors while public charities, managers, or publishers reap the benefit of his labors! Mr. Bristow was allowed to lose nearly \$200 by the first two performances of his oratorio, yet mere recognition was *all* that was accorded him in the end. Mr. Bristow's greatest work is the oratorio *Daniel*, which was performed under the composer's own leadership at Steinway Hall on December 30, 1867, with Euphrosyne Parepa-Rosa as soloist. This work added greatly to the composer's reputation.

Mr. Bristow's Arcadian Symphony in E minor was first performed at the Academy of Music in February 1874. This work was originally written as an introduction to a cantata entitled *The Pioneer, or Westward Ho!* the libretto of which was written by Henry C. Watson. It pictures the pioneer's departure from his native land, his sorrows and regrets, the dangers of the great deep, and his preservation and safe landing. It is believed that when Mr. Bristow shall have finished the whole cantata, his fame will be secured for all time to come.

In addition to the above-mentioned works, he has written much church music, especially for the Episcopal Church; also a Mass for the Catholic Church, quartets for stringed instruments, piano pieces, vocal solos, duets, trios

and quartets, also a number of organ pieces. His popularity rests mainly upon his church music, which is used very generally throughout the country. No matter what critics may say as to the merit of Mr. Bristow's compositions, so much remains a fact that he is one of the very best composers that this country has produced. K.Z.

*The choice of Bristow as the subject of Merz's first sketch is particularly appropriate, since this composer was one of the earliest and staunchest advocates of native composers. Though his works seldom used American thematic material, he repeatedly based his compositions on American subjects and libretti, as in his opera Rip Van Winkle, his cantata The Pioneer, or his "Niagara" Symphony, with chorus and solo vocalists. He was actively involved with a number of groups for the promotion of American music in the 1850s, but his efforts were ahead of their time. When the movement for American Composers' Concerts finally brought native composers to prominence in the 1880s and 1890s, preference was given to younger composers. With Anthony Philip Heinrich and William Henry Fry, he must be counted as a crucial midcentury advocate for American composers. He died in New York on December 13, 1898.*

## BIBLIOGRAPHY

- Gombert, K. E. "'Leonora' by William Henry Fry and 'Rip Van Winkle' by George Frederick Bristow: Examples of Mid-Nineteenth-Century American Opera." Dissertation, Ball State University, 1977.
- Kauffman, B. F. "The Choral Works of George F. Bristow (1825–1898) and William H. Fry (1815–1864)." Dissertation, University of Illinois, 1975.
- Rogers, Delmar D. "Bristow, George Frederick." *NGDAM* 1: 293–95.
- . "Nineteenth-Century Music in New York City as Reflected in the Career of George Frederick Bristow." Dissertation, University of Michigan, 1967.
- Thomas, Jean W. "Bristow, George Frederick." *ANB* 3: 572–73.

**Buck, Dudley** (b. Hartford, Connecticut, March 10, 1839; d. West Orange, New Jersey, October 6, 1909); No. 12 (October 1878). Among the prominent American organists and composers, Dudley Buck occupies a conspicuous place. He is one among the few of our native-born musicians to whom we may look with pride and hope. While he has earned for himself a national reputation as organist, he bids fair to do more as a composer.

Mr. Buck was born at Hartford, Connecticut, on March 10, 1839. His father, Dudley Buck, Esq., was a shipping merchant. His mother was a daughter of Judge Adams of Portsmouth, New Hampshire, a prominent lawyer in whose office Daniel Webster began his law studies. Neither father nor mother was musical, in the ordinary acceptance of the term, for neither of them played or sang; yet, like most people of culture and refinement, they were fond of listening to music. Mr. Buck's love for the divine art developed at an early age, but his tastes were neither recognized nor encouraged, for it was the intention of

his father that he should devote himself to mercantile pursuits. The study of music was viewed more as a hindrance than as a furtherance for the boy's future usefulness as a merchant. The only musical privilege that he enjoyed in his early youth was a term of instruction in an ordinary singing school. There he learned the notes of the treble clef; somewhat later he discovered, in the garret, an old book that had belonged to one of his father's clerks; from this he learned the bass clef and the first rudiments of thoroughbass. When but twelve years of age, he learned to play the flute upon an instrument that he had borrowed from one of his schoolmates. His joys, however, came to a speedy end, for he had to return the instrument. Seeing his love for the flute, his father promised to give him one on his birthday some six months later. This was too long a period for our young lover of music to wait. He therefore improvised an instrument by cutting a broom-stick of the exact length of the borrowed flute, making notches to correspond to the holes and keys, and with this sort of an instrument he picked out, with the aid of a borrowed instruction book, the scales of the flute. It may perhaps be an item of interest to our readers to learn that this practice was usually indulged in high up in a favorite cherry tree.

At last the long-hoped-for birthday came, and with it also the promised flute. To the surprise of his parents, the boy showed not a little familiarity with the instrument. This no doubt led to the next step in the boy's musical career, for some two years later his father purchased for him a melodeon, one of those sad precursors of the cabinet organ of today. Diligently he now applied himself to the study of this instrument, and so rapid was his progress that soon he was able to play the accompaniments to some of Haydn's and Mozart's masses, as well as to several of Handel's choruses. Though his father was able to procure for his son the very best musical instruction, and though he now recognized his son's passionate love for the art, he nevertheless refused to secure such instruction, for fear that the love of music might interfere with his other studies. Aside from that, the father had not yet given up his fond hopes of seeing his son succeed him as a merchant. But when, at a later period, his father became convinced of the fact that music was his son's calling, that God had endowed him with rare gifts in that direction, he did all he could to give him a first-class musical education.

Thus we see that while Mr. Buck's progress was for a time retarded, as it were, he was after all more favored than many others who are forced to grope their way in the dark under many adverse circumstances, seeking a musical education. The precious time that had been lost, however, could not be regained, and hence it may be said of him that he suffered from that prejudice against a musical career that is but too common among businessmen, and among people of wealth in general. When sixteen years of age, he received a piano and was permitted to take three months' lessons, Mr. W. J. Babcock acting as teacher. It was about that time that young Dudley was appointed "pro tem" as organist of St. John's Church, of Hartford; but though appointed only as a supply, so to speak, he gave such general satisfaction that he retained this position until he went to Europe. While thus engaged as organist, a friendship sprang up between him and the late Henry Wilson, who had just returned from Europe, where he had studied for a year. Mr. Wilson's influence over Mr. Buck

was decidedly for good, and the wish that he might also be permitted to go to Europe found a lodging-place in his heart.

At last this wish was to be gratified, and a new world was to open itself for our young organist. His aspirations were realized, for in the summer of 1858 he was sent to Europe. In his collegiate studies he had already reached the junior class of Trinity College, and though but few years were required in order to finish his education, his father recognized the fact that if the young man was at all to accomplish something worth speaking of in music, no time was to be lost. He remained four years in Europe. His first steps were directed to Leipzig, where he studied theory and composition under Moritz Hauptmann and Ernst Friedrich Richter, orchestration and musical form under Julius Rietz, while Louis Plaidy and Ignaz Moscheles were his piano instructors. Richter alone, of all these good names, is now living. The Leipzig Conservatory seems at this time to have had quite a number of pupils who have since made a name for themselves. Thus, S. B. Mills, Arthur Sullivan, J. F. Barnett, Walther Bach, Carl Rosa, Madeline Schiller, Clara Doria, Edward Dannreuther, and others were all Mr. Buck's contemporaries or classmates. In Leipzig he remained a year and a half, enjoying private lessons as well as the Conservatory instruction.

Being a great lover of Bach, he was determined to drink in the spirit of the old master as much as he could. He therefore placed himself under the charge of the celebrated Johann Schneider of Dresden, then in his seventieth year and court organist to the king of Saxony. It so happened, about that time, that the composer Karl Gottlieb Reissiger died, in consequence of which Rietz was called to Dresden as first conductor of the Royal opera and the symphony concerts. This was favorable to Dudley Buck, for it gave him an opportunity to continue his studies under his favorite master and at the same time to take organ lessons of Schneider.

For the benefit of our young readers, we would say that Schneider was one of the greatest organists that have ever lived. Though old in years when Dudley Buck met him, he was still as active as a young man of thirty. He possessed in its fullness the traditional manner of playing Bach's music, having himself been a pupil of Johann Christian Kittel of Erfurt, who in turn had been (if we are not much mistaken) a pupil of the great Johann Sebastian. This great organist and teacher died but a few years ago, and it may well be said that Dudley Buck was one of his last pupils. Only the true lover of the organ, the musician who appreciates the greatness of Johann Sebastian Bach, can understand how great a boon it must have been for Dudley Buck to enjoy the instruction of Johann Schneider. While we care perhaps less than others do for the doctrine of the apostolic succession, we sincerely believe in the musical succession from Bach to Kittel to Schneider and to Dudley Buck.

Having spent three years in Germany, the land of music, he visited Paris, where he remained one year. While there he did not, however, take lessons, properly speaking. Having been well provided with letters of introduction, he was enabled to move in the best musical circles. Henri Herz and others assisted him in making musical acquaintances. Antoine-Edouard Batiste procured for him opportunities for organ practice, and almost daily he visited the organ factories of the French capital.



At last he turned homeward. He had decided to settle either in New York or in Boston, but having been absent from his parents for four years, it was but natural that they should wish their son to remain with them—for a season at least. Rather than be idle, Mr. Buck accepted a position as organist in the "Park Church" at Hartford. Although speedily becoming somewhat of a "prophet in his own country," yet a sense of his comparatively narrow field soon oppressed him with a longing for the society of his professional peers. He began making earnest preparations to leave his home, when suddenly his mother died. His filial duties to an aged father again forced him to remain at Hartford, and thus it came that Dudley Buck remained for some years in his native city. While we may with pride speak of Dudley Buck as an organist and as a composer, we deem it not unworthy of the man's reputation to hold him up also as an obedient, loving son.

While thus fettered, as it were, to the limited field of his native city, he began publishing his first pieces, which always appeared with the name of Dudley Buck Jr., because his father had the same name. This, however, he discontinued after his father's death, which occurred about four years after that of his mother.

Being now left to himself, he turned westward and settled in Chicago as his future abode. There he remained three years as organist of St. James' Church. His name began to be known, his compositions were sought after, and Dudley Buck was highly regarded as an organist. Still the musical atmosphere of Chicago did not suit his tastes; it was not congenial to our young musician, and again he decided to go eastward. Before he had carried out his designs, the great Chicago fire broke out and destroyed his house and home, together with many of his compositions. Among these we would mention a concerto for piano and orchestra, a concert overture, a trio for piano, violin, and cello, three romances for clarinet and piano concertante, and so on. This blow was a heavy one, but with Schiller he could say that wife and child were safe—none of the loved ones was lost.

With but very little baggage, Mr. Buck went east, and two weeks after his arrival there he was appointed as organist to St. Paul's Church, Boston, and subsequently organist to the Music Hall Association, which involved the charge of the great organ.

Mr. Buck remained three years in Boston, when, upon the solicitation of Theodore Thomas, who evidently appreciated his talents, he removed to New York, where he conducted alternately with Thomas during one season of the Garden Concerts, meantime establishing himself as a teacher of his specialties. He also played the organ at one of the Cincinnati May Festivals.

At present, Mr. Buck is organist of the Church of the Holy Trinity in Brooklyn, one of the best-known churches in the country—a church that has always enjoyed a special musical reputation, to which reputation Mr. Buck will no doubt add not a little luster.

Although best known to the public by his church music and vocal compositions, Mr. Buck has written much for solo instruments and orchestra. His organ sonatas are admirable compositions. A number of his works have been played by Thomas' Orchestra; yet the cry is raised that Thomas is unfavorable to American-born musicians, an accusation that, like many others

hurled against Mr. Thomas, is unjust. Let our native-born musicians produce something that is worthy of Thomas' attention, and that attention will no doubt be also bestowed. Hence it is a compliment to Mr. Buck that quite a number of his works were performed by Thomas' Orchestra. Other associations also performed his compositions. His Symphonic Overture on Sir Walter Scott's *Marmion* was produced by the Brooklyn Philharmonic Society as well as by societies in other cities.

Among Dudley Buck's larger works, we would mention the *Legend of Don Munio*, with words and music both from his pen. This is a work eminently deserving of the notice of choral societies as being nearly alone of its kind among American writings. Another work of a literary character and wholly unique so far as we know is Mr. Buck's volume entitled *Illustrations in Choir Accompaniment, with Hints in Registration*. This is the first attempt that has been made to give the "traditional" handling of the organ in the accompaniment of voices, the "unwritten law" that is not found in instruction books. Also the *Forty-Sixth Psalm*, for solos and chorus with orchestra, which was performed by the Handel and Haydn Society of Boston as well as by other singing societies. His Easter Cantata, one of his most pleasing compositions, is published by Messrs. Brainard's Sons.

When the need of a Centennial Cantata was felt in order to celebrate our centenary existence as an independent nation, Dudley Buck was selected as the composer of the same, being thereby conspicuously placed by the side of Richard Wagner, who furnished us with the Centennial March. This cantata was performed not only at Philadelphia but also in many other cities, thereby bringing his name still more prominently before the public. The Centennial Cantata, as far as Mr. Buck's work is concerned, was well received by the press and the people. The original score has of late been placed in the archives of the Connecticut Historical Society at the written request of General Hawley and others. It is but just to say that this score was accompanied by a letter that in our estimation has characterized Mr. Buck as a modest gentleman. Like all true artists, he has never sought popularity, and it was with considerable difficulty that we obtained at an interview the facts that we here give. While attending the Cincinnati May Festival, we had the pleasure of meeting Mr. Buck and found him to be vigorous and active, with many years of usefulness before him.

Every lover of art and country will follow Dudley Buck's career with interest and sympathy, for he is one of the most gifted musicians this country has ever produced.

*Buck continued as organist at the Church of the Holy Trinity until his retirement in 1903. He died on October 6, 1909. He was known not only as a church musician but as a composer of secular choral works such as The Centennial Meditation of Columbia (1876), The Voyage of Columbus (1885), and The Light of Asia (1886). The Festival Overture on The Star-Spangled Banner was the closing number on a concert of American works at the Trocadéro in Paris on July 12, 1889. One of the major composers of his era, he was featured regularly on American Composers' Concerts throughout the 1880s and 1890s. His son Dudley Buck Jr. [actually the third] (1869–1941) was a well-known singer.*

## BIBLIOGRAPHY

Gallo, William K. "Buck, Dudley." *NGDAM* 1: 318-19.

———. "The Life and Church Music of Dudley Buck." Dissertation, Catholic University of America, 1968.

Levy, Alan. "Buck, Dudley." *ANB* 3: 846-47.

**Burmeister, Richard** (b. Hamburg, Germany, December 7, 1860; d. Berlin, February 19, 1944); No. 131 (November 1888). This excellent musician was born at Hamburg, Germany, in 1860. After studying for several years with Liszt he began his career as concert player, giving piano recitals and appearing in symphony concerts in many of the large cities of Europe. This made him well known abroad as a pianist. He became professor in the Hamburg Conservatory of Music and filled that position with honor. In 1885 he accepted the position of professor of piano playing in the Conservatory of Music at the Peabody Institute, of Baltimore, Maryland, where he arrived on September 27 of that year.

Since coming to this country he has appeared in many concerts and recitals, receiving high encomiums from the American press as he had already received the highest praises of the press of Europe. We can only reproduce a few of these criticisms. The *Bayreuther Tageblatt* says:

The recital of a Hamburg artist, who was heard for the first time in the Sonnensaal before a fashionable audience, gave high enjoyment in the best sense. He gave proof of his eminent talent which was promoted by his genial master, Franz Liszt. Mr. Burmeister presented himself as a true musician who is able to interpret the composers of the classical school as well as those of the romantic school in the most ingenious style. This he proved in the beautiful rendering of the Sonata, op. 90, by Beethoven, and of the Polonaise, op. 22, and two Etudes, op. 25, by Chopin. Enthusiastic applause rewarded these musical achievements.

The *Vienna Deutsche Zeitung* says:

Richard Burmeister gave a recital on the 22nd, in the Hall of the Musikverein. Mr. Burmeister played with great intelligence and ingenious conception the Beethoven Sonata in E minor, op. 90, while the Etudes and the Scherzo by Chopin gave him opportunity to show his technique is marvelous and faultless; his playing is full of life and temperament; his tone is beautiful and soft, and his comprehension deep. He was very enthusiastically received by the audience.

The *Leipzig Nachrichten* published the following: "The pianist, Richard Burmeister, introduced himself at a matinee at Bluthner's to a large and fashionable audience. He played a sonata by Beethoven (Op. 110) and gave proof of being a musician of great skill and deep sentiment so that he won immediately the sympathy of the audience."

The *Baltimore American* when speaking of Mr. Burmeister's first public appearance in that city said:

The piano recital at the Peabody Conservatory of Music yesterday afternoon, in which the piano professor, Mr. Richard Burmeister, appeared for the first time, was given to a crowded and very appreciative house. Mr. Burmeister made a most favorable impression. He is still a young man, of artistic appearance, and his manner is so unaffected and sincere that he won the goodwill of the audience before he began to play. His performance of the "Appassionata Sonata" of Beethoven was refined and yet broad and vigorous. In technique he is not so crystal clear as Mr. [Carl] Faelten, but he has a far more poetic feeling. His interpretations of Chopin and of Liszt were full of sentiment and grace. He has versatility, too; when he plays Beethoven it is Beethoven, not Liszt or Chopin. Will he be equally individual in playing Bach, Schumann, Rubinstein, Mendelssohn, and Saint-Saëns? He must be heard before this can be answered. Yet it is fair to say in advance that the style in which he played his selections yesterday from three characteristic writers implies his ability to interpret them all. His success as a performer was immediate and pronounced. He was received with great applause and twice recalled by the audience.

But we must not quote any more, for all criticisms are alike flattering and prove Mr. Burmeister to be the master of the piano. But not only is he highly esteemed as pianist but also as composer. From among his works we will only mention his Piano Concerto in D minor, of which critics speak very highly. Says a writer in the *Courier*:

After a careful perusal of the score and a not less attentive listening to the performance, the writer is enabled to confess unreservedly that in his estimation the Burmeister piano concerto is the most important of modern productions of that genre. The work is written in four movements and is laid out somewhat on the plan of the Brahms B-flat-major concerto, although, unlike the latter, the third movement, intermezzo scherzando in D major, is not separated from the last movement, alla marcia, which latter follows attacca. The themes of the new work are thoroughly original in invention and are not mere musical short phrases but are musical thoughts which deserve to be called themes in reality. Their treatment throughout the entire work is of the most ingenious, musicianly, and interesting nature and show such logical development as only an artist of musical feeling and thought is capable of producing. Especially beautiful and fine in conception and treatment is the slow movement, opening in G minor and slightly suggestive of Chopin but quickly regaining absolute originality of thought in the succeeding episode in B-flat major which, by the way, is the prevailing key of the movement. The first movement and the above-mentioned intermezzo are strong and happy in invention, a peculiarly harmonized scale phrase in the latter being especially interesting and worthy of notice. The last movement is built entirely on themes previously heard in the concerto but treated with abundant skill in rhythmic changes. The orchestration throughout is good and the treatment of the piano part exceedingly effective, although all the usual and now disgusting hackneyed trill, scale, and passage work is studiously avoided.

Mr. Burmeister is a most valuable addition to our profession. It only proves that America is, year after year, improving in musical taste, so much so that she can draw men of the very best talent from abroad and hold them. These additions are sure to hasten that much wished-for-time when America shall be one of the first musical countries in the world.

*Burmeister taught at the Peabody Institute from 1885 to 1897 and directed the Scharwenka Conservatory in New York from 1897 to 1903 before returning to Germany. There he taught at the Dresden Conservatory (1903–1906) and at the Klindworth-Scharwenka Conservatory in Berlin (1906–1925). Altmann gives his death date as February 19, 1944. Though best known as a piano virtuoso, he also composed songs, piano pieces, and a number of larger works.*

## BIBLIOGRAPHY

“Richard Burmeister.” *The Musical Courier* national issue (December 7, 1898), n.p.

**Burmeister-Petersen, Dory** (b. Oldenburg, Germany, August 1, 1860; d. Hamburg, November 4, 1902); No. 132 (December 1888). This lady, the wife of Mr. Richard Burmeister, a sketch of whose life appeared in the last *Musical World*, was born in Oldenburg, Germany, in 1860. Already in the early years of her childhood she showed a great love for music combined with a wonderful natural talent.

Later on her parents removed to Hamburg, and there the then-eight-year-old girl received her first music lesson. As soon, however, as her parents perceived that it was the child's greatest desire to devote herself entirely to piano playing, the lessons were abandoned. Under these difficulties, however, her courage increased, and through her own efforts the lessons were continued. A recommendation of Dr. Hans von Bülow opened for her the way to a meeting with the master of masters, Franz Liszt. He at once recognized the eminent talent, and Dory Petersen became the favorite of his many pupils who accompanied the master on his travels and was also the only one to receive private lessons in later years. Henceforth, the young artiste devoted herself most earnestly to her studies, at the same time appearing in concerts in the larger cities of Germany, Italy, Hungary, and France, meeting everywhere with success. In Pest and Weimar the master had the satisfaction of being witness of the most enthusiastic reception of his favorite and remarked that even in Carl Tausig's and Franz Bendel's time he had never heard the *Norma Fantasia* performed in a more artistic manner. A Baltimore critic when speaking of this lady's performance said:

Madame Dory Burmeister-Petersen's recital of pianoforte music opened with Bach's Toccata and Fugue in D minor, transcribed for piano by Carl Tausig. The lady was well advised in her selections, all of which demand a stupendous technique which she possesses to an almost phenomenal extent, her octave playing in the Bach and Liszt numbers being of themselves a revelation. Clearness and brilliancy are the leading features of her playing, rather than sentimentality.

The *Berliner Zeitung* bestows the following praise:

The fine concert given in the Wintergarten of the Central Hotel had brought together extraordinary musical talents. The chief attraction was Miss Dory Petersen, a pupil

of Franz Liszt and an artiste gifted with a talent seldom equaled. The lady performed the E-flat major concerto of her teacher with great skill and in an extraordinarily fine manner. She also played a Mazurka of [Friedrich August] Naubert and a Polonaise of Liszt, etc.

One criticism from Italy must speak for the whole country. We quote from *La Venezia*:

A very large audience was present at the concert given by the pianiste Miss Dory Petersen, who for the first time appeared at Venice. The performance of the artiste was very enthusiastically received. We admired especially the precision, the fine touch, and the strength of the artiste. The lady played compositions of Chopin and Liszt, the latter better than the first. In the Hungarian rhapsody, every bar was executed with a clearness and excellent taste and the proper force very rarely found in so young a lady, and the applause was well earned. In spite of her youth, Miss Petersen stands foremost in rank of all pianists now living.

The *Leipziger Nachrichten* says:

The concert given by Miss Dory Petersen in the Belline Theater was a marked success. The young artiste played compositions of Chopin, Schubert, Kullak, and Liszt. All the pieces were very much applauded. On account of her beautiful rendition of Kullak's *Lutzwow's Jagd*, the same had to be repeated. Miss Petersen, a pupil of Franz Liszt until recently, received private lessons from the greatest of all masters. To show her gratitude towards her famous teacher the artiste had selected several of his compositions for her program. She played Liszt's symphonic poem *Les Preludes*, the transcription of Weber's Polonaise in D major, and the *Hungarian Rhapsody*, dedicated to Hans von Bülow. Anyone who had not before known these pieces in the original, who had not heard them performed by either orchestra or piano and orchestra, will certainly be thankful for yesterday's concert, and whoever did know the original will no doubt concede that the artiste did her very best to give entire satisfaction. Miss Petersen then played Liszt, *Liebestraume* and then *Franziskuslegende*. The last piece Liszt years ago had performed himself on the occasion of a matinee at Bluthner's Hall, meeting with a most enthusiastic reception. The pianiste commands very great skill and is gifted with a surprising endurance.

We will add only a brief item from the *Weimarische Zeitung*: "After this Miss Dory Petersen, a pupil of Franz Liszt, played his titanic Mazeppa Etude with great technical skill. Perfectly unexpected, Liszt suddenly joined the performer on a beautiful grand piano extemporizing a supplementary part. The two artists seemed to have but one thought. We hardly need tell our readers that this performance excelled anything we ever heard before."

The Baltimore press cannot speak too highly of this lady's excellency as a pianiste, and while we would be pleased to lay before our readers other criticisms, we must forbear. What has been said no doubt conveys to our reader's mind this fact—that Madame Dory Burmeister-Petersen is an artiste in the full sense of the word.

*Dory Burmeister-Petersen was one of the more colorful characters in the Liszt circle at Weimar. The American student Carl Lachmund's diary of his*

*summers with Liszt from 1882 to 1884 refers to unflattering rumors about her personal life and describes her playing as powerful but rough. After she and Richard Burmeister were married, they moved to Baltimore, where they both enjoyed success as teachers and performers. They later divorced, and she returned to Hamburg. According to the entry in Altmann, she died there on November 4, 1902.*

## BIBLIOGRAPHY

*Living with Liszt, from the Diary of Carl Lachmund, an American Pupil of Liszt, 1882–1884.* Edited, annotated, and introduced by Alan Walker. Franz Liszt Studies Series #4. Stuyvesant, NY: Pendragon Press, 1995.

**Burr, Willard Jr.** (b. Ravenna, Ohio, January 17, 1852; d. Boston, May 12, 1915); No. 133 (January 1889). This gentleman, a rising young American composer largely identified during the past few years with the local musical affairs of Boston, was born in Ravenna, Ohio, in 1852. He received a thorough musical education in this country, supplementing the same with a thorough study of composition under Prof. August Haupt in Berlin. Since returning from Europe [in 1880], Mr. Burr has spent a large portion of his time in promoting the creative interests of American art, having been largely instrumental in inaugurating the system of American Concerts in the MTNA in 1884, having originated the movement in favor of an international copyright law among musicians and music publishers, and having prepared a select catalog of American vocal and pianoforte music for the use of teachers and concert givers. Few American composers have given as much attention to the composition of chamber music as Mr. Burr; they embrace three string quartets, three trios for piano, violin and cello, a sonata for piano and violin, and also three piano sonatas, numerous piano and vocal compositions in various forms, an andante and scherzo for string orchestra and a ballad, *The Wreck of the Hesperus* for one voice with orchestral accompaniment. His literary attainments are evinced by the degrees A.B. and A.M., which he received from an eminent American college.

The Trio no. 2 in B minor, a well-written work showing talent and originality, can be termed on all points of musicianly import, able and clear, and has been quite frequently performed in concerts. Many of Mr. Burr's other works have also been heard in public very often and were most favorably noticed by the press. In the report of the MTNA concert in New York, July 1, 1885, we read:

A trio by Willard Burr, Jr. for piano, violin, and cello was executed by Messrs. Albert Ross Parsons, Arnold, and Schenck. It is divided into four movements. There is evidence of thematic work of no mean order, but the subject material is not so strong, especially the slow movement. The scherzo is quaint and truly charming. The piano part received the most favorable treatment, notwithstanding a too-liberal employment of arpeggios and chromatic passages in the first movement. In form the work betokens the hands of a skilled musician.

The *Boston Home Journal* when speaking of this same trio says:

About the standard of excellence presented in Mr. Warren's playing, there could have been but one opinion, and this was signified by bravos and applause from all parts of the hall and from an audience made up almost entirely of cultivated musicians and critics. This enthusiasm was only equaled in the reception of the trio by Willard Burr, Jr., a genuine surprise being created in the ability displayed by its composer, who was obliged, in response to persistent demands, to appear upon the stage and acknowledge the compliment bestowed. The trio contains a capitally interesting fugue and is at all points of musicianly import, able and clear.

The *Boston Transcript* of January 26, 1887, says when speaking of a concert given by Mr. Burr:

Mr. Willard Burr Jr., who gave a concert of original chamber music in Chickering Hall, January 17, and who has announced another to be given in the same hall, January 31, has by degrees become largely identified with our local musical affairs, in which he has manifested commendable interest ever since he has been a resident of the city. Though still young, he has accomplished considerable in composition, his "opus numbers" running as high as 22. The list of his works includes three string quartets, three trios, three piano sonatas, and one sonata for piano and violin. Mr. Burr studied composition in Berlin under the eminent critical instructor Prof. August Haupt, from whom he has high recommendations for his ability and talent. His literary attainments are evinced by the degrees A.B. and A.M., which he received from an eminent American college.

With a quotation from the *Boston Home Journal*, February 5, 1887, in which Mr. Burr's sonata for piano and violin is noticed, we will close this sketch:

We were somewhat surprised at finding so much that was musical, varied, contrapuntal, consistent and symmetrical in Mr. Burr's music. . . . Mr. Burr's sonata for piano and violin in B minor is an admirable composition. While a certain romanticism in the work suggests that he has unconsciously been influenced by Mendelssohn, it is a pleasure to bear testimony that the music, as a whole, is manifestly the composer's own, and it is not too much to say for it that it appeals to both intellect and feeling, as only the music of an able and conscientious musician can. . . . Mr. Burr's music never degenerates into a vulgar and frivolous style. . . . In his sonata for piano and violin, he has certainly shown great skill in handling his subjects, and he has suffused the whole work with the sufficient amount of warmth necessary to excite the true interest of any fair-minded connoisseur. He undoubtedly deserves, and by hard work and talent combined he would seem to have attained, a far more exalted position than will readily be accorded him. His shortcomings appeared to be of an incidental rather than of a decisive character. Like every composer of note he appears to throw his whole heart into the creation of a high order of ensemble music, in the composition of which he succeeds admirably.

*Willard Burr Jr.'s principal contribution to music in the United States was his lobbying on behalf of American composers. He was active in the MTNA during the 1880s, when this organization was promoting two main agendas: concerts devoted to music by Americans and an international copyright law that would*



*protect American composers by ending piracy of European and American scores. His own works were played most frequently during the heyday of all-American concerts in the 1880s and early 1890s, and the U.S. copyright act of 1891 achieved many of the goals for which he and his colleagues had been striving. He died in Boston on May 12, 1915.*

## C

**Candidus, William** (b. Philadelphia, July 25, 1845 [some sources have 1840]; d. Frankfurt am Main, April 1910); No. 61 (October 1882). Though he was faithless, so to speak, to his native country and took up his abode in Europe, we must not overlook Candidus when writing a series of sketches of distinguished American musicians. Who would blame him for preferring the art atmosphere of Germany to the commercial breezes of America? If he is not among us, he reflects, at any rate, credit upon us. Moreover, the true artist is at home anywhere; he is a cosmopolitan that recognizes only the republic of the art world.

Candidus was born in Philadelphia in 1845 of German parents. His father was a piano keyboard maker, and the son followed him in the trade. He was no wonder-child who sang arias while yet in swaddling clothes. No, he received the usual education, to which was added a good musical training, which German parents always aim to give to children who show talent. His mother, being a fine singer, helped to awaken in him the love for song, and it was she who no doubt so largely formed his tastes. He played the piano and violin and was an active, well-liked baritone singer in a German Singing Society of Philadelphia. Candidus was called to New York by the Steinways. Here he heard all the great artists and, meeting them, profited from their intercourse. He sang with the Liederkranz and Arion and made his first appearance in opera as Max in *Der Freischütz*. It became plain to all his friends that he owed himself a higher musical education. He went to Germany and consulted Heinrich Sontheim (Hamburg), who was surprised at Candidus' voice. He advised him to study and to prepare himself for the stage. This he did, and his progress was so remarkable that in an incredibly short space of time he actually appeared in opera, and that with decided success. He pleased everyone. This took place in Weimar, and the opera in which he made his debut was *Stradella*. He was offered and at once accepted a position as tenor at the Royal Opera at Hannover, where Fischer was then engaged as conductor. An active, ambitious man like Candidus never felt satisfied unless he was on the road of progress. While he was singing in opera, Bernhard Pollini, the director of the Hamburg Opera,

heard him and at once engaged him for that city. In 1865 he had married the widowed daughter of the late Henry Steinway. Just as Candidus was about to leave Hannover, his wife died, which caused him to retire from the stage but not to give up his beloved art. His ambition was still to rise higher. He studied the Italian language and Italian singing under Rouchette [Stefano Ronchetti-Monteviti] at Milan and reached the highest degree of proficiency. His greatness was now undisputed. He appeared in all the cities of West Germany and produced the wildest enthusiasm. He sings the most difficult passages with perfect ease, as he proved when at Cincinnati he sang the recitatives in Bach's Passion in a manner that astonished all who heard him. For some time past Candidus has been singing in this country. He appeared in the Chicago Saengerfest in June 1881 and at the three May Festivals of 1882. His singing was much admired, and the press noticed him in the most flattering terms. In 1879-1880 he was engaged at Her Majesty's in London, where he created a furor by his impersonations of Lohengrin and Florestan. In the fall of 1880 he entered upon an engagement at Frankfurt am Main, where he still remains, only coming on a visit so to speak to his native country while engaged to sing at our festivals.

He is a handsome, powerful-looking man and in the full vigor of manhood. His voice is sympathetic, clear, and strong, and his intonation is perfect. In short he is a trained musician and an artist in the full sense of the word.

*William Candidus was an American by birth, but he appeared only occasionally in the United States as a professional singer. His last appearance was in 1887, after which he lived in Germany until his death in April 1910.*

## BIBLIOGRAPHY

"William Candidus." Thompson 90-92.

"William Candidus." *The Musical Courier* 12/5 (February 3, 1886): 71.

**Carlberg, Gotthold** (b. Berlin, June 15, 1838?; d. New York, April 27, 1881); No. 32 (June 1880). The limited space at our command is not sufficient for a biographical sketch of a man who has had as varied an experience as Mr. Carlberg. We shall, however, give our readers the leading facts connected with his eventful career:

Mr. Carlberg was born in Berlin on June 15, 1838. [Jones gives his birth date as June 13, 1838, while his obituary in the *New York Times* states that he was born on June 12, 1837.] His father was connected with banking business, and though he was not a musician, he was nevertheless fond of the art and enjoyed it with that keenness that characterizes those persons whose taste is beyond their knowledge. In Carlberg's parental home there lived two famous men, namely, Signor Sardonì, who was at that time the great star of the Italian opera at Berlin, and Léon de St. Lubin, a celebrated violinist and composer. The last-named musician especially had a decided influence upon young

Carlberg. Every Monday afternoon Léon de St. Lubin threw open his saloons to all the celebrities of the day, Liszt, Mendelssohn, Julius Schulhoff, Hubert Ries, and others being frequently present taking part in the performance of chamber music. How such compositions were executed may be imagined by the arrayed names just mentioned. Gotthold, hardly three years old, was admitted to these matinees simply because he had the honor of living in the same house.

It may easily be imagined that he became used, in a certain way, to the best classical works of the great masters, notwithstanding his inability to comprehend them. At four years of age, Gotthold was sent to school and at the same time began his first piano lessons under the able and guiding hand of the renowned organist Louis Thiele. The progress made by Gotthold was rapid and showed the talent that he has for the divine art. But his father, as many other fathers have done, objected to his son's devoting too much time to music, for he had chosen for him beforehand another profession. But what is planned for the future is done in the dark and is often upset by even those who planned it. Thus will it be seen to have turned out in this case.

When Gotthold had reached his ninth year he exchanged the school for the college, or as it is called in Germany, Gymnasium, his father's ambition being to have his son in later years devote himself to the study of medicine. Nevertheless, the study of music was not abandoned, and besides the piano lessons, which after Thiele's death [in 1848] were continued with another teacher, violin instruction with Professor Gruenwold was added. During his stay at the Gymnasium, Gotthold studied hard and did much good work, but his natural aptitude for music overreached everything else. He began, at the age of fifteen, the study of harmony with Prof. A. B. Marx, but not before he had solemnly promised not to neglect his college duties. But the passion for music grew stronger as the knowledge of it increased, and his promise began to waver, which caused him to put Latin and Greek into a secondary position. When the moment came that was to decide the future career of young Gotthold (at this time eighteen years old), his father, thoroughly aware that tyrannical force would be of no avail, sensibly desisted from it, gave up at once his long-cherished and wished-for plans, and expressed his willingness to allow Gotthold to study professionally and with the object of a life aim what before he had intended him to consider in the light only of an amusement—music. The joy of young Gotthold may be better imagined than described for his soul had now obtained what it had long dreamed of and wished for so passionately and as it had seemed at one time so hopelessly. Up to this moment his mind had been wandering about in its unsettled state, but restless and gloomy thoughts had given way to the brightest hopes and the most cheering prospects for the future. About that time he lost his father, and the terrible affliction changed his prospects for the future very considerably. This even nerved him to look out for himself, an idea that had hitherto never entered his mind.

Young Carlberg comprehended thoroughly well that a young man like himself could hardly earn anything in his native place, first, because of the place itself, and secondly, because he was utterly unknown. Therefore he decided to leave his country and went to Paris and afterwards to London with but vague ideas of what he would do when he had reached there. Eventually he came to New York in 1857, being, of course, a total stranger in the metropolis. It took

him some time to feel at home in the new atmosphere, especially being in the position he was. He had trouble enough but did not despair and held himself in readiness to seize on anything that might present itself and that might turn out to his future advantage. It came in its own time. Eighteen months after he came here in October 1858, he was appointed musical editor of the *New York Staats-Zeitung*. In this position his college education was of great value to him, for his articles, although sometimes awkward, were nevertheless well written and greatly appreciated. These articles, which showed the thorough musical education (in those times a very rare quality in a musical critic) of the writer, attracted the attention of Carl Anschütz, the celebrated musician and music director of Italian and German operas. After a mutual introduction and the little acquaintance that followed, Anschütz kindly offered to finish the musical education of Carlberg, which had been so unfortunately interrupted in Berlin. To Anschütz, Mr. Carlberg is much indebted in this way and often frankly declares that but for that master's kindness and generosity his theoretical knowledge would have remained in a very unsatisfactory state. Anschütz, a pupil of old Friedrich Schneider, it may here be said, was a master of counterpoint, and with him Mr. Carlberg had the great opportunity of spending nearly two years. During this period, Mr. Carlberg appeared (for the first time) as conductor in a festival at Jane's Woods, a sudden sickness preventing Anschütz from fulfilling his engagement and usual avocation. His substitute acquitted himself to the satisfaction of everyone.

Being a Prussian subject, Mr. Carlberg was in 1861 compelled to return to Europe and to enter the ranks of the Prussian army as a soldier, from which he was released through sickness after a service of eight months. Meanwhile he was appointed editor of the *Neue Berliner Musikzeitung*, which again gave him the opportunity of exhibiting his wit and musical knowledge. Soon after he organized a choral society, which scored several successes in concerts given in Berlin.

In 1863 he organized a grand orchestra under the name of "Carlbergischer Orchesterverein," an organization that gave under his direction over 150 concerts, the programs being strictly symphonic. The critics of Berlin, such as Gustav Engel, Richard Wüerst, Flodoard Geyer, and others, spoke of these performances in very complimentary terms, thus endorsing Mr. Carlberg's ability as a conductor.

Mr. Carlberg left Berlin in November 1864 and went to Vienna on purpose to study the art of cultivating the voice. He followed this idea with the intention of embracing the profession of operatic conductor. In that city he studied with Luigi Salvi and H. M. Wolf, the latter gentleman being an old friend of his when tenor at the Court Theater in Berlin. It was at this period when several gentlemen in Vienna proposed to Carlberg the organization of an orchestra for the purpose of giving classical concerts at popular prices. This scheme so worthy of the most bountiful support, unfortunately could not avoid becoming a financial disaster in proportion to its artistic success. His ambition running in this direction, no wonder that he succumbed to the temptation thus offered. The masses of the Viennese people are too gay and careless to take an interest in classical music, and on the other hand, the upper-ten-dom<sup>1</sup> are too stylish to patronize anything else but high-toned musical entertainments or

those that are exclusively fashionable. After this failure an offer was made to Mr. Carlberg for a season of philharmonic concerts and oratorio performances in Brünn, which he gladly accepted. However, instead of one season only, he remained nearly three years in that city, conducting all the philharmonic concerts, oratorios, and symphonic concerts for the benefit of the poor. At the same time he gave singing lessons and wrote musical *feuilletons* for different papers. His position in Brünn was a very pleasant and satisfactory one in some respects, but the insignificance of the place made him feel uncomfortable, and in 1869 he went back to Vienna. Here he felt at home again and regained new life and vigor and wrote a book about the culture of the voice, *Ueber Gesangkunst und Kunstgesang* [On the Art of Singing and Art Songs]. Shortly afterwards he produced another work, *Die Kunst Saenger zu werden* [The Art of Becoming a Singer]. Both of these books added greatly to his fame. During the grand season in Trieste (1870), Mr. Carlberg was engaged as music director of the Italian Opera at the Theater Grand. After the end of this season, which lasted from January 7 to April 16, he visited the principal cities in northern Italy and returned about June 1 to Vienna. Three days after his arrival there, Johann Strauss offered him a four months' engagement in Warsaw, Poland, where his brother Joseph had begun a concert season and become so suddenly sick that he was unable to conduct the concerts. Mr. Carlberg went immediately to Warsaw and not only conducted the concerts during the season but was at once offered the position of music director of the Italian opera at the Imperial Opera House for the ensuing winter. He also organized and conducted a grand concert, with an orchestra of 100 musicians, on December 17, 1870, in commemoration of the 100th anniversary of Beethoven's birthday, for which purpose Count Berg, viceroy of Poland, had conceded him the Imperial Theater. The receipts of this concert, which drew a crowded house, were handed over to the society for the support of poor musicians in Poland. This concert was long remembered and spoken of by those who were present, and the young and talented conductor received a large share of the praise due him for its great artistic success.

In June 1871, Mr. Carlberg journeyed to St. Petersburg, Russia, in which city he conducted four monster concerts, with an orchestra of 130 musicians picked from the different imperial orchestras. In one of these concerts he became acquainted with Prince George Galitzin, and this princely musical amateur persuaded him to go to America where he intended to give some Russian concerts. Mr. Carlberg had no great faith in the venture of Russian concerts in America and at first was undecided what to do. After a while, nevertheless, he consented to accompany the prince across the ocean. One thing that strongly actuated him to make this choice was his great desire to see once more the country wherein he had spent a few of his younger years. Upon his arrival here he soon noticed the changes that had taken place since he had left the country. As for the Russian concerts, they proved a terrible fiasco, just as Carlberg expected they would. But he was immediately offered a position by Max Maretzek as music director of the Pauline Lucca opera season. He also wrote the *feuilleton* for the *New York Musik-Zeitung* and taught at the same time.

After this operatic season, Mr. Carlberg conducted opera with Ilma di Murska and Teresa Tietjens, and at the same time was often at the head of concerts. During one season he tried opera under his own management, which

failed on account of the electoral excitement and depression of business. Notwithstanding this failure, the press unanimously considered his performance of Wagner's *Flying Dutchman* (the first in this country) a work of decided merit. It was in the production of this opera that he showed his great analytical powers and proved to the public that he is one of the best music directors in New York. In 1877 Mr. Carlberg became musical editor of the *Music Trade Review*, which paper, however, suddenly ceased to exist about the beginning of this year. Consequently Mr. Carlberg's connections with the musical press have ceased for the time being. During the season of 1878–1879 he gave a series of symphony concerts at Chickering Hall, New York, wielding the baton over Mr. Thomas' orchestra. That there is much work for so active and enterprising a man like Mr. Carlberg to do is easily understood. We have followed up his career to the present time and this ends our task. We predict for Mr. Carlberg a brilliant future.

*Gotthold Carlberg died on April 27, 1881, less than a year after the publication of this biographical sketch. He was active as a conductor in his last years and at the time of his death was associate editor of the Boston Musical Herald.*

## NOTE

1. The author seems to be referring to the social elite, or the upper ten percent.

## BIBLIOGRAPHY

"Gotthold Carlberg." *New York Times*, April 28, 1881, p. 5.

**Cary, Annie Louise** (b. Wayne, Maine, October 22, 1841; d. Norwalk, Connecticut, April 3, 1921); No. 60 (September 1882). If there ever was a singer petted by the American people, that singer was Miss Cary, and if there ever was a singer who realized and enjoyed being a pet, that same singer was Miss Cary. To her credit it must, however, be said that she bore her honors with true womanly dignity and modesty. She won her way to the public heart in more than one way. Her singing no doubt opened the door to public favor, while her winning manners secured for her the best place in the public's affections. Miss Cary fully deserves these favors, and we may well speak of her, in the language of a newspaper writer, as "everybody's Louise"—in short, she is our peerless contralto.

Miss Cary was born in Wayne, Kennebec County, Maine, in the year 1844 [*sic*]. Her father, who afterwards moved to Gorham, was a physician of local reputation who raised a family of six children, the youngest of whom is the subject of our sketch. The whole family is said to have been musical. The father possessed a good voice, her brother was well known throughout Maine as an accomplished baritone, while one of the sisters is said to have had a voice

much more beautiful even than Annie's. She preferred, however, matrimonial life to the stage.

When fifteen years of age Miss Cary was sent to Boston to study music. There she took lessons from Mr. J. Q. Wetherbee and Mr. Lyman W. Wheeler, filling at the same time an engagement at Dr. Bartel's church as alto singer.

Miss Cary was not satisfied with the meager musical opportunities Boston offered, and her mind turned toward sunny Italy. Being poor, she was, however, not dismayed but, like a brave Yankee girl, devised ways and means to carry her plans into execution. She gave a benefit concert that proved to be a gigantic financial success, and with the money thus gained the young singer went to Italy rejoicing. She started at once for Milan, where she placed herself under the care of Signor Giovanni Corsi. In December 1867, having made great progress, she was induced to accept an engagement to go to Copenhagen with an Italian opera company, but the venture was not all she imagined it would be. Not discouraged or ashamed to continue her studies, she went to Baden Baden, Germany, where she placed herself under Mme. Pauline Viardot-Garcia. While studying there she sang before the emperor and empress of Germany, then simply king and queen of Prussia, and earned for herself much praise. We next see Miss Cary at Hamburg, where she met with decided successes. She then signed a contract with M. Strakosch<sup>1</sup> for a season in Stockholm, 1868. While there she sang in opera, she singing in Italian while the company sang in Danish. Miss Cary also served one summer with Signor Giovanni Bottesini in Paris. Her Brussels engagement, which followed next, was so brilliant and successful that the manager of the Salle Ventadour at Paris tendered her at once a handsome contract. This she declined, and instead of it accepted a three years' engagement with the Strakosch Brothers, which enabled her to come home. Before leaving, she sang at Drury Lane, London, in the spring of 1870, which established her reputation in England.

After she arrived at home she entered upon a career of unparalleled success. She sang in all the principal cities of the country, took part in all the leading festivals, appeared in opera as well as in the concert hall, and everywhere was hailed with delight and crowned with success.

In 1875 Miss Cary made her debut in St. Petersburg, where her splendid voice created a wild furor. After fulfilling a number of other European engagements, she returned to America in 1876. In the month of June 1880 she went again to England on a visit, where she was received with distinguished honors. On her return she found more engagements than she could fulfill.

Miss Cary acted wisely in retiring from the stage before her rare vocal powers began to decline. She was lately married, which act in her case means retirement from the stage. Miss Cary may well with pride look back upon her career as a public singer. Had she not been gifted with a good voice, of course, she could never have done what she did. But had she lacked that Yankee perseverance that is so prominent a part of her character, she would not be what she is today, thus setting an example to our young aspirants for musical honors worthy of their imitation. We wish much happiness to Mrs. *Raymond*, Miss Annie Louise Cary that was.



*Though it was not uncommon for female performers in the nineteenth century to limit their professional engagements after marriage, there was probably never a more highly acclaimed operatic singer who retired so abruptly at the height of her powers as did Cary upon her marriage to Charles Monson Raymond in 1882. She had been known as one of the great singers of the age (Adelaide Phillipps affectionately called her "G.L.C."—Greatest Living Contralto), with a three-and-one-half-octave range and remarkable warmth and richness of tone in the lower registers. She was the first American woman to sing a Wagnerian role in the United States (Ortrud in the 1877 production of Lohengrin), while her portrayal of Amneris in the American premiere of Aïda (1873) was long remembered for her brilliant acting and singing. She spent the remainder of her life doing charity work and singing for friends and in her church choir. The disappointment of many American music lovers was summed up in an 1890 comment in Freund's Music and Drama: "Annie Louise Cary (Mrs. Raymond), sings in the Rubinstein Society and occasionally visits the hospitals to sing to the sick. She is interested in the Diet Kitchen and goes to the German Opera. Does the great contralto ever regret the days of Amneris—the time she was one of the great attractions of Aïda?"<sup>2</sup>*

## NOTES

1. The initial "M" could mean either Maurice or "Monsieur," but Cary's obituary in the *New York Times* states that Ferdinand Strakosch introduced her to Stockholm and that his brother Maurice brought her to America.

2. *Freund's Music and Drama* 15/9 (December 27, 1890).

## BIBLIOGRAPHY

"Annie Louise Cary, Famous Singer, Dies." *New York Times*, April 4, 1921, p. 13.

Baily, Dee. "Cary, Annie Louise." *NGDAM* 1: 374.

Edwards, George Thornton. *Music and Musicians of Maine*. Portland, 1928; reprint New York: AMS, 1970. Pp. 204–19.

Flint, Mary H. "The Prima Donna America Forgot." *New York Times Magazine*, April 10, 1921, p. 16.

Jennings, Harlan F. Jr. "Cary, Annie Louise." *ANB* 4: 519–20.

**Clark, Anna Steiniger** (b. Magdeburg, Germany, April 19, 1848; d. Blue Hill, Maine, February 28, 1891); No. 113 (March 1887). The following sketch of this distinguished pianist is from the pen of our friend Mr. Charles Scovel of Pittsburgh, who is a personal friend of the lady:

Anna Steiniger is a representative of the Prussian branch of an ancient and distinguished Austrian family and is entitled to write the aristocratic "Von" before her name. Her father was an officer under the present kaiser, and by him entrusted with the responsible post of chief of the Royal Artillery Bureau at Berlin. Anna was born at Magdeburg some thirty years ago, apparently—she declines to give the date, saying with a smile, "My art is my life, to the public;

it knows no age; when I am sixty, will be no older." From the first time she showed remarkable musical susceptibility, would go singing about the house all day, and begged for a piano before she could talk plainly. But her father disapproved of infantile study on the piano, and it was not until his death threw the family largely upon its own resources that she commenced serious work at the vocation of her life. In her thirteenth year she took her first lesson from Wilhelm Johann Albrecht Agthe, under whom she studied for two years. Subsequently she spent a season with Heinrich Ehrlich and another with Theodor Kullak. At fifteen she commenced to support herself by giving piano lessons and in the following year made her debut at a concert at the Royal Opera House, Berlin, appearing also during the next few seasons in three of Ferdinand Wendel's Philharmonic Concerts at the Barbarini Palace, Potsdam. In these concerts, young as she was, she gained great praise from the critics for her playing of Beethoven's Sonata in E-flat, op. 27, Sonata Appassionata, and Fifth Concerto with orchestra.

About this time she became a pupil of Ludwig Deppe, who had then just come from Hamburg to Berlin, (where he is now, by the way, entering upon the duties of his new position as the conductor of the Royal Opera House). For seven years she took regular lessons from him and for five more was intimately associated with him, receiving his views on the interpretation of almost every composition she studied in that long period. She had scarcely been with Deppe a year before he recognized her mastery over his principles so as to urge his other pupils to take lessons also from her and thus get the reasons for the unique theories and methods that he had neither the time nor inclination to explain in detail. The effort to make these subtle principles perfectly clear to the other pupils gave a new impetus to her always earnest efforts to sound the depths of the art to which she had consecrated herself with rare devotion.

Her studies led her gradually into theories of piano technique widely variant from those of the teacher as whose chief exponent she appeared to the musical world. These original theories she imparted to Frederic [Horace] Clark, a young American who came to Deppe in 1882 and who had himself been pursuing deep philosophical investigations in the same direction. Both were devoted to their art with the rarest zeal, their theories coalesced remarkably, and it was quite natural that in a few months their lives should be united in wedlock as well as in the untiring effort to arrive at a complete and philosophical system of art performance. Her own theories—and later her husband's as well—were, of course, incorporated into her practice and public playing; and thus when Deppe some two years or more ago published his method of technique, pointing to her playing as its results, she felt obliged to deny this. The denial was soon followed by the publication of the system elaborated by herself and husband, and the controversy attracted much attention among pianistic circles in Europe and America. However, while totally suffering [differing?] from Deppe as to the fundamental principles of technique and execution, Frau Clark wishes to have it explicitly stated that both she and her husband feel themselves under the deepest obligations to Deppe for his vigorous classical training and for the rare and lofty ideals of art they received from him.

It is possible here only in the briefest manner to refer to Anna Steiniger's brilliant public career. Through the greater portion of the continent she has

played in concerts, winning highest praises from greatest critics. Annual series of chamber concerts in Berlin, appearances at the famous Gewandhaus concerts in Leipzig, at the Silesian Musical Festivals, concert tours through Germany and Holland, engagements for important musical occasions in Austria and Russia—these are some of the public events that filled in the moments she was willing to divert from arduous study. She enjoyed the warm personal friendship of Etelka Gerster and other great artists and has spent many summer months as a welcome guest of such art patrons as the Austrian prince of Reuss and the Russian baroness Tiesenhauser-Manteuffel. In August 1885, Mr. Clark brought his gifted wife to his own country, locating in Boston, and on this side of the water similar triumphs have been achieved. All her honors are borne by her with the utmost modesty and have not abated the charming naturalness of her manners and conversation. Art is to her as a religion of which she is a prophetess, conscious but not proud of her inspiration, deeming it a sacred duty to spread abroad the pure light of what she considers in very truth the art divine.

*Anna Steiniger was on the brink of a brilliant career as a pianist when she married Frederic Horace Clark. The two of them became estranged from her former teacher and mentor, Ludwig Deppe, and subsequently moved to Boston. Though she performed successfully in the United States, the couple was not pleased with their reception. According to Iphigenia, Baroness of Styne, a purported autobiography published by her husband after her death, she became convinced that she should sacrifice herself for her husband's genius. She died on February 28, 1891, apparently of self-starvation. Clark remarried and eventually returned to Europe, publishing a number of mystical books that blended religion with an all-encompassing system of piano technique.*

## BIBLIOGRAPHY

- Andres, Robert. "Frederic Horace Clark: A Forgotten Innovator." *Journal of the American Liszt Society* 27 (January 1990): 3–16.
- [Clark, Anna Steiniger]. *Iphigenia, Baroness of Styne. A Story of the "Divine Impatience."* *An Approximate Autobiography by Frederic Horace Clark.* London: Pure Music Society, 1896.
- Clark-Steiniger, Frederic Horace. *Die Lehre des einheitlichen Kunstmittels beim Klavierspiel.* Berlin: Raabe & Plotow, 1885.
- "Recent Deaths: Anna Steiniger-Clark." *Boston Evening Transcript*, March 2, 1891, p. 5.

**Cole, Belle** (b. Chatauqua, NY, 1845; d. London, England, January 5, 1905); No. 126 (June 1888). The family of Mrs. Belle Cole, one of the most prominent singers in this country, is a musical one, her mother having been a singer well known in her young days and the father a thorough musician; it is, therefore, not to be wondered at that Mrs. Cole inherited her tendency for music and on account of her surroundings imbued the proper spirit for the art.

After her marriage Mrs. Cole, who had already secured a reputation for herself, removed to Denver, Colorado, but her friends and all those who were musically qualified to pass judgment advised her not to confine her efforts to so limited a sphere, especially as Denver was in those days. This, together with a decided predilection on her own part, induced her to come east.

On her arrival in New York in 1876, Mrs. Cole immediately began the study of music, especially singing, under Francis Gerlach, under whose instruction she remained for three years. In the spring of 1877 he recommended her for the position of soloist in the choir of the Dutch Reform[ed] Church at Fifth Avenue and Twenty-ninth Street, which position she secured. This marks the beginning of her work in the legitimate field of song, and since that time Mrs. Cole has rapidly advanced her fame as an artist and singer—in fact, we can recall no case in her line where the advancement has been so rapid.

Now, as to her voice, it is a full mezzo-soprano of a compass of nearly three octaves, in character sweet and mellow in the upper register while the lower notes are those of a contralto. Mrs. Cole has not only devoted all her time to vocalization in general but made special studies of the special and delicate features of the art, for instance, of enunciation, and no matter in which language she may sing, every word sung by her is perfectly enunciated and therefore perfectly audible. But an analysis of her voice is not so essential as in many cases where the singer has not been heard by the many thousands of people all over the country who have listened to Mrs. Cole. During the past five years she has appeared in all the best oratorio concerts and festivals all over the United States and Canada and frequently under the direction of the late Dr. Leopold Damrosch at the symphony and oratorio concerts in New York. In 1883 she made the tour across the continent with Theodore Thomas and his orchestra, during which she scored a remarkable success wherever she sang. She has also frequently appeared under Thomas' direction at the Chorus Society concerts in New York and Brooklyn.

*This article was copied entirely from the 1885 Musical Courier sketch cited in the Bibliography. In 1888 Cole moved to England, where she made her home until her death on January 5, 1905. Her obituary in the Musical Courier pointed out that she died a day after Theodore Thomas, who had aided her during her American years. She toured extensively after leaving America, singing in such far-flung locales as Australia, New Zealand, and South Africa and revisiting the United States and Canada.*

## BIBLIOGRAPHY

"Belle Cole." *Musical Courier* 11/4 (July 29, 1885): 52.

"Obituary: Belle Cole." *Musical Courier* 50/2 (January 11, 1905): 27.

**Converse, Charles Crozat** (b. Warren, Massachusetts, October 7, 1832; d. Englewood, New Jersey, October 18, 1918); No. 11 (September 1878). Charles Crozat Converse comes from one of the oldest and best families in New England. He was born in the township of Warren, Massachusetts, on October 7, 1832. According to records preserved in England, his family is of Norman descent, the original name being Coizniures, his remote ancestors having gone from Chateau Coignor in Normandy to England about the time of the Norman Conquest. The family name was gradually Anglicized and abbreviated to Conyers. Subsequently, it was changed to Converse, one branch of the family admitting the final e. Another is now represented by the earl of Conyers, that branch having received the title of nobility not long after the Normans obtained control of England.

The ancestors of Mr. Converse came to America with the colony of Massachusetts Bay, about the year 1630, and their names are found on the records of some of the churches planted at that time and also in the annals of military expeditions of the colony against the hostile Indians. Edward Converse was a member of the first church of Charleston, and Col. James Converse had command of the garrison at Woburn, Massachusetts, and defended the infant settlements against the repeated assaults of the savages.

In Mr. Converse's middle name is preserved that of one of his distinguished Norman ancestors. When he was at an early age, his father moved to New York, where at the Elmira Academy under the tuition of its principal, his kinsman Mr. S. Converse, he received a thorough English and classical education. Showing from his earliest years a genius for musical composition rather than execution, his Euclid and Virgil were made melodious on their fly-leaves, and his book-desk showed his numberless essays in all branches of his musical creation. Some of the melodies, such as *Rock beside the Sea*, produced by him ere he had entered his teens, were printed by admiring friends and speedily attained a wide popularity. Upon leaving school, so close had been his attention to study that his naturally delicate health had been severely impaired, forcing him to discontinue his literary studies for a time.

Being desirous of a better musical education than he had obtained incidentally at home, he went to Leipzig, Germany, about the year 1855, where, in addition to the German language, jurisprudence, and a course of German reading under the able German professors preparatory to a general law course, he passed through a course of theoretical instruction at the Leipzig Conservatory, obtaining the usual diploma of music. He produced, meanwhile, several vocal and orchestral works, which were highly praised by such masters as Moritz Hauptmann, Ernst Friedrich Richter, Karl August Haupt of Berlin, with whom he studied fugal composition, Liszt, and Spohr, the latter prophesying that if Mr. Converse would devote himself to composition, he could take the highest ranks. Some of Mr. Converse's German songs were published in Leipzig and flatteringly spoken of by critics. Some of his lighter orchestral overtures were performed in Berlin, receiving favorable mention from the press. A psalm of his for chorus, organ and orchestra was shown to Dr. William Sterndale Bennett of Cambridge University, England, and was so much admired by him as to lead him to suggest that Mr. Converse should submit it to the university faculty as the thesis for the degree of doctor of music, but Mr. Converse, having decided

to make the law his profession, did not deem it necessary or desirable to have himself musically doctored!

He returned from Germany in the fall of 1857 and was married to Miss Eliza Jane Lewis, of Gainesville, Alabama, in the following January and with his bride spent a year or more in making a tour of Europe.

Not satisfied with the ordinary preparation for the bar, he made Albany, New York, his temporary residence on his return from Europe; and in addition to being in Judge Jenkins' law office there, he took the full law course at the University of Albany, graduating in 1861 with the degree of LL.B. Since that time he has devoted himself to his profession, for some years at the West, then in New York, making Brooklyn his home, from whence he removed to Erie, Pennsylvania, his present residence, about five years since, he having a partnership in the Burdett Organ Company.

Mr. Converse has had but few of his many orchestral works performed in America, being apparently indifferent to his musical fame. Yet his Fest Overture, publicly performed by the Brooklyn Philharmonic Society under the direction of Theodore Thomas, as well as his National Overture, a chorus performed at the first Peace Jubilee at Boston under P. S. Gilmore's direction, proved that Spohr's prophecy was not an idle compliment. Since Mr. Converse began the practice of the law, he has not published many pieces over his own name, the *nom de plume* of Karl Redan being his customary disguise, and which marks many charming chorales and pieces of sacred music, such as *What a Friend We Have in Jesus*.

Mr. Converse's musical preferences being for composition, he has given but little attention to instrumental performance, though he loves and plays the organ. He also takes a kindly interest in church music, is a ruling elder in the Presbyterian Church, and has done much gratuitous editorial work for the church at large.

As a lawyer, Mr. Converse is known as an eloquent speaker, having a fine voice, ready command of language, and a very convincing logic. He is possessed of a choice literary and musical library, is a frequent contributor to the newspapers, and so on. He has acted as literary editor in the New York press, his wide reading in English, French and German literature and his literary judgment rendering him an acceptable and valued book reviewer.

It is to be hoped that his musical hand will not forget its cunning and that he will yet give the American music some production of his natural powers that shall fully display his unquestionably rare gift of melody.

*This biography hints at the ambivalence in nineteenth-century America toward music as a profession. Though Converse clearly had superior talent and excellent training, he chose to devote his career to the more respectable and remunerative practice of law. Though he composed a large amount of art music, his hymn, What a Friend We Have in Jesus, was his most enduring contribution to American music.*

**Cranch, Emma** (b. Cincinnati, OH, 1844; d. 1897?); No. 57 (July 1882). This singer is a native of Cincinnati, where she is best known and where she is very highly appreciated because of both her vocal abilities and her personal character. Miss Cranch took her first vocal lessons from Mrs. Emma R. Dexter, to whom belongs the credit of having laid the foundation of that finished method and rapid musical progress that she subsequently acquired. After leaving Mrs. Dexter, she studied alone one year and then went to Milan, where for eight months she took lessons from Antonio Sangiovanni. Thence she went to Paris, where she studied with Signor Pasqualino Brignoli, the tenor; thence to London, where for a short time she was the pupil of Mrs. McFarren, wife of the English composer George W. McFarren. Returning home, she was engaged by Theodore Thomas to travel as soloist with his orchestra, and for the purpose of studying her concert selections thoroughly, she went to New York and placed herself under the tuition of Signor Berrani. She made the concert tours with the orchestra for eight months, part of which time she sang seven times a week. In May 1875 she sang at the second of the Cincinnati May Festivals. She has been since that time one of the soloists at all our larger concerts and festivals, including the festival of 1878 and the Saengerfest of the North American Saengerbund in 1879. She went east in 1876 and for a year was the alto soloist in the choir of Plymouth Church, Brooklyn. When the Cincinnati College of Music was established, she was engaged as one of the singing teachers, her methods of instruction proving very successful. She severed her connection with the college about a year ago and since that time has been giving vocal instructions at the Cincinnati Musical School. She sang at the *Messiah* performance of 1880 and at the present belongs to the quartet of the Unitarian Church of Cincinnati. Her brilliant success at the Cincinnati May Festival has been noticed in the June number of the *World*. We then said that when Miss Cary steps off the stage, Miss Cranch is her rightful successor. It is but natural that Cincinnati should be proud of her, for her personal as well as artistic excellences cannot fail to endear the lady to all who are so fortunate as to meet her.

*Cranch directed the vocal department at the Cincinnati Musical School for about a decade after this biography was published. She moved to Chicago around 1893, after the death of her father, Edward P. Cranch. She is listed in the city directories there through the 1897 issue.*

# D

**Damrosch, Leopold** (b. Posen, Germany [Poznan, Poland], October 22, 1832; d. New York, February 15, 1885); No. 14 (December 1878). Not long ago we were requested to give a sketch of the life of Dr. Damrosch. We are happy to lay before our readers a brief biography of this distinguished musician.

Dr. Damrosch was born in Posen, on October 22, 1832. His father was a merchant and a man of fine culture. The genius of music laid the rarest gifts by the side of the little boy when yet a babe in the cradle, and as he grew, these powers early developed themselves and soon produced in him the desire to devote himself to the study of the divine art, a desire that became so strong and irresistible that his parents at last were forced to yield, though the mercantile spirit of the father resisted this tendency of the youthful mind as long as he could—another example of the opposition of the practical mercantile mind to the development of the art genius. Leopold was, however, early in life permitted to take violin lessons, and in his fifteenth year was offered the privilege of attending the Leipzig Conservatory if he still felt the same irresistible longing for a musical education.

He saw the sacrifices and disappointments that such a step must bring upon his parents, and like a dutiful son he sacrificed his own wishes to those of his parents. He continued his studies in the gymnasium, and after these were completed, visited the University of Berlin for the purpose of studying medicine. He became an amanuensis of Professors [Ludwig T.] Traube and [Johannes M.] Mueller and finally graduated with honors as doctor of medicine. His pamphlet on the warmth of the human body was not without its influence upon the profession [see Bibliography].

During the many years of study he remained true to the mistress of his affections, namely, the violin. Yes, a good share of his leisure time was even devoted to the study of musical composition.

Having now fulfilled his parents' wishes, he turned towards his first love, a step sanctioned by them. He now studied the violin under Hubert Ries, and in composition he engaged the instructions of Siegfried Dehn and Karl Boehmer.



His playing on the violin had so far developed that he appeared with credit in public. Weimar was in those days the place above all others where the great school of prophets flourished. Like many others he was dazzled by the gathering of powerful minds around the great Liszt. Determined to sit at the feet of this musical Gamaliel, he turned towards the little Weimar (1856) with the object of having this great pianist test his musical faculties and finally to study under his care. The genial but rigid Liszt was well pleased with the young man's attainments and promised to accept him as a pupil. In the fall of the same year Dr. Damrosch received a call to Weimar as first violinist in the court chapel. He occupied the position for eighteen months, and during that time he was associated with Hans von Bülow, Joachim Raff, Carl Tausig, Peter Cornelius, Eduard Lassen, and others who were all studying with Liszt. This was a happy period of time, full of inspirations and most fruitful in lasting impressions. Here his imagination was stimulated and received impulses that have not died yet. The friendships formed among the musicians in the quiet and dignified Weimar are among the most precious recollections of those days. It was there that Dr. Damrosch also found the companion of his life, a lady of fine musical attainments.<sup>1</sup> Little Weimar had hitherto afforded enough support for a happy devotee of the art, but now that he had wedded a wife, he had to look for more lucrative employment. In 1858 he turned therefore to Breslau [now Wrocław, Poland], where he became leader of the Philharmonic Society. His influence there soon made itself felt, and his labors were appreciated. He did much to bring the works of the more modern composers before the public. Disgusted, however, as any man of genius must be when called upon to play much dance music, he resigned his position in 1860 and traveled with Bülow and Tausig giving concerts. His Breslau friends, however, were not so ready to let him go, and in order to tie him to their city they organized an orchestra society and elected him as leader. The first concert, with an orchestra of seventy musicians, was given in January 1862. The largest audiences greeted him night after night, and the best virtuosi of Europe assisted. Yes, even Wagner and Liszt appeared personally and took the baton. The programs were classic but also embraced the best works of the composers of today.

Dr. Damrosch was an unusually active man. By the side of all these labors he was leader of the "Society of Classic Music" and performed much chamber music in public. He took part in musical festivals, gave concerts in many cities, and founded a choral society with which he practiced the best of secular and sacred music. For two years he was director of the theater of Breslau, and, under the leadership of Meyerbeer, *L'Africaine* was for the first time performed there.

The duties, however, proved to be too arduous, and at the close of the second year he resigned the position. While thus occupying an active field with a lucrative income, he received an invitation to come to New York (1871) as director of the Arion Singing Society, a position that he occupies to this day. Under his leadership this society made rapid advances, and it is but natural that its members should love the man who is so devoted to their interests and whose name imparts so much luster to their society.

Being tireless in his endeavors to advance the cause of music, Dr. Damrosch organized in 1873 the "Oratorio Society," which is now one of the

best vocal societies of New York. Its concerts never fail to draw large audiences. In the thirty-fifth season of the New York Philharmonic Society, Dr. Damrosch was also elected conductor.

It will be seen that as conductor of orchestras and singing societies Dr. Damrosch has a vast experience. Let us now turn our eyes to his compositions. He wrote works for orchestras, choruses, violin compositions, and songs. Some of these have been performed in this country and were much admired. His compositions are highly appreciated by artists abroad, and the name of Dr. Damrosch has a goodly ring there.

In a letter lately received from a New York musician, the writer says that "Dr. Damrosch is the artist. He has a fine temperament and an ardent imaginative nature; he is a good composer and an amiable man. He plays exquisitely the violin. I heard him play the Kreutzer sonata with Von Bülow—something long to be remembered."

Mr. Max Goldstein, in a recent article about the future New York Symphony Concerts, says much about Dr. Damrosch. We will quote a few sentences. After mentioning the fact that a new organization has been effected for the giving of symphony concerts, under the leadership of Dr. Damrosch, he touches upon a subject that in itself is sad but nevertheless forms an important occurrence in the life of Dr. Damrosch. We mean his relations to Mr. Theodore Thomas. What a pity that two such men could not be made to work together. Well may the writer exclaim, "What could not Thomas and Damrosch united have offered us?" It is Mr. Goldstein's opinion that if the two men had had to deal directly with each other, their differences would not have lasted long. Alas! there were those who busied themselves to keep them apart until at last the two heads worked against each other. One cannot help but think of Handel's words, as they are reported in Mr. Ephraim Harcastle's *Somerset House Gazette*. Referring to his contests with musicians, he said that they lasted too long, "and for vot?" continued he. "Vy for noding in the vorltd poded the bleasure andt bastime of them who, having no widts, set at loggerheads such men as live by their widts, to worry andt to destroy one andt another as wildt beasts in the Gollosseum in the dimes of the Romans." To the credit of the Romans it must be repeated what Mr. Goldstein says, namely, that while a large portion of the New York public fails to this day to appreciate Dr. Damrosch, there was one who never understood him, and he was Theodore Thomas. This leader is said to have expressed himself to the effect that he (Damrosch) was the only one who should be his successor. Elsewhere we have stated that he was not elected as his successor, proving that the words of Mr. Goldstein are correct. Says the writer, "After Thomas has left there will not be a leader in all New York whose rival Dr. Damrosch would stoop to become." To the credit of both men, let us say, they parted as friends, feeling no doubt in their own hearts that if they had been left free to look one another in the eye, they would have always acted as friends.

Thus we leave the subject of our sketch in his field of usefulness, a man of unusual powers, a true artist's soul that will struggle on and upward in the cause of music, though a thousand votes should be cast against him by the members of the New York Philharmonic Society, for Dr. Damrosch the artist needs never to pluck his laurels on that tree.

*Merz is primarily concerned with events of current interest: the notorious rivalry with Theodore Thomas and the recent rejection by the New York Philharmonic of Damrosch's bid to become conductor. What he had no way of knowing in 1878, though, was the extent of Damrosch's influence on American music. By the time of his premature death in 1885, Leopold Damrosch had founded the New York Symphony and the New York Oratorio Society and had introduced German opera to the Metropolitan. Among his achievements were numerous American premieres of major European works, including Brahms' Symphony No. 1 and Berlioz's Requiem. He did much to introduce German repertoire and musical ideals to the United States through his tireless efforts as musician and administrator. Finally, he fathered a musical dynasty that had a lasting impact on the future of art music in the United States—his son Walter, also profiled in this series, was one of America's best-known conductors and radio personalities; his son Frank was a prominent choral conductor, supervisor of music in the New York public schools from 1897 to 1905, and founder in 1905 of the school that eventually became known as the Juilliard School of Music; and his daughter Clara, with her husband, David Mannes, founded the Mannes School of Music.*

## NOTE

1. Helene von Heimburg (1836–1904) was an accomplished singer who performed professionally after the family's move to New York.

## BIBLIOGRAPHY

- Damrosch, Leopold. *Ueber die täglichen Schwankungen der menschlichen Eigenwärme im normalen Zustände*. Berlin: G. Reimer, 1853.
- Levy, Alan. "Damrosch, Leopold." *ANB* 6: 53–54.
- Martin, George. *The Damrosch Dynasty: America's First Family of Music*. Boston: Houghton Mifflin, 1983.

**Damrosch, Walter** (b. Breslau, Germany [Wrocław, Poland], January 30, 1862; d. New York, December 22, 1950); No. 92 (July 1885). The first sketch of the life of Dr. Leopold Damrosch that appeared in this country was published in *Brainard's Musical World*. We then saw a bright future before this scholarly and modest musician, but while our expectations were realized, we feel sad when contemplating the fact that so noble and useful a life has been cut short and Dr. Damrosch's career here on earth is ended. Naturally enough, one's attention is turned toward the son upon whose shoulders his father's mantle is evidently to fall. We know Dr. Damrosch, and it is as much a token of respect to him that we notice the son he idolized and of whom he expected such great things as it is a recognition of the son himself, who has proven himself to be a worthy son of a most worthy and noble father. What if Walter Damrosch is yet young in years? He has shown himself capable of much, yes, of more than many an able musician of many years of experience.

Young Damrosch was born in Breslau, Germany, on January 30, 1862. His father was then conductor of opera in the Silesian capital. He had a bright future before him when suddenly a call came from this side of the Atlantic inviting him to come to New York as conductor of one of the German singing societies. Thus, the subject of our sketch came to this country a mere boy of nine years. He went to school in New York until he was sixteen, diligently studying music all the while under his father, who was in every sense of the word a worthy example to be followed, devoted to high art, and devoted also to his home circle. In compliance with his father's request he next spent two summers at the Conservatory in Dresden. The second year of his visit abroad was the same in which the first performance of *Parsifal* fell (1882). His attendance at Bayreuth afforded him a great aid in his future efforts as conductor of Wagner's operas.

Expecting to become a pianist, young Damrosch visited Liszt, who was a firm friend of his father, but despairing of the hope of ever becoming a Rubinstein or a Bülow, he gave up this ambitious plan, not, however, until after he had gained considerable skill upon the instrument. To give him employment his father engaged him as accompanist and organist of the Oratorio Society, though not before he had acquired experience elsewhere; for he had before that time made his first public appearance as accompanist for August Wilhelmj, with whom he went on his southern tour. After a while his father entrusted the baton to him during one rehearsal of Bach's *Passion According to St. Matthew*, brought out by the Oratorio Society in 1879.

In 1880, when Dr. Damrosch was preparing for his music festival held in the spring of 1881, Walter Damrosch had already advanced far enough to render valuable services to his father. His work in connection with the festival formed the foundation upon which he has since then built. The festival chorus was drawn not only from New York but from places in the neighborhood of the city. As it was impossible for Dr. Damrosch to attend rehearsals in all these localities and at the same time do justice to his societies in New York, the chorus was divided into sections and a drillmaster assigned to each, the doctor, of course, holding several mass rehearsals before the festival. A list of drill masters was given in one of the newspapers from which Walter Damrosch's name was omitted. The next day a note was received from Dr. Damrosch, stating that Walter conducted the rehearsals of section B in New York and the Newark section, adding: "And a highly efficient conductor he has proved himself to be." Dr. Damrosch must have been correct in his estimate, for after the festival the Newark section elected young Damrosch conductor. At the first concert under his direction, he gave Rubinstein's *Tower of Babel*—the first work produced by him—and played Beethoven's *Choral Fantasia*, his father taking his place at the conductor's desk. The society has brought out under young Damrosch's direction Berlioz' *Damnation de Faust*, Verdi's *Requiem*, Mendelssohn's *Midsummer Night's Dream* music, *The Messiah*, and other works of less importance beside numerous instrumental compositions. The society has flourished under his direction, both in membership and financially. The chorus numbers 250. The orchestra is that of the Symphony Society.

The preceding facts we take from the *Leader* of New York. In the following year young Damrosch conducted the rehearsals of the Oratorio Society. Besides this he had charge of the Felix Adler Society, he had also a

contract with Beecher's church, and he was employed at many of the rehearsals at the Metropolitan Opera. His father, seeing that he was fitted to be his assistant in the work of conducting opera, prepared the way for him, when suddenly he took sick and died. Young Walter was at once appointed to take his place as conductor, and right bravely has he discharged the duties devolving upon him. It was but natural that jealousies and rivalries should show themselves, for at best it requires a strong hand and much experience as well as shrewdness to manage a body of musicians of this sort. There were fears entertained that the whole fabric would go to pieces, but young Damrosch proved himself a good manager indeed, when taking into consideration his youth. He deserves the highest praise for settling the many intricate difficulties so satisfactorily. Since his father's death he has been chosen assistant director of the Metropolitan Opera House, New York. He will go to Europe next May to organize a new company for fall. Says the *Leader*:

The company gave a season of two weeks, in April, at the Boston Theater, every performance being attended by a large and enthusiastic audience. On nearly every occasion when the youthful conductor made his appearance, he was received with especial marks of favor. The season, which was devoted largely to the presentation of Wagner's operas, was a phenomenally successful one. A gentleman prominent in New York music circles, and having the best opportunities for observation, says: "I have watched Walter Damrosch's course since his father's death, and I think he has shown much business tact and discretion. It looks as if he fully appreciated the opportunity which the misfortune of his father's death has thrown in his way and intended to prove himself worthy of the confidence of the directors. And so, good luck to this plucky young fellow."

*Walter Damrosch inherited a heavy burden of responsibility upon his father's death in 1885, and he spent much of his career battling the impression that his success was the result of connections rather than talent. Except for one year, he conducted the New York Symphony Society from 1885 until its merger with the New York Philharmonic in 1927. He was conductor of the New York Oratorio Society from 1885 to 1898 and again in 1917. He was instrumental in convincing his friend Andrew Carnegie to build Carnegie Hall in New York, and he organized the school for bandmasters in Chaumont, France, in 1918. From 1928 to 1942 he achieved nationwide fame as the conductor of the NBC Music Appreciation Hour. A champion of new music early in his career, he gave the U.S. premieres of Brahms' Third and Fourth Symphonies, Tchaikovsky's Fourth and Sixth Symphonies, and numerous other works. Those who knew him best praised his musicianship, and his long career eventually earned him the epithet "Dean of American Conductors."*

## BIBLIOGRAPHY

- Adorno, Theodor W. "Analytical Study of the NBC Music Appreciation Hour." *The Musical Quarterly* 78/2 (Summer 1994): 325-77.
- Damrosch, Walter. *My Musical Life*. New York: Scribner's Sons, 1924.
- Downes, Olin. "Evangeli of Music: Walter Damrosch Preached and Practiced the Gospel Powerfully for Decades." *New York Times*, December 31, 1950, sec. 2, p. 7.

"Is Damrosch an Efficient Conductor? His Unprecedented Opportunities." *Freund's Music and Drama* 15/19 (March 7, 1891): 3.

Martin, George. *The Damrosch Dynasty: America's First Family of Music*. Boston: Houghton Mifflin, 1983.

Yellin, Victor Fell. "Damrosch, Walter." *ANB* 6: 54-55.

**Danks, H. P.** (b. New Haven, Connecticut, April 6, 1834; d. Philadelphia, November 20, 1903); No. 101 (March 1886). Hart P. Danks, whose name is well known in this country, was born at New Haven, Connecticut, on April 6, 1834. When eight years of age his father removed to Saratoga Springs, New York. Here young Danks received his school education. Being intelligent and industrious, he made good progress. From his earliest youth he showed unmistakable signs of musical gifts. These attracted the attention of Dr. L. E. Whiting, leader of a choir and quite an intelligent musician, and it was he who gave young Danks his first musical instruction. To the satisfaction of the teacher the young pupil made good progress and soon distinguished himself as a singer in the choir.

In 1850 the family moved to Chicago, where he soon occupied a position as basso in the Clark Street M. E. Church. A few years later he formed the first choir for the Wabash Avenue M. E. Church and afterward became connected with a number of other choirs. Says a writer who knew Danks well:

It was soon after he had removed to Chicago that his talents for musical composition began to show themselves and the music that was in him sought expression by other means than the voice. Hart's father was a builder who did not look very favorably upon his son's musical proclivities and endeavored to discourage him from devoting himself to it as a means of living, deeming a trade far preferable. So he concluded to make a carpenter of him and not have him waste his time on music. He was put at the bench, and being naturally both intelligent and ingenious, he could before long do as nice a piece of work as any journeyman in his father's employ.

But the music was in him and no amount of manual labor was successful in choking it down. He seems to have inherited his love for music from his mother's family, as they all are rather musical; certainly it was not from his father. When a job was given him to do at the bench, it was not infrequent as soon as he was left alone for him to plane off the nearest board, write a musical staff and whistle away and jot down his fast-coming melodic fancies.

One day his father, hunting for his "drawing board," found it entirely covered on both sides with these embryo compositions. He didn't scold, but quietly took a plane and in a few minutes there was nothing left of them but a pile of musical shavings. But he had seen enough to know that his hopeful son was incorrigible and that all his ambition was centered upon music. At last he so far yielded as to purchase for him a Prince's four-octave melodeon, and on this our young composer worked away at his first tunes.

In those days the late William B. Bradbury was a great musical light, particularly in the religious world, and was conducting conventions in all the large cities. Taking advantage of his presence in Chicago, where he was conducting a musical convention of which young Danks was a member, our amateur composer took courage to present for consideration to Mr. Bradbury a copy of his first psalm-

tune, who promised to give it early examination. The following morning on opening the convention he stated that a young man, a member then present, had submitted to him a composition that was really meritorious and that he predicted a brilliant musical future for that young man should he continue and persevere as he had begun.

The tune was accepted and inserted in Mr. Bradbury's next book, the *Jubilee*, under the name of "Lake Street," after the principal business street in Chicago. This success and Mr. Bradbury's encouraging words were all that was required to decide his future course, and from that time to the present he has devoted all his time and energies to musical composition. He never had a master but achieved all his successes through conscientious study and indefatigable labor.

In 1858 Mr. Danks was married to Miss Hattie R. Colahan, of Cleveland, Ohio, and made that city his home until 1861, when he returned to Chicago with his new family. He remained there but three years, however, as in 1864 we find him working like a beaver in New York, which city he has since made his permanent residence.

Like most composers, he complains against the taste of the public from the fact that those of his songs that he considers his best efforts are the least known and appreciated, while others dashed off at a heat and upon which he had placed but little value have earned both popularity and pecuniary success.

Mr. Danks, however, takes far more pleasure in his sacred than in his secular compositions. From his earliest years having been connected with church choirs throughout the country, both as singer and leader, he has found most inspiration in religious music. He has published an immense amount of music, some of which reached great popularity. And while this popularity lasted only for a season, he nevertheless deserves great credit for knowing how to reach the public heart and for holding it spellbound with his melodies. Some say, "Why, it is easy to write such songs as Danks produces." Well, it may be easy in your own imagination, but just you try to produce some of them and see how you succeed. Whether Danks' music will add anything to our musical progress or not, so much is sure that he is a popular songwriter and as such he deserves our attention.

*The author points out that Danks had an unusual talent for writing popular songs. What was perhaps more unusual was his ability to achieve success in both sacred and secular popular music. He published numerous choral anthems, and his "Not Ashamed of Christ" was one of the most popular religious songs of his day. At the same time, "Don't Be Angry with Me Darling" and "Silver Threads Among the Gold" were equally popular parlor songs. Despite selling millions of copies of his songs, he died a poor man in Philadelphia on November 20, 1903.*

## BIBLIOGRAPHY

Cockrell, Dale. "Danks, H(art) P(ease)." *NGDAM* 1: 579.  
Mathews 98-102.

**De Sève, Alfred** (b. Montreal, fl. 1880-99); No. 91 (June 1885). Though young in years, this violinist has made his mark, and for this reason he deserves a place among American musicians. He was born in Montreal, Canada, and

comes from French stock, as his name unmistakably indicates. Being devoted to music, he began to study his favorite instrument when but seven years of age, and so rapid was his progress that after only six months of instruction he appeared already before the public and was most favorably received. His teacher at this time and for several years was M. Martel, a graduate of the Conservatory of Liège, who laid the foundation for his future brilliant career. Subsequently he was placed under the instruction of M. François Jehin-Prume, an eminent violinist and teacher, with whom he made rapid advancement. Notwithstanding his marked progress under the tuition of his early teachers, young De Sève had a strong desire to study with the best masters in Europe. But the road that leads to artistic success is not always a smooth one. Many a young man's course was delayed or altogether obstructed by the obstinate ignorance of parents or relatives. His father, having attained a high professional position as lawyer, was of the opinion that young Alfred's future success was best attained by reading Blackstone, and he was therefore determined to make him a lawyer. But man proposes while God disposes. Becoming finally convinced of his son's unmistakable talent, he sent him to Paris. His first teacher there was M. [Pablo] Sarasate, with whom, however, he remained but a short time. He was soon able to secure the instruction of Henri Vieuxtemps and Hubert Léonard, with whom he studied several years. De Sève was a favorite pupil of these distinguished violinists, who became deeply interested in his welfare and predicted for him a brilliant future. He appeared often in Paris, and Queen Isabella II of Spain, after hearing him play, appointed him her special violinist and introduced him into the best Parisian society, where he became a prime favorite.

Having gathered laurels abroad, his heart yearned for home to see the loved ones. Being heartily welcomed, he gave a concert in his native city, after which he played in many other towns throughout the Dominion, always with signal success. Royalty was favorably disposed towards him abroad, and royalty in Canada also opened its doors to him. The Princess Louise honored him by an invitation to the royal residence and appointed him her special violinist. He became a great favorite in her salon, where he enjoyed a most gracious hospitality.

Though Canada was his home, the Dominion was too small for a young genius like De Sève. His true field lies in the States, and with a view of settling there, he came to Boston, where he met Ole Bull, who complimented him warmly on his playing. A concert was soon arranged to introduce him to the Boston public. Mr. George Henschel soon afterward secured him as a solo violinist for the concerts of the Boston Symphony Orchestra. His reception was so flattering that he decided to make Boston his home.

In appearance Mr. De Sève is a young man of fine physique, tall, graceful in demeanor, with an intelligent and sympathetic face, the very embodiment of genius. As an artist he reminds one of his old Parisian master, Vieuxtemps, combining much of the abandon and brilliancy of that great performer, while exhibiting great care and accuracy in his performances.

*According to Howe, Alfred De Sève was a member of the violin section of the Boston Symphony Orchestra in 1881-1882 and again from 1883 to 1885. He performed as a soloist with the orchestra twice, in 1882 and 1883. The*



*Boston City Directories list his address as 505 Massachusetts Avenue through the 1899 volume.*

**Dotti, Marie Louise** (b. Rochester, Massachusetts, August 22, 1854; d. after 1921); No. 84 (November 1884). This singer has earned for herself quite a reputation. She was born August 22, 1854, at Rochester, Massachusetts. She took an early liking to music, and at eleven years of age her voice attracted great attention for its purity. Her memorization even then was so facile that on hearing an opera she could note down at home nearly all that she had heard. She studied with A. Wheeler in Boston and then went to Italy, where she placed herself under the instruction of Antonio Sangiovanni, a well-known teacher, and after a course of study under his direction made her appearance in *Lucretia Borgia* at an opera house near Milan. She sang for two years in different Italian theaters and, during that period, was engaged by the municipality of Catanio to sing at the great fetes commemorative of Bellini, when that great composer's remains were taken to his native city, Catanio, for burial. She was presented on that occasion with a watch, chain, bracelet, a lock of Bellini's hair, and also with an album and with a manuscript song in the composer's handwriting.

On her voyage to Europe, she nearly lost her life by the wreck of the *Ville de Paris*, on which she was a passenger. She was one of the fortunate few who were saved, being picked up at midnight after floating in the sea for several hours. Returning to this country, she sang in oratorio and concert and on various occasions under the direction of Dr. Leopold Damrosch. About two years ago Col. James Henry Mapleson, hearing her sing, recognized her as an artist whom he had heard in Italy, and being assured of her ability, offered her an engagement for five years which she accepted. She made her first appearance under his management in New York in *La Forza del Destino* and, after the close of the season here, went with Her Majesty's Opera Company to London, where she sang with success. During the summer of 1880 she studied under [Anna Caroline de] Lagrange at Paris and returned to the company in this country in the ensuing autumn.

Her voice is a dramatic soprano, full, round, and powerful. As instances of her quick study and retentive memory, it may be stated that in eight days she mastered the roles of Aïda, Leonora (in *Il Trovatore*), and Donna Anna (in *Don Giovanni*) and also committed to memory the arduous character of Elsa in *Lohengrin* in six days, singing it at the Boston Theater with very great success before a crowded audience. Her appearances as Leonora in *Il Trovatore* at Boston and as Marguerite in *Faust* at Baltimore, Detroit, Buffalo, and various western cities were crowned with success. Her last impersonation, that of Inez in *L'Africaine* at the Academy of Music, New York, has won deserved encomiums and has placed her dramatic and vocal abilities in a strong and favorable light before metropolitan audiences.

Mlle. Dotti is of medium height, with a fine figure and stage appearance.

*Marie Louise Dotti (née Doty) had a brief career singing opera at the Academy of Music in New York in the early 1880s. Odell indulges in a series of unflattering adjectives in describing this singer: "the ever-to-be-endured Dotti" (October 26, 1883), "the little-liked Dotti" (December 11, 1884), and "the hopeless Dotti" (April 21, 1885). She went on to become a voice teacher, serving on the faculty of the Cincinnati College of Music from about 1905 to 1918.*

## BIBLIOGRAPHY

"Marie Louise Dotti." *The Musical Courier* 8/7 (February 13, 1884): 99 [the article in *Brainard's* was plagiarized from this source].

**Dwight, John S.** (b. Boston, May 13, 1813; d. there, September 5, 1893); No. 39 (January 1881). It was our intention to produce sketches of the lives of those who have made for themselves a reputation as writers on music after we had completed the biographies of practical musicians, but as Mr. Dwight has lately been honored with a public recognition of his services by way of having been offered a testimonial concert, we have decided to deviate from our first plan and give a biographical sketch of his life at this time.

It affords us pleasure to be able to recognize Dr. Dwight's valuable services in this public manner. He was the musical pioneer of Boston, while the influence of his editorial and literary labors was also felt outside that city. His great merit lies in this one fact that while there was yet darkness prevailing in this country concerning musical art, Dr. Dwight aimed at high art ideals, and drawing others after him he did much good. Though the task was perhaps thankless and wearisome, yet Dr. Dwight remained ever true to his self chosen task, and it is a credit alike to Boston, her musicians, and Dr. Dwight that he was tendered a testimonial concert. It is but right and proper that we should give a sketch of Dr. Dwight's life, if but for the one reason that young musicians may learn this lesson that steadfastness in adherence to truth will surely be recognized in the end and that a life spent in preaching the truth is far more to be valued than the life that was devoted to the accumulation of wealth.

Dr. John S. Dwight was born in Boston on May 13, 1813. From his earliest youth he loved all things musical. He went to the public schools and afterwards visited Harvard University, from which institution he graduated in the year 1832. While attending college he joined a small musical club as clarinet player, but as the exertion of playing on this instrument was too great for him, he exchanged it for the flute. In this small circle of young and musical enthusiasts there were formed friendships that lasted for a generation and out of which finally grew the powers that moved onward all the important musical enterprises of Boston. In this club Dr. Dwight became acquainted with many of Mozart's and Beethoven's works, while others he ciphered out without the guiding hand of a teacher.

Dr. Dwight studied for the ministry and was actually ordained and installed as pastor of a Unitarian Church in Northampton, Massachusetts. Dr. William Ellery Channing preached at his ordination a sermon that is now included in the collected editions of Channing's works. The love for music was, however, so great in the young preacher that after a few years of service he gave up his calling with a view to devoting himself exclusively to literary pursuits, expecting more especially to devote himself to the interests of music. There were some musical writers in this country before the time of Dr. Dwight, but they scarcely are worthy of mention. On the other hand there were but few who either knew enough of music to appreciate Dr. Dwight's aims or who cared enough about art to read what he had to say. For all Dr. Dwight kept on the even tenor of his way, he was ever faithful to the truth, whether it paid him or not. The little band that aimed at higher and better things in art stood all the closer together the less their efforts were appreciated. Boston in those days was not the musical Boston she now is. It is surprising what sort of choral works the Handel and Haydn Society used to perform and what programs were rendered in the best halls. It was the aim of these truth seekers to direct the efforts of the Handel and Haydn Society into better channels by inducing the members to take up more classic works. On the other hand, Dr. Dwight exerted a most healthful influence through his criticisms, which were far above those of his predecessors in the literary fields. He stirred up the dry bones and made artists put forth nobler and better efforts. In his criticisms he was fearless, just, and without a desire to wound. Such reviews had not been read heretofore. There was at that time a musical element in existence in New England that either *could* not or *would* not advance with Dr. Dwight. They were opposed to foreign influences in art, fearing perhaps that too much light would shine upon their own traffic, whereby it would in all probability be lessened. Of course, this class of men accused Dr. Dwight of toadying to foreign influences while he at the same time clearly saw that if any good was to come to his native country in the line of art, it would have to come from abroad. Dr. Dwight could afford to let this element of discontent alone, and to his credit be it said that he most effectually did so.

Dr. Dwight was one of the founders of the Brook Farm community and was for several years one of its leading members. Of course, he was soon recognized as the leader of musical matters, and the little household enjoyed many concerts gotten up through the increasing efforts of Dr. Dwight. But while he thus lived on Brook Farm, he never lost sight of what was passing in the city nearby. He was a frequent contributor to the *Dial*, a paper published by the community, as well as to the *Examiner*, a periodical of high literary character. He also translated selections from the poems by Schiller and Goethe, thereby directing public attention to the literary treasures of Germany.

The lovers of music banded together in Harvard finally formed themselves into a permanent organization, which met for the first time on August 30, 1837. The scope of this society was soon widened, its headquarters were moved to Boston, and at its meetings were laid the first plans for some of the most important and noblest features of musical progress that distinguish the past quarter of a century. From this society came the first impulses of building the Music Hall as well as the establishment of the *Journal* and that series of symphony concerts of which the sixteenth series has just closed. The first

number of the *Journal* appeared in April 1852. The publication appeared first as a weekly but was changed to biweekly some twelve years ago.

During all the years of progress Dr. Dwight stood up for solid art, he was jealous of her fame and guarded the temple against all sensationalism. Hence it was not a surprise that when Boston went wild over the Jubilees, Dr. Dwight took no stock in them. He stood out, and all the endeavors put forth by Patrick S. Gilmore and others to secure his influence in behalf of the big shows availed nothing. Surely Dr. Dwight stood by his convictions, and probably there are some now who wish they had done the same. All that was said at that time against Dr. Dwight has passed away, and having stood on the rock of truth he outlived what proved to be mere prejudice and excitement, skillfully gotten up in part for selfish purposes.

Dr. Dwight was also deeply interested in the Institution of the Blind, for which he could not do too much, and owing to his efforts the institution of Boston has much to be grateful for.

Without wishing to compare Dr. Dwight with Beethoven, one is forcibly reminded of the incident in that master's life when some of the best musicians of Vienna addressed him, begging him to bring out his latest works.

Dr. Dwight has been a widower for many years. He quietly lives in the Harvard Musical Association rooms, sharing that precious space with the library belonging to that organization. Over the fireplace hangs the original painting of Gluck, while in another part of the room may be seen an autograph letter from Beethoven. The *Boston Journal* in speaking of Dr. Dwight says:

There is no more attentive listener than the short, thick-set gentleman with a bald, well-formed, and thoughtful head and contemplative face framed with gray hair that is almost white. When he considers the multiplicity of fine concerts that fill the Boston season with an embarrassment of riches—including the series of such perfect choral organizations as the Handel and Haydn, Apollo, Cecilia and Boylston; the rich orchestral series of the Philharmonic and the Harvard symphony, each of which have attained a finish and intelligence in playing which only three years ago seemed among the impossibilities; the chamber music of the Euterpe, together with a great number of occasional concerts of a high order; the whole musical culture of the city based on an unrivaled system of instruction in the public schools—he might be pardoned should he express some pride in the part he has taken in bringing the musical culture of the city up to this high standard. That he may live to see his grand ideal approached still nearer and some evident defects in the symmetry of our musical system repaired is the earnest wish of all friends of musical progress.

The editor of the *Musical World* sends his warmest congratulations to the musical veteran of Boston, wishing that many years of usefulness and prosperity may be added to the years that already crown his life with honor.

*The last issue of Dwight's Journal of Music appeared on September 3, 1881. During the three decades of its publication, Dwight turned the journal into an influential platform for his opinions. He believed in the primacy of German art music, and in addition to promoting it, he frequently attacked those whose tastes and ideals did not match his own. Among his targets were Louis Moreau Gottschalk, William Henry Fry, and (as noted in the sketch) Patrick S.*

*Gilmore. As an influence on taste in America, he played a role nearly as important as that of Theodore Thomas.*

## BIBLIOGRAPHY

- Chmaj, Betty E. "Fry versus Dwight: American Music's Debate of Nationality." *American Music* 3/1 (Spring 1985): 63–84.
- "Dwight, John Sullivan." *NCAB* 8: 444–45.
- Fertig, Walter L. "Dwight, John Sullivan." *NGDAM* 2: 667–68.
- . "John Sullivan Dwight, Transcendentalist and Literary Amateur of Music." Dissertation, University of Maryland, 1952.
- Lebow, W. W. "A Systematic Examination of the Journal of Music and Art Edited by John Sullivan Dwight." Dissertation, UCLA, 1969.
- Thomas, Jean W. "Dwight, John Sullivan." *ANB* 7: 185–86.

# E

**Eddy, H. Clarence** (b. Greenfield, Massachusetts, June 23, 1851; d. Winnetka, Illinois, January 10, 1937); No. 23 (September 1879). The subject of this sketch, Mr. H. Clarence Eddy, was born June 23, 1851, in the beautiful old Massachusetts town of Greenfield. While yet a mere child, he gave promise of future excellence in musical art; his fondness for music was extraordinary and was the ruling passion of his young life. He improved every possible opportunity for hearing what he so much loved and soon learned to produce it himself. His greatest pleasure was improvisation, and while learning to know and appreciate the musical thoughts of others he ever sought to express his own.

Such was his devotion to the art that it soon became necessary to provide him with a competent teacher (for he had, up to the age of eleven, been led only by his own artistic nature), and he was placed under the care of Miss Laura J. Billings, whose careful instruction laid the foundation of his future greatness. Later he continued his studies under Mr. J. Gilbert Wilson, at that time organist of St. James (Episcopal) Church in Greenfield, making such progress that at the age of sixteen it became desirable to send him to Hartford, Connecticut, where he could enjoy the teaching of Dudley Buck, the well-known organist and composer. Under this gentleman he became familiar with the master works of Bach, Handel, Mendelssohn, and other writers for the organ. He determined to devote himself especially to the study of this splendid instrument, and on several occasions he filled Mr. Buck's place with great credit to himself.

Having finished his studies with Mr. Buck, he went to Montpelier, Vermont, where he became organist at Dr. Lord's church (Bethany Congregation), a position that he filled with great success until his departure for Germany, whither he went in the autumn of 1871.

After considering carefully the advantages offered by the German cities, he finally decided to locate in Berlin, where, aside from instruction at the hands of the celebrated masters Carl August Haupt and Albert Loeschhorn, he could enjoy almost unlimited opportunities afforded by the German capital for hearing the greatest musical works.

The tasks that he accomplished during this time were simply enormous. Thoroughly devoted to his chosen profession, he studied with unremitting diligence, working sometimes as many as fifteen hours a day at piano and organ together and seldom less than six or seven, besides devoting considerable time to the study of harmony, counterpoint, and fugue (also with Prof. Haupt). These subjects he thoroughly mastered during the period of his stay in Berlin.

During the first six months of this time he played every day the six organ sonatas of Bach before taking up his appointed tasks. This exercised no small influence upon him in permeating his whole being with the subtle spirit of polyphonic structure as displayed so marvelously in the sublime creations of Bach. His continuous application could not fail to produce its legitimate results—an enormous technique—and by means of constant piano practice and the study of the greatest piano works under Prof. Loeschhorn (giving considerable time to them each day), he became a fine pianist and guarded against the stiffening of the fingers so often met with among those who devote themselves exclusively to the organ. By adopting this course, he succeeded in obtaining both a fine piano and organ technique.

Prof. Haupt, who when young could play every important organ work of Bach from memory, devoted all the energies of his mind to the task of instructing the pupil of whom he was so proud and whom he loved as his own son. When, just before Mr. Eddy's departure, the master received the commands of the emperor of Germany (whose organist he is) to take part in a concert given in the "Garrison Church," under the Imperial patronage, he excused himself by saying, "I will send a pupil of mine who will do even better than I can." High praise, indeed, but it showed the old master's estimate of his pupil. So, in due time, Mr. Eddy played at this concert, performing before the emperor, empress, crown prince and princess, and many of the German nobility Bach's great five-part *Fantasie* in C minor and Gustav Merkel's celebrated *Sonata* in G minor—winning recognition from both the musicians and people of Berlin and receiving the most flattering recommendations from the press of that city.

Soon after, he undertook a tour through the German Empire, Austria, and Switzerland, playing all the principal organs (among them the famous old instrument at Freiburg) and receiving the most flattering attentions from the celebrated men with whom he came in contact, such as Franz Liszt, Gustav Merkel, A. G. Ritter, E. F. Richter, and others.

Returning to Berlin in triumph, he bade his masters, Haupt and Loeschhorn, an affectionate farewell and set out on his journey home, passing through Holland, Belgium, France, and England and playing the splendid organs in St. Paul's Cathedral and the Royal Albert Hall in London (the latter being the largest instrument in the world).

On his return to America, he received a call to become organist of the First Congregational Church in Chicago (Rev. Dr. Goodwin's) at a salary of \$2,000. Here, in the winter of 1875-1876, he gave his first series of organ recitals, numbering twenty-five, at which were presented the greatest works ever written for the organ.

In 1876 he became general director of the Hershey School of Musical Art in Chicago, founded by Mrs. Sara B. Hershey, which has already made good its

position as one of the foremost musical colleges of the country. To this school he has given his best energies and has met with the greatest success in training young musicians, who seem to become imbued with the same enthusiastic love for the art and willingness to *labor for it* that are so characteristic of himself.

At the opening of the beautiful Hershey Music Hall, in connection with the school, he projected a series of *100 organ recitals*—one to be given every week and without the repetition of a single number—upon the splendid new three-manual concert organ built by Johnson & Son. The programs of these recitals, when completed, included all the important organ works of every age and author. This design, so vast in its conception, was carried out in strict conformity to the original intention—the last recital of the series being given on June 23, 1879.

For such an undertaking are required not only a magnificent technique capable of executing everything but also enormous powers of reading and memory to enable him to thoroughly prepare a completely new program every week. To cope with all the difficulties presented by this stupendous problem and at the same time instruct so many pupils requires a most exceptional ability in every direction. Such a thing has never been accomplished by any organist, nor has it been probably ever undertaken.

The programs will be published complete in book form with sketches of the various authors appended. One distinctive feature and one that might well be imitated is the giving in addition to the name of each composer the date of his birth (and if dead, his decease), affording an opportunity of judging the influence likely to have been exerted upon an author by his predecessors and contemporaries. The book, when published, will form a splendid work for reference as it will be a complete catalog of all the most valuable compositions and arrangements for the organ—the whole field having been carefully searched for material.<sup>1</sup>

During his trip east last summer, Mr. Eddy played in Boston, charming those who heard him and receiving the following graceful tribute in *Dwight's Journal of Music* from its accomplished editor, John S. Dwight:

The extent and variety of his repertoire is something astonishing; some will say that his acquaintance with and mastery of organ music covers much too wide and indiscriminate a field, for it is said that he has fully fifteen hundred compositions always at command. We find, however, that, while he indulges largely in the modern French school, he really gives Sebastian Bach the preference and plays everything which that great master *par excellence* of organ music ever wrote. The same with the organ works of Handel, Mendelssohn, and all who can in any sense be called classical. . . .

In all his performances we were impressed by two qualities which we have rarely found possessed in so high a degree by any of our organists. The first was a certain art of *phrasing* which, in the nature of things, would seem to be almost impossible upon the organ; and yet by some clever management he did give us the effect of phrasing even without accent. The other was his perfectly firm and even time in fugue-playing. This was felt particularly in his clear expression and most satisfying performance of the great Bach B-minor Prelude and Fugue; he knew how to keep it going at its own natural and steady gait; it was played thoroughly in tempo. These two qualities are, in themselves, the test of a good, sound organist. Rarely have we



ever been more completely absorbed in the delight of any music than we were while that glorious Prelude and Fugue went sounding on.

Coming from such a man as John S. Dwight, so conservative and so capable of judging, the value of the foregoing is easily recognized.

In Mr. Eddy we have an organist whose abilities are equaled by few and probably excelled by none. For him difficulties seem to exist no longer; his pedal-playing is as smooth and even as if the passages were executed by the fingers upon the manual, but everything is done with such astonishing ease that a feeling of restfulness settles down upon the hearer, enabling him to thoroughly enjoy every note without one thought of the mechanical difficulties presented by the work. Yet this marvelous technique is never devoted to mere purposes of display but only used as a means to an end—the proper interpretation of the music—and he seems to be fully deserving of the title so often bestowed upon him: “greatest of America’s organists.”

Aside from his teaching and playing, he can, of course, find comparatively little time to devote to writing. Yet his technique of composition is very great; he writes with the utmost ease; his compositions are remarkable for their clearness and elegance and the great scholarship displayed in working out the minutest details. Among his compositions are canons, choral variations, preludes and fugues for the organ, as well as a number of church works that have been received by critics and the public with many commendations and are very chaste and classical in their style and conception.

In odd hours, too, he has found time to translate and edit (since his return to America) Haupt’s *Theory of Counterpoint and Fugue*, which is already extensively used in this country.

Louis Thiele, the celebrated organist, left behind him at his death a newly finished manuscript—*Theme and Variations in C*. It is probably, in many respects, the most difficult organ composition in existence. Haupt had placed it in his own repertoire and called it the “touchstone” of his technique. He used it as a test of his own ability, for if he could play it, he knew that he had lost nothing of his own wonderful skill. This enormously difficult work Mr. Eddy mastered, while in Germany, after a month’s careful study. He had the great pleasure of playing it to his venerable teacher, who though he had often played it to others, had never heard it except when so doing—having never hitherto found anyone who could play it to *him*.

We cannot close without saying something further concerning the manner in which such great results have been obtained. Others, equally talented, devote the same length of time to study but fail of attaining the same eminence. The difference is just here: with Mr. Eddy, each moment was treasured as bringing him opportunities for improvement, of which he sought to make the utmost. The student should remember that it is not the *time* spent in study but the *earnestness and concentration of mind* with which the moments are utilized that make the vast difference between success and failure. In the language of old Johann Sebastian Bach, the hero of all musical heroes—“*Diligence is Genius*.”

*Hiram Clarence Eddy was known as America's greatest concert organist in the late nineteenth century. He taught at the Hershey School in Chicago until it*

*closed in 1886, lived in Paris from 1895 to 1903, and returned to Illinois, where he died on January 10, 1937. Though he published relatively few original works, his collections of organ repertoire and his organ method were highly prized.*

## NOTE

1. Though this book does not seem to have been published, the Music Division of New York Public Library has a complete set of the programs of this series, autographed by the performer.

## BIBLIOGRAPHY

- "Clarence Eddy." *The Musical Courier* 10/17 (April 29, 1885): 259 [a reprint of the Brainard's article without acknowledgment].
- Eddy, Clarence. *A Method for Pipe Organ*, 5 vols. Cincinnati: Church, 1917-1921.
- Eddy, Clarence, and Frederic Grant Gleason, compilers. *The Church and Concert Organist*, 4 vols. New York: Schuberth, 1881-1909.
- Haupt, Karl August. *Haupt's Theory of Counterpoint, Fugue, and Double Counterpoint*, trans. Clarence Eddy. New York: Schirmer, 1876.
- Mathews, W. S. B. "Clarence Eddy, Organ Virtuoso." *Music* 7/4 (February 1895): 492-506.
- Osborne, William. "Eddy, (Hiram) Clarence." *NGDAM* 2: 9.
- Owen, Barbara. "Eddy, Hiram Clarence." *ANB* 7: 294-96.

**Eichberg, Julius** (b. Düsseldorf, Germany, June 13, 1824; d. Boston, January 19, 1893); No. 5 (March 1878). Among the many able musicians of Boston, Mr. Julius Eichberg occupies a conspicuous position. He was born at Düsseldorf, Germany, in the year 1824 (not in 1825, as the *Boston Courier* said) and comes of a family that has always delighted in the cultivation of music. Mr. Eichberg's talent for music developed early in life. When but seven years of age, he was taken to Mainz to perfect himself in violin playing, in which he had already made considerable progress. After a course of study continuing several years, he was sent to Würzburg, Bavaria, where he studied composition with Franz Joseph Fröhlich, then the director of the Royal Music School. When seventeen years of age he went to the Brussels Conservatory, where he continued his studies with Charles de Bériot while he studied composition with François-Joseph Fétis. After a course of two years, Mr. Eichberg obtained the prizes for violin playing and for composition, there being many competitors for these honors. He now turned back to his own home, Düsseldorf, where his reputation as a musician spread very rapidly. Felix Mendelssohn, then musical director at Düsseldorf, Robert Schumann, who came after him, Julius Rietz, and many other distinguished musicians honored him with their friendship and cordial appreciation of his eminent musical gift.

Mr. Eichberg now longed for active work, and he accepted a position as director of an opera troupe in Switzerland. The people of Geneva at once appreciated his great gifts and high culture and appointed him professor of

violin and composition of their conservatory. Aside from this the Reverend Consistory of the church of Geneva appointed him director of sacred music, which position he held for eleven years. Finding that a change of climate was necessary for his health, he came to this country in 1857. He remained about a year and a half in New York and went to Boston in 1859, where he was at once appointed director of music at the Boston Museum. Although at that time he was but little acquainted with the English language, yet such was his energy that out of a position of inferior musical significance he created in a short time a theater orchestra that was for many years even after he resigned his place the model for all succeeding music directors. It was there where Mr. Eichberg, notwithstanding the slender musical means at his disposal, conceived the idea of writing for a regular stock company his first operatic work, *The Doctor of Alcantara*, which at its initial representation under his own direction created such a great enthusiasm that it had to be repeated night after night to packed houses. It is almost unnecessary to say anything about this work, as the operetta by this time is known all over the United States, and there exists hardly a city where it has not been given. This was followed in quick succession by other productions in the same style, of which we mention only the names of those best known: *The Night in Rome*, *The Rose of Tyrol*, and so on, all of which have been often performed in the larger cities of the union. After severing his connection with the operatic stage of the museum (1866), he was appointed director of the then recently founded (1867) Boston Conservatory of Music, and shortly after he received the position of general supervisor and director of musical instruction in the public schools of Boston, a charge that was created by the city for Mr. Eichberg and that proved an important progress in the cause of public musical instruction.

The annual musical festival of the schoolchildren of Boston is a feature in the musical life of Boston that cannot be reproduced anywhere on the face of the globe and that brings to Boston a great number of music teachers from other cities who desire to become acquainted with the system so successfully presided over by Mr. Eichberg as the head of the musical instruction of the city of Boston. Says the *Boston Courier*, "As supervisor of music in the public schools of Boston, he has given universal satisfaction."

As director of the Boston Conservatory, Mr. Julius Eichberg fills an equally enviable position, he being, as Mr. John S. Dwight holds it, the founder of the best violin school in America, a school that is destined to extend its influence in a short time over the whole of the United States. Mr. Eichberg has earned through his system of violin instruction what might be fairly called a national reputation; he counts his scholars past and present by the hundreds, of which a large proportion are now performers of acknowledged high standing. "All of them," says the *Boston Courier*, "regard him with an affection and respect which could only be inspired by unfailing geniality and thorough devotion to art. His system of instruction, devised by him after many years of patient study and investigation, has been pronounced by such masters as Henri Vieuxtemps, Heinrich Wilhelm Ernst, Ole Bull, etc., the very best extant. To listen to a class of Mr. Eichberg's pupils, either young gentlemen or misses, playing in perfect unison such difficult works as Beethoven's, Mendelssohn's, or Spohr's concertos and the various violin works of Johann Sebastian Bach, is

a privilege which is eagerly courted by many musical strangers who visit the city of Boston."

Mr. Eichberg has produced many works of widely different kinds, such as overtures, sonatas, quartets, quintets, and of late a large number of English songs, all of which have met with the most flattering reception at the hands of the European and American critics. His violin compositions have been published in Leipzig, Hamburg, Paris, and Boston. Eichberg's *Complete Method for the Violin* has attracted general attention for its clearness and simplicity.

To his various accomplishments, Mr. Eichberg joins that of an uncommon skill as a contrapuntal writer, and he has since the opening of the conservatory taken sole charge of the classes for the study of fugues and orchestration. Mr. Eichberg has frequently appeared in the concert room, and in whatever specialty he comes before the public, he always does so with great credit to himself.

Of Mr. Eichberg's labors as a violinist, we had occasion to speak in our January and February numbers. Having had occasion to say something about quartet playing in this country, we wrote as follows:

But very little has been done so far to develop the taste for such music in our country. Whatever quartet playing there may be done, we will but rarely find amateurs engaged in such performances. Not until our people will study the violin, the viola, and the cello will quartet playing become that sort of home music that it is in German homes. There are, however, good signs for a better state of things. It is a fact over which all good musicians will rejoice that Mr. Julius Eichberg, the composer, the violinist, the able principal of the Boston Conservatory, is educating for us a generation of violinists. But recently, I read of the fact that he is even preparing a ladies' quartet. We have great reason to be proud of the influence and learning of a man like Mr. Eichberg. He is the true teacher of this instrument in our land, whose influence and importance cannot be overrated.

Our country may well be proud of such acquisitions from abroad. The confidence that the public reposes in Mr. Eichberg as a teacher will not be betrayed nor slighted. Mr. Eichberg is doing a work for us as a people that posterity alone will fully recognize.

As a man, he is exceedingly modest and retiring. He never resorts to sensational devices in order to keep his name before the public. Nevertheless, the eyes of the intelligent people of this country are following his doings, and the profession all over this country is proud to be able to count a man like Mr. Eichberg as one of their own. K.Z.

*Julius Eichberg's The Doctor of Alcantara was among the most popular American operettas of the century. His significance to musical life in Boston was primarily as an educator. He served as superintendent of music in the public schools and established one of the leading violin programs in the country at the Boston Conservatory. Mathews summed up his unique contribution thus: "No one has done more than Mr. Eichberg to remove the prejudice which formerly existed against violin playing as an unsuitable recreation, not to say profession, for the gentler sex. He has, in fact, proven that so far from the violin not being a woman's natural instrument of musical*

*expression, she is, by her refined sensibilities, peculiarly adapted to the elucidation of the divine spirit of harmony that makes the violin its home" (465).*

## BIBLIOGRAPHY

Mathews 465–69.

Wright, Elizabeth A. "Eichberg, Julius." *NGDAM* 2: 23.

**Elson, Louis C.** (b. Boston, April 17, 1848; d. there, February 14, 1920). No. 109 (November 1886); Mr. Elson was born on April 17, 1849 [*sic*]. His decided musical talents attracted early attention, and when only five years of age he began receiving instruction. His musical education was afterwards carried on under the best Italian and German teachers. He spent his early years in Boston but subsequently lived in St. Louis and in Memphis. During his sojourning in the latter cities he was endeavoring to devote himself to mercantile pursuits, and, of course, music was totally set aside. His endeavors in this new field proved an utter failure, and after fully realizing the fact, he returned to Boston and began the study of music over again. A fortunate incident—it was the translation of a song—led to his becoming the music reviewer of the *Musician and Artist*, which subsequently merged into *Vox Humana*.

Mr. Elson's first editorial was written for this latter magazine and was extensively copied in the American press. He afterwards became editor of the *Vox Humana*, and in this magazine appeared the series of articles that afterwards were published in book form and entitled *Curiosities of Music*. The *Vox Humana* afterwards united with the *Musical Herald*, in which Mr. Elson's editorials, reviews of new music, paragraphic columns, and criticisms are the leading features. In fact, they are the main strength of that paper. Mr. Elson has also edited the *Score*, a musical journal that was much quoted both in America and in England, and some of his articles in this journal were even translated and reproduced in the German press. He is now regularly connected with the *Musical Herald*, the *New York Keynote*, the *Boston Courier*, the *Musical World*, and with papers in St. Louis, Cincinnati, and Chicago. He has done special correspondence for the *Boston Transcript*, the *New York Tribune*, the *Pittsburgh Dispatch*, and many other leading journals. His foreign travels have been extensive, and as he is conversant with five languages, his letters from abroad have been especially interesting. He numbers among his personal friends many of the leaders of musical thought in Germany, Italy, and France. Mr. Elson has been a contributor to the leading New York and Boston literary magazines—*St. Nicholas*, *Scribner's*, *Wide Awake*, and so on, and was the Boston editor of the well-known *Music and Drama*.

Mr. Elson's chief works in book literature have been *Curiosities of Music*, *History of Music in Boston*, and *German Songs and Song Writers*. He is at present at work upon a *History of German Song*. In musical composition, his works have been chiefly vocal. He delivers musical lectures twice each week in

Boston at the New England Conservatory of Music and gives theoretical and vocal instruction at the same institution.

One of the chief enterprises with which he has recently been connected has been the "Music of the Centuries," a representation by means of tableaux and music of the different composers and musical customs of all ages, an absolutely unique musical festival that took place in the presence of thousands at Music Hall in Boston last April and that was entirely the inception of Mr. Elson.

*Louis Charles Elson was one of the most prolific American writers on music from the late 1870s until his death in 1920. In addition to serving as a critic for several musical journals and daily newspapers, he wrote numerous books. His History of American Music, published in 1904 and again in a revised edition by his son Arthur Elson in 1925, is an important source for historians of American music, while his music dictionary enjoyed wide use during the early decades of the twentieth century.*

## BIBLIOGRAPHY

- Elson, Louis C. *Curiosities of Music: A Collection of Facts not Generally Known, Regarding the Music of Ancient and Savage Nations*. Boston: Ditson, 1880.  
 ———. *The History of American Music*. New York and London: Macmillan, 1904;  
 2nd edition, 1915; revised edition by Arthur Elson, 1925.  
 Kroeger, Karl. "Elson, Louis Charles." *NGDAM* 2: 43–44.

**Emerson, L. O.** (b. Parsonfield, Maine, August 3, 1820; d. Hyde Park, Massachusetts, September 29, 1915); No. 86 (January 1885). Luther Orlando Emerson was born August 3, 1820, at Parsonfield, Maine. His parents were both good singers and enthusiastically fond of music. With five sons and two daughters there were sufficient singers to form a good family choir; their evenings at home, when leisure allowed, were usually spent in musical practice. As his father played the cello, one brother the flute, and another the violin, there did not even lack an agreeable orchestral accompaniment.

Mr. Emerson's early opportunities for the cultivation of music were limited entirely to the home fireside and the country singing school—the home instruction being by far the more profitable. With his great love and passion for music, he longed for an opportunity to improve and develop what talent he possessed, but, being the youngest boy, it was his father's intention to keep him at home and make a farmer of him, which fact interfered materially with his progress in general education as well as musical. However, he managed to qualify himself sufficiently to teach the district school during the winter months and thus succeeded in earning money enough to attend the academy. When about fifteen years of age, his father bought him a cello and gave him instructions by which he profited so well as to be enabled, after a short time, to play in the church choir. This he did for several years.

He had already resolved that he could not and would not be a farmer; so when of age, he left home and started off for Boston, the promised land for

young New Englanders. Here, in time, he saved money enough to pay his expenses at Dracut Academy, Massachusetts, and there by persevering effort to make up somewhat for his former educational disadvantages. While so engaged he had almost decided to take up the study of medicine; but music was still a passion with him. Having there better opportunities of enjoying it and of cultivating his taste and talent in that direction than ever before, the desire was fostered, and he determined at last upon music as his choice of profession.

Upon leaving the academy he returned to Boston and to work. When about twenty-four he began a course of musical instruction under the late I. B. Woodbury and subsequently under the best teachers in Boston. After several years of study on the voice, piano, organ, and harmony, he went to Salem, Massachusetts, and began teaching and took charge of his first choir at a salary of \$100 a year.

Here, naturally, he began to compose for his choir hymns and anthems, which were so successful with the congregation that he felt encouraged to collect them in book form, as in a few years they had largely accumulated. This resulted in the *Romberg Collection*, published in 1853. The book could not be called, by any means, other than a failure, although it contained some of Mr. Emerson's most successful pieces.

He remained in Salem six years and then returned to Boston to accept the position of organist and director of music at the Bullfinch Street Church, which he held for four years. Meanwhile he continued teaching, studying, and writing.

In 1857 was published the *Golden Wreath*, a songbook for schools that at once became very popular, the field being a comparatively new one. The next year the *Golden Harp* followed, a Sabbath School book that also was a success. These two books gave him not only encouragement but some reputation.

Leaving Boston, he accepted the position of organist and musical director in the Second Congregational Church at Greenfield, Massachusetts, and was at the same time elected to take charge of the musical department of Bower's Institute at Bernardston, Massachusetts, both of which positions he held for eight years.

In 1860 Mr. Emerson published a second book of church music, the *Sabbath Harmony*, taking as a basis about half of his first book, which proved to be the "better half," showing its former failure to have been owing to circumstances and not a lack of merit.

In 1862 he brought out the *Harp of Judah*, which has had a larger sale than any book of its kind published in New England. This book probably gave Mr. Emerson his preeminence as a composer of church music books. Dr. Lowell Mason, William B. Bradbury, I. B. Woodbury, and George F. Root had for years controlled the field. Choirs seemed to be ready for a change in the style of their church music from what they had been so long accustomed to, and the *Harp of Judah* seemed to be just what was so much needed.

In 1866 the *Jubilate* was published, which was equally successful as the *Harp of Judah*. In 1869 followed the *Choral Tribute*, in 1872 the *Standard*, and in 1874 the *Leader*. In the last two Mr. H. R. Palmer was associated with Mr. Emerson. Later, in 1879, the *Voice of Worship* and *Emerson's Vocal Method* were issued.

Mr. Emerson has published up to this time thirty-five books for churches, for schools, for societies, and for the household, and all, excepting the first, have been successful and popular.

Besides, and notwithstanding all this labor, Mr. Emerson has found time to write over fifty songs, some of which have had large sales and are well known.

Of late years Mr. Emerson has devoted his whole heart and all his energies to the grand purpose of elevating the general character of music in our churches; with this object in view Mr. Emerson, besides the many books he has written, has taken a more active part in musical conventions and festivals than any other man in the country. He has been actively engaged in this work for nearly twenty years. In these he felt the need of a class of music different from and of a higher grade than is usually found in the church music books, to meet which demand he compiled the *Chorus Wreath*, a popular collection of oratorio and opera choruses, English glees, and so on. His other chorus books that followed are of a similar character and have been very extensively used.

As a lecturer upon music, Mr. Emerson has attracted considerable attention, his best-known lecture being that entitled "The World of Music." In this he traces its origin and progress and gives some excellent lessons drawn from the lives of the great composers. He shows the design of music, how it has been prized in every age of the world among all nations, its power in the church, and the need of its influence in the family.

*Merz alludes to the midcentury domination of the field of American church music by Mason, Bradbury, Woodbury, and Root. Though Luther Orlando Emerson was not part of this close-knit group, he was able to achieve success by writing music that sounded very similar to theirs. His collections continued the tradition of "scientific" church music prized by Mason and his followers while displaying Emerson's ability to write appealing and memorable melodies. He died at the age of ninety-five in 1915.*

## BIBLIOGRAPHY

Copeland, Robert. "Emerson, Luther O(rlando)." *NGDAM* 2: 45–46.  
Mathews 88–90.



*This page intentionally left blank*

# F

**Faelten, Carl** (b. Ilmenau, Germany, December 21, 1846; d. Readfield, Maine, July 20, 1925); No. 115 (May 1887). Struggling students need not feel utterly discouraged, for where there is a will, there usually is also a way to succeed. How many if they had been in Mr. Faelten's position would have persevered? Success, which is the reward for perseverance, has crowned his efforts, and this is the lesson our young readers should take to themselves.

Mr. Faelten was born in Ilmenau, Germany, on December 21, 1846. He received good instruction in music when quite young, and being gifted he felt the ambition within himself to become a great pianist. It was easy enough to aspire but not so easy to reach the goal of ambition. It is this that usually tries young men's powers and tests the mettle they are made of. Young Faelten's parents being poor, he entered one of those public orchestral schools known as *Stadtpefereien*. These are institutions where provision is made for poor but talented boys who wish to study music. It was in the *Stadtpeferei* of Arnstadt that he remained for four years until he was nineteen years old. His connection with this sort of institution entailed upon him all manner of work in itself distasteful. He was compelled to play at dances, parades, and so on. While this was hard work, it was beneficial to him, for he thereby acquired skill on many band instruments. His favorites among them were the violin and clarinet. Having thus acquired skill, he was soon employed in orchestras, and at last he came to Frankfurt am Main, the city that loves art and cultivates it. Here he became a member of an orchestra, and while thus employed he resumed his piano studies, which he had neglected for seven years. Says the *Leader*:

Several prominent musicians became interested in him, among others Herr Julius Schoch, who was a pupil of Aloys Schmitt. Faelten practiced with great energy and was making rapid progress when his efforts were again seriously interrupted. He was compelled to serve a year as a common soldier in the Franco-Prussian war. On his return, his fingers had become so stiff from the handling of the gun that he found himself again at the beginning of his pianistic career at the age of twenty-five. But he never lost courage. He worked hard, with a strong determination to succeed. After

a few years we find him ranked as a noted soloist and music teacher and a little later acknowledged in Frankfurt as one of the most prominent musicians of that very musical community.

From 1874 to 1877, he appeared occasionally and always most successfully in symphony concerts, also in concerts with other first-class artists or in his own recitals at Berlin, Bremen, Haag, Schwerin, Wiesbaden, Vienna, London, and other European cities. During his vacations he spent much time in teaching, in which he met with unqualified success.

At Wiesbaden, he made the acquaintance of Joachim Raff. This acquaintance soon ripened into an intimate friendship, which continued during Raff's lifetime. In 1877, when Raff was engaged to organize and lead a conservatory of music in Frankfurt, one of his first appointments was that of Faelten, who proved an excellent acquisition to the new institute. His piano classes were always crowded, and he graduated a number of finely trained students. He was also charged with the special training of teachers and delivered annually a great number of lectures on the method of piano playing, embracing all the theoretical and practical requirements of teachers.

After Raff's sudden death in the summer of 1882, Faelten decided upon a plan which he had been considering for many years, which was to make the United States his home, where he arrived in September 1882.

In September 1885 [*sic*] he came to this country, like so many artists, in search of freedom, and settled in Boston, where he is connected with the New England Conservatory of Music. [Faelten actually settled in Baltimore in 1882 and taught at the Peabody Conservatory for three years before accepting a position at the New England Conservatory in 1885.] He is a success as a teacher and pianist. His numerous recitals always draw good houses and his repertoire seems inexhaustible. He played quite frequently in the symphony concerts in Boston and New York, always earning for himself applause and the golden opinions of the press.

Such acquisitions to our most noble profession are always welcome, and the more such men come to help along the cause of good music, the better it is for us.

*Carl Faelten taught at the New England Conservatory from 1885 to 1897, serving as director from 1890. He was forced to resign when his policies caused dissension among the faculty. He was succeeded by George Whitefield Chadwick, under whose leadership the school flourished. Faelten subsequently started his own school of piano in Boston and authored several books on piano technique and general musicianship. He died at Readfield, Maine, on July 20, 1925.*

## BIBLIOGRAPHY

"Carl Faelten." *The Musical Courier* 10/24 (June 17, 1885): 371.

Ledbetter, Steven. "Faelten, Carl." *NGDAM* 2: 96-97.

Mathews 159-62.

McPherson, Bruce, and James Klein. *Measure by Measure: A History of New England Conservatory from 1867*. Boston: New England Conservatory, 1995.

**Fairlamb, J. Remington** (b. Philadelphia, January 23, 1839; d. New York, April 16, 1908); No. 19 (May 1879). This gifted composer was born in Philadelphia, January 23, 1839. His first musical instructions he received from his mother. These were, however, very much interrupted by domestic duties on her part, as they are apt to be in such cases, but when he was about ten years old he was put under a professional teacher, a lady, and a couple of years later under a gentleman. The young boy's real interest in music, however, dates from the time when a considerable quantity of Louis Spohr's music, including his Mass in C minor, his oratorio *The Last Judgment*, and selections from his operas *Faust* and *Jessonda* fell into his hands. These works became his daily voluntary study, awaking in him a delight and stimulating an interest in musical art never before felt. The sense of harmony thus awakened in him, he was not long in finding himself drawn to the organ rather than the piano. He sought and obtained permission to practice at the organ factories of Henry Knauff and Joseph Buffington; he also took some lessons, first of a German named Fischer and afterwards of Charles Boyer, the organist of St. Stephen's Church. At the same time he commenced reading with avidity everything treating of music theory, harmony, and composition upon which he could lay hands. Well do we remember the young seeker after knowledge as he went in and out of the several music stores of Philadelphia some twenty-five years ago examining every musical novelty that came under his notice.

When about sixteen years of age his first composition was given to the public. It was only a simple little piece, but it afforded him considerable satisfaction and encouragement when one day in Lee & Walker's music store, L.M. Gottschalk sat down to one of the pianos and finding the little "opus 1" upon the music rack played it through inimitably, as only he could do, and with every appearance of interest and approval, not knowing that the author was present. Mr. Fairlamb's first essay of the duties of a regular organist was made gratuitously for the sake of practice at a Methodist church, but a year later he was installed as the organist of the Tabernacle Baptist Church, which, after about three years' service, he left in order to take charge of the music of the Clinton Street Presbyterian Church. This position he finally also resigned in order to go to Europe. He was then not quite twenty-one years of age. His father and mother being deceased, there was nothing to tie him specially to the land of his birth, and so we see young Fairlamb on his way to Europe.

For the study of instrumental music and composition he would have preferred Leipzig, but greater familiarity with the French language and preference as to methods of voice culture led him to Paris. Here he studied the piano first under Émile Prudent and afterwards under Antoine-François Marmontel and voice under Michael [Nicholas?] Masset, all leading masters of the then-Imperial Conservatory. He also took some vocal lessons of Mme. Bockholtz Falconi [Marie-Cornélie Falcon], a retired prima donna of the classic school for whom Jacques Halévy wrote his chef-d'oeuvre, *La Juive*.

One of the pleasant remembrances of his life in Paris is that of the little family of musical students of which he was a member, a circle that included Mlle. Christine Nilsson and a very fine painter, Mlle. Du Post, also a Swede whose picture *The Five Foolish Virgins* was greatly admired at the Centennial Exposition. Anxious to acquire the most thorough knowledge of vocal art, in

which he had become greatly interested, he left Paris and went to Florence, where, by the advice of the prima donna Signora Baucarde, he placed himself under *il maestro* Teodulo Mabellini, with whom he studied with great success.

The contemplated period of his absence having expired, he returned to this country shortly after the outbreak of the rebellion. Finding all prospects dull, he determined to go back to Europe, but before doing so he visited Washington for the purpose of securing, if possible, a consular appointment. An effort was, however, being made to keep him in our national capital as organist and choir director of the Church of the Epiphany, which position he actually held for some months, after which he received a consular appointment and at once betook himself to his post, Zurich, Switzerland. During his four years' residence there he had many opportunities of intercourse with prominent German musicians, among whom we would mention the two then venerable, since deceased, masters, A. B. Marx, Berlin, and Ignaz Moscheles, Leipzig; as well as Theodore Kullak, Berlin, Dr. Conrad Kocher, and J. J. Abert, the composer, now the director of the Royal Opera at Stuttgart. Many pleasant hours did Mr. Fairlamb spend in this last-named beautiful city, thanks mainly to a warm friend, Mr. Julius Schiedmayer, well known in this country as the German member of the Musical Branch of the Jury of the Centennial Exposition. In order to express his grateful appreciation of the favor with which his works were received in the capital of Württemberg, he proffered King Karl the dedication of a Te Deum for double chorus, orchestra, and organ, which was accepted by His Majesty. This as well as others of his compositions having been examined by a "Commission" (as well as the king himself, who is quite a good musician) and favorably reported upon, a royal decree was issued conferring upon Mr. Fairlamb the great gold medal of art and science—"Die grosse goldene Medaille für Kunst und Wissenschaft"—the highest of the four grades of medals of its order. This Te Deum in B flat, two others in F and D, a Jubilate in C, and Anthems for Easter, Thanksgiving, Opening Service, and so on, were duly published in this country.

While in Zurich he commenced an opera with a German libretto, the work of Mme. Franziska Anneka, now a resident of Milwaukee. But in 1865 he yielded to the desire of friends at home, resigned his position, returned to Washington, and resumed charge of the music of the Epiphany Church. A year later he was married and settled in his native city, Philadelphia, after which he resumed work upon his grand opera. He translated into English the portion already written, while Mr. Peter Fitzgerald, an accomplished journalist and musical amateur, rendered him valuable assistance in preparing a part of the libretto.

The *Washington, D. C., Republic*, Nov. 3, 1878, notices this opera at length. The four columns devoted to the subject are full of flattering criticisms, and while one cannot fail to notice the friendly spirit of the critic, there can be no doubt of the fact that *Leonello* must be a superior production. We will quote the following lines:

An examination of *Leonello* justifies its title of grand opera. Though a tragic *denouement* is happily avoided, the story and action are throughout highly dramatic, to the very verge of tragedy, and the music in perfect conformity to the dramatic

requirements. There is no dialogue, and the recitative portion of the work shows perfect familiarity with both the old school of plain recitative and the modern one of "accompanied" recitative and a keen appreciation of their appropriate uses. The cast music requires artists of the highest talents and attainments and an unusual number of them, there being ten in the cast, of which seven of them are first-class roles. For the chorus an unusually large body is required on account of its subdivision, and the separate use of the several complete choral bodies as a whole or in its parts is even more extensive than found in the most elaborate works of Meyerbeer, Wagner and Gounod. The entire music is scored for full grand orchestra, and the requirements as to properties and accessories of all kinds, scenery and stage mechanism are such as to put to the severest test the inventive and executive faculties of the very best stage manager and the most carefully selected subordinates. The plot of *Leonello* is based upon the story of Basil and Quitterie, to be found in the seventeenth and nineteenth chapters of Part II of Cervantes' story of *Don Quixote*, following the original very closely but with the addition of many details and incidents. In fact, the most of the original story appears in the last (the fifth) act of *Leonello*, the preceding acts depicting the previous history of the lovers and the circumstances of their connection with *Don Quixote*, in respect to all of which the author has given full rein to his imagination, thus raising what is given by Cervantes as a single episode in *Don Quixote's* career to the importance and completeness of an independent story.

The elaborateness of this work stood in the way of its production, and Mr. Fairlamb determined to write and produce a lighter work. The result was a two-act opera entitled *Treasured Tokens*, which was given at the Chestnut Street Theater, Philadelphia, with Mrs. Fairlamb in the principal role. This opera was well received. Both domestic and professional influences, however, helped to draw Mr. Fairlamb to Washington, and as the result we again see him settled there.

In the fall of 1870 he took charge of the music of St. John's Episcopal Church, which position he held for two years. This church could then boast of the largest and best boy choirs the District of Columbia ever had. When it finally succumbed, Mr. Fairlamb accepted a call to the Assembly Presbyterian Church, where he is still active, though twice he has been at the same time professionally connected with other choirs.

As a teacher Mr. Fairlamb enjoys a high reputation; especially is he much sought as a vocal instructor. So great was his success that he found it necessary to institute an academy. During the first two years a number of soirees were given before audiences numbering from 600 to 700 persons, and the ambition of the pupils was stimulated to such a degree that the following season a school of opera was established. Before the close of the season three consecutive performances of different works were given with complete *mise en scène* and full orchestra at the National Theater. The operas that were given were the *Bohemian Girl*, Fairlamb's *Valerie, or Treasured Tokens*, improved by the interpolation of one act, the third act of *Faust*, and the last act of *Il Trovatore*. The entire performance of these operas was unanimously pronounced superior to the average professional representation. The season following no less a work than Gounod's *Faust* was undertaken, and despite all apprehensions to the contrary, the opera was given with a completeness, effectiveness, and spirit that constituted a perfect triumph. All this was the result of one man's enterprise,

organization, instruction, and direction. But the labor was too great and too unremunerative; hence, Mr. Fairlamb devoted himself more assiduously to the general interests of his academy.

Besides his church works, which are well known and extensively used by the best choirs of our principal cities, he has published about sixty compositions. This does not include his *Valerie* nor his *Leonello*, each of which contains quite a number of pieces. For the most part his compositions address themselves to cultivated musicians, and it is through them and the educational influences they exert upon public taste that he must mainly count to reach the more general public. KARL MERZ.

*J. Remington Fairlamb moved to New York a few years after this sketch was published, again finding employment as a church organist. He was one of the founders of the AGO and published numerous compositions for organ and church choir. In addition to the operas mentioned by Merz, he wrote two additional comic operas: Love's Stratagem and The Interrupted Marriage. He died in New York on April 16, 1908.*

**Fasset, Isabel** (b. Albany, New York); No. 107 (September 1886). This lady is one of the few distinguished American alto singers whom the musical public abroad and at home delight to honor. She is the daughter of Erastus Dow Palmer, the distinguished American sculptor of Albany, where she was born. From a child she exhibited unusual taste and when scarcely in her "teens" was quite adept in vocal music. She was an intuitively artistic singer and needed only the proper direction and instruction to richly develop her powers. Fortunately for her and the public, she was placed under the tuition of the late Mme. Hermine Rudersdorff, from whom she received a thorough training.

Mme. Fasset's first appearance as a public singer, on an occasion when she could do herself justice, was at the Worcester Festival in 1879, when she sang arias by Handel and Liszt in a style that elicited the most hearty commendation. In the spring of the following year she went to Europe, where for over four years she pursued her studies under the best masters. Her rare ability as an artist was early discovered and publicly acknowledged. She soon took high rank as an exponent of the principal contralto roles in the great oratorios and in miscellaneous concerts of a high order. A prominent London journal, in commenting upon the performance of *The Messiah* by the Royal Albert Hall Choral Society, in which Mesdames Marie Roze and Fasset, Messrs. Edward Lloyd and Charles Santley were the soloists, thus speaks of Mme. Fasset:

The contralto, Madame Isabel Fasset, is, we learn, an American, a pupil of Mme. Rudersdorff, and has resided in London less than two years. She has rapidly advanced to a place in the very front rank as a singer of classical music. This was, we believe, her first appearance in oratorio in London, and we may say at once that it was a great success. She has a full, rich, deep contralto voice, admirably adapted to the fervent religious expression which is specially required in the contralto solos of *The*

*Messiah*, and higher praise can scarcely be given than to say that she received, and was justly entitled to, a full share of the honors of the evening. A singer with such a voice and style is a welcome addition to the musical talent of the metropolis.

The chorus and orchestra on this occasion numbered a thousand performers, with Dr. John Stainer as organist and Mr. Joseph Barnby as conductor. Another paper alluding to the same performance said:

Handel's masterpiece was worthily performed by an orchestra and chorus numbering at least a thousand. I will not provoke the imputation of "painting the lily" by praising the principal soloists, Mesdames Marie Roze and Isabel Fasset, and Messrs. Lloyd and Santley, but I cannot refrain from especially noticing the rise and progress of another fair American in musical art demonstrated on that occasion. I refer to Madame Isabel Fasset's appearance, whose rich contralto notes will bear comparison in the same concert room with those of Antoinette Sterling. Her devotional rendering of some of the divine vocal airs which constituted her part reminded one of some of the bygone triumphs of [Charlotte Helen] Sainton-Dolby. Madame Fasset will be in request at future "Handel Festivals."

Mme. Fasset has been equally successful in *Elijah*, *Redemption*, and so on, and as an interpreter of miscellaneous songs is ranked among the leading artists of the English metropolis.

Mrs. Fasset came a year or so ago from England to participate in the Worcester Musical Festival under the leadership of Carl Zerrahn. She earned much applause and fully sustained her enviable and high reputation as an artiste and singer. During the winter following 1885 she was again in London filling engagements and earning new laurels for herself and country.

*The elusive Isabel Fasset seems to have disappeared without a trace shortly after this biography was published, for the editor of this collection has found no further mention of her.*

**Fay, Amy** (b. Bayou Goula, Louisiana, May 21, 1844; d. Watertown, Massachusetts, February 28, 1928); No. 75 (April 1884). A few years ago a little book appeared that at once attracted a good deal of attention in this country as well as in Germany and in England. It is entitled *Music Study in Germany* by Amy Fay. The volume contains the letters that the fair author wrote from Germany while studying music abroad.

Amy Fay is the daughter of gifted and accomplished parents. She was born in Louisiana and received her education in New England, where she was an accomplished member of the best society. From her earliest youth she played and composed and received the best of musical instruction. Of course, one gifted with a bright mind, with a vivacious temperament and deep love for art, naturally aspired for more than ordinary accomplishments, and with this view she went to Germany in 1869, where she studied for six years with great diligence and success. She took lessons of the great and much lamented Carl



Tausig, of Theodor Kullak, of Ludwig Deppe, and also of Liszt, who regarded her with special favor. Her observations as a pupil and as a traveler abroad are given in the little book alluded to earlier, which was published through the influence of the poet Longfellow and translated into German at the request of Liszt.

Since Miss Amy Fay's return to this country, she has settled in Chicago. She gives recitals that she styles "Piano Conversations," owing to the fact that she precedes each piece on the program with such information as is designed to give the audience a better understanding of it or at least a comprehension of her own feelings and thoughts concerning what she is about to play. That these interpretations or conversations are interesting to her hearers, we need not here state. It is the opinion of those who have attended her recitals that through these talks they have entered deeper into the mysteries of art and have learned to enjoy the works of the masters all the more.

Miss Amy Fay has been favorably criticized by the press. From among the many notices, we append the following, taken from the *Chicago Weekly Magazine* of April 7, 1883:

The series of piano conversations now being given by Miss Amy Fay of Hershey Hall on alternate Saturday afternoons, and of which the third took place last Saturday, merit much more than the brief record they have hitherto received from the press. A music professor from a neighboring town lately said of Miss Fay: "I am a collector of programs, and I have rarely heard such programs as hers." Each one of these gives a *coup d'oeil*, as it were, of the whole range of piano music, beginning with Bach and Beethoven and coming down through Mendelssohn, Chopin, etc., to Liszt, Rubinstein and Tausig, Mozart only of the greater names being omitted. Each work selected is not only a gem in itself—it is placed so as best to contrast or to blend in key, in length, in style, and in sentiment with the piece directly before or after it, so that the program is as perfect as a whole as it is exquisite in its parts. In truth there is much more art in building up a program than is generally supposed, and Miss Fay, like Theodore Thomas, is a possessor of it.

In the performance of these arduous programs, Miss Fay has been at her very best, and really to get a correct impression of the variety and greatness of this artist, she should be heard in such recitals as these she is now giving.

Her touch and style have a marked individuality. There is nothing brilliant or abrupt in either, but there hangs about her performance a softness and an atmosphere that are as poetic as they are unusual. Like the pictures of Corot and Millet upon the eye, her playing melts upon the ear by sympathy and is so little startling or sensational that at first one hardly realizes how rare the art is. . . .

As an interpreter of Beethoven, Miss Fay may safely be ranked as one of the greatest in the country. Exacting as are his demands upon the technique, she fully meets them, while her comprehension of the spirit of the mighty master reveals an answering breadth of spirit in herself.

The "conversation" feature of these concerts is a novel one and as managed by Miss Fay is charming. Her appearances and manner as she talks are fascinating, the only criticism seeming to be that she "does not talk enough."

*Amy Fay's Music Study in Germany (1880) went through dozens of editions and was one of the most widely read books of the Gilded Age. Her vivacious writing, her experiences with great musicians, and her insights on cross-*

cultural interaction are perennially interesting. Upon returning to the United States in 1875 she attempted to establish a performing career but was hindered by performance anxiety. She eventually found her niche with the "piano conversations," but she never achieved the fame she sought. As a teacher she was more successful, and her ideas on piano teaching were presented in numerous journal articles. She died in a Watertown, Massachusetts, nursing home on February 28, 1928.

## BIBLIOGRAPHY

- McCarthy, Margaret William. *Amy Fay: America's Notable Woman of Music*. Warren, MI: Harmonie Park Press, 1995.  
 ———. "Fay, Amy Muller." *ANB* 7: 772–73.

**Fillmore, John Comfort** (b. Franklin, Connecticut, February 4, 1843; d. Taftville, Connecticut, August 14, 1898); No. 80 (September 1884). We cherish the very highest respect for the subject of our sketch, he being a man of rare attainments, a lover and teacher of pure art, a modest and unpretentious man.

Mr. Fillmore was born in Franklin, New London County, Connecticut, February 4, 1843, and is therefore now forty-one years of age. His father was superintendent of a large cotton factory, but as his health failed him, he moved west and settled in Ashtabula County, Ohio, where he went to farming in 1855. Being a man of intelligence, he sent John to Oberlin College, where he entered in 1862. Showing unmistakable talent for music and feeling a great thirst for knowledge, he left college in his junior year and went to Leipzig for the purpose of studying music. After an absence of two years, he returned to his native country in 1867 and began at once to teach music in Oberlin College. From there he went to Ripon College, Wisconsin, as professor of music, entering upon his work in December 1868. He resigned this position, however, in July 1877 and entered the Milwaukee College, a school for young ladies, where he is still employed as teacher of music. Though Mr. Fillmore never returned to college to finish his course, he did so privately and was finally in 1870 honored by his alma mater with a diploma and the usual degree of A.M.

Mr. Fillmore has enriched musical literature with a book entitled *History of Pianoforte Music* [1883], a publication that proves him to be a scholarly man, well versed in his art and its history. The book is well written, and while it will be a useful textbook in the hands of any teacher, it will offer valuable and interesting reading material to amateurs.

Mr. Fillmore is a typical teacher, dignified and progressive; in short, he deserves to be called an ornament to the musical profession of his country.

*John Comfort Fillmore was highly regarded as a scholar by his contemporaries. He was one of the first musicologists to take an interest in the music of Native Americans, collaborating with Alice C. Fletcher on A Study of Omaha Indian Music (1893). His theories on non-Western music were*

*discredited by subsequent ethnomusicologists, leaving his works on Western music as perhaps his most important contribution.*

## BIBLIOGRAPHY

- De Vale, Sue Carole. "Fillmore, John Comfort." *NGDAM* 2: 117.  
 McNutt, James C. "John Comfort Fillmore: A Student of Indian Music Reconsidered." *American Music* 2/1 (Spring 1984): 61-70.  
 Nelson, Russell C. "Fillmore, John Comfort." *ANB* 7: 909-10.

**Foerster, A. M.** (b. Pittsburgh, February 2, 1854; d. there, August 10, 1927); No. 116 (July 1887). The compositions of Mr. Foerster have attracted attention because they display a serious striving for higher and nobler sentiments and purer art ideas. He was born in Pittsburgh on February 2, 1854, and comes from a musical family, for both his parents were educated in music. His heart always longed for music, and it was but natural that he should delight in entering Mr. Kleber's music store, where he was surrounded by music and met many musical people. Naturally enough, this desire for a higher musical education was constantly on the increase. His talent for composition manifested itself early, so that after having taken a short course of Mr. Jean Manns, he decided to go to Europe for serious work. Of course, he turned towards Leipzig, the place visited by most good American students who go to Germany for musical instruction. Here he enjoyed the advantages of such teachers as Ernst Ferdinand Wenzel, Ernst Friedrich Richter, Robert Papperitz, Leo Grill, and others and graduated with high honors. While in Germany, the land of *Lieder*, he became acquainted with that master of songwriters, Robert Franz, to whom he dedicated a collection of his own compositions.

His course having been completed, he returned to his native city in the spring of 1875. After resting for a while, he was employed by the Conservatory of Fort Wayne, but his activity there was of short duration. He afterward returned to Pittsburgh, where he is now engaged as a composer and teacher. He appeared in a few concerts as vocalist but gave up the stage and is now leading a quiet life, as most composers do who mean it serious with their art. He was employed as leader of the Pittsburgh Musical Union and Symphonic Society and is correspondent for several musical journals.

The number of his compositions is not very large, but they display careful work, correct taste, and, as has already been stated, a serious striving for pure art expression. He deserves to be recognized, for as an American composer he reflects credit upon his country. His largest work is an orchestral composition entitled *Thusnelda*, based upon a poem by Karl Schaefer. This work was given in Germany some years ago and met with success. It was, if we remember right, played by the court orchestra at Darmstadt. Asger Hamerik, of the Peabody Institute, Baltimore, also placed it on one of his programs, and Theodore Thomas, who, it is said, gives American composers no earthly show, had *Thusnelda* performed at the Pittsburgh Festival in 1884. This same number was chosen by the Committee of the Music Teachers' National Association and

was performed last year at Boston. Mr. Foerster is young and must be regarded in the light of a rising musician. We hope to hear of many great and good works from his pen and see his name rise in the history of American music.

*With the exception of one year in Fort Wayne, Adolph Martin Foerster was associated with Pittsburgh for his entire career. He was there at an opportune time, as Andrew Carnegie used his millions to bring culture to the city (Foerster supplied a Dedication March for the opening of the Carnegie Music Hall there on November 7, 1895), and the Pittsburgh Symphony was being established. Elson noted that most of his orchestral works were not published but added, "In songs and in piano compositions Foerster has been very successful. He is sufficiently melodic and romantic, without becoming mawkish, and he is clear in what he wishes to say" (Elson 209–10). Foerster died in his hometown on August 10, 1927.*

## BIBLIOGRAPHY

Mathews 657–58, 660.

"Noteworthy Personalities: Mr. Ad. M. Foerster." *Music* 15/4 (February 1899): 460–62.

"Thusnelda, op. 10." *Musical Courier* 8/19 (May 7, 1884): 317.

**Foote, Arthur** (b. Salem, Massachusetts, March 5, 1853; d. Boston, April 8, 1937); No. 122 (February 1888). This rising composer was born in Salem, Massachusetts, on March 5, 1853. He early displayed talent for music and began to study piano playing with Mr. B. J. Lang of Boston and composition with Mr. S. A. Emery and Prof. J. K. Paine of Harvard. It was at the latter institution Mr. Foote graduated in 1874. Since 1875 he has lived at Boston employed as a teacher of pianoforte and organ. He has appeared at many piano and organ concerts and is well known as a player. His influence upon art, however, is exercised through his compositions, and as a young American composer he is valued very highly. He has published Three Pieces for Cello and Piano, op. 1. The following numbers, op. 2, 6, 8, 15, and so on, are piano pieces. The last, a suite in four movements, is the most elaborate among them. Op. 3 [op. 5] is a Trio in C minor for piano, violin, and cello. This piece has been quite frequently performed, notably, at the Music Teachers' National Association, which met in Boston, 1886. It was also performed at the Monday popular concerts in London. This is quite a distinction for a young American composer.

The next number, op. 4, is a Quartet in G minor, which was performed in Boston at the Euterpe concerts, also by the Detroit Philharmonic Club and the Cleveland and Philadelphia Clubs. Mr. Foote has also increased the stock of sacred music by uniting a *Te Deum* and *Jubilate*, op. 7. Three pieces for violin and piano have been published under op. 9. *The Farewell of Hiawatha*, for male chorus and orchestra, was first performed by the Apollo Club of Boston, also by the Loring Club of San Francisco and the Apollo Club of Brooklyn,

New York. Aside from these Mr. Foote has published a number of songs for one voice. Unpublished works of his are a Suite for string orchestra, op. 12 [revised as *Serenade*, op. 25, in 1891], played in Boston in 1886; a symphony for orchestra, played by the London Symphony Orchestra in 1887 (George Henschel, conductor); and an overture, *In the Mountains*, op. 14, played by the Boston Symphony Orchestra in February 1887 and repeated last year at the Music Teachers' National Association in Indianapolis and by Frank Van der Stucken in his series of American concerts.

Op. 16 is a concerto for cello and orchestra [completed in 1893 as op. 33], while the next work is a cantata entitled *The Wreck of the Hesperus* for mixed chorus and orchestra. These last two numbers have not as yet been publicly performed. With reference to the trio, Louis Koehler said in the *Leipzig Signale*: "We hear once again a piece of individual music, which, at least for the most part, sounds not sought after, and has an aim of its own. We still find in the trio that which we praised at first: a fresh, individual character, which of itself makes the trio deserve a trial."

The *Saturday Evening Gazette*, when speaking of the Andante from the string quartet, says: "It is graceful in theme, and scholarly and effective in scoring, showing excellent musicianship and genuine artistic sentiment throughout. It was listened to with marked attention and received a hearty encore." Dr. Francis Hueffer of London, when speaking of the Serenade [Suite, op. 12?], says in the London *Musical World*: "The first movement is marked by much refinement and grace. The second portion of the work shows decided originality of intention; the tranquil character of these two movements was very well contrasted by a lively gavotte."

Mr. Foote is a rising man. He has earned for himself the esteem of all lovers of true art, and our profession has great reason to be proud of his achievements in the fields of musical composition. No doubt his name will be recorded in history, especially in the musical history of his own country.

*The author was correct in his assessment of Foote as "a rising man." He became known as one of the leading composers of his generation, and though his works betray strong European influences, he was praised along with Amy Beach as one of the only major American composers of the era not trained in Europe. His works are representative of the best in American Romanticism, and a significant number of them have been recorded. The opus numbers of his works are confusing, as many of his compositions did not receive numbers, and others were assigned different numbers at various stages in their development. The best source of clarification is Wilma Reid Cipolla's catalog.*

## BIBLIOGRAPHY

- Cipolla, Wilma Reid. *A Catalog of the Works of Arthur Foote, 1853-1937*. Detroit: College Music Society, 1980.
- . "Foote, Arthur William." *ANB* 8: 190-91.
- . "Foote, Arthur (William)." *NGDAM* 2: 150.
- Foote, Arthur. "A Bostonian Remembers." *Musical Quarterly* 23/1 (January 1937): 37-44.

**Ford, Mrs. S. C. [M. Estelle Ford]** (b. Cleveland, January 28, 1858; d. after 1909?); No. 139 (July 1889). This favorite soprano singer was born in Cleveland on January 28, 1858. Says the critic:

Her sweet voice attracted special notice when she was only three years old, and from that early age she sang frequently in Sunday School and home circles. At the age of twelve, during a short residence of her family in Louisville, Kentucky, she appeared publicly at a concert given by the Oratorio Society and sang a solo in a manner surprising to the audience. Her education, both in the common schools and in musical studies, was obtained in Cleveland. At the age of fifteen, she played the organ and led the choir in the old Disciple Church on Franklin Circle. A year later she began her technical musical education, which has been continued under the best teachers her native city possessed. Before she was seventeen years of age, she was soprano singer in St. John's Episcopal Church, and a little later, she accepted a similar position in St. Paul's.

In the winter of 1876 she appeared for the first time in opera, and met with such decided success that the operatic performances were repeated. In 1879 she sang the part of Josephine in *Pinafore*, when she achieved a triumph such as does not often fall to the share of singers.

In March 1879 Mrs. Ford achieved a wonderful success at Library Hall in Pittsburgh, where she sang in a concert by the Symphonic Society. She received the most unqualified praise from the Pittsburgh press. She has also sung with excellent success in Boston.

In the fall and winter of 1879 Mrs. Ford sang with Haverly's Church Choir Company, in Pittsburgh, Baltimore, and Chicago and in each city was enthusiastically received. In Chicago, especially, her welcome was very warm, and the critics bestowed the highest praise upon her singing and acting.

In February 1880 the lady sang in the *Sorcerer* at Detroit and in March was in Chicago again, singing at a benefit for Miss Jessie Bartlett, Chicago's contralto. Mrs. Ford on this occasion sang the "Jewel Song" from *Faust* in a manner which surprised her most ardent admirers.

In April 1880 Mrs. Ford sang in Toledo at the Saengerfest Concert and later as Serpolette in the *Chimes of Normandy*.

Mrs. Ford sang in the *Chimes of Normandy* in Cleveland two weeks later and was received by her multitudes of friends with the most fervent tributes of admiration.

In the fall of 1880 she sang in *The Two Cadis* and appeared at various times in others towns of northern Ohio. In April 1881 she sang the part of Leonora in *Il Trovatore*, in Cleveland and afterwards sang that part with the Strakosch Opera Company.

The following press notices will convey to our readers a more correct appreciation of this artiste. The Cleveland *Plain Dealer* published the following from the pen of Mr. S. W. Ruben, manager of Mme. Emma Fursch-Madi: "Mrs. S. C. Ford appeared tonight for the first time at a concert in aid of the Gotham art students in Steinway Hall before a crowded house and scored a complete triumph. She was recalled three times. Her voice and method were pronounced perfect; adding her modest and pleasing appearance, she completely captured the audience."

The Buffalo *Commercial Advertiser* says:

The soloist of the evening was Mrs. S. C. Ford, of Cleveland, whose success was instantaneous. She has a good soprano voice of extended compass, fairly powerful, true, pure, and sympathetic in quality. Her execution is excellent and she uses her voice with taste and artistic finish. Of all the singers brought to Buffalo this season, Mrs. Ford easily outranks them all. In a word she is a charming singer with a very agreeable manner and presence.

The Chicago *Tribune* spoke of Mrs. Ford in this wise:

Mrs. S. C. Ford, a very excellent vocalist from Cleveland, of whom we have had occasion to speak in commendation before this, sang the "Spinning Wheel Ballad" and "Jewel Song" from *Faust*, which were enthusiastically encored. Mrs. Ford's singing was one of the most pleasant features of the concert. Her stage presence is very fine, her voice a soprano of good range and very pleasing quality, and her style of singing shows careful and intelligent study. She should take a very high position on the concert stage.

But why should we add more notices of this kind? The press throughout the country speaks in highly favorable terms of Mrs. Ford, and as the lady recently sang both in concert and in oratorio in Wooster, Ohio, where the writer had an opportunity of hearing her, he can testify to the fact that these flattering notices are not overdrawn; Mrs. Ford deserves every bit of praise expressed in the many flattering criticisms lying before us. The lady has of late years entered upon a career of more serious artwork, and her progress in that direction is simply remarkable. To all the excellent qualities as a singer, Mrs. Ford adds a fine stage presence, much beauty of face and figure, and most pleasing social qualities.

*M. Estelle Ford (née Barney) seems to have enjoyed more freedom to perform than many of her married contemporaries. She married S. C. Ford in 1878 and in subsequent years traveled throughout the eastern United States performing in a great variety of productions. According to Howe, she was a soloist with the Boston Symphony Orchestra during the 1909 season.*

## BIBLIOGRAPHY

Mathews 218-19.

**Formes, Carl** (b. Mühlheim, Germany, August 7, 1815; d. San Francisco, December 15, 1889); No. 110 (December 1886). The name of this famous basso is well known throughout the musical world. There was a time when none stood higher among operatic bass singers than the subject of our sketch. Carl Formes was born at Mühlheim am Rhein, a little place opposite Cologne, on August 7, 1815. His father was sacristan at the village church, and Carl Formes served under him as acolyte. This position brought him about twelve dollars a year. "And," says the singer, "this pittance was in those days not only

sufficient to clothe me, but I saved enough to enable me to pay at a later period for some piano lessons." His first instruction in harmony he received from a Father Thurn. In his earliest childhood Formes displayed a great passion for music, and when but twelve years of age he was so proficient in the science of harmony and in the Gregorian chants that he was appointed as organist in the little village church, which position he lost, to his great sorrow, at a later period and through a mean intrigue, although the reason publicly assigned for his removal was extreme youthfulness.

In the year 1838 he appeared for the first time on the concert stage as a singer in the city of Cologne. The occasion was a benefit for the restoration of the throne at Rense, on which the ancient German emperors had been crowned. His success was so immense that the audience in the excitement occasioned by his singing carried him on their shoulders around the hall. Offers to sing on the operatic stage were at once extended to him, but he declined them, obedient to his father's wishes, whose declining health required his son's assistance. On January 6, 1842, Formes made his first appearance in opera, in the role of Sarastro (*Magic Flute*). This took place in the city of Cologne. His success was great, and from this time dates his wonderful career as an opera singer.

In September of the same year he heard Josef Staudigl, the great basso, and young Formes sat spellbound. The range of this artist's voice as well as his wonderful skill amazed him. After the opera was over, one of his friends addressed him, saying: "Formes, can you do that?" He replied: "I will do it." He began now to study with great energy the part Staudigl had sung until he performed it exactly as the great artist did, and thus he made good his word given to his friend. A year later Staudigl came again to Cologne, and Formes begged the manager to let him sing Bertram's part before the great basso. The answer was: "If you would like to break your neck, do so," and with these words the permission was granted, and he sang the part. Storms of applause greeted him. Staudigl came, took his hand and said: "Ladies and gentlemen, I present you my successor," and this prophecy was fulfilled.

Ten years later he was called to the Imperial Kärnthner Theater at Vienna. One night after having been recalled twenty-one times, he retired to his dressing room, when a gentleman approached him and said: "Young man you have a marvelous voice and a wonderful dramatic talent, phrase perfectly, but you do not know how to sing." Formes looked at him dumbfounded, when the critic continued. "I forgot to introduce myself, I am Professor Bassadonna." When Formes heard the name of the great singing teacher, he bowed low and thanked him for his honest, but unfavorable, criticism. He then asked for an interview and was told that the maestro would always be at home for Formes. He called the next day, entered the list of his pupils and remained with him for two years and a half. After the second lesson, says Formes, "I was convinced that I did not know how to sing, and from this master I learned the old Italian method of singing, which is the only correct one." At that early date Formes laid his plans for a method of singing, which after forty-two years of hard work as a teacher and singer he completed and is having published.

Formes' triumphant career as a singer in Vienna was interrupted by the revolution of 1848, in which he participated. After many exciting adventures he escaped to London, where in 1848 he appeared in Drury Lane Theater. After a



few performances, Michael Costa, the conductor of Covent Garden Theater, and Giovanni Mario came to him and offered him an engagement, and thus he remained in England until 1868. As he was engaged only during the summer season, he had ample time to visit all the great cities of Europe, where he sang with marked success and where he was the recipient of many favors from potentates.

Formes appeared for the first time in the United States in 1857. He made his debut in the Academy of Music of New York as Bertram, meeting with the same success as in Europe. During his operatic career he has been associated with all the great singers of the age. He went to San Francisco, where he now resides and teaches, in the year 1874. He went to that state in search of health, and being unable to be idle, he assumed the work of a teacher, in which he has been highly successful. In 1882 he went to New York. He was married in Philadelphia to a California lady, one of his former pupils. He next undertook a successful tour through the States and Canada and in 1884 returned to California, resuming his professional work as a vocal teacher. No doubt he will remain there for the rest of his life.

*Carl Formes continued to advocate the Italian bel canto style of singing through his performing, teaching, and writing. The famous singer died in San Francisco in December 1889, a little over a month before Merz himself. The obituary notice in the February 1890 issue of Brainard's was considerably less complimentary than the biographical sketch from 1886, which had been based on material supplied by Formes himself. After briefly reviewing the singer's career, the obituary stated:*

*He outlived his artistic usefulness and towards the latter part of his life was only a wreck of his former glorious self. A lover of good living, and extravagant in his ways of spending money, he laid nothing by for a rainy day and was therefore compelled to work up to his advanced years. He tried his luck as actor, but he met with a decided failure in this direction. He sang for a while in caf  s chantants and gave lessons, barely supporting himself. He spent the last years of his life at San Francisco, where he was active as a teacher of singing, also acting as stage manager for the American Opera Company. His Sarastro and Leporello were in his day considered model performances. A full sketch of his life and career appeared some time ago in the Musical World, the writer having received the materials direct from the once-celebrated singer.*

## BIBLIOGRAPHY

"Carl Formes." *Freund's Music and Drama* 13/8 (December 21, 1889): 1.  
 Forbes, Elizabeth, and Dee Bailly. "Formes, Karl Johann." *NGDAM* 2: 152.  
 Formes, Karl. *My Memoirs*. San Francisco: J. H. Barry, 1891.

**Fries, Wulf** (b. Garbeck, Holstein, Germany, January 10, 1825; d. Roxbury, Massachusetts, April 19, 1902); No. 106 (August 1886). Of those who early

in life sought the New World in quest of a larger sphere for the cultivation of their gifts, who have grown to manhood and passed middle life in our midst, none more fully enjoys the respect and esteem of their fellow citizens than Mr. Wulf Fries, the eminent master of the cello who came to us while yet a youth and who has lived almost his entire life in the city of Boston, contributing much to the pleasures of the lovers of classical music in that community for nearly forty years.

It may be said of Mr. Fries, as of so many Germans, that he inherited the musical tastes of his parents. His father was a schoolmaster in the ancient town of Garbeck in Holstein, northern Germany, and his school was famed for the superb singing of his pupils, who were instructed by their music-loving mentor in the melodious part-songs so familiar to all Germans. The family consisted of nine children, all of whom were musically inclined. The parents of Wulf were ambitious for him to become a clergyman, but circumstances forbade his entering upon the requisite course of study, and music claimed him as her child. Seeing the bent of the boy, the father instructed him on the cello, his experience beginning in his ninth year. He was so small that he had to stand up to the instrument as a man does to a bass viol. He also had some instruction from a cello player named Carl Ehrich [*sic*] and at the age of thirteen years played his first solo in public on a very poor instrument. His father had formed an amateur orchestra of twenty musicians, and with them Wulf frequently appeared at modest concerts given in the neighborhood of his home. This practice was of great advantage to the young musician. His father was not able to give him expensive teachers. While a mere boy he was sent to Ploen, a small but beautiful city where without instruction he devoted himself to practice. It will be noted that his early advantages were small, that his education was mainly obtained through his own efforts, and that he is substantially a self-made man and musician. He learned much from observation and contact with soloists who visited the town, giving concerts and playing for entertainments. He was so fortunate as to obtain a few lessons from a fine trombone player on that instrument and soon became a good performer, playing solos in public with good success. His cello, however, soon claimed his entire attention. He supported himself from about the age of twelve years. When a very young man he went with his elder brother, August, to Bergen, Norway, the home of Ole Bull, and played for a time in an orchestra attached to a theater. There he met a friend who emigrated to America and sent back such glowing accounts of life in the new country as to induce young Fries to come too. In 1847 he left the Old World for the New, selecting Boston as his home, his brother August making New York his abiding place for a time.

Mr. Fries' first engagement in Boston was in the orchestra of the old National Theater, then the chief temple of drama in that city. By continuous practice and study he acquired a method far beyond that of any cello artist in America, and his services were in demand wherever and whenever classical music was to be rendered. Within a year or two of his arrival in Boston, he made the acquaintance of Mr. John Bigelow, a wealthy connoisseur in classical chamber music and a thorough enthusiast who frequently enlisted the services of musicians of the higher orders for soirees at his own elegant residence. On one of these occasions the brothers Fries (August having removed to Boston)—

August, first violin; Wulf, cello—Herr Gerloff, second violin; Edward Lehmann, first viola; and Oscar Greiner, second viola, performed Mendelssohn's Quintet in A. At this time was suggested the permanent establishment of a club for the performance of a high class of chamber music, and the Mendelssohn Quintette Club was founded, composed of these gentlemen. The subsequent history of the matchless organization is too well known to require recapitulation here. Mr. Lehmann played the flute in addition to the viola. Afterwards by the retirement of Messrs. Gerloff and Greiner, Mr. Thomas Ryan, viola and clarinet, and Mr. Francis Rziha, who had been leader of the Steyermarkisch Orchestra, joined the club. Mr. August Fries, having led the club for ten years, retired and was succeeded by Mr. Wilhelm Schultze. Mr. Wulf Fries retained his membership for twenty-three years, retiring in 1872, since which time he has been a member of the well-known Beethoven Quintette Club. During his life in Boston, he has constantly been associated with the highest class of musical enterprises, including the Harvard, Philharmonic, and Handel and Haydn Society Concerts, invariably occupying the highest place in the orchestra. Probably the most notable performances in which he has participated were in the elegant concerts in which he played in trios with Anton Rubinstein, the world-renowned pianist, and Henri Wieniawski, the equally celebrated master of the violin. He was also a prominent figure in Patrick S. Gilmore's jubilees in 1869 and 1872.

The esteem in which he is held by the musical fraternity is shown by two very flattering testimonials tendered him in comparatively recent years, one of which was a concert given in his honor at Horticultural Hall. Later, on the occasion of his fifty-eighth birthday, January 10, 1883, one of the regular Philharmonic concerts falling on that date was made the occasion of a superb testimonial. Mr. Fries was presented with a gold medal appropriately inscribed, a very magnificent token of honor and respect. A laurel wreath graced his music stand, and he was otherwise showered with such evidences of regard as only genuine [respect] can evoke. While he has been so long among us, he cannot yet be called an old man, notwithstanding his sixty-one years, which sit lightly upon him. He is still as busy as a man can be, giving instruction to numerous pupils and fulfilling professional engagements, which are by no means few.

*Wulf Fries was highly respected as a cellist. In addition to his pioneering work with the Mendelssohn Quintette Club and the Beethoven Quintette Club, he played with the Harvard Musical Association and the Boston Symphony Orchestra. By the time this sketch was published, Fries was devoting most of his time to teaching. He joined the faculty of the Boston Conservatory of Music in 1889. He died at Roxbury, Massachusetts, on April 19, 1902.*

## BIBLIOGRAPHY

- Rehbach, Jeffrey R. "Fries, Wulf (Christian Julius)." *NGDAM* 2: 170.  
 Tapper, Thomas. "A Wandering Capellmeister—His Chronicle." *Musical Record and Review* 485 (June 1902): 16–22.  
 "Wulf Fries." *Musical Record and Review* 480 (January 1902): 48–51.

# G

**Giese, Fritz** (b. The Hague, Holland, January 2, 1859; d. Boston, August 5, 1896); No. 111 (January 1887). Although honored with the position of solo cellist to his Royal Highness the king of the Netherlands, Giese had a great desire to come to this country, and we may with pride speak of him now as "Our Fritz." He is a native of Holland, having been born at The Hague on January 2, 1859. His father was a cellist and early decided that if instruction could bring about the result, his son should follow in his footsteps. When but a little over four years of age, Fritz began to study music, using at first a viola, for the cello was too large for him. When eleven years of age, the king, a great lover of music, offered him out of his own private funds the means for further advancement. He continued his studies under Friedrich Grützmacher in Dresden and later under Jacquard in Paris.

After his studies were completed, he was called to Göteborg, Sweden, where he spent one season, after which he traveled with Maurice Dengremont, the Brazilian violinist, throughout Sweden, Norway, and Denmark. At the close of this very brilliant tour Giese was summoned by his sovereign to play at the Court of Holland. His playing gave such satisfaction that he was made solo cellist to His Majesty the king of the Netherlands. He was also employed as first cellist at Amsterdam, and while there he received an offer from Mr. Thomas Ryan of Boston to join the Mendelssohn Quintette Club on its tour through the United States. We have heard him in connection with this club, and it may safely be said that Americans never heard more perfect cello playing than his. Surely we never saw a greater or a more perfect technique on this instrument than that of Fritz Giese. He traveled with this club not only through the United States but also through Canada, Australia, Tasmania, and New Zealand. Next he traveled for some time with Christine Nilsson and then went to Europe, where he remained for six months. Returning to New York he played in most of the concerts there and finally settled in Boston as soloist. His success there is simply immense, he being recognized by all as a master of his art. He is now employed by the Boston Symphony Orchestra, giving at the same time private

instruction upon his instrument. He is identified, so to speak, with all the musical interests of Boston, a city that he now calls his home and that may, therefore, well point to him with pride as "Our Fritz."

*Giese played with the Boston Symphony Orchestra from 1884 to 1889, during which period he also appeared with the orchestra as a soloist on twenty occasions (Howe 234). His death came at a relatively young age in 1896.*

## BIBLIOGRAPHY

"Fritz Giese Dead." *The Musical Courier* 33/7 (August 12, 1896): 20–21.

"Fritz Giese: 'Prince of the Cello.'" *The Etude* 23/6 (June 1905): 249.

**Gilchrist, William** (b. Jersey City, New Jersey, January 8, 1846; d. Easton, Pennsylvania, December 20, 1916); No. 52 (February 1882). Doubtless many of our readers will say, who is Mr. Gilchrist and what has he done that his name should appear in the list of distinguished American musicians? With Byron, Mr. Gilchrist may say, "One day I awoke and found myself to be a famous man."

Mr. William Gilchrist was born in Jersey City in the year 1846. When but nine years of age he moved with his parents to Philadelphia, where he lived until the fall of 1872. His only instructor in music was Mr. H. A. Clark, professor of music at the University of Pennsylvania, with whom he studied for three years. In the year 1872 he came to the city of Cincinnati, where he was engaged as teacher and organist. He taught in Miss Clara Baur's Conservatory and played the organ in what is known as the New Jerusalem Church on Fourth Street. In the spring of 1873 he returned to Philadelphia, where he still lives and labors as a teacher of music. He conducts four societies, plays the organ at the Christ's Church in Germantown, and teaches private pupils.

Mr. Gilchrist has made early attempts at musical composition and has won several prizes in contests where to win was an honor. When the Abt Society of Philadelphia some years ago offered two prizes for composition, one being open to native-born musicians, the other to all who desired to compete—he won both. When the May Festival Board of Cincinnati offered a prize of \$1,000 two years ago, Mr. Gilchrist was among the competitors, his name standing then third in rank, Mr. Dudley Buck coming first and Mr. Whiting second. Last year the Mendelssohn Club of New York, a large male singing society, offered three prizes for songs of different character, and Mr. Gilchrist took all three.

The last prize offered by the May Festival Board of Cincinnati was awarded to Mr. William Gilchrist as being the best original composition for chorus and orchestra offered. Nineteen works in all were handed in, and their merits were adjudged by a committee consisting of Mr. Carl Reinecke of Leipzig, M. Camille Saint-Saëns of Paris, and Theodore Thomas of New York. Mr. Gilchrist's composition is a setting of the Forty-Sixth Psalm for chorus,

soprano solo, orchestra, and organ accompaniment. In describing his latest and successful work the composer himself says:

The composition has four principal divisions—exclusive of an introduction—each following the other without pause and connected by a gradual decrescendo in the orchestra. The opening of the psalm seemed to me to indicate a strong outburst of praise or of thanksgiving for a deliverance from trials, which the introduction is intended to convey. But instead of commencing with a strong outburst I lead up to it from a very subdued beginning, working gradually to a climax at the entrance of the chorus on the words, "God is our refuge and our strength." The opening movement of the chorus becomes a little subdued very shortly as it takes up the words, "A very present help in trouble," which is followed again by an *allegro con fuoco* movement on the words, "Therefore we will not fear though the earth be removed, though the mountains be carried into the midst of the sea." This movement leads into still another, a *furioso* movement on the words, "Though the waters thereof roar, though the mountains shake with the swelling thereof." This is followed by an elaborate coda in which all the themes of the preceding movement are worked together and which brings the chorus to a close. The second division, in E major, is marked by an *andante* contemplative on the words, "There is a river the streams whereof shall make glad the city of God." This movement is intended to be one of tranquillity, varied with occasional passionate outbursts on the words, "God is in the midst of her; she shall not be moved." A peculiar rhythmical effect is sought by the alternation of 4/4 and 3/4 time, three bars of the first being answered by two bars of the second. This movement ends very tranquilly on the words "God shall help her and that right early," and is immediately followed by an *allegro molto* in B minor on the words, "The heathen raged, the kingdoms were moved; he uttered his voice, the earth melted." In the middle of this chorus the soprano solo enters for the first time on the words, "He maketh wars to cease unto the end of the worlds; He breaketh the bow and cutteth the spear in sunder." The chorus works up to a strong climax on the words, "He burneth the chariot with fire," which is suddenly interrupted by a decrescendo on the words, "Be still, and know that I am God." This leads to the third division, which is a return of the second division in E major and which is played through almost entirely by the orchestra, the chorus merely meditating on the words last quoted. This leads to the final chorus, which is a fugue in E major with *alla breve* time on the words, "And the Lord of Hosts is with us; the God of Jacob is our refuge," towards the close of which a "Gloria Patri" is introduced, being woven in with fragments of the fugue to a strong climax. The whole composition finishes with an impetuous *accelerando*. My central idea was to make a choral and orchestra work, the solo, while requiring a good singer, being only secondary. The psalm seemed to me particularly adapted for musical composition, as being capable of a varied, even dramatic effect.

Mr. Gilchrist is rather retired in his manner; his conversation betrays the man of intelligence, and his face wears, or seems to wear, a constant smile. He says that this is the last prize he contests for, he feeling assured now that it is his duty to give himself exclusively to the work of musical composition. May we hear much good from Mr. Gilchrist, and may the Forty-Sixth Psalm be the beginning of a series of works that shall reflect great credit upon him and his country.

*William Wallace Gilchrist went on to become a prominent teacher, conductor, and organizer in Philadelphia and a well-known composer on the national level. He founded the Philadelphia Mendelssohn Glee Club in 1874 and cofounded the Manuscript Society of Philadelphia in 1896. He edited The Hymnal for the Presbyterian Church in 1895. His own works for church choir were among the most successful of his compositions. He died on December 20, 1916.*

## BIBLIOGRAPHY

"Gilchrist, William Wallace." *NCAB* 10: 350–51.

Hughes, Rupert. "W. W. Gilchrist." In *American Composers*. Boston: Page, 1914. Pp. 196–210.

Schleifer, Martha Furman. *William Wallace Gilchrist (1846–1916): A Moving Force in the Musical Life of Philadelphia*. Composers of North America, No. 1. Metuchen, NJ, and London: Scarecrow, 1985.

Stevenson, Robert. "Gilchrist, William Wallace." *NGDAM* 2: 219.

Young, H.G. III. "Gilchrist, William Wallace." *ANB* 9: 16–17.

**Gleason, Frederic Grant** (b. Middletown, Connecticut, December 17 or 18, 1848; d. Chicago, December 6, 1903); No. 42 (April 1881). This musician was born on December 17, 1848, in Middletown, Connecticut.<sup>1</sup> His parents, Frederic L. and Martha W. Gleason, were passionately fond of music. The father, who was in the banking business, was a fine flute player and devoted most of his evenings in company with friends to musical enjoyments. The mother had a remarkable contralto voice and before her marriage was one of the most prominent church singers of Hartford, Connecticut, where she resided. Thus, Mr. Gleason came honestly by his love for the divine art. His earliest and greatest delight when yet a child was to sing to himself, seldom repeating airs that he knew but preferring to make up his own melodies as he went along. This he used to do from morning till night as he went about with his childish amusement.

When young Gleason desired to study music, he was opposed by his parents, who feared that he might adopt it as a profession, they having had a poor opinion of musicians, though they liked music itself. The parents decided to dedicate their son to the ministry, but it was a serious blow to them when he positively refused to become a preacher. The mother was a tasteful pianist, and he received some of his earliest impressions from her delightful playing, impressions that went far to control his growing love for the art and lead it into proper channels.

Though restrained in a musical career, young Gleason was still permitted to sing and for some years was a member of the choir in Hartford, Connecticut, whither his father had removed when the boy was about six years old. When at the age of sixteen he began to feel a desire to compose, he undertook an oratorio, *The Captivity*, [on a] poem by Oliver Goldsmith. Naturally enough this production was crude, but not void of melodies. Being without knowledge

of the laws of harmony and composition, he had nothing to follow but the inward dictates of his own sense of the beautiful. He wrote an overture and several choruses and solos but finally gave it up for a *Christmas Oratorio*, selecting the words himself from the Bible and from Montgomery's metrical version of the Psalms. This work was finished after several months of steady labor. It contained twenty-five numbers, among them two fugues modeled in form upon those that he had sung in various oratorio performances as a member of the Beethoven Society of Hartford. In general design they of course were not so bad, but they lacked artistic workmanship.

The first piece of music young Gleason ever bought was a copy of the *Messiah*, which he studied by himself for several months, trying to discover the hidden mysteries of the divine art. Through this close application he acquired some little knowledge of piano playing, and as he continuously urged upon his father to let him take lessons, this gentleman at last asked the advice of Dudley Buck. In the opinion of this musician young Gleason showed great talent, and these were the magical words that turned his father from his dislike to musical studies. He began now to take lessons in piano and composition, and after a few years of study also in orchestration. When Mr. Dudley Buck went to Chicago, Gleason discontinued his studies and soon afterwards went to Europe.

Being admitted into the Conservatory of Leipzig, he studied piano playing under Ignaz Moscheles and Robert Papperitz and harmony with E. F. Richter and Robert Papperitz. At the same time he enjoyed private instruction from Louis Plaidy and in composition from J. C. Lobe, who was then quite advanced in years. It was the latter who gave young Gleason that initiation into practical composition that has guided him ever since. Only a few years ago, when Mr. Gleason visited him at Leipzig, the old master informed him that he was his last pupil and praised him for some finished compositions that he submitted to his inspection. Of course, such words of cheer and encouragement, coupled with valuable advice, were of the greatest value to Mr. Gleason.

Mr. Gleason's stay in Leipzig was terminated by the sudden illness and death of Moscheles, after which he went to Berlin. There he studied for a time with Oscar Raif, a concert pianist who had been one of Carl Tausig's favorite pupils in the "Hochschule des Clavierspiels." At the same time he prosecuted his theoretical studies under Carl Friedrich Weitzmann, a former pupil of Spohr and Hauptmann. After spending some time in Berlin he returned to America to visit his parents, after which he went to London, where he remained for some time for the purpose of studying English music, at the same time continuing his studies of the piano under Oscar Beringer, who too was a pupil of Tausig.

Returning to Berlin, he resumed his theoretical studies with Weitzmann, with whom he remained several years, studying at the same time piano playing with Prof. Albert Loeschhorn and organ with Prof. August Haupt. During his stay in Berlin Mr. Gleason prepared his work known as the *Gleason Motette Collection*, published by William A. Pond in New York.

Upon his return to the United States he settled in Hartford in deference to the wishes of his parents, who desired him to remain at home after so prolonged an absence. During that period he became the organist of one of the Hartford churches, and afterwards he accepted a call to the South Church in New Britain,



Connecticut. He was also active writing poems and music to his opera *Otho Visconti*.

In 1876 he received a call as teacher of piano, organ, composition, and orchestration to the Hershey School in Chicago, where he now lives and labors, having charge of the theoretical department. In 1878 he married Miss Grace A. Hiltz of Chicago, a prominent Western vocalist who has won a fine reputation by her charming interpretation of German songs. Mr. Gleason's opera, *Otho Visconti*, has not yet been performed entire, but many selections have been given with excellent success. The "Vorspiel" particularly has been frequently played even in symphony concerts. His trios also have been repeatedly performed. Mr. Gleason's church music is used a great deal. The following are Mr. Gleason's principal works: 1. Three songs (soprano); 2. Organ sonata; 3. *Barcarola* (piano); 4. Episcopal church music; 5. Songs for alto voice; 6. Episcopal church music [*sic*]; 7. A romantic opera, *Otho Visconti*; 8. Piano compositions; 9. Trio for piano, violin, and cello; 10. Quartet for female voices; 11. Overture for organ; 12. Cantata for solos, chorus, and orchestra; 13. Trio in A major for piano, violin, and cello; 14. Trio in D minor for piano, violin, and cello. Aside from composing, Mr. Gleason has also been active as a journalist and writer on musical subjects.

At present Mr. Gleason is at work on a symphony in A major, a romantic opera in three acts, *Montezuma*, a symphony cantata and an oratorio, *Christus*, all of which are well under way.

Thus, it will be seen that Mr. Gleason's life is one of continued activity, one of earnest study. He has devoted himself with a single purpose to his art, determined to accomplish something at whatever cost of toil, and should his life be spared, we trust to hear many good things from his pen.

*Gleason was a prominent American composer of orchestral music in the late nineteenth century. He was a favorite of Theodore Thomas, who was not inclined to feature American compositions on his programs. Gleason's "Vorspiel to Otho Visconti" was played frequently throughout the 1880s and 1890s, while his Auditorium Festival Ode, written for the dedication of the Chicago Auditorium, was critically acclaimed. His works feature lush orchestration, extensive use of leitmotifs, and an innovative harmonic language. He was an active member of both the New York and Chicago Manuscript Societies, serving as first president of the latter organization.*

## NOTE

1. Biographical sources differ on whether the date was December 17 or 18. Aldrich and Osborne's article for NGDAM simply has "December 17/18."

## BIBLIOGRAPHY

- Aldrich, Richard, and William Osborne. "Gleason, Frederick [*sic*] G(rant)." *NGDAM* 2: 231.
- "Frederic Grant Gleason." *The Musical Courier* 9/1 (July 2, 1884): 5 [the article in *Brainard's* was plagiarized from this source].
- Goodrich, A. J. "A Tribute." *The Musical Courier* 47/25 (December 16, 1903): 39.

M[athews], W.S.B. "Mr. Frederic Grant Gleason." *Music* 13/3 (January 1898): 331–38.  
Mathews 698–700.

**Glenn, Hope** (b. Pennsylvania; fl. 1875–89); No. 87 (February 1885). Miss Hope Glenn, the contralto, is a native of Iowa and began her studies in Chicago a few years ago. After some time, during which she gained considerable local popularity as a concert and church singer, she went to Paris and studied with Mme. Pauline Viardot-Garcia, devoting considerable time to the development and culture of her voice. She made her operatic debut in *Linda*, singing the role of Pierotto, and though her success was a gratifying one, she subsequently decided to devote herself to the concert and oratorio stage. She returned to London, and there her public career may be said to have fairly begun, as she was soon heard of as singing at the Crystal Palace concerts, Concert Garden Promenade concerts, Monday Popular, Bach Choir, and indeed, at nearly all the first-class places in London, and with the best artists. She also sang in the private concerts given by the nobility. Miss Glenn was engaged in London for Christine Nilsson's concert tour in America, and her remarkable success with that company is well remembered. At the close of the Nilsson concerts Miss Glenn returned to London to fulfill engagements during the musical season but returned to America for a short season in oratorio and concert. The following notice appeared in the *Cincinnati News* after Miss Glenn's debut in that city with Mme. Nilsson:

Miss Glenn, the newcomer, created a reputation for herself at once. Her voice is a charming one of quite a new species and her method is simply perfect, especially in the treatment of English ballads. Her power here reaches absolute genius. The fact that Miss Glenn, like Miss [Annie Louise] Cary, makes her first American reputation with Mme. Nilsson compels comparison, and when it is said that Miss Glenn need not fear even such juxtaposition, the whole verdict is given. It has often been asked with a sigh, "Shall we have a successor to Cary?" That question now has an answer, and the answer is an emphatic affirmative. Miss Glenn is not a new Cary Raymond, but she will take the same place in the hearts of American people by her own rights.

*Mathews clarifies some points in this biography and updates it to 1889:*

*This celebrated singer was born in Pennsylvania but removed to Iowa when she was young. Her early studies were made at Iowa City, but she soon came to Chicago, where she studied seriously with Mr. Frederic W. Root, and it was under his management that a testimonial concert was arranged for raising money to send her abroad. In 1875 she went to Paris, and Marie Rose introduced her to [Pierre-François] Wartel, Nilsson's celebrated teacher. She studied with him and with Mme. Viardot-Garcia, and afterward with Lamperti. She made her operatic debut at Malta in 1879 as "Pierotto" in Linda. Between 1882 and 1885 she sang in the principal cities of this country, after which she returned to London, where she has ever since resided, and where she has great personal popularity. She is a friend and protégé of the great singer, Nilsson, and has a large and highly remunerative business as a drawing room and concert singer. (Mathews 226–27)*

**Goldbeck, Robert** (b. Potsdam, Germany, April 19, 1839; d. St. Louis, Missouri, May 16, 1908); No. 9 (July 1878). Robert Goldbeck was born at Potsdam (a short distance from Berlin). He is now in his thirty-ninth year, and, though not American-born, may nevertheless be justly considered an American composer since his talent, character, and ideas have ripened under American influences. Goldbeck received his first lessons from his uncle Louis Köhler when about twelve years of age. His talent for composition showed itself very early. No sooner had he learned the C scale, when he searched for melodies and harmonies. A little march in E flat was produced, a key in which the boy had not yet learned to play. This circumstance induced the father to give him a thorough musical education. Louis Köhler, who lived at that time in the Goldbeck family, now gave the nephew lessons in harmony and piano, to which the violin was soon added. Two years later Goldbeck was so unfortunate as to lose his father, but the boy's talent had by this time attracted the attention of the Philharmonic Society, in one of whose concerts he played a concerto of Friedrich Kalkbrenner with orchestral accompaniment. Mr. L. Von Jacobs, a gentleman of great wealth, henceforth took much interest in the boy; he introduced him to his friend Alexander Von Humboldt, and both remained throughout his student years his faithful protectors and friends. When fifteen years old Goldbeck played before the king of Prussia. Upon the request of Humboldt and Von Jacobs, Meyerbeer examined the boy, and it was decided that he should receive lessons of Henry Litolff, one of the most remarkable pianists of modern times. The eccentric master accepted Goldbeck as a pupil and, upon their first meeting, impressed him with awe by playing the first of J.B. Cramer's Studies in octaves instead of single notes as written, and that in wonderfully rapid time. He then astonished the young candidate for future honors by indignantly throwing *La Gazelle* by Theodor Kullak (a piece that the pupil had performed before the master) in the corner, calling it milk and water. Goldbeck remained four years with Litolff at Brunswick, where he met and heard many of the distinguished musicians of the day. During this time Goldbeck continued his theoretical studies with Adolph Leibrock, employing his time by composing sonatas, trios, and quartets for instruments as well as a number of songs, all of which he sacrificed at the stake some years later.

Furnished with letters of introduction from Humboldt and L. Von Jacobs, Goldbeck visited Paris at the termination of his studies with Litolff, where he remained nearly three years. There he became a favorite with Alexandre Dumas père, and Duchess Geaune de Maille, a distinguished amateur pianist. Hector Berlioz, Jacques Halévy, Auguste-Mathieu Panseron, Henri Herz, and many other celebrated musicians befriended the young artist, then about eighteen years old. At a concert given by him at the Salle Pleyel, Jacques Offenbach played the cello part of one of his trios, a composition that, with many others of a similar style, has since shared the fate of his earliest attempts—that of destruction by fire. While he was in Paris, Count Rudolph d'Appongi became his most devoted friend. With him he traveled to Hungary, staying in succession at the castles of Prince Windischgratz, Count Karolyi, Count Palfi, and others. Goldbeck's visit to Hungary proved to be a fortunate one to him. Countess Therese d'Appongi advised him to visit London, and for this purpose she gave him a letter to the duke of Devonshire, one of the most munificent

patrons of art in England at that time. Goldbeck followed the advice of the countess and went to London. The duke received him, not like an artist in need of protection but like a father, actually lavishing favors upon him. Goldbeck then wrote in gratitude to the duke his series of *Aquarelles*, two of them, "Souvenir de Chiswick" and "Souvenir de Brighton," dedicated to his patron. Goldbeck remained with His Grace of Devonshire for nearly a year. The duke, at a dinner given at Chatworth, raised his glass to his young protégé in the presence of the duchess of Sutherland, the duke of Argyll, Grosvenor, and several others and said: "Robert, I have a little surprise for you, and after dinner, you shall find what it is!" The surprise was the proposal of His Grace that Goldbeck should give a concert at Devonshire House in the famous Picture Gallery and that the duke himself would invite England's aristocracy, then in great force at London because of the opening of the summer season.

In England, as our readers may know, the musical season takes place in summer, during the months of July and August, while in other countries the winter months are devoted to it. The concert took place at the Devonshire House before an audience such as will not often be met with. The list of invitations comprised 600 names selected by the duke himself. While in London Goldbeck spent six months at the house of John Garth Wilkinson, the great Swedenborgian. There he made the acquaintance of Hugh Doherty, a man of great knowledge and then the scientific correspondent of the *New York Tribune*. Doherty, being upon the eve of visiting America, invited his young friend Goldbeck to accompany him thence. Perhaps of a somewhat adventurous spirit, the young artist, now twenty-one, consented, and not long after he made his debut at the New York Philharmonic Society. Julius Schuberth, the publisher, speedily tackled him, publishing a large number of the young composer's pieces. The principal ones of these are a trio for piano, violin, and cello, forty-eight *sentiments pretique* [*sic*], and a number of songs and lighter pieces.

Provided with a letter of introduction from Alex. Humboldt to William Wilson Corcoran, the great banker, and to Baron Gerott, the Prussian ambassador, Goldbeck visited Washington. Mr. Corcoran most kindly proposed to give a concert and ball in honor of Goldbeck at his mansion. This was accordingly done with the aid of Mr. Kirkhoffer, a fine violinist, and Robert Heller, who at that time taught at Washington. A bust of Humboldt crowned with laurels stood near the piano in honor of the illustrious protector of our young artist. Most kindly and munificently treated by Mr. Corcoran, Goldbeck returned to New York after a pleasant sojourn of two weeks at the capital.

It is about this time that the more serious career of our composer and pianist commences. Constantly active as pianist or teacher, he rapidly produced a number of orchestral works, pieces for the piano, and songs. Among the former, which were produced with marked success at the New York and Brooklyn Philharmonics and Music Hall (Boston), were a symphonic piece, idylle, and so on, and a concerto for piano and orchestra in G minor. After establishing the New England Conservatory of Music in Boston, in connection with Eben Tourjée, Goldbeck visited the West in order to conduct the Chicago Branch Conservatory of Music. During the seven years he remained in this city

his talent as a composer may be said to have arrived at maturity, although his best works have not been published and are known only to those who have seen them in manuscript or heard them at concerts in Chicago or Steinway Hall, New York. Among these we note a quartet for piano, also a trio of the same style, a concerto in C, and a symphonic piece called *Burger's Lenore*. At the Chicago fire a number of Goldbeck's manuscripts perished, namely, the symphony *Victoria* and nine preludes by Bach to which he had written a second piano part and which had been frequently performed in New York and Boston by Mills, Mason, and Petersilea, together with the author.

Four years ago Goldbeck ventured upon a new path, that of vocal composition for a number of voices foreshadowed years ago by two quartets for several voices, namely: "The Three Fishers" and "The Sands O'Dee," two compositions that, although unpublished, have acquired a national reputation by their being performed in public over 500 times by the famous New York English Club and formerly by the Bartlett Quartette. The best known of Goldbeck's vocal concert pieces are the following: 1. septet [*sic*], entitled *Morning* (for two sopranos, two altos, two tenors, and two basses). [2. and 3.] two quartets, "Whence Comes" and "Thou Art So Sad." 4. trio, "Autumn Song," for three female voices. 5. trio, three female voices, "Evening." 6, 7, 8. male quartets: "Heavenly Serenade," "Rest," and "Vesper Hymn." 9. trio for male voices. 10. trio for soprano, tenor, and bass with piano. 11. anthem for quartet with piano. These pieces are mainly sung by the U. T. English Glee club at their concerts in New York, Boston, and Philadelphia. To show in what estimate they are held we note a passage from an eastern paper that reads as follows:

Upon the occasion of the third concert last winter at Chickering Hall among the other noteworthy pieces was a septet by Goldbeck, "Morning." Of all the modern composers of glee music, Goldbeck has the most strongly marked individuality and the greatest genius. He is a man of great talent, a thorough musician, and he has managed to strike out a new road for himself—no easy matter where the composers of a school are so numerous as in this one. The composition of Goldbeck's abounds with realistic effects, strikingly original, never too prominent, but all of them admirably subordinated to the harmony of the general result. In spite of the large number of the parts, the harmonies are clear and distinct. While each voice represents, for a time at least, some separate sound of nature: one the hum of the bees, another the babbling of a brook, and so on through the whole scene—they are brought together at the end in a series of chords of a semi-ecclesiastical character of great strength and dignity, representing "the full choir that wakes the universal grove" with great ingenuity and charming effect. Goldbeck's latest vocal composition, one but just finished, is a quartet for soprano, alto, tenor, and bass, with accompaniment of piano, expressly written for the Whitney Troupe, who have announced a tour through the United States. It is called "Sunset" and was brought out for the first time in Boston. A paper says, when speaking of this piece, "We have seen a highly complimentary letter of Mr. Whitney to parties here in this city, wherein he says that the singers are perfectly delighted with the composition."<sup>1</sup>

Theodore Thomas has taken into his repertoire an idyl for the orchestra by Goldbeck, of which we expect presently to receive accounts. Mr. Goldbeck's latest appearance as a pianist has been at Warren, Ohio, during the month of

July last. There, before a convention of teachers, he gave some eight piano recitals, interpreting all the different styles of piano music. The chief characteristics of his style are clearness of execution, expressiveness, and high spirit, or what the French call "Le feu sacré." As a teacher, Mr. Goldbeck has had great experience. His pupils in America are literally counted by the thousands. At present he is one of the directors of the Beethoven Conservatory of Music, located in St. Louis. He has also of late been elected as conductor of the St. Louis Harmonic Society. Mr. Goldbeck is in the prime of life and promises to be useful for many years to come.

*Robert Goldbeck founded the St. Louis College of Music in 1880 and remained there for five years before resuming his itinerant ways. He lived subsequently in New York, Königsberg, London, St. Louis, Chicago, again in London, and then in St. Louis, where he spent the last five years before his death on May 16, 1908.*

## NOTE

1. It is not clear where this quotation ends.

## BIBLIOGRAPHY

Carr, Bruce. "Goldbeck, Robert." *NGDAM* 2: 237.  
Jones 65–66.

**Gottschalk, L. G[aston]** (b. New Orleans, 1847; d. Chicago, ca. 1912); No. 134 (February 1889). The name of Gottschalk is so familiar in this country that it readily attracts attention. The gentleman is a brother of the author of *Lost Hope*, but he is not famous as a pianist, but rather as a singer. He has for many years sung on the operatic stage under Strakosch and is now the principal vocal teacher of Florenz Ziegfeld's Conservatory in Chicago. Like his brother he was born in New Orleans but was educated in Paris. Says a paper when speaking of Mr. L. G. Gottschalk, his early teachers were Giorgio Ronconi and Alfonso Rizzo. They found such an apt pupil that he was enabled to make money from the start. He sang through a long engagement in this country in a series of concerts that ended in California. This decided his going abroad, when he studied for ten months under Francesco Lamperti and then made his debut in Cannovia at the Teatro della Concordia. He sang twenty-two times in *Lucrezia* and appeared afterwards in *Trovatore* and *I due Foscari* of Verdi.

After this he went to Alexandria and Genoa, where he repeated his success. While in Genoa he was offered an engagement by Strakosch to go to America. He consented and remained with Strakosch for five years, during which time he sang with Etelka Gerster, Clara Louise Kellogg, Annie Louise Cary, Marie Roze, Therese Tietjens, Belocca, Singer, and [Italo?] Campanini. He then went to San Francisco for three months, was later with Minnie Hauk during her season in New Orleans, and after that with Kellogg and Pasqualino Brignoli

during their tour through the States. At the close of this he returned to Europe. Three weeks after his arrival in London he was engaged by Ernest Gye for Covent Garden. The management of the Italian Opera in Paris wanted him, but as Victor Maurel was the manager, they could not agree on a repertoire. During his London season and later during a season in St. Petersburg, he appeared with Pauline Lucca, Mierzwinski, and Tremelli in *Trovatore* and *Carmen*, with Emma Albani in *Traviata* and Gounod's *Romeo et Juliette*.

On leaving St. Petersburg he tried to make his way to Italy, but the cholera scare at the time forced him to remain in Paris, where he became the baritone a la mode. His introduction was made at the salon of Mrs. Campbell Clark, the wife of the correspondent of the *London Daily Telegraph*. On this occasion he sang with Carlotta Patti the duo from *Don Pasquale* and was highly complimented by the elite of Parisian society, headed by the ever-youthful De Lesseps.

While in Paris he sang at twenty-two concerts at the Trocadéro with Alexandre Guilmant, the famous organist, and Edouard Colonne's orchestra. He also appeared at a great many *soirées musicales*, being accompanied by Saint-Saëns, Gounod, Godard, and others equally distinguished.

Subsequently, Mr. Gottschalk made a tour through the provinces, during which he was an honorary member of the famous Société Philharmonique of Angers. On his return to Paris he divided his time between singing and teaching. He did well. Among his pupils was the king of Serbia. A year later Dr. Ziegfeld, the renowned head of the Chicago College of Music, made him an offer to take charge of the vocal department of the institution. As his family was in New York, he consented and settled down in Chicago, where he is held in the highest regard. He has fifty-two pupils this season and more work than he can well do.

Gottschalk is a master of the art of "bel canto." He is "a singer and an artist"—titles that can be conferred upon very few of the so-called singers of the world. Gottschalk never forced his voice and never used any claptrap or illegitimate methods to obtain public favor. He always remained strictly within the limitations of the true and conscientious artist.<sup>1</sup>

*Gottschalk taught at Ziegfeld's Chicago Musical College from 1886 to 1889 then started his own school in Chicago. W.S.B. Mathews profiled him in the February 1898 issue of Music, by which time he was occupied mainly with teaching and seldom performed. His name and address appear in the Chicago city directories through the 1911 issue (published in August), which would seem to confirm the death date of 1912 given by Pratt.*

## NOTE

1. This last paragraph is quoted in Mathews, *A Hundred Years*, p. 181, and is attributed to John C. Freund of the *American Musician*.

## BIBLIOGRAPHY

M[athews], W. S. B. "Noteworthy Personalities: Mr. L. Gaston Gottschalk." *Music* 13/4 (February 1898): 494-97.

# H

**Hamerik, Asger** (b. Copenhagen, Denmark, April 8, 1843; d. there, July 13, 1923); No. 10 (August 1878). While Germany and Italy have furnished a large quota of musical forces to aid in our development in the art, Denmark has sent one of her best sons, one of whom she may well be proud. Mr. Asger Hamerik's name has long ago been known among musicians in this country and abroad, but it was not until he conducted the Baltimore Musical Festival that the people at large read of him. Mr. Hamerik's influence has always been exerted for pure art, and he never failed to use his high position as director of the Musical Department in the Peabody Institution in Baltimore for a high and noble purpose.

Asger Hamerik was born in Copenhagen, Denmark, on April 8, 1843. He is the son of the celebrated (late) Danish historian and author of the Norse history of the church. At an early age Hamerik was sent to the Latin College, and, notwithstanding his taste for literary pursuits, he failed to follow in his father's footsteps. He acquired, however, great perfection in the Latin language so that he could converse with his father, who probably saw a future professor of the university in him.

The great revival of musical art in Copenhagen was not without influence upon the boy. He studied music without any teacher, and when but fifteen years old, he wrote a cantata for solo, chorus, and orchestra without having any learning except what he had picked up by himself. This cantata was executed in the parlor of his parents and won the praise of such musical authorities as Niels Gade and Johan Peder Hartmann. The boy had, however, to continue his classical studies in the college according to the desire of his father, and it was not until 1859 that he yielded and engaged a music teacher for his son. The boy evidently inherited his talent from his mother, whose whole family was exceedingly musical, numbering among them several distinguished musicians. She herself was a fine pianist. Hamerik now studied music night and day. At five o'clock on cold winter mornings, he would rise and play scales till nine; then he would write and then play again. Thus, day after day and year after year he studied with such energy and industry that his friends were surprised at his ambition. While yet young he composed works for orchestra, cantatas, and chamber music. Of course, these were the labors of a beginner, but then they



helped to impress the community more and more with the fact that here was a talent that wanted to be taken notice of.

He had several teachers: Matthison, Hanson, Gade, and Ernst Haberbier, who then lived in Copenhagen. In 1862 he was sent abroad, first to London in order to see the exhibition and then to Berlin, where he was to study the piano with Hans von Bülow. But the teacher soon discovered the "corde sensible" of his pupil, and often instead of playing the two would go over scores together and converse about musical compositions. Von Bülow once wrote, "Hamerik unlearned the piano under my care"; but, said Hamerik, "he forgot to add that I learned the philosophy and science of art from him." Bülow is a great teacher, but the pupil must be more than usually gifted to be able to understand his teaching.

In the spring of 1864, Hamerik left Berlin for Paris with the first act of his opera *Tovelille*. The text he wrote in Berlin. There was then a war between the Berlioz and the Wagner school, and Bülow, who then belonged to the last-named school, could not give Hamerik any letter of introduction to Berlioz. Knowing very little French at that time, Hamerik knocked courageously at the door of the great French composer and stated in a few words "that he wanted to study under his care." Berlioz was fortunately in a good mood when Hamerik called. He received him in a very kind and friendly way, and from that day he was his pupil and the only one he ever had.

He composed his operas *Tovelille*, *Hjalmar and Ingeborg*, and his Jewish trilogy for orchestra (which was played at the late Baltimore festival), with a number of smaller works. He gave concerts, which invariably would contain "Norse music." His *Tovelille* was performed but only in fragments. During his stay in the French capital, Hamerik visited Stockholm, where he composed a cantata in honor of the new Swedish Constitution, which was received with immense enthusiasm; aside from this he wrote several songs for the great Swedish songstress Mme. Louise Michaëli. He returned to Paris in June 1866 on special invitation of Berlioz and composed then his *Hjalmar and Ingeborg*. This being done, he left for Vienna together with Berlioz, where they remained during the winter. The next year (1867), the year of the exhibition in Paris, is one long to be remembered by Hamerik.

Thanks to his master he was, despite his youth, elected a member of the jury that, under the presidency of Rossini and Daniel-François-Esprit Auber, adjudged the prizes for musical compositions and instruments. Still more than that, he was then and there decorated with a gold medal as recognition of merit for his *Hymne à la paix*, which was executed by a large orchestra and chorus with two organs, thirteen harps, and four church bells. After the exhibition, Hamerik visited Italy, where he wrote his opera *La Vendetta*, which was performed in Milan (1870). It was in Vienna, while writing his opera *The Traveler*, that Hamerik made up his mind to go to Baltimore as director of the Peabody Conservatory. Notwithstanding the opposition of his parents, he left Europe on August 7 for America, where he has lived ever since. Hamerik composed in Baltimore his first, second, third, and fourth Norse Suites for orchestra and is now writing the fifth one. The Peabody Institution is endowed with a very large fund for the maintenance of its musical department. There is a flourishing conservatory of about 120 students per session, while every year

eight symphony concerts are given in which Hamerik is endeavoring to interpret the best works of the masters in a superior manner. His orchestra supported Hans Von Bülow in his Baltimore concerts, and the great pianist was so well pleased with Hamerik's conducting that he said, "Baltimore was the only place in America where I had proper support."

During his yearly summer vacation, Hamerik goes to Europe to visit his friends and family, and if he could stand the summer heat of this country, which is very severe on a Norseman, he says he would like to spend a summer in traveling throughout the whole country.

Asger Hamerik is a devoted Norse composer. His musical subjects are noble and pure, flavored with that peculiar charm that belongs to all Scandinavian composers. As a newspaper remarks: "It is well that there should be someone in this country able to produce the creations of Scandinavian genius. The opera season brings enough of Italian music. German music has scores of representatives; even the Slavonic genius of Chopin and Rubinstein finds ready interpreters, while the Norse genius suffers unmerited neglect, and yet it has a voice of such broad humor and such poetic expression that no true lover of music can afford to keep it in the background." Hamerik's Norse concert nights at the Peabody Institute draw audiences even from the surrounding cities like Richmond, Washington, and Philadelphia.

The following is a list of Hamerik's compositions. Op. 1, "Roland," a song poem; op. 2, an orchestral fantasia; op. 3, Symphony in C minor; op. 4, songs; op. 5, Cantata, written in honor of the silver wedding of his parents, for solo voices, chorus, and orchestra; op. 6, Quintet in C minor for piano, two violins, viola, and cello; op. 7, *Gurre*, an overture in D minor; op. 8, a Fantasia for Baryton [*sic*] and orchestra; op. 9, Fantasia for cello and piano; op. 10, "Le voile," song poem; op. 11, Christmas Cantata; op. 12, *Tovelille*, opera in five acts; op. 13, a number of songs; op. 14, Ave Maria; op. 15, March, for orchestra; op. 16, *Hymn to Liberty*, solos, chorus, and orchestra; op. 17, *Hymne à la paix*, a prize composition for solos, chorus, and orchestra; op. 18, *Hjalmar and Ingeborg*, opera in five acts; op. 19, *Jewish trilogy*, C minor for orchestra; op. 20, *La Vendetta*, opera; op. 21, *The Traveler*, opera; op. 22, First Norse suite, C major; op. 23, Second Norse suite, G minor; op. 24, Third Norse suite, A minor; op. 25, Fourth Norse suite, D major; op. 26, Fifth Norse suite, A major, the work that the composer has now in hand. Of these works the following have been published: opp. 4, 10, 13, 14, 17, 20, 21, 22, 23, 24, 25.

Much has been said in praise of Mr. Hamerik's compositions, as well as of his influence as a musician, both in the school over which he presides and in the city in which he lives. Men like him are rare in our country, and the musical profession may well be proud to count among its number the name of Asger Hamerik.

*Hamerik directed the Peabody Conservatory from 1871 to 1898, after which he returned to Denmark. While in Baltimore, he built an important orchestral program and premiered his six symphonies and five Nordic Suites. He died in Denmark on July 13, 1923. His first two symphonies and a Concert-Romanze for cello and piano have been recorded by Marco Polo/Da Capo Records.*

## BIBLIOGRAPHY

Bergsagel, John, and Ruth B. Hilton. "Hamerik, Asger." *NGDAM* 2: 311.

**Hanchett, Henry G.** (b. Syracuse, New York, August 29, 1853; d. Siasconset, Massachusetts, August 19, 1918); No. 108 (October 1886). Though no longer an active member of the musical profession, Dr. Hanchett's name deserves a place in the list of distinguished American musicians. He was a musician, so to speak, all his life long, for we are told that when quite young he played Beethoven and at the age of fifteen he already played Liszt's works. Mr. Hanchett was born at Syracuse, New York, on August 29, 1853. His father was leader of a choir but, strange to say, opposed his son's desire to make music his life's work. When quite young he began lessons, and when only six years of age he was regarded the musical prodigy of the city. For a time he seemed to take greater delight in baseball and out-of-door sports than in art studies, and in order to arouse him to renewed activity, his teacher, Mr. Ernst Carl Eberhardt Held, dropped his name from his pupil's roll. This had the desired effect, for young Hanchett now realized the loss of precious time, and this caused him to resume his musical studies in real earnest. He made good progress, but when he asked for permission to go to Germany for further studies, his parents declined, and all lessons ceased for a while. Two years later he studied with a Mr. [A. J.] Goodrich, but these instructions were not long continued.

In the year 1872, Mr. Hanchett was troubled with intermittent blindness and was absolutely blind when playing in a concert that was given on the last day of the year. This defect appeared and disappeared for four years, until the malady was finally cured by Dr. A. Laidlaw of Jersey City. The origin of the disease was found to be congestion of the brain caused by his musical studies, and the result was that his physician advised him to abstain entirely from practice. This command was given in the spring of 1875, and he left New York soon afterward, where he had been preparing for an early debut. He betook himself to Onondaga, New York, where he was employed as a common laborer. In the winter following, being much better, he entered the Syracuse Medical College and took an eight-month course. His heart, however, being still with his first love, he again took up music, and in the fall of 1876 he was employed as teacher of music in the Martha Washington College of Virginia. He labored moderately, exercised freely, and thus regained his health. Not until 1877 did he begin to practice again. Year after year his studies became more serious and continuous, and in 1878 he may be said to have been earnestly at work again. In the spring following, he played at Chickering Hall, New York. Says the *Voice*: "Before appearing in this concert, he addressed a circular to the musical critics of the leading papers asking them to state whether or not they thought him able to take a good position as a concert pianist. The novelty of this proceeding was regarded by some writers in a ludicrous light, and a portion of the press did not treat Mr. Hanchett very kindly. But the *Times*, the *Nation*, the *Post*, and others spoke of his playing in high terms.["]

In several Boston papers, notably in the *Transcript* and in *Dwight's Journal of Music*, we also find very favorable notices of Mr. Hanchett. He had intended to settle in Boston, but he received a flattering offer from the Beethoven Conservatory in St. Louis, which he held for some time.

His efforts as a pianist were very favorably commented upon by the press, but nothing was as flattering to him as were Theodor Kullak's words. In the fall of 1881, Mr. Hanchett visited Europe for the purpose of making a tour of the leading conservatories and studying German music at home. He stopped for a time in the German capital (Berlin) and applied to Dr. Kullak for advice and suggestions. Being requested by the master to give a specimen of his playing, Mr. Hanchett performed from memory the Bach/Liszt G-minor organ prelude and fugue, after which Dr. Kullak said with much warmth of manner: "You have no need to take instruction from me; you are already a great artist and should give a concert before leaving Berlin."<sup>1</sup> That this was in earnest is the more apparent from the fact that a little later a temporary vacancy occurred in the principal piano professorship in the Royal Conservatory at Dresden, owing to the illness of Professor Louis Nicodé, and Dr. Kullak nominated Mr. Hanchett for the position. We doubt whether a more significant compliment than this has been paid by a distinguished European tone-master to a young American pianist whose culture has been entirely on his native soil.

After his return from Europe he made New York his residence, where he for a while followed the profession of teaching. He was liberally patronized by many teachers who came to New York seeking his advice and instruction. On his ability as a pianist we will allow the press to speak. The *Chicago Tribune*, January 4, 1880, says:

Mr. Henry G. Hanchett of Boston gave a recital at Hershey Hall last Friday evening. The audience, though not large, was quite enthusiastic. The recital opened with a short fugue of Josef Gabriel Rheinberger in G minor followed by two numbers from Schumann's *Kreisleriana* in B-flat major and G minor. The two latter were especially well played, though it is by no means a great work. The [August Friedrich] Saran *Fantasie in Sonata Form* has never been heard here but proved a delightful acquaintance. Viewed from the standard of the sonata, it was lacking in continuity, but for a fantasie it was strikingly coherent and consequent in accordance with the methods of the modern school. Its duration was about thirty minutes, and we think it would have been better if the author had shortened it somewhat. As it is, Mr. Hanchett condenses the work by the omission of several pages of repetition. The romance is extremely rich and charmingly colored. The scherzo in D-flat major [B-flat minor] and the etude in E major of Chopin gave opportunity for a fine display of Mr. Hanchett's admirable technique, an opportunity of which he was not slow to avail himself. Liszt's *Waldesrauschen* and Rubinstein's Etude in C major perhaps displayed the performer's powers to the best advantage, as he seemed perfectly at ease in the difficult passage work in which these compositions abound. In the rapid octave passages of the latter especially, he displayed great powers of endurance and self-control. He has a beautiful touch, which is shown especially in works which require exceeding delicacy of manipulation.

Other notices might be added, but space forbids.

In 1880 he delivered an elaborate address before the Music Teachers' National Association, assembled at Buffalo, in which he set forth his ideas on

teaching. He also delivered an address before the Music Teachers' National Association of 1883, assembled at Providence, Rhode Island, on the subject of the pedal. Aside from this he delivered a course of ten lectures on "Musical Theory" and a similar course on "Teaching as an Art" at William Sherwood's Normal Musical Institute at Canandaigua, and he has always done more or less writing on musical topics for the press.

We would add that Mr. Hanchett is the inventor of the "Sostenuto," or "Tone-Sustaining Pedal," which is now used by several of the leading pianoforte manufacturers and is warmly endorsed by pianists. He was the author of many articles in the *Chicago Musical Bulletin*, which, written under the nom de plume of R. U. Binstein, were extensively copied both in London and in this country. We would also say that he has played in about sixty concerts and recitals since the recovery of his health.

Since 1882 he has done but very little in the line of concert-playing. The condition of his health and a distaste for professional life in music led him to resume his medical studies, already begun in 1875. He graduated in 1884 and is now established in New York as a physician and surgeon. He is at the same time more or less employed as a lecturer and writer on medical subjects. He has had charge of the heart and lung clinic of the New York Homeopathic Medical College and of the general clinic at the Wilson Mission. He was married last June but not to the lady whose name was so generally coupled with his in many musical and other journals. He has not, however, altogether given up music and still is active as leader of the choir in a New York City church. We are sorry to have lost such an able man from the ranks of the musical profession and [trust that] Mr. Hanchett will be as successful in the fields of medicine as he was to those of music.

*After earning his M.D. in 1884 from the New York Homoeopathic College, Henry Hanchett returned to music. He served as organist in various New York churches from 1884 to 1898 and was one of the founders of the AGO in 1897. He was well known for his lecture recitals, giving hundreds during the 1890s. He moved to Washington, DC, in 1907 and spent the last five years before his death on August 19, 1918, teaching in Georgia. He wrote several books, but his most significant contribution to music was undoubtedly the invention of the sostenuto pedal, now standard equipment on grand pianos.*

## NOTE

1. This anecdote may be true, but it calls to mind a contemporary comment in *Freund's Music and Drama* 13/23 (April 5, 1890): 5. "The latest fad in advertising the rising prima donna is not to say that she is a pupil of So-and-so, of Milan, but that she went to him and he told her that she had nothing to learn but at once secured her a position on the stage in some Italian city."

## BIBLIOGRAPHY

Hanchett, Henry G. *The Art of the Musician*. New York and London: Macmillan, 1905.  
 ———. "The Training of a Piano-Teacher." *The Etude* 21/11 (November 1903): 421.

**Hauk, Minnie** (b. New York, November 16, 1851; d. Villa Tribschen, Switzerland, February 6, 1929); No. 74 (March 1884). Of all the singers and operatic stars of America we know of none who in so short a time has acquired such a worldwide reputation as Minnie Hauk. She masters light and grand opera with equal vigor, and her name ranks also among the very first on the concert stage in oratorio and classical music. The cause of her remarkable success is found less in the brilliant rendering of difficult passages than in perfect method, the beauty, volume, freshness, and velvetlike quality of her mezzo-soprano voice.

Mme. Hauk, however, is not only a gifted singer and perfect interpreter of operatic and oratorio music; she is herself a competent pianist and musician, and many composers of renown listened to her advice regarding their new works. She has a keen eye for art and success in art; her great natural gifts, her experience acquired by constant intercourse with the best of the artistic world and by years of travel in foreign lands, her prolonged stay in the capitals of Europe, and finally her astounding memory enable her to undertake any difficult part she may be called upon to represent. She will always be eminently successful.

She is never satisfied with the traditional rendition of operatic parts; she puts new life and warmth into them and surrounds them with the charm of her own individuality, grace, variety, petulance, and all the other characteristics of a young girl's heart. On the other hand, according to the character she has to represent, she understands perfectly how to enrapture her audience by the force of her passions, as in *Carmen* or *Selika*, or by the simplicity, grace, and naturalness of her *Marguerite* or *Mignon*. There is at present no prima donna of established reputation excelling her in roles like *Elsa* in *Lohengrin*, *Marguerite* in *Faust*, and at the same time *Carmen* and *Alice* (*Robert le Diable*). This astounding versatility and great gift of adaptation are, of course, less apparent to the general operagoer than to musicians who have been watching her career and achievements at home and abroad.

Minnie has another important point for her, not too common on the lyrical stage, a fine physique, an attractive stage presence, large dark eyes, and a very expressive face. To that she adds a thorough knowledge of the high art of dressing for the stage. In whatever character she may appear, her costume will be the perfection of taste, historical exactitude, and in thorough harmony with the character she represents.

Minnie Hauk's operatic career as well as her private life is full of interesting events. She is a New York girl, having been born in New York City November 16, 1853 [actually 1851, according to Riemann, *Baker's*, *NAW*, and *NGDAM*]. Her father was a scholar of high reputation, who, after participating in the revolutionary movement of 1848 in Germany, emigrated to the United States, where he married an American lady and settled in New York. The latter's persistent illness, however, induced the family to give up their New York home and follow the current toward the West, where they settled on the banks of the Missouri River and acquired very considerable property near Leavenworth. Here little Minnie spent several years of her most romantic childhood. Kansas was at that time still populated by the Indians, and the whole country was in a rough, unsettled state. The Kansas war, the great inundations and devastations of the

Missouri, attacks from Indians, hurricanes and the whole list of the terrors of border life are still living in the memory of the fair singer. Her mother's health did not improve under such conditions, and after a few years the family went to New Orleans. Minnie Hauk's father owned a steamboat on the river, which was lost during the voyage of the family to Louisiana. The subsequent war with the South, the siege of New Orleans, the incidents connected with it, the burning of the cotton presses and ships, the fight and ultimate occupation of the city by the northern troops—all form most interesting and striking recollections, especially to those who were eyewitnesses and direct sufferers.

Still, amid all this excitement and uneasy life, little Minnie was the pleasure of her parents and everybody who happened to know her. She was singing from early morning until sunset—roaming about with other children on the plantation surrounding the city, climbing trees, and imitating the singing of the birds around her. She delights in relating the incidents of her romantic childhood and in repeating the simple songs that formed the basis of her art and ultimate fame. The Negroes on the plantation taught her the old plantation songs, she played the banjo, she organized theatrical performances with her school companions, and all her inclination pointed toward her future career.

Once, a rich musical amateur in passing her family's house in New Orleans heard her singing and was so struck with the richness and beauty of her voice and its strange melody that he at once approached her father and offered to take charge of her musical education. Soon afterward the occasion presented itself for her first appearance in public. A concert had been arranged for the benefit of the orphans and widows of the war, and she was invited to sing, although little more than twelve years of age. She accepted, and the first piece she ever sang in public was "Casta Diva" and a selection from Auber's *Crown Diamonds*. Her success was so great that when her family returned to New York, she was placed under Signor Achille Errani to begin her musical education. She made rapid progress, and after several operatic essays at M. Leonard Jerome's, one of her admiring friend's, private theater, she made her most successful debut in Italian opera at the New York Academy of Music under Max Maretzek's Association. She sang Amina in *Sonnambula* and from that evening [October 13, 1866] she became one of the most popular artists of the native country.

In 1869 she went to London, where she appeared with great success at Her Majesty's Theatre in Italian opera, choosing again Amina in *Sonnambula* for her debut. She was, however, still too young and inexperienced to conduct the heavy work of an operatic season, and after a short and highly successful engagement in Italian opera at Paris, she dedicated some time to travel and studies in Italy and France. Her fame, however, had spread rapidly all over Europe. Managers and operatic impresarios were trying to secure engagements with her, and at last she fell into the hands of Maurice Strakosch, Adelina Patti's manager, who took her on a concert tour through Holland and Russia. In Moscow and St. Petersburg, where she appeared in opera, she was most enthusiastically received; the Imperial family took her up and showed her by valuable presents and other distinctions the favor and esteem in which she was held. In June 1870 she made her debut at the Imperial Opera House in Vienna and became the acknowledged favorite of that capital, whose proud and aristocratic society received her as its own.

On January 17, 1874, *The Barber of Seville* was given. Minnie Hauk sang Rosina and scored such a tremendous success that the opera was performed before crowded houses for twenty nights.

The following season the singer was called upon to fill the place of leading prima donna at the Imperial Opera House in Buda, the Hungarian capital. She consented. The Vienna Theater was abandoned and met its fate in that fearful calamity on December 8, 1881, when it was burned to the ground with a loss of nearly 600 lives. During her Vienna engagement she took a particular interest in the new school of music and soon mastered it.

In March 1876, when she was singing at the opera house in Pest, Richard Wagner went to see the young prima donna who was creating such a sensation in the city. Hans Richter was the conductor, and it was with that distinguished musician that Minnie Hauk studied both Elsa in *Lohengrin* and Senta in the *Flying Dutchman*. In honor of the renowned composer when he arrived in Pest, these two operas were given. After the performance of *Lohengrin*, Wagner, who was present, said he had never seen a better Elsa, an opinion in which Hans Richter afterwards declared in the presence of Mme. Mathilde Mallinger, director Johann von Herbeck, and others that she was the best Elsa on the stage.

It is hardly necessary to dwell upon her last brilliant operatic season of 1881–82 in America as the leading star of "Her Majesty's Opera." Her appearance as Carmen, Mignon, Elsa in *Lohengrin*, and Pamina in *The Magic Flute* invariably drew the largest audiences in every city, and it was due principally to her great name and her splendid performances that the management obtained so satisfactory financial results. Aside from the older operas, the memorable production of Meyerbeer's *Africaine* afforded her another opportunity to show her extraordinary creative and dramatic talent, which, combined with her vocal abilities, stamp her undoubtedly as one of the greatest operatic artists of the present day. At the same time her unblemished private character and manners as perfect as her morals secured her a very enviable social position.

Miss Hauk sang at the last musical festival in Worcester, Massachusetts, where as usual she scored a great success, not in the opera but in the oratorio. Miss Hauk is at present on a concert tour through the United States and meeting with her usual success.

*Minnie Hauk made important contributions to American musical life, introducing both Carmen (1878) and Manon (1885) to U.S. audiences. An extremely prolific performer, she is said to have performed 100 roles and to have sung Carmen 500 times. She sang for one season at the Metropolitan in 1890–91 and then organized her own opera company. Her last performance in the United States was in 1893, after which she lived mainly in Switzerland with her husband, Baron Ernst von Hesse-Wartegg. After his death she moved to Berlin and lost her fortune in the postwar German depreciation. Geraldine Farrar made an appeal to raise funds for her in 1924. She died in Switzerland on February 6, 1929.*



## BIBLIOGRAPHY

"Amusements." *New York Times*, October 15, 1866, p. 4.

Hauk, Minnie. *Memories of a Singer*, ed. E. B. Hitchcock. London, 1925; reprint New York: Arno, 1977.

Hitchcock, H. Wiley. "Hauk, Minnie." *NGDAM* 2: 346.

Perkins, Francis D. "Hauk, Minnie." *NAW* 2: 155-56.

Thompson 93-118.

**Hays, Will S.** (b. Louisville, Kentucky, July 19, 1837; d. there, July 22, 1907); No. 64 (January 1883). Among the popular song writers of America, Will S. Hays occupies a conspicuous place. He was born in Louisville, Kentucky, and is the eldest son of Hugh Hays, Esq., one of the oldest and most respectable citizens and manufacturers of Louisville. Will is yet in the prime of life and is regarded by all who know him as a genial and pleasant gentleman. Riding on one occasion in the ferry from Jeffersonville to Louisville, we sat by the side of Mr. Hays, who was pointed out to us. Had we not been so averse to seeking the acquaintance of noted men, we would in all probability have asked for an introduction to the very social and agreeable composer of "Evangeline."

Will Hays' efforts as a songwriter began before the war, and the first song of note he wrote was "Evangeline," published by the house of Brainard's Sons. The following facts concerning the origin of this popular song cannot fail to interest our readers. They are taken from an article published in the *Louisville Courier-Journal*, on the staff of which we believe Mr. Hays was at that time engaged:

"More than 145,000 copies of 'Evangeline' were sold in fourteen months," said Will S. Hays to a *Courier-Journal* reporter. The conversation was on the subject of his songs, their origin, number and history. Of all he has published, considerably over 200, "Evangeline," "Mollie Darling," and "Nora O'Neal" were probably the most popular. "Evangeline" is one of the most beautiful popular compositions ever published in America, and just before the breaking out of the war was sung in every home and by every company of singers in the land. How many copies in all have been sold he does not know, though it is still in demand, and the total number would probably reach 500,000. When "Evangeline" was first issued, it became immensely popular. The minstrels of antebellum days, whose specialty, next to characteristic negro delineations, was sentimental ballads, sang the beautiful composition in every city in the land, and as is usual with popular ballads, the minstrel tenor, the famous Campbell of Campbell's Minstrels, first introduced it.<sup>1</sup>

"I was a wild young fellow when I wrote 'Evangeline,'" continued Col. Hays, "and it grew out of a frolic. Just before the war I was visiting one summer up in Oldham Country near Lagrange. There was a party of gay young ladies visiting at the house also, most of whom have children now as old as I was then. Among them was a beautiful girl who resembled the ideal picture of Longfellow's 'Evangeline' so closely that I called her by that name, and it clung to her as a nickname.<sup>2</sup> One evening we were all invited over to a frolic at the residence of Hon. Robert D. Mallory, and all went. We danced and sang, and soon discovered that four of us could sing very nicely together. We tried, 'Come Where My Love Lies Dreaming' and other popular

quartets and got along so nicely that we became quite enthusiastic over our success. About 1 or 2 o'clock in the morning we started to walk home down the road. The night was as bright as day, with the full moon hanging in the sky, and as we walked we sang. Finally we sat down in a nice nook in a field to rest, and 'Evangeline' began to suggest other songs to sing.

"I'll write you a song," said I, 'if you'll promise to sing it before we go home.'

"This was agreed to. On the opposite side of the road a rail fence had been torn away and a white plank fence had been erected. Where we were sitting a party of negroes had been roasting ears of corn over a fire, and the charred sticks lay all around. I gathered up a bundle of them under my arm and followed by the girls walked over to the fence. With the charred sticks I wrote the first verse of the song on the top plank of the fence, and the notes for four voices on the four planks beneath, making it a quartet. Then we stood off, and, as all could read the music, we sang it. The girls were delighted and insisted on having a chorus, so I went down to the end and wrote the chorus out on the planks. Well, we sang it over and over and went home singing it. Next morning 'Evangeline' came downstairs humming the air and asked me to write it out and finish it. I told her I couldn't do it, but she might go down and copy it off the fence. She took an umbrella and sheet of paper and soon came back with words and music copied off.

"Then she insisted on having another verse, and so I wrote another verse on condition that I was to have a kiss for it and she to have the music. She went home to St. Louis and sang "Evangeline" about there until it attracted attention, and she sent it back to me to have it published. I sent that song to every music publisher in America until the manuscript was nearly worn out, and the best offer I received was from Brainard of Cleveland. Shortly after I was in Cleveland and Campbell's Minstrels were there. I took the song to Campbell and we took it to a music store and tried it. He said it was a great song and sang it that night five times to persistent encores. Brainard heard of the new song, went to hear it, and then came to me to buy it. I was drinking in those days and was a regular jolly fellow, so I up and told him that John Howard Paine had died in a poor house, that Key, who wrote the 'Star Spangled Banner,' had lived in destitution, and that the publishers in America were determined to starve the composers out; but I would make him a present of the 'Evangeline' to show him how little publishers know of the value of compositions. Well, it went selling right along like a whirlwind." And we may safely add that it still goes on rolling.

While "Evangeline" was perhaps the best-selling song Will Hays ever wrote, he produced many others that enjoyed an extraordinary degree of popularity. Among these are "Driven from Home," "I'm Still a Friend to You," "Write Me a Letter from Home," "We Parted by the River Side," "Shamus O'Brien," "Nora O'Neal," "Mollie Darling," "Katy McFerran," and "Kiss Me Good Bye, Darling."<sup>3</sup> Mr. Hays had to encounter the usual difficulty that confronts authors and composers; that is, he felt that he was not sufficiently remunerated for his labors and for that reason ceased to write for a while. At last, however, he entered into a contract with Mr. Peters, the music publisher, who paid him liberally, and in return he agreed to write exclusively for him. This was the period of Mr. Hays' career during which he became well known and during which time many of his songs gained almost unprecedented popularity.<sup>4</sup> With the discontinuation of Mr. Peters in business the contract ceased, and a new one with Newhall & Co., Cincinnati, Ohio, was entered into, which Mr. Hays describes as the largest contract ever entered into by any

publisher and composer. Mr. Hays' songs are heard in the houses of the rich and the homes of the poor. His melodies have in the full sense of the word penetrated the masses, and in the field of popularity there is but one American that surpasses him and will remain his superior, that is, Stephen Foster. Of course, the critics will smile at many of Hays' songs; nevertheless, it is an undisputed fact that the people love them. Some of them at least will be preserved in the future collection of popular American songs. To write the songs of a people is a privilege worth coveting, and it is a privilege that many an artist craved. It is gratifying to be permitted to live in the popular heart, no matter how trifling some speak of it. If they could secure this favor, they would prize it no doubt.

For many years past Mr. Hays has been engaged in editorial work, and his pen has been for a long time in the employ of the *Courier-Journal* of Louisville. Whoever reads this paper regularly is always sure to look at Will Hays' river notes. He has for many years resided in Louisville, Kentucky, and still calls that city his home.

*It is perhaps indicative of twentieth-century views on nineteenth-century American music that Hays, who was either derided or patronized by writers of his day, has been the subject of three theses and an article in the New Grove Dictionary of American Music, an honor denied many of his contemporaries who were respected for their achievements in the realm of art music. His papers and music are housed in the Kentucky Library at Western Kentucky University. Among the songs omitted from Merz's list is the famous Civil War ballad "The Drummer Boy of Shiloh" (1862).*

## NOTES

1. It is unclear whether the singer referred to is Sher Campbell (1829–1874) or M. C. Campbell (1817–1883), both of whom led groups called "Campbell's Minstrels" during this time period. See Edward LeRoy Rice, *Monarchs of Minstrelsy, from "Daddy" Rice to Date* (New York: Kenny, 1911), 26–27, 60.
2. Although Hays does not identify this woman, it is presumably the dedicatee of the song, "Miss Susie P. Mitchell, St. Louis."
3. Sales figures are given for all but one of these songs in Jones, 73–74.
4. Many of Hays' songs were published by the John L. Peters Company of New York, which was established in 1866 and sold to Oliver Ditson in 1877 (Richard D. Wetzel and Ernst C. Krohn, "Peters (ii)," in *Music Printing and Publishing*, ed. D. W. Krummel and Stanley Sadie [New York: Norton, 1990], 363–64).

## BIBLIOGRAPHY

- Chrisman, M. C. "Will S. Hays: A Biography." Thesis, University of Minnesota, 1980.
- Cockrell, Dale. "Hays, Will(iam) S(hakespeare)." *NGDAM* 2: 357–58.
- . "Hays, Will S." *ANB* 10: 431.
- Grise, G. C. "Will S. Hays: His Life and Works." Thesis, Western Kentucky State Teachers College, 1947.
- Mathews 101–04.
- Stoll, F. E. "Will S. Hays: Kentucky Composer, Marine Editor, and Poet." Thesis, University of Kentucky, 1943.

**Henninges, Dora** (b. Mansfield, Ohio, August 2, 1860); No. 71 (December 1883). It affords us genuine pleasure to lay before our readers a brief biography of Cleveland's young and promising prima donna, Miss Dora Henninges. Though quite young, she has made for herself a reputation, and we are confident that in the future her name will be added to the list of distinguished American singers. We know Miss Dora personally and know of what we speak when we say that she is modest and unassuming, characteristics that shine brighter in an artist's life than the richest jewels.

Miss Henninges was born in Cleveland, Ohio [actually Mansfield], on August 2, 1860. Her father, Reinhold Henninges, is a musician for whose ability we have great respect. He is not only a successful teacher but also a composer of merit. Miss Dora's gifts no doubt are inherited. When quite young, she was instructed in music and early gave evidences of the fact that she is endowed with rare gifts and great vocal powers. As these developed, the girl naturally aspired for higher attainments than those usually acquired by amateurs; she desired to become an artist. These aspirations did not at first meet with favorable responses on the part of her father. Music teachers have not the opportunity of accumulating large fortunes, and an artistic vocal training costs much money. Aside from that Mr. Henninges was not quite sure whether celebrity and fame in the art world were exactly a blessing to a young lady. He is a man who has very clear views of life and its mission, and it was only after considerable struggle that he yielded to his daughter's request.

Mr. Alfred Arthur of Cleveland, an able and careful instructor in singing, first gave Miss Henninges singing lessons. She made rapid progress under him, appearing frequently in concerts and also on the stage. Next she studied in Cincinnati under Sig. Villa and Sig. Steffanoni. She sang in oratorios, concerts, in lighter operas, and at musical socials in order to help support herself. Mr. Reuben R. Springer, the generous-hearted patron of arts and artists, also aided her. Next she placed herself under the instruction of Max Maretzek, and still later she took lessons from Mme. Anna Caroline de Lagrange. She was untiring in her efforts, faithful in her studies, and fully deserves all the praise of which she may rightfully boast. The *Dramatic News* of New York, when speaking of Miss Henninges and her singing at the Cincinnati Opera Festival, says:

Col. [James Henry] Mapleson, desiring to give *Fidelio* at the Opera Festival in Cincinnati, sent to Col. Nichols, saying "we have no Leonora." She was then studying it, and immediately Miss Henninges was sent to Mapleson and given her first debut in Chicago, or rather a rehearsal for Cincinnati. Again she sang it in St. Louis, then at the Cincinnati Festival, where she scored a success. Mapleson was much pleased and took her through the East while she was only a schoolgirl. The work was too heavy for her, not one of the famous artists ever caring to attempt it. After the engagement with Mapleson, Miss Henninges went immediately to Mme. Lagrange, who is loud in her praise. In Paris, she studied with such famous dramatic teachers as Mme. Michalae and under masters at the Grand Opera. After her voice was once heard in Paris she was invited to sing at the most noted soirees. She did not stay as long as desired, having previously made a contract to sing Zenobia in its production in Chicago.

Miss Henninges sang at the second performance of Mr. Silas G. Pratt's opera in New York, and her part of the performance was highly spoken of by the press in general. The *Dramatic News* says:

With one single exception the cast was almost beneath criticism. It is a pleasure to speak in terms of unqualified praise of Miss Henninges, who has a beautiful mezzo soprano voice and makes excellent use of it. Her acting lacks finish and experience, but as a vocalist she is immeasurably superior to the shady crowd which surrounded her. . . . Miss Dora Henninges, who impersonated the role of Zenobia in the ill-fated opera of that name, at the Twenty-third Street Theater, is a lady whose excellent voice and competent knowledge of the art of singing attracted laudatory notices from all the critics of New York. Those who remembered her as Fidelio at the Academy of Music were surprised and gratified at the vast improvement she had made, and they gave her the credit she so richly deserved. Miss Henninges possesses rare natural qualities as a singer, and we confidently predict for her distinction in the future.

Similar criticism appeared in the *New York Graphic*, the *Herald*, the *Sun*, the *Truth*, the *Mail and Express*, the *World*, the *Times*, the *Tribune*, the *Daily News*, the *Dramatic News*, *Music and Drama*, and so on.

Upon her return to Cleveland from New York, she was received at the depot by a large number of friends, musicians, and influential citizens. Upon her arrival she was presented with rich floral gifts and conducted to her home, where an informal reception was held. The occasion was a very joyful one, showing how highly Miss Dora is esteemed among friends at home. A few days later a reception was tendered her in the Brevoort House, where brief speeches were made and on which occasion many a word of praise fell from the lips of those who best appreciate Miss Henninges. Cleveland papers when speaking of her future movements say that it is her intention at the head of a troupe to make a trip through the country giving *Zenobia*. We wish her and the composer abundant success.

*Dora Henninges sang frequently at festivals during the 1880s. The high point of her career came when she sang briefly in German opera at the Metropolitan in 1885. Her name appears in the Cleveland City Directories for 1886/1887 and 1887/1888 as a singer and voice teacher. On February 15, 1888, she married George W. Heinsohn. Willard states, "In 1888 Miss Henninges became the wife of G. W. Heinsohn of Cleveland, Ohio, and has since been devoting her time to teaching and to church and concert singing in St. Louis, Missouri."*

## BIBLIOGRAPHY

"Heinsohn, Mrs. Dora Henninges." In Willard 370.

**Henschel, George** (b. Breslau, Germany [Wroclaw, Poland], February 18, 1850; d. Aviemore, Scotland, September 10, 1934); No. 70 (October 1883). It is not often that men excel in several branches of the arts. Of Mr. Henschel it may be said that he is a fine pianist, an excellent singer, a composer, and a conductor. He occupies a leading position as singer, and his fame as such spreads over this country, England, Holland, and Germany. He was born on February 18, 1850, at Breslau, the capital of Silesia, Germany.

His first teachers were Louis Wandelt and Julius Schaeffer, and at twelve years of age he made a public appearance as pianist in Berlin. In 1867 he left the gymnasium at Breslau and devoted himself exclusively to the study of music in the conservatory at Leipzig, where E. F. Richter, Ignaz Moscheles, and Franz Götze were his teachers. When the latter died, he went to Berlin and entered the High School for Music, becoming a pupil of Friedrich Kiel in composition and Adolf Schulze in singing. Wherever he studied, he attracted attention by his rare gifts as well as by the excellency of his voice. It is a rich baritone of great power, richness, and compass. His style is pure, his repertoire is large, and he is always loyal to the score. His high merit as a singer rests chiefly upon his splendid musical judgment, correct feeling, and intelligent declamation. Everything that he does tells of the educated, fine-feeling musician. We have heard him sing on several occasions and know whereof we speak when we say that there is not in this country a singer who could have performed the recitatives in Bach's *Passion* as he did. These were rather wearying to the Cincinnati audience, as the great *Passion* was sung during the May festival, but Mr. Henschel's voice added such a charm to them that they were listened to with a great deal more attention than they would otherwise have received.

Mr. Henschel appeared for the first time in England, February 19, 1876. He remained there for a few years, singing in oratorio. As a recognition of his merits, he was made an honorary member of the London Philharmonic Society. In the winter of 1881 he came to this country and has since remained in Boston, active as a teacher, singer, and conductor. He has married Miss Lillian Bailey, one of our own fair daughters, and we hope that he will cast his lot permanently with us.

Mr. Henschel has composed much music. His numerous works vary in style, embracing vocal solos, choruses, part songs, orchestral compositions, also an opera and an oratorio. The addition of such men to the musical profession cannot fail to advance its interests. We want more such men, and the fact that they are willing to come and settle in our midst proves beyond a doubt that art is progressing upon our shores.

*As Merz points out, George Henschel was truly a multitalented musician. He was chosen by Henry Lee Higginson as first conductor of the Boston Symphony Orchestra, an appointment that caused consternation because he was known only as a singer. During his tenure from 1881 to 1884 he was a success with the audience, though the critics remained divided. After his three years with the Boston Symphony he moved to England, returning to the United States for occasional performances. He returned to Boston at the orchestra's fiftieth anniversary to conduct a program consisting of the same works with which the*

*orchestra had been inaugurated in 1881. His wife, Lillian Bailey Henschel (1860–1901), was also a singer, and the two of them were known for their joint recitals. He was knighted in 1914 and died in Scotland on September 10, 1934.*

## BIBLIOGRAPHY

- Henschel, George. *Articulation in Singing*. Cincinnati: Church, 1926.  
 ———. *How to Interpret a Song*. Philadelphia: Theodore Presser, 1929.  
 ———. *Musings and Memories of a Musician*. London: Macmillan, 1918.  
 ———. "Personal Recollections of Famous Musicians." *The Etude* 31/1 (January 1913): 9–10.  
 Howe, M. A. DeWolfe. *The Boston Symphony Orchestra: An Historical Sketch*. Boston and New York: Houghton Mifflin, 1914.  
 Ledbetter, Steven. "Henschel, Sir (Isidor) George [Georg]." *NGDAM* 2: 372.

**Hensel, Octavia** (b. New York? 1837; d. Louisville, Kentucky, May 12, 1897); No. 83 (November 1884). Prominent among musical authors and critics as well as writers on musical subjects stands Mrs. Alice Seymour, who is best known under the nom de plume of Octavia Hensel. She is the eldest daughter of the late Mr. George Russell Ives of New York. Her mother was a daughter of Ralph Olmsted, well known in the New York mercantile world many years ago. The maternal relatives of Mrs. Seymour—the Olmsteds of New Haven; the Jacksons of Middletown, Connecticut, and the Phelps, Howell, and Granger families of Canandaigua, New York—are well known in the highest social circles in America, so that the post to which Mrs. Seymour has been appointed was not raising her above the level of her station. She was called to Europe and for years was the private governess and mistress of English to their Imperial Highnesses the archduchesses of Austria. At the age of eight years, little Alice Ives was sent to the French school of Professor Berteau in Brooklyn, where her talent for acquiring languages rapidly developed itself, and French became as natural to her as her native English. After remaining a few years at this school she was sent to the boarding school of Miss Haines, in Gramercy Park, New York. She remained here but a few months and went with her parents to their country seat at Great Barrington, Massachusetts, where she was placed under the instruction of an English governess.

When referring in a letter to her school days, she said: "I owe whatever knowledge of the English language and literature I may possess to my dear mother and my governess, Miss Nevin. They educated me, although it was Professor Ogden Doremus who taught me to think. His lectures, heard at Miss Haines' school, woke up my brain, yet I am sure he must have thought me quite stupid. I could never answer a question but sat with my elbows on my desk staring at him and wondering how it was possible to be so wise!" Her mother was a lady of extreme culture, intellectually and musically, and the social circle she gathered around her from Pittsfield, Lenox, and Stockbridge was of a literary and artistic rank, calculated to influence an imaginative child like Alice.

She once asked G.P.R. James, the novelist (who had a country seat near Great Barrington), what were the best books for her to read. "Read fairy stories, my little girl, and then go and seek the fairies in the lily bells," he replied. She knew every French, German, and Spanish fairy story by heart but "could never learn the multiplication table," as she often said.

In 1855 Miss Ives married Rev. William Wood Seymour of Trinity Church, New York. This marriage proved an unhappy one, and seven years later Mrs. Seymour returned to her father's care, the separation of herself and husband being effected by mutual consent. During these years Mrs. Seymour devoted herself to literature and music. She is the author of a *History of Music, Life of Gottschalk*, and some very charming stories for children, *The Cedar Grove Series*, explicative of the church festivals.<sup>1</sup> While searching material for these stories, she became interested in the history of the Romish Church, sought instruction in the Catholic faith, and finally embraced it.

After teaching music and elocution in several schools and colleges in America, she left New York in 1873 to perfect her musical education in Vienna. A few weeks after her arrival there she was invited to sing in the Augustine Church. Her voice attracted the attention of a celebrated vocaliste, and through this lady she was engaged by a Moldavian nobleman to superintend the musical education of a young princess. In 1876 the unquiet state of the Rumanian provinces decided Mrs. Seymour to return to Vienna, where she was engaged by Countess Attems as companion and chaperon to the daughters of Princess Palffy and, through the warm recommendations of Countess Geraldine Palffy, has been presented by the Ladies of the Sacred Heart to the archducal family, where she held the position of "Mistress of English to their Imperial Royal Highnesses the Archduchesses of Austria."

While abroad she was a diligent correspondent of the *New York Home Journal*. Her letters were highly interesting, touching as they did on many subjects of great interest, from art and artists down to discussions of excursions and scenery. She has returned to her native country, and from time to time we notice her able letters and articles in this journal.

Mrs. Seymour is one of the most industrious and skillful women with her needle. A diligent student, she rises at 5 o'clock, winter and summer, and practices six hours a day. She speaks and writes seven languages and is a superior pianist.

*Hensel was one of the most widely read female American authors on music in the nineteenth century. Like Lina Ramann in Germany, she broke into the male-dominated profession of musicology by writing a biography on a popular pianist whose works were not yet taken seriously by the musicological establishment. Her book on Gottschalk, the first biography published after the death of this famous American piano virtuoso, is marred by inaccuracies and was attacked by later scholars. John Tasker Howard wrote, "Her friendship with Gottschalk, which she presents in the third person, is described in terms of such fervor, and her opinions are offered with such bias and such scorn for adverse criticism of her hero, that one is tempted to suspect her own relations with him."<sup>2</sup> She also wrote a guide to Wagner's Ring Cycle.*



## NOTES

1. This series was first published in the late 1850s.
2. John Tasker Howard, *Our American Music*, 4th edition (New York: Thomas Y. Crowell, 1965), P. 207.

## BIBLIOGRAPHY

- Hensel, Octavia. *Life and Letters of Louis Moreau Gottschalk*. Boston: Oliver Ditson, 1870.
- . *The Rheingold Trilogy, a Guide through the Trilogy of Richard Wagner*. Boston: Oliver Ditson, 1884.

**Hiltz, Grace** (b. near Portland, Maine, ca. 1859); No. 121 (December 1887). Miss Grace Hiltz was born in Maine some twenty-eight years ago and removed with her parents six years later to Providence, where she remained ten years, graduating at that time from the high school of that model little city with a school record second to none of her companions. Soon afterwards she came with her widowed mother to make her home in Chicago, where she still lives. From her babyhood she showed a strong love for music, but school labors and narrow fortune prevented any attention to it as a study until a year or two after removing to Chicago. At this time she had the good luck to attract the attention of Mrs. Sara Hershey (now Mrs. Clarence Eddy) and became one of her vocal pupils, soon becoming, through the possession of a beautiful natural voice, great earnestness, and tireless application, one of her best pupils. With Mrs. Eddy, who is one of the most thoroughly cultivated of musicians and one of the most intelligent and vigilant of vocal trainers, Miss Hiltz studied for several years, becoming, while still her pupil, the first soprano of the original Chicago Lady Quartette, probably the pioneer organization of its class in the country. Under Mrs. Eddy's inspiration, also, Miss Hiltz was among the first American vocalists to give song recitals, sustaining a whole program—save one or two instrumental intervals—a branch of vocal art in which she has been heard from Boston to Nebraska, always with success and still without any successful rival. About 1880 she accepted an offer as soprano in the choir of one of the leading churches in Providence, where she sang for a year and a half, studying meanwhile with Charles Adams and with Mme. Hermine Rudersdorff in Boston. She then decided to try something of European study and for more than a year studied diligently in Paris with Mme. Pauline Viardot-Garcia, Mme. Anna Caroline de Lagrange, and Sig. Giovanni Sbriglia, all of them among the most eminent of the world's instructors, having in view some particular phase of vocal work in the instruction of each, in which each is considered strongest. The result of this study, based on her natural voice, has been to make her one of the most even of vocal artists, all registers of her voice being developed alike together with knowledge of the best style of interpretation of all kinds of music.

Soon after returning home she tried a few months of opera work, but, though entirely successful as a vocalist, she and "behind-the-scenes" life did not

take kindly to each other, and she soon left it with the purpose of devoting her attention to other work more in accord with her musical tastes. Since then she has given some attention to vocal teaching, having been for two years connected with the Chicago Conservatory, where her work has been successful in a marked degree. Very much of her attention, however, has been and still is given to concerts and recitals, in which she has won most unstinted praise in cities and towns east and west and, though "a prophet is never," and so on, has compelled the warm commendation of musical critics and music lovers at home in Chicago. She has been told by those who should know that her repertory of the best music is larger than that of any singer in this country or, probably, elsewhere, and it is a common remark in her home city that she has introduced to public favor more good, new songs than any other singer of the day. She is at home in oratorio, in the exquisite and difficult *lieder* of the best German composers, in Italian aria, French chanson, and English ballad, having been conceded by eastern critics as especially "without a rival in the interpretation of the gems of German song." For one thing she is to be especially commended, and that is, unless specially requested otherwise, she always sings in the English tongue, though she can use Italian, German, or French if desired. And it should be added, for it is one of her best points, she always sings so that her hearers can understand the words, something that is not done by one singer in fifty.

*Grace Hiltz was among the leading vocal recitalists of the 1880s, which, as Merz notes, was an unusual specialty at this time. In addition to the standard European repertoire, she featured songs by contemporary American composers on her programs. The biography on Frederic Grant Gleason (published 1881) states that he and Grace Hiltz were married in 1878. His obituary in the Chicago Tribune, however, states that he married Mabel B. Kennicott in 1887 with no mention of when he and Hiltz were divorced. She is listed as a vocalist and teacher in the Chicago city directories through the August 1898 issue.*

## BIBLIOGRAPHY

Mathews 220–22.

**Hoffman, Richard** (b. Manchester, England, May 24, 1831; d. Mount Kisco, New York, August 17, 1909); No. 27 (January 1880). The name of this composer is as well known among musicians as among amateurs. As a concertist he has specially made his mark in artwork, while through the popularity of many of his compositions his name has become almost as familiar as household words among amateurs.

Richard H. Hoffman was born in Manchester, England, on May 24, 1831. When quite young he was already quite a diligent student who by close application acquired a remarkable technique, so much so that his mastery of the piano in his early youth excited general admiration. His faculty of reading

music at sight was something remarkable, and to this day there are but very few artists that will excel Mr. Hoffman in this particular. His father, himself a pupil of Friedrich Kalkbrenner and Johann Nepomuk Hummel, was his first teacher. Aside from this he had the benefit of the instruction of the following teachers: Marie Pleyel, Clauss, Ignaz Moscheles, Julius Schulhoff, [Anton] Rubinstein, Alfred Jaëll, Leopold de Meyer, Rudolf Willmers, Henry Litolff, Theodor Döhler, William Sterndale Bennett, Charles Hallé, Sigismund Thalberg, Franz Liszt, Rubinstein [*sic*], and Hans von Bülow.<sup>1</sup> When sixteen years of age, he came to this country and made his first debut at the Tabernacle, one of the largest halls then to be found in all New York. On that occasion he played Thalberg's *Sonnambula* and de Meyer's *Semiramide*, two concert pieces, the performance of which reflected great credit on the then sixteen-year-old Hoffman. This concert took place in the fall of the year 1847. The critics of that day were profuse in their praises about the young pianist. They said that there was no catching at effects in his playing, that he did not aim to excite curiosity or wonder, that all he did was the legitimate work of an energetic and conscientious artist. His powers were so well appreciated that the Philharmonic Society invited him to play Mendelssohn's G minor concerto in one of their concerts.

In the following year, 1848, Mr. Hoffman began a concert tour with Joseph Burke, the violinist, who was then at the height of his popularity. They traveled over the whole country and Canada, and if they did not bring back their thousands, they made hosts of friends everywhere. For some years following he was the soloist of the first series of concerts given by Jenny Lind, and if Mr. Hoffman did not then attract as much attention as his art skill entitled him to, it was because Jenny Lind attracted all eyes. It must, however, be said that his fine playing added not a little to the éclat of those brilliant, never-to-be-forgotten entertainments.

In 1854 he was made an honorary member of the New York Philharmonic Society. This organization is exceedingly sparing in the conferring of such honors. The diploma, dating from March 11, was handed him after his performance of Chopin's Concerto in E minor. He played in eight concertos for this organization and never failed to earn the admiration and applause of his audiences. After his decided successes as a concertist, he devoted himself more extensively to the art of teaching. His faithfulness as an instructor and his high reputation as pianist secured for him employment in the best families.

But if we mention Mr. Hoffman's successes as pianist and teacher, we must also make mention of his polished and refined manners and his excellent qualities of head and heart, which made him a valued friend wherever he was called to teach. Mr. Hoffman was not heard of much in concert halls until Louis Moreau Gottschalk appeared as concertist. With this artist he played duos. Later he gave a series of chamber concerts with Joseph Burke and Frederic Bergner. These entertainments were well sustained by Mr. Hoffman's pupils and friends. When speaking of Mr. Hoffman's concerts, a correspondent of *Dwight's Journal* says, "We know Mr. Hoffman of old and treasure up delightful memories of musical evenings with him and Joseph Burke, William Scharfenberg, and other kindred spirits." The *New York Sun* said: "These concerts have been attended by those who have the interest of music in its best

phases at heart." Many of Mr. Hoffman's pupils patronized these concerts, thereby enjoying the practical artistic illustrations of his maxims and teachings. Says a New York paper: "One distinguishing feature of these concerts has been the modesty of the giver of them, a quality that ever lends the highest grace to art. These concerts have been so healthy in their tone and so interesting and instructive that we cannot but hope that another winter will bring a revival of them." This is high praise but honestly deserved.

When von Bülow came to this country in 1875, Mr. Hoffman again appeared in public. He played with this master the Bach Concerto in C major for the piano and string quartet and also took part in the Bach Concerto in D minor for three pianos and strings, also in the Bach Concerto in C minor for four pianos and strings.

In January of last year he appeared again in Chickering Hall, when he played Brahl's [*sic*] Concert, Op. 10, for the first time in this country. *Watson's Art Journal* when speaking of the subject of our sketch, in the number of September 16, 1876, said:

His style is purely classic, his manner calm and unostentatious, and both in public and in private he is singularly modest and retiring. He is a perfect master of the instrument; his taste is unexceptionable; and his execution, while it is remarkably brilliant and exquisitely articulate, is faultless in its clearness and in its unflinching certainty. It is to be regretted that his talents are so entirely confined to private society, for his true sphere is the concert room, a position in which his abilities and accomplishments would insure to him the foremost place. Still he is not entirely lost to the public, for once a year he emerges from his seclusion and appears at a concert of the New York Philharmonic Society. He is always received with enthusiasm and he invariably achieves as marked a success as falls to the lot of any soloist of the season.

Mr. Hoffman has composed and published more than sixty or seventy pieces, the best of which are *La Gazelle*, *Solitude*, *Barcarolle*, and *Crepuscule Polacca* for four hands. Many of his pieces are very popular and have been republished in Germany and England.

Mr. Hoffman is much esteemed among his professional confreres as well as among a large circle of friends in New York as well as without, and indeed the rare qualities of the artist as well as the man cannot fail to win the admiration of anyone who meets with him.

*Though not as prominent a teacher as William Mason or S. B. Mills nor as famous a performer as Gottschalk or William Sherwood, Richard Hoffman exerted an important influence on musical life during more than fifty years of musical activity in New York. He composed about 100 piano pieces, the best of which are brilliant and elegant. He died on August 17, 1909.*

## NOTE

1. This list is probably a bit inflated, even without the repetition of Rubinstein's name.

## BIBLIOGRAPHY

- Nineteenth-Century American Piano Music*. Selected and Introduced by John Gillespie. New York: Dover, 1978.
- Hitchcock, H. Wiley. "Hoffman, Richard." *NGDAM* 2: 406.
- Jones 75-76.

**Holst, Edward** (b. Copenhagen, Denmark; d. New York, February 4, 1899); No. 140 (August 1889). This popular composer was born in Copenhagen, Denmark, in the year 1852.<sup>1</sup> He was brought up at the Royal Theater of his native city and entered the school of ballet and acting at the early age of six. In this institution he continued until he was twenty-one years of age, when his mother died. The parental ties having been severed, he followed his long cherished wishes to see America and came to this country. Being unable to speak English, he was compelled to give up the stage, and as he had a good musical education, he decided at once to devote himself to the work of teaching music. He accordingly settled in Chicago as professor of the piano, and he remained about twelve years in that city. He wrote about that time a musical farce entitled *Rooms for Rent*, which was produced in the Bijou Opera House, New York, and in which he appeared as one of the leading comedians. Next he traveled with the company, being on the road for nearly three years. After that he wrote another farce, entitled *Hot Water*, in which the well-known actress Alice Harrison shared. His first compositions were published by the old firm of Root & Cady, and the ballad "I Cannot Forget Thee" became quite popular.

For the last three years Mr. Holst has lived in New York, where he has devoted his time entirely to composing. He has written many pieces, most of which enjoy a good degree of popularity.

*Edward Holst came to America as an actor and dancer about 1874, but he found time to be an extremely prolific composer despite his career on stage. His musical comedies and other light works were very popular, evincing this comment in the Etude after his death: "Edouard Holst, a well-known composer, died in New York City in January [sic]. He was forty-five years of age and is said to have published 2500 pieces. According to Grove's Dictionary, the number of Beethoven's compositions, excluding his arrangements of national airs, is less than 400. Is genius in inverse ratio to the number of published works?" (February 1899, p. 38).*

## NOTE

1. According to *AmSup*, *Baker's*, and *NGDAM*, the date should be 1843.

**Humphrey-Allen, Mrs.** *see* Allen, Mrs. Humphrey.

**Hyllested, August** (b. Stockholm, Sweden, June 17, 1858; d. Blairmore, Scotland, April 5, 1946); No. 124 (April 1888). This distinguished pianist and composer is of Scandinavian birth. He was born in Stockholm of Danish parents in the year 1858. He began his musical education in Copenhagen when very young, appearing before the public when only eight years of age. Among his first teachers was Niels W. Gade. After studying with him, he went to Berlin, where he continued his studies under Theodor Kullak and Xaver Scharwenka, and he subsequently spent two years with Liszt.

For several years he has given recitals in most of the large cities of Germany, England, Scotland, and the United States. He has been warmly received everywhere, and by the best cities given a place among the first artists of the day. He is a composer of ability, many of his productions reminding one of the northern music of Grieg and Gade. A gold medal of the first class from the Academy of Arts, Palermo, Italy, has been awarded him recently.

The *Boston Evening Transcript* says of him after his first recital in that city: "He has that faculty which Rubinstein possessed to a greater degree than any other pianist we have ever heard, of giving a melody all due prominence over its accompaniment, even while playing that melody in the softest pianissimo. His technique is superb, his strength sometimes wonderful. . . . Since Rubinstein was here we can remember hearing no pianist so exhaust the divine possibilities of expressive beauty that lie in a musical phrase."

At present he is connected with the Chicago Musical College as [assistant] director in the piano department, one of the largest and best institutions in the United States.

*August Hyllested taught at the Chicago Musical College from 1886 to 1891 and then at the Gottschalk Lyric School in Chicago until 1894. He spent three years in Europe, returning to Chicago in 1897. He lived in Glasgow, Scotland, from 1903 to 1914, in the United States from 1916 to 1919, and in Scandinavia for several years and finally retired to Blairmore, Scotland. He died on April 5, 1946.*

## BIBLIOGRAPHY

Mathews 132-34.

*This page intentionally left blank*

# J

**Jacobsohn, S[imon] E.** (b. Mitau, Russia, December 24, 1839; d. Chicago, October 3, 1902); No. 21 (July 1879). Mr. S. E. Jacobsohn, now engaged as first professor of violin and concertmaster at the Cincinnati College of Music, was born at Mitau, Russia, in the year 1839. He comes from a poor but very musical family. When quite young he lost his father, and in order to enable the boy, then about seven years old, to assist in supporting the family, his grandfather hastily taught him some dance tunes. Thus, poor Jacobsohn was engaged at balls and parties, not only playing the violin but also the flute, the trumpet, and double bass, and this he did until he was fifteen years old. About that time young Jacobsohn attracted the attention of the organist of Mitau, Mr. R. Postel, who took up a collection in his behalf enabling him to go to Riga, where he took lessons of concertmaster Weller. His progress was rapid and of so decided a character that Mr. Postel induced the nobility of Mitau to send him to Leipzig. His fervent wishes for an education and for a visit to Leipzig were, however, not to be gratified until a few years later. In the meantime he had to support himself as best he could. But that period of his life, though trying, was nevertheless one of great importance to him, for Mr. Postel took him into his quartet as first violinist, a practice through which he gathered much information and skill on his dearly beloved instrument.

At last, when almost twenty years old, he was surprised by a donation large enough to enable him to go to Leipzig for a year, where he was to study in the conservatory. The concertmaster, Ferdinand David, looked rather ominously when he heard of Jacobsohn's age, but after a few weeks of study under his new teacher, Jacobsohn earned for himself an abundance of praise not only for his superior technique but also for his correct conception of the spirit of the great works he studied. After he was accorded the privilege of playing a solo in the famous Gewandhaus concerts, an honor very rarely, if ever, conferred on one so short a time in the institution, his success was a most decided one, and from all the leading cities of Europe came invitations for him to go and play publicly. His heart, however, yearned for home, and instead of making a tour through the capitals of Europe, young Jacobsohn hastened home to plain old Mitau. He traveled through the eastern part of Russia giving concerts at Riga, Mitau, Dorpat, and St. Petersburg and met everywhere with the most flattering success.



While in the Russian capital he was offered the position of concertmaster at Bremen, where for twelve years he lived and enjoyed the friendship of many noble people, lovers of art as well as artists, and where he was esteemed both as a man and as an artist. Besides his duty as concertmaster he trained a number of excellent pupils, organized a quartet, and was especially active in introducing new works. While at Bremen Mr. Jacobsohn played yearly at the Gewandhaus concerts in Leipzig, also in concerts at Frankfurt am Main, Cassel, Oldenburg, Hannover, and so on, also at various music festivals, as, for instance, the one at Cassel in 1872, where he and August Wilhelmj were the violin soloists.

In September 1872 he was engaged as concertmaster and soloist of Theodore Thomas' orchestra and has since played in all the leading cities of the Union with great success, especially by playing the concertos of Beethoven, Bach, Spohr, Wilhelm Bernhard Molique, Heinrich Wilhelm Ernst, and so on. After a five years' engagement with Thomas, Mr. Jacobsohn became violinist of the Mendelssohn Quintette Club. This position was not worthy of the man's gifts and attainments; neither did the constant traveling suit his tastes. While contemplating what to do, he received an invitation to come to Cincinnati as first professor and concertmaster of the College of Music, where he is now engaged. This new field of usefulness is the most congenial he could have had, and there is no doubt but that his rare gifts will develop and that he will do much good, not only for the College of Music and the city of Cincinnati but for the cause of music in this country. We shall always follow this artist with unusual interest, feeling sure that his influence upon art in this country will be of a most beneficial and decided character by raising up for us young artists of the violin and by helping to give our people a more correct appreciation of this instrument. Mr. Julius Eichberg in the East and Mr. Jacobsohn in the West are two noble artists working in the same field in which we hope they will gather for themselves not only much honor but also much gain.

*Jacobsohn founded his own violin school in approximately 1882 and subsequently left Cincinnati in 1886 to accept a position in the Chicago Musical College, where he remained until his death on October 3, 1902. He was an influential teacher who counted among his pupils Michael Banner and Max Bendix.*

## BIBLIOGRAPHY

Mathews 287-90.

"Jacobsohn Sued." *The Musical Courier* 13/10 (September 8, 1886): 150.

"Jacobsohn's Justification." *The Musical Courier* 13/12 (September 22, 1886): 180.

"S. E. Jacobsohn." *The Musical Courier* 11/5 (August 5, 1885): 67.

**Juch, Emma** (b. Vienna, July 4, 1860; d. New York, March 6, 1939); No. 143 (November 1889). Though she was born in Vienna, we nevertheless claim this eminent artist as an American singer, for her parents were both Americans, and Emma was born while her parents were American citizens visiting abroad. Moreover, she was brought back again to her native country when about two years old. The passionate blood of Italy, mingled with that of Austria, was in the veins of Justin Juch, the father of this gifted artiste. He was an inventor, artist, and musician. From her mother Miss Juch received the gift of voice, which was one of the traditions of the family. Miss Juch early developed a taste for music, which her father refused to encourage. It was her nature to study to become a singer, and with a determination equal to that of her parent[s], who refused to permit her to follow these dictates, she worked in secret and finally was asked to appear at a pupil's concert. Conspicuously seated at this concert was Mr. Juch, and to his consternation, the young songstress for whose benefit this concert was given was assisted by a debutante entirely unexpected by him. Juch's triumph was complete. The *New York Herald* on this occasion said: "The principal feature of the concert was the singing of little Miss Juch. She has a rich, pure, soprano voice, extensive in range and of great power. She executes the most florid passages with great skill and possesses all the qualifications of a great artist." From that time Mr. Juch devoted his life to training his daughter's voice, and for two years no singer ever passed through severer discipline than she. To her father Miss Juch is indebted for her rigid schooling and that charming quality of voice, likened to a silver bell, that has been accorded her. The composition, the unfailingly even tone, birdlike execution, intelligent phrasing, distinct pronunciation, pathos, passionate declamation, and charming stage manners form a unique cluster of gifts.

In May 1881, when only eighteen years of age, Miss Juch was engaged for the leading soprano roles in Her Majesty's Grand Italian Opera in London under the direction of Col. James Henry Mapleson. In June 1881 she made her debut as Philine in Thomas' *Mignon* and continued her success as Violetta in Verdi's *Traviata*, the Queen of the Night in Mozart's *Magic Flute*, Martha in Flotow's melodious opera of that name, Marguerite in *Faust*, the Queen in *Les Huguenots*, and Isabella in *Robert le Diable*.

She continued with Col. Mapleson during three seasons with unvarying success, and shortly after, having been favorably brought to the attention of Theodore Thomas, she accepted an offer from the latter's manager to share the arduous duties imposed upon Mesdames Christine Nilsson and Amalie Materna. On the famous tour of the Wagner artists, Hermann Winkelmann and Emil Scaria, she alternated with Madame Nilsson in singing the role of Elsa in *Lohengrin*. Her fresh, sympathetic voice fascinated all, and since that time, in the three seasons of grand opera, thousands have been thrilled and touched to tears by the ideality, pathos, and beauty of her rendering of Elsa. So thoroughly did she deserve the plaudits given her through the famous tour of Wagner music that Mr. Thomas has trusted the young artist with much of the soprano work in his exacting scores, and she has never failed in the confidence placed in her ability by that great director.

Dr. Leopold Damrosch also endeavored to secure her for the Metropolitan Opera House. In London, a German impresario offered her most favorable con-

ditions, but all these were refused that she might sing in the National Opera Company [American Opera Company]. Her admirable work had much to do with the noble standard of excellence of the representations for which it became famous. In the three seasons, Miss Juch sang in six roles 164 times. Hundreds of comments were written during the three seasons concerning the artist, and neither Patti nor Nilsson ever inspired happier comment.

Miss Juch has sung in the great festivals of Boston, New York, Philadelphia, Cincinnati, Chicago, St. Louis, and San Francisco. Upon the famous Wagner tour she shared the honors with Nilsson and Materna, and the New York Philharmonic, the Boston Symphony, the Brooklyn Philharmonic, the Philadelphia Symphony, the Thomas popular concerts, the Wilhelm Gericke orchestral concerts, the New York Liederkranz, the St. Louis Saengerfest, and the great choral societies have all resounded with her voice and rung with the acclaim. This astonishing work has been accomplished in less than four years, and her voice is yearly developing in richness, fullness, and strength. Her late operatic career is too recent to need further mention here, and so we close our sketch, feeling proud that we have the privilege of counting among American artists one as distinguished as Emma Juch.

*When the American Opera Company failed in 1889, Juch organized her own opera company and toured the United States and Mexico for two years. She was an advocate of opera in English, and her diction in that language was said to be unrivaled. She retired in 1894 after her marriage to Francis L. Wellman, from whom she was divorced in 1911. She died in New York on March 6, 1939.*

## BIBLIOGRAPHY

- "Emma Juch, Noted American Singer." *New York Times*, March 7, 1939, p. 21. Mathews 227–30 [the source of this biographical sketch].  
 Putnam, Natalie Starr. "Juch, Emma Johanna Antonia." *NAW* 2: 294–95.  
 Rosenthal, Harold. "Juch, Emma (Antonia Joanna)." *NGDAM* 2: 600–601.  
 Thompson, Oscar. *The American Singer: A Hundred Years of Success in Opera*. New York, 1939; reprint New York and London: Johnson Reprint, 1969.

# K

**Kelley, Edgar S.** (b. Sparta, Wisconsin, April 14, 1857; d. New York, November 12, 1944); No. 99 (January 1886). The following sketch is from the pen of Mr. Henry Clay Wysham, who is evidently acquainted with Mr. Kelley's music to *Macbeth*. The music to *Macbeth* hitherto used is by M. P. King, who has set only a few of the pieces connected with the play. Mr. Edgar S. Kelley has written far more pretentious music, though we never have seen it. Says Mr. Wysham in the publication of Shakespeare's *Macbeth*:

Mr. Edgar S. Kelley was born in the little village of Sparta, Wisconsin on April 14, 1857. His first ambition was to become a painter—for music, at least such of it as could be heard at a place so remote from the art centers of the world, such as dance music, Sunday School tunes, etc., he had a positive dislike. At eight years of age, an illustrated volume of Shakespeare fell into his hands, which was like the revelation of a new world to him. Fragments of most of the plays were eagerly devoured by him, but *Macbeth* and *A Midsummer Night's Dream* notably attracted him. At about this time he began his first piano lessons from his mother, who at that time was the only person in the village of decided musical ability. It was natural that his first attempts at imaginative work should follow both directions in which his fancy had been stimulated. But his youthful essays in the drama and in music, such as *A Comedy* and some efforts to illustrate *A Midsummer Night's Dream*, were naturally failures.

Singularly enough, his interest in this form of music was awakened by hearing, at a concert given at Sparta, Liszt's transcription of *A Midsummer Night's Dream* played by Blind Tom Bethune, the themes of which he afterwards remembered and played. Soon after this, at the age of thirteen, he began the study of music under Mr. Farwell W. Merriam, a pupil of Louis Plaidy, with whom he made such rapid progress that his parents were prevailed upon, much against their wishes, to allow him to make music his life study. After nine months of musical work, at which time he had already advanced so far as to be able to play works by Beethoven, Schumann, Chopin, Mendelssohn, etc., he was left without a teacher and few around him to sympathize with or encourage him. At the age of fourteen, though he had never, as yet, heard an orchestra, he made an essay of writing, unaided, orchestral music. He read all available criticisms of orchestral works, of the construction of the score, the scope and qualities of instruments, besides studying E. F. Richter's *Harmony* and Berlioz' *Instrumentation*, all without a tutor.

In 1874 he resumed his piano studies in Chicago under Mr. N. Ledochowski; from Mr. Clarence Eddy, the celebrated organist, he received instruction in counter-

point and canon, which continued until Mr. Kelley's departure for Europe. From both these gentlemen he secured great sympathy and encouragement. It was in Chicago that Mr. Kelley first heard the opera—*Faust* and *Il Trovatore* being given—and he then recognized the oboe tone by Berlioz' description of it. After his return to Wisconsin, his studies were once more interrupted by the intense cold; with the thermometer registering some 50 degrees below zero, he found his finger-practice impossible, hence he was remitted to the study of theory and composition aided by lessons still given him by Mr. Eddy through the mail. Thus engaged, the idea occurred to him of connecting a theme or motive in an opera with a certain character and introducing it at the appearance or mention of that person, thus giving a unity and intelligibility to the work which it could not otherwise possess. He afterwards discovered that one of the leading ideas in the work of Richard Wagner, which he had developed with great success, was this same great precept of the musical drama. It is not therefore to be wondered at that Mr. Kelley, with such an example, should have felt justified in employing the same means, the same principle of leading themes, illustrating Ambition, Fate, etc., throughout the music to *Macbeth*.

In 1876, Mr. Kelley went to Stuttgart and entered the conservatory there. Here he discovered that he had to acquire another method which meant the study of the pianoforte from the beginning, and after a year's work, he was told that in another year he might hope, with industry, to play as well as he had at the age of seventeen. Thus discouraged and feeling that his career as a pianist was ruined, he devoted a greater portion of his time to composition, studying form and orchestration under Herrn Hofcapellmeister Max Seifriz, a liberal and advanced master.

It was then that he conceived the idea of writing music to Shakespeare's tragedy of *Macbeth*, treating that drama as Mendelssohn had already treated *A Midsummer Night's Dream*. Seifriz favored his plan for the music but dissuaded him from trying to produce it with the drama, alleging that actors were never in sympathy with such a scheme by reason of its distracting attention from the text. Mr. Kelley, however, had heard an effective play (by a coincidence, with Mr. and Mrs. McKee Rankin in the leading parts), certain portions of it being accompanied by music. Deeply impressed by this combination of music with the text and believing that harmonies might become a source of assistance and even of inspiration to certain portions of the drama, he determined to carry out his project.

Mr. Kelley's ultimate intention was to write music which could be used appropriately at some grand Shakespearean Festival where *Macbeth* could be given with such scenes and accessories as those employed by Wagner at Bayreuth, but failing health, the result of overwork, compelled him to seek a more congenial climate than that of Stuttgart, and in 1880 he came to San Francisco. The first number of the *Macbeth* music completed was the "Defeat of Macbeth," produced and favorably received in San Francisco in January 1882. The year following, the Overture was composed and brought out by Theodore Thomas, in Chicago, before an audience of six thousand. The entire work was completed, and on February 1 of last year, through the valuable assistance of Mr. John Parrot, it was performed at Platt's Hall. There was a general demand for its repetition, but this Mr. Kelley objected to unless his original idea was fully elaborated and the drama itself, with a good company and all the spectacular incidents of the play, could accompany it. This was impracticable at the time, and Mr. Kelley contented himself with making several additions to the music principally suggested by the knowledge and experience of Mr. McKee Rankin.

*As this author intimates, Edgar Stillman Kelley was not a prodigy. Over the course of a long life, though, he gradually gained prominence until he was one of America's leading composers of art music. He moved several times between*

*California and New York during the 1880s and 1890s, then taught music theory in Berlin from 1902 to 1910, and finally became head of the department of composition at the Cincinnati Conservatory, where he remained until his death in 1944. His works reflect the influence of the progressive German Romantics, eschewing classical forms and employing rich chromatic harmonies. The incidental music to Macbeth is a dramatic work that was featured on a number of American Composers' Concerts in the late 1880s and early 1890s. The music and its composer were the subject of much discussion in the musical press when the MTNA programmed excerpts from the work at its 1886 convention in Boston and subsequently lost the score.*

## BIBLIOGRAPHY

- Bomberger, E. Douglas. "Kelley vs. Lebert: An American Confronts a German Piano Method." *American Music Teacher* 43/4 (February/March 1994): 14–17, 81.  
 Edgar Stillman Kelley Collection, Walter Havighurst Special Collections, King Library, Miami University, Oxford, OH.  
 King, Maurice R. "Edgar Stillman Kelley: American Composer, Teacher, and Author." Dissertation, Florida State University, 1970.  
 Osburn, Mary Hubbell. "Kelley, Edgar Stillman." In *Ohio Composers and Musical Authors*. Columbus: F. J. Heer, 1942. Pp. 112–15.  
 Wiecki, Ron. "Kelley, Edgar Stillman." *ANB* 12: 481–82.

**Kneisel, Franz** (b. Bucharest, Rumania, January 26, 1865; d. New York, March 26, 1926); No. 117 (August 1887). The (Boston) *Leader* gives some facts concerning this musician, which prove beyond a doubt that he deserves a place in the list of distinguished American musicians:

He has been in this country but two years, and his rapid growth in public favor and in the estimation of connoisseurs is almost unparalleled. He was born of German parents in Bucharest, the capital of Rumania, in 1865, receiving his first lessons on the violin, his chosen instrument, from his father, who was himself an excellent musician. Later he entered the conservatory in his native city, from which he graduated successfully. In the year 1880 he became a pupil of Jakob Grün at the Vienna Conservatory. Here he passed through the regularly prescribed two years' course in one year by means of his great talent, aided by hard work, and gained the first prize. At the end of the second year he was not only again awarded the first prize for the third year's course, but received besides, by unanimous consent of the examiners, a silver medal and extra diploma, which is a distinction but rarely conferred. As a proof of what was thought of him it may be related that at one of the periodical examinations where all have to play, Court Conductor Joseph Hellmesberger, also director of the conservatory, said to him before all that there was no need of his playing for examination, as they all knew what he could do, but if he would favor them with a selection they would be delighted to listen. The wealthy music-lover, Mr. Nicolaus Dumba, on the occasion presented the young artist with a valuable violin. After graduating from the Conservatory he made his public debut in a concert of his own, which took place on November 14, 1882, at Bösendorfer's Hall, and in which he at once made a decided hit, attracting the attention of a wide circle.

He was offered a position in the opera orchestra as solo violinist, which he filled for one year. It was during this time that he played the difficult concerto of Joseph Joachim with such success at one of the famous Vienna Philharmonic concerts that the society felt called upon to send him a special letter of commendation and thanks for his effort. The ensuing year saw him as concertmaster and solo violinist of the well-known Bilse Orchestra, with which organization he traveled all over Germany and Holland, meeting with the greatest success everywhere. He appeared in Berlin, Munich, Dresden, Stuttgart, Amsterdam and a number of smaller cities during this trip. Such well known critics as Eduard Hanslick, [Wilhelm?] Speidel, Max Kalbeck, and others speak in the highest terms of him and promise him a brilliant future.

In the fall of 1885 Mr. Kneisel was induced to accept the leadership of the violins in the Boston Symphony Orchestra and has made this country his home thus far. Although comparatively unknown here, he at once bounded into the foremost rank by his magnificent performance of Beethoven's concerto on the occasion of his appearance in America in November 1885 and has been an established favorite in Boston ever since. He played also in Philadelphia, Chicago, and other of the larger cities during a three weeks' trip with the Boston Symphony Orchestra. Notwithstanding his youthful age, he is a true artist in every sense of the word. His playing is marked by a breadth of style quite remarkable in one so young, a wonderful execution, faultless intonation, and a beautiful singing quality of tone. His modesty has not suffered in the least by his early successes, and he is, as every real artist, entirely unassuming in manner and a most delightful companion. It is not difficult to predict a bright career for so genuine a talent, and it is to be hoped he may long exercise it for the benefit of the musical future of this country.

*Merz cites the Boston Leader as the source of this article, but it was also previously published in The Musical Courier's October 27, 1886 issue, signed by Louis Maas. The article is virtually unchanged in its Brainard's manifestation, except for the removal of a sentence that would have been contrary to the diplomatic nature of Merz's editorship: "There is nothing about him of the shallow and superficial trickery of the French school of violin playing, which has been too long accepted over here as the right thing, although I [Maas] sincerely hope it will now soon meet the fate of the Italian opera, but on the contrary he belongs to the Joachim type of players, which means that the musician goes before the mere virtuoso."*

*Kneisel spent nearly twenty years as concertmaster and assistant conductor with the Boston Symphony Orchestra. When he resigned in 1903, it was because his chamber group, the Kneisel Quartet, now demanded his full energies. This quartet had been founded in the fall of 1885 at the instigation of Henry Lee Higginson, patron of the orchestra. Through their extensive tours and their longtime association with the Institute of Musical Art (predecessor of the Juilliard School), they increased the appreciation for chamber music in the United States. In addition to the standard works of the classical repertoire, they introduced many new works by contemporary European and American composers. The group disbanded in 1917, but Kneisel remained head of the violin department at the Institute of Musical Art from 1905 until his death in 1926.*

## BIBLIOGRAPHY

- Danek, V. B. "A Historical Study of the Kneisel Quartet." Dissertation, Indiana University, 1962.
- Ledbetter, Steven. "Kneisel, Franz." *NGDAM* 2: 644–45.
- . "Kneisel Quartet." *NGDAM* 2: 645.
- Maas, Louis. "Franz Kneisel." *The Musical Courier* 13/17 (October 27, 1886): 260.

**Koelling, Adolph** (b. Hamburg, Germany, February 8, 1840); No. 100 (February 1886). This gentleman was born in Hamburg, Germany, on February 8, 1840. His father, brothers, and other near relations were good musicians. From his tenth to his sixteenth year his teacher in pianoforte was Heinrich Degenhardt, the organist of St. Catharine's Church, Hamburg. He commenced his studies of theory and composition in 1856 with Eduard Marxsen, the teacher of the celebrated Johannes Brahms. He early wrote variations for the pianoforte and performed them with much success in public. Soon after this he took up his residence in London, where he succeeded finely as a teacher. He afterwards returned to Hamburg, where his Op. 1, a pianoforte quartet, was performed. This composition has become a standard work in the repertoire of players in Germany.

About twelve years ago he came to America and was at once engaged to teach in the Grand Conservatory of New York. The *American Art Journal* said, "As a pianist, Mr. Koelling shines to advantage and his performances have been a leading feature of the Grand Conservatory of Music concerts." During his stay at the conservatory he was honored with an invitation to give a "Koelling night," which proved to be very enjoyable.

In eleven concerts he played 135 different pieces, including the greatest works of Chopin, Beethoven, Schumann, Rubinstein, Liszt, and so on, showing a perfect familiarity with all that is good and great in his specialty.

Mr. Koelling's skillful teaching and masterly interpretation of the greatest masters in their most elaborate works have made him famous in New York and in the eastern states as well as in Europe, while he is less known to our western people than he should be.

*Adolph Koelling taught in Poughkeepsie, New York, after coming to the United States in 1872 and by 1889 was a teacher of piano and composition at the Chicago Musical College. Several of his compositions were published in Germany, but he was not as prolific or as well known as his older brother Karl, whose operetta Schmetterlinge [Butterflies] was successfully produced in Hamburg in 1891.*

## BIBLIOGRAPHY

- "Karl Koelling und sein Hamburger Erfolg." *New York Figaro* 11/18 (May 2, 1891): 12.
- Mathews 665–66, 668.



**Kroeger, E. R.** (b. St. Louis, Missouri, August 10, 1862; d. there, April 7, 1934); No. 136 (April 1889). This native composer was born in St. Louis, Missouri, on August 10, 1862. His father was a native of Schleswig-Holstein, and his mother was an English lady. His father was a profound scholar who did a great deal for literature by translating the metaphysical works of Fichte, Leibniz, Kant, and others into English. His work entitled *The Minnesingers of Germany*, consisting of translations of poems by the most celebrated of these poets, attracted much attention. His essays on social, political, and artistic topics are also valued very highly. He died on March 8, 1882. It was from his father that Mr. Kroeger received his first musical instruction, and during the remainder of the son's life the father always encouraged him, though he met with many trials and misfortunes.

At five years of age the boy began studying the piano, and a year later he began a course of violin lessons under the late lamented Ernst Spiering. Later on he also took piano lessons of Egmont Froehlich, Waldemar Malmene, and Charles Kunkel. In harmony and counterpoint he studied under Malmene and Goldner. For several years he visited the public school, and at the age of fifteen he entered mercantile life, in which he remained for eight years. When business was over, Mr. Kroeger devoted his spare hours to music, and at the age of twenty-three he entered the musical profession. When a mere boy of fifteen he took charge of the organ at Trinity Church, St. Louis, and held this position for seven years. He is now organist in the Church of the Messiah. He has done much good work as the leader of a chorus that performed many excellent works, as for instance Dvorák's *Stabat Mater*.

As a pianist, Mr. Kroeger stands deservedly high. His playing of piano duos with Charles Kunkel has especially attracted attention, particularly on account of the oneness of the two players. As a teacher, Mr. Kroeger's services are much sought after. He not only has numerous private pupils but is also director of the musical department of Kirkwood Seminary.

It is as a composer, however, that Mr. Kroeger excels. We state no more than what we sincerely believe in saying that we regard him as by far the most talented composer in America today. Mr. Kroeger's compositions are essentially his own, but if we were to seek resemblances between them and those of the classic masters, Schumann would probably be the one with whom he would be held to have the most in common. He is a very prolific writer. His piano pieces are numerous, and his songs not a few. Among his larger works may be mentioned a duo for two pianos; sonatas for piano and violin, piano, and viola and for piano and cello; two trios for piano, violin, and cello; a quartet for piano and strings; a quintet for the same; five string quartets; a sonata and fantasia for flute and piano; several concerted vocal compositions; a *Danse Orientale*; and an overture for orchestra.

Mr. Kroeger has other and larger works in contemplation. He hopes to do something worthy in the line of opera, but unlike many others who think their first composition should be a grand opera, he reserves his efforts in that direction until he shall have completed studies that he is now actively pursuing. That a brilliant future awaits the subject of our sketch does not admit of a doubt.

*Ernest R. Kroeger was an important participant in the musical life of St. Louis. A founder of the AGO and a prominent member of the MTNA (president, 1895–96), he was also active on the national level. He was a prolific composer of salon music and also large-scale works. An 1898 review by W.S.B. Mathews in Music discusses the two sides of his creative personality, and the article in AmSup gives a substantial list of his works. He died in St. Louis on April 7, 1934.*

## BIBLIOGRAPHY

Burk, James M. "Kroeger, Ernest Richard." *ANB* 12: 931–32.

M[athews]. "Noteworthy Personalities: Mr. Ernest R. Kroeger." *Music* 13/4 (February 1898): 497–99.

*This page intentionally left blank*

# L

**Lang, B. J.** (b. Salem, Massachusetts, December 28, 1837; d. Boston, April 4, 1909); No. 45 (July 1881). The name of this musician is well known throughout this country, while in Boston it is as familiar as household words. Mr. B. J. Lang was born in Salem, Massachusetts, and is now about forty years of age. Of him it may well be said that he has been before the public ever since his eleventh year, when he first began to play the organ in his native city. He received his first musical instruction from his own father; afterwards he continued his studies with Alfred Jaëll, Gustav Satter, and Francis G. Hill. Next he went to Europe to study with Liszt. Since then he has gone not less than fourteen times over the blue deep in order to continue his studies with the best masters there. This proves Mr. Lang to be a man fully impressed with the idea that there is no end to art and that although a man has studied for years with Liszt and has gathered laurels for himself at home, he may still go abroad for higher culture and greater attainments. We doubt whether many would have been willing to return to Europe after Mr. Lang's first flattering successes at home, and we are quite sure that none have ever crossed the ocean as often as he has in search of more knowledge.

When nineteen years of age he was appointed organist of the Handel and Haydn Society of Boston, while he has been connected with the Apollo Club and the Cecilia Society as leader ever since their first formation. His musical activity extends also to the giving of yearly orchestral and piano concerts. To him belongs the honor of having for the first time brought out in Boston Mendelssohn's *Lobgesang*, *Walpurgisnacht*, *Athalia*, *Loreley*, and *Antigone*; Haydn's *Seasons*; Schumann's *Paradise and the Peri*; Berlioz's *Damnation of Faust*; Beethoven's *Ruins of Athens*; and many other works. Aside from this he played at almost all the public concerts of note, acted as solo pianist at the Harvard Concerts ever since their foundation, and conducted the orchestra with Bülow in Boston and Philadelphia. He gave also concerts in Berlin, Dresden, and Vienna, where he was well received and where he met with eminent success.

Mr. Lang is not only well known as an artist at the piano but has also shown great skill and fine judgment as a teacher, for of the concert players of Boston of today, not less than six were his pupils. It is not often that a man of extensive reputation and great art skill is willing to confine himself to the task

of teaching, nor are great pianists generally found to be good teachers, but in Mr. Lang's case we have a fine player and good teacher happily combined. Mr. Lang has written quite a number of compositions, a number of which were publicly performed, but none have as yet been published.

*Benjamin Johnson Lang played a pivotal role in Boston musical life during its Golden Age in the late nineteenth century. He served as organist (1859–1895) and conductor (1895–1897) of the Handel and Haydn Society. He founded and directed two choral societies, the Apollo Club (1868) and the Cecilia Society (1874). The latter was an important organization that presented numerous premieres under his leadership (1874–1907). In addition to his work with these organizations, he planned and carried out concerts on his own initiative. He composed little and seldom allowed his works to be performed, but his daughter Margaret Ruthven Lang was a composer of renown whose works received many performances. He died on April 4, 1909.*

## BIBLIOGRAPHY

- Ledbetter, Steven. "Lang, B(enjamin) J(ohnson)." *NGDAM* 3: 10–11.  
Mathews 426–29.  
Owen, Barbara. "Lang, Benjamin Johnson." *ANB* 13: 131–32.

**Lavallée, Calixa** (b. Ste. Théodosie de Verchères, Quebec, December 28, 1842; d. Boston, January 21, 1891); No. 90 (May 1885). This gentleman, now a resident of Boston, was born in Verchères, a small village near Montreal, Canada. From his earliest youth he showed great fondness for music. He received his first lessons from his father, and so rapid was his progress that at the age of twelve he made his debut at the Theatre Royal. His father felt from that moment the importance of sending his son abroad to study under the great masters; but like all musicians, his purse was smaller than his heart. Young Calixa, however, kept on working by himself and at the age of fifteen had already composed several works for the piano.

It was at that moment that his destiny was decided by a few devoted friends of his father who, subscribing a sum of money, sent young Lavallée to Paris, where he studied under Antoine-François Marmontel, Adrien-Louis-Victor Boieldieu, François-Emanuel-Joseph Bazin, and others [1873–1875]. While yet a student he produced several works that came at once into favor in that great city of arts. One of these works in particular, his *Suite d'orchestre*, was performed under the baton of Maton. Lavallée remained in Paris for a number of years and after leaving the city traveled in Europe.

[He was] invited to organize a conservatory of music in Canada under the auspices of the Canadian government. Alas, his endeavors were not supported, and thus he left Quebec and turned to the city of Boston. The *Folio* says,

While he was in Quebec, the government requested Mr. Lavallée to compose a cantata for the reception of H. R. H. the Princess Louise and H. E. the Marquis of Lorne on

their arrival in Canada. The work was composed and scored in one month. A chorus of five hundred voices and an orchestra of eighty participated in the rendering of it, and the whole was received with the greatest enthusiasm. The princess called the author several times during the evening and complimented him highly. On this occasion again Mr. Lavallée was made to suffer for his good nature and patriotism, for, after paying all expenses, he found himself several hundred dollars behind, which he had to pay out of his own pocket, the local government failing to appropriate sufficient money for the expense and afterward refusing to meet the deficit. Mr. Lavallée used to say afterward, with a sad smile, "I have received the Princess Louise in the name of the government of Quebec and 'paid the fiddler' myself." There was some indignation felt at the time by the most honorable members of Parliament, but Mr. Lavallée, who is known for his extreme modesty, begged them to drop the matter.

Mr. Lavallée is a talented musician, but he is equally modest, never able to advance his own interests; hence it is that so few of his works are published. Among those that are published are two operas, a symphony, a book of studies, and miscellaneous pieces for piano or voice. His last work was an offertory, *Tu es Petrus*, which was composed for the dedication of St. Peter's Church in Boston. As a pianist Mr. Lavallée stands high. Says a critic, "His execution is brilliant and facile, he excels in grace and clearness and possesses a wonderful technique. His repertoire is very extensive. He is one of those few artists whose time is always occupied either instructing others, composing, or doing scientific, literary, or musical work. He is at present finishing an oratorio which it is to be hoped will be heard in Boston before long.["]

*Lavallée is remembered as the composer of the Canadian national anthem, O Canada (1880). To his contemporaries, though, he was known primarily as a champion of American music. He gave a piano recital devoted exclusively to works by American composers at the 1884 MTNA convention that touched off the movement of American Composers' Concerts that swept the nation in the 1880s and 1890s. His series of American piano recitals in Boston in 1885 and 1886 was a landmark as well. As president of the MTNA in 1886–1887, he was able to promote his goal of seeing this organization devote its energies to the advancement of American music. Henry F. Miller summed up his achievements thus: "No better proof of his intense Americanism can be found than his efforts to encourage American composers and stimulate American compositions. The fact that American musicians now have some chance in the world and a general recognition is largely due to his untiring efforts" (obituary in Freund's Music and Drama).*

## BIBLIOGRAPHY

- "Calixa Lavallée." *Freund's Music and Drama* 15/14 (January 31, 1891): 1.  
 "Calixa Lavallée." *Musical Courier* 10/14 (April 8, 1885): 212 (this article seems to have been the source of most of Merz's information).  
 "Death of Calixa Lavallée." *American Art Journal* 56/16 (January 31, 1891): 244–45.  
 Kallmann, Helmut. "Lavallée, Calixa." *NGDAM* 3: 17.  
 Lavallée, Calixa. "Lavallée Defends the M.T.N.A." *Musical Courier* 11/4 (July 29, 1885): 52.

**Liebling, Emil** (b. Pless [Pszczyna, Poland], April 12, 1851; d. Chicago, January 20, 1914); No. 41 (March 1881). There are many who call themselves pianists, but very few who at the same time deserve to be called musicians. Mr. Emil Liebling is both, a master of his instrument and a refined musician.

He was born in Pless, a city situated near the Austrian frontier, on April 12, 1851. His first teacher was the blind pianist Adam Kong; afterwards he studied with Heinrich Ehrlich of Berlin, whither his parents had moved in order to give their boy Emil a better musical education. When but twelve years of age, he appeared in Leibig's Symphony concerts (Berlin), at which time he played with his teacher the E-flat Sonata by Ignaz Moscheles and afterwards the D-flat Andante by Sigismund Thalberg.

Mr. Liebling came to this country in the year 1867. He taught in a ladies' school in Kentucky until 1871, when he returned to Europe in order to continue his musical studies. On his return in the following year, he settled in Chicago as teacher and pianist. Not satisfied with his attainments, he returned a second time to Europe two years later, spending the winter of 1874–1875 with Theodor Kullak of Berlin. While studying under this master, he had the great distinction of rendering at Kullak's Grand Annual Concert the piano part of the *Choral Fantasia*. Next he went to Vienna, where he studied Bach's works with Joseph Dachs and theory with Kreun. After a stay of six months in the Austrian Capital, he returned to Berlin, where he resumed his studies under Kullak, at the same time giving lessons in that master's piano school. In the spring of 1876, Mr. Liebling went to Weimar for a brief sojourn with Liszt, after which he returned to his adopted country, settling again in Chicago as pianist and teacher.

Mr. Liebling shares with William Sherwood and Julie Rivé-King the distinction of giving yearly recitals comprehending all schools of piano playing—and all that from memory. He has played in public all the important concertos, sonatas and other important works of our piano literature. Among these we enumerate Carl Reinecke's Concerto in F# minor, Mendelssohn's Concerto in G minor and Chopin's Concerto in F minor, all of which he played in the winter of 1875–1876 with Ludwig von Brenner's Symphony Orchestra in Berlin. The *Echo*, a Berlin musical journal of that season, said: "It is agreeable to be able to report that in Mr. Liebling the best efforts are crowned with the best success. He has a thorough and perfect technique and an excellent touch."

Mr. Liebling played the following works at the Singakademie in Berlin: *Choral Fantasia* by Beethoven, Prelude and Fugue in G minor by Bach, Sonata op. 31, no. 2 by Beethoven, *Kamennoi-Ostrow* by Rubinstein, Scherzo by Kullak, and *La Serenata* by Liszt. Other works might be mentioned that he played in his concerts while visiting the leading watering places of Germany, but these must suffice. In this country he gave concerts at Steinway Hall, New York, April 10, 1877, also in Cleveland, Milwaukee, and other cities. Aside from that he made two trips through the West with August Wilhelmj. He has also played with the Theodore Thomas orchestra.

Before us lie the programs of a series of piano recitals given by Mr. Liebling at Jamestown, New York, while teaching at a Normal under the leadership of Dr. G. F. Root—also in the shape of a souvenir, the entire series of programs performed by Mr. Liebling's pupils. These are marvels of variety and a sure and

rare exhibition of good taste. A certain writer, when speaking of Mr. Liebling as a pianist, said:

Those who do extract soul from this machine take the higher rank because of its limitation and uncertainty. We class Emil Liebling among these. The distinguishing feature of his piano recitals is sympathy. The man is not sunk in the artist. This is evidenced as well by his selections as by his performance thereof. You can often tell whether a musical performer is a mere musical gymnast by reading his program. A machine musician doesn't take kindly to Mendelssohn, Chopin, Bach, and Beethoven, not that technique is to be neglected or that Liebling is deficient therein. When we have said that he interprets music through the piano, you do not need to be told that he is a master of the manual.

Mr. Liebling is also gifted as a composer. He has published a Nocturno, entitled *First Meeting*, *Le Meteor*, a *Galop de Concert*, a *Gavotte modern*, a *Valse de Concert*, and several songs. He still resides in Chicago, where he is esteemed and much sought as a teacher and pianist. A mind like Mr. Liebling's cannot remain inactive, and wherever he lives he is sure to exercise a decided influence upon art. Being yet young in years, an unremitting student, ambitious, progressive, and talented, he will continue to attract a good share of public opinion, a distinction that he fully deserves.

*An important member of Chicago's musical establishment for nearly forty years, Emil Liebling was widely respected as a pianist and teacher. Some of his salon pieces for piano were successful in their day. The author of an anonymous tribute to him in the December 1889 issue of Brainard's describes an intelligent and contented man:*

*He is a good linguist, speaking English, German, and French with almost equal fluency. He is happily married and lives in a delightful home of his own in a desirable neighborhood upon the North Side, near the lake. As a family man he is a model of all that is kind and thoughtful. As a business man he has few superiors. He does something for art, and art in return does something for him. When the books are balanced at the end of the year, I suppose the account stands about even, both parties seeming to be in high good humor. Mr. Liebling has written a number of piano pieces which have had a good sale. He is in the prime of life, rather frosted about the temples, and earth has probably much good in store for him yet.*

## BIBLIOGRAPHY

- "Emil Liebling." *Brainard's Musical World* 26/312 (December 1889): 445.  
 Mathews, W.S.B. "Emil Liebling." *The Musical Courier* 11/3 (July 22, 1885): 36.  
 ———. "Emil Liebling." *Music* 5/1 (November 1893): 91–93.  
 Rezits, Joseph. "Liebling, Emil." *NGDAM* 3: 85–86.



**Listemann, Bernhard** (b. Schlotheim, Germany, August 28, 1841; d. Chicago, February 11, 1917); No. 89 (April 1885); reprinted as No. 103 (May 1886). This distinguished musician was born in Schlotheim, Thuringia, in 1841. His father was a merchant, and, as in all German families, the love of music was a characteristic of his parents. When only six years old he showed a passionate love for the violin, and his parents readily acquiesced in his desire to make a study of the instrument. While yet so young and small as to be obliged to stand upon a chair during the performance, he appeared at a concert in his native town and played the Adagio of the Ninth Concerto by Spohr and Ferdinand David's Variations on "The Little Drummer Boy" with such clearness of intonation and mastery of technique as to prove beyond a doubt his indisputable talent.

After completing his studies at Leipzig, where he was the pupil of David, he went to Rudolstadt, where for nine years he held the position of *Kammervirtuose* by appointment of the reigning prince. His desire to excel in his art led him to continue his studies with even more application than at Leipzig, his masters being Joseph Joachim and Henri Vieuxtemps. To the latter Mr. Listemann gives unstinted praise. The great Vieuxtemps had quite an equal appreciation of his enthusiastic pupil and accorded him the rich praise of being, next to himself, the best interpreter of his own repertory known to him.

Mr. Listemann came to the United States in 1867. He at once won recognition and in 1871 was engaged by Theodore Thomas as leading violinist, a position that he afterwards held in the Harvard Orchestra. He has founded besides an orchestra, a small concert company, and also a string quartet that bears his name. He is at present chef d'attaque in the Boston Symphony Orchestra and sometimes leads that organization. He is a wonderful violinist, and should he care to leave his adopted city, he could gain a rank among the famed soloists of the world. He is an enthusiastic admirer of the new school, and no labor seems too hard for him when he is engaged in bringing out some work by Liszt and Wagner. He has composed, besides minor works, a symphony in C minor and a symphonic poem, both in manuscript, and a fine violin school that has been published in Boston.

*Listemann served as concertmaster of the Boston Symphony Orchestra from 1881 to 1885, after which he taught and performed in Boston and on tours with his "Listemann Concert Company." He taught in Chicago from 1893 to 1907, returning to Boston for two more years before retiring in Chicago. He died there on February 11, 1917.*

## BIBLIOGRAPHY

D.L.L. "Listemanns Give a Concert in Boston." *Musical America* 7/10 (January 18, 1908): 8.

# M

**Magrath, George** (b. New York, 1859; d. 1938?); No. 128 (March 1888). The following we take from the *American Art Journal*:

George Magrath, the young American pianist, was born in New York City in 1859 and is the son of Mr. J. R. Magrath, a professional musician now residing in Brooklyn. When he was scarcely five years old, his father, observing the delight with which he at all times listened to music, playfully remarked, "Come, I will teach you to play." The little hand was placed correctly on the keyboard, and from that time on very short lessons were given, the little pupil making the condition that he should have the privilege of leaving the piano when he experienced the least fatigue; the father, on the other hand, accepting this [with the] proviso that, however brief, the study should be earnest. *Festina lente* was the principle upon which these preliminary studies were imparted, and the little pianist was no forced pianist. No art has produced such wonderful instances of precocity as the musical. Young George was always going ahead of his father's careful and patient instruction. A peculiarity of his—a good one—was that he never looked at the keyboard but felt for the tones like a violinist manipulates his finger board. At eight years he had already made great progress in that rich legacy which the masters of the clavier have left us. The little musician would sit in the dark and play long and intricate variations from Mozart and other classical composers. Since he, along with musical gifts, possessed an attractive appearance, many friends urged that he should not be hidden, but his father was opposed to the offers of managers and others who wished that his gifted boy should appear in the concert room as a prodigy. He was, however, at rare intervals, allowed to appear when it did not conflict with his studies. His first appearance was at a charitable concert at the late Dr. Ward's concert room, Fifth Avenue, and his playing of Liszt's transcription of Mendelssohn's *Midsummer Night* created marked astonishment and delight. This occurred in his tenth year. The following year he was invited to Philadelphia and played morceaux from Liszt and Sigismund Thalberg at a benefit concert when all the musical critics of that city spoke in commendation of the "Bright-faced boy from New York." He subsequently appeared at a benefit concert given the late John P. Morgan, winning high encomiums from the many musicians present for his execution of the difficult fantasias, Thalberg's *Don Giovanni*, Leopold de Meyer's *Lucrezia*.

The late Carl Bergmann, having heard him, said to his father: "I am not a man to pay compliments, but I cannot help complimenting you, for your son is a little artist." In his fifth year he played the difficult variations on "La ci darem" with the

Brooklyn Philharmonic, Mr. Bergmann, the conductor, shaking him warmly by the hand, crying out: "Bravo, bravo! you are a young Liszt." When Anton Rubinstein arrived in this country, young Magrath was introduced to him, and the renowned artist, amid all his engagements, was generously willing to listen to and advise him. His father sought the opinion of the great musician, and he said, "Your son possesses talent of a high order and is worthy of all the sacrifices that you can make in his behalf." It was decided that he should proceed to Europe, and after due deliberation he was placed with Dr. Siegmund Lebert at Stuttgart, under whom he studied for nearly four years. While in Germany he played for Liszt, who gave him great encouragement and advised him to lose no opportunity of hearing and becoming acquainted with the best music. In his nineteenth year he arrived in London, and after having appeared in concerts at St. George's Hall, the nobility's concerts, etc., he was invited to appear at the famous Saturday afternoon concerts at the Crystal Palace, where he played, under the direction of August Manns, Rubinstein's D-Minor Concerto and was recalled three times by a critical audience, the London journals favorably commenting. The following season he appeared at the Edinburgh Choral Union concerts with August Manns' orchestra and also at many concerts in the provinces.

While in Baden he played for Ferdinand Hiller and Mme. Clara Schumann. The latter said to his mother: "With such talent as your son is possessed of, he could not follow any other calling or profession with more favorable prospects."

Although the young artist had, during his six years' stay in Europe, a brilliant artistic and social success, he could not resist the desire to return home. After resting nearly a year, in the fall of 1881, at the solicitations of many friends, he appeared at Steinway Hall. With the assistance of Theodore Thomas' orchestra, he played the Beethoven Concerto, No. 4, and also the Rubinstein Concerto in D minor. It should be mentioned that he first played this last concerto in Stuttgart. In the spring of 1882, he gave two very successful piano recitals selected from all the great classic and romantic schools. He has appeared once at the Brooklyn Academy, playing the great Rubinstein Concerto again for which he had received so much commendation in Europe.

In the winter of 1884 he was invited by George Henschel to appear at the Boston Symphony concerts, where he played a concerto by Hummel and morceaux by Carl Tausig, Chopin, etc.

He has been for the last two years engaged in Cincinnati as head of the piano department of the Cincinnati Conservatory of Music under the direction of Miss Clara Baur. We heard Mr. George Magrath play at the last meeting of Ohio teachers at Columbus and add our individual testimony to his skill as a pianist. He is progressive, young, and ambitious, and no doubt the press will yet have much to say about the young American artist.

*Clara Baur patterned the Cincinnati Conservatory after the Stuttgart Conservatory in much the same way that John Paul Morgan (q.v.) established the Oberlin Conservatory on the model of the Leipzig Conservatory. As the most distinguished American pianist to pass through Lebert's studio in Stuttgart, George Magrath was a natural choice for Baur's institution, just as Edgar Stillman Kelley (q.v.) would later be the choice for director of theory and composition. Magrath's name appears in the Cincinnati city directories through the 1891/1892 issue. BioBib gives his death date as 1938, but no corroborating evidence has been found for this date.*

**Mason, William** (b. Boston, January 24, 1829; d. New York, July 14, 1908); No. 13 (November 1878). Theodor Kullak, the Berlin master, is reported to have said that whenever a pupil from America is asked to play something, he produces Mason's *Silver Spring*. To the many readers who know this famous piece, at least "by sight" if not by experience, some particulars of the history and character of its distinguished author will not be amiss.

William Mason was born in Boston in 1829, the youngest son of Dr. Lowell Mason, the great teacher and well-known composer. At the earliest age he manifested a talent for music, and when only seven years old, his father on one occasion let him play the organ in church, standing over him and playing the interludes himself. At fourteen, he became organist regularly. When he was nineteen years of age, he went to Europe to pursue his musical studies. He first went to Leipzig, as all Americans do, but on his arrival he found the Conservatory so far behind the times in piano playing that he would not enter as a pupil but took private lessons of Ignaz Moscheles and harmony and counterpoint of Moritz Hauptmann, the master and predecessor of E. F. Richter. At that time Mason was very fond of a joke and in pursuit of one would tell the most remorseless "whoppers." On one occasion, when giving a lesson to a class, Moscheles was seated at the piano illustrating a quiet position of the hands and remarked that a friend of his in London used to require his pupils to play scales rapidly with a guinea piece on the back of their hands. "That's nothing," broke in Mason; "I have a friend in New York who plays Chopin's Twelfth Study, in opus 10, *with a glass of water on his left hand!*" "Dear me," said the good old Moscheles, "how very remarkable!" and never noticed the tongues suspiciously thrusting out one cheek of every boy in the class. Those who remember the peculiarly rapid movement of the left hand in the study in question will at once see the delicious improbability, not to say impossibility of this story. But Mason looked as innocent as Horace Greeley. (Someone told this story to Liszt a few years ago, and he said it didn't sound like Mason; for, in all the time he was with him *he never heard him mention water!* Note—It is a well-known fact that the water in Europe is a peculiarly indigestible liquid when taken in the human stomach in the raw state!)

About the time Mason was in Leipzig his father published one of his singing books, the *Cantica Laudis* perhaps, and sent a copy to him desiring him to present it with his compliments to Hauptmann. William Mason was then at the age when smart boys feel a good deal of pity for the ignorance of the "governor," and he carried the book a long time before he dared leave it at Hauptmann's. But a letter from home in which his father began to inquire what Hauptmann said spurred him on, and just as he was leaving after his next lesson he put the package in Hauptmann's hands and slid out in the most anonymous and sheepish manner. The more he thought of it the less he liked it and all the next week imagined what awful nonsense it must have been to the great theorist, and how he must have fallen in his teacher's estimation as the son of so ignorant and inadvanced a musician. A few lessons later he was much relieved when Hauptmann said he had had great pleasure in examining the book, for Mr. Mason had succeeded admirably in perhaps the most difficult task in harmony: namely, that of writing for voices purely and with good progression and yet with so much simplicity.

After one year at Leipzig, Mason went to Prague. Alexander Dreyschock was at that time a famous teacher there. Dreyschock was a pupil of Johann Wenzel Tomaschek, who was also the teacher of Moscheles, as one reads in *Recent Music and Musicians*, and began music late, when he was already quite a well-grown boy. By dint of the most incessant practice he became one of the most accurate and effective concert players. It was Dreyschock's idea that anybody who would practice faithfully could become a good player, but he had at that time another American pupil who did a good deal to upset this theory. That pupil was Nathan Richardson, who began to play when he was seventeen or eighteen years of age and who had a very hard, unmanageable hand. Richardson was one of the plodding kind and used to practice ten hours a day. Although he had already been with Dreyschock for some five years, he was still a very indifferent player. He used to write out every lesson and in this way compiled his instruction book *The Modern School*, which consists of little else than the lessons he took from Dreyschock.

Soon after Mason went to Prague, he was at a party one night at Countess Somebody's, and [as he was] not dancing, they put him at a whist table with three old ladies who played nearly all night for small stakes. As Mason was a poor player, he invariably lost. Finally, the game ended, and the old ladies figured away to foot up his losses. Mason, being nearly out of money, was at his wits' end, as the losses were reckoned in thousands. What was his relief to learn after about twenty minutes' heavy figuring that the account had been kept in some absurd little coin worth a twentieth of a cent or so and that his loss amounted to about a dollar and a half.

Mason stayed at Prague a year, but by that time he felt that it was not worthwhile to remain there longer, for Dreyschock was a very mechanical teacher; so he resolved to go back to Moscheles. On his way down to Leipzig he stopped at Weimar for the third time to try and get received by Liszt. So he met Liszt and again asked to become his pupil, only to be told that it was of no use. "Where will you go?" asked Liszt. "Back to Leipzig," said Mason. As they walked along the street Liszt asked him to go up to his house to try a new Erard piano he had just received the day before. So, placing Mason at the piano, Liszt excused himself and went away to shave; and Mason went on playing, as he found the piano to possess a particularly fine tone. After a little he began to play his *Amitié pour Amitié*, op. 4, which he had then just composed. Presently, Liszt came back into the room with the razor in his hand and his face half shaved and asked him who wrote the piece, and how he liked the piano. After Liszt was dressed they walked down street, and just as Mason was taking his leave, Liszt remarked: "You are going to Leipzig?" "Yes," said Mason. "Then," said Liszt, "you had better have them send you up a good piano, for there are none here, and when you are well settled let me know, and I will send you word when you can have a lesson." Thus, after all, Mason became a pupil of Liszt.

So, in due course the first lesson-hour arrived. One evening about seven, Liszt's room contained "the boys," some seven in number, sitting around smoking and drinking beer or Rhine wine, in the German manner. At the piano was Mason, by him Liszt "performing the use" (to use a Swedenborgianism) of raking him down. For four mortal hours Liszt kept him on the gridiron, and Ma-

son says he will never forget it. This was much greater fun for the boys than for Mason. The boys, too, are old boys now, and some of them are very well known. Among them were Joachim Raff, the composer, Anton Rubinstein, Hans von Bülow, Dionys Pruckner of Stuttgart, Carl Klindworth of Moscow (the Chopin editor), and so on.

Liszt's instruction, as such, amounted to very little. Systematic teaching he never did. But at any rate one could hear everything, talk over everything, and see every promising young pianist, for then as now all musical roads in Europe centered in Liszt. Liszt at that time directed the opera and was just then writing his first important orchestral work, *Les Préludes*. Raff always had a knack of orchestral effects and used to put Liszt up to this, that, and the other effect which he was too new at the orchestra then to devise. As soon as he had written a few pages, Liszt would rush down to the theater and have the orchestra play it over. It is thus that the fragmentary character of *Les Préludes* explains itself.

Mason always had a lovely touch. This was invariably one of the first comments of new teachers—Moscheles, Dreyshock, and Liszt likewise. But he never practiced very hard. He used to play five-finger exercises for an hour at a time, with a novel open on the desk before him, and in this he interested himself while his fingers drudged. He knows better now; he found that fingers without brains are a poor foundation to build on if one wishes to interpret the choicest works of the human spirit; and it was mainly to secure concentration in the cases of pupils who "despise" exercises that he invented his rhythmic treatment of exercises.

Von Bülow was as industrious as possible. When he was in New York, Bülow said that one night he and Klindworth and Mason had been out very late in Weimar, and as Mason had a suite of rooms and a spare bed, he invited them up there to stay all night. So Bülow and Klindworth went to bed in one room, and Mason in his own bed. But he could not sleep and felt just like playing. So getting up, he went to the piano and played (improvising mainly) for more than an hour, and Von Bülow lay there and "took on," saying: "Hear that fellow! *He* is a born pianist! If I work as hard as I may, I shall *never* play like that!" and so on; and there he was right, for at that time Mason probably played as well technically as Bülow and with far more spontaneity. Mason has been known to make an immense effect in improvisations before an audience.

After about three years and a half of Weimar life [actually one year], Mason returned to America and went on a concert tour, in which he made a great success. Buffalo was one of the points visited, and it is said that after being entertained at dinner by a wealthy amateur, the old gentleman requested: "Now, Mr. Mason, won't you please to play a *fu-gee* for my little grand-darter to dance by?" It was perhaps the same old gentleman who heard Sigismund Thalberg and Mason in Thalberg's duo on *Norma* and said afterwards that Mason was a great player: "Why he played a long piece as much as fifteen minutes long with Thalberg, and *he didn't come out hardly a mite behind!* If he keeps up that close *now*, what will he do when he is a few years older?"

Concert playing was not to Mason's taste. There was too little public taste, and then too he was nervous before an audience and never could depend on doing himself justice.

So soon afterwards he was married to Miss Mary Isabella Webb, the daughter of his father's longtime associate, the fine singing teacher Mr. George James Webb. This was a love match on both sides. As long ago as when scarcely thirteen, Mary Webb made up her mind that on the whole the "nicest" boy she knew was William Mason. And when Mason prayed for Providence to smile on him, he always thought of Mary Webb. But the old folks thought them mere children and discouraged them in every way and when Mason went abroad forbade their corresponding. So Mason, like a good boy, minded his pa and ma and never wrote; yet there was but one girl in his heart. And when he got back to Boston one Sunday morning, just as soon as he could get away from his father and mother, he rushed over to Mr. Webb's and got the old folks in the parlor and told them it was no use. He was now a man and was going to marry Mary. So they gave in and allowed the engagement, and within a year the marriage followed. So Mason settled down in New York and began to teach.

By common consent Mason stands at the head of American piano teachers. This rank he holds, if by no other at least by the token of external success. For many years his class has been full, although his terms are the highest known in this country, and with scarcely an exception the highest in the world (six dollars a lesson of fifty minutes). This is also the price of S. B. Mills and Richard Hoffman, both admirable pianists; but Mason has been compelled to decline as many as sixty-three applications for lessons in a single season, his hours being entirely full.

It happened that soon after raising his price from \$100 a quarter to \$120, a vacancy occurred, and the first applicant on the list was a daughter of the Hon. Charles A. Dana of the *New York Sun*. In sending a notice of the vacancy, Mason mentioned the change in price and wished Mr. Dana not to feel bound by his registered application. In reply, Dana expressed great pleasure that Mason had been compelled to raise his price and hoped he might soon be compelled to raise it to \$150 a quarter, for such instruction as his "*was cheap at any price.*" Enclosed was a check for the first quarter.

The most noticeable quality of Mason's teaching is its painstaking and thoroughness. He seems to be naturally a lazy man who has at length found out that the secret of a proper enjoyment of his weakness lies in taking so much pains in giving the lessons that the pupil learns correctly, and so he avoids the infinitely more difficult task of correcting and obliterating errors once acquired.

Another element of Mason's greatness as a teacher lies in his essentially artistic nature and his original acquirements as a virtuoso pianist. Although not now in practice as a concert player, his touch retains its old beauty and expressiveness, and he has so complete familiarity with all the chief works for the piano as to be able to play them well enough to serve the purpose of illustration, and in everything that he does there are the refinement and finish belonging to the artist.

Mason is the originator of a system of technical exercises that has the effect of facilitating the acquisition of execution and at the same time conduces to the formation of the mental habits on which good playing depends. As long ago as the first publication of his "accent exercises" in Mason and Hoadly's instruction book, Liszt saw the great value of the innovation and wrote him a most complimentary letter, which with characteristic reserve, Mason never published.

For many years Mason and Mills have given lessons in adjacent rooms at Steinway Hall, and it is curious to observe how gradually Mason has grown into Mills' system of slow practice. At a Normal class Mason once said that he hardly knew who missed the most of becoming good players, "those who made mistakes and corrected them, or those who made mistakes and *did not correct them*." As these categories included pretty much everybody present, a significant silence ensued. When someone asked who then could play, Mason said *only those who practiced so slowly as entirely to avoid mistakes*. This is Mills' system of practice, and one to which Mason, who was of a much more impulsive nature, was naturally averse but into which he has at last been driven by the impossibility of obtaining solid and satisfactory results in any other way. Slow practice and entire concentration of the attention are the conditions of productive study of pieces or exercises.

As a composer Mason writes with more finish and refinement than any other American. His musical thinking is most active on the harmonic side; hence, the harmonic treatment of his pieces is always clever and frequently amounts to genius. Take, for example, the little march for four hands (in which the pupil plays only in five-finger positions and all in the compass of five tones)—what a variety of expression he imparts to the insignificant melody. Or examine the entire series of duets in which the pupil plays popular airs like "Polly put the kettle on," and so on, while the teacher plays a contrapuntally considered accompaniment. These are little things, to be sure, but they show the quality of the composer's thoughts. The best of Mason's pieces, to the writer's mind, are his extremely difficult *Rêverie Poétique*, the *Monody*, *Romance-Etude in G minor*, and the *Berceuse*. These are extremely fine from every point of view. In all, Mason has written about 100 pieces, the best known of which are *Silver Spring*, *Spring Dawn Mazurka*, *Caprice*, *So-So Polka*, and *Danse Rustique*. His reverie *Au Matin* is very pleasing, though not easy. In fact, there is hardly one of these works but is worth knowing, and they are all well prepared for teaching.

For several years, Mason has played the organ at the Sunday morning services in the Valley Congregationalist Church. He always improvises his voluntaries, and the closing one is usually in fugue form. Several times the board of trustees have recognized the peculiar value of this service in the most emphatic way, laying particular stress on the idea that under his hand the organ has been a help to the religious part of the service.

It is to be hoped that the unhandled mention of Dr. Mason's name may be forgiven the writer of this article; for, by the grace of God and Yale College, William Mason is now, and has been this three years, doctor of music, and as such does honor to the college that recognized his worth.

For many years, Dr. Mason never worked outside New York. But in 1870, Dr. George F. Root induced him to enter the "Normal" work at South Bend, Indiana, where he held his class that year. Since then he has taught a Normal class nearly every summer and in the work has come into relation to a much wider circle of teachers and amateurs. Dr. Mason is an extremely well-bred gentleman, very intelligent, and converses well on almost every subject. Another of his peculiarities is his willingness to recognize merit in others.



But let us not exhaust the subject. If this article shall have the effect of assisting in the public appreciation of its distinguished and extremely modest subject, its purpose will have been subserved.

*William Mason played a major role in the development of piano playing and teaching in the nineteenth century. As a performer his most important contributions came early in his career, particularly in connection with the Mason-Thomas chamber music series, which had a major impact on the growth of art music in New York. Throughout his career, though, he was best known as a teacher, and his studio in New York produced numerous concert artists. Reginald Gerig has described Mason as a significant innovator in piano technique who helped make the transition from the older style of playing to a system suited to the heavy action of the modern concert grand. Mason presented his ideas on piano technique in an early method coauthored with E. S. Hoadly and in articles throughout his career, but the "central pillar of his system" (Graber, 147) is the four-volume Touch and Technic. He published a book of memoirs in 1901, containing entertaining and enlightening anecdotes on Liszt, Thalberg, and many other pianists. He died on July 14, 1908, after more than half a century of piano teaching.*

## BIBLIOGRAPHY

- Eskew, Harry. "Mason, William." *ANB* 14: 667.
- Graber, Kenneth. *William Mason (1829-1908): An Annotated Bibliography and Catalog of Works*. Warren, MI: College Music Society, 1989.
- Mason, William. *Memories of a Musical Life*. New York, 1901; reprint New York: AMS Press, 1970.
- . *Touch and Technic*, op. 44, 4 vols. Philadelphia: Theodore Presser, 1891-1892.
- Mason, William, and E. S. Hoadly. *A Method for the Piano-Forte*. Boston: Oliver Ditson, 1867.

**Mathews, W. S. B.** (b. London, New Hampshire, May 8, 1837; d. Denver, April 1, 1912); No. 16 (January 1879). The number of American musicians who have been successful as critics and writers on musical subjects is rather small. Among these Mr. Mathews deserves a conspicuous place. He was born at London, New Hampshire, on May 8, 1837. His father was an earnest minister of the gospel, a student and a high-toned gentleman who made his influence felt among his parishioners. He would no doubt have made his mark in the ministry had his life been spared. Mr. Mathews' mother, who is still living, always was a cheerful, hopeful woman. She is endowed with unusual energy and perseverance and was very active in the Sanitary Commission during the war as one of the state agents of Iowa. In this capacity she raised more money and traveled greater distances than any other agent.

Young Mathews was a precocious sort of a child, not so much in saying or doing smart things but in his disposition to, and his perseverance in, learning.

He began to read when quite young, and when he entered school at the age of seven, he was found to be far in advance of the children of that age. From his earliest childhood he loved music, and his *one* desire was to possess a musical instrument. His ingenuity prompted him to improvise some, while his thirst for knowledge caused him to read every singing book that came his way. In order to gratify the little boy his father bought him an accordion with six keys. Rejoicing over his new possession, he retired to a room for the purpose of studying the instrument but soon returned and in a disconsolate manner said: "Papa, this will never do. I can't play a tune on this, for only look, there are not enough of them," pointing to the keys, after which he began counting them, do, re, mi, fa, sol, and so on. His father encouraged him to persevere and promised that when he had reached the age of ten, he would purchase an organ for him. Alas! When the boy had reached this age, he had the misfortune to lose his father. No one can surmise what the influence of his father's training would have been had he been spared, for, as has been said earlier, he was a remarkable man in more than one respect.

After the death of her husband Mrs. Mathews removed to her farm, and we learn from her that during the first winter after his father's death William took the whole charge of twenty-seven head of cattle, fifty sheep, and a horse. Still, all this did not keep him from studying. Besides his regular school duties he attended twice a week a singing school. Though young, William Mathews already had his own notions as to the manner in which music should be taught. He was dissatisfied with his teacher for allowing the class to sing before they knew the notes thoroughly, and more than once he expressed the desire to teach that class himself. Thus, the elements of the teacher that have since developed to such a high degree of perfection made themselves felt. Appreciating her son's love for the art, Mrs. Mathews now supplied him with a melodeon. No sooner had the instrument been placed in the house than he began to practice, and he did not rise from his seat until he had mastered several church tunes. For two weeks he practiced almost incessantly. The mother now secured the services of Mr. Folsom of Lowell as teacher, who soon discovered the boy's unusual talent. According to his advice the little melodeon was exchanged for a larger one, and in course of time this instrument gave way to a piano.

When quite young Mathews was sent to the New Hampshire Conference Seminary at Lamborton Bridge, where he also received some music lessons. Mr. Mathews, however, says that musical instruction *was dished up very mildly* in that school. After a term or two of study he returned to Lowell, where he continued his studies with the former teacher. Then he was again sent to the seminary with the intention of completing his college course. His mother, however, was persuaded to change her mind. The boy was young, his body was frail, and it was further urged that inasmuch as he would "only" be a music teacher, he needed no regular college education, an idea totally erroneous, an idea which we hope will some day be effectually exploded. Thus it came that the boon of a college education was denied young Mathews. In order to perfect his musical education he now went to Boston, where he studied with Lucien H. Southard. He also enjoyed the friendship and advice of Lowell Mason. When but fifteen years old, he was turned out into the world as a music teacher to do the best he could in the battle of life.

His first official appointment was as instructor in the Appleton Academy, Mount Vernon, New Hampshire. Afterwards he taught alternately in Massachusetts, New York, and Illinois. In 1860 he was called to Macon, Georgia, where he taught in a seminary. During these years of activity in the South he did not confine himself to the study of music; what he missed by not attending college he now made up by private study. He mastered several languages and read the grammar of others. His activity in Macon forms a most important part in Mr. Mathews' career. The friendship and character of Rev. Jno. U. Bonnell, president of the Macon Female College, exerted a decided influence upon Mr. Mathews. Dr. Bonnell was a man of lofty character, a fine scholar, an acute critic, an inspired teacher, and especially a master of rhetoric and English composition. He was a profound scholar and a man of warm sympathies and impulses; he was also quite a musician, a good humorist and played well on the organ and violin. The intercourse with such a character could not be without beneficial influences, and Mr. Mathews attributes to him his first schooling in English composition. To his criticisms he owes the most noteworthy trait of his style, namely, clearness.

The war produced great prejudices, and this unhappy state forced Mr. Mathews, in 1861, to resign his position as teacher of music at the Macon Female College. Nevertheless, he remained south until the close of the war. During these gloomy years he gave private lessons in Macon, afterwards in Danville, West Virginia, and in the Judson Female Institute, Marion, Alabama. Mr. Mathews relates some singular experiences as teacher of music in the South. To illustrate the manner in which things were done, it may be mentioned that every pupil was expected to perform in some capacity at the annual concert. As the number often reached over 100 it was no easy matter to arrange for this without extending the program to unreasonable limits. In solving this problem a professor managed to dispose of ninety of the girls in two numbers, forty-five in each, by playing a march arranged for six hands on *fifteen pianos at once*, three performers at each. Doubtless this professor was a great man in the eyes of his neighbors and patrons.

The effort to support his family during the turmoils of the war led to no small degree of self-dependence. In the vicissitudes of time he was separated from his library, and for three years he had only two music books with him, namely, Beethoven's Sonatas and Bach's *Well-Tempered Clavier*. How fortunate that just *these* two were left him! These books he studied diligently, thus making himself thoroughly familiar with Beethoven's Sonatas and the fugues and preludes of the *Well-Tempered Clavier*.

Mr. Mathews returned north after the close of the war, and in January 1867 he became organist of the Centenary M. E. Church in Chicago, a position that he still holds. Mrs. A. J. Barrett, of Rochester, New York, had long ago suggested and in every way encouraged the idea of Mr. Mathews making himself useful as a writer. His success as a newspaper writer has brought him prominently before the public. While his writings that appeared in *Dwight's Journal* are mainly of interest to the music student, he has also written for the following papers: *South Christian Advocate*, *The Western Christian Advocate*, *The Northwestern Christian Advocate*, *The New York Christian Advocate*, *The Christian Union*, *The Independent*, *The Nation*, *The Methodist*, *The Christian*

at Work, the *Chicago Tribune*, *Times*, and *Inter-Ocean*, and *Brainard's Musical World*. He has also taken a profound interest in the Sunday School work and wrote not a few articles for the *Sunday School Teacher*. In November 1868, Mr. Mathews was selected as editor of the *Musical Independent*, a periodical of thirty-two large quarto pages published by Lyon & Healy. This publication never revived after the great fire. In 1872 he became editor of the *Song Messenger*, published by Root & Cady, Chicago. This also changed hands in 1873, and Mr. Mathews' connection with it ceased.

It is beyond the power of the writer to estimate Mr. Mathews' influence as a writer. Thousands, no doubt, have been influenced by his ideas, whether they know who it was that influenced them or not. He has helped along the cause of civilization and musical culture by exciting thought. It gratifies us to say—what cannot be said of every writer—that he was invariably well paid for his labors. Among the best articles from his pen are "Mental Automatism," "The Art of Paying Attention," "Originality," and "American Oratorios." Mr. Mathews is a clear thinker and a forcible writer. His articles are often fascinating, always instructive, and rich in original thought. Aside from his labors as a contributor to the press Mr. Mathews has written the letter-press part of Mason's "Piano Techniques" and a work on musical form. The former is one of the most remarkable works on piano techniques, and, in connection with it, it may be said that to Mr. Mathews belongs the credit of the general plan of the entire work. Of the last-named work we are enabled to say that Mr. Mathews devoted over twelve years to the study of musical form. In 1868 he published a little outline of musical form (Ditson & Co.). Being dissatisfied with this work, he decided upon producing a larger and more decidedly original work on the same subject. A book entitled *A Systematic View of the Musical Forms* (G. Schirmer, New York) is now in press.

While we would like to give an outline of Mr. Mathews' ideas, we find that space will not allow us to do so. Though many of Mr. Mathews' articles, like the labors of most of his fellow contributors, will perhaps pass into oblivion, for rarely ever are newspaper files kept outside of newspaper offices and libraries, his last work will be an enduring monument. As a piano and organ teacher, Mr. Mathews occupies a prominent position. He was always one of the progressives in the art of teaching and has educated many excellent players. For the past five years he has been engaged as teacher of the piano in Highland Hall, a ladies' school situated near Chicago.

Although Mr. Mathews has been teaching for nineteen years, his association in the Normal work with Dr. William Mason, in 1870, for the first time brought him in contact with an artist and virtuoso pianist. The connection proved profitable and agreeable and was renewed for several years and eventuated in the production of Mason's *Pianoforte Techniques* already mentioned. Mr. Mathews stands in the front rank of his profession. He is an intelligent, painstaking teacher who never allows himself to be stereotyped in his work. That such a teacher should enjoy a liberal patronage is but natural. Thus, we see the career of a New England boy who enjoyed only limited advantages in his youth but who, through diligence in study and close application to work, raised himself to a position that entitles him to have his name placed among the noted musicians of his native country. He is, therefore, in the true sense of the word,

a self-made man. He will no doubt continue to be useful in his profession and will thereby still more endear his name to his fellow musicians.

*W.S.B. Mathews was one of the most prolific and influential writers on music in late nineteenth-century America. He contributed numerous articles to a variety of newspapers and journals, he published a long list of books, and he was editor of several music journals, notably the erudite Music (Chicago, 1892–1902). Like Dwight and Thomas, Mathews advocated the elevation of American musical culture through the influence of European masterworks. Mathews was also a piano teacher, and among his writings are a number of collaborative efforts with William Mason, including a teacher's guide to Mason's Touch and Technic (1901). He died in Denver on April 1, 1912.*

## BIBLIOGRAPHY

Clarke, J. W. "Prof. W.S.B. Mathews (1837–1912): Self-made Musician of the Gilded Age." Dissertation, University of Minnesota, 1983.

Colwell, Richard. "Mathews, W.S.B." *ANB* 14:714–06.

Groves, Robert W. "The Life and Works of W. S. B. Mathews." Dissertation, University of Iowa, 1981.

———. "Mathews, W(illiam) S(mythe) B(abcock)." *NGDAM* 3: 192–93.

Mathews, W.S.B., ed. *A Hundred Years of Music in America*. Chicago, 1889; reprint New York: AMS, 1970.

———. *Music, Its Ideals and Methods*. Philadelphia: Theodore Presser, 1897.

**Mees, Arthur** (b. Columbus, Ohio, October 13, 1850; d. New York, April 26, 1923); No. 58 (July 1882). Mr. Mees has attracted so much publicity through the efficient manner in which he instructed the Cincinnati May Festival Chorus that we deem it but due him to publish this brief sketch. Arthur Mees was born in Columbus, Ohio, in 1850, where he received his first musical instruction. After having earned his diploma at the high school of that city, he completed the classical course of Concordia College, Fort Wayne, Indiana. During his college years he constantly applied himself to the study of the piano and music in general and had frequent opportunities to display his talent in concerts and as organist in different churches. After having been successful as teacher in this city for a number of years, he went to Europe, and during a stay of several years he was the pupil of the late Theodor Kullak in piano playing and of the late Dr. C. F. Weitzmann in theory and composition. By the advice of the former, he studied score playing and directing under conductor Heinrich Dorn, the venerable teacher of Schumann, devoting special attention to chorus training, for the practical study of which both Prof. Dorn and Prof. Weitzmann secured him opportunity. Since his return from Europe, Mr. Mees has been quietly active as a teacher, and after having resigned, together with Messrs. George Schneider and Bushrod Washington Foley, his position at the College of Music, Cincinnati, he in company with these gentlemen founded the Cincinnati Music School. Mr. Mees was the chorus accompanist and organist at the first festival and acted

in the same capacity for the College Choir and Theodore Thomas' section of the Festival Chorus of 1880. Last year, on the resignation of Michael Brand, he was appointed director of the May Festival Chorus and accepted the position, filling it with energy and success, as has been seen from our May Festival reports. In fact, Mr. Mees may be considered the most energetic director that has ever been placed over the Cincinnati Chorus. Naturally and by special education well fitted for the arduous duties of his position, he has prepared his material with the utmost skill and earnestness of purpose. He is a man who acts with determination and never swerves from the lines of strict scientific principle. Mr. Mees' labors with the chorus can hardly be overestimated.

*Arthur Mees was a protégé of Theodore Thomas, at whose suggestion he studied in Europe from 1873 to 1876. As noted in this sketch, he served as Thomas' assistant conductor at the Cincinnati May Festivals and taught at the Cincinnati College of Music under Thomas' direction. He later relocated to New York in order to serve as Thomas' assistant conductor in the ill-fated American Opera Company and also served in the same capacity in Chicago from 1896 to 1898. He established an impressive reputation in his own right, though, conducting at various times the Orpheus Club, the Albany Musical Association, the Mendelssohn Glee Club, the Orange Mendelssohn Union, the Cecilia Society of Boston, the Worcester Festivals, and the Bridgeport Oratorio Society. He wrote program notes for the New York Philharmonic Society from 1887 to 1896 and for the Chicago Symphony Orchestra from 1896 to 1898. He died in New York on April 26, 1923.*

## BIBLIOGRAPHY

- "Dr. Arthur Mees, Musician, Dead." *New York Times*, April 27, 1923, p. 17.  
 Osburn, Mary Hubbell. "Mees, Arthur." In *Ohio Composers and Musical Authors*.  
 Columbus: F. J. Heer, 1942. Pp. 135-36.

**Merz, Karl** (b. Bensheim, Germany, September 10, 1836; d. Wooster, Ohio, January 30, 1890); unnumbered (April 1883). The publishers of *Brainard's Musical World*, having received many requests from subscribers for a biographical sketch of Karl Merz, embrace this opportunity—the fifteenth anniversary of Dr. Merz's connection with the *World*—to present a brief sketch of his busy life and work with an excellent portrait. We are sure the thousands who have for years read our editor's instructive editorials, useful "Hints," and carefully prepared "Letters" to those seeking musical information will be interested in the following biography, written by one who has known him intimately for years.

Karl Merz was born in Bensheim, Germany, a city near Frankfurt am Main, September 10, 1834 [*sic*]. His father was a public school teacher and also an accomplished musician and organist. Mr. Merz received a good literary education, graduating in 1852. He inherited a love for music, and his musical education commenced at an early age but was limited and irregular. He was for a

time under the instruction of Francis Joseph Kunkel, a well-known musician but lacking in many essential qualities as a teacher, and he received but little if any benefit from Kunkel's instructions.

In 1853 he was appointed by the government as teacher in a little town near Bingen on the Rhine, which position he held for a while, but realizing the fact that he had no opportunities there for development and growth, he decided to come to America and seek his fortune in the New World. A gentleman from Philadelphia was visiting at Mr. Merz' home at this time, and at his suggestion, he sailed from his native land for Philadelphia, where he arrived in September 1854. Undergoing many disappointments and suffering many inconveniences from his inability to speak English, he was at last engaged as organist in the Sixth Presbyterian Church of Philadelphia. He retained this position for a year and then accepted a place in an Episcopal school for young ladies in Lancaster County, Pennsylvania, acting at the same time as organist in the village church. During his stay in this retired spot, Mr. Merz studied and composed with diligence.

We next find him located in Salem, Roanoke Country, Virginia; he also taught in Harrisonburg and in Hollins' Institute, Botetourt Springs, Virginia.

While he was visiting in the North, the war broke out, and this not only entailed a severe loss but necessitated another change in location. At this time Mr. Merz accepted a position as teacher of music in the Oxford Female College at Oxford, Ohio, where he remained for twenty-one years. During these years Mr. Merz performed a vast amount of labor both professionally and otherwise. At Oxford, many of his most popular works were composed, and the people of that village will enjoy the influence of his labors for years to come. At the close of the Oxford Female College in 1882, Mr. Merz accepted a call from the University of Wooster at Wooster, Ohio, where he now resides and teaches. Mr. Merz's wide reputation is undoubtedly due to his numerous compositions. While he has written a great deal of music of a popular nature, he has produced many pieces characterized by deep sentiment and pure style; among these are his sonata, which consists of three parts, entitled, "L'Inquietude," "Elogie," and "La Belle Americaine," the last number of which especially has enjoyed a good degree of popularity. His two nocturnes entitled "Bitter Tears," an Andante for piano, an Andante entitled "Tranquillity," an "Elegy" for piano and violin, a "Caprice" for two violins and piano, together with many other pieces, songs, and choruses, belong to his long list of works. He has also written a number of operettas that enjoy popularity and a textbook on *Harmony and Musical Composition*, which has found its way into the hands of thousands of teachers. His *Musical Hints* is a little book that has been very highly praised by the press over the entire land. We quote only one of the many favorable criticisms that appeared in the *New York Musical Journal*:

Very seldom does a critic find himself in such an agreeable situation as to finish a volume which has been sent him for his criticism with perfect satisfaction, especially in our times when everyone feels himself called upon to spread his wisdom and write a book. These *Musical Hints* are in every way to be commended, alike to teacher and pupils. To the former they will give, aside from that which is known, also something new; to the latter it will be a treasure of good advice which they ought to take to

heart. The author—a German, and himself a teacher, judging from his preface—evidently takes his calling very seriously, and out of this devotion flowed the hints. May they find that circulation which the author wishes for them, and may this short criticism serve to direct the attention of the musical public to the little book.

*The death of Karl Merz on January 30, 1890, was viewed as a genuine loss to the country, for Merz had exercised a broad influence during his long career in the United States. Most important were his educational efforts. He was a beloved teacher at the Oxford Female College and Wooster College, author of books aimed at music students, and the editor of Brainard's Musical World, whose orientation was frankly toward music students and musical amateurs. Osburn reports that Merz posted daily "Maxims" on the bulletin board at Wooster College, which came to be known as "Merzims." Though his standards for music were not as exclusive as those of Dwight or Mathews, he undoubtedly reached more readers because of the high circulation of his journal and the popularity of his books. As a composer he was best known for his numerous pedagogical works and three operettas. The March 1890 issue of Brainard's was dedicated to the memory of its former editor, with obituary notices and letters of condolence from prominent musicians. A collection of his essays was published posthumously under the title Music and Culture.*

## BIBLIOGRAPHY

- Alexander, J. Heywood. "Merz, Karl." *NGDAM* 3: 216.  
*Brainard's Musical World* 27/315 (March 1890). Memorial Issue.  
 MacMillan, Marion Thayer. "The Wisdom of a Great Teacher: Karl Merz, Whose Service and Philosophy Influenced Thousands." *The Etude* 48/6 (June 1930): 399-400.  
 Merz, Karl. *The Elements of Harmony and Musical Composition*. Cleveland: S. Brainard's Sons, 1881.  
 ———. *Music and Culture*. Philadelphia: Theodore Presser, 1890.  
 ———. *Musical Hints for the Million*. Cleveland: S. Brainard's Sons, 1875.  
 Osburn, Mary Hubbell. "Merz, Karl." In *Ohio Composers and Musical Authors*. Columbus: F. J. Heer, 1942. Pp. 136-38.

**Millard, Harrison** (b. Boston, November 27, 1830; d. there, September 10, 1895); No. 53 (April 1882). Among American songwriters, Mr. Harrison Millard occupies a conspicuous position. His songs are popular, and his name is familiar to musicians generally. Mr. Millard was born in Boston in 1830. From his earliest childhood he showed indications of more than ordinary musical talent. When about eight years of age, he attended singing school for one winter and made such rapid progress that he could sing the alto part of any church tune. He was soon thereafter admitted into the choir of one of the leading churches of Boston, where he had previously acted as organ blower. At the age of ten, he was elected as a member of the Handel and Haydn Society and was for several years the leading alto in the chorus, although he was obliged to stand on a pedestal made of books.



About that period of his life he was engaged as singer in Trinity Church, Boston, which was then celebrated for having the finest music in the city. It was seldom in those days a boy was thus honored; for one of his age the salary of \$150 per year had never been heard of before. He often laughs nowadays at his early experience in the public schools. In the reader then used was a selection entitled "The danger of being a good singer." Whenever this piece was read, says Mr. Millard, the boys looked around at him and winked significantly. He used to think that if it is true what the reader says, he might end his days in jail or on the scaffold, for the awful temptations of the tavern were set forth in the most terrible colors. Well, suffice it to say that although Mr. Millard has become a singer and has remained faithful to music, he is no drunkard, despite "the danger of being a good singer." His parents, who were orthodox New Englanders, had their serious doubts as to the respectability of music as a profession and therefore tried to keep the boy from devoting himself to the study of it. They were, however, unsuccessful and finally became reconciled. While yet quite young, he sang during two seasons the youthful messenger in the oratorio of *Samson*. One night a Mr. Jones, then a famous tenor who sang the part of Samson, was suddenly taken ill. Rather than dismiss the large audience, Aaron Upjohn Hayter urged young Millard to undertake this important part. He had never tried the music but had heard it often sung. He at last and most reluctantly, too, consented to sing the recitative, but imagine his surprise when the orchestra began the "Total Eclipse," thus forcing young Millard to continue through the entire role. He was then only fifteen years of age.

When he became of age (1851) he went to Europe, spending three years in Italy and elsewhere studying under the best masters. While abroad he appeared in several concerts and also as tenor in Italian opera. Coming from "the wilds of America," his efforts were highly spoken of. After leaving Italy he stayed for two years in London, singing during that time in Louis Antoine Jullien's concerts at Exeter Hall, Surrey Gardens, and singing also in Boosey & Co.'s great Verdi festival. He also concertized with Clara Novello, Miss Charlotte Helen Dolby, and Mr. Sims Reeves, and afterwards traveled with Catherine Hayes in Ireland and Scotland.

While abroad he acted as correspondent for *Dwight's Journal* and other American papers, and his letters from European cities attracted a good deal of attention. While in Europe he also was a diligent composer of music, and his productions were received with more than ordinary favor.

In 1854 he returned to his native country and in the Handel and Haydn Society Concerts was received with a great deal of genuine enthusiasm. He remained in Boston until 1858 [1856], giving lessons in music and Italian and singing in concerts, after which he moved to New York, making that city his permanent home. In the year following he made his first great hit as a songwriter in the production of the popular air "Viva L'America." Only two years later the composer, having shouldered a musket and enlisted in the war, marched to this very tune. He was commissioned as first lieutenant of the New York Nineteenth Regiment and served in various capacities on the staff of Generals Rosecranz, Rousseau, and Palmer. He remained for four years in the army. Having been severely wounded at the Battle of Chicamauga, he was compelled to resign his commission and return to New York. He was now offered a posi-

tion in the custom house, which is said to have been given him by President Lincoln as a recognition of the value to the nation of the song "Viva L'America." Mr. Millard still holds the position. He afterwards wrote another national song under the title of "Flag of the Free," and the sales of these two songs have been enormous.

Mr. Millard has written about 300 songs and published about 400 adaptations from the German, Italian, French, and Spanish. He has also produced many sacred compositions, among which we would mention anthems and four services for the Episcopal Church, four Te Deums, a grand mass, and a vesper service for the Catholic Church. He also wrote a four-act Italian opera entitled *Deborah*. Though Mr. Millard is somewhat of a poet, he has set but few of his own verses to music.

That he is popular with the lovers of music is plain from the fact that many music clubs have been named after him: one in Lockport, New York, another at Trenton, New York, another at Newark, New York, another at Wilmington, Delaware, another at Bangor, Maine, and so on.

Being a high and enthusiastic Mason and having taken the thirty-second degree, it is but natural that he also wrote some Masonic music. In personal appearance Mr. Millard is a little below medium height, stoutly built, has close-cut iron gray hair, dark mustache, imperial and dark eyes. He is a handsome and well-preserved man of genial disposition, a ready conversationalist, and popular with all who know him, especially so with the ladies.

*Millard died in Boston on September 10, 1895, after a prolific career as a composer and arranger. His songs reflect his dual interests in European classical music and American popular music.*

## BIBLIOGRAPHY

Tawa, Nicholas E. "Millard, Harrison." *NGDAM* 3: 230.

**Mills, Sebastian Bach** (b. Cirencester, England, March 13, 1838; Wiesbaden, Germany, December 21, 1898); No. 34 (August 1880). This musician was born in England in the year 1840.<sup>1</sup> His father, being organist of Gloucester Cathedral and an ardent admirer of the great composer, named his firstborn after him. While the name of George Washington, which is year after year given to many American boys, attracts very little attention, it would perhaps become of more significance if one of these George W's was elected to the presidential chair. So a boy may be called Sebastian Bach and nothing be thought of it, but when that boy becomes a musician of reputation, like Mr. Mills, the combination of names may in the minds of some call forth comparisons. There is nothing in a name, says another. The name of Sebastian Bach has a loud ring in a musician's ear, and Mr. Mills shows an appreciation of its weight by signing himself simply S. B. Mills.

Of course, like all distinguished musicians, Mr. Mills showed decided talent for music, and it is said of him that when he was quite young, he could play Bach's fugues in a masterly manner. Although he was named after a great organist and despite the fact that his father occupied a prominent position as such, the boy chose the piano as his instrument and devoted himself so earnestly to its study that he made rapid progress. His skill attracted the attention of Louis Antoine Jullien of prima donna waltz fame, the sensational leader who when he had finished conducting a piece of music would fall back into a chair as if exhausted from his arduous labors, fanning himself and wiping his face with an embroidered handkerchief. This leader engaged our prodigy, for such he may be called, and this it may be said that young Mills gave concerts actually before he had cast aside the boy's jacket. Having appeared early in concert rooms and before large audiences, he acquired great steadiness of nerve and self-possession that never fail him, no matter when or where he plays.

He first appeared at Drury Lane Theatre, London, in the year 1846, and met with an enthusiastic reception. Considering the fact that he was then but six years old, his success was remarkable. He played Czerny's *Rondo Brilliant on Themes from Preciosa*. It was but natural that such a decided success at such place as Drury Lane Theatre should give the boy a great reputation, and when the queen sent for him to play before her at Buckingham Palace, he became in a sense also fashionable. In view of these facts, his concert tour throughout the provinces could scarcely fail to be a brilliant success.

In the following year he visited Germany, where he received instructions from Louis Plaidy, Carl Meyer, Carl Czerny, and others. He always was a diligent student, and his perseverance was abundantly rewarded, for he was soon honored with an invitation to play in public. He did so and attracted a great deal of attention, while many favorable criticisms were bestowed upon him. He performed on that occasion the Adagio and Rondo from Chopin's E-minor Concerto. Invitations from Düsseldorf and other musical cities were now extended to the young pianist, and wherever he appeared, he aroused enthusiasm.

Upon his return to his native country, a visit to this country was proposed. His friends imagined this to be the land of promise, financially speaking, for an able and enterprising musician. Full of great expectations, he came to our shores in the year 1856 but was at first doomed to disappointment. While he was thinking of returning to his native country, Carl Bergmann induced him to remain and at the same time invited him to play in a concert at City Assembly Rooms, Broadway. He selected Schumann's Concerto. There was a large German audience present that appreciated the powers of young Mills and that gave him a grand ovation. From that time his success in New York was established. He settled permanently in that city and ever since has enjoyed public favor and support.

Mr. Mills has no specialty of style. He plays the works of all the masters. His manner of playing has been styled as strong, nervous, and masculine. The New York *Art Journal* when speaking of this pianist says: "He has less of the mother in him than we would wish, that softer element which gives depth to pathos and tenderness to sentiment. But in the last few years the art instinct has supplemented that natural want, and we have listened with delight to passages of exquisitely refined and poetical sentiment, which expressed clearly a positive

development of heat and imagination. His attack is intrepid and splendid, his bravura can hardly be excelled in the steel, sharp, springy character of its articulation."

Mr. Mills still lives in New York, where he is engaged as a teacher of music, in which field he is eminently successful. He counts among his pupils many of the elite of New York as well as many gifted young musicians. He is also known as a composer, having written many clever piano pieces, which are general favorites with pupils and teachers. Among these are *Hail Columbia*, a concert paraphrase, *Alpine Horn*, a transcription, *Barcarolle Venetienne*, *Two Tarantellas*, *Murmuring Fountain*, a caprice, *Recollections of Home*, *Caprice Galop*, *Fairy Fingers*, *Toujours Gai*, *Saltarello*, *Beautiful Blue Danube*, *Barcarolle* (second), *Waltz*, and so on.

Mr. Mills has played in many concerts given by the New York Philharmonic Society, as well as in other New York concerts. He has also been heard in many of the other leading cities of this country. Despite the fact that during the past twenty years many able musicians have come to this country, sharing with him in the honors of public recognition, he is still a favorite and will likely remain such as long as he retains his powers of mind and body.

*Mills was a prominent teacher who counted Julie Rivé-King and Homer Bartlett among his best pupils. The sketch on William Mason elaborates further on his reputation and his teaching methods, which stressed the value of slow practice. He died in Wiesbaden, Germany, on December 21, 1898, having moved there the previous year.*

## NOTE

1. A majority of sources, including Jones, Mathews, *Biobib*, *Baker's*, *AmSup*, Pratt, and Elson give 1838 as his date of birth. The fifth edition of *Grove's Dictionary* and the entry in *NGDAM* have 1839.

## BIBLIOGRAPHY

Carr, Bruce. "Mills, Sebastian Bach." *NGDAM* 3: 234-35.  
Mathews 660, 662.

**Mockridge, Whitney** (fl. 1882-1900); No. 114 (April 1887); Slightly altered version published as No. 125 (May 1888). Though a born Canadian he comes under the head of American musicians. Mr. Mockridge was born at Port Stanley, Ontario. His father was clergyman of the Church of England. The family moved to Toronto when he was quite young, and he went to Trinity College School, Port Hope, to prepare for the ministry, as his parents had intended he should enter the church. While at school he was the leading soprano for two years of the boy choir, which was at the time considered the best boy choir in Canada. He left school at the age of seventeen and in the same year sang for the Toronto Philharmonic Society, under the leadership of Mr. F. H. Torrington,

Mendelssohn's *Hymn of Praise*, and in *Elijah* twice and soon after at the Reception Concert given to Princess Louise and the marquis of Lorne, as the representative Canadian tenor.

During this time he was pursuing his musical studies with Torrington, to whom, as his first teacher, he attributes much of his success as an artist. He afterwards went to Chicago, where he sang with the Apollo Club and studied with its conductor, Mr. W. L. Tomlins. In 1882 he went to London to study with Mr. Alberto Randegger and was engaged for the Carl Rosa English Opera Company for leading roles. He sang in London and through the provinces with this company and in 1884 returned to America through the advice of Mr. Theodore Thomas.

He has had offers from all the leading opera companies in America, but he prefers to sing in oratorios and concert. Mr. Mockridge feels greatly indebted to Messrs. F. H. Torrington of Toronto, W. L. Tomlins and C. H. Clark of Chicago, William Courtney of New York, and Randegger of London, who have all promoted his success by their interest in and kindness to him. Since his return he has sung in oratorio with a number of the leading societies and in concerts with our best artists. We will add a few press notices. The *Key-Note*, formerly of New York, said: "Mr. Whitney Mockridge is certainly the most promising tenor now on the concert platform and will no doubt ere long win the position to which his talents justly entitle him. His voice is of a genuine tenor quality perfectly under control and is utilized by its possessor in thoroughly artistic manner."

The Toronto *Globe* said:

Mr. Mockridge has a fine dramatic style, a beautiful voice, and an excellent method, and he gave the audience a beautiful study of how care and thought and fine artistic feeling can embellish a good voice and method. No tenor who has visited Toronto in the last twenty years has made such a distinct success as Mr. Mockridge did in this aria. The audience insisting on a recall he sang "Ah non credea" from *Mignon* in the same exquisite manner.

The following is from the London *Free Press*:

Mr. Mockridge made a decided hit and fully engaged the favor of his audience. He has a lovely tenor voice cultivated to an exquisite degree. His aria from *Faust* was one of the most beautiful examples of thoroughly artistic execution ever heard in the city. A more pleasing voice or more finished articulation is rarely heard on our concert stage. Mr. Mockridge is one of the few Canadians who have made their mark in the musical world. Although he comes to us as the famous tenor of New York, he is readily identified as a member of a notable family of this Province. He was formerly, we understand, a member of the Carl Rosa Opera Company in London.

Other and equally flattering testimonials might be added, but we have said enough to show how highly esteemed Mr. Mockridge is in the world of music.

*Whitney Mockridge appeared frequently in operas and concerts for several decades. As late as the 1899/1900 season he was a soloist with the Chicago Symphony Orchestra.*

**Mollenhauer, Eduard (Edward)** (b. Erfurt, Germany, April 12, 1827; d. Owatoma, Minnesota, May 7, 1914); No. 36 (October 1880). It is not often the case that even two members of the same family distinguish themselves in one and the same art. There are three Mollenhauer brothers, each of whom enjoys a high reputation, surely an exceptional case. Their names are better known in Europe than in this country, for the reputation of these brothers rests only on the cultivation of pure art. Friedrich, the violinist and composer, is the oldest; he was born in 1818. The second brother, Heinrich, the cellist, was born in 1825, while Eduard, the violinist and composer, was born in 1827. All three have been in this country since 1851 and live now in New York. Eduard, the youngest brother, doubtless is the best musician of the three, so says Oscar Paul, in his *Handlexicon der Tonkunst*. We shall, therefore, give his biography first.

Eduard Mollenhauer is an unappreciated artist, despite the fact that he has now labored for well-nigh thirty years for the musical advancements of this country. He is a remarkable violinist and a gifted and original composer of symphonies, operas, and other larger works that some day will reveal to the critics of this country a well-rounded and highly gifted composer. Mr. Mollenhauer was born in Erfurt, Germany, in the year 1827. The family from which he comes was musical to the highest degree, and it was but natural that the love for music should under such circumstances develop readily. From his earliest youth he breathed the purest musical atmosphere. He selected the violin as the instrument of his choice and devoted himself to its study with the utmost diligence. His first instruction was received from his older brother, Friedrich Mollenhauer, one of the best-known violinists in Europe. He progressed rapidly, and so marked was his success that when but nine years of age he played in concerts and soon afterwards was also ordered to play before the courts of Berlin, Vienna, and St. Petersburg, which he did, earning for himself much reputation. After having completed his studies with his brother, he took lessons of the celebrated Heinrich Wilhelm Ernst, then one of the first violinists in all Europe, and at the same time devoted himself to the study of harmony and composition.

Having finished his course, he accepted a position in Hamburg as conductor of an orchestra in a theater. He had held this position long enough to enable his talents to attract general attention when he left his native country under very peculiar circumstances. The time had come when Mollenhauer was to enter his native country's military service. To this he objected, and he contemplated leaving, but as he was rather a prominent person, escape was not easy. The feeble protection of the free city of Hamburg would, on the other hand, have availed but very little had Prussia demanded his person. He secretly boarded an English steamer and stowed himself away in a greasy oil room, and in this manner he left his native land and went to England, where he soon afterwards attached himself to Louis Antoine Jullien's famous orchestra. From England he came to this country in the year 1853.

Since then he has been hard at work as soloist, teacher, conductor, and composer and has won for himself a most enviable reputation. His opera, *The Corsican Bride*, was composed in 1863 and was produced at Winter Garden, New York, in 1865. It was put upon the stage under the most disadvantageous circumstances. In the first the personnel with which he had to work was very

inferior, and in the next place just as everything was assuming shape after much hard labor, the news of President Lincoln's assassination stirred the nation to its very depths. This, of course, injured the prospects of *The Corsican Bride*, and its success was not what it deserved to be. We clip the following from a New York paper:

This opera was composed in a curious way. A musician to live here must teach. Mr. Mollenhauer both taught and played in an orchestra, and his only time for composition was in the omnibuses. In driving from one pupil's house to another and down to the theater he composed his melodies. After the day's work was done he reduced the thoughts of the day to form, and in this painful manner he produced *The Corsican Bride*! Mr. Mollenhauer has been a constant worker; among his manuscripts will be found two or three complete operas, concertos for violin, string quartets, and fugitive pieces such as songs, duets, and so on.

His last work on the *Ode to the Passions* was given to the public with decided success. Mr. Mollenhauer still lives and labors in New York and is held in high esteem by all musicians.

*The two violinists, Eduard and Friedrich, came to America with Jullien's orchestra and never left. Eduard was esteemed as a performer, serving often as a soloist with the New York Philharmonic Society. He died in Owatoma, Minnesota, on May 7, 1914.*

## BIBLIOGRAPHY

Lynch, Richard C. "Mollenhauer, Edward." *NGDAM* 3: 255.  
 "A Musical Family." *Music* 2/6 (October 1892): 628-35.

**Mollenhauer, Friedrich (Frederic)** (b. Erfurt, Germany, 1818; d. Boston, April 14, 1885); No. 37 (November 1880). In our last biographical sketch we have spoken of the three brothers Mollenhauer. Friedrich is the oldest among them, having been born at Erfurt, Germany, in the year 1818. From his earliest youth he showed a decided love for music and a great preference for the violin. His parents being poor and not at all musically inclined, there seemed no hope for him of ever receiving any musical instruction. The desire to learn, however, was so strong that he secretly took lessons of an old schoolteacher. The boy made such rapid progress that the teacher was forced to acknowledge that he had come to the end of his own resources and advised the boy to choose another teacher. This would have been easy enough for him to do, but the question was where to get the money to pay the teachers. The lessons had not been paid for as yet, and to obtain help from his parents was simply out of the question. He practiced in a friend's house so as to conceal his doings from his parents. When he came too late to school, because of his devotion to his musical studies, he was invariably punished. All these difficulties, however, did not cool the boy's ardor nor weaken his determination to become a musician. At last the way

opened itself. He took lessons from a Herr Braun, a pupil of the famous Spohr. Each lesson now cost him one dollar; consequently a heavy bill was quickly run up and all this without the knowledge of his parents. At last the day of reckoning came. The bills were handed to him and payment was demanded by both teachers. What was to be done now was a difficult question for him to decide. He concluded that the best way to appease his father's wrath was to surprise him with his violin in hand and to play for him. This he did, and his little stratagem was successful. The parents were completely taken by surprise; they were proud of their son's progress and called the neighbors in to hear him play. The father was so overcome with joy that he gladly forgave the boy and promised not only to pay the bills for past instruction but to allow him to continue his musical instruction.

After all these difficulties had been settled, and the first surprise was over, the question was asked, Where did you obtain your violin? This forced the boy to make a second confession, for he had stolen a half dollar from his mother's drawer, wherewith he bought the much coveted and much beloved instrument. While he was pardoned for having engaged a teacher without the knowledge of his parents, he was thoroughly punished for stealing.

The boy's wrongs were, however, soon forgotten, and faithfully he studied with Braun for two long years. He also took lessons in harmony and composition from A. Pabst; yes, he extended his lessons to the cello, which he studied with E. Methfessel. Having thus enjoyed great advantages, he now made also good use of them by instructing his two younger brothers, Eduard and Heinrich. The course thus begun was continued for about ten years.

Friedrich Mollenhauer began his career as a concertist with making a tour over the whole continent. He first traveled for three years alone, playing before nearly all the crowned heads. His success as a virtuoso was all he dared to dream of. He played Beethoven's sonatas and trios with such pianists as Rudolf Willmers, De Fontaine, and others. Spohr, the violinist, was his friend, and he often played with him. He was also well acquainted with Hummel, Schumann, and Mendelssohn. The latter, when speaking of Friedrich and Eduard Mollenhauer, said:

There are two brothers lately come to Leipzig who play violin duets in a marvelous manner. The younger Eduard has the romantic beauty of an Italian improvisator; the elder, of a more rugged and intellectual type, already composes admirably. I had them in my house frequently and if the ear were dear to their playings the eye would be more than satisfied by the picture they make standing side by side in their dark beauty. And all this from Thuringia!

Mr. Mollenhauer was the first to introduce the famous Bach violin sonatas. Mendelssohn found them in the Berlin Museum and handed them over to Ferdinand David to add the bowing, staccatos, and legatos. This he did without changing the character of the works, and when they were completed, he placed them in Mollenhauer's hands for representation to the cognoscenti of Berlin. They were far from enthusiastic in their appreciation of the master, but Mr. Mollenhauer, nevertheless, is justly proud of this event in his career, and his



efforts won for him the heartiest critical encomiums from the entire German press.

Friedrich Mollenhauer's talents as a composer developed very early. Among the many things he wrote we will simply mention a string quartet, which he dedicated to Spohr and which he played with that master while on a visit in Cassel.

One of his most brilliant concert tours was that of London in 1852 and 1853, when he played the famous duets with his brother Eduard, accompanied by full orchestra. He also played with Jullien in his famous orchestra concerts. While in the English metropolis he made many pleasant acquaintances of eminent men and distinguished musicians. It was there that he played in the Berlioz concerts in Exeter Hall, given by the great composer himself. In order that we may show how the Mollenhauers were appreciated, we will here relate an incident. There was to be a third rehearsal of Beethoven's Ninth Symphony. The orchestra as well as conductor were in their places ready to begin, but the brothers Mollenhauer were absent. They were detained and could not come at the appointed hour. Instead of going on with the rehearsal, Berlioz preferred to wait for them, and when they did arrive, they were loudly cheered and vociferously greeted by the immense orchestra. The brothers came to this country with Jullien and have ever since resided in New York.

Mr. Friedrich Mollenhauer was always a great admirer of this country and its political institution. Notwithstanding his brilliant triumphs in Europe, his heart was with America. We will here quote a few sentences from an interview with Mr. Mollenhauer. Speaking of the United States he says:

As to art in this country, it is surrounded by such a money-getting atmosphere that it droops and dies, and then the government not fostering the arts as they are fostered in Europe is much against it, it is crushed out. But I have hopes of this country some day producing a composer who will take rank among the great names of the earth. Why not? In every other way America has shown her superiority, and the day will come for her Beethoven and her Mozart. Only in Germany a composer's works do get a hearing—there is some encouragement, but here I am afraid the German element which controls art so largely is disposed to crush out Anglo-Saxon talent. They are very pig-headed, my countrymen, but they will see clearer some day, perhaps.

At another time he said: "It is a great country, and I firmly believe in it as a future power in art—supreme and lasting. But it will not come about altogether through foreign agency. Americans must cultivate and encourage native genius. There is a foreign autocracy here in art that is more of a detriment than anything else; it must go down. I shall not live to see it, but I believe heartily in the future I have prophesied."

Mr. Mollenhauer is a finely built man with an artistic face, his hair snow-white and combed back, his finely cut lips covered with a closely cropped white mustache. A writer says that all the finest characteristics of the intellectual German face are there save the calm, reflective eye; that is dim and sightless, and the hand that is extended to greet the visitor gropes with that painful uncertainty peculiar to the blind. This is the personnel of Friedrich Mollenhauer, respected and beloved by a large number of friends who revere him both as artist and as man.

*According to the biography in Jones, Friedrich Mollenhauer died in Boston, April 14, 1885. Though Friedrich was the oldest of the three, his accomplishments were surpassed by those of his brothers.*

**Mollenhauer, Heinrich (Henry)** (b. Erfurt, Germany, September 10, 1825; d. Brooklyn, December 30, 1889); No. 38 (December 1880). Heinrich Mollenhauer was born on September 10, 1824 [sic], at Erfurt, Germany. He is the second of the three brothers. Like them he showed early signs of musical talent. When but four years of age he delighted in hunting on the keys of the piano all the familiar tunes he knew. His gifts soon attracted general attention, and his parents naturally enough supplied good teachers. He received instruction on the piano and violin and made such rapid progress that all who knew him were surprised. When but six years of age, young Mollenhauer upon the recommendation of Hummel was invited to play before the Court at Weimar. The boy met with a decided success, whereupon the father with his three gifted children made a tour through Germany. Everywhere they played, they created enthusiasm and surprise. Their reputation was such that in parts of Germany they met with the most flattering reception, and it may well be said that their tour was a continued ovation.

After having devoted much time to the study of the piano and after having been successful as a pianist, young Mollenhauer suddenly took a liking for the cello and expressed a desire for instruction upon that instrument. He was accordingly placed under the care of the celebrated Knoppe and made as rapid progress on the cello as he had on the piano and violin. His fondness for his newly chosen instrument gradually increased until at last he gave up the piano and violin and devoted himself exclusively to the cello.

He had chosen well, for he was soon recognized as a virtuoso on his instrument. In the year 1853 he was called to the Court of Stockholm, where he remained for a few years as cellist. Having, however, early tasted the pleasure of the virtuoso's roaming life, he soon resigned his position and began to travel in Sweden and Denmark. His concerts were highly appreciated, and Heinrich Mollenhauer's name was well known in all Scandinavia.

In the meantime he heard from his two brothers, who had emigrated to this country. He longed to be with them, and, leaving a brilliant career as concertist, he came to this country in 1856. His reputation had preceded him, and upon his arrival he was well received. He was at once invited to play in the Philharmonic Society concerts, and his debut on that occasion was a most decided success. Later he traveled with Thalberg, Gottschalk, and Patti, giving concerts in all parts of this country.

At last the roamer was captivated. He found a magnet that held him. He fell in love, married, and settled down in New York. Since then he has ceased to travel and devotes his life to the interests of his beloved family and art. In 1867 he established a Conservatory of Music in Brooklyn, which institution has always enjoyed a good reputation. Mollenhauer, the virtuoso, now developed

also great powers as a teacher, and though he has for years devoted himself to the work of musical instruction, he has not ceased to be the artistic cello player.

*Heinrich Mollenhauer died on December 30, 1889, leaving a widow and seven children. The conservatory he had established in Brooklyn was carried on by his children, five of whom gave a joint concert on October 15, 1890.*

## BIBLIOGRAPHY

- "Henry Mollenhauer." *New York Times*, December 31, 1889, p. 4. Reprinted in *The Musical Courier* 20/1 (January 1, 1890): 7.  
 "Mollenhauer Concert." *Freund's Music and Drama* 14/25 (October 18, 1890): 4.  
 "A Musician's Silver Wedding." *New York Times*, June 24, 1883, p. 12.

**Moore, John W.** (b. Andover, New Hampshire, April 11, 1807; d. Manchester, New Hampshire, March 23, 1889); No. 15 (January 1879). Probably thousands upon thousands of musicians have had occasion to look into Moore's *Encyclopedia of Music*, a large volume of over a thousand pages full of information on the subject of music, a book that ought to be on the table of every musician. Mr. Moore's work is the only one of the kind published in this country, and by compiling the immense material he has secured for himself the gratitude of musicians as well as an undisputed place in the musical history of this country. We are happy to give our readers a sketch of the life of this musician and author.

John W. Moore, third son of Dr. Jacob Bailey Moore, was born at Andover, New Hampshire, April 11, 1807. The father was born September 5, 1772, at Georgetown on the Kennebec, in Maine. He was the descendant of a Scotch family who early emigrated to New England and followed the profession of his father, an eminent physician and surgeon of a national vessel during the Revolution. Dr. Moore commenced the practice of medicine at Andover in 1796, where he remained until he accepted, in 1812, the appointment of surgeon's mate in the Eleventh Regiment of United States Infantry. He died January 10, 1813. He was an excellent musician: a composer and the author of numerous songs and epistles which appeared in the newspapers of the day.

He left three sons and one daughter. The sons, Jacob B., Henry E., and John W., were all educated as printers in the office of the *New Hampshire Patriot*. Jacob B. became a partner of Isaac Hill of the *Patriot*, whose sister he married and was afterwards well known for his many historical and other works. His name stands high among the literary men of this country. Henry E. was known as the publisher of the *Gratin Journal* but better known as a music teacher and for his musical publications, among which were several very popular collections of vocal and instrumental music. After 1826 he gave his whole life to the business of teaching, composing, and publishing music.

John W. Moore (the youngest of a family, all of whom, including the father and mother, were dear lovers of music, though none but Henry made it a profession) in 1828 established and edited the *Free Press*, a weekly newspaper at

Brunswick, Maine, which in 1831 he sold. It became the *Maine Farmer*. Mr. Moore then returned to Concord, New Hampshire, and with his brother Henry E. commenced the *Concord Advertiser*, a semiweekly, and at the same time became a contributor to two other papers. In 1838 he commenced the *Bellows Falls Gazette* at Bellows Falls, Vermont, which paper he published and edited for many years. Here, while in the *Gazette* office, though the labors there were by no means small, Mr. Moore was appointed postmaster by Hon. Francis Granger in 1841, which office he held for ten or more years. During the same time he published the *World of Music*, the *Sacred Minstrel*, the *Musician's Lexicon*, the *Musical Library*, the *American Comprehensive Music Teacher*, the *American Collection of Instrumental Music*, and the *Complete Encyclopedia of Music*, a royal octavo of over 1,000 pages.

In 1863 Mr. Moore removed to Manchester, New Hampshire, the residence of his widowed sister; his father, mother, and two brothers all having gone to the better land where the dear sister has since joined them, leaving the younger brother alone to follow. In Manchester he was the editor of the *Daily News* and of *Moore's Musical Record*. Since the sale of those papers he has been and still is a contributor to several newspapers and publications, and in 1870 he published *A Dictionary of Musical Information*. It will be seen that he has led a busy life and that he has been connected with the newspaper press for a full half century. He is now engaged in compiling a second volume of his *Complete Encyclopedia of Music*. K.Z.

*John Weeks Moore's Complete Encyclopedia of Music was the first comprehensive music dictionary published in America, and it was a standard reference in the nineteenth century. Merz was evidently not aware that the Appendix to Moore's encyclopedia had been published in 1875. The book has a distinctly European bias, since it was based primarily on works by European authors such as Charles Burney, Alexandre Étienne Choron, and François-Joseph Fétis. Though it has very little information on American music or musicians, it holds an important place in the history of music in the United States.*

## BIBLIOGRAPHY

Cockrell, Dale. "Moore, John Weeks." *ANB* 15: 765–66.

———. "Moore, John W(eeks)." *NGDAM* 3: 268.

Duckles, Vincent H., and Ida Reed. *Music Reference and Research Materials: An Annotated Bibliography*, 5th edition. New York: Schirmer Books, 1997.

**Morgan, John Paul** (b. February 13, 1841; d. Oakland, California, January 5, 1879); No. 18 (April 1879). The sad fact was announced in our February number that Mr. John Paul Morgan of Oakland, California, had died. For some time back we have had in our portfolio a sketch of his life, which we expected to publish ere long. Alas! it must now be offered as an obituary notice of one whom musicians respected, of one who was a master in his art, whose hand used to call forth sounds of majesty from the organ, but whose hand now lies

still in the grave. With a sorrowful heart and with warm sympathies for the bereaved, we offer this biographical sketch of Mr. Morgan's life as a wreath of flowers on his premature grave.

Mr. John Paul Morgan was born at Oberlin, Ohio, February 13, 1841. He was the eldest son of Rev. Dr. John Morgan, professor of biblical literature at Oberlin College. He early studied the piano, violin, organ, and harmony and when quite young made attempts at musical composition. At the same time he took the regular course in Oberlin College. In the year 1858 he went to Mt. Vernon, Ohio, where he was employed as organist of the Congregational Church, but after occupying that position for a few months he went to New York City, where he studied for three years with George J. Huss, acting at the same time as organist and director of music in the South Fifth Street Methodist Episcopal Church, East Brooklyn.

In 1862 he went to Cleveland, Ohio, where he taught music and at the same time was employed as first tenor singer and afterwards also as organist of the Second Presbyterian Church. In the meantime he studied the German language with a view of going to Europe, whither he went in April 1863. In company with Otis B. Boise he visited Leipzig, and after passing an examination he entered the second year of the theoretical course; studied composition under Moritz Hauptmann, E. F. Richter, Carl Reinecke, and Robert Papperitz; studied the piano under E. F. Wenzel, Louis Plaidy, and Ignaz Moscheles; but especially devoted himself to the study of the organ under Richter both in the conservatory and in private lessons, being chosen by his teacher to assist in playing the service at the Church of St. Nicolai. At Easter 1864 he received one of the four equal prizes awarded under the Helbig Foundation and played the organ at the public concert of the conservatory held in the Nicolai Church. In the spring of 1865 he went to Magdeburg to study the organ under A. G. Ritter, organist of the cathedral, after having graduated from the Leipzig Conservatory. He returned to Leipzig at Easter to conduct a movement from his *Requiem*, which was performed in the Gewandhaus. Moreover, under Ritter, he played the organ at one of Ritter's concerts given in the cathedral and finally returned to America, having been engaged to conduct the Commencement Oratorio Concerts at Oberlin, Ohio, in August of the same year (1865).

At the second of these performances the first announcement was made of the opening of the Oberlin Conservatory of Music. He founded this school and conducted it successfully through the first year of its existence, during which time he translated Richter's *Manual of Harmony* and acted as organist of the Euclid Avenue Presbyterian Church of Cleveland. The school founded at Oberlin is still in a flourishing condition. While speaking of Oberlin College, we may as well mention the fact that Mr. Morgan has received the honorary degree of master of arts from that institution.

He now removed again to New York City and for one year subsequent to his removal was organist of the Church of the Messiah, Brooklyn. On October 18, 1866, he was married to Miss Virginia H. Woods, daughter of Rev. W. W. Woods of Iowa City, Iowa.

At Easter 1867 he was appointed organist of the Great Organ (in the nave) at "Old Trinity" Church, also conductor of the orchestra at the five festival services yearly, probably the first position of the kind in America. He was also

conductor of five or six choral societies in and around New York—of the Euterpe Society in New York, a chorus of about sixty professional singers, the best in New York. He was also professor of theory and organ in the conservatory of William Mason and Theodore Thomas during its existence, in the New York Conservatory, and in Carl Anschütz Conservatory.

In 1868 or 1869 he, in conjunction with Mr. A. H. Messiter, induced the vestry to establish the famous orchestral service at Trinity. For these services most of Mr. Morgan's work as an orchestral writer has been done, and the library of "Old Trinity" now contains among other things six English anthems scored by him for orchestra, one anthem of his own composition for Easter, and a symphony for organ and orchestra, performed as a postludium at the Christmas service. His first published compositions were issued by S. Brainard, Cleveland. Among his best works are the 86th Psalm, *Te Deum*, *Benedictus*, *Kyrie*, anthems, three part songs, funeral service, and a variety of smaller compositions. The centennial "National Song," words by Bayard Taylor, deserves to be mentioned in connection with this list.

In January 1873 an alarming infection of the throat caused his physicians to recommend to the vestry of Trinity Church that he be given a leave of absence to spend the winter in the South. He accordingly went to Huntsville, Alabama, but upon his return to New York in June, being in a very critical condition, he was ordered to go to Santa Barbara, California. He resigned his position at Trinity very reluctantly in June 1873, conducting and playing for the last time at the Ascension Day service. Life in the mountains in a great measure restored his health, and he was at length again permitted to be actively engaged in the practice of his profession in Oakland and San Francisco. He was conductor of the Handel and Haydn Societies of San Francisco and the Oakland Harmonic Society and was organist of the First Presbyterian Church of Oakland. Finding the climate of Oakland most congenial, he restricted his teaching in San Francisco to one day in a week and devoted the remainder of his time to his duties as director of the Morgan Conservatory of Music, a flourishing young school founded by him in September 1877.

While living in California Mr. Morgan was not idle as a composer. Beside the "National Song" for male voices with orchestral accompaniment, he has written a trio in three movements for piano, violin, and cello, played with great success by Camilla Urso. This trio, together with two pieces for violin and piano, was to be published in Germany.

Mr. Morgan had been (before his illness) a fine singer—especially of Schumann's songs. He also spoke German so fluently and with such purity that he was often accused of "pretending that he was an American." He was an organist of the *strict* school, and to his honor be it said that he played only church music in a church service in spite of the effect on pew rents and sentimental devotional requisites of American churches in general. When asked by a music committee to play in a more "popular style," so as to "please the people," he said, "this is an entertainment, then! I have been mistaken all the time in what you employed me for; I supposed you came to church to offer your highest possible praise and homage to Almighty God!" He was a man of religious convictions and deep-seated piety, full of integrity and honesty, which manifested itself both in his life and in his devotion to art.

The terrible throat affliction, which seemed to have loosened its grasp, at last wasted the strength of its victim, and John Paul Morgan lies now buried far from his native home. But honor to his name and to his memory. Though his body rests near the Pacific, he is not forgotten by those who live near the Atlantic. While we write these lines his photograph lies before us; only goodness seems to be expressed in these features, a fine feeling soul seems to speak to you, and a tender, benevolent heart must have been his. Mr. Morgan leaves a widow and five children; one of them, his daughter Geraldine, is a violinist of fine promise and seems to have inherited her father's gifts.

*Though he remained there for only one year, John Paul Morgan's establishment of the Oberlin Conservatory was his most significant contribution to American music. He had just returned from a course of study at the Leipzig Conservatory, and he chose to establish his school on this model. Generations of Oberlin students used Morgan's translation of E. F. Richter's Manual of Harmony in their theory classes and Louis Plaidy's Technical Studies in their piano classes. Morgan adopted many aspects of the administrative structure of the Leipzig Conservatory as well, setting a precedent that would be followed by countless American conservatories over the next half century. His daughter Geraldine followed her father's example by studying in Germany, first at the Leipzig Conservatory and then at the Hochschule für Musik in Berlin. She went on to a successful career as a violin soloist.*

## BIBLIOGRAPHY

- Phillips, Leonard M. "The Influence of the Leipzig Conservatory on Music in Nineteenth-Century America," Chapter IX of "The Leipzig Conservatory: 1843-1881." Dissertation, Indiana University, 1979. Pp. 221-39.
- Warch, Willard F. *Our First 100 Years: A Brief History of the Oberlin College Conservatory of Music*. [Oberlin: 1967].

# N

**Neuendorff, Adolph** (b. Hamburg, Germany, June 13, 1843; d. New York, December 4, 1897); No. 49 (November 1881). Adolph Neuendorff is closely identified with many New York musical interests, but especially is his name connected with the Germania Theater; of which he is the founder and manager.

He was born in Hamburg on June 13, 1843. His father was a well-to-do merchant. Adolph, who at an early age showed great aptitude for music, began his studies before he had reached the age of six. It was not the intention that he should follow music as a profession, but business trouble came upon his father, and then it was found necessary that Adolph should turn his talent to some account. In June 1855, when he was only twelve years old, his father came to America with his family in order to revive their fortune.

In 1856, when they had been a year in this country, he received his first impetus from Weinlich, the basso and a good violinist also, who had just come here with the first German Opera Company that had ever visited America. The performances of this company were given at Niblo's Garden under the management of Von Beckel with Carl Bergmann as conductor. Weinlich took up his abode with the Neuendorffs and, becoming interested in Adolph, offered to give him lessons in violin playing. The boy became soon after this more thoroughly enamored with the musical art than ever before, and influenced partly by the love of it and partly by the musical atmosphere with which he was surrounded, he determined to adopt music as a profession. He studied conscientiously for two years and was then made chorus master at the German theater. He directed the rehearsals of chorus and soloists, and the first opera at which he assisted in this way was Lortzing's *Zar und Zimmermann*.

In the autumn of the same year he became connected with the old Stadt Theater. The leader of the orchestra at that place was Franz Herwig. He took Neuendorff into his orchestra as a second violinist, and from that day his career as a musician may be said to have commenced. Here, too, as he says, his trials began, for as his parents' means were limited, he had to do all he could for his own support and had very little time or money to prosecute his studies. He worked with all his might, playing at the theater at night and during the day copying music and arranging small works for the orchestra. He also accepted engagements to play at parties and balls. At the theater he received the magnifi-



cent salary of \$1.50 a week, though this sum at that time was considered very fair remuneration. Now he began to take violin lessons from George Matzka and studied theory and composition from Dr. Gustav Schilling. Under the latter teacher he worked with great vigor for two years.

In the spring of 1859, Neuendorff made his first appearance as a pianist at a concert arranged by Dr. Schilling at Dodworth Hall. About this time he was promoted to the position of the first violin in the theater orchestra. In 1860 he was obliged to accompany his father to Brazil for business purposes. He was connected there with an operatic enterprise and, as he expresses it, was thrown about like a bad penny, fiddle in hand, into nearly every part of that country.

He stayed for two years and in 1862 returned to New York, where he was once more engaged as a member of the Stadt Theater orchestra. Some time after that he left for Milwaukee, where he became leader of the Stadt Theater orchestra. It was about this time that he made the acquaintance of Carl Anschütz, with whom he studied theory and composition. Under Anschütz's masterly tuition he was trained to fill the position of orchestra leader. Anschütz took a great liking to the clever young man, and they became so intimate that they were almost like father and son. He was engaged by him in 1864 as chorus master of the German Opera, which was celebrated at that time. This position he held until the fall of that year (1864), when he became conductor of the German Opera in place of Anschütz, who retired from his position, recommending Neuendorff most warmly to Manager Grover as his successor. With this opera troupe, Neuendorff traveled all over the United States for over two years. In the spring of 1865, he gave a performance of *William Tell* under Grover's management in the old Academy of Music with a chorus of 250 people and with Himmer-Frederici, the Formes Brothers, Theodore Habelman, and Hermanns in the principal parts.

After coming back to New York, he was engaged as conductor for the performances of Mme. [Adelaide] Ristori and then in the fall of 1867 as conductor of the Stadt Theater, which office he held until the year 1871. During this engagement the managers sent him to Europe to bring over an opera company. He returned, bringing Mme. Lichtmay as the prima donna. Thirty-seven different operas were brought out by him during that season of seven months, among which was *Lohengrin*, performed for the first time in America in the spring of 1871.

In the summer of 1871 he went to Europe again and brought over with him Theodor Wachtel, the great tenor. It is well known what an immense success that engagement was, culminating in the combination of Euphrosyne Parepa-Rosa, Adelaide Philipps, Wachtel, and Charles Santley at the Academy of Music in the spring of 1872. Neuendorff was in partnership with Carl Rosa as manager of the affair, at the same time acting as conductor. In the fall of 1872, he opened the Germania Theater, which he has managed successfully until the present time. He also conducted the Beethoven Centennial performances at the Academy of Music.

In 1874, he brought Wachtel to America for the second time, managing and conducting a season of German Opera at the Academy of Music with him and also conducting Mr. J. C. Fryer's Grand Wagner Festival at the Academy of Music in the spring of 1877, at the same time bringing out *Die Walküre* for the

first time. In 1876 Neuendorff also conducted a series of symphony concerts in his theater. Mme. Eugenie Pappenheim was selected, engaged, and brought over by him for the previously mentioned second Wachtel season. He also conducted the Wagner Festival in Boston in 1877, where especially the orchestra won such high praise. In 1876, he went to Bayreuth to attend the Wagner Festival, as special correspondent of the *New York Staats-Zeitung*.

He was also once selected to fill the important position of conductor of the most venerable and esteemed association of orchestral players in the country, the New York Philharmonic Society—which in itself is honor enough. Mr. Neuendorff was also the recipient of a decoration from Italy. He is distinguished for his charitable work, which is the greatest and best thing we can say of him. He gave twenty-six performances at the Academy of Music and Terrace Garden which have realized more than \$50,000 for the good of associations and charitable institutions.

*Neuendorff's Germania Theater went bankrupt in 1883, saddling him with heavy debts. He conducted various organizations in Boston from 1884 to 1889 and then toured with the Emma Juch English Opera Company from 1889 to 1891, during which time he was the first to conduct Wagner's operas in Mexico. He lived in Vienna from 1893 to 1895 while his wife, the renowned soprano Georgine von Januschowsky, was engaged at the Imperial Opera. He returned to New York in 1896, where he was director of music at Temple Emanu-el and briefly succeeded Anton Seidl as conductor of the Metropolitan Opera Orchestra in 1897 before his death on December 4 of that year. He composed several light operas, including The Rat-Catcher of Hamelin (1880). One of America's busiest conductors, Neuendorff seems to have been plagued by more than his share of bad luck. The Musical Record summed up his career thus: "A man of kindly nature, large ambition, and indefatigable activity, he was not content with moderate but steady success as a theatre manager. His ambition led him to undertake tasks for which he was not thoroughly or temperamentally fitted, and the very last years of his life were not without disappointment."*

## BIBLIOGRAPHY

Brancaleone, Francis P. "Neuendorff, Adolph Heinrich Anton Magnus." *ANB* 16: 300-302.

"Deaths: Adolph Neuendorff." *Musical Record* 432 (January 1898): 31.

"Manager Neuendorff's Ill-Luck." *New York Times*, June 28, 1883, p. 8.

**Neupert, Edmund** (b. Christiania, Norway, April 1, 1842; d. New York, June 22, 1888); No. 128 (August 1888). The following interesting sketch of this celebrated musician is taken from the *Courier*:

Edmund Neupert was born on April 1, 1842. His father, a descendent of a German family belonging to the nobility, when quite a young man emigrated to Xania, Nor-

way, where he settled and became the owner of a music store and director of an excellent conservatory in which capacities he held a highly honored position. Edmund received his first pianoforte lessons from his father, and in his seventh year, at one of the public examinations in the father's music school, he excited the admiration of the audience. Up to his fifteenth year, he studied with his father and was then sent to Berlin to finish his musical education with Profs. Theodor Kullak and Friedrich Kiel. Here he was introduced into the first musical and social circles, where his great talent and amiable disposition soon made him a favorite guest. When twenty-two years of age he made his debut at the Berlin Singakademie and was characterized by the united Berlin press as an artist of the first rank. Even the *Montagszeitung*, a paper well known for its severe criticisms, had for Neupert nothing but praise and said among other things: "The trio of heroes of the pianoforte—Rubinstein, Liszt, and Tausig—has been augmented into a quartet, for Neupert from Norway is added to it."

Neupert during his period of study had already begun giving lessons and in 1866 he received an offer to teach at the renowned Stern Conservatory of Music, where after the departure of the celebrated pianist and teacher Louis Brassin he was unanimously elected by the pupils first professor. When Neupert left Berlin in 1868, the news of his departure was received with genuine regret. His intention was to start from his native country on a concert tour, which was to extend over the whole of Europe. But this plan was never carried out, for on his journey to Norway he gave a few concerts at Copenhagen, where the celebrated composer and director of the Danish National Conservatory, Niels W. Gade, heard him and insisted on his taking the position of first teacher at that institution. The fact that Gade, who is one of the finest musicians living, heard with enthusiasm such thoroughly artistic and classically pure playing is natural, but even he did not foresee the great influence which Neupert's stay in Denmark was to have on musical matters there. In order to understand the radical changes he caused, it is necessary to remember that not only had Neupert enjoyed an extraordinarily careful musical education, but that in addition he was endowed in a unique manner with the combined qualities of four specialties—solo piano playing, teaching, composing, and chamber-music playing.

As a pianist, Neupert has played in public almost everything of importance in the whole range of piano literature, which in itself suffices to testify to the perfect mastery of the intellectual and technical difficulties of piano playing. Furthermore, his performances are better adapted for an audience of musicians, among whom he has also his warmest admirers, than for a mixed public. The musician will be attracted by Neupert's playing on account of his infallibility in regard to tempi, a never-deviating correctness of phrasing, a complete understanding of the composer's meaning, and a special gift of concentrating a piano composition into something almost orchestral and at the same time giving attention to the smallest detail. Besides these important qualities, which appeal especially to the musician, Neupert wins his general public by his remarkable technique, which defies all difficulties, his powerful tone which enables him to produce the most varied dynamic contrasts, the energy and fire that glow in his reproductions, and the noble simplicity and singing quality of his *cantilena*, which is free from false sentimentality.

As a player of chamber music, Neupert also stands on a level with noted celebrities. He has, of course, a necessarily broad and refined conception as well as the power to draw the other players into a complete unison with himself; and lastly he is an excellent sight-reader.

As a composer, Neupert has been comparatively productive, since it must be taken into consideration that his many other occupations have not permitted his writing continuously. All his works show a thorough musical training in form, interesting part writing, well-chosen harmonies, and rich melody. The invention is usually original, especially as regards rhythm, and therefore some of his composi-

tions are among the most interesting works of modern pianoforte literature. Among the most important of his works are an overture for orchestra, *Before the Battle* (a northern tone-picture), a polonaise, improvisations, and 100 etudes, which are just as charming as they are instructive.

Neupert's importance as a teacher has been recognized already at Berlin, but since then experience has helped to ripen it to a special degree. Several years ago he was offered the position of first professor at the Royal Academy of Stockholm, which is under the special protectorship of His Majesty King Oscar II. For private reasons, however, Neupert was obliged to refuse the offer. A similar one was made him in 1880 by Anton and Nicolai Rubinstein, who persuaded him to become a professor at the Imperial Conservatory at Moscow. This position he left after the death of his celebrated friend Nicolai Rubinstein [March 23, 1881], and after a short sojourn at Christiania he has come to New York to live and work among us as pianist, composer, and teacher. We welcome him in this threefold capacity as a highly valuable acquisition to our musical life and progress and hope that his efforts for the public good will be crowned with success.

*This article was evidently written around 1883, shortly after Neupert's arrival in the United States in 1882. He subsequently established a teaching studio and gave several piano recitals that were well received by the New York critics. The sketch was reprinted in the August 1888 issue of Brainard's, a month after his death on June 22, 1888.*

## BIBLIOGRAPHY

- "Amusements: Chickering Hall." *New York Times*, October 13, 1882, p. 5.  
 "Death of a Noted Pianist." *New York Times*, June 24, 1888, p. 8.

*This page intentionally left blank*

# O

**Osgood, Mrs. Aline** (b. Boston, 1849; d. Philadelphia, November 8, 1911); No. 56 (June 1882). The number of great native singers is of late years increasing in this country. America has cause to be proud of stars like Emma Albani, Minnie Hauk, Clara Louise Kellogg, and others. Among these, the subject of our sketch for this month deserves a prominent place. Emma Aline Osgood was born in Boston. Her parents were both good singers, making their home a musical one in the full sense of the word. Such influences and surroundings could not fail to awaken within their daughter's heart a love for music. She began early in life to sing in church choirs, and her parents and friends were not slow to discover the fact that Aline was endowed with a voice of rare power and sweetness. She made her debut in Boston, singing in the concerts of the Mendelssohn Quintette Club as long ago as 1873. Her efforts being highly successful, she was at once engaged to sing with the above-named organization on their concert tour through Canada and the States.

Encouraged by her success on the stage, she decided in 1875 to visit England for the purpose of studying oratorio singing. She devoted herself with untiring energy to her newly chosen work under the direction of Alberto Randegger and appeared in October of the same year at the Crystal Palace concerts. In the year following, she sang in concerts in the provinces under the management of Charles Hallé. She appeared next with great success in Manchester, Liverpool, Birmingham, in fact in all the great cities of England. In the year 1876, she appeared in London before an immense audience, taking the leading soprano part in Liszt's oratorio *St. Elizabeth*. This work had on a previous occasion proved to be a perfect failure, and the general fear expressed was that Mrs. Osgood would meet with a similar fate. To the surprise of her audience, she scored a great success. The press was unanimous in praise of her, and no doubt Liszt must have felt grateful to the young American singer who had done so much for his ill-fated oratorio. During the same year she also appeared frequently in the Crystal Palace concerts, where she invariably met with the most decided success. In 1877 she sang at the Brighton Festival and also at the Liverpool Philharmonic concerts. At Exeter Hall Mrs. Osgood sang in the principal oratorios, *Messiah*, *Creation*, and *St. Paul*, receiving much applause. In the

autumn of the same year, she sang at the Leeds Festival in *Samson*, *The Creation*, and the *Fire King*.

Early in 1878 Mrs. Osgood sang with the most decided success at the Brighton Festival. In March of the same year she came to her native country and sang at the Cincinnati May Festival, also in Theodore Thomas' concerts in New York. Returning to England in the autumn, she sang in the *Messiah* at Liverpool during Christmas week.

During 1879 she appeared in the several concerts given by Messrs. Metzler and Chappell in London and in the concerts of Lady Lindsay and Mr. Bethune. She also sang in Mr. Randegger's *Fridolin* and at [Wilhelm?] Kuhe's Festival. At Christmas 1879 Mrs. Osgood again sang in Liverpool in *The Light of the World* by Sullivan. She has rendered efficient aid at Hallé's grand concert at Manchester; at St. James' Hall in the Bach choir concerts; and in Mr. Joseph Hatton's *Queen of Bohemia* reading, when she sang Arthur Sullivan's "My Dearest Heart" and Frederic Cowen's setting of "The Better Land"; the fact that the vocalist was accompanied in the latter song by the composer lent a special attraction to the performance. Mrs. Osgood's expressive interpretation of both songs called forth loud and hearty applause. Up to her second tour in America in August 1880, the whole of Mrs. Osgood's time was occupied. She sang at Mr. August Manns' concerts, and in the aria "Klocklein im Thale" in Weber's *Euryanthe* her exquisite voice and good taste were heard to their best advantage. Mrs. Osgood made a third trip to this country in the season of 1881-1882 and was at once engaged for the Christmas performance of the *Messiah* at Cincinnati, but by a special arrangement she ceded her place to Patti. She appears now in the May Festivals held in New York, Cincinnati, and Chicago.

Mrs. Osgood's voice is perfect throughout its entire range; every tone is distinct, full, and rich. But her especial feature is the depth and ringing tone of her lower notes, which gives her great advantage over all other oratorio sopranos. In fact she is without a rival, a queen of sacred music whose fame all England readily acknowledges. Not only does Mrs. Osgood excel in oratorio but also in ballad music. Surely no one has heard her sing "Home, Sweet Home" without being affected, and indeed the wonderful sweetness and touching simplicity of her voice appeal to the most indifferent listener. Mrs. Osgood's reputation is already established; still it cannot be doubted that she will yet gain new triumphs.

*The last paragraph was subsequently reprinted in another Brainard's article with the attribution, "quoted from an English source," leading one to suspect that most, if not all, of the article was copied from this unidentified source (See Bibliography). Emma Aline Osgood continued to enjoy popularity as a concert and oratorio singer in England and the United States throughout the 1880s. After her retirement from the stage, she settled in Philadelphia as a teacher, where she died on November 8, 1911.*

## BIBLIOGRAPHY

- "Mrs. E. Aline Osgood." *Brainard's Musical World* 20/239 (November 1883): 169.  
 "Mrs. Osgood." *The New York Times*, April 26, 1882, p. 2.

# P

**Paine, John Knowles** (b. Portland, Maine, January 9, 1839; d. Cambridge, Massachusetts, April 25, 1906); No. 2 (December 1877). Our country may well point with satisfaction to Mr. John K. Paine as one of our own musicians. He represents all that is really good in the line of native composers. He comes of a music-loving stock. Indications of a decided talent for the art showed themselves early. It was fortunate for him that his parents loved music and that they offered him every advantage to encourage his musical aspirations in every way. He first took lessons of Hermann Kotzschmar, a teacher of great ability located in Portland, Maine, where Mr. Paine was born in 1840 [*sic*] and where he spent the first twenty years of his life. He early devoted himself to the study of the organ and appeared for the first time in public in 1857. So great was his success that he was encored. Mr. Paine exhibited then already his taste and love for classic music, for he played a prelude and a fugue by Bach. In the following year we find him engaged as organist by the Haydn Society of Portland.

In 1858 Mr. Paine went to Germany for the purpose of perfecting his musical education. He went to Berlin where he enjoyed the instruction of Carl August Haupt, Carl Friedrich Wieprecht, and Feschner [Gustav Wilhelm Teschner?]. Being a close student, he made very rapid progress, and while yet a pupil he frequently gave organ concerts. The war excitement of 1861 brought him back to his native country. He engaged at once in assisting the cause of the Union side by giving concerts in behalf of the Sanitary Commission. In 1862 he was appointed as musical instructor to Harvard College, where he did all in his power to raise music to the position of a regular branch of education, a work in which he was eminently successful.

In 1866 he visited Germany again. Mr. Paine has strong affections both for his teachers and for the country where he obtained his musical education. While at Berlin, his Mass was performed before a large audience, among whom were Queen Victoria and Prince Albert. The following year he returned again to his native country and assumed once more his duties at Harvard, devoting his spare time to study, to composing, and to giving of concerts.

In 1869 he began to work on his oratorio *St. Peter*, the greatest of that style of compositions ever produced by an American composer. It was performed at Portland in 1873 and naturally excited much curiosity. Despite the diversities



of opinions of the critics, the oratorio was well received and was even placed upon the regular repertoire of the Boston Handel and Haydn Society, which has already performed the work. The very fact that this society thus honors the new oratorio is an assurance that it is a work above the average, for it would be doing injustice to the managers of this society to suppose that they would place anything on their repertoire simply because it was composed by an American. The next important work of Mr. Paine's was a symphony, a work that was performed by Theodore Thomas' orchestra. This act on the part of Thomas, we think, should silence those clamorous talkers who accuse him of a hostile spirit towards native-born musicians. We are satisfied that whenever native-born composers shall produce really meritorious works, Thomas will also bring them before American audiences. This symphony is highly spoken of by the press. Last year Mr. Paine was honored by an invitation to furnish a chorus for the opening of the Centennial Exhibition. He produced his Centennial Hymn. Although the words of this hymn have been generally criticized, Mr. Paine's music was most favorably received and is generally regarded as a composition worthy of the occasion.

Mr. Ernst Perabo, that warmhearted and liberal-minded musician, has on several occasions brought out several of Mr. Paine's piano works. Mr. Paine must be regarded as an artist in the true sense of the word, and his native country has every reason to be proud of him. We close with a few lines from the *Boston Courier*:

It will be seen from the foregoing, that the subject of this sketch has led a busy life, and the public will undoubtedly hear frequently from him in the future the results of his past labors, as it is to be presumed that he has many unpublished compositions awaiting an introduction to the public. It is pleasant to know that the faculty of Harvard has been quick to appreciate the abilities of Professor Paine; during the past year (having put music upon the list of studies worthy of a full professorship) they have elected John K. Paine as a professor—a compliment alike to himself and to the judgment of the faculty. The number of pupils steadily increased in the department of music under Professor Paine's tuition, while it was an elective study; and the future of the department is a bright one. It is fortunate for the university that it has at the head of its musical department in America one who believes thoroughly in the future musical achievements of our people, for the endorsement of the college will be given to merit without the prejudice which might affect its awards were this department in charge of one not in full sympathy with the American Republic.

K.Z.

*The choice of John Knowles Paine as the subject of Merz's second biographical sketch reflects the prominent position of this composer and teacher. Paine was the elder statesman of the group known as the Second New England School, which dominated American art music from the Civil War to World War I. More than any other member of this group, he acknowledged the influence on his works of the German musical tradition from Bach through Schumann. The work that catapulted Paine to prominence was his Mass, an odd choice for a Protestant from New England. The work was premiered in Berlin in 1867 to critical acclaim, thereby giving Paine the stamp of European approval. He found a kindred spirit in John Sullivan Dwight, who also spent his career*

*preaching the superiority of German music. When Paine's Second Symphony was premiered in Boston in 1880, Dwight was reported to have been so thrilled that he stood in his seat, opening and shutting his umbrella.*

*Paine's other major contribution was in higher education. He taught at Harvard University as an instructor from 1862, lobbied for inclusion of music as a discipline on an equal footing with other university subjects, and was eventually appointed to the first professorship of music at Harvard, a position he held from 1875 to his death in 1906. His presence in academe allowed him to teach several generations of America's most promising musicians and also to shape the direction of academic studies in music.*

## BIBLIOGRAPHY

- Harvey, Peter Jon. "German Influences in the Education and Teaching Career of John Knowles Paine." Dissertation, University of Hartford, 1979.
- Owen, Barbara. "Paine, John Knowles." *ANB* 16: 918-20.
- Roberts, Kenneth C., Jr., and John C. Schmidt. "Paine, John Knowles." *NGDAM* 3: 460-63.
- Schmidt, John C. *The Life and Works of John Knowles Paine*. Ann Arbor, MI: UMI Research Press, 1980.

**Palmer, Horatio R.** (b. Sherburne, New York, April 26, 1834; d. Yonkers, New York, November 15, 1907); No. 51 (January 1882). The life of this gentleman has been a busy one, and to describe it fully would be a remuneration of work from the days of his childhood to his present age. He had scarcely any pleasures except those that came from toil, for he had to direct his own course; he had to provide for his own with nothing to rely upon except his talent for music.

Horatio R. Palmer was born in Sherburne, New York, April 26, 1834. His father, Anson B. Palmer, was a superior musician and was finely educated but was so sensitively organized as to unfit him for professional work. It is said of him that upon one occasion while directing a choir, a discord of small importance became so painful to him that he left the church in the middle of the hymn. His mother possessed an unusually fine voice and remarkable self-possession; she died when Palmer was but two and a half years old. His father married a second time and then removed to Norfolk, Virginia, where he died soon after the close of the war. Mr. Palmer evidently inherited his father's talent for music and his mother's peculiar self-possession, two gifts very essential to success in professional life.

When nine years old, Palmer sang alto in his father's choir, and in his seventeenth year he became organist and choirmaster. He began to teach when but fifteen years of age. When quite a young boy, Horatio showed an unusual degree of determination, and whatever he attempted he completed. The following anecdote will illustrate this.

Near the schoolhouse where he daily went was a pond with a muddy bottom, and, with boyish propensity to explore whatever is new and unforbidden, it was suggested that all should wade to the opposite side. Shoes and stockings

were quickly cast off, trousers were rolled as high as possible, and all started. It was difficult at first and grew more so at each step; as they neared the middle, one after another measured the length of his courage and returned to the starting place until young Palmer was left alone. It was with great difficulty that he could raise a foot, but with lips pressed tightly together, and without looking to the right or left or speaking a word, he went steadily on until, amid the cheers of his mates, he reached the point he started for.

In early life he occupied a position as professor of instrumental and vocal music in the Rushford Academy, New York. In the year 1861, he removed to Chicago, where in 1866 he commenced editing and publishing *The Concordia*, a musical monthly. In 1867, he published his first book, *The Song Queen*, which reached a sale of 200,000 copies. *The Song King* followed in 1871, and up to the present time over 200,000 copies have been sold. Fifteen other books, among them his theory of music, followed together with many other compositions published in sheet form.

The six years he spent as choirmaster of the Second Baptist Church in Chicago were Mr. Palmer's happiest and busiest. They were actually weeks without nights and without Sundays to rest in. His work in the church consisted of Saturday evening rehearsals, the Sunday morning services followed by a noon rehearsal, and a service again in the evening. The times were many when one week he would have an engagement 1,000 miles away, and the next week another nearly as far in another direction with his church work between. His time was so closely calculated that he was frequently obliged to pay cabmen an extra fee to drive at the top of legal speed to and from trains, and when in the cars he reminded himself of a pocket full of "proofs" which must be read and returned by first post. Such were the loyalty and thoughtfulness on the part of the members of the choir that nothing but the conviction that he was overworking and that sooner or later nature would demand her dues induced him to sever his pleasant relations with them.

Mr. Palmer removed from Chicago to New York City in 1874 and spent part of the years 1877 and 1878 in Europe. During the past fifteen or eighteen years he has been called into more than twenty different states as director of musical conventions and societies. From his normal institute he has sent out many teachers who are successfully using his effective methods. The degree of "Doctor of Music" was conferred upon him by the University of Chicago in June 1880 and by a New York university [Alfred University] in June 1881.

*Horatio R. Palmer served as director of music at the Chautauqua assemblies from 1888 to 1901, greatly expanding the program during his tenure. He died on November 15, 1907. Though he composed few songs that attained popularity, his collections and instruction books were very successful. An extensive list of his publications may be found in Jones.*

## BIBLIOGRAPHY

- Brooks, William. "Palmer, Horatio R(ichmond)." *NGDAM* 3: 464-65.  
 "Horatio Palmer." *Musical Messenger* 3/12 (December 1893): 4-5.  
 Jones 127-28.

**Pattison, John Nelson** (b. Niagara Falls, New York, October 22, 1843?; d. New York, July 27, 1905); No. 55 (May 1882). The subject of this notice was born at Niagara Falls on October 22, 1843, and not in 1840, as Fitz Hugh Ludlow says in a biographical sketch of the pianist.<sup>1</sup> From his earliest infancy Pattison manifested an artistic bent and showed an unmistakable love for music. But while nature supplied him with talent while he was surrounded by the grandest scenery any country can boast of, fortune failed to provide the means for an education such as he wanted and needed. More than that, his parents lacked all artistic taste; they could not appreciate their son's gifts nor understand his aspirations, and thus it will be seen that young Pattison's situation was anything but promising. His longings for art were regarded as a synonym for dislike of labor, and hence that sentiment was discouraged and denounced on every occasion. The boy, however, had faith in himself and steadfastly labored towards the one aim he had and still has, namely, that of making his mark in the world of music. He went early to school at Lockport, with the prospect of standing eventually behind the counter measuring out calicos or weighing out sugar and coffee. Music was deemed a waste of time, and "the art" of money-making was considered of far greater importance. The boy, however, hoarded all his means until at last he had enough to admit him to some teacher's piano room, and when he had spent all his possessions, he had by sheer diligence made more progress than many a pupil had made in ten times that length of time. He was forbidden most sternly by his parents to devote any more of his time to music, but all restrictions were overcome until at last he was freed from the counter and allowed to go to Buffalo to prepare himself for the study of medicine. But as little as Pattison could be interested in the sale of calico and groceries, so little could he be contented in making pills and studying anatomy. He tried honestly to let art alone and to study muscles and nerves, but the muses claimed him as their own, and there was no withstanding of their calls. He cut loose from all restraining powers, cast his lot with some concertizers, and started out boldly upon a career, the end of which he knew not. He was then a boy of about fifteen years, and the novelty of the entire summer's travel was rather agreeable to his youthful fancy. While the tour was a musical success, young Pattison had finally to discover that the manager had decamped without paying the young hopeful aspirant his dues. Nothing daunted, he started off for New York, where he was compelled to give concerts in order to supply his wants, for he was without either influential friends or means.

About this time he heard Sigismund Thalberg, and he felt a great desire to call upon the great pianist. He did so and told him, with youthful frankness, of all his troubles and trials, which so pleased Thalberg that he gave him a pass into all the concerts and advised him to persevere and go to Europe for a while at any rate.

Pattison at once prepared to go. His indomitable Yankee fertility of resource was shown in the method by which he collected the means to carry it out. Having calculated the necessary expenses of a trip to Germany, he insured his life, and going to a former acquaintance, persuaded him to accept the policy as security for a loan. The remainder of his savings added to this loan, together with the proceeds of a farewell concert at which some of his artist friends gratuitously assisted, completed the sum necessary, and with a light heart he set out.

Reaching Berlin without the slightest acquaintance with the German language and no influential introductions, he at once set to work studying. His American birth, his intense energy, industry, and brightness brought him to the notice of the eminent professors of his art, and he received all the attention that any student could desire to have shown.

Pattison studied in Germany for two years under Moritz Hauptmann, Carl Reinecke, Julius Stern, Dr. A. B. Marx, and Hans von Bülow. He played in Berlin with marked success at the age of seventeen. He returned to his native country, but the year following he went back again to Europe, where he met Adolph von Henselt, with whom he studied. While in Germany he played the F-minor concerto by Henselt with great success, also the second concerto by Beethoven in B flat. After having completed his course in Germany, he went to Italy with Thalberg, then visited Paris, where he played in the Pleyel concerts. Having returned to his native land, he went on concert tours with Euphrosyne Parepa-Rosa, Clara Louise Kellogg, Ole Bull, Emma Albani, Pauline Lucca, and others.

Pattison was the first to give piano recitals with lectures, so says a newspaper. This is not correct. At this place (in western Ohio) piano recitals were given as long ago as 1863 in connection with lectures, and these events were duly noticed in the eastern press. To Pattison, however, no doubt belongs the credit of starting this form of entertainments in New York. Before us lies a program of a series of five lectures and recitals that are very creditable to Mr. Pattison. They were given in New York in 1874 and were very favorably noticed by the press.

While Mr. Pattison has written many piano compositions for the masses that are deservedly popular, he has also produced larger works, as for instance, the *Storm Petrel*, a descriptive fantasie, and grand symphony for orchestra and military band, entitled *Niagara*.

During the centennial year Mr. Pattison played in concerts at the Philadelphia exhibition from May 10 till November 11, making in all 183 concerts. His repertoire, played from memory, embraces twenty-eight of the greatest sonatas by Beethoven, twenty-one concertos for piano and orchestra, all the principal works of modern writers, five great fugues by Handel, thirty-one preludes and fugues by J. S. Bach, in all over 600 important works.

*The story of Pattison's heroic efforts to become a musician and to study in Europe inspired many young American music students of this era, when the mystique of European study was a recurring theme in music periodicals. The list of teachers with whom he is said to have studied should be taken with a grain of salt—he is known to have studied in Berlin and was said to have studied with Liszt in Weimar, but it is unclear when or if he studied in Leipzig with Hauptmann and Reinecke.*

## NOTE

1. Pattison's date of birth is problematic. *Baker's* and *AmSup* both give the date of 1845, but that would have made the pianist thirteen or fourteen when he took out the life insurance policy and went to Europe by himself in 1859. In this case Merz's date of 1843 seems more likely.

## BIBLIOGRAPHY

Cromwell, George Reed. *Memoir of J. N. Pattison*. New York: Torrey Brothers, 1868.

**Pease, Alfred H.** (b. Cleveland, Ohio, May 6, 1838; d. St. Louis, Missouri, July 12, 1882); No. 22 (August 1879). Prominent among American composers and pianists stands Mr. Alfred H. Pease, who was born in Cleveland, Ohio. At a very early age he evinced an unmistakable love and talent for the divine art. From his youth up he was gifted with a peculiar, sensitive nature that was readily influenced by anything tender or pathetic in music. Being present at one of [William R.] Dempster's concerts when but six years of age, he was so influenced by the strains of the Irish singer that he burst out into a spell of crying from which he did not recover for several hours. He commenced to play on the piano when quite young, and his memory was so true that he could play any melody that he had heard, often adding a strain of his own imagination. There was unmistakable evidence of a bright musical future, yet his parents labored under that well-known, much-to-be-despised delusion that music is only for the girls—that it unfits boys for life's duties—and that, no matter how decided a talent boys have, they should not touch the art. Thus we find Pease attending school, trying to force mathematics into his head, and all the while neglecting the cultivation of that part of his nature with which God had so richly endowed him. Despite all his entreaties, for which he was only censured, the boy was allowed to go without musical instruction until he was sixteen years old. The foolish hope that his passion for music might die, or at least lessen, proved to be in vain, for the boy craved a musical education at sixteen as much as at eight. He was sent to Kenyon College, where he applied himself so assiduously to his studies that, at the end of two years, he had to go to Europe in order to recruit his health, which had been impaired by too close attention to college duties.

No sooner had the young American come into contact with the musical atmosphere of Germany than his love for the art became a regular passion, and being away from all restraints and surrounded by lovers of music, he could not resist the temptation any longer. He picked up his notes and took lessons from some associates. He persevered, and only after having received encouraging words from his teachers in Berlin did he write home, asking for the privilege of devoting himself exclusively to music. The much-hoped-for consent at last came, and he went to work with a will that meant success. He first studied under Theodor Kullak, Court-pianist to the emperor of Germany, who made him acquainted with the different schools of piano music; while Richard Wüerst, the pupil of Mendelssohn, was his teacher in composition; F. W. Wieprecht, director of the military music of Prussia, instructed him in scoring; and Hans von Bülow directed his studies on the piano for upwards of two years. He made such rapid progress in composition that his teacher encouraged him to prepare a composition for a public performance, and when Mr. Pease finally came before the public with an orchestral work, it made quite a favorable impression and was very frequently played by the various orchestras of Berlin.

After a three years' course, Mr. Pease returned to America but had scarcely set foot on his native soil when he returned a second time to Europe, where he remained another three years, engaged in study with great success, after which he returned to his home an accomplished musician. In order to give our readers an idea of the reputation of Mr. Pease as a composer, we copy the following from a journal:

After an extended concert tour through the country, Mr. Pease devoted himself to song writing and produced his first composition of this kind when "Break! Break! Break!" was issued. The immense success of this truly artistic work established Mr. Pease's reputation, and since that time (1864) he has composed eighty-four songs, which have been received and admired by musicians in Europe as well as in his own country. Miss [Clara Louise] Kellogg, Mme. Millson, Mlle. [Emma] Albani, Mme. [Euphrosyne] Parepa-Rosa, Miss Adelaide Phillips, Mlle. Anna Drasdil, Mrs. [Phillip D.] Gulager, Mrs. Charles Moulton, Mrs. Imogene Brown, Mme. Antoinette Sterling, Mlle. Henrietta Beebe, Mr. M. W. Whitney, and other singers have rendered his songs in public—a sufficient guarantee of their value, if there were no other. Among other compositions of Mr. Pease are arrangements for two pianos. Of these there are eighteen from themes found in *Lohengrin*, *Aïda*, *Faust*, *Crispino*, *Huguenots*, and other operas. These compositions bear a high reputation and are in very general use. The orchestral compositions are equally famed, and among them *Reverie and Andante*, *Andante and Scherzo*, and *Romanze for Brass and Reed Instruments* have been performed by Theodore Thomas and orchestra in New York and other cities. The most prominent and decidedly the best composition for orchestra that Mr. Pease has issued is his concerto, written in 1875. This was given recently at Philadelphia by Theodore Thomas. At its conclusion not alone the audience but the musicians applauded, and in the presence of the crowds assembled to hear it the conductor extended to Mr. Pease his hand of congratulation—a compliment never before vouchsafed to a young composer by Mr. Thomas.

We cannot here speak of Mr. Pease's compositions as they deserve to be spoken of, for our space is limited. Suffice it to say that they bear the impress of originality and close study as well as careful writing. Mr. Pease is also well known as a pianist, and as such ranks with the best that this country has produced; but, inasmuch as the composer is always the superior to the pianist or executant, we felt that we should mainly speak of his inventive talents, which deserve our first attention. We shall always follow Mr. Pease's career with more than ordinary interest. Being young yet in years, much may be expected from him.

*The author's expectation was not fulfilled, for Pease died in July 1882, after a month of excessive drinking under an assumed name in St. Louis. His body lay in the morgue for several days before his identity was discovered. Pease's songs were highly regarded and are discussed extensively by William Treat Upton in his study of American art songs. He notes: "With Alfred H. Pease, we come to the man who in one respect at least stands out from all his contemporaries—in the lavish use of a vividly tinted palette. There is no one of his time in America whose harmonic fabric is so sensuously colored. At times it is even cloying, but one feels inclined to forgive this offense in view of the meager tonal effects to be found elsewhere" (Upton 61).*

## BIBLIOGRAPHY

- "Alfred H. Pease's Fate." *New York Times*, July 16, 1882, p. 7.  
 Rogers, Carl S. "Pease, Alfred H(umphreys)." *NGDAM* 3: 495.  
 Upton, William Treat. *Art-Song in America: A Study in the Development of American Music*. Boston: Oliver Ditson, 1930.

**Penfield, Smith Newell** (b. Oberlin, Ohio, April 4, 1837; d. New York, January 7, 1920); No. 94 (Sept. 1885). The last meeting of the Music Teachers' National Association has brought the name of Dr. Penfield prominently before the musical public. His portrait we gave our readers in the last number, and now we propose to furnish some facts concerning his life and work. Penfield was born in Ohio. When quite young, in fact so young that his feet would scarcely touch the pedals, he became organist of a church. His earlier musical education he received in New York, but his literary culture was not neglected, and his faithfulness was rewarded with the degrees of A.B. and A.M. While in college he exerted a decided influence through his musical gifts, and both the choir and singing clubs were improved under his leadership.

Mr. Penfield's vacations were devoted to study in New York or to teaching. Later he followed a course of study at Leipzig and afterward at Paris. At the former place his piano studies were pursued under Ignaz Moscheles, Dr. Robert Papperitz, and afterwards under Carl Reinecke. Mr. Penfield studied the organ, counterpoint, fugue, and so on, under E. F. Richter and Dr. Moritz Hauptmann, and he received the last lesson given by the latter just before his death [January 3, 1868]. Mr. Penfield's instruction in practical composition was given by Reinecke. In Paris the piano was studied under [Charles] Delioux [de Savignac].

Mr. Penfield followed his profession for some years at Rochester, New York, and afterward removed to Savannah, Georgia, where he founded the Savannah Conservatory of Music, also establishing and conducting for four years the Mozart Club, a dual society—choral and orchestral.

For the past few years Mr. Penfield was actively engaged in New York City and Brooklyn, giving frequent recitals in St. George's Church and also in Chickering Hall.

His compositions are varied, embracing piano and organ music, songs, anthems and glees, a string quintet and overture for full orchestra, and a cantata—*The xviiiith Psalm*—for chorus, solo and orchestra, the last published by J. Van Loan & Co. In 1833, [sic] the degree of Doctor of Music was conferred upon Mr. Penfield by the University of New York, and in 1884 he was unanimously elected President of the Music Teachers' National Association, which position he filled so creditably that at the close of the session he was presented with a handsome vase.

*Penfield served as president of the New York State Music Teachers' Association from 1888 to 1890, a period when the state organizations were drawing members away from the MTNA and threatening its financial stability. He remained in New York as a teacher and organist, dying on January 7, 1920.*



**Perabo, Ernst** (b. Wiesbaden, Germany, November 14, 1845; d. Boston, October 29, 1920); No. 30 (April 1880). With the life's history of this musician there are connected names of men over which Mr. Perabo will never allow the moss to grow, for had it not been for the liberality of a few unostentatious lovers of humanity and reverers of the art, Mr. Perabo would probably not occupy today the prominent position in the world of music that he does hold. It is a rare favor that falls to the lot of some to find helping hands when they are needed, and while we rejoice that there were men who had faith in Mr. Perabo, we are also glad to say that their faith was well founded. Kind deeds will never die. The greenest spots in one's life's history are those that mark noble deeds nobly done, and though we may not be the recipients of acts of benevolence, it nevertheless does one's heart good to read of occasions when the heart of man rose above selfishness and bestowed good upon those who were in need. Though these noble benefactors have passed away, though the green moss may gradually obliterate their names on the white slabs, these deeds will not be forgotten, for there is one living in whose heart their names are carved deeper than a chisel can carve into marble.

Mr. Ernst Perabo was born at Wiesbaden, Germany, on November 14, 1845. He was the only child of his father's second marriage. There were, however, nine children of the first, all of whom became musicians. His father began to give music lessons to his youngest son when he was but five years old, and his progress was so rapid that at eight years of age he could play Bach's *Well-Tempered Clavier* by heart. For a child of eight years to play at all such a work is a most remarkable feat, but to play the whole by heart is simply astonishing. In the year 1852 his parents came to this country and settled in New York, where they remained for three years. Here they met Mr. William Scharfenberg, of the firm of Scharfenberg & Louis, dealers in foreign music. He was a lover of the art, a man of a large heart, who some years later became the means of securing for our young musician a thorough education. In 1853 young Perabo appeared for the first time as a concert player, and his performance aroused a great deal of attention and enthusiasm. Those who could appreciate his gifts regarded him as a boy of unusual promise.

The family next moved to Dover, New Hampshire, where they resided for two years, after which they moved to Boston, where they remained but one year. While residing in the latter city Perabo played in one of Mr. Carl Zerrahn's concerts, and his success was not less brilliant in Boston than it had been in New York. From Boston the family moved to Chicago. Of Mr. Perabo's father it was true what the proverb says, namely, that "a rolling stone gathers no moss." He seemed unable to free himself from the galling chains of poverty and consequently could not do much for his son Ernst. Yet his heart yearned to give his youngest and most beloved child an education commensurate with his rare gifts. Being not well acquainted with the nature of our political institutions, the father conceived the idea of asking aid of our government, and straightway the mother went to Washington, where she laid her case before President Buchanan. He was, however, the worst man in the world to approach with such a request. Having no children of his own and being devoid of art taste, he could not appreciate the mother's request. Instead of opening his purse, as he might have done, he simply dispelled the mother's visionary hopes. She next turned her footsteps

toward New York, where she visited her old friend Scharfenberg and revealed to him her heart's desire. Mr. Scharfenberg was, however, unwilling at first to give his consent. He had a full appreciation of the difficulties in the way. He was of the opinion that to send a boy to Europe for a musical education would lead to no good end, the pupil generally wasting his time in amusement, neglecting in the meantime his studies. The mother, however, persevered, and Scharfenberg's heart at last softened. He at once exerted himself in behalf of his new protégé and caused a committee to be organized, consisting of Mr. H. C. Timm and Mr. Jan Nepomucene Pyschowski, who promised to take charge of the boy's education.

After stipulating with the parents that they should in no wise interfere with the boy's education, they sent him to a boarding school at Elmbüttel, a few miles from Hamburg, Germany. This took place in September 1858. Young Perabo's health being much shattered, it was deemed best that he should for the time being drop music altogether and devote himself to his literary studies. He remained in this school for four years, after which he entered the conservatory at Leipzig in October 1862. His teachers there were Ignaz Moscheles and E. F. Wenzel on the piano, Robert Papperitz, Moritz Hauptmann, and E. F. Richter in harmony, and at a later period Carl Reinecke in composition. Perabo was diligent and ambitious, and secured for himself the Helbig Prize, which consisted of the score of Beethoven's piano concertos. At the public examination (May 1865) he played part of Norbert Burgmüller's concerto in F-sharp minor, which was then for the first time heard in Leipzig. During his last year at Leipzig he was also materially aided by Mr. Henry D. Koopman, a prominent merchant of Hamburg.

In November 1865, Perabo returned to his native country. Upon his arrival at New York he was informed by Mr. Scharfenberg that the committee would leave him in every respect free to choose for himself whatever career he preferred, and furthermore that they did not expect or wish any recompense for anything they had done. Mr. Perabo now visited his parents, who lived in Sandusky, Ohio. While on this tour he gave concerts in Chicago and Cleveland. In February 1866, he went to New York, undecided where to pitch his tent. While there he was asked by Mr. Schlesinger of Boston to play at a musicale to be given at his rooms in the Hotel Pelham, March 24, 1866. This Mr. Perabo accordingly did, performing a program that consisted of works by Franz, Chopin, Mendelssohn, Mozart, and Thalberg. From that time forth he remained in Boston.

Subsequently, he was invited, through the recommendation of Messrs. Schlesinger, Otto Dresel, Oliver Ditson, and Hugo Leonhard, to play at the last concert of the season given by the Harvard Musical Association, April 19, 1866. He played Hummel's Septet and met with such a degree of critical and public favor that he felt encouraged to give a concert under his own direction, which took place at Chickering Hall, April 21, 1866. He next gave two matinees and appeared also at Mr. A. Peck's benefit concert at the Music Hall. In the season of 1866-1867 he gave a series of Schubert matinees at which he played all of that master's sonatas but the first. Mr. Perabo was instrumental in bringing many works of art before Boston audiences. He has appeared in public every winter, playing at the Harvard concerts and giving four matinees each season.

Mr. Perabo has also used his pen as a writer. He has published collections of piano pieces for pupils' use. He has also transcribed Loewe's ballads, "The Dance of Dead," "Malek of the Spring," and the "Secluded." Aside from that he has made concert arrangements for two hands of Rubinstein's "Ocean" Symphony and the same author's *Dimitri Dunscoi*. A year or so ago he returned to Leipzig to still further continue his musical studies, showing what a thirst for learning he has.

Mr. Perabo is one of the successful piano teachers of Boston. He enjoys the patronage of a large number of pupils. He is much esteemed and beloved by those who know him. Though he is now in a position to move in the best society, he is never ashamed of the days when he needed aid, nor does he ever forget to mention with gratitude the names of those who befriended him. If it is noble to bestow gifts and to do good to others, it is also a token of nobility of heart to be always grateful for the same.

*Ernst Perabo was among the best known of Boston's piano teachers. He was the principal teacher of the child prodigy Amy Cheney (later Mrs. H.H.A. Beach), who studied with him from 1876 to 1882. It was his goal to send her, as he had been sent, to Europe for further training, a plan supported by the poet Henry Wadsworth Longfellow but not the girl's parents. By staying in Boston she may have had the best of both worlds: an education in America with a piano teacher thoroughly familiar with European techniques and repertoire. Perabo died on October 29, 1920.*

## BIBLIOGRAPHY

- Block, Adrienne Fried. *Amy Beach: Passionate Victorian*. New York: Oxford, 1998. Mathews 156-58.  
 Rezits, Joseph. "Perabo, (Johann) Ernst." *NGDAM* 3: 500.

**Petersilea, Carlyle** (b. Boston, January 18, 1844; d. Tropico, California, June 11, 1903); No. 17 (1879). The name of this musician is known not only in Boston where he lives and labors but throughout this country. Though yet young in years, he has gathered much experience and skill as a teacher, and today he stands high both as a teacher and a pianist. Carlyle Petersilea was born on July 18, 1844, at Boston, Massachusetts. His father [Franz Petersilea] was an excellent teacher and had made for himself some reputation as the author of the Petersilea system of teaching music. He had enjoyed an excellent education and was determined to confer the same boon on his son. He took charge of the boy's first musical education and was not a little surprised at his rapid progress. When but twelve years old, he was already qualified to appear in concerts and to give musical instruction. He was endowed with more than ordinary gifts, so much so that when Sigismund Thalberg met him in 1856, he predicted a bright future for the boy. When quite young he used to surprise the musicians that met in his father's house with his remarkable power of memory. He played

sonatas, fugues, whole concertos, and fantasies from memory. But if his powers of memory were great, so were also his powers of reading notes at sight.

When about eighteen years of age (1862) he went to Leipzig, Germany, where he soon attracted general attention by his unusual gifts. He was acknowledged to be the favorite of Ignaz Moscheles, who always chose him to play on important occasions. After remaining for three years at the Conservatory, Mr. Petersilea graduated with higher honors than had been conferred upon any piano pupil that had left that institution previous to that time. Before returning to his native country he visited the principal cities of Germany, giving concerts and meeting everywhere with a hearty reception. In Munich he was invited to play at one of the Court concerts, which performance was most highly spoken of by the press. While at Munich he met Hans von Bülow, the king of pianists, from whom Petersilea derived much benefit. He also played at the famous Gewandhaus concerts, an honor never before enjoyed by any American. But then we must bear in mind the fact that Mr. Petersilea's father was a German, and his German descent was of great advantage to him.

Before he left Germany, he was attacked with typhoid fever, which laid him prostrated for several months. As soon as he was able to travel, his physicians advised him to return home. Upon arriving in New York his reception was most cordial, yes, even brilliant. Mr. Theodore Steinway gave him a reception, and soon afterward he appeared in a public concert, when he made the most favorable impression by playing Adolph von Henselt's concerto. In Boston he appeared in a concert under the direction of Charles Koppitz, on which occasion he earned much applause. He also played at the Harvard Symphony concerts, where he was also much applauded.

In 1867 he inaugurated his Schumann Soirees, at which he introduced several works not then known to Boston audiences. In these soirees Mr. Petersilea was supported by the best artists in Boston. As a performer of classic music he has few peers. His technique is almost faultless, while his conceptions of the great tone masters are original and inspiring. His recitals of Beethoven's sonatas, playing three or four at each recital, were novel in their way and had never been attempted in Boston before. So great was the satisfaction that they gave that he was prevailed upon to repeat them.

But if we place Mr. Petersilea high as a pianist, we must place him still higher as a teacher. He is pre-eminently a teacher—an instructor in the fullest sense of the word. Many who have reached a high degree of proficiency as pianists disdain the work of teaching and regard it as labor, as a drudgery beneath their dignity. Not so Mr. Petersilea. His father was a teacher before him, and he is proud to follow in his father's footsteps. He seems to have inherited his father's qualifications as a teacher. With heart and hand he has entered into the field of musical instruction. Doubtless the early success of the New England Conservatory of Music was greatly owing to his energetic labors.

Mr. Petersilea is now at the head of a musical institution of his own known as Petersilea's Music School. Says a reporter:

This institution was established with the view of having a more systematic course of instruction than is generally the case in conservatories, the supposition being that where a number of teachers are implanting in the minds of their pupils principles

antagonistic to each other, the results attained must necessarily be unsatisfactory. Either the pupils of each teacher form a clique under the influence of the teacher or his principles or theories, or else the pupils of one teacher go under the tuition of some other teacher, in which case much confusion and loss of time, patience, and money occurs owing to an entire change of method. These difficulties Mr. Petersilea thought to avoid by forming a school of his own, with the assistance of his father and others willing and desirous of teaching those principles which have contributed so much to his own success as pianist and teacher. The school has proved an entire success, and the novel plan of a uniform system of teaching throughout all the different degrees of advancement has developed results far exceeding the most sanguine expectations of even the warmest admirers of the Petersilea System. Mr. Petersilea has gained the gratitude of his scholars by his untiring efforts to further their advancement, and he has spared no labor nor expense to encourage them to seek to attain a taste for the very highest models of the musical art.

Mr. Petersilea is beloved by all who come in contact with him. He is of a generous disposition, ready to aid any good work or cause, and free from professional jealousies. Doubtless his career will be productive of much good to his country and fellowmen.

*Carlyle Petersilea was an excellent pianist who devoted most of his energies to teaching. He directed his own Petersilea Academy of Music from 1871 to 1886 and then taught at the New England Conservatory from 1886 to 1892, when he moved to California. A highlight of his teaching career was an extended trip to Germany in 1884, when his pupil Milo Benedict played for Liszt in Weimar. Petersilea died on June 11, 1903.*

## BIBLIOGRAPHY

- Benedict, Milo Ellsworth. *Musical People in Retrospect*. Boston: Boston Music Company, 1931.  
 "Carlyle Petersilea." *The Musical Courier* 10/15 (April 15, 1885): 227.  
 Mathews 134-37.

**Phillipps, Adelaide** (b. Stratford-on-Avon, England, October 26, 1833; d. Karlsbad, Germany, October 3, 1882); No. 62 (November 1882). This is the third instance, since we began writing these biographies, in which we are obliged to record the death of musicians of whom we expected to give a sketch in the series. Miss Adelaide Phillipps died recently in South France [*sic*], where she visited the famous hot springs, hoping to restore her health. The last tidings before the news of her death reached us were that she was fast recovering. The sad tidings of her death, therefore, shocked all who appreciated Miss Phillipps as an artist.

She was born in Bristol [*sic*], England, in 1833, where her father was a druggist and chemist. Though born in England, she was nevertheless considered a child of this country, having come to the United States when but seven years of age. When quite young, she showed unmistakable talents and gifts for

the stage. At the same time her rich alto voice attracted not a little attention. She began to study music with Thomas Comer, of Boston, to whose careful training she owed much of her future success. Her voice reached a compass of two and a half octaves and was clear and mellow up to B flat. From her earliest youth up she was on the stage, gradually growing from little characters like "Little Pickle" into larger ones. In whatever character, however, she appeared, she pleased, and throughout her career she was a public favorite. She made her real debut on January 12, 1842. When Jenny Lind heard Adelaide Phillipps sing, she was so much pleased with her voice that she advised her at once to go to Europe to continue her musical studies. Her father candidly confessing his inability to meet so great an outlay of means, Jenny Lind suggested the getting up of a benefit for the purpose of raising the necessary funds. This resulted in raising something more than \$1,000. To this several merchants as well as the great Swedish nightingale subscribed liberally, and thus Adelaide was at last enabled to go on her way to Europe rejoicing. She arrived in London in March 1852 and placed herself at once under the instruction of Signor Manuel Garcia for training of the voice and W. Chalmers for instruction in harmony and on the piano. After she had remained a year and a half in London, Mr. Jonas Chickering of Boston provided for her wants and sent her funds sufficiently to go to Italy, where she received lessons from the greatest teachers. She soon was engaged in smaller Italian towns as an opera singer but found it rather difficult to secure an opportunity to sing in La Scala, Milan, there being so many foreigners ready to pay for the privilege of appearing before the footlights of this great opera house. Disgusted with the intrigues he saw, Mr. Phillipps at once returned to America, taking his daughter with him. Upon arriving in Boston, a sad blow awaited them—the mother, Mrs. Phillipps, died almost immediately afterwards. The father followed her on October 16, 1870.

Miss Phillipps has enjoyed an uninterrupted career of success. She made many tours through the United States and sang by the side of some of the most noted artists. In 1861 she revisited Europe and was well received in France and England. Upon returning to her native country, she again made tour after tour through the country, meeting everywhere with unbounded success. Today there is not a name more revered as an artist than that of Adelaide Phillipps, except it be that of Annie Louise Cary. The names of Cary and Phillipps stood side by side as the two great American contraltos. Alas! the one has retired from the stage, the other has died. Adelaide Phillipps was a woman of many virtues; she was endowed with a generous spirit that was ever ready to help where help was needed. She did much good to the poor and suffering, and of her it may well be said that her life was one of Christian purity and nobility. Her name will ever be remembered as that of a noble woman and a fine artist.

The following letter, which is self-explanatory, has been forwarded to the family of the deceased:

Boston, Massachusetts, October 5, 1882.

To the members of the family of the late Adelaide Phillipps: In the sudden and grievous loss which you have sustained in the death of your sister Adelaide, we, as members of the company of which she was one, desire to express our sincere sympa-

thy with you and the keen sense of our own sorrow at this the first irrevocable break of our original members.

By what she was to us, in her dignified, generous, genial and inspiring presence; her ever-ready aid; her never-waning enthusiasm for her profession; her exalted standard of art; her vital dramatic power and her glorious voice—by all these fine qualities, blended with a pure, sympathetic and womanly spirit, which shone so brightly in friendly intercourse and daily association, we can estimate what she was to you in the closer and dearer family relations and appreciate what an incalculable loss is that which you have sustained.

With repeated expressions of heartfelt sympathy in your affliction we are

Yours sincerely,

Signed—E. H. Ober, Marie Stone, W. H. MacDonald, M. W. Whitney, Tom Karl, George Frothingham, Mary Beebe, Geraldine Ulmar, H. C. Barnabee, W. H. Fessenden, Lizzie Burton, S. L. Studley.

*The voice and personal character of Adelaide Phillipps made her a favorite of American audiences, despite the lack of a major European career. She sang with the Max Maretzek company in the 1850s, returning to Europe for a number of successful engagements in 1861–1862. She was a frequent performer at festivals in the following years, she led her own opera company for one season, and she sang with the Boston Ideal Opera Company from 1879 to 1881. Serious health problems took her to Europe in search of a cure, and she died at Karlsbad on October 3, 1882.*

## BIBLIOGRAPHY

Mathews 182, 184.

Thompson 42–50.

Waterston, Mrs. R. C. *Adelaide Phillipps: A Record*. Boston: Cupples, Upham, 1883.

Yellin, Victor Fell. "Phillipps, Adelaide." *NAW* 3: 62–63.

**Pierse, Hortense** (b. Anderson, Indiana, ca. 1860; d. after 1901); No. 138 (May 1889). It is somewhat rare that a phenomenal development in art of a child culminates in a proportionate degree in maturity. The most illustrious exceptions, however, are in the divine art of music. One instance of remarkable musical gifts in almost infancy was Hortense Pierse, who was born at Anderson, Indiana, the child of Hon. Winburn R. Pierse. Long before she could express her thoughts in words, she sang continuous melodies, and when her childish memory was at fault as to the theme, improvisation supplied the deficiency. At eleven she sang in concerts and displayed a beautiful voice, wonderful execution, and a conception of her art that would be expected only of a mature artist. It was also discovered that she possessed the very rare natural gift of "absolute pitch." Between the ages of fourteen and fifteen she began to study with Prof. Karl Merz, then teaching in Oxford College, Ohio, and to him she attributes her

success as a musician. There the natural gifts were directed, the fundamental principles of music reading, interpretation, and harmony, the essentials of success regardless of genius or gifts, were rapidly acquired. A year or so was spent at the Cincinnati College of Music under Theodore Thomas' management before she went to New York and studied with the most eminent masters. She passed a season in Europe observing the methods and studying the results of vocal culture as developed in those capitals. Her debut in London excited great interest and extorted the finest encomiums from the English critics. She was strongly urged by London managers to remain, but her American engagements made prior to going abroad forced her to return. Latterly she has been singing in the great cities of America and Canada, notably, New York, Boston, Richmond, Baltimore, Chicago, San Francisco, and the large cities lying between.

Her preeminent standing as an artist has come not alone from natural gifts, which are remarkable, but by the only path to excellence—hard study. Her strong will and fidelity to her loved profession have done quite as much as her voice and unusual presence. The *Denver Republican* when speaking of Miss Pierse's singing says: "Although singing to over ten thousand people, she was distinctly heard by all. She responded to a generous encore by singing that charming old Irish ballad, 'The Harp That Once through Tara's Hall.' To this her voice was particularly adapted, and she sang it beautifully."

The Brooklyn *Times* says: "Miss Pierse has a remarkable voice. Its timbre is delicious, its range wide, its quality of light and shade unusually good. A voice possessing such power and sweetness may be considered very rare."

The Omaha *Daily Bee* says:

Miss Hortense Pierse is the handsomest young woman in the profession. Her voice is a sweet soprano, pure, clear, and resonant. Its training has given it flexibility and strength, and especially in the high notes a compass and correctness most grateful to consider. Last night she sang, following Emma Fursch-Madi, the aria, "O Give Me Back My Native Hills," reaching high C and sustaining it in a most successful manner, while the immense audience warmly insisted upon a recall.

The St. Louis *Post* wrote thus of Miss Pierse: "Miss Hortense Pierse, the celebrated concert and oratorio singer of New York, was beautiful in her appearance; her voice was startling in its power and warmth and sounded charming, grand, and majestic. Her singing was the pearl of the whole ensemble."

Only one more criticism we will add before closing this sketch. The following lines are from the *New York Messenger*: "The vocal surprise of the evening was the appearance of Miss Hortense Pierse, a young and beautiful singer, who, unless the best critics are mistaken, has a great future before her. Her voice is a pure soprano, of wide compass and rich quality. She sings with ease, and her execution is something remarkable, showing the highest cultivation."

*The 1870 census of Madison County, Indiana, listed Hortense Pierse as ten years old. She enjoyed modest success as a singer in New York between 1885 and 1890. On May 4, 1893, she married William Henry Ziegler, and the 1901 Madison County atlas lists Hortense Pierse Ziegler, resident of New York, as a property owner in Anderson, Indiana.*



**Pinner, Max** (b. New York, April 14, 1851; d. Davos, Switzerland, May 10, 1887); No. 76 (May 1884). Though this pianist is seldom heard in concerts owing to his poor health, we must not overlook his name nor forget his claims, for he stands high among the very best, and those who know most of art and piano playing assign him a place among America's best pianists.

Max Pinner was born in New York on April 14, 1851. His parents, who were German, were in good circumstances, and they gave him a good literary and musical education. His first appearance in public was in Cooper Institute in 1863. In 1865 he was sent to Leipzig, where he remained for two years studying at the Conservatory under Ignaz Moscheles, Theodor Coccius, E. F. Richter, and Moritz Hauptmann. He then went to Berlin, where he continued his piano studies under Carl Tausig and counterpoint and composition under C. F. Weitzmann. Before leaving Leipzig, he played the F-minor concerto of William Sterndale Bennett at the public examination of the Gewandhaus and at that time future fame was predicted for him by the critics.

In 1868 he returned to New York and soon after appeared at Steinway Hall, where he was favorably received. He passed four years there—playing, teaching, and pursuing his studies unremittingly. He decided at this time to throw up all his employments and, aided by his experience of the past, to study under Liszt himself. He wrote to that master and, receiving no answer, went to Pest in November 1873, where he introduced himself to the master. After rather a cool reception, he played Liszt's 13th Hungarian Rhapsody, whereupon the master's whole manner changed. He jumped up and exclaimed, "Sie sind ja ein fertiger Künstler; was wollen Sie von mir lernen!" He invited him to visit him often and sent his servant to assist Mr. Pinner in finding quarters near his own residence. The same evening he was invited to a soiree at Liszt's house, where he played again. From that time an intercourse commenced between them that culminated in his inviting Mr. Pinner to accompany him to Rome and share his rooms with him. There they spent eleven months in the same house. Before their departure from Rome, Mr. Pinner gave a recital at the hall of the German Embassy that was attended by Liszt and all the musical fraternity in the city. Next day Liszt wrote a flattering notice of the concert to Mr. Pinner's father, requesting him to have it published. It appeared soon afterward in the *New York Staats-Zeitung*.

From Rome he accompanied Liszt back to Pest, where he played in various concerts, and, in the following spring, 1875, went with Liszt to Weimar. In the fall of the same year, he separated from Liszt and made his German debut in Berlin, December 5, where he met with great success. He decided to make his headquarters in Berlin and soon gave a series of concerts there, besides filling engagements to play in Leipzig, Magdeburg, and other places. In the winter of 1876 he gave a series of recitals in Warsaw, intending to go from there to St. Petersburg, but before he could start for the latter place, he was called by telegram to Vienna, being invited to play at the Philharmonic Society. He played there and followed that up with two concerts at the Bösendorfer Saal. From Vienna he made a trip to Prague, where he gave two concerts with Émile Sauret, the violinist. In May 1877, he played at the Musical Festival in Hannover of the Allgemeine Deutsche Musikverein, when Liszt conducted the orchestra with accompanied him in his second concerto (A major). Upon his recall Liszt em-

braced him before the immense audience. Returning to Berlin in the winter of 1877, he found his hands full. He played often and, upon one occasion, at a court concert before the emperor and empress, who presented him, in recognition of his ability, with a handsome diamond ring. He was on the point of going to London to fill an engagement to play at the Crystal Palace when the death of his father called him home. This event caused an entire change in his plans and ultimately decided him to give up his wanderings and to settle in his native city. He appeared first after his return to New York at one of Theodore Thomas' symphony concerts in March 1878. Shortly afterwards he gave a recital and a series of chamber music concerts in connection with Dr. Leopold Damrosch. He has since played frequently in New York and has been heard in Boston (Harvard concerts), Chicago, and other places, but having been in ill health for the past two years and finding that public playing was a great tax upon his nervous system, he devoted himself chiefly to his pupils, who came to him from all parts of the country, even including representations of the musical talent of distant San Francisco.

It is to be hoped that Mr. Pinner's health will soon be restored and that his activity may long continue for the good of art.

*Pinner's health did not improve, and he died on May 10, 1887, shortly after his thirty-sixth birthday. The Musical Courier (14/20 [May 18, 1887]: 322) reported: "Mr. Pinner has for many years been suffering with consumption, and lived in retirement at Wiesbaden, Germany, with his wife and little daughter. The news of his death, though very sad for his numerous relatives and friends here, was therefore not quite unexpected. Mr. Pinner was a most cultivated, musicianly and brilliant pianist and for many years the favorite pupil of Franz Liszt. Personally he was one of the most refined, charming, and amiable gentlemen one could meet."*

**Powell, Maud** (b. Peru, Illinois, August 22, 1867; d. Uniontown, Pennsylvania, January 8, 1920); No. 129 (September 1888). Miss Maud Powell, the violiniste, was born in Aurora, Illinois, in 1868.<sup>1</sup> She began the study of her instrument when nine years of age under Prof. William Lewis of Chicago, with whom she continued until she was thirteen years old. Prof. Lewis then advised her to go to Leipzig. There she studied under Henry Schrädick.

While there she played in the Conservatory Concerts, and her progress was so rapid that at the close of her first year she received a diploma. She soon after made a marked success at the famous Gewandhaus Concerts. Being then fourteen years old and desirous of studying different methods, she went to Paris. On her arrival at the latter place she found only twelve vacancies in the violin classes of the Conservatoire, for which there were eighty applicants. Miss Powell passed an examination and was the first accepted.

At the end of the year she went to London. Here a prolonged engagement was offered and accepted. The contract was to play in London and in the provincial towns. She also had the honor of playing before the royal family. Dur-

ing her stay in England, Herr Joseph Joachim, the renowned violinist, heard her and expressed himself agreeably surprised. He acknowledged that he had expected to hear another prodigy but had found instead a true artist.

By his advice she went, at the close of her London engagement, to Berlin, where she entered the Royal Conservatory [Hochschule für Musik], being under the special instruction of Herr Joachim for one year. After having spent four years abroad, Miss Powell returned to America in April 1885. Soon after her arrival in New York she was engaged by Mr. Theodore Thomas for concerts in New York and the larger Eastern cities, where she met with extraordinary success. She appeared in the New York and Brooklyn Philharmonic concerts and achieved an instantaneous and most decided success, which was repeated in the Philadelphia Symphony and at the celebrated Boston Symphony Society's concerts under the direction of Mr. Wilhelm Gericke. Miss Powell, though but twenty years old, is already acknowledged as one of the best lady violinists of the day.

The most eminent critics of the various papers are unanimous in their opinion of the young artiste. The following press notices will convey to our readers some idea as to Miss Powell's standing in Europe.

*Das musikalische Wochenblatt*, Leipzig, says: "Miss Powell's playing, which was marked by charming development of tone and exact intonation, was faultless even in the most delicate note, did not make a single deviation from accuracy in bowing, and indicated at the same time remarkable depth of emotion."

The *American Register*, Paris, says: "Maud Powell is indeed a virtuoso. The *brio* with which she executed a *March Militaire* by [Hubert] Léonard will not be easily forgotten. She afterwards delighted her audience with a *Rêverie* by Dancla, proving herself a thorough musician in soul as well as technique."

The *Musical Standard*, London, says: "Miss Maud Powell, a pupil of the Conservatory at Leipzig, executed a violin solo of [Ferdinand] David with marvelous skill and mastery of technique. Miss Powell, who has a fine, penetrating tone and a full fourth string, particularly excels in cantabile passages that require deep expression and sympathy."

The *Westminster and Chelsea News*, England, says: "Miss Maud Powell is rapidly becoming known as a brilliant and accomplished player. It is difficult to realize her extreme youth while listening to her vigorous interpretation of good and interesting morceaux."

But these quotations must be sufficient. They show how Miss Powell is regarded by critics. She is young yet, and still greater things may be expected of her.

*Maud Powell went on to become the greatest American violinist of her era. Her brilliant technique and beautiful tone, combined with an unmatched memory and a seemingly inexhaustible capacity for hard work and touring, allowed her to be a major soloist in the United States and Europe until her death on tour in Uniontown, Pennsylvania, on January 8, 1920. More than any other performer, she shattered stereotypes against female violinists and opened the way for women as soloists, chamber musicians, and orchestral players.*

## NOTE

1. This essay is incorrect on both the date and place of Powell's birth. See Greenwood and Shaffer (cited in the Bibliography) for further details.

## BIBLIOGRAPHY

Greenwood, Neva Gardner, and Karen A. Shaffer. *Maud Powell: Pioneer American Violinist*. Arlington, VA: Maud Powell Foundation; Ames: Iowa State University Press, 1988.

———. "Powell, Maud." *NGDAM* 3: 617.

Karpf, Juanita. "Maud Powell." *ANB* 17: 781-82.

**Pratt, S[ilas] G[amaliel]** (b. Addison, Vermont, August 4, 1846; d. Pittsburgh, October 30, 1916); No. 24 (1879). S. G. Pratt was born in Addison, Vermont, August 1846. When an infant, his parents moved west, locating on a farm near Plainfield, Illinois, where the lad lived until he was about eight years old, when "the farmer" became "a merchant" in the town. This move greatly increased the opportunities of education for the children. Little Silas must have given early evidences of musical taste, as at the age of six and while living upon the farm, he was sent to a "singing school" in the neighborhood, the only opportunity given them [the townsfolk?] of musical culture; but in town a melodeon was purchased for him, and a teacher found who gave the child lessons semiweekly. He made very rapid progress and was the wonder of the town. Often he would sit hour after hour at the instrument to be "shown off" to the gratification of parental pride, while he heard the voices of his playing brothers outside and, with true childish instinct, longed to join them in their sports.

In the financial crisis of 1857, the father lost all his property, and the boys were sent out to work on farms. Led by an elder brother, Silas soon turned his face Chicago-ward, when after much struggling for an opportunity for musical improvement, he became a clerk in the then-flourishing house of H. M. Higgins. But disappointment, the parent of success, seems early to have been his severe but watching angel. With the promise of a fine tenor voice, he did valuable service in the sale of songs, until suddenly he awoke to the realization that his *first* chance of fortune was forever lost in an overstrained voice.

At this time a friend kindly volunteered to give young Pratt lessons upon the piano, finding sufficient reward for his generous painstaking in the eager persistence of his pupil. The boy was soon voted a nuisance by fellow-boarders, who desired to sleep at "five o'clock in the morning," and thus he was persecuted from lodging to lodging. The difficulties that constantly confronted him early taught him the value of constant application and how to prize every moment he could get at the keyboard.

At the age of fourteen awoke the desire to create, expressing itself in the small composition, *Lonea Schottisch*, dedicated affectionately to his mother. In 1860, when Louis Moreau Gottschalk visited Chicago, the youth heard him and was at once fired with the spirit of emulation. For the first time his pur-

poses assumed definite shape. A year later he had the indescribable pleasure of meeting Gottschalk and playing to him. The great pianist helped him with words of encouragement. After a year's service with Messrs. Root & Cady, he was engaged by the present firm of Lyon & Healy of Chicago as their chief clerk.

All this time the one ambition ruled every thought and hour of his life, and as he neared the age of twenty-one, the desire to go abroad to secure a better education was felt. By the aid of a subscription concert and every means of economy and honest gain that could add to his wages, he found his savings, at the age of twenty-two, sufficient to venture a trip to Germany.

Under the piano instruction of Franz Bendel and afterward Theodor Kullak, his progress being rapid, his ambition insatiate, and his student's fare insufficient, his physical strength became weakened so far as to lose the use of his right wrist. Hopes of recovery were held out and every means exhausted, until the verdict of the royal surgeon, Friedrich Robert Wilms, pronounced it incurable.

During this period of suspense he found consolation in the field of composition, whither one disappointment after another had driven him. He now began to feel a joy in creative thought he had not known before and to look upon his greatest misfortune as his greatest blessing. Thus, the aspiring virtuoso became a legitimate composer.

During this period of anxiety and despair he was a continual visitor at the house of Theodore S. Fay, and his daily intercourse with the savant and the study of his outline map left an impression on the mind of Mr. Pratt of incalculable advantage, inclining him to the study of poetry and science.

Kullak's commendations of his compositions at the time were positive and strong and were substantiated by Julius Stern and Joseph Joachim, whose wife, the favorite concert singer of Germany, accepted the dedication of his song, "Oh, Let Me Love Thee Still, My Hope!" During this time Mr. Pratt wrote his first work for orchestra, in the shape of a single symphonic movement. The subject was *Magdalene's Lament*, suggested by Murillo's celebrated painting. The author found in it an opportunity for the expression of his own struggle, despair, and resignation to the will of Heaven.

Worn by overwork and anxiety, a trip for restoration was taken to Munich via Leipzig, Eisenach, Coburg, Nuremberg, and Regensburg. At Munich he made the acquaintance of Joseph Gungl, the waltz writer, who rehearsed this symphonic sketch, expressing surprise at the clerical character of the work. While here, the lyric opera of *Antonio* was commenced. Upon retiring to Berlin, he placed himself under the instruction of Friedrich Kiel, the contrapuntist. During the winter, while studying counterpoint, the opera was finished, and before spring the first symphony for orchestra was completed. This was rehearsed by the Berlin *Kapelle*, and the *adagio*, the easiest movement, was at once selected and performed at the regular symphony concert, the composer being recompensed for his failure of becoming a virtuoso in witnessing its hearty encore.

Again rest was needed, after the writer's productive and studious labors, and Gastein, with its baths, was sought. Flattering notices of the Berlin press, written after the second production of the *adagio*, reached him there. After the

baths, he made a visit to Innsbruck and took a trip through the Tyrolean Mountains and Switzerland. Mr. Pratt then returned to Berlin to hear the symphony now completely rendered with additional encouragement from the press.

He soon after returned to America, bringing with him the esteem and hearty good wishes of Mr. George Bancroft, Consul-General Kreisman, and a host of American and German friends. His first public appearance after his return was in Chicago, April 1872, in a concert composed chiefly of his own piano and vocal works. The city, then in ruins, was in no condition to support artistic efforts. The concert, though a success artistically, proved a financial failure, driving the composer to the choice of teaching or clerking. Again his antipathy to the former decided his acceptance of the same position he had relinquished four years previously.

Mr. Pratt visited the "Boston Jubilee," having charge of the musicians of Chicago who attended on that occasion. The first movement of his symphony was performed and was well received by both press and audience, the musicians especially demonstrating their pleasure. Upon his return to Chicago, he organized, by personal and persistent effort, the Apollo Club, infusing it with the high aesthetic purpose that has ever since characterized it.

During the winter Mr. Pratt made a short concert tour, and, returning to Chicago, he determined to take up the more congenial avocation of teaching. In the spring of 1874 he produced his first symphony with a small orchestra, the success being such as greatly to encourage him in his concert work, and, while it occasioned him much jealousy and enmity, it secured to him much respect and many friends.

During the summer he rewrote his opera *Antonio*, at the suggestion of Hans Balatka, who, when the work was completed, assumed the direction of some of the choruses in rehearsal and at the concert given by Mr. Pratt for the benefit of the "Foundlings' Home." The "Home" received the handsome sum of \$900, and the success was such as to encourage repetition prior to his departure to Europe some months later, where he went for the purpose of study and contemplation preparatory to the production of larger works.

He attended the rehearsals of Wagner's *Trilogy* at Bayreuth in the fall of 1875, and afterwards, in accordance with an invitation from Liszt, he went to Weimar. Here he gave a recital of his piano works to the great master and musicians present.

Upon returning to Berlin, Mr. Bancroft Davis gave him a reception, at which were gathered the aristocracy of the German capital. This was a mark of distinction seldom, if ever, extended to an American composer. He afterwards gave a soiree at the Hotel de Rome with the assistance of the royal opera singer Fräulein Marianne Brandt. His compositions were received with much favor, especially the songs, and at the close he was the recipient of hearty congratulations. Contrary to expectations, the criticisms were adverse, one even ridiculing, saying he was "better fitted for the back woods of Illinois than playing in the salons of Europe."

Mr. Pratt now went to Weimar, where he quietly began the instrumentation of his opera, resuming at the same time his practice upon the piano and attending assiduously the operas.

While in Berlin, he had studied score-reading with Heinrich Dorn and played his piano works to his old master Kullak, receiving from both valuable criticism. After finishing the instrumentation of the opera, he began work upon the *Anniversary Overture* in commemoration of the centennial of American Independence. This was produced July 4, 1876, and received with great enthusiasm, the author, by request, returning ten days later from Weimar to repeat it. The press, too, was as unanimous in the praise of this work as it had been in condemning his former efforts.

Mr. Pratt's finances, owing to failures in the United States, were cut off, and Consul-General Kreisman, hearing of this circumstance, offered him the position of consular clerk. After attending the "Bayreuther Fest," he assumed this, to him, new responsibility, in the absence of the governmental appointee, during which time he finished his new symphony, *The Prodigal Son*. In April, with the assistance of Theodor Wachtel and Minnie Hauk, he gave a concert at which was performed the *Anniversary Overture* and some minor works. The qualities of director and composer were fully tested upon this occasion, and the press and public accorded him a very favorable verdict.

After this triumph he left Berlin for Paris. In this city Monsieur Edouard Colonne looked over the scores of his orchestral works and selected for future use the *Keveni* and *Magdalene's Lament*.

Arriving in London, the presence of Gen. Grant made the *Anniversary Overture*—which is dedicated to the centennial president—a very appropriate and acceptable novelty to the managers of the Crystal Palace, who had arranged for a grand popular demonstration in his honor. The production of this, and, later, the march, *Homage to Chicago*, at the Alexandra Palace—the latter directed by the author—secured for our composer a respectable position; and when, later, a "Parlor Concert" was arranged, Madame Antoinette Sterling, Signor Foli [Allan James Foley], and many others gladly contributed their services. Mr. Pratt was surprised to find, a few days later, the criticisms of the *Athenaeum*, the *Queen's Daily Telegraph*, and other daily papers remarkably favorable ones, there being no exception to the opinion "that America had produced a composer of which she might be justly proud."

Mr. Pratt now returned to Chicago and is busily engaged upon a dramatic lyrical work, entitled *Zenobia, Queen of Palmyra*. He has written the libretto as well as the words to his songs, and, in the opinion of Mr. George P. Upton, "if the music is equal to the poem, it will be a great success."

*The subsequent production of Zenobia in 1882 was emblematic of the career of Silas Gamaliel Pratt. Critics agreed that the music and casting were weak (see the entry on Dora Henninges for further information), but the promotional campaign had been so overenthusiastic that they were not inclined to be forgiving of its shortcomings. When word reached Liszt in Weimar that Pratt was being called "the American Wagner," he responded, "Pratt, the 'American Wagner'; then why not say 'Wagner, the German Pratt'?"<sup>1</sup>*

*To his credit, Pratt had the ability to rebound from major setbacks, and he produced a significant number of large-scale works after this disappointment, including the operas Lucille (a revised version of his earlier Antonio) and Ollanta, the cantatas The Inca's Farewell (1891) and The Triumph of Columbus*

(1892), a “Lincoln” symphony, and a symphonic poem on the sinking of the Titanic entitled *A Tragedy of the Deep*. He lived in New York from 1888 to 1902, and he founded the Pratt Institute of Music and Art in Pittsburgh, remaining there until his death on October 30, 1916.

## NOTE

1. *Living with Liszt, from the Diary of Carl Lachmund, an American Pupil of Liszt, 1882–1884*, edited, annotated, and introduced by Alan Walker, Franz Liszt Studies Series No. 4 (Stuyvesant, NY: Pendragon Press, 1995), p. 236.

## BIBLIOGRAPHY

Stevenson, Robert. “Pratt, Waldo Selden.” *NGDAM* 3: 620–21.



*This page intentionally left blank*

# R

**Rivé-King, Julia** [*sic*]<sup>1</sup> (b. Cincinnati, October 31, 1854; d. Indianapolis, July 24, 1937); No. 7 (May 1878). Far in advance of the players of Chicago, yes, far in advance of pianists of this country, stands Mrs. Julia Rivé-King, who was born in Cincinnati on October 31, 1854.<sup>2</sup> She comes from a musical home and early exhibited signs of musical talent. From her youth she was so fortunate as to enjoy the very best instructors. The result of all these favorable circumstances is a pianist of whom we as a people may well be proud. Her remarkable talent developed so fast that at the age of eight years she was far enough advanced to perform Sigismund Thalberg's *Don Juan Fantasia* and Liszt's works at a concert given by her mother, all this from memory. She attracted general attention, and great was the expectation that the music-loving public of Cincinnati cherished for her future. Cincinnati always did, and still does, feel great attachment for and interest in Mrs. Julia Rivé-King, and though she has removed to Chicago, the Queen City has not by any means relinquished her claims upon the queen-pianist of this country.

Her early teacher was Mr. Henry G. Andres, one of Cincinnati's most successful teachers and pianists. He laid the foundation for Mrs. Rivé-King's future greatness as a pianist, and while under his instruction she developed not only a wonderful technique but also a power to enter into the "true inwardness" of a musical composition and to reproduce the same upon the piano. We next find her under the instruction of Miss Bruckrue, De Korby [Francis Korbay?], and Mr. S. B. Mills, of New York. At the age of sixteen she went to Europe, studying with J. M. Blassmann of Dresden, Carl Reinecke at Leipzig, and the immortal Liszt at Weimar. She was one of the few who returned from Europe as an accomplished artiste, simply because she went there with the requisite talents and gifts, and because she applied herself with all diligence while there. After her education was completed, she appeared with great credit to herself in Leipzig and Dresden concerts and was about to start upon a concert tour through Europe when she was called home to mourn with a widowed mother over the loss of her father, who was killed on a railroad near Cincinnati.

Though Mrs. Julia Rivé-King is very young in years, she has gained for herself a national reputation, which is saying a great deal. When she returned to her native city, she was at once recognized as a true artiste, and the press of Cin-

cinnati and the country at large was profuse in its praise. Many are the favorable criticisms that might be given here, but space will not permit.

From the biographical sketch published in pamphlet form we quote the following, verbatim:

As an artiste, Miss Rivé possesses some exceptional characteristics: industry, a wonderfully retentive memory, verified in a striking manner by the fact that the repertoire of classic music which she has memorized is much larger than that of many an older pianist, conscientiousness toward her art, and a devotion to the purest and best forms. Her technique is superb and her mastery of mechanical difficulties amazing. She is gifted with an extraordinary fund of patience, of incalculable value to the pianist, whose only safety lies in unceasing practice. Her constant practice since early childhood has developed in her great digital and wrist power, which enables her to give a perfectly even performance of the most tiresome and trying compositions for the pianoforte. In the performance of the great concertos, there is no falling off in the power or clearness of touch. It is as strong, crisp, and effective in the final rondo as in the allegro or slow middle movement. Her method of practicing is careful and thorough. She attaches great importance to producing a full round tone from her instrument and devotes hours to slow playing for the purpose of securing the requisite quality of tone and determining the value and character of each melodic figure. Having thus gained a knowledge of the composition and its character, she perfects herself in the difficulties which beset the execution and thus gradually develops what she conceives to be the perfect form of the work. Her ease of manner and complaisance when before the public are remarkable in one so young, and the presence of an audience always seems to have a tendency to improve her playing; her hearty devotion to the best schools of classical composition has given great delight to all her intelligent hearers who are striving to bring about a more thorough knowledge and appreciation of the true and the beautiful in music.

Mrs. Rivé-King stands at the head of American pianists and is more than the musical and artistic peeress of Misses Clara Louise Kellogg, Annie Louise Cary, Emma Albani, etc. She has inscribed her name deeply into the hearts of not only musicians, but of *all* who are intelligent enough to interest themselves in art matters. She has been honored in many ways. The Emperor of Brazil did her the honor to invite her to play for him and did himself the honor to applaud heartily and to shake hands with the young pianist. Theodore Thomas, who had his doubts as to the ability of the young lady to hold her own in his concerts, heard her play and acknowledged that he was conquered by the Belle Americaine.

Mrs. Julia Rivé-King married Mr. Frank King, formerly editor of the *Visitor*, and has now taken up her abode in Chicago, where she is idolized among musicians. There is a bright future before our young pianist, for she is by no means idle. She studies faithfully and is giving concerts in many places. Wherever she appears she wins the hearts of the people by her wonderful execution as well as by her very winning and simple manners.

*This sketch was published at the beginning of Julie Rivé-King's long and brilliant career. Before retiring from the stage, she played over 4,000 concerts, including more than 200 appearances with the Thomas orchestra. She had a very large repertoire, featuring numerous works by American composers. Her husband died in 1900, and she subsequently taught in Chicago from 1905 until shortly before her death on July 24, 1937.*

## NOTE

1. Throughout her career, this artist was known as "Julie" rather than "Julia." The sketch in *Brainard's*, published when she was still relatively unknown, is unusual in using the more formal "Julia" consistently.

2. Many of the *Brainard's* sketches have incorrect birthdates, but in this case, the author seems to have chosen the correct date despite the fact that nearly all other contemporary sources were wrong. See the Petteys dissertation cited in the Bibliography, pp. 20–23 and 334–36.

## BIBLIOGRAPHY

Coolidge, Arlan R. "Rivé-King, Julie." *NAW* 3: 168–69.

———. "Rivé-King, Julie." *NGDAM* 4: 50.

M[athews], W.S.B. "Madame Julia [*sic*] Rivé-King." *Music* 13/2 (December 1897): 223–25.

Petteys, Leslie. "Julie Rivé-King, American Pianist." Dissertation, University of Missouri–Kansas City, 1987.

———. "Rivé-King, Julie." *ANB* 18: 562–63.

**Root, Frederic W.** (b. Boston, June 13, 1846; d. Chicago, November 8, 1916); No. 29 (March 1880). Some time ago we published a biographical sketch of Dr. George F. Root, the well-known composer and conductor of conventions. It is now our privilege to lay before our readers a similar sketch of this gentleman's son, who too has made for himself quite a reputation. As our readers will observe, he comes honestly by his gifts, for not only was his father a distinguished musician, but his relatives and ancestors on both sides of the family had been for many generations prominent players, singers, and choir leaders. In the generation preceding his, this hereditary musical talent had enabled some of both his father's and mother's families to attain distinction in the profession of music. His mother was a semiprofessional vocalist of wide popularity. One of his maternal aunts was the solo soprano of Dr. Lowell Mason's celebrated Bowdoin Street Choir, Boston, and a maternal uncle was a composer of church music, the celebrated tune called "State Street" being one of his efforts. On the paternal side was a large family, all of whom were musicians, while his father, Dr. George F. Root, has made the family name known to musicians in England as well as this country.

Mr. Frederic Root was born in Boston, Massachusetts, on June 13, 1846. When but five years of age his father gave him his first musical instruction, writing out the exercises for the young pupil, while at intervals his musical relatives took their turn at the good work of making Fred an efficient musician. Not until he was placed under the charge of Mr. B. C. Blodgett, now principal of the Pittsfield (Massachusetts) Female Seminary (then fresh from Leipzig Conservatory), did our young musician really begin to strike root in the field of music. He was then about fourteen or fifteen years of age. Mr. Blodgett took the profoundest interest in his pupil and used to spend one afternoon each week in playing the classics for him. By this course he became perfectly familiar

with the works of the masters, and the profit that he derived from this advantage Mr. Root says cannot be overestimated. His subsequent teachers were Dr. William Mason of New York and Robert Goldbeck of Chicago. He studied the organ in New York, principally under Mr. James Flint of the Madison Square Church, and at one of the evening services of that church made his debut as organist.

In 1863 Dr. G. F. Root removed to Chicago, and for several years his son Fred Root did considerable solo playing both upon the organ and piano in that city and throughout the Northwest, though his tastes and gifts had no striking bent in that direction. In 1867 he made a very extensive convention tour with his father assisting him as pianist and as conductor. In the intervals he took voice lessons from Carlo Bassini, in New York, having previously made himself acquainted with the rudiments of vocal culture through his father's instructions. In 1869 Mr. Fred Root went to Europe, spent several years in study and travel, and visited all points of musical interest from the north of Scotland to the south of Italy. He studied piano in Germany and voice in Italy under the celebrated Luigi Vannuccini, who was also Mr. Myron Whitney's instructor. Upon his returning home he assisted at a session of the National Normal Musical Institute, where he taught voice, piano, organ, and harmony, at the same time continuing his studies with Dr. William Mason and Carlo Bassini, who were of the faculty.

About that time his name appeared as joint author of a glee book, while a few years prior to that it had appeared on a Sunday School singing book. When quite young, while living with his grandparents at a country place near Boston, he made his first attempts at musical composition. His brother was to furnish the words, and Fred the music of a song, with which the two expected to surprise their father. His brother's music, however, deserted him at the third line, which Fred, after setting the first line to music, modulated so far from the key that he could not get back. So the first effort was given up. The next attempt was at an anthem with a fugue finale. Fred knew nothing of the rules of harmony, but as he often looked at his father's works he had an idea how such things were written. He finished the choral and prelude and got as far as the introduction of the fourth voice in the fugue but could go no further. Disgusted with it, he gave it up and burned the manuscript. While at school young Root wrote a number of church tunes, some of which have since been printed, and also some quartets and organ voluntaries.

In the year 1866 he was employed in the publishing firm of Root & Cady, for whom he did a great deal of arranging and composing of music, always with the popular market in mind. Only one composition of a broader character appeared in print, the song "Beyond," which, having been sung by several artists, Mr. Whitney among them, attained some success. And while speaking of the song we would heartily recommend it to our readers as an excellent production worthy of the perusal of artists and amateurs. It is published for high and low voices. Mr. Root continued in the firm until the great fire, after which he devoted himself more exclusively to teaching. He has since also published quite a number of works; among these are a cantata for the Beethoven Society, a burlesque operetta, a vocal method, a class singing book, and so on. Conducting has occupied Mr. Root's attention since his first entrance into professional la-

bors. For four or five years he was also largely engaged in musical journalism, acting most of that time as editor of the *Song Messenger*.

Mr. Root is a teacher of vocalization and harmony and as such has attained a high standing in Chicago. His work has grown into such proportions that everything else had to be excluded. He is not a mere mechanical teacher, but a thinker and experimenter. For the past few years he has concentrated all his powers upon the task of arranging a much-disordered method, namely, vocal method. From the chaos of theories and speculations upon the subject, he has endeavored through much study, experimenting, and comparing of views to bring out an order and a system in which existing differences of opinions should be reconciled, in which effective exercises should be properly graded, and which shall define the right and wrong tendencies of voices and show how to develop, suppress, and combine to the best advantage. As a result of his efforts he gave the following theory of voice: Vocal tone is produced by means of an adjustment of life in the throat, not unlike the embouchure of the brass instrument player; and as the horn player cultivates firmness of adjustability of the external life, so the singer should seek to gain for the laryngeal lips (vocal cords) firmness in approximation, steadiness in adjustment, exactness and rapidity in action, and, in short, general strength and controllability. The breath should be taken by such method as will secure three conditions: the act must be noiseless, the air must be prevented from striking immediately upon the sensitive parts of the throat, and the muscles of the throat and upper chest must be excited to action by the inspiratory effort. The expiratory effort is to be regarded simply from the standpoint of economy of breath, or, more explicitly, the powerful muscles of the chest and abdomen must not be allowed to overpower the weaker ones of the vocal cords. The normal acts of the throat in tone production must be freed from others that act sympathetically with them but that are antagonistic in their effects, those that narrow the tube through which the tone is conveyed to the outer air, and those that hamper the larynx and prevent the singer from controlling its position and movement. This view of the subject is not in all its features new, but as far as Mr. Root knows, he considers the combination of all these facts into one theory covering the entire ground of the production as something new. Without sitting in judgment upon Mr. Root's theories, we give them, believing that he is able to defend them whenever they are attacked.

Mr. Root is in the prime of life. We know him to be an active, energetic man who will not consent to be idle and whose mind is speculative and searching. He is a thinker, an intelligent laborer in the field of music, and the profession may expect a great deal from him if his life and health are spared.

*Frederic Root, like many American musicians of the late nineteenth century, was active in several areas. A good conductor, composer, and arranger, he made his mark also as a vocal teacher and author of books on singing. He remained in Chicago for the rest of his career, dying there on November 8, 1916. On the matter of orthography, his father, George Frederick Root, seems to have preferred a "k" at the end of his middle name, while his European-trained son preferred the Continental spelling.*

## BIBLIOGRAPHY

- Carder, Polly. "Root, Frederick Woodman." *ANB* 18: 843–44.  
 Osborne, William. "Root, Frederick W(oodman)." *NGDAM* 4: 85.  
 Root, Frederic W. *Methodical Sight Singing*. Philadelphia: Theodore Presser, 1904.  
 "Root, Frederic Woodman." *NCAB* 9: 384–85.

**Root, G[eorge] F[rederick]** (b. Sheffield, Massachusetts, August 30, 1820; d. Bailey Island, Maine, August 6, 1895); No. 20 (June 1879). Dr. Root's labors and successes as a musician are probably well known to many of our readers, for biographical sketches of his life have been published in the appendix to Moore's *Encyclopedia*, in the *Chicago Tribune*, and in the (New York) *Musical Gazette*, from whence Potter's *American Monthly* took it and republished it in its February number. Despite these facts we must add another, for in a series of biographical sketches of American musicians, that of Dr. G. F. Root must not be missing. Having mentioned the several biographical notices of Dr. Root that have appeared, we would not have our readers understand that we give them merely a republication of one of these, for such is not the fact.

Few, if any, American composers enjoyed greater popularity than did Dr. G. F. Root. He was born at Sheffield, Massachusetts, in the year 1820. He spent his early days on the farm. While young he visited the district school and picked up whatever instruments he could lay hands upon, perfecting himself on them as fast as he could. Thus, we see the young man grow up surrounded by the beauties of the Housatonic Valley, with all its picturesque scenes, its hills and dales, its orchards and streams, all of which had a favorable influence on the impressible poetic mind of our young musician. His musical taste developed early, and as years passed, his love for the art became a perfect passion. The farm soon became too isolated a place for an aspiring youth like Root. He longed to rise in the world; he craved honors and distinction. When about eighteen years of age he left the parental home and went to Boston for better instruction, hoping that at a future time he might devote himself entirely to his beloved art. Since that time he has held a prominent place before the public. Fortune smiled upon him, for he soon found employment with Mr. A. B. Johnson, then organist and music teacher in Boston. He took Mr. Root into his school in order to try his gifts for the profession and was so well pleased with his aptitude and perseverance that he gave him both permanent employment and a place at his own fireside. So decided was his success that he was soon accepted as a partner in Mr. Johnson's school. Mr. Root still further increased his income and usefulness by acting as leader of several choirs. He early occupied a prominent position among New England musicians. Prior to 1835 Dr. Lowell Mason had organized teachers' classes, which held their meetings in connection with the Boston Academy of Music. These classes prospered until some years afterwards the convention, as it was called, split, when a portion adjourned to meet in New York. Dr. Root's name already appears as connected with those early struggles. He continued for five years with Mr. Johnson, after which he went to New York, having been invited to come there by Mr. Jacob Abbott,

then principal of the Abbott Institute. His reputation as teacher spread so rapidly that soon he was called to teach in other institutions of learning, and while thus engaged as teacher he also conducted the music in the Mercer Street Presbyterian Church.

The desire to see Europe and to drink in the wisdom of the great teachers there prompted Dr. Root to make the trip there in 1850. Despite the shortness of his stay (he remained but one year) he made marked progress in many respects. About this time he made his first attempt at composing by writing and publishing the song "Hazel Dell," a simple melody that became very popular throughout this country. It was published by Hall & Son of New York, a firm now extinct. Mr. Root published this song under the name of G. Friedrich Wurzel, which is the German for Root. Well do we remember the great sales of this song; while it was at the height of its popularity, a difficulty arose between the music trade and Hall & Son concerning the prices of music. An agreement having been entered into by the dealers not to sell Hall & Son's music, the supply of "Hazel Dell" soon ran out. The demand was, however, so great that a Philadelphia firm published a song entitled "Hazel Nell," a sort of an imitation of the favorite song, which was readily passed off by some dealers for the original. When peace was again declared between Hall & Son and the music trade, the spurious "Hazel Nell" was soon driven out of the market by the favorite original. There was probably no time in all the history of music publishing in this country when so many popular songs were sold at one time as there were about twenty-five years ago. A few years later Dr. Root published another song that also gained great popularity, namely, "Rosalie, the Prairie Flower." About that time he published his cantata, *The Flower Queen*, a composition that also enjoyed great popularity. Meanwhile he joined Messrs. Mason and William Bradbury in the work of making church music books, and his aid was so efficient that he gained for himself the esteem of these veterans. Dr. Root now retired from the business of teaching in New York and made his home at Willow Farm, a new and comfortable home that he and his brother had provided for their parents. He devoted himself to the work of composing music and to the holding of conventions.

In 1860 Dr. Root settled in Chicago. He entered into a partnership with Mr. Chauncey Marvin Cady and with him founded the well-known firm of Root & Cady. This house became famous over the entire Northwest, inasmuch as it published one of the best catalogs in the country. It was, however, mainly Dr. Root's connection with this firm that gave it great reputation and the popularity of his songs that made it rich. Dr. Root led a most busy life. He wrote songs and cantatas and compiled church music books, most of which became popular and brought great gain to the firm. Many of his church tunes and Sabbath School melodies have, so to speak, made the round of the Christian world.

But what gave him a national reputation were the popular songs that he wrote during the Civil War. Great upheavings always produce deep feelings, and when men's minds and hearts are stirred, they produce great things, and the popular heart is ready to be impressed by them. It is a great privilege thus to reach the popular heart and to express in tones and in words what the popular heart feels. Let such a production be ever so humble it is no longer an item of indifference. So when Dr. Root wrote "Rally round the Flag, Boys," "The Bat-



tle Cry of Freedom," "Tramp, Tramp, Tramp the Boys are Marching," etc., he sang in words and tones what the people felt; he strengthened public sentiment and united the masses in their great political efforts. Who can calculate the good those songs have done to the national cause? They were sung by the soldiers in camp, they were sung in societies, in schools, at public meetings, in concerts, and in churches; bands played them, pianists rattled them off, and they were even heard by the grind organ long after the war had ceased. The popularity of the tune "The Battle Cry of Freedom" originates from its being performed by the Hutchinson family at a great mass meeting in Union Square, New York, in the year 1861. Miss Viola Hutchinson sang the melody, and the people, with an irresistible spirit, joined in the chorus, producing a tremendous enthusiasm. It was repeatedly called for, and from that time became almost the rallying cry of the North.

Dr. Root wrote many other songs that became popular, as, for instance, "The Vacant Chair," "Just before the Battle, Mother," which reached a good degree of popularity. He also prepared many books, of which we will mention *The Flower Queen*, *The Shawm*, *Sabbath Bell*, and *The Triumph*, which latter book alone brought the firm a great gain. His cantatas *Daniel*, *Pilgrim Fathers*, *Belshazzar's Feast*, and *Haymakers* are popular and are known not only in this country but also in England, where even the Sol Faists have begun to reprint them in their own peculiar style of notation. The Chicago fire caused the firm of Root & Cady a loss estimated at least at \$200,000. This shock was too great for them to recover from, and the firm dissolved. Their very excellent stock of plates was purchased by S. Brainard's Sons, who have now opened a new store in Chicago, being the rightful successors of Root & Cady.

Dr. Root still lives in Chicago. Though fifty-nine years of age, he is active and full of work. He travels much, holding conventions, and bids fair to be useful for years to come. And now a word about his compositions. In order to enjoy the simple flower, one need not look at the tree for the purpose of making comparisons as regards strength and size. In order to enjoy the clear water of the mountain stream, one need not look down into the valley, where the broad stream moves on with majesty and power. No one would say that because Shakespeare has given us his immortal works, therefore, nothing below these is worthy of our notice. The people need books also, and he who supplies them is surely worthy of honor. We enjoy flowers and mountain streams because of their own beauties. Dr. Root's melodies are as flowers that bloom in the people's garden, his flow of melody is as a lively mountain brooklet that has refreshed many a weary wanderer and laborer. The little flower does not aspire to be a great tree, the little stream does not pretend to be an Amazon. So Dr. Root does not claim his popular music to be the equal of that of the masters. He is simply a singer of the people, and to be beloved by the people is also an honor. There are many who make light of popular music, saying that it is very easy to produce it. Let such make the attempt to write a popular song, and they will find that more than mere theoretical knowledge is required in order to write a sweet melody. To write a pretty tune is a heaven-born gift, and he who possesses it should be encouraged to use it. Dr. Root is a popular composer. His music has made thousands of households glad, it has exerted a powerful influence during the nation's great struggle, and Dr. Root can well dispense with the

approval of those wise critics who condemn every musical enjoyment except it meets their own high state of musical culture.

*The final paragraph of this sketch summarizes effectively the contributions of George Frederick Root to American life. He wrote unpretentious music that had a broad appeal, from his Civil War tunes to his sacred works. Like the best popular songwriters of any age, he not only capitalized on what was familiar to his audiences but also created a taste for something new. The secular cantatas The Flower Queen and The Haymakers created a craze for semidramatic works that could be performed by community choral groups in rural communities. Through these works and his many popular songs, Root exerted a strong influence on American culture that did not end with his death in 1895.*

## BIBLIOGRAPHY

- Carder, Polly H. "George Frederick Root, Pioneer Music Educator: His Contributions to Mass Instruction in Music." Dissertation, University of Maryland, 1971.
- Epstein, Dena J., H. Wiley Hitchcock, and Polly Carder. "Root, George Frederick." *NGDAM* 4: 85–87.
- "Root, George Frederick." *NCAB* 9: 384.
- Root, George Frederick. *The Haymakers*. Ed. Dennis R. Martin. Recent Researches in American Music, vols. 9 and 10. Madison, WI: A-R Editions, 1984.
- . *The Story of a Musical Life*. Cincinnati, 1891; reprint New York: Da Capo, 1970.
- Wilhoit, Mel R. "Root, George Frederick." *ANB* 18: 843–44.

**Rudersdorff, Erminia [Hermine]** (b. Ivanovsky, Ukraine, December 12, 1822; d. Boston, February 26, 1882); No. 54 (April 1882). Since we began writing these biographical sketches, it has happened twice that persons died before we had an opportunity of giving particulars of their lives. We expected ere long to give a series of biographies of our prominent lady musicians, when a sketch of Madame Rudersdorff's life would have been added. Alas! the lady died recently, and thus we can no longer count her among the prominent living American musicians. Nevertheless, we shall give her biography in connection with this series.

For several years past, the subject of this sketch has been literally a musical magnate in Boston, where she lived. She has not only sung with great success in opera, oratorio, and concert, but she has deservedly taken the very highest rank as a teacher. Of a lady who is so well known, so successful, and so universally admired, a few words describing her professional career cannot fail to prove acceptable to our readers. She comes from musical stock, her father having been a celebrated violinist. She was born in the Castle of Ivanovsky near Kiev in the Ukraine, Russia, the residence of a princess who was a friend of her mother. At a very early age she went to Paris to study music under the tuition

of Giovanni Marco Bordogni. She had also lessons from Rubini and Luigi Lablache and finally from Cavaliere Micheroux, the celebrated teacher of Giuditta Pasta. In a private letter Madame Rudersdorff informs us that to him she owes all she knows. Under his guidance she rapidly advanced in the knowledge of her art, and when scarcely more than fourteen years of age she made her first public appearance before, and at the request of, old King Ludwig of Bavaria in a concert at Munich. In the year following, November 1841, she made her debut at Carlsruhe under the patronage of the grand duchess Sophie of Baden, singing in the operas *I Puritani*, *La Sonnambula*, and *Norma*. Every character was successfully rendered. According to some other account she first sang at Frankfurt in Mendelssohn's *Lobgesang* (1840), but we doubt whether she made there her debut. While in Germany she sang mainly under the patronage of Prince Fuerstenberg and the late queen of Holland, the princess of Orange. Madame Rudersdorff remained for several years in Germany, singing in opera and a great deal at courts. She wrote to us saying that she had many presents and jewelry given her during that period of her life.

She next went to England, made her debut at Her Majesty's Opera, Drury Lane, in the part of Donna Anna in *Don Giovanni*, and shortly afterwards she was engaged by the Sacred Harmonic Society to sing in the oratorio of *Judas Maccabeus*. This effort was such an immediate and pronounced success that the society announced a second performance—a rare incident in its annals, and consequently a very high compliment to the talent of the principal soloist. Afterwards she sang in the English provinces and in the principal cities of Scotland, going at length to the Royal Italian Opera, Covent Garden, where she remained for several successive seasons. The "season" in London, as is doubtless well known to all of our readers, begins about the first of May and lasts into August, so that in the fall and winter Madame Rudersdorff was at liberty to appear at all the oratorio performances and musical festivals in London, Birmingham, Liverpool, et cetera. At different periods in this stage of her career she went by invitation to the courts of Prussia and Holland, was engaged in the famous Gewandhaus Concerts of Leipzig, made occasional tours through the principal cities of Germany, and for several winters sang in Paris at the concerts of Jules-Étienne Padeloup. At this time she was offered an engagement at the grand opera (through the influence of the celebrated tenor Goget), but the *claque* was then at the height of its baneful influence, and Madame Rudersdorff found that it would be impossible to sing with safety unless the *claque* was hired. That organization controlled the popular verdict. The leader was usually furnished with a score of the opera to be performed, and the passages where a point was expected to be made were marked therein, so that the *chef de claque* knew just when to display his little white *baton* and compel the applause of his retainers. Madame Rudersdorff was too noble-minded a woman to submit to such imposition and indignity and refused to sing. Not long after this she began in London her career as a teacher, having for two of her most successful pupils Carlotta Patti and Anna Drasdil. Then, in 1871, she was induced to come to this country through the invitation of the Handel and Haydn Society, and her success was so marked that she was pressed to remain permanently among us in the capacity of a teacher. She sang in 1873 in that "horrid" Jubilee—we use the lady's own words. Since then she remained in Boston as teacher. Her efforts were so suc-

cessful that in a few months she was overrun with pupils, many of them coming from the most distant parts of the Union. Accordingly she was obliged to make selections, and only those ladies who showed exceptional talent were retained under her instruction.

She accumulated money enough to buy a desirable estate of eighty-four acres in a quiet farming town in Massachusetts. Here in the summer months she devoted herself to intelligent and even scientific farming and to the instruction of a few favorite pupils. She had a good dairy, a fine collection of poultry, and an extensive vegetable garden, and success in the cultivation of her farm is attested by the prizes that she has taken at the local agricultural fairs. But if the madame was a good manager of her farm, she was still more successful as a teacher. Concerning the repute that Madame Rudersdorff enjoys as teacher in the musical circles of both continents, it will be sufficient to mention the fact that Mr. [Ernest] Gye and Col. J. H. Mapleson of London and the brothers Strakosch of Paris and New York are always willing to introduce upon the operatic stage any pupil she may strongly recommend.

Among her many pupils we will mention Mlle. Drasdil, Miss Emma Thursby, Miss Emily Winant, Miss Fannie Kellogg, Miss Helen Billings, Madame Eugenia Pappenheim, Mlle. Therese Futzens, Carlotta Patti, Minnie Hauk, and others. Madame Rudersdorff is a composer of no ordinary rank, and her music is extensively sung in England. She has also contributed occasionally to musical and literary periodicals. After a year's suffering from a painful illness Madame Rudersdorff died on Sunday morning, February 26, in her sixty-first year, being in full possession of her mental powers, having shortly before her death given full instructions as to the disposition of her property.

It is with many regrets that we announce the lady's death, for she was one of the brightest lights in the American musical profession, and her place will not soon be filled.

*The list of Rudersdorff's pupils speaks for itself. No other voice teacher in the United States produced so many illustrious singers during this period, and her death was a significant loss to American musical life.*

*This page intentionally left blank*

# S

**Sherwood, William H.** (b. Lyons, New York, January 31, 1854; d. Chicago, January 7, 1911); No. 31 (May 1880). Though young in years, Mr. Sherwood is by all critics acknowledged and received as the most impressive and original pianist ever heard in this country. He has attracted much attention in Europe and upon his arrival in his native country quickly made for himself a reputation. Mr. W. H. Sherwood was born in Lyons, New York in 1854. His father, Rev. L. H. Sherwood, M. A., a gentleman of high literary as well as musical cultivation, is the founder of the Lyons Musical Academy. From him Mr. W. H. Sherwood inherited much of his musical and poetical sensibility, and through his father's training he learned both to enjoy and develop musical ideas and to form serious habits of practice.

Mr. Wm. H. Sherwood made much progress between his ninth and eleventh years, being at that time considered a most astonishing young pianist and appearing with gratifying success in concerts in Pennsylvania, New York, and Canada. From that time until his seventeenth year, his time was mostly employed in common school studies, combined with more or less employment as teacher in his father's school.

Not until the summer of 1871 was his mind made up to follow music as a profession, his studies having been pursued in other branches until he was fully prepared to enter college, being especially proficient in mathematics and Latin. During five weeks of the summer of 1871, Mr. Sherwood enjoyed the instruction of Dr. William Mason at a Normal music school held in Binghamton, New York. There he played with such marked effect, several times, and received so much encouragement from Dr. Mason that by the latter's advice his father was induced to go to Berlin with him, to study with Theodor Kullak, in the fall of the same year. He had for some time previous to this filled the position of organist in St. Paul's Church, Syracuse, New York. His progress with Kullak was rapid and brilliant. Seven months afterwards, in March 1872, his teacher selected him to play at his yearly concert in the Singakademie, giving him no less a task than the great F-minor Fantasie by Chopin, op. 49. Herr Moritz Moszkowski, Nicole Zacoby, [Xaver] Scharwenka, Martha Remmert, Adele aus der Ohe, and others of repute took part in the concert as pupils of Kullak. Mr. Sherwood received the most enthusiastic applause of all and the best criticism

for his musical warmth, execution, and interpretation of this beautiful and difficult work. Kullak considered him his favorite pupil and seems to have retained his high opinion of him to this day.

Mr. Sherwood's health became somewhat impaired during this first winter in Berlin, and he went to the Rhine, and after a few weeks of recuperation in company with his father and an eminent Cincinnati pianist, Mr. Armin W. Doerner, a fellow student with Mr. Sherwood, all three located in Stuttgart. Mr. Sherwood, senior, soon afterward returned to America. After some six or more months spent in Stuttgart, during which time he made rapid progress in composition under Carl Doppler and at the same time was the organist of the English Church at Stuttgart during most of his stay there, Mr. W. H. Sherwood next returned to Berlin and to his former teachers Kullak and C. F. Weitzmann. Under the latter he soon completed several piano compositions that have been the occasion of urgent advice from such men as Rubinstein, Liszt, and others to devote himself exclusively to composition. These works stirred up a greater interest in his talents than even his piano-playing. A "Capriccio" op. 4, published by Breitkopf & Härtel of Leipzig two or three years later, was the occasion of most enthusiastic encores and encouragement, Mr. Sherwood being particularly successful with it in a memorable matinee given by Liszt in Weimar and in a Philharmonic Concert in Hamburg.

During his second winter in Berlin Mr. Sherwood was engaged to play Beethoven's Emperor Concerto, No. 5, in E-flat, in a symphony concert with the "Berliner Sinfonie Kapelle," orchestra. This performance was his greatest triumph yet and led to his engagement shortly afterwards to render the same work at a "Beethoven Feier," in the Konzerthaus under the direction of the Royal Music Director, Richard Wüerst. This second performance, before an audience of 3,000 or 4,000 people, was an ovation from the German connoisseurs and people to American genius, Mr. Sherwood being repeatedly called out and cheered and forced to make his bow no less than eight times. This concerto was subsequently repeated in three more symphony concerts in Berlin, making five in all, during a period of two years.

This conspicuous beginning, would, in many cases, have been the signal for a concert tour, but Mr. Sherwood began to get greatly dissatisfied with his own touch and technique and went from the concert room into a schooling of fingers and wrist, which for over a year caused him to neglect the study of musical works and desist almost wholly from playing. He considers some of this time clearly wasted but recognizes many good results from the formation of very exacting and strict habits of self-discipline and fine shading and qualities of touch. Becoming impatient of some teachers and principles that seemed to make an end of mere mechanical precision and to dwarf the inspired ideas of the music studied, he went to Leipzig, where for several months he studied counterpoint and composition with E. F. Richter. This sojourn, from February to May, was soon broken up by the arrival of Liszt in Weimar, where Mr. Sherwood soon followed with his wife, a pianist of marked ability, to whom he was married the autumn preceding.

Very seldom in musical history is it found that husband and wife excel in art; the most remarkable instance of this kind is that of Robert and Clara Schumann. Mrs. W. H. Sherwood, née Miss Mary Fay (not related to the cele-

brated pianist, Miss Amy Fay, of Chicago), had made a sensation in Boston by recitals and performances with the Mendelssohn and Harvard Societies there. She was a pupil of William Mason, also of Richard Hoffman, Gustav Satter, and of Rubinstein during his sojourn in America. Through the advice of Rubinstein, she went to Kullak in Berlin, who spoke of her to Mr. Sherwood before their acquaintance as his most satisfactory lady pupil. In Weimar they enjoyed many privileges of hearing and studying under Liszt's guidance. The great master had many words of encouragement and showed many courtesies during their six or seven months' stay in Weimar, and upon the birth of their first child in Weimar he offered himself as godfather. At Liszt's last matinee of the season prior to his departure for Pest, Mr. Sherwood was asked to play twice before a distinguished audience of artists, which he did with eminent success.

A Philharmonic Concert in Hamburg followed, where Mr. Sherwood introduced Grieg's celebrated concerto in A minor, meeting with the most enthusiastic approval from the Hamburg press and public, repeated recalls, a salute from the orchestra, an honor seldom conferred, and a large voluntary increase of the generous sum offered in advance by the Board of Directors for his services. Mr. Sherwood gave his own concert in Hamburg a few days later, assisted by a fellow student and artist from Weimar, Herr Paul Toepfer, to a full house. He appeared six times in Hamburg in two weeks, then went to Berlin, February 18, 1876. Mr. Sherwood gave his own concert in the Berliner Singakademie assisted by Mrs. Sherwood, to a full house. It was a season of financial depression and of disaster to many concert enterprises, but, though quite neglected by most of the resident musicians, Mr. Sherwood had a large audience of some 1,800 or 2,000 people and in every instance received eminently favorable criticisms from the leading German papers and musical journals. The only known exceptions to the gratifying opinions of the press expressed at the time were a few letters in American papers from Berlin "American" correspondents. The Berlin papers spoke of Mr. Sherwood as one of the greatest pianists of the age in regard to execution, touch, power of contrast and shading, of intellectual conception, musical feeling, and poetry.

Mr. Sherwood soon after made preparations to sail for New York, leaving too soon to be able to accept engagements offered by the symphony societies [of] Bremen, Cassel, Gera, Lübeck, at the Courts in Berlin and Weimar, and from the directors of the Gewandhaus in Leipzig. Having arrived in America in May 1876, Mr. Sherwood was immediately engaged to make his debut in two grand Annie Louise Cary, Clara Louise Kellogg, and Pasqualino Brignoli concerts and in a Boylston Club concert (the leading singing club of Boston), at which his reputation was at once established. He was invited by the citizens of his native town, Lyons, New York, to give a recital there, where he was received with many marks of distinction. A visit was made during the summer to Kansas City, Missouri, where a concert in the opera house drew a large audience to hear their first program of classical piano music. One of Mr. Sherwood's arguments has been that music of the great composers performed by a live musician should be as much, in fact more calculated to satisfy and please an uncultivated audience than so-called "popular" music, either vocal or instrumental. He has demonstrated this theory to his own satisfaction and to that of his listeners as well in many recitals in smaller towns, many out west, where severe programs



have been ventured upon "for the first time" with entire success, arousing the highest enthusiasm from the public assembled.

In the fall of 1876 Mr. Sherwood settled in Boston as a teacher, his services being at once in demand. He conducted several classes for two or three seasons at the New England Conservatory, some of his pupils proving the most successful and satisfactory performers at two or three of the quarterly concerts of that institution. He has since withdrawn himself from conservatory teaching, claiming that students cannot receive proper or sufficient attention in the short time allotted to each in the classes, nor can they be thoroughly well graded for piano instruction if it is to be artistic and thorough. It is nevertheless true that a spirit of competition is aroused and much of a pupil's diffidence or nervousness can be overcome by habits of association with others. Mr. Sherwood never became a conservatory pupil himself, preferring private instruction. Nevertheless, with Kullak and Liszt he enjoyed the benefits of recitations in company with other students, but although without the disadvantage of the fifteen-minute restrictions of the conservatory plan.

During the Centennial Exhibition in Philadelphia, Mr. Sherwood took part in the memorable concerts at the Philadelphia Academy of Music, in the latter of which, "The Centennial Musical Festival," conducted by Theodore Thomas, his playing of Schubert's grand Fantaisie in C, op. 15, arranged by Liszt, for pianoforte and orchestra, earned an enthusiastic, double recall before an audience of 8,000 people, Mr. Thomas, orchestra, and chorus leading in the applause. The same fall, 1876, this performance was repeated with Thomas' orchestra in Boston with equal effect. At another Thomas concert in Boston, the same autumn, Mrs. Sherwood played with Mr. Thomas and also at a Harvard Symphony concert, and Mr. Sherwood found himself in immediate demand both as soloist and teacher, fulfilling engagements with the Harvard Association, with Mr. Thomas in New York and other places, and giving with his wife five recitals with highly interesting programs of almost entirely different material from those of the first series. An especial triumph was the playing of Schumann's A-minor concerto with Thomas' orchestra in Boston Music Hall, February 13, 1878. During this and the preceding season, Mr. Sherwood had many engagements in New England towns. His two recitals in Chicago at the inauguration of Hershey Hall, January 23 and 25, 1877, at once established the knowledge of his powers throughout a large western territory.

The summer of 1878 gives us three recitals given before the Music Teachers' National Association, convened at Chautauqua Lake, New York. A five weeks' Normal Music School summer session followed in Lyons in connection with his father's academy. The attendance was good, the interest great. Of recitals Mr. Sherwood gave nineteen, playing in company with his wife to the assembled students who came from all parts of the country, 117 works selected from the best composers. A general invitation from the citizens to repeat the session another summer, kindly offering the free use of the public school building, was followed by a similar invitation signed by the leading citizens of Canandaigua, New York, and with a second paper pledging the names of about eighty students in case Mr. Sherwood would hold the next session in that town.

The letter was accepted. The season of 1878-1879 opened and continued with such a rush of pupils that both Mr. and Mrs. Sherwood gave up the idea of

any extended tour. A series of ten recitals was given during the space of twelve weeks, all of which were favorably noticed. Mr. Sherwood's performance of Beethoven's "Emperor" Concerto at the Harvard concert December 5, 1878, was decided to have been one of the finest performances ever heard. His engagements in Boston for three seasons have been more than those of any other pianist. His recital of April 29 at Steinway Hall, New York, was listened to by a large audience of the cultivated musicians of that city, eliciting almost universal expressions of equal satisfaction, pleasure, and surprise. Mr. Sherwood was recalled at the close of a long program and forced to play again. Soon after this concert, Mr. Sherwood left a class of nearly seventy pupils for a tour of recitals, partly to fulfill engagements offered during May and June 1879, playing almost continuously as follows: Three concerts in Boston, one in Providence, Rhode Island, Portland, Maine, Cambridge, Andover, Bradford, Taunton, Lowell, Massachusetts, three recitals at the University of Oberlin, Ohio, Pittsburgh, Pennsylvania, Lexington, Kentucky, two recitals in Cincinnati, six in Chicago, four in St. Louis, two each in Milwaukee, Wisconsin, St. Paul, Minnesota, and Cedar Rapids, Iowa, one each in Burlington, Dubuque, Davenport, Iowa, Owatonna, Minneapolis, Minnesota, Evanston, Illinois, Detroit, Michigan, Buffalo, Auburn, Syracuse, and Wells College (two recitals), New York. He played also in Cleveland before a select audience on the way through. But we have given enough statistics to show the wonderful activity and popularity of this young pianist, though much material is at our hands that would interest our readers.

*William Sherwood may be seen as the successor to Louis Moreau Gottschalk (1829–1869) as the preeminent American piano virtuoso of his age. The differences between their careers, however, demonstrate the changes that occurred in American tastes in the decades after the Civil War. Both artists toured extensively, but whereas Gottschalk often played on horrendous pianos before audiences that preferred salon music and virtuoso showpieces, Sherwood could count on good instruments supplied by America's growing piano manufacturers and audiences eager for the serious art music that he brought them. Gottschalk studied in France and made snide remarks in his memoirs about German "professors" in the backwoods of America; Sherwood, like most of his contemporaries, studied in Germany and helped to reinforce the respect that Americans of his day felt for German music and musical ideals. Whereas Gottschalk did little teaching, Sherwood was active from 1889 as a teacher in Chicago and spent his summers teaching at the Chautauqua Institute in New York. Sherwood may not have had the appeal of a matinee idol, but his flawless technique and superb musical instincts thrilled and educated audiences for decades until his death on January 7, 1911.*

## BIBLIOGRAPHY

- "Concerning William H. Sherwood." *The Musical Leader and Concert Goer* 9/10 (March 9, 1905): 13.
- Groves, Robert W. "Sherwood, William H(all)." *NGDAM* 4: 217.
- Livingston, Herbert S. "Sherwood, William Hall." *ANB* 19: 833–34.
- Mathews, W.S.B. "William H. Sherwood: An American Educator in Music." *The Musician* 16/3 (March 1911): 155, 209.

"Sherwood, William Hall." *NCAB* 9: 385-86.

"W. H. Sherwood." *The Musical Courier* 7/12 (September 19, 1883): 159.

"William H. Sherwood Dead." *Chicago Tribune*, January 8, 1911, p. 2.

**Sherwood, Mrs. William H., née Mary Neilson Fay** (b. Williamsburg, New York, ca. 1855); No. 72 (January 1884). It is an uncommon event for both husband and wife to excel in the same line of musical ability, but one is almost at a loss to discriminate between the merits of Mr. and Mrs. Sherwood as public performers. Like her husband, Mrs. Sherwood had the advantage of parents noted for musical abilities, her mother, Mrs. Temple Fay, having held a high position among the resident piano instructors of Boston for many years.

Although Mrs. Sherwood is a native of New York state, she claims Boston as her home, having lived there almost from her birth until her European residence during the last few years. She began the study of the piano in her earliest childhood under her mother's instruction and subsequently received the benefit of the tuition of John Lange and J.C.D. Parker, both of whom encouraged her to continue her studies with a view to her entering upon a professional career. She also studied with Otto Dresel, and with a view to still further perfecting her playing she studied with Richard Hoffman and William Mason of New York. She made her debut as Miss Mary Fay at the Philharmonic concert in Music Hall, playing the Romance and Rondo from Chopin's concerto with the orchestra and being complimented upon the brilliancy, force, and artistic delicacy of her rendering. She appeared as a pupil of Otto Dresel and was by him regarded as one of his best pupils.

She was at this time quite young, and her youthful appearance was commented upon at the time, the perfection of her technique being no less than wonderful in one of her years. She had previously appeared at a concert of the Mendelssohn Quintette Club, but the concert at Music Hall was considered her entrée into the musical world. She subsequently made a number of successful appearances with concert combinations in Boston, besides giving a series of recitals of her own, which were largely attended and favorably received by the press. Three years ago Miss Fay went abroad and studied under Theodor Kullak, and for the past three seasons she has enjoyed the advantage of a residence in the musical centers of Germany, having opportunities for listening to the best interpreters of piano-forte composition in the world.

She possesses a peculiar style that her masters have been unable to wholly educate away, but as this individuality is of a pleasing description, her performances all have an added merit of originality, which is quite refreshing. Her first appearance in the concert room with her husband was in Berlin, and last month she made her second appearance with him before a Boston audience. She is unquestionably an artiste of the first rank and performs her selections in quite as satisfactory a style as her husband.

*This biography was evidently published years after it was written, for the Berlin recital to which the author refers took place on February 18, 1876. By 1884 the couple had been performing joint recitals for nearly a decade. The marriage did not work out, though, as a news item published in April 1886 reports that she sued him for child support, which had been ordered the previous November but not paid. On December 3, 1887, he married a former student, Estelle Abrams, and moved to Chicago. Mrs. Sherwood remained in Boston, performing successfully as a piano soloist in the years after their divorce.*

## BIBLIOGRAPHY

- "Mr. and Mrs. Sherwood." *The Musical Courier* 12/15 (April 14, 1886): 240.  
 "Mrs. W. H. Sherwood." *Boston Transcript*, January 26, 1887, p. 1.

**Singer, Otto** (b. Sora, Germany, July 26, 1833; d. New York, January 3, 1894); No. 43 (May 1881). Prominent among American musicians stands Mr. Otto Singer. He was born on July 26, 1833, at Sora, Saxon Germany. He attended the well-known Kreuzschule at Dresden from 1845 to 1851, after which he entered the Leipzig Conservatory of Music, where he remained until 1855, completing the regular course. In the year 1859 he removed to Dresden, and during the time from 1859 to 1861 he continued at intervals his studies with Liszt at Weimar, attending at the same time lectures at the Leipzig University. He studied conducting and singing at the Mainhard'schen Opernschule and also in several of the leading theaters. He made early attempts at composition, and while yet studying at the university, he came before the public as a pianist and conductor of singing societies.

Mr. Singer was a devoted pupil of Liszt. Not only was he an admirer of the great abbé's piano-playing and charming manners, as indeed are all who meet him or hear him play, nay he entered fully into his teacher's ideas and theories, carried them out practically in his compositions, and defended them whenever attacked in his presence. Such zeal, of course, soon caused Singer to be known as a regular "Lisztianer," which brought down upon him the ill will of the opposition party. The war of musical factions was then, and in a measure still is, something terrible. Liszt was one of the great captains leading the musical forces of Germany, and it was therefore but natural that his followers should receive the same treatment that he did. Thus it came that Otto Singer found many difficulties obstructing his road to success. That he was then regarded as worthy of public notice is clear from the fact that Brendel in his *History of Music of Italy, Germany, and France* (Leipzig, 1867) mentions Singer's name as one among a number who were then prominent representatives of the Lisztian School. Being unable to secure a position commensurate with his ability, he was glad to accept the offer of a position as teacher in a conservatory about to be started in New York by Theodore Thomas and William Mason. Those gentlemen wrote to Liszt requesting him to recommend someone who

would be worthy of such a position, and he named Otto Singer. Soon after he came to New York in 1869, he attracted attention and rose to a prominent position. He played frequently in Thomas' concerts and shared with him in the conducting of the Mendelssohn Union.

In the year 1873, the Thomas and Mason Conservatory came to a close, and in the same year Otto Singer moved to Cincinnati, where he still lives and teaches. Thomas had then assumed the conductorship of the Cincinnati May Festival, and in order to have the chorus drilled according to his own ideas, he had Mr. Otto Singer move to Cincinnati. By this step Mr. Singer superseded a faithful and zealous worker, Mr. Carl Barus, who twenty years ago did all he could to bring classic music before Cincinnati audiences. We make this statement in justice to one whose services in the cause of music were only recently fully appreciated in Cincinnati. Mr. Otto Singer came west at the most auspicious time. Musical enthusiasm ran high with the approach of the May Festival, art culture was quickened and improved, while as chorus teacher he became at once known to hundreds and thousands of the best and most musical people of Cincinnati. They appreciated his efforts and cheerfully acknowledged him as the power behind the conductor's stand that quietly aided and prepared so great a work as the May Festival. All these circumstances made Mr. Singer one of the most successful teachers in Cincinnati. A large number of pupils sought his instructions, while at the same time, he acted as conductor of the Harmonic Societies in Dayton and Columbus, Ohio, cities at considerable distance from Cincinnati. In the May Festival of 1878, Mr. Otto Singer took an active part as leader. He conducted two pieces—one was his own *Ode*, composed by commission in honor of the newly erected Music Hall, and the other was Liszt's *Gran Mass*. As the composer of the first work he was its proper conductor, while as a special follower of Liszt, that great Mass was safest in his own hands. Yet he was entitled to a share in the leadership of the May Festival independent of his having composed the *Ode* or having been a close student of Liszt. The chorus that gave the May Festival most of that éclat they had was the product of Mr. Singer's labors; he made it what it is. To show how well his services were appreciated by the chorus, how his amiable disposition and painstaking zeal had won the admiration of the singers, we will simply mention the fact that when he for the first time took the conductor's stand he was greeted with a shower of bouquets.

Soon after that festival, the College of Music was organized, and Mr. Singer was one of the first called upon to join the corps of teachers, while Theodore Thomas was musical director of the institution. It would perhaps not be within our power to state the many reasons that caused the two former friends and collaborators to become alienated. The one resigned and the other continued in his former sphere of usefulness, but when the festival of 1880 came to a close, the public was not a little surprised to find that Mr. Michael Brand superseded or succeeded Mr. Otto Singer as chorus leader just as Mr. Singer seven years previously superseded or succeeded Mr. Carl Barus. Thus it ever is, that history, yes even musical history, repeats itself. That was a most disastrous year for Cincinnati's art interest, and we pass the many events that happened then without comments except this, that Mr. Singer's reputation as a musician does

not depend upon his connection with the May Festival, no more than it depends upon the College of Music.

In the year 1876, Mr. Singer composed a cantata for the Union Festival, using the familiar words by Mrs. Hemans entitled *The Landing of the Pilgrim Fathers*. Two years later he produced the *Festival Ode*, written for the dedication of the Cincinnati Music Hall. These are his greatest vocal compositions. In his desk there lies a symphony, while among his published works we remember two concertos for piano and orchestra, variations for two pianos, an original theme (his op. 1), which piece is commended by Brendel in his history, also a fantasie (op. 2) for piano and orchestra, a duet for piano, and some shorter piano pieces. In all of these he shows plainly how much he leans toward that modern style of writing promoted by Liszt.

In 1880, Mr. Otto Singer was appointed as one of the committee to pass judgment upon the several compositions handed in for the competition of the \$1,000 prize offered by the College of Music. He still resides in Cincinnati and teaches in the College of Music. He is much esteemed as a scholarly man, as a fine composer, an excellent conductor, a superior teacher, and as an exceedingly modest gentleman.

*Singer contributed to the thriving musical atmosphere in nineteenth-century Cincinnati. His experiences there show that the feud between the conservative and progressive branches of German Romanticism reached well beyond the borders of the German empire. As noted by Merz, Singer's own compositions reflected his close affiliation with the Liszt/Wagner camp: a Symphonic Fantasia was performed by the Boston Symphony Orchestra. His son, Otto Singer Jr. (1863-1931), was, like his father, a composer and conductor, but, unlike his father, he spent his entire career in Germany.*

## BIBLIOGRAPHY

- Broekhoven, John A. "Singer's 'Symphonie Fantasia.'" *The Musical Courier* 16/15 (April 11, 1888): 261.  
Mathews 444-46.

**Smith, Mrs. H. M.** (fl. 1864-1888); No. 95 (October 1885). This lady is a native of Vermont, her maiden name having been Greenwood. When quite young she was already employed as the leading soprano in one of the largest churches in Nashua, New Hampshire. Her singing then attracted general attention on account of its sweetness, and it was no surprise to her Nashua friends when she was induced to move to Manchester, from whence very flattering offers had reached her. There she again filled a position as solo singer in a large church, and there also her fame as a concert singer began. From Manchester she returned, however, to Nashua but soon afterwards went to Lynn, where she found an engagement in Emanuel Church of Boston. In the following year she married Mr. H. M. Smith, a teacher of music. The following year she became a

member of the quartet of Shawmut Congregational Church and soon after moved to Boston. Dr. S. P. Tuckerman, being a great admirer of Mrs. Smith's voice, engaged her as soloist for St. Paul's Church, where she remained active until she was invited by the choir of the Church of the Immaculate Conception to become its soloist, a position that she filled with the greatest possible acceptance. During all these years she was a diligent student. She was not satisfied with her local successes and reputation but aspired to higher activity and greater fame. After one or two more changes, she was called to the celebrated Christ Church choir in New York at a salary of \$4,500 a year, the largest salary probably ever paid to a choir singer. Unfortunately, a severe spell of sickness prevented her from discharging further the duties of her position, to the great disappointment of all the attendants at that church. Upon recovering she returned to Boston, where she accepted her former position at Shawmut Congregational Church, but when the New England Church was organized, she was induced to accept the position of soprano in that church. Mrs. Smith's first visit west was with the Mendelssohn Club, and that tour was a continued series of ovations. The press was unanimous in her praises, and the people were wild with enthusiasm. Encouraged by these successes, she became a member of the "Mrs. H. M. Smith and H. C. Barnabee Musical Combination," known afterwards as the "Barnabee Concert Company," and made a second trip west. After this she was under contract with the Robert Bureau of Boston.

The following season she formed a concert party with M. W. Whitney and in connection with it appeared successfully in all the principal cities of the states. Next she traveled with another organization known as the "Mrs. H. M. Smith Concert-Party," which proved one of the most successful companies of that season.

Mrs. Smith has achieved great fame as an oratorio singer and as such has sung in almost all the larger festivals held in this country. She often sang with the Handel and Haydn Society of Boston, she sang at the (once) celebrated Peace Jubilee, sang at the Cincinnati festivals, appeared in concerts and oratorios in Philadelphia, Baltimore, New York, and Chicago. The enthusiasm that she produced at the first Cincinnati festival was something remarkable, and while her successes on that occasion may have been heightened because of the quasi failure of another lady who appeared at the same time, she proved herself to be an artist, and this was the popular verdict. Since then Mrs. Smith has been active in concerts and in oratorios by continuing [to be] a public favorite wherever she appeared.

*In the larger Eastern cities, the best church soloists could become celebrities and make extremely high salaries during this era. Mrs. H. M. Smith was one who not only reached the pinnacle of the profession of church soloist but also gained a national reputation as a concert and oratorio singer. Her name appears frequently in the pages of Dwight's Journal of Music from 1864 to 1880, and the Boston City Directories list her address through the 1888 issue.*

**Smith, Wilson G.** (b. Elyria, Ohio, Aug. 19, 1855; d. Cleveland, Feb. 26, 1929); No. 118 (September 1887). As a Cleveland publication we take special pride in such men as Smith and Beck, two of our citizens and able composers. Wilson George Smith was born in Elyria, Lorain County, Ohio. His predilection for music was early manifested but received but little encouragement. He was unable through delicate health to pursue a collegiate course, as his parents desired, and after graduating from the public schools of Cleveland held a responsible position in a prominent mercantile house for several years. The permission of his parents to follow music as a profession having at last been obtained, he went to Cincinnati and studied for some time with Otto Singer, who strongly advised the young musician to go abroad and study. A number of compositions written about this time were favorably commented upon by several eminent musicians, and it was finally decided that he should undertake a course of study in Europe. In 1880 he went to Berlin, where he remained over two years studying piano with Xavier Scharwenka, Oscar Raif, and Moritz Moszkowski and theory and composition with Friedrich Kiel, Philipp Scharwenka, and Franz Neumann, with all of whom he was a favorite. Returning to America, he located at Cleveland, where he still resides engaged in teaching and composing. Soon after his return, a set of piano compositions dedicated to Edvard Grieg, the eminent Norwegian composer, were published and called forth a flattering letter of recognition from that distinguished musician. Several of Mr. Smith's compositions were performed by Calixa Lavallée at his first American recital before the MTNA in 1884 and were received with marked favor. His compositions have since achieved such popularity with concert pianists that they are to be found upon the programs of many distinguished artists, including such names as William H. Sherwood, Calixa Lavallée, Mme. Julie Rivé-King, Mme. Fannie Bloomfield, Miss Neally Stevens, and others. Mr. Smith has also acquired an excellent reputation as a musical writer and critic, being connected with some of the best musical journals in the country. By the intrinsic merit of his compositions he has won for himself a position in the front rank of the musical profession. The following critique in the *Boston Folio* from the pen of Calixa Lavallée, the pianist of Boston, is certainly very flattering:

Wilson G. Smith of Cleveland, Ohio, is destined to be a true representative of our new school of American music, if I can judge from his compositions. One of his first works represents a group of piano pieces which Edvard Grieg acknowledges as being meritorious in conception and scientific in treatment. Since then his prolific pen has produced other works, both vocal and instrumental, which show decided originality and elevated taste on the part of this young composer. Mr. Smith's style of composition is of a sober nature, seeking effect only in a legitimate way and avoiding anything flashy or vulgar. . . . We must encourage and urge such men as Mr. Smith to devote their talent to their country. They are the pioneers of the true American school of music and if not appreciated today history will not forget them.

Mr. Smith is a pleasant gentleman whom to know is to like. He wears his honors and distinctions with modesty and grace, a virtue that causes one to admire him all the more. He scored quite a number of successes during the Ohio and National Association meetings. His works that were performed there called forth much applause, showing that Mr. Smith is fully appreciated. He has pub-



lished in all about fifty compositions, many of which have become popular. It affords us pleasure to honor Wilson G. Smith, and we sincerely hope that his genius will enrich American piano literature with many more excellent works.

*Smith was a prolific composer whose works were performed widely during the 1880s and 1890s. He was very active in the MTNA, and his works were featured regularly on the convention programs of this organization. Though highly regarded by his contemporaries, his works are seldom heard today.*

## BIBLIOGRAPHY

Lavallée, Calixa. "A Rising American Composer." *Folio* 28/5 (November 1885): 182.

**Stanley, A. A.** (b. Manville, Rhode Island, May 25, 1851; d. Ann Arbor, Michigan, May 19, 1932); No. 105 (July 1886). The American National Music Teachers' Association [MTNA], which meets this month at Boston, will be presided over by Mr. Stanley. The profession at large can therefore not fail to be interested in a biographical sketch of this gentleman.

He was born at Manville, Rhode Island, May 25, 1851. In early life he had but few musical advantages, as the little village in which his parents moved soon after his birth offered scarcely any facilities, acquiring anything more than a mere rudimentary musical education. The old-fashioned winter singing school, however, always was a delight to him. This was partly owing to the fact that as an alto singer he was permitted to sit among the girls, and partly because the good old tunes sung there were of more than ordinary import to him. The young boy, however, was not content with this. He aspired higher, he aimed at the organ, and before he occupied the bench before the keyboard, he served the usual apprenticeship of blowing the life-giving wind into the instrument. Before he finally went abroad for instruction, he had advanced so far as to play upon a number of the largest organs in Providence, Rhode Island.

From 1871 to 1875 he studied in Leipzig, under Ernst Friedrich Richter, Papperitz, Ernst Ferdinand Wenzel, and Carl Reinecke, paying particular attention to the study of the organ and musical theory. What progress he made may be judged from the fact that his teacher, Richter, recommended him as a teacher to quite a number of American and German pupils, and thus it happened that during the last year of his study abroad he had quite a class of pupils. He was for a while engaged as teacher in Delaware, Ohio, but having been offered a position as organist in Grace Church, Providence, Rhode Island, he was more than glad to leave the limited field, and reversing Greeley's advice, he went east. Ever since that time Mr. Stanley has lived in the capital of Rhode Island, and his specialties are the organ and theory. The fact that he has many professional musicians in his classes proves that his capacity as a teacher of these branches is highly appreciated at home.

Mr. Stanley has written much music but published as yet little. It is to be hoped in the course of time he will unlock the desk and enrich the stock of American compositions. He is an ardent believer in the Music Teachers' National Association, and this fact led him to take a lively interest in its deliberation. As an acknowledgment of his faithfulness and the wisdom of his counsel, he has been elected its president for the coming year, which position we feel assured he will fill with credit to himself and the organization.

*Albert Augustus Stanley was appointed professor of music at the University of Michigan in 1888, where he served until his retirement in 1921. Among his contributions was a catalog of the Stearns Collection of Musical Instruments, donated to the university in 1898. He was very active in national organizations: in addition to his leadership in the MTNA, he was a founder of the ACM and also of the AGO. He died in his adopted city of Ann Arbor on May 19, 1932.*

## BIBLIOGRAPHY

- Lichtenwanger, William. "Stanley, Albert Augustus." *ANB* 20: 544–45.  
 Osborne, William. "Stanley, Albert A(ugustus)." *NGDAM* 4: 295.

**Sternberg, Constantin** (b. St. Petersburg, Russia, July 9, 1852; d. Philadelphia, March 31, 1924); No. 130 (October 1888). Constantin Ivanovitch Edler von Sternberg was born in St. Petersburg in the year 1852, of noble parentage. His earliest education was obtained at the Lutheran Reformed school of his native city. Though a Russian by birth and sympathies, he is nevertheless thoroughly cosmopolitan in culture and German in musical training. For at the age of eleven the boy was taken to Weimar, where his mother had been ordered on account of failing health and where it so happened that he fell under the notice of Liszt. It was Liszt's suggestion that young Sternberg be sent to Leipzig. To the conservatory he accordingly went, studying there violin, organ, piano, and composition under such masters as Ignaz Moscheles, Moritz Hauptmann, Ernst Friedrich Richter, and Carl Reinecke.

In 1867, when not quite fifteen years of age, Sternberg obtained his first engagement as a conductor of light opera at the Vaudeville Theater of Leipzig, and for the next seven years this was his chief business, a business that led him to various theaters of Germany and France and in which he finally rose to grand opera and later became conductor of the Court Opera at Strelitz.

It was a fortunate thing for the pianoforte world that at the age of twenty-one, as Constantin Sternberg was turning over in mind plans for further work in the field where he had been laboring now seven years, he came under the notice of "Old Kullak." Theodor Kullak said to Sternberg, "You must learn to play the piano." Any excuses on the score of poverty were of no avail, and for two years the young pianist remained with this great teacher at his expense. For thus anxious was Kullak that Sternberg should devote himself to piano playing.

Rather than see talent of this order go to waste and run out at the end of a conductor's baton, Kullak paid all of Sternberg's tuition and living expenses even down to the furnishing of pocket money. It was a period of interest, work, and of enthusiasm, which vented itself in such indiscretion as thirteen hours' practice a day, ending with a climax of nervous prostration. A good constitution pulled him through, and from that time Sternberg gave up all thought (if he ever had any) of becoming a performer on the slack wire of piano technique. Of so serious a musician of our day may it be more truthfully said that finger gymnastics is always a means to an end, never an end in itself. It was at Kullak's suggestion that Sternberg went to visit Liszt, who, just about starting for Rome, took the brilliant young pianist with him. He soon returned to Germany, concertized a while, and was then appointed court pianist to the grand duke of Mecklenburg, with whom he lived on terms of friendliest intercourse and from whom he received the order of the Crown of Wendland. Sternberg remained two years under the duke's patronage.

Travels all over the continent and in parts of Asia and North Africa followed.

In 1880 he was again back in Germany, receiving among other recognitions of merit a summons to play before King Wilhelm I, by whom he was treated with marked consideration and kindness.

Through the Webers, Sternberg received by cablegram his first proposition to come to America. He hesitated a long time, for he was on the point of being married. Yet the possibilities of the journey were such that a proposition of this sort was not lightly to be thrown aside. The wedding was postponed that he might fill this important engagement of 153 nights [Mathews has 152]. It was the unanimous declaration of the New York papers after Sternberg's appearance at the Academy of Music that since Rubinstein was in America, no pianist had scored such a success. Many who had the pleasure of hearing Sternberg during that tour will recall the keen satisfaction with which they listened to his clear and musicianly style of rendering his numbers. There was a restfulness and an unaffected simplicity of manner that is only too rare and that is as worthful as it is infrequent. An impression remains with us after hearing Sternberg playing that we have seen the gentleman and the scholar at the piano. It will not be thought an ungracious comment, let us hope, if we say that in America it is only too rarely that we find the gentleman and the scholar at the keyboard. Sternberg is both. Not a musical hobbyist but a reader, a thinker, a man of literary taste, the last man of whom it might be said: "He knows nothing but music." Mr. Sternberg reads Kant and Shakespeare, and a further remark upon this subject is unnecessary.

He returned to Germany after this first American tour and married. Mrs. Sternberg is a winsome, vivacious little lady, thoroughly musical, a good singer and hardly estimating at its true worth the treasure she has in a rich contralto voice. Her modesty and sweetness of manner make her universally beloved among her friends.

After concert tours alone and with Minnie Hauk, Sternberg accepted the position of director of music at the Atlanta (Georgia) Female College. Here for nearly two years he has labored with untiring industry, an industry which probably not half his townsmen appreciate but which has shown splendid fruit

and deserves enthusiastic comment. The beautiful city of Atlanta has much to congratulate herself upon, but upon nothing more in what appertains to culture and esthetics than that a musician of Constantin Sternberg's power has taken up his residence there.

The limits of this article will not permit mention of the Wagner Festival, which this gentleman projected and carried through purely with home talent, nor of his triumph this last year at the Music Teachers' Association at Columbus, Ohio, nor of his various compositions for piano and voice. These are but the various forms of his musical activity, each thorough and scholarly in its kind, always ambitious but tempered with the soundest sense, a fine notion of the use of means to an end, and a feeling for all that is noble in his art.

*Sternberg moved from Atlanta to Philadelphia in 1890, founding the Sternberg School of Music and remaining in that city until his death on March 31, 1924. Though primarily known as a pianist and piano teacher, this multifaceted musician also wrote numerous articles and books that reflected his wide experience and analytical thinking. Ironically, in view of his own background, he was an outspoken opponent of the practice of sending American music students to Europe in the years before World War I.*

## BIBLIOGRAPHY

Mathews 150-52.

Sternberg, Constantin. *Ethics and Esthetics of Piano-Playing*. New York, 1917.

———. "The Fallacy of Studying Music Abroad." *The Ladies' Home Journal* 25 (September 1908): 36.

———. "Music Study in the United States and Abroad." *The Musician* 17 (December 1912): 808-9.

———. *Tempo Rubato and Other Essays*. New York, 1920.

**Stevens, Neally** (b. Rock Island, Illinois, April 30, 1861); No. 104 (June 1886). Though young, Miss Stevens has already made her mark as a pianist. She was born in 1860 [*sic*] in the state of Illinois. Her first tokens of musical appreciation were evinced when hearing a violin; she was only eleven months old, at which age she is said to have sung simple melodies perfectly correctly. She played and sang to her own accompaniments long before she went to school, and so thoroughly was her mind occupied with music that she did not learn her ABCs further than G until she was a child of nine years. The letter G, having been the end of the scale, was to her also the limit of her alphabet for the time being.

Her musical instruction was at first very irregular; the first lessons of much account that she received were given her by Mr. W.S.B. Mathews, who says she had great facility in executing difficult passages. When she was about twelve years of age, she played the *Concertstück* by Weber with but four fingers in the right hand, her second finger having been disabled by a felon. Miss Stevens was educated at Vassar, where she was always considered the best player. While

there she received some favorable notices from New York critics, and when Don Pedro, the Emperor of Brazil, visited Vassar [in 1876], she was sent for to play, and having thus won almost unlimited praise from one high in state (if not in art), Miss Stevens was henceforth left without rivals among the college girls.

After graduating at Vassar she went in the summer of 1879 to Weimar, where she studied with Liszt, and at the close of the season she went to Hans von Bülow at Hannover. Her studies with this master were erratic, as one can easily imagine, and in January 1880, after Bülow's troubles there, she went to Berlin to continue her studies with Theodor Kullak, where her real work began. She remained with this teacher until March 1882, when she continued her studies for a brief season with Moritz Moszkowski and Xavier Scharwenka, spending afterwards the summer with Liszt.

Miss Stevens does not like to claim to be one of Liszt's pupils, owing to the frequent abuse of the term, but if anyone has caught the Hungarian's spirit, she has. Her repertoire contains many of Liszt's works; she often played before him and always with the master's approbation.

Miss Stevens made her debut at Berlin in the Singakademie. She played also at several smaller concerts in Germany. In the fall of 1883 Miss Stevens returned to this country and since then has played in not less than forty engagements, mostly in the West. She played much in California and was employed in the Materna Grand Concert Company. Her style is broad and somewhat masculine with a tendency to brilliant bravura.

Liszt says of Miss Stevens: "I introduce her as a most excellent pianist." Bülow says: "Miss Stevens is a very talented and industrious American pianiste of excellent teaching abilities, endowed with great intelligence, ambition, and endurance." Kullak said: "I consider Miss Stevens an unusually gifted pianiste and I believe she may look to an artistic future of importance." Moszkowski says: "I can with good conscience give Miss Neally Stevens the title of a most superior pianiste." Scharwenka says: "Miss Stevens is a remarkably talented and brilliant artiste." Such testimony from artists like these is indeed a high honor and implies much.

With a few press notices we will close our sketch. The *Reichsbote* says: "Miss Neally Stevens will, in spite of her youthfulness, find her place among the first ranks of her colleagues in art. Her piano numbers were characterized not only by the greatest brilliancy but also by that grace of musical interpretation which charms an audience."

The *Berliner Musikzeitung* says: "Without question, Miss Neally Stevens possesses a remarkable talent, and her powers as an artist already command notice."

The *Berlin Tageblatt* says: "Miss Neally Stevens possesses those brilliant technical qualities which enable her to render the Liszt music in its perfection."

The *Chicago Inter-Ocean* says: "It is rarely one has the satisfaction to hear a piano recital by a woman equal in scope, power of interpretation and beauty of finish to that last evening given by Miss Stevens. She is singularly free from mannerisms, has no unpleasant affectations and devotes her attention to her work with an earnestness and sincerity of purpose that please no less than they benefit."

From the *Chicago Tribune* we take the following: "Her technique is good, and in the rapid octave passages she shows much brilliancy. She has adequate power, and her interpretations bear the stamp of earnest study."

Many other equally favorable criticisms from other cities might be added, but the preceding are sufficient to show what Miss Stevens' artistic standing is. Surely we shall hear much that is good from this brilliant artiste.

*One of Liszt's favorite American students, Neally Stevens enjoyed her greatest success during the late 1880s, when she played several highly acclaimed concerts before the MTNA and embarked on a number of successful tours. She was noted especially for including a significant number of American works on her concerts. In a February 1889 update in Brainard's she was said to be living and teaching in Chicago, while The National Cyclopaedia of American Biography (1898; revised 1924) stated that she lived in Pasadena, California.*

## BIBLIOGRAPHY

Mathews 152-54.

"Miss Neally Stevens." *Brainard's Musical World* 26/302 (February 1889): 44.

"Stevens, Neally." *NCAB* 8: 450.

Tupper, Edith Sessions. "Stevens and Liszt, and Damrosch." *The Musical Courier* 16/14 (April 4, 1888): 244.

**Stoddard, Alonzo E.** (b. Brookfield, Massachusetts, November 1, 1842; d. Boston, December 19, 1889); No. 96 (November 1885). Mr. Stoddard was born in Worcester County, Massachusetts, in 1842. In 1864 he removed to New York and soon after began to cultivate his voice, but it was not until 1876 that he adopted the profession of music. For several years previous to this time he had been a favorite pupil of Dr. Leopold Damrosch, and it was at the concerts of the Oratorio Society of New York that he made his first appearance in oratorio, singing *The Messiah* with good success. For three seasons he sang at nearly all the concerts of the Oratorio Society, appearing also at the Handel and Haydn concerts, Boston, the Cecilia concerts, Philadelphia, two successive years at the Worcester Festival, and at many others. In 1881 Mr. Stoddard was engaged as the baritone of the great festival given at the Seventh Regiment Armory, New York, and his work in the great quartet including Etelka Gerster, Annie Louise Cary, and Italo Campanini was highly spoken of. In 1878 Mr. Stoddard joined the Abbott Opera Company and for four years was the baritone of that organization, singing with great success in all the large cities of the United States and Canada. Mr. Stoddard has sung with success in all the leading oratorios, being considered especially good in *Elijah* and *St. Paul*. His operatic repertoire embraces some thirty operas.

*Stoddard died of typhoid fever in Boston on December 19, 1889, while on tour with the Emma Juch Opera Company. His last role was the one in which he had debuted twelve years earlier: Count Arnheim in Michael William Balfe's*

The Bohemian Girl. *The obituary notice in Freund's Music and Drama stated: "By the recent death of Alonzo Stoddard, opera in this country sustained a genuine loss. Mr. Stoddard was a careful, conscientious, and effective singer and acted with force and intelligence. His Valentine and Arnheim were the best-known of his forty operatic roles."*

## BIBLIOGRAPHY

"Individualities," *Freund's Music and Drama* 13/11 (January 11, 1890): 4.

# T

**Thayer, Eugene** (b. Mendon, Massachusetts, December 11, 1838; d. Burlington, Vermont, June 27, 1889); No. 4 (February 1878). There are two musical instruments that the American people dearly love but with the true character of which they are not as yet fully acquainted. We refer to the organ and the violin, noble instruments but shamefully abused. Only he who has a full appreciation of the organ can, therefore, fully appreciate the high character and professional standing of a man like Eugene Thayer, the organist of Boston.

It means something to occupy successfully a professional position in Boston, and of Mr. Thayer it may well be said that among all the musicians of that city, few hold a more prominent position than the subject of our sketch. He is one of the true art disciples who exert a beneficial influence upon art, elevating it and giving the people of Boston higher and nobler ideas of the dignity of the organ and the grandeur of genuine organ music. While pianists have a larger storehouse to draw from, Mr. Thayer has before him a mine of great riches in the works of Bach and the host of the other old organ composers, of which so little is known in this country as yet. He is exerting his influence in the right direction, and his efforts deserve the fullest recognition.

Mr. Thayer was born in Mendon, Massachusetts. When quite young he devoted himself to the study of his favorite instrument, and when scarcely beyond his boyhood he occupied a position as organist in the city of Worcester, Massachusetts, where he distinguished himself by introducing the works of the great European organ composers. His merits were fully recognized, and in 1862 the New Arlington Street Church (Boston) called Mr. Thayer as their organist. His talents, however, shone out in their full splendor when the new Music Hall organ became a public institution. Mr. Thayer was one of the distinguished few who were invited to test the new instrument at its first public exhibition, and he proved himself to be a master in handling the vast instrument. Many musicians who had thus met with decided successes would have been contented with the laurels earned, but not so Mr. Thayer. He had no rest till he went to Europe to study with the masters in Germany, and for about two years he devoted himself to this work. After his stay in Germany, he went on a tour, examining the best organs and becoming acquainted with the greatest and most distinguished organists of Germany and England. He returned to his native country and again made



Boston his home. He is the most experienced organist of that city, and that says much! His zeal for the true and pure in music is untiring. He opened a series of free organ recitals at the church where he acted as organist, the first of the kind ever given in this country. Such a course of concerts could not fail to do good, and the public were not slow to recognize the merits of Mr. Thayer's self-sacrificing labors. He still continues to give his recitals in the spring and fall of the year. Mr. Thayer has also distinguished himself as a composer, having devoted much time to the study of musical composition. He also has done much for the cause of good organ music by editing a journal [*Organist's Journal*] in which he never failed to advocate pure taste and correct style. Mr. Thayer still occupies a position as organist in Boston, and it is undoubtedly the intention of Bay city to hold on to so rare a light.

When men shall write the history of music in this country, Mr. Thayer's name will not be omitted. The future, no doubt, will recognize Mr. Thayer as one of the first organists who directed public taste in the proper channel and who gave his countrymen a higher appreciation of the powers and nobility of the organ.

*Eugene Thayer died by suicide in Burlington, Vermont, on June 27, 1889. Plagued for several years by depression, he had resigned his position at Holy Trinity Church in New York a year previously. In a statement released shortly after his death, William Sherwood had this to say about his former friend and colleague:*

*A great musician, a good man, and a most faithful and enthusiastic teacher is no more! Dr. Eugene Thayer was one of the most active and useful, as well as one of the very greatest organists and musicians this country has ever seen. His splendid grasp of the great works of Bach and Handel; the grandeur, virility, beauty, and reverence of his interpretations, and his astounding virtuosity upon the organ, as the writer remembers them a few years ago, have seldom had an equal anywhere. He has composed quite recently, among other works, a concert fugue for the organ that shows both his great learning and his genial temperament and musical feeling. . . . As a friend the writer feels that he never had a truer one. He was steadfast and courageous in expressing and maintaining his opinions and convictions, whether it were policy or not so to do. When we consider the unselfishness and steadfastness of character in this man and his great genius and learning in his profession, we can the better comprehend why he should work as he did for art's own sake and its noble influence upon mankind, rather than for any pecuniary advantage or self-aggrandizement.*

## BIBLIOGRAPHY

- Ogasapian, John. "Thayer, Eugene." *ANB* 21: 489–90.  
 Osborne, William. "Thayer, (Whitney) Eugene." *NGDAM* 4: 369.  
 "W. H. Sherwood's Tribute." *The Etude* 8/7 (July 1889): 97.

**Thayer, Kate** (fl. 1884); No. 85 (December 1884). This lady comes from one of the oldest and most honored theatrical families in America. For over forty years the names of Mr. and Mrs. Edward N. Thayer were associated with the Arch Street Theater, Philadelphia, and no citizens of the Quaker City were more honored than were these estimable relatives of the subject of the present sketch. Her father, Fred N. Thayer, Esq., one of New Orleans' most esteemed citizens, was an actor of great ability and well known all over the Union as having created many leading roles and from his connection with other well-known dramatic celebrities, when he forsook the stage for the more quiet commercial life in which for several years he has been absorbed.

Born in New Orleans and reared amid all the luxuries of a refined home, the grand voice with which nature had gifted Miss Thayer was heard only in her native city, in behalf of the various charitable institutions with which the southern metropolis abounds, and many were the calls of that nature to which she responded. An acknowledged favorite in the highest circles in New Orleans society, no ambitious dreams had tempted her until a visit to Europe gave her opportunities of hearing the great favorites of the Old World, and then the ambitious yearning in her heart was awakened, and she determined upon improving and cultivating the talents with which she had been gifted. Nature had bountifully endowed her with a rich, powerful organ, and it now remained to see how art and assiduous study would enhance and develop the endowment. The determination once taken, Miss Thayer entered upon her studies with that zeal and diligence that are predominant characteristics of her disposition. No obstacle that arose appeared insurmountable; no task assigned her was considered too severe; but with a perseverance that invariably meets its reward, she so improved her opportunities that when circumstances compelled her to return to her native land, our heroine had laid a thorough foundation for that musical education that she has since unremittingly labored to complete.

Miss Thayer possesses a soprano that admits of the rendition of both a light and heavy style of music. Her manner of phrasing gives proof of great natural ability and has been improved by arduous study. Her method is strongly dramatic, her points are made effectively yet without any straining after effect, her attack is made with directness and without hesitation, and her trill and staccati are almost faultless in their execution. Of her staccati a well-known critic once wrote, "it alone should be a fortune to her." In passages of the most florid nature evidently lies Miss Thayer's forte, and we have had no singer before us who combines more skillful and rapid execution with such complete correctness and expression. Thoroughly dramatic by instinct and inheritance, Miss Thayer breathes into every number the breath of life and places it before us palpitating with poesy, grace, and passion, in so strong, clear, and lucid a form, and clothed with such a wealth of expression and sympathetic feeling, that her hearer cannot choose but accept her conception of it as his own.

Wherever she has appeared she has created the most unbounded interest, and in concerts at New Orleans, Baltimore, and New York, the press has accorded her a large and flattering meed of praise for her many and brilliant qualities. In literary pursuits Miss Thayer has filled many an hour, and her name is well known through the South in connection with a series of witty, spicy articles that have created much interest.

*This intriguing person must have had a very limited career—her name does not appear in Odell or any of the standard reference books on American music of this period. The review cited in the Bibliography described the concert she gave in New Orleans after completing her studies.*

## BIBLIOGRAPHY

"The Musical Event." *New Orleans Daily Picayune*, April 23, 1878, p. 1.

"Fred Thayer's Death." *New Orleans Times Picayune*, March 11, 1904, p. 8.

**Thomas, Theodore** (b. Esens, Germany, October 11, 1835; d. January 4, 1905); No. 26 (1879). The name of this musician is so well known to the people of this country that in offering a brief biographical sketch we fear we will not meet the expectations of our readers, who no doubt would like to read a much fuller story than our limited space permits us here to produce.

Theodore Thomas was born in [the region of] Ostfriesland, Germany, in the year 1835. His father, a good violinist, early instructed the son on the same instrument. His progress was so rapid that in his sixth year he could already play in public concerts. When ten years of age, Thomas came to this country with his parents (1845). Oscar Paul, however, sets the date at 1847. By this move he secured, so to speak, a twofold education. While his home influences were German, developing in him honesty, perseverance, and solidity, he also drank in the spirit of independence and pluck that characterizes the American people.

While yet quite young he joined the orchestra playing at the Italian opera, and when but fifteen years of age, he was engaged by Julius Benedict as first violinist in the orchestra that was to accompany Jenny Lind on her remarkable tour. He also held positions in the orchestras that played for Henriette Sontag, Giulia Grisi, Giovanni Mario, and Marietta Piccolomini. He traveled with Sigismund Thalberg and other artists and finally became himself conductor of German and Italian opera. While thus playing *with* and *for* others, Thomas, the observing young man, no doubt learned to know what musicians want and how they should be treated and handled. The teacher that forgets that he was a boy will scarcely ever make a good disciplinarian, so the leader of a society or orchestra who has no experience as a player is apt to fail as a leader. He soon became a member of the New York Philharmonic Society. This incited him to greater studies and more close devotion to his art.

After more rest was in store for him, he united with William Mason, Joseph Mosenthal, George Matzka, and Frederic Bergner, for the purpose of giving a series of chamber concerts. Though they earned but very little financial reward, they derived a good deal of artistic gratification out of these entertainments. The Mason and Thomas soirees will long be remembered in New York, both for the excellency of their musical programs and superiority of performance as well as for the character of their audiences. These soirees were so far above the popular taste and understanding that the critics even were afraid to say much about them.

It was in the year 1861 when Thomas decided to organize for himself an orchestra. Up to that time, and we speak now from observation and experience, orchestra players were collected from any and all places where a blower or a player could be had cheap. Thomas did not wish such a conglomeration of materials; he wanted the best players and those permanently organized. In the year 1864 he was far enough advanced to give symphony concerts in Irving Hall. The orchestra had rather an uphill road to pursue, for his concerts were spoken of as rivals of the well-known Philharmonic concerts and moreover were regarded as inferior and less fashionable. This was simply unjust, for Thomas was no rival. He simply pursued his own object. Of course the Philharmonic concerts were the fashion, and perhaps the society, together with its leader, feared just what eventually happened, namely that Thomas' orchestra would become the musical focus of New York. Hence the criticisms. Despite all these disadvantages Thomas persevered, his orchestra improved, audiences gradually became larger, and both orchestra and leader began more and more to attract attention. Thomas started out with the high project of educating the people to appreciate good music. He relied upon truth in art and finally succeeded in bringing about great improvements. This was a most noble purpose, and to the credit of Mr. Thomas it must be said that he most persistently followed up this purpose. It was a gigantic task, for those who remember the state of things twenty-five years ago will recognize a decided improvement in musical culture and taste in this country when comparing the present with the past.

If Thomas cannot be credited with all these changes, for there were others who aimed in the same direction, he was nevertheless the head captain who led the cause onward and upward. Well do we recollect concerts in eastern cities where one could hear perchance an andante from a symphony or a Mendelssohn overture. How the musicians then winked at one another and made every effort to be on hand and to drink in the divine strains. But unless one would go quickly out, a Strauss or a Lanner waltz was sure to destroy what good effect had been produced. These dances were evidently played after such *heavy!* music, as a means of pacifying a wearied audience, just as foolish parents give spoiled children a stick of candy after having done no more than their duty.

It was Thomas' great object and aim to educate the masses, not the aristocracy; these he left to themselves. He brought the best music before the people at the lowest possible prices. He played it with an orchestra exclusively his own, and moreover he allowed his hearers to enjoy all reasonable bodily comforts while he played. He first played in the Terrace Garden (1866) and after that in the Central Park Garden (1868), where we first heard his orchestra. This is eleven years ago, yet we remember well when coming to New York, one of the first questions asked us was, Have you heard Thomas' orchestra? New Yorkers even then were very enthusiastic about their Thomas, and the fruits of his labors were already noticeable. The programs that we heard at Central Park Garden were considerably improved upon afterwards. Still they were models in themselves. When a certain European director saw Thomas' daily programs he was astonished at the fact that there should be a conductor and an orchestra in New York that nightly plays such music. But what astonished the musicians most was this: that there should be audiences to go to hear such performances.

Having now formed an orchestra, Thomas next aimed to organize a chorus that should be worthy of his orchestra and cooperate with it. About that time he was offered the leadership of the Mendelssohn Union, with which society he produced quite a number of choral works. In order that his orchestra might be kept together during winter, Thomas now began to travel over the country with his entire orchestra. By this step he who had hitherto been known only to the New York public, except to musicians, now became known to the American people at large. He began his first tour in 1869, which *did not* prove to be a great financial, but for all a decided musical, success. The next year's tour was better. The people had now faith in Thomas and his orchestra, if they did not understand fully his music. Thus, Thomas scattered the good seed in all the principal cities of the country. To travel with such an organization requires great care and good management, else there will be deficits. Says a writer:

They could not afford to be idle even for a night, and the towns capable of furnishing a good audience were generally far apart. Hence, they must travel all day, and Thomas took care that the road should be smoothed with all obtainable comforts. Special cars on the railways, special attendants to look after the luggage, lodgings at the best hotels, contributed to make the tour tolerably pleasant and easy, so that the men came to their evening work fresh and smiling. Strange and amusing incidents broke the monotony of the campaign; and concerts were now and then given under queer circumstances. Once the road they were traveling was swept by a freshet. Securing a special engine on another line, they reached their destination by a roundabout way, and after many interruptions, hours beyond the appointed time. But the audience was waiting for them, having spent the whole evening patiently at the hall, where telegraphic bulletins of the travelers' progress were read aloud from the stage, and the concert began at one o'clock in the morning. Rehearsals could not be frequent while this life lasted, but new pieces were generally prepared during the summer, and an hour or so was sometimes taken for practice in the mornings before the daily journey began.

In 1872 Thomas resumed his symphony concerts in New York. The New Yorkers who had not heard his orchestra for some time now were surprised at the efficiency. Rubinstein and Wieniawski played with his orchestra, and in the spring of the following year he gave Beethoven's Ninth Symphony with the aid of the Boston Handel and Haydn Choral Society. The success of this concert will long be remembered. The winter following, the concerts of his orchestra were even more brilliant successes. So great was the public appreciation of his services to art that a purse of \$3,500 was presented to him as a testimonial. The Brooklyn Philharmonic Society now engaged his services as leader, and so it came that gradually Thomas became the center of all musical interests of New York.

But if he was appreciated in the East, he was almost worshiped in the West. The spirit of the western people pleased him. This he told us himself. They seemed to listen to his orchestra with a sort of reverence and were more than anxious to learn. It was therefore but natural that Cincinnati should invite him to conduct her first May Festival in 1873, which was a great success. The second one in 1875, while like that of 1873, assumed still larger proportion and importance. All these were under his leadership.

Thomas was accused, in Cincinnati as well as in New York, that he put too much Wagner on his programs. This was unjust. He was not partial to this composer. He wanted to be just to all. Surely he gave a great deal of Bach, Handel, and Gluck, to say nothing of Haydn and Mozart and others. He aimed to make the people acquainted with the great composers of all times and nations. In an interview we had with him some years ago, he foreshadowed to us his probable removal to the West. New York appreciated his services enough, but she failed to further his plans. Suddenly the news startled the country that Thomas had been engaged for Cincinnati to assume the position of musical director of a musical college to be started there. This step, of course, caused New York to realize a fact that she was unwilling to believe. Many of the criticisms that followed this act were, it must be said, unworthy of the press of this country. In the fall of 1878 Thomas left New York and settled in Cincinnati, where he is now active as leader of an orchestra and as musical director of the College of Music.

With a few words about Thomas as a conductor we will close our article. Though a good violinist, and though his name appears freely as such in the earlier musical journals of this country, he is best known and appreciated as conductor and educator of the people. While Thomas is said to be very cordial among his men, he is a perfect drill-master when he wields the baton in rehearsals, nothing escapes him, and he encourages and corrects with look and motion. If there is any element of discontentment making itself felt in his organization, if there is any underhand work indulged in, he crushes it out with an iron heel, for it is better that a part should be sacrificed than the whole. In a public concert he is generally very quiet, and in this respect he evidently comes up to what Berlioz, we believe, said, namely, the conductor should be apparently superfluous. But if he is a good ruler of his men and displays a good degree of knowledge of human nature, he has on more than one occasion taught the public wholesome lessons. Thomas despises the talker, the latecomer, and the untimely leaver, and whenever the opportunity gives itself, he administers reproofs. Thus, while some of the would-be aristocrats of Washington were indulging in conversation during one of his concerts, they fared no better than did his New Yorkers, who socially drank their beer or wine and smoked their cigarettes and talked loud. Says a writer:

At the Summer Garden there is more difficulty. Conversation cannot be prohibited in such a place, but when it passes reasonable bounds Thomas stops the music and says, in his quiet way, "When the ladies and gentlemen have done talking we will go on with the concert," a remark which is always followed by a heavy outburst of applause. On one occasion a party in the front seats distinguished themselves by unusually loud chatting and laughter during a performance of the *Midsummer Night's Dream Overture*. The conductor gave a signal, and suddenly into the midst of Mendelssohn's soft and dreamy strains broke the loud roll of the drum. The audience started with surprise—all but the talkers, who continued their conversation, unconscious that the eyes of the whole house were now fixed on them. They only raised their voices a little, and still the rattle of the drum went on. It was not until the orchestra shook with laughter, and the delighted audience began to applaud, that the culprits awoke to the situation.

It remains to be seen what sort of conservatory Thomas will succeed in establishing in Cincinnati. It is impossible to judge of the success of such institutions until they have had time to educate great pupils and to influence taste.

There are those in New York who are of the opinion that Thomas will not, nay that he cannot, remain away from New York, that there is his true field of usefulness, and that he will eventually return to it. Again there are those in Cincinnati who seem to think that he is hampered there and that his path of usefulness is obstructed and that for this reason he will evidently leave. We know nothing about it. During a social visit we made to the Music Hall, we found Thomas evidently contented and interested in his new work. But then we have not to deal with the future but rather with the past, and we shall therefore not indulge in any speculations concerning Thomas' future actions, being grateful for what he has done, hoping that he be permitted to do much good for the artistic development of his adopted country.

*Thomas left the Cincinnati College of Music after only a year and a half because of a dispute over admission policies. He returned to New York, where he resumed leadership of the New York Philharmonic. He also served as conductor of the ill-fated American Opera Company from 1885 to 1887. In 1891 he accepted an offer to conduct a symphony orchestra in Chicago that was guaranteed by a group of wealthy backers. Despite a number of problems during the 1890s, the Chicago Orchestra fulfilled the conductor's dream for a permanent orchestra. He died on January 4, 1905, three weeks after the opening of Orchestra Hall. As a measure of the esteem in which he was held by the city, the orchestra was renamed the Theodore Thomas Orchestra after his death. In 1912 its name reverted to the Chicago Symphony Orchestra.*

*Thomas figures prominently in any discussion of art music in nineteenth-century America, not only because he was one of the world's great conductors—regardless of nationality—but because of his role in shaping taste in the United States. Thomas spent his career educating the American public by planning programs that introduced new works without ignoring his audience's need for familiarity. He conducted many American premieres, always stressing the works of major European composers. Though he was not a zealous advocate of American music, he also introduced numerous works by his American contemporaries. As much as any musician of the era, Thomas helped shape the future of art music in America, stamping it with his own high ideals and unwavering faith in the importance of the European masterworks.*

## BIBLIOGRAPHY

- Levine, Lawrence W. "The Sacralization of Culture." In *Highbrow/Lowbrow: The Emergence of Cultural Hierarchy in America*. Cambridge, MA: Harvard University Press, 1988. Pp. 85–168.
- Little, John E. "Thomas, Theodore." *ANB* 21: 528–29.
- Otis, Philo Adams. *The Chicago Symphony Orchestra: its Organization, Growth and Development, 1891-1925*. Chicago: Clayton F. Summy, 1925.
- Russell, T. C. "Theodore Thomas: His Role in the Development of Musical Culture in the United States, 1835–1905." Dissertation, University of Minnesota, 1969.

- Schabas, Ezra. *Theodore Thomas: America's Conductor and Builder of Orchestras, 1835-1905*. Urbana and Chicago: University of Illinois, 1989.
- . "Thomas, Theodore (Christian Friedrich)." *NGDAM* 4: 380-82.
- Thomas, Rose Fay. *Memoirs of Theodore Thomas*. New York, 1911; reprint Freeport: Books for Libraries, 1971.
- Thomas, Theodore. *A Musical Autobiography*, ed. George P. Upton. Chicago, 1905; partial reprint New York: Da Capo, 1964.

**Torrington, Frederick Herbert** (b. Dudley, England, October 20, 1837; d. Toronto, Canada, November 19, 1917); No. 144 (December 1889). Though he lives across the border in Canada, we feel nevertheless that Mr. Torrington is worthy of a place in the list of American musicians. Hence we lay the following facts taken from the *London Standard* before our readers:

Frederick Herbert Torrington, the most prominent musician in Canada, was born at Dudley, Worcestershire, on October 20, 1837. He commenced playing the violin when seven years of age, and evincing marked ability, his parents placed him under the care of competent musical instructors in Birmingham, who taught him the violin. He was afterwards articled for four years to Mr. James Fitzgerald in Kidderminster, the organist of St. George's Church and St. Mary's Cathedral and conductor of the Kidderminster Choral Society, to whose faithful instruction he attributes much of his success. In 1853 he became organist and choirmaster at St. Ann's Church, Bewdley. In 1857 he left England for Montreal, where he was appointed organist of Great St. James Street Methodist Church, a position he held for twelve years. During his residence in Montreal his services as a violin soloist and conductor were much in demand, and he also founded several vocal societies and the Montreal Amateur Musical Union Orchestra and was for some years bandmaster of H. M. Twenty-fifth Regiment, then stationed there. On September 23, 1868, he gave a performance on the great organ in Boston, receiving favorable criticism in *Dwight's Journal* and the Boston daily press. Shortly after, at the invitation of Mr. P. S. Gilmore, he formed the Canadian orchestral contingent for the first great Boston Jubilee. A few weeks after the close of the festival, Mr. Torrington was offered and accepted the position of organist at King's Chapel, Boston, and held it for four years. While residing in Boston, he became one of the regular solo organists at the Music Hall, one of the first violins in the Harvard Symphony Orchestra, a teacher of piano at the New England Conservatory of Music, and conductor of several vocal societies. He was also one of the conductors who prepared the chorus for the second great Boston Jubilee. On several occasions he was also organist at the concerts in Henry Ward Beecher's church in Brooklyn, being engaged for these by Gen. Horatio C. King. In 1873 he removed to Toronto, where he has been for the last sixteen years organist of the Metropolitan Methodist Church and conductor of the Toronto Philharmonic Society and has, during that term of residence in Toronto, conducted the great Toronto Musical Festival of 1886, where he also originated one of the most successful events of the kind ever held in America; the Semi-Centennial Festival in 1884; the Apollo Club; the Symphony Orchestra; the University College Glee Club, which gave Mendelssohn's *Antigone* in the original Greek; and the body known as Mr. Torrington's Orchestra, which is now a flourishing institution in its third season. In addition to these labors, he has conducted the Hamilton Philharmonic Society and for



five years was director of music at the Whitby Ladies' College. For nine years he was teacher of vocal music at Loretto Abbey, from which institution he has had to withdraw on account of the demands upon his time at the College of Music. Among his Abbey pupils who have already become successful public singers are Misses Susie and Katie Ryan, Miss Juliet D'Erviex, Miss Adele Leclair (Boston Ideals), and others. One of the most notable of his private pupils is Mr. Whitney Mockridge.

At the Toronto Musical Festival, 1886, of which Mr. Torrington was the musical director, he conducted the oratorios of *Mors et Vita* and *Israel in Egypt*, a school-children's chorus of 1,200 voices, and two miscellaneous concerts.

It must be remembered that prior to Mr. Torrington's advent in Toronto, there were no choral or instrumental forces there of any size or importance and that the present musical efficiency of its performers is almost solely due to his labors.

Mr. Torrington has opened the Toronto College of Music, an orchestra and organ school that has already succeeded far beyond his most sanguine expectations.

*Torrington remained at the Metropolitan Methodist Church for thirty-four years. He continued to teach at the Toronto College of Music, which eventually became part of the University of Toronto. He was granted an honorary doctorate of music by the University of Toronto in 1902. He died there on November 19, 1917.*

## BIBLIOGRAPHY

"The Leading Organist of Canada." *The Musician* 9/10 (October 1904): 388. Mathews 436-38.

**Tourjée, Eben** (b. Warwick, Rhode Island, June 1, 1834; d. Boston, April 12, 1891); No. 6 (April 1878). The subject of this sketch is in the true sense of the word a self-made man and a thorough representative of New England spirit, energy, and enterprise. An account of the steps by which Dr. Tourjée attained his present high position will be a useful and interesting lesson for all, but especially so for our young and aspiring readers. We take the following facts from the Boston *Courier*:

Dr. Eben Tourjée was born in the town of Warwick, Rhode Island, June 1, 1834, of humble parents who, however, reckoned their descent from the Huguenots who fled from persecution in France and sought in the New World "freedom to worship God." At a very early age he displayed a talent for music, but his parents could not afford to encourage him in his predilections. When but eight years old, he was an operative in a calico printing factory in East Greenwich, whither his father had removed, where his wages were a shilling a day. After a year, he went to a woolen factory in the same village to work for two and a quarter dollars a week. Even at these wages he contrived to save enough in a year to warrant him in leaving the factory for a time and entering Greenwich Academy, where by dint of rigid economy and a faculty for making himself useful, he spent two terms in enthusiastic study. For several years, he continued to work and to attend school, acquiring in this manner, as may be imagined, but a moderately liberal education. At the age of thirteen, the Hon.

Elisha Harris, in whose service he was then employed, asked the boy (in whom he had taken a great interest) what he was ambitious to be. His reply was, "A musician, sir;" and from that hour, he never for a moment lost sight of his goal. An opportunity soon occurred to test his natural ability. The organist of the village church having retired from the position, the good people were at a loss to supply his place. Governor Harris sent for his young protégé, and on a certain Wednesday evening placed the key of the instrument in his hand, though the boy had never yet attempted to play an organ, and indeed, did not understand the arrangement of the keyboard, so as to be able to tell at which end were the bass and at which end were the treble keys. With trembling delight, he hastened to the church and began to manipulate the instrument. On the following Sunday, he accompanied the choir at the morning and evening service; and from that date he was the organist of the church until he left the village, meanwhile taking occasional lessons in Providence, twelve miles distant, whither he often walked to save the expense of going by the daily coach. Young Tourjée soon after went to Providence as a clerk in a music store, from which city he removed to Fall River and engaged in business on his own account as a music dealer. He at the same time taught in the public schools and in private edited a musical paper called *The Keynote*, which was later merged in the *Massachusetts Musical Journal*, of which he for some time had charge, and continued to pursue his studies under the best masters of the city. From Fall River he went to New York, where he had already taught for more than a year, to exercise the function of an organist and conduct choral societies and musical conventions. In 1859, when he founded the Musical Institute at East Greenwich, he first enjoyed the privilege of putting into practical operation the theories of musical education that had for years been maturing in his mind, though he had at Fall River, in 1853, used the class system in both vocal and instrumental music. The growth of the school was such that its directors, after his return in 1864 from Europe, where he had spent some time in study and examination of the system of the Continental conservatories, were forced to ask for an enlargement of its facilities. Failing to carry his point, he went to Providence to open a conservatory, which, like his late venture, proved a great success.

After a career of three years in that city, the school was in 1867 removed to Boston and became the New England Conservatory of Music, whose reputation as the largest music school in the world has made the name of its founder everywhere familiar. Soon after the foundation of the conservatory, at a meeting of the National Teachers' Association, a committee was appointed to select a man to present for the first time the relations of music to education. They chose Dr. Tourjée, who accordingly delivered at the next meeting of the association "A Plea for Music in the Public Schools," a paper that was unanimously endorsed and published by the association and afterwards circulated by the Department of Education at Washington as a public document. During the same year [1869] he received the degree of Mus. Doc. from Wesleyan University and organized the great chorus of the first jubilee, which was followed by the still greater enterprise of the second jubilee in 1872, when he performed the same service, though few believed that this mammoth undertaking could be accomplished. The year 1872 is also memorable in this connection for the foundation of the College of Music in Boston University. Dr. Tourjée had long been pained to see American

musicians obliged to go abroad to complete their education. He accordingly took advantage of the opportunity offered by the birth of the new university and secured the object of his dearest wishes in a school for advanced musical culture in America, over which he was very properly elected dean. His labors in the National Musical Congress are too thoroughly appreciated to require comment. He has supplemented his efforts through that organization by the establishment of the New England Normal Musical Institution at East Greenwich and the New England Musical Bureau, to which institutions musicians and others are greatly indebted. Dr. Tourjée is widely known as an ardent advocate of reform in church music, upon which he had lectured throughout the country holding "Praise Meetings" (which originated with him) to stimulate the people to make music really a part of their worship. He does not banish it from the sanctuary but consecrates it as well as the ruder performances of the people to spiritual advancement. He has in the furtherance of his views compiled several books that are deservedly popular in the churches, among them the *Tribute of Praise* and the *Chorus Choir*.

Dr. Tourjée has had charge at various times of the largest choirs of Boston. For several years he was president of the North End Mission, and, in 1871, he was president of the YMCA of Boston. In 1869 and in 1871 his name appeared promptly before the public in connection with the great jubilees given in Boston under Gilmore's auspices.

Tourjée's winning manners and the intense interest he takes in questions of religion and reform help to make him popular and to keep his name before the religious public. Mr. Tourjée has this year organized a party to visit Europe, but especially the exhibition, an enterprise that no doubt will prove successful. With the words of the *Courier* we close this sketch. The writer in that paper says: "The substance of what has been said may be condensed into a single sentence: The subject of this sketch is a man possessed of a genius for music and a talent for organization, which qualities are intensified and ennobled by enthusiastic ardor to honor the Creator in a large field of usefulness."

*Eben Tourjée made up for his scanty early training through his innovative ideas and his abilities as an educator and organizer. His introduction of the class system in his music school at Fall River was a major milestone, as this method of instruction dominated U.S. music schools for the next half century. As the founder of the New England Conservatory of Music and the first dean of the College of Music at Boston University, he exerted a profound influence on the direction of these two important schools. He served as the first president of the MTNA in 1876. He died in Boston on April 12, 1891.*

## BIBLIOGRAPHY

Eskew, Harry. "Tourjée, Eben." *NGDAM* 4: 404–05.

Mathews 460–64.

McPherson, Bruce, and James Klein. *Measure by Measure: A History of New England Conservatory from 1867*. Boston: New England Conservatory, 1995.

"Recent Deaths: Eben Tourjée." *Boston Evening Transcript*, April 13, 1891, p. 5.

Richardson, Paul A. "Tourjée, Eben." *ANB* 21: 771–72.

# U

**Upton, George P.** (b. Roxbury, Massachusetts, October 25, 1834; d. Chicago, May 19, 1919); No. 59 (August 1882). Though not a professional musician, Mr. George P. Upton nevertheless deserves a place among the musical celebrities of this country. He is a well-known critic and author of books and many musical articles and for this reason may be called the American Hanslick. It is with some degree of pride that we give this brief sketch, for the reason that Mr. Upton is the editor of the Chicago department of the *Musical World*.

He was born at Roxbury, Massachusetts, October 25, 1834. He went to the schools of his native town, then to college, and graduated from Brown University, Providence, Rhode Island, in the year 1854. Young, vigorous, and ready to enter the conflict of life, his eyes naturally turned westward, where he hoped to carve out for himself a career of usefulness. Soon after his graduation he went to Chicago (1855) and at once entered the sanctum of the press. His literary tastes, no doubt, led him to take this step, and editorial work has ever been congenial to him. For over a quarter of a century he has been active as a newspaperman, earning for himself quite a reputation. Not many rise from the humbler positions in editorial work to the higher places of trust in large city journals such as the *Chicago Tribune*, but of Mr. Upton it must be said that his unceasing labors and his untiring energy have led him upward and onward to a most honorable position.

He entered newspaper work in Chicago as long ago as 1855. He first wrote for the *Native Citizen*, after which (1856) he became city editor of the *Chicago Evening Journal*, which position he held until 1862. While connected with this journal he wrote the *first* musical criticism that was ever written in Chicago. It was he who saw and noticed in the press the first opera company and the first orchestra that ever played in Chicago. He began with the birth of music in that city and, in the full sense of the word, saw it grow up by the side of him. Everything that transpired in the music line during the past twenty-six years is recorded by him in the pages of the Chicago press, and doubtless many years hence his editorials, criticisms, and reviews will be eagerly read by the future musical historian. What a satisfaction to know that the earlier musical history of so remarkable a city as Chicago was written by such able and faithful hands.

Mr. Upton's connection with the *Chicago Tribune* dates back to the year 1862, when he was made city editor. In 1863 he became correspondent, and in the year following night editor. In 1867 he was made news editor, and from 1868 to 1871 he held the position as literary, dramatic, and art editor. Since 1871 he occupies a place upon the regular staff of the *Tribune*.

A series of papers written by Mr. Upton for the *Tribune*, attracting a great deal of public attention, were collected and published in book form under the nom de plume "Peregrine Pickle." These essays touch on a great variety of subjects and became very popular.

This book was followed in 1878 by another (published by Jansen, McClurg & Co., Chicago), which is a translation of Max Mueller's *Deutsche Liebe*. The volume appeared under the title of *Memories* and had a large sale. Last year his book entitled *Woman in Music* was published by Osgood & Co., Boston. This volume, we learn, is fast making its way into public favor; surely it is a book worthy the notice of woman. Mr. Upton also wrote the program of the Chicago May Festival, which contains much that is interesting. All that Mr. Upton writes is marked by clearness and power of thought. He is now engaged in the translation of *Nohl's Life of Haydn* (in the Leipzig Universal Bibliothek series, No. 1270), which will be published next fall by Messrs. Jansen, McClurg & Co. of Chicago. Mr. Upton wrote many fugitive articles for other papers and magazines that never failed to attract attention.

He has many duties to perform; despite this fact, he finds time for study and for literary labors. He is not like unto so many newspaper scribes who deal in generalities and utter platitudes when they speak of art and artists. What he says has a meaning, and that meaning is easily understood. He is a lover of his art, a thinking and feeling artist is he, though we are not aware that he plays an instrument or composes music. He is one of the few artistic critics of whom the country may boast. It is for this reason that we called him the American Hanslick, and not because there is any special similarity between the two men. Mr. Upton has a very fine musical library of from 800 to 1,000 volumes, among them many scores of operas, oratorios, and so on.

But he was not only active with the pen; no, he also organized the Apollo Club, now Chicago's best society. As a mark of respect he was elected its president for a number of years. He was in a similar manner connected with other societies. For the past year or two Mr. Upton has had charge of the Chicago department of the *Musical World*, which as our readers well know he has conducted with ability, fidelity, and fairness. He is in the prime of life and in the full vigor of his activity. He is a quiet and dignified man who enjoys the respect of all who know him, be it as a man or as an editor. May his usefulness continue for many years to come, and may the younger members of the press learn from his life that faithfulness and ability are sure to be recognized and rewarded.

*George Putnam Upton exercised a profound influence on the development of music in Chicago. As the city's most feared and respected critic, he reviewed important musical events in the city for decades. He founded the Apollo Club in 1872 and was a fervent supporter of Theodore Thomas before and after the conductor's move to Chicago. His Musical Memories (1908) chronicles his*

*musical experiences during half a century in Chicago. On a national scale, his books on musical topics were widely read. He made a specialty of books on classical music for the general reader. In a long series of "standard" guides he codified and described what he considered the central body of musical literature: The Standard Operas (1886), The Standard Oratorios (1887), The Standard Cantatas (1888), The Standard Symphonies (1889), The Standard Light Operas (1902), The Standard Concert Guide (1908), Standard Concert Repertory (1909), and Standard Musical Biographies (1910). His controversial Woman in Music (1880) ignored women composers and emphasized the role of woman as performer and as muse to great men.*

## BIBLIOGRAPHY

- Feldman, Mary Ann. "George P. Upton: Journalist, Music Critic and Mentor to Early Chicago." Dissertation, University of Minnesota, 1983.
- . "Upton, George P(utnam)." *NGDAM* 4: 438–39.
- Mathews 371–73.
- Upton, George P. *Musical Memories: My Recollections of Celebrities of the Half Century 1850-1900*. Chicago: McClurg, 1908.
- . *Woman in Music*. Boston: Osgood, 1880.

*This page intentionally left blank*

# V

**Van Zandt, Jennie** (b. January 1, 1845); No. 102 (April 1886). Miss Van Zandt, or as Italianized, Vanzini, formerly Jennie Blitz, a daughter of the late Signor Antonio Blitz, a well-known magician, by his first wife, was born in New York, January 1, 1845. On November 4, 1863, after having pursued her musical studies under the direction of Signors Barillis [Antonio Barili?] and Atella, she made her first appearance in public at a concert given by herself at the Academy of Music, Brooklyn, New York, which proved quite a success for the debutante and encouraged her to continue her studies. On November 1, 1864, she made her debut in opera before a New York audience, sustaining the role of Gilda in *Rigoletto*, and subsequently appeared in Lucia and other personations with more than usual promise. Proceeding to Milan, Italy, in October 1864, she placed herself under the tuition of Signor [Francesco] Lamperti, and while a student with him she received an offer of an engagement, which she accepted, from the Royal Opera House, Copenhagen. She had now made a reputation as an artist of more than ordinary ability and had become known for her efficiency in several arduous roles. The Russian government secured her services during the winter months at the Imperial Opera House, Warsaw, and in 1867–1868 she appeared at the Scala Theater, Milan, where she attracted the attention of Manager Frederick Gye of London, who engaged her for the Royal Italian Opera, Covent Garden. Here she made her first appearance April 9, 1868, as Oscar in *Un Ballo in Maschera*. Marguerite in *Faust* and other impersonations were very successfully given by her during this season and 1869–70. At the brilliant fete given in June 1869 in honor of the duke of Edinburgh at the Crystal Palace, Sydenham, Jennie Van Zandt and Adelina Patti were the only soprano vocalists who sang in solo. During 1878 [*sic*] manager J. H. Mapleson, of Her Majesty's Theatre, London, took her upon a provincial tour with Therese Tietjens and Stanley [Charles Santley?], and again in 1871. She became a member of Manager Gye's company at Covent Garden. After winning many laurels, she returned to America, under engagement with the Parepa-Rosa Opera Company, making her reappearance here October 9, 1871, in the title role of *Satanello*, April 5, 1872. Under Carl Rosa and Adolf Neuendorff's management Jennie Van Zandt was again heard in Italian opera here, sustaining the part of Zerlina in *Don Giovanni* with [a] remarkable cast, embracing Stanley



[Santley?], Parepa-Rosa, Theodor Wachtel, Giorgio Ronconi, Clara Doria, and Ainsley Cook. During 1872–1873 and for several seasons after she was one of the principal artists of the Kellogg English Opera Troupe. In 1878 she accepted an engagement with Carl Rosa for his provincial and London seasons, and until recently she was heard at Her Majesty's Theatre, where she made most successful appearances in two arduous roles on January 7, 1879, as Adriano Colonna in *Rienzi* and on February 12 as Valentine in *Les Huguenots*. In both she proved that she possessed high dramatic talent. Her voice is a clear, pure soprano, powerful and flexible, and her execution exhibits high culture and thorough knowledge of the technicalities of her art. Jennie Van Zandt has a large repertoire, including the most exacting roles of opera and in the leading characterizations has by hard study and close application become a marvel of perfection.

*By the time this sketch was published, Jennie Van Zandt had abandoned her career in order to promote the career of her daughter, Marie Van Zandt (1858–1919). Marie, who created the title role in Leo Delibes' Lakmé, soon eclipsed her mother's fame in a career that stretched nearly to the turn of the century.*

## BIBLIOGRAPHY

Regan, Arthur. "Van Zandt, Marie." *NAW* 515–17.

# W

**Warren, Samuel P.** (b. Montreal, February 18, 1841; d. New York, October 7, 1915); No. 47 (September 1881). Among the forty-six musicians of whom we so far have given biographies, there have been but few organists. Prominent among these is Mr. Samuel P. Warren. He was born at Montreal, Canada, on February 18, 1841. His father, Samuel E. Warren, was an organ builder, and most of the organs used in Canadian churches came from his factory. Young Samuel's literary education was begun under the parental roof and was completed in one of the colleges of his native city. Being from his earliest youth up among organs and around organ builders, he was at the extremely early age of eleven years thoroughly posted about the construction of this, the noblest of all musical instruments. It was but natural that he should also desire to become a good organist, and in order to gratify his wishes he received early musical instructions. At a later period he worked for three long years in his father's factory.

Young Warren showed more than ordinary talent and was not satisfied with the instruction Montreal afforded him. He desired to go to Europe to visit the land of music, Germany, there to place himself under the best masters. In 1861 he went to Berlin, where he studied organ playing under Carl August Haupt, piano under Gustav Schumann, and instrumentation with the celebrated C. F. Wiprecht. He remained in Germany until 1864, when he returned to Canada, having followed the usual course prescribed for musical students, making the organ, of course, his specialty. In 1865 Mr. Warren settled in New York. His services and abilities were soon recognized, and he was made organist of Dr. Bellow's church, in which position he continued for two years. After that he was chosen as organist for Grace Church, and having served for some time in that capacity, he accepted an offer from the church of the Holy Trinity but returned soon afterwards to Grace Church, where he is to this day acting as organist.

Mr. Warren has all his energies concentrated upon his chosen profession and naturally enough has reached a very high position among organists. Mr. Dudley Buck dedicated to him his excellent book entitled *Illustrations in Choir Accompaniment*, and in the dedication says: "To Mr. Samuel P. Warren, organist of Grace Church, New York City, through whose artistic and critical encour-

agement the following pages were brought to a conclusion, this work—as a tribute of professional respect as well as personal friendship—is dedicated by, etc.” Mr. Warren’s concerts, which he gave with unceasing energy during three years, show his high aims and noble purposes, while the programs display an acquaintance with organ literature that is unsurpassed. He has done much to advance taste and to give the public a better appreciation of the organ. None of his organ compositions have as yet appeared in print, but he has published many songs and much church music.

*Warren served as organist of Grace Church until 1894 and then as organist of First Presbyterian Church in East Orange, New Jersey, from 1895 until his death in 1915. He was noted for his organ recitals and was one of the founders of the AGO. His playing and teaching are discussed in a tribute by his pupil Pauline Jennings.*

## BIBLIOGRAPHY

- Jennings, Pauline. “The Art of Samuel P. Warren.” *Musical America* 23/11 (January 15, 1916): 15–16.  
 Mathews 242–44.  
 Ogasapian, John. “Warren, Samuel P.” *ANB* 22: 734.  
 Osborne, William. “Warren, Samuel P(rowse).” *NGDAM* 4: 480.

**Wels, Charles** (b. Prague, August 24, 1825; d. New York, May 12, 1906); No. 137 (May 1889). The subject of this sketch was born in Prague in 1825. As Prague was historically a musical city, being the principal field of success of Mozart and Weber, the birthplace of Ignaz Moscheles and Johann Tomaschek, and in later years the home of Alexander Dreyschock, Julius Schulhoff, Wilhelm Kuhe, and Karl Wehle, all of those latter artists being companions of his youth, Wels was brought up from early youth in a musical atmosphere, which influenced his career to drift in the direction of music.

At the age of eleven he composed and wrote down some original dances, which would have been published but for the timely interference of his parents. While pursuing his literary education, his musical advancement was not forgotten, and he appeared early in life at concerts, where his successes determined his parents to give him the best musical education available.

At the age of nineteen he was placed under the care of Tomaschek, the great teacher, composer, and theorist, who kept a private conservatory in Prague. He counted among his fellow students Dreyschock, Schulhoff, Kuhe, Sigismund Goldschmidt, Dr. Eduard Hanslick (the great musical critic), Sigismund Lebert (later of Stuttgart), and others. He progressed rapidly under Tomaschek’s tuition, who soon pronounced him one of his best pupils, and he was often chosen to play before such distinguished visitors as Liszt, Berlioz, Thalberg, Rudolf Willmers, Leopold de Meyer, all of whom paid homage to the old master Tomaschek whenever they visited Prague. He also studied with him harmony, counterpoint, and instrumentation.

He composed many pieces for the piano, also an overture for orchestra, which was performed at one of the conservatory concerts in Prague under the baton of Friedrich Kittel, its director, with great success. Endowed with his musical capacity as a performer and composer and in possession of a very flattering testimonial from his teacher Tomaschek, which Mr. Wels cherishes to this day, he left Prague in 1847 to seek his fortune in the wide world. He first went to Leipzig, where he profited by the advice of Moscheles, who selected two of his many manuscripts for publication, that master accepting the dedication of his op. 1. After a concert tour in some German watering places, he went to Poland, where he accepted the position as court-pianist and instructor of music in the families of Prince Wittgenstein and Count Miczielsky on very lucrative terms. Moving in the best society there, he finally was induced to take up his residence in Dresden, where he was the contemporary of the celebrated Carl Mayer, with whom he divided the honors as professor of music in the best aristocratic families. He made there the acquaintance of Friedrich Wieck, the father and teacher of Clara Schumann, whose family he visited frequently and where he was received with fatherly kindness.

At a musical gathering in one of the hotels, where Liszt stayed for a few days, the whole distinguished company expressed the desire of hearing the great Liszt. There being only the common hotel piano available, the entire company, Liszt included, went at Mr. Wels' suggestion over to his bachelor apartments, where he placed his splendid grand piano at Liszt's disposal. Liszt picked up one of Wels' manuscripts, a march triumphal for four hands, and played it with the author at sight, Liszt reading his part so rapidly that Wels had to call Liszt's attention to the prescribed movement, "Andante Marziale" and not "Presto." Liszt took the suggestion good-naturedly. He afterward regaled the company with such playing that Liszt only could do. Wels also made the acquaintance of Richard Wagner there, who was leader of the Royal Opera, where his *Rienzi* and *Tannhäuser* were just fighting their way into public recognition. He met Schumann occasionally at some musical gatherings. He also had a call from Heisiger [Karl Gottlieb Reissiger?], the composer, to whom he played at the latter's request many of his compositions. Emil Naumann, afterward the great musical historian, became one of his intimate friends.

After a most agreeable and memorable sojourn of one year at Dresden, he went back to Prague. It was in 1849 when the emigration fever made itself felt all over Europe. Mr. Wels was affected by that contagion and made up his mind to seek his fortune in America.

Arriving in New York, he found himself at once in competition with Maurice Strakosch, who at that time was concertizing as solo pianist. Mr. Wels, however, quickly made his mark as a pianist, composer, and teacher. His contemporaries at that time were Henry Timm, William Scharfenberg, Hermann Adolf Wollenhaupt, George Frederick Bristow, Theodor Eisfeld, Richard Hoffman, and a few others. He settled down to teach in New York, appearing occasionally at concerts and making short trips through the country as concert pianist. He was very successful as a teacher, and his pupils were legion, some of whom are known now as men of high standing, as, for instance, L. B. Whitney of Boston, Louis Bonn of New York, and others. He was intimate with the

lamented H. A. Wollenhaupt, whose sister became his beloved wife and shares still with him his joys and sorrows.

The late L. M. Gottschalk also was one of his intimate friends, who had a high appreciation of Wels' talents, choosing him in preference to many others to play with him duets on two pianos at his concerts. Wels composed a duo on *Trovatore* for Gottschalk, which was frequently played by both pianists at their concerts, and that with immense success. Mr. Wels appeared also as concert organist. He has held for the past thirty-five years the best positions as organist in New York churches and boasts of the good luck never to have been out of employment up to the present day. As a composer Mr. Wels enjoys a wide reputation, which has been well earned. He has written for the concert room, for the drawing room, and he has composed instructive pieces for every grade of difficulty, songs, orchestral pieces, chamber music, sonatas, a piano concerto with orchestral accompaniment, fantasias, etudes, technical studies, and last, but not least, music for the church. He wrote a collection of hymns and anthems for the Episcopal Church, also three Masses. They are very popular with church choirs and have been performed by various singing societies in concerts. His name is a household word all over the American continent, in every music-loving place, and his reputation is an honorable and well-deserved one. Mr. Wels is still young in mind and spirit, and his good health promises him a long continued usefulness in the fields of music.

*This biographical sketch is based very closely on that in Mathews, which also includes a photograph of the pianist. As a composer he was very prolific, producing about 170 opus numbers. He died in New York on May 12, 1906.*

## BIBLIOGRAPHY

Mathews 148-50.

**Whiting, George E.** (b. Holliston, Massachusetts, September 14, 1842?; d. Cambridge, Massachusetts, October 14, 1923); No. 8 (June 1878). Mr. Whiting was born at Holliston, Massachusetts. His mother was a fine vocalist in her younger days; it was therefore natural that the boy should show early signs of musical talent, and inasmuch as two of his brothers had adopted music as their profession, he received early musical instruction. When but five years old, he began his musical studies with his brother Amos, then organist of a Springfield church. While he began his musical studies upon the piano, he soon turned his attention to the organ, and when but thirteen years old, he made his debut at a concert in the Universalist Church at Worcester. His playing on that occasion made quite an impression and naturally enough drew much attention to the young organist. Two years later, we find him in Hartford, Connecticut, and shortly afterwards he succeeded Dudley Buck as organist, Mr. Buck having gone to Europe. While residing at Hartford, he founded the Beethoven Society, an organization that was alike a credit to its founder and the city of Hartford.

In 1860 Mr. Whiting was engaged by Messrs. E. and G. G. Hook to test a new organ just finished by them for Woburn, and his service gave such general satisfaction that this firm since then generally engages the services of Mr. Whiting for similar occasions. In 1862 he appeared for the first time in Boston at the Tremont Temple, though he had played for a brief time previously at Dr. Kirk's Church at Auburn Place. Mr. Whiting first studied with Mr. [George Washbourne] Morgan, of New York. Having now reached a position with which many others would have been satisfied, Mr. Whiting felt a thirst for more knowledge and skill. About that time he visited England to spend a year with William Thomas Best, the famous organist of Liverpool, who was so pleased with his new pupil that he made him his substitute whenever he had to be absent.

Without completing his European tour, Mr. Whiting returned to America and was at once engaged as organist at St. Joseph's Church, Albany, New York, where was to be found at that time the largest organ of this country. His position as organist in a Catholic church gave him a new impulse and a fresh desire for still greater skill and more extended study. We find him therefore soon afterwards at Berlin, where he finished his studies of orchestration with Rudolf Radecke. After three years of services at Albany, he received a call to King's Chapel, Boston, which position he held for five years, together with that of musical director of that church. In 1869 he was induced to accept the leadership of Pro-Cathedral Parish choir in the Castle Street Church, with the expectation that the cathedral would be speedily occupied as a house of worship. He filled this position for five years, after which he became organist of the Music Hall. At present Mr. Whiting is organist at the Church of the Immaculate Conception. For a few years he also was at the head of the organ department of the New England Conservatory, which brought him into contact with many young people, who came to him from all parts of the country to study organ-playing.

As a composer, Mr. Whiting stands very high. The following are the names of his compositions: twelve pieces for the organ contained in a book called *The Organist*; three preludes for the organ in C and D minor; twenty-five studies for the organ under the title of *The First Six Months on the Organ*; twenty preludes for organ (two books); a series of organ compositions now being published; six songs for soprano or tenor; Mass in C minor for chorus, four solo voices, orchestra, and organ (performed in 1872); Mass in F minor for chorus, orchestra, and organ; Grand Te Deum in C major for three solo voices, chorus, orchestra, and organ, written for the opening of the cathedral at Boston (performed in 1874); prologue to Longfellow's *Golden Legend*, for chorus and orchestra (performed in 1873); *Dream Pictures*, cantata (performed in 1877); *The Viking's Story*, cantata for three solo voices, chorus, and orchestra (performed in 1876); set of figured vespers; vespers of the B[lessed] V[irgin]; three or four full morning and evening services; from forty to fifty songs for various voices; many part songs for four voices; a piano concerto in D minor; allegro brilliant for orchestra; concert pieces for organ; fantasie and fugue in E minor; sonata in A minor; fantasie (Registration) in F; and concert etudes in A minor, F major, and B-flat major.

This array of works surely bespeaks great diligence, while the works themselves surely display skill and high gifts. Mr. Whiting was all his life a dili-

gent student and an active worker, doing his share towards the advancement of musical culture in this country as well as towards making Boston the musical center of this country. His position as organist at the Cincinnati May Festival has brought Mr. Whiting more prominently before the Western people, who will not soon lose sight of one so gifted as an organist. For now, since the city has possession of the greatest organ in the country, Cincinnatians will, no doubt, also desire to hear the greatest organists of this country: Mr. Whiting will therefore be heard again in Cincinnati, where during the May Festival he made many friends. Of him it may well be said,

I knew those thirteen hundred pipes  
And thirty stops, as blind men do  
The voices of the friends they love.

*Cincinnati audiences did hear more of Whiting, who directed the organ program at the Cincinnati College of Music for three years at the request of Theodore Thomas. Upon his return to Boston he resumed his position at the New England Conservatory, where he taught until 1897. He continued to play at the Church of the Immaculate Conception until 1910. He died in Cambridge on October 14, 1923. In addition to the organ works and sacred music mentioned in the sketch, he composed several large works: the opera Leonora, a symphony, a piano concerto, and a suite for cello and orchestra.*

## BIBLIOGRAPHY

Mathews 250, 252.

Osborne, William. "Whiting, George E(lbridge)." *NGDAM* 4: 520.

Owen, Barbara. "Whiting, George Elbridge." *ANB* 23: 267-68.

**Whitney, Myron W.** (b. Ashby, Massachusetts, September 5, 1836; d. Sandwich, Massachusetts, September 19, 1910); No. 69 (September 1883). The name of this eminent basso is so familiar to all music-loving people that it seems almost superfluous to publish a sketch of his life; yet, in order to make our list of American musicians as complete as possible, Whitney's biography must not be missing. He was born at Ashby, Massachusetts, September 5, 1836, where he spent his boyhood days. When about sixteen years of age he moved to Boston, but not until he was about twenty years old did he begin to study music. He became a pupil of E. H. Frost, formerly a well-known teacher. With him he studied for several years, after which he made his debut in Tremont Temple by singing the bass solos to the *Messiah*, Christmas, 1858. After ten years' concert singing Mr. Whitney felt dissatisfied with himself, and he therefore decided to go to Italy for further education. He finally went to the land of song in 1869 and studied with Signor Luigi Vannuccini, director of the Royal Theatre in Florence. After completing his course he went to London, making oratorio singing a special study with Alberto Randegger and singing at the same time in concerts and oratorios. After completing his course, he decided to return

to his native country but was speedily recalled to London by several of the most flattering engagements. The first was for two months of oratorio singing at Covent Garden Theatre, under the direction of Sir Julius Benedict and others. The second was for a tour throughout England, Scotland, and Ireland, returning to London to fill still another engagement with Theodore Thomas, which lasted seven months. At the same time he was engaged to sing in Christ Church with a salary of \$3,000 per year.

At the close of these engagements Mr. Whitney returned to London to sing in the Royal Albert Hall and subsequently filled other engagements throughout the kingdom. At the close of his tour he had the honor of singing in the *Elijah* at the Birmingham Musical Festival. He also appeared at Oxford University in Handel's *Acis and Galatea*, in which he created a furor in the arduous role of Polyphemus, the music of which is seldom sung as originally written, as Handel composed it for an exceptional bass voice. But our basso required no favors in the score and treated our English cousins to a hearing of this music in the original key and with all the elaborate fioriture with which Handel embellished it.

In 1875 he returned to this country to sing at the Cincinnati May Festival. In the year following, our centennial year, he again came home to sing at the opening of the exhibition in Philadelphia. Since then he has refused all offers from abroad. Mr. Whitney has sung at all the Cincinnati May Festivals; indeed, one of these events would seem to be robbed of half its glory if Whitney were not connected with it. He also sang at the Handel and Haydn (Boston) Festivals, the New York, Chicago, Pittsburgh, Cleveland, and Indianapolis festivals. His repertory is a grand one, his triumphs in England have been made in performances of the *Messiah*, *Samson*, *Joshua*, *Jephtha*, *Israel in Egypt*, *Elijah*, *St. Paul*, *Son and Stranger*, *Last Judgment* (Spohr), *Passion Music according to St. Matthew*, *Passion Music according to St. John*, *My Spirit was in Heaviness*, *God's Time is the Best Time*, *Eli* (Michael Costa), *Twelfth Night* (Mozart), *Fridolin* (Randegger), *Creation*, and *Seasons*, in which he sang in company with such eminent English artists as Mdes. Helen Sherrington, Janet Patey, Mr. Sims Reeves, Edward Lloyd, Vernon Rigby, Mr. W. H. Cummings, and under the conduct of Sir Michael Costa, Sir Benedict, Mr. Joseph Barnby, Dr. Arthur Sullivan, Mr. Charles Hallé, Sig. Randegger, and Mr. Stockley.

Mr. Whitney is now without an exception the best American oratorio singer. At any rate this is the popular verdict. Personally, he is a modest and affable man who enjoys the friendship of many artists as well as amateurs.

*Myron Whitney sang for many years with traveling opera companies in works characterized by W.S.B. Mathews as "not altogether worthy of his magnificent powers, but irresistible by reason of the pecuniary inducements offered." His best work was in oratorio, and critics were unanimous in declaring him the best American bass in this genre. According to James Cartwright Macy:*

*In sympathetic interpretation and forceful delivery of the parts assigned to him in oratorio—as in Elijah, for instance—he had no equal among our own singers, and perhaps his superior could not have been found abroad. His rich, powerful voice was adequate to all the demands of such music. Those of us who were present at*



*some of the great musical festivals can testify to the enthusiasm, the ready applause, the genuine appreciation with which those great audiences received Mr. Whitney's perfect rendering of the most exacting scores. His voice, rich and mellow, seemed to vibrate with the emotion which certain passages awakened; or, rising distinctly above the harmonies of the powerful orchestra, in dignified delivery of some grand and majestic phrase, it swayed and thrilled the thousands of listeners as no other voice had ever done in oratorio.*

## BIBLIOGRAPHY

Lichtenwanger, William. "Whitney, Myron (William)." *NGDAM* 4: 521-22.

Macy, James Cartwright. "Myron W. Whitney: An Appreciation." *The Musician* 15/12 (December 1910): 843.

Mathews 214-16.

**Winner, Septimus** (b. Philadelphia, May 11, 1827; d. there, November 22, 1902); No. 93 (August 1885). If popularity is an indication of success, then Mr. Winner is one of the most successful men in the country. He is not only well known by his own name, but also under the nom de plume, "Alice Hawthorne." Mr. Winner was just about beginning his career as a popular song writer when we [Merz] came to this country. He was at that time engaged in publishing music in Philadelphia, a business to which, we believe, he has remained faithful to this day.

Mr. Winner was born in Philadelphia on May 11, 1827. When thirteen years of age he went to work at the country residence of Rev. Hunt, in the valley of the Wyoming. The beauties of the scenes of nature so richly lavished upon this valley called forth all the poetic elements in young Winner. Running away from his clerical employer, he was put into the high school at Philadelphia, where he studied for two years. About this time he came into possession of an old violin, which he sawed diligently, tormenting his friends and neighbors with his music until there was some evidence of success. Then he took lessons from Prof. Leopold Meignen, who then stood at the head of the profession in Philadelphia. This was all the instruction Sep, as his friends call him even to this day, ever received, yet when but twenty years of age he began to teach music and played the violin in the Musical Fund Hall Orchestra. After having achieved some success upon the violin he also took up the guitar, the piano, wind instruments, and so on, never, of course, gaining a great degree of proficiency, yet acquiring enough knowledge to enable him to teach a little and to write afterwards the many instruction books known all over the country.

Becoming tired of teaching, he opened a music store and began to sell, employing his evenings with giving lessons. He now began to write music under the name of Alice Hawthorne and published it with Lee & Walker. There were various reasons why he assumed another name. In the first place he could better test his powers, and if his work proved to be a failure, no one need know a word about it. The second reason was that modesty forbade his pushing his songs over his own counter. His early productions were well received by the public,

yet his name never became really popular until he published the song entitled, "What Is Home without a Mother?" We well remember the great popularity of this song. Mr. Winner afterwards wrote many other songs with which the name of mother was connected, and of him it may be said that he opened up this field, the so-called "Mother songs."

None of his many songs was as popular as the one entitled "Listen to the Mocking Bird." Even to this day its popularity has not abated, and there is scarcely a serenading party to be found anywhere that does not try its powers on the "Mocking Bird." The history of this song is worth relating. Says the author:

There was then in Philadelphia an original character commonly called "Whistling Dick," a colored individual, Richard Milburn by name, well known through all the streets of the city. His visible, or rather audible, means of support was whistling, an accomplishment in which he excelled, really making some beautiful music while he strummed an indifferent accompaniment on a guitar. He was principally famous for his imitations of the mocking bird, and this fact first suggested to Mr. Winner the happy thought of perfecting a ballad of that nature. This he accomplished, and the ever-popular "Listen to the Mocking Bird" was the result. It was written to suit the small compass of Whistling Dick's voice, to whom he taught it, and who did very much towards starting it on its way to success. On this account Mr. Winner placed Mr. Milburn's name upon the first editions, which pleased that colored gentleman hugely. Afterwards brilliant "Variations" were written on the song by Edward Hoffman, a celebrated pianist of New York. It was a very showy piece for learners on the pianoforte, not very difficult, and greatly increased the sale and popularity of the original song, so that it soon became the rage, and traveled over the ocean to delight our English cousins.

The panic of 1857 induced Mr. Winner to move to Williamsport, Pennsylvania, where he, however, remained but a single year, returning to his native city, never to leave it again. He was a most active writer, and to give the names of all his songs would occupy too much space. He produced sentimental and comic songs and during the war also published a number of patriotic pieces, writing to them both words and music.

"Alice Hawthorne" is not the only nom de plume he has seen fit to use upon his title pages. Among others might be mentioned "Percy Guyer" (his wife's maiden name), "Mark Mason," and "Paul Stenton." This variety of names occasionally led to amusing contretemps, as this anecdote will show. He tells it himself: "Once I had written something under my own name, and a literary and musical journal called the *Round Table*, published in New York, pitched into me most savagely. It compared my music with that of 'Alice Hawthorne' and suggested that that 'gifted lady' should be represented by a publisher other than Sep Winner, through whom, for some unaccountable reason, she usually gave her works to the musical world."

Mr. Winner lays no high claims for his poetry or music; they being simple, pleasing, and full of sentiment he touched the public heart and became popular. Mr. Winner is still living in Philadelphia, a genial, pleasant gentleman, very active and ever busy. While his music lacks artistic qualifications, it

possesses the elements of popularity. He is perhaps the best of those popular writers who flourished a quarter of a century ago.

*Winner was among the earliest and most successful composers of nineteenth-century "heart songs." As noted in this biographical sketch, he helped ignite the midcentury craze for "Mother songs." His "Listen to the Mocking Bird" (1855) sold over 20 million copies.*

## BIBLIOGRAPHY

Claghorn, C. E. *The Mocking Bird: The Life and Diary of Its Author*. Philadelphia: Magee, 1937.

Tawa, Nicholas E. "Winner, Septimus." *NGDAM* 4: 542.

**Wolfsohn, Carl** (b. Alzey, Germany, December 14, 1834; d. 1907); No. 3 (January 1878). In introducing the public to the tone-poets of our country and in making the admirers of the master of the musical art better acquainted with his inner self and the different qualifications that he possesses for the advancement of the true principles of his art, it is with a sense of pride and gratification that we are able to lay before our readers a short sketch of the life, character, and art labors of Mr. Carl Wolfsohn of Chicago. During the few years that he has been residing in Chicago, his work has been of such a character as to fully identify him with the musical and art interests of the Northwest, and he, more than any other, is now looked to for instruction in the highest branches of the noble art of which he is so perfect and a true master. Thus far we have found a distinct niche for each subject of our sketches to fill, as each has had his own individuality and tone, so to say, in the gamut of our musical life; so we find for Mr. Wolfsohn not a niche, but a pedestal on which we may place him as an educator—not merely a conductor identified with his baton; not merely a performer useless without his program or his score; not merely a teacher with his rudimentary guides; but an educator whose mission is sublime, whose ideal is art, and whose field is the world.

Carl Wolfsohn was born in Alzey, Rheinhessen, December 14, 1834, his father being a physician of much prominence and his mother a musician of excellent culture. In his early boyhood he showed great musical talent, which at the age of ten had, under careful instruction, developed to a notable degree, and at that time performed in public concert in his native city and met with great success. At the age of twelve he was placed in the care of Aloys Schmitt, a prominent musician of Frankfurt, with whom he studied for two years, at the end of which period his course of instruction was interrupted by the breaking out of the revolution of 1848. At this time his first compositions, save patriotic songs, were produced. In December 1848, he made his debut at Mozart Hall in Frankfurt, when he played the piano part in the Beethoven Quintet for piano and wind instruments. From Frankfurt he went to Mannheim, where he studied with Madame Anna Heinfelter, a pupil of Chopin, at the same time taking a course of

instruction in composition with Vincenz Lachner, one of the famous Lachner brothers. In 1851 he made a concert tour in Rhenish Bavaria with the celebrated violinist Teresa Milanollo. In 1852 he went to London, where he remained two years, until he left for this country, choosing Philadelphia for his residence. His career there has been eminently successful and is familiar to those acquainted with the musical history of this country.

In 1856 he made a concert tour through this country with Theodore Thomas, who was then favorably mentioned as a solo violinist, and for several years thereafter the two artists conducted a series of chamber concerts in Philadelphia. Mr. Wolfsohn's first public appearance in New York was in 1865—after he had gained a national reputation—when he played at Thomas' second Symphony Concert. We have the program before us and copy it as a musical memento:

# IRVING HALL

Theodore Thomas' Second symphony Concert,  
Saturday Evening, January 7, 1865.

## SOLOISTS:

Mrs. Jennie Van Zandt (by kind permission of Mr. Max Maretzek)  
Mr. Carl Wolfsohn, Pianist (His first appearance in New York)  
CONDUCTOR - - - THEODORE THOMAS  
ACCOMPANIST - - - MR. J. MOSENTHAL

TICKETS, \$1.50 EACH.

## PROGRAM.

- |  |                             |
|--|-----------------------------|
| Symphony No. 2, op. 61   | R. Schumann.                |
| 1. Sostenuto assai, allegro ma non troppo.                     | 2. Scherzo, allegro vivace. |
| 3. Adagio espressivo.  | 4. Allegro molto vivace.    |
| Orchestra.   |                             |
| Aria, "Di piacer" ( <i>La Gazza Ladra</i> )                    | Rossini.                    |
| Mrs. Jennie Van Zandt.   |                             |
| Concerto for Piano, No. 5, op. 73, E flat.                     | Beethoven.                  |
| 1. Allegro.  | 2. Adagio un poco moto.     |
|  | 3. Rondo.                   |
| Mr. Carl Wolfsohn.   |                             |
| <i>Toccata</i> ,   | F. Bach.                    |
| Arranged for Orchestra by H. Esser. First time in America.     |                             |
| Aria, "Qui la roce" ( <i>I Puritani</i> )                      | Bellini.                    |
| Mrs. Jennie Van Zandt.   |                             |
| Fantasie for Piano: Reminiscences of <i>Robert Le Diable</i> . | Liszt.                      |
| Mr. Carl Wolfsohn.   |                             |
| Overture: <i>Euryanthe</i> .                                   | Weber.                      |
| Orchestra.   |                             |

The reception that the New York public gave Mr. Wolfsohn encouraged him to appear there frequently thereafter, some of his greatest artistic successes having been accomplished in that city, notwithstanding that Philadelphia was, up to the fall of 1873, the especial field of his labor. Mr. Wolfsohn had made the works of Beethoven his life study. In the winter of 1864 he inaugurated a series of piano sonata recitals similar to that which he gave in Chicago in the spring of 1874. No musician in this country understood the mysterious and sublime thoughts and meditations of Beethoven more thoroughly than he; no one was able to interpret them as completely, faithfully, and conscientiously as he. He grouped the thirty sonatas [*sic*] into classes of three and paid due regard to their relationship and contrast. He prepared to present these, the gravest and noblest inspirations of the immortal master, in their regular gradations and associated with the vocal compositions apropos to each work. Mr. Wolfsohn's announcements of these matinees created much surprise in the musical world. His idea being education, and knowing the idea of the compositions was to interpret, the discouragement that he met with on all sides was ineffective. The *Philadelphia Press*, of November 26, 1865, said in this connection:

The piano sonatas of Beethoven are generally so little known, no more than four or five, we recollect rightly, having been for many years recognized in the concert-room, that they might well be caviar to the multitude. However, this will scarcely be the case, judging from the late instance of their attractiveness to the higher classes of music-lovers in England. Charles Hallé, the German pianist, one of the most purely classical minds in executive music of the present age, announced a similar series in London some four years since. The critics, while expressing themselves in unbounded admiration for the piano compositions of Beethoven, laughed at the idea of the series proving profitable to Mr. Hallé. What was the result? Not only did they achieve a success of which he had reason to be proud, but a success which rendered it necessary for him to repeat the whole series during the two succeeding seasons to even increased numbers of Beethoven's admirers.

The *Transcript* said:

This undertaking was like a crusade to rescue from oblivion the works of a genius the world—at least our world—has ignored and neglected. To undertake this required not only genius, but inspiration. To play the mere text of Beethoven was an achievement easy to all musicians; but to seize the spirit and the idea of the composer; to bring forth the poetry, the passion, the deep feeling which inspired the composer, could only be effected by long concentration of mind over his works, and by a sort of spiritual communication conveyed through the music, which contains the heart and soul of the composer. Mr. Wolfsohn has understood Beethoven and has found the power of communicating his knowledge to his audience, who listened to him in devout silence until they caught his own enthusiasm.

Mr. Wolfsohn's fondest hopes were more than realized, the series being most successful, artistically and otherwise. At its conclusion the occasion was celebrated by a grand festival concert under the direction of Theodore Thomas and the presentation in grand style of a complete and elegant copy of the Leipzig edition of Beethoven's works. The recitals were repeated in New York and Brooklyn.

In 1869 Mr. Wolfsohn organized the Beethoven Society of Philadelphia on a similar plan as the organization of that name in Chicago and met with astonishing success. On the occasion of the Beethoven Centennial Festival, held December 17, 1870, he made his debut as an orchestral director organizing an orchestra that he hoped would do for Philadelphia what the Thomas orchestra has done for New York. Symphony concerts were given for two seasons, but failing of adequate support, Mr. Wolfsohn was obliged to abandon them. He conducted the Rubinstein concerts in Philadelphia and accompanied Henri Wieniawski in his tour to the Pacific Coast. On his return he stopped at Chicago to visit Henry Greenebaum, Esq., a former schoolmate of his in their youthful days at Alzey. He was introduced to musical and social Chicago, and their meeting was such a mutually attractive one that Mr. Wolfsohn received a flattering invitation from a number of prominent citizens in the fall of 1873 to make Chicago his residence. The cultured people of Chicago saw in him the man who was capable of relighting their extinguished musical candle and causing it to burn with a warmth and brilliancy never before attempted. Mr. Wolfsohn saw before him an extensive and fertile field, accepted the invitation, and organized the Beethoven Society, the remarkable artistic success of which is well known.

During the first season of the society's organization, Mr. Wolfsohn directed the performances of several minor classical works and repeated his series of Beethoven sonata matinees, which were very successful and hailed with delight by both press and public. During the second season the society produced, at the Beethoven festival, the Grand Mass in C, Overture to *Egmont*, the *Choral Fantasia* and the "Hallelujah Chorus" of Beethoven, Mendelssohn's *Walpurgisnacht*, and a number of smaller works. Mr. Wolfsohn gave a series of Schumann piano recitals, ten in number, and introduced a series of eight monthly reunions or chamber concerts at which were produced piano and string trios, quartets, and quintets of the great composers. During the third season the society produced, at the Mendelssohn festival, the 95th Psalm, "Come, Let Us Sing," Hymn for alto and chorus, and the "Loreley" music of Mendelssohn; the "Spinning Song," from the *Flying Dutchman*, some ladies' choruses: *Elijah*; selections from *Lohengrin*, and Niels Gade's "Erl-King's Daughter." In the spring Mr. Wolfsohn gave a series of ten piano recitals, selecting all the principal works produced of Chopin, the poet of the piano. The monthly reunions were also kept up, the principal works produced being the Brahms Quartet, the Schumann Quintet in E, and the Beethoven Trio in B-flat major. Last season the society achieved its greatest successes, producing four entirely new choral works and leaving little room for criticism in their performance. The works produced were Gade's *Comala*, Josef Gabriel Rheinberger's *Toggenburg*, Hoffman's *Legend of the Fair Melusine*, and Verdi's great *Manzoni Requiem Mass*. The performance of the latter was said by competent critics to have been the best choral concert that was ever given in Chicago. Its success was so enormous that the concert had to be repeated, something without precedent in the annals of the society. The instrumental performances at the monthly reunions were confined to piano and string trios, among them some of Beethoven, Schumann, Joachim Raff, Schubert, Woldemar Bargiel, and others. Mr. Wolfsohn outlined a series of eighteen historical piano recitals, beginning with the music of Michel Angelo Rossi,

born in the seventeenth century, and concluding with that of the most modern composers. He was able to give only seven of them, postponing the remaining ones until this season. Mr. Wolfsohn has for many years desired to perform the piano music of all periods and nationalities, but he was never able to attempt it until last season, when the great time and labor expended on the study of the Verdi *Mass* precluded the completion of the series. This season the society intends to give several performances of the above-named Mass and of the finale to *Fidelio*; Mendelssohn's *Loreley* music; J.C.D. Parker's *Redemption Hymn*; Raff's *Morning Song* and *Elegie*, and Max Bruch's cantata *Odysseus*. At each of these performances the society will have the assistance of a picked orchestra of forty men. At the monthly reunions the concerted instrumental selections will be more or less confined to string quartets and piano and string quintets.

As an interpreter and performer, Mr. Wolfsohn is second to none in the country. As an instructor, his system is broad and eclectic, leaning at all times to the classic and poetic. His method is one that will at once develop the technique of the pupils and at the same time instill into their souls the most poetic and true ideas of the musical art. As a composer he is not without some fame, both by vocal and piano pieces. A transcription of airs from *Faust* by him is familiar, and his *Valse de Concert* (d'après Chopin) is in almost every portfolio. He has also written some melodies for the violin and concertos for piano and strings. His songs are more familiar: his "Album Leaves"—morceaux expressive of tender sentiments—are widely popular. His style is serene, but always delicate and sensitively expressive. Many of his songs contain most tender bits of melody and portray deep but reserved passion. He reads his score as most people read a poem, and he interprets it as one who breathes the inmost meaning and is inspired. His rendition of the Beethoven sonatas is illustrative. These comprehensive metaphysical wanderings of the grand master's mind are sealed books to the majority of musicians; only in the "Moonlight," the "Pathétique," or in the "Appassionata" does the beauty of their meaning creep out to common minds; but Mr. Wolfsohn grasps them as if his mind were in harmony with the mind of the composer and his mood were his. He is an idealist, a practical idealist, if contraries may be combined: a man who has created an ideal and realizes it. His world is narrow, but very beautiful. His desires lay in one direction, and in himself he has the means of their accomplishment; not that he possesses no taste for the other arts, such as painting, literature, and the drama, for he is excellently well versed in each of these; but they are all made to assist as auxiliaries for the fulfillment of his musical mission and the realization of his noble ideal in art. To accomplish this, he spares no labor or time to bring about the desired result in a conscientious and systematic manner.

In Mr. Wolfsohn's character one can read those beautiful lines of Goethe:

We must not hope to be mowers,  
And to gather the ripe gold ears,  
Unless we have first been sowers,  
And watered the furrows with tears.

It is not just as we take it,  
 This mystical world of ours.  
 Life's field will yield as we make it,  
 A harvest of thorns or of flowers.

*The epitome of the scholarly musician, Wolfsohn accepted no compromises to his high ideals for music. A lifelong dream was realized when he joined a group of wealthy businessmen in guaranteeing the financial stability of the Chicago Symphony Orchestra upon its founding in 1891. Fifty-one persons pledged \$1,000 each, which was undoubtedly more of a sacrifice for Wolfsohn than for Marshall Field or his colleagues. This pledge brought Theodore Thomas—whose artistic standards were no less high than Wolfsohn's—to Chicago for the last decade and a half of his life. Wolfsohn affected his students in equally profound ways—both Fannie Bloomfield-Zeisler and Michael Banner owed their early start in the musical field to his support and advice.*

## BIBLIOGRAPHY

Mathews 141–44.

**Work, Henry Clay** (b. Middletown, Connecticut, October 1, 1832; d. Hartford, Connecticut, June 8, 1884); No. 77 (July 1884). This composer of popular music died at Hartford, Connecticut, on June 8. It was our intention, in due time, to add his biography to our sketches of American musicians, but we are now compelled to give it as an obituary notice.

Henry C. Work was born in Middletown, Connecticut, October 1, 1832. His father, an abolitionist in politics, was in 1841 condemned to twelve years' imprisonment in the Missouri State Penitentiary for assisting fugitive slaves to escape. The Work family are of Scottish origin and came to this country in 1730, settling in the state of Connecticut. His father emigrated to Illinois, and there young Work's early years were spent. He received his first musical impressions while attending camp meetings. A few years later he took an irregular course at Mission Institute, near Quincy, Illinois, but was compelled to study much Latin and Greek rather than music. In the course of time, however, he acquired the principles of musical notation and took delight in joining in the hymns in church. To his amazement he was asked, privately, to desist from singing, because he had "no voice." He desisted in church, but when the boy drove the cows to and from their pasture, his voice was heard far and near. Yes, he went even so far as to make up little tunes of his own while acting a cowboy.

When he was fourteen years of age, his parents returned to Connecticut, and it was then decided that the boy should become a tailor. This was the most distasteful occupation to one so gifted as he, and, in response to his objections, he was finally put into a printing office. This occupation was more congenial to his tastes. He read and studied diligently and soon was called to the responsible position of proofreader. But while he was engaged in the printing business, he still remained faithful to music. He studied harmony and frequently wrote



verses for the "Poet's Corner." At last he met with a musical success. He wrote a little song entitled, "We Are Coming, Sister Mary," which Edwin P. Christy agreed to have sung at his minstrel shows. Afterwards it was published by Firth, Pond & Co., who paid him twenty-five dollars cash for it. This made him more than ever ambitious, and so he worked diligently on.

Not until 1861 did Work really become well known. Having made his way to Chicago, he presented himself, manuscript in hand, to Root & Cady, and his song was accepted. Now followed in rapid succession those famous war songs that roused the entire North. They are "Kingdom Coming," "Wake Nicodemus," "Grafted into the Army," "Babylon is Fallen," "Song of a Thousand Years" (written at the darkest period of the war, when Lee invaded Pennsylvania), "God Save the Nation," and "Marching through Georgia," all of which had immense sales. These songs have since become the property of Messrs. S. Brainard's Sons. Their popularity has by no means abated, and they are now published in the new volume called *Our National War Songs*. They are not used by the northern people with any ill feeling toward their southern fellow citizens, nor with a desire to stir up sectional feeling, but rather because the people have learned to love them and like to hear them as popular songs. The last named, "Marching through Georgia," written during the winter of 1864-1865, was by far the most successful, and its stirring melody is as popular to-day as it was then and is more than likely to continue so to be, so much so that it will very probably take its place among our national songs.

The next popular songs produced by Work were "Come Home, Father" and "Grandfather's Clock," which have become known all over this country and even became popular in England. For some time it was reported and even believed by those who had no personal acquaintance with Mr. Work that he himself was a reformed drunkard, which must have been terribly galling to him. This report took its rise from the fact that during the year of its first popularity a temperance lecturer traveled extensively through New York State singing "Come Home, Father," of which song he claimed to be both the author and the subject and that his daughter, who accompanied him, was the identical "little Mary" who visited the bar room in search of him when "the clock in the steeple struck one." This story proved very effective with his audiences, and the press getting hold of the "item," the report soon became widespread, as matters of a personal character are too apt to do.

Having earned some means by his honest toil, he now settled in Vineland, New Jersey, where, with his brother, he started a fruit farm. Misfortunes of various kinds, disappointments, and hard times, however, brought on financial ruin. He had also domestic troubles to contend against, and thus, with only one daughter left him, he began life over again. He disappeared for a time from public life but was finally sought out by Mr. Cady, with whom he entered into a contract for publishing songs. Mr. Cady made a liberal offer and it was accepted. The first songs published under their new agreement were "The Mystic Veil," "Sweet Echo Dell," and "Grandfather's Clock," all of which have had a ready sale. This was in the early part of 1876, and today the last-mentioned is without doubt the most popular song in this country, much to the surprise of its composer, who, considering the time and labor expended upon it, had expectations of no more than a moderate success. His royalty on this song alone al-

ready reaches \$4,000. "Grandfather's Clock" was first sung in public in New Haven, by Sam Lucas, in the Hyer Sisters Combination, a genuine colored minstrel troupe, and was a decided hit from the start. Of all excepting four of the three-score and more songs of Mr. Work, the words as well as the music are original; even the title pages are in many instances of his own design.

A writer, speaking of Mr. Work, very justly remarks,

His melodies are simple and natural, but as unlike and varied as the emotions to which they give expression; but, whether grave or comic, they possess inspirational qualities that, as musical compositions, arouse the imagination and fasten themselves upon the memory of the hearer. In his songs, Mr. Work is distinguished by his use of plain Anglo-Saxon words. He discards frothy adjectives, all rant, all extravagance of language, and, like Dickens, relies upon the situation he creates. This is his source of power over the human heart.

Like many other composers, Mr. Work has not escaped the accusation of plagiarism, but the general opinion among those who ought to know seems to be just the contrary—that his melodies are even peculiarly original. Among examples of these might be particularly cited, "Wake Nicodemus," the temperance song, "King Bibler's Army," and "Used-up Joe," a seriocomic, negro-dialect composition.

For a number of years he lived in Brooklyn, on Columbia Heights. From thence he moved to Hartford, where he died, as announced earlier.

Mr. Work was a man of fine appearance, good physique, in height about five feet ten inches, with brown hair and full whiskers of the same color and pleasant bluish-gray eyes, while his whole countenance was expressive of intelligence and character. He was naturally very reserved and unassuming and, having been wrapped up in his favorite occupations of musical composition and mechanical invention, made but few intimate friends.

When weighed in art scales, his productions are very light indeed, but when viewed from the standpoint of national or people's music, they, as well as their author, deserve attention.

*Not at all prolific for a popular songwriter, Work nevertheless captured the ears and hearts of nineteenth-century America with his simple, direct songs. The Civil War songs, the maudlin temperance song "Come Home, Father," and the perennial favorite "Grandfather's Clock" were among the most popular parlor songs of the period. His use of the verse-chorus format helped popularize this widely used structure.*

## BIBLIOGRAPHY

Cockrell, Dale. "Work, Henry Clay." *ANB* 23: 874–75.

———. "Work, Henry Clay." *NGDAM* 4: 563–64.

*This page intentionally left blank*

## Z

**Zerrahn, Carl** (b. Malchow, Germany, July 28, 1826; d. Milton, Massachusetts, Dec. 29, 1909); No. 44 (1881). The name of this musician is well known throughout this country, while in New England it is as familiar as household words. During the long period of a quarter of a century Mr. Zerrahn has been more or less identified with all the great musical events that transpired in Boston, exerting a decided influence upon art and its progress. Mr. Zerrahn was born in the grand duchy of Mecklenburg-Schwerin, Germany, in the year 1826. He began to study music when quite young with a teacher of his native town, while later from 1841 to 1845 he studied with I. F. Weber of Rostock. The year following (1846) he tarried in Hannover and during the years from 1846 to 1847 studied in Berlin.

The year 1847 was one of gloomy forebodings for all Europe; the political sky was threatening on all sides, forecasting troublesome times. Art was neglected, for men were interested in politics, and naturally enough the outlook for artists was far from promising. It was at that time that twenty-four musicians decided to make a concert tour through this country, hoping thereby to enrich themselves, to advance art, and at the same time to escape the troubles that were sure to come. The band of musicians was the famous Germania Orchestra, which traveled for a series of years in this country and the performances of which gave really the first impulses towards an awakening in art matters. Those who may wish to know something of the history of this organization will find some information concerning it in the "World Letters" of December 1880. Mr. Zerrahn's earlier history is identified with that of the orchestra of which he was a member up to its dissolution in 1854.

Mr. Zerrahn had become acquainted with the music-loving people of Boston, for the Germania Orchestra had given many concerts there, and its performances were always highly appreciated in that city. It was therefore but natural that he should choose to settle there, and he has ever since been one of Boston's leading musical men. He was at once elected to the position of conductor of the Handel Society and has also conducted the Harvard Symphony concerts since their first organization. But he is not only active in musical circles in Boston, he is also the leader of choral societies in other cities, among which we will mention the Salem Oratorio Society, the Lowell Choral Union, the Lynn Choral

Society, and the Worcester Choral Union. This is a sure indication of Mr. Zerrahn's popularity as a conductor, and these marks of respect and confidence in his skill cannot fail to be gratifying to him, for he has always earnestly endeavored to advance art and to serve it first.

It was but natural that the far-seeing Patrick Gilmore, when making arrangements for his two Jubilees in Boston, should greatly rely upon the skill, the experience, and the assistance of a man like Mr. Zerrahn. Whether or not he is especially proud of that part of his history we are unable to say, but we make free to say that the greater part of the musical success of these events has to be attributed to Mr. Zerrahn's untiring efforts, for when the musical reputation of Boston was at stake, when the musical efforts of that city were prominently before the country, Mr. Zerrahn did all he could to preserve that reputation. His labors during those years, of course, are best appreciated by those who knew his rare gifts and his perseverance.

When the musical festival was held in San Francisco in the year 1877, Mr. Carl Zerrahn was chosen as conductor. This proves what we said at the beginning of our article, that Mr. Zerrahn's name is known all over the country. The festival was a grand success, and Mr. Zerrahn's visit to the Pacific Coast will ever be one of the most pleasant events in his life. He was received with the utmost kindness, and the most flattering marks of distinction were shown him.

Not only is Mr. Zerrahn highly esteemed as a musician, he is also admired for his sterling manly character. He is loving and faithful, tender and kind as a husband and father; he is a genial and self-sacrificing friend and a modest gentleman, who is welcomed by all who know him. May Mr. Zerrahn's health and life be long spared for the good of art.

*Carl Zerrahn's broad musical knowledge and inspirational leadership were crucial in the development of Boston as a center of art music during this seminal era. He conducted the Handel and Haydn Society (1854–1898), the Harvard Musical Association orchestra (1866–1882), the Salem Oratorio Society (1868–1898), and the Worcester Festival (1866–1897). His death on December 29, 1909 marked the end of an era in Boston's musical history.*

## BIBLIOGRAPHY

"The Death of Carl Zerrahn." *The Metronome* 26/3 (March 1910): 22–23.

Johnson, H. Earle. "Zerrahn, Carl." *NGDAM* 4: 592.

Perkins, C. C., and John Sullivan Dwight. *History of the Handel and Haydn Society of Boston, Massachusetts*. Boston, 1893; reprint 1977.

**Ziegfeld, Florenz** (b. Jever, Germany, June 10, 1841; d. Chicago, May 20, 1923); No. 25 (November 1879). Among American musical educators, Dr. Florenz Ziegfeld occupies a prominent position. His name is known not only among musicians in this country, but it has a good ring among the best artists in Europe. As an educator he has been eminently successful, and of him it may well be said that he is an artist among artists.

Dr. Florenz Ziegfeld was born in Jever, a small north German town, on June 10, 1841. His father was a state official, and, as is often the case among that class of persons in Germany, he was passionately fond of music and was regarded as an enthusiastic amateur who displayed excellent taste and not a small degree of art culture. Such a father readily saw the son's talents and did not fail to secure for him early musical instruction. When but six years of age young Ziegfeld began the study of music under the well-known Carl Johann Christian Stiehl, now royal director of music. He is known as a thorough pianist and eminent organist as well as a composer of good repute. The influence of such a teacher was quickly productive of good. Young Ziegfeld made rapid progress and at the early age of fifteen was already regarded as a skillful pianist. Prior to that period of his life, even, he had appeared in concerts and earned for himself much praise from musicians as well as the press.

Alas, as is too often the case with talented pupils, young Ziegfeld applied himself too closely to his studies, while he did not allow himself sufficient bodily exercise. His health failed, and, in order to secure rest and recreation, he traveled westward, not in quest of honors, but in search of that which was lost, the precious boon of health. He came to this country, where he had a brother living and where he soon formed strong attachments for our institutions and people. After two years of ripe reflection, he decided to make this country his abiding place. With renewed zeal and courage he returned to Europe and entered the Leipzig Conservatory of Music, where he enjoyed not only the instruction but also the personal friendship of men like Ignaz Moscheles, E. F. Richter, Louis Plaidy, Ferdinand David, E. F. Wenzel, Robert Papperitz, and others well known in the world of music. In 1863 he graduated with honors, and so great was the interest that centered upon him that immediately after his graduation he was offered a position as director of a Russian musical institute. But how could he who had enjoyed the freedom of our blessed country consent to semibarbaric, tyrannical, and oppressed Russia? True to his earlier impressions and desires, Ziegfeld set sail again for the land of freedom. He returned to the United States and settled in Chicago.

Soon after his arrival in 1867, he founded the Chicago Musical Academy. He aimed to gather around him the best musical talents available and to build up an institution that would challenge the attention even of European musicians. He met with decided success, so much so that the rooms that he first occupied soon proved to be too small. He moved to more commodious quarters, where in the midst of great prosperity he was overtaken by the Chicago fire (1871), that fiend that laid low many a fortune and blasted many a prospect. Dr. Ziegfeld was a heavy loser. Not only was he deprived of the use of his rooms, but he lost all his pianos, his organ, as well as a fine collection of music, the gathering of which was the labor of years. While the irrepressible Yankee is said to be preeminently able to rise above all emergencies and catastrophes, the young German was found not lacking in the same qualifications, for he never was daunted by the fire. Only a brief month after the calamity happened Dr. Ziegfeld opened his school again, this time under the name of "Chicago Musical College." This institution is, therefore, the true and rightful successor of the academy. This move of Ziegfeld's was a wise one. While there was no inclination at that time to cultivate music, the far-seeing musician saw that Chicago

would soon rise from the ashes and that it would not do to lose faith in the future of the city with the interests of which he had identified himself. Moreover, while the fire had ruined him financially, he still enjoyed his rare gifts as a musician, as well as his representation [*sic*], won by hard and successful labor.

At the time of the reopening of his school, he associated with himself Dr. G. F. Root. A few years later, however, this gentleman retired (1875), after which Dr. Ziegfeld assumed the position of president and selected Mr. Louis Falk as director. Since that time the college has enjoyed an uninterrupted season of success. It has a large patronage and may with pride point to many able pupils.

The concerts given under his direction and with the assistance of his pupils are highly esteemed and much enjoyed by the people of Chicago. Only good music is performed on these occasions. The *Chicago Saturday Evening Herald* of March 31, 1877, when speaking of the college says:

Mr. Ziegfeld is a compeer of the leading musicians of the old world, and enjoys the personal friendship of nearly all the great artists of the day. His pride in the profession of his choice is so great that he could not be induced to countenance a sacrifice of art to any financial consideration. To this fact is due the artistic triumph of the Chicago Musical College. The soirees given by this institution are always musical events and are an important factor in the training of the pupils. On these occasions the best class of music is produced. Considered as a whole—faculty, method, facilities, and all—the Chicago Musical College has nothing to fear from a comparison with the best institutions, and its hundred of graduates bear living testimony to its thorough excellence.

While these are no doubt very flattering comments, we will now give a few lines from the president and director of the Leipzig Conservatory of Music, which were directed to the celebrated poet Dr. Müller von Werra:

From Mr. Ziegfeld's exceptional artistic accomplishments and his conscientiousness as a teacher, we feel safe in concluding that the instruction of the College is of the most thorough description. The scholars which have come to us from this institution have shown such careful and symmetrical development that we are convinced that the Chicago Musical College is a most reliable school, and its graduates are, for the same reason, peculiarly welcome to our Conservatory.

Among his many foreign musical friends, Dr. Ziegfeld counts such men as Liszt; Neilisser, the court pianist of St. Petersburg; Youngman, the composer; Alexander Gottschalg, court pianist of Weimar; Eduard Lassen, conductor of the Saxon opera; Richter; Rubinstein; Josef Joachim; Joseph Gungl; [Johann?] Strauss; Franz Bendel; and others. As Dr. Ziegfeld is so well acquainted abroad, the skillful manager of Jubilees, Mr. Patrick Gilmore, selected him for the purpose of engaging what musical talent was needed from abroad to make the Jubilees successful.

Dr. Ziegfeld occupies a very prominent social position in Chicago. His love for liberty, his humanitarian principles, his taste for the beautiful, as well as his fine social qualifications, soon led him to identify himself with the Masonic order, in which his rare attainments found a new field of development.

With his usual zeal he devoted himself to the interests of an order that may point with pride to many of the greatest and purest men in history as having been devoted members. Dr. Ziegfeld rose in the estimation of his brethren, who saw his moral and social worth and who elected him, through several successive years, their master. We doubt not but with the white apron and the gavel in his hand, he is as true and faithful, as zealous and persevering, as he is in the rooms of the College of Music.

The city of Chicago appreciates Dr. Ziegfeld's labors and knows how to sustain him and his institution. We are proud to count him as one of the American musical profession and hope that his labors may continue for the benefit of the art in his adopted and most sincerely beloved country.

*Florenz Ziegfeld was one of America's best-known music educators in the later nineteenth century. By the time he died in 1923, however, his fame had been eclipsed by that of his son, Florenz Ziegfeld Jr., the famous producer whose annual Ziegfeld Follies defined the genre of the Broadway revue.*

## BIBLIOGRAPHY

Mathews 478–82, 84.

"Passed Away: Dr. Florenz Ziegfeld." *Musical America* 38/5 (May 26, 1923): 39.

**Zundel, John** (b. Hochdorf, Germany, 1815; d. Cannstadt, Germany, July 1882); No. 35 (September 1880). Mr. Zundel was born in the little village of Hochdorf, near Stuttgart, Germany, in the year 1815. He received his first musical education in the Royal Academy at Esslingen, Württemberg, where he studied for three years, from 1829 to 1831. After completing the course prescribed he was sent to Birhach, a little village three miles from Stuttgart, where he took charge of the public school. Being fond of music he devoted all his leisure time to the study of the violin and to hearing good music. In order to accomplish his purpose he walked daily to Stuttgart, where he took lessons and visited concerts.

In the year 1833 he was appointed as teacher of music at the seminary in Esslingen. Here he continued the study of the violin under a pupil of the celebrated Wilhelm Bernhard Molique, until at the suggestion of Mr. Eberhard Friedrich Walcker, who built the organ in Music Hall at Boston, he laid aside the violin and devoted himself to the organ, making that instrument a specialty. For this purpose he placed himself under the care of J. G. French, organist and music director at the Hauptkirche at Esslingen. In 1839 he resigned his position at the seminary and began studying organ building in Walcker's factory, and in the same year he went to Darmstadt, where he took organ lessons of the celebrated Heinrich Rink.

In the year 1840 Mr. Zundel was called to St. Petersburg for the purpose of giving a concert on the organ built by E. J. Walcker for the St. Paul's and Peter's Lutheran Church. This was the first organ concert ever given on Russian



soil. Other concerts followed, and the young organist met with such decided success that the Countess Rossi-Sontag, who at that time was in St. Petersburg, advised him to study in the Russian capital. This he did, employing himself as teacher of the piano and harmony. His reputation as organist, however, soon secured for him a position at St. Ann's Lutheran Church, which he occupied until he finally left St. Petersburg. He was also chapelmaster, or perhaps more properly speaking, leader of the band of the First Hussars' Regiment of the Imperial Guards.

Several prominent Americans who at that time (1847) resided in the Russian capital persuaded Mr. Zundel to go to the United States for the purpose of giving organ concerts. At once he asked for leave of absence, which being granted he started for this country and in October 1847 landed in New York. Here he met at first with very little success, there being at that time no organs fit for concert purposes and only a few that might have answered at all. Thus, we see Mr. Zundel coming from the far-off Russian capital to break an art field, so to speak, namely, the use of the organ as a concert instrument. Discouraged, he turned his face eastward again and was about to return to Russia, when Messrs. William Scharfenberg and Louis, the art-loving music dealers of New York, persuaded him to remain. This he was all the more ready to do, as he fervently loved our political institutions and greatly preferred our climate.

Such powers like those of Mr. Zundel's could not long remain unemployed. In 1848 he was made organist of the Unitarian Church of Rev. Dr. Farnley, Brooklyn, and two years later, in 1850, he was engaged by Rev. Henry Ward Beecher, as organist for Plymouth Church. Here he officiated as music director and organist, giving at the same time organ concerts until his departure from this country in 1865, with the exception of two interruptions, namely, in 1856, which year he spent as organist in Rev. Dr. Tyng's church, New York, and in 1857, which he spent for the second time as organist in Dr. Farnley's church.

Mr. Zundel remained for two years in Europe, whither he had gone in order to restore his wife's health. While abroad he acted as vocal teacher in the Catharinen Stift, a royal high school for ladies, and also as leader of an orchestra. He returned again to this country and reoccupied his former position as organist and music director of Plymouth Church. How highly his services were appreciated, and how great his influence was upon the members of that large church, through the medium of the organ, will be plain from the following circulars. Hearing that in 1877 Mr. Zundel was about to sever his connection with Plymouth Church, a large number signed the following paper and sent it to the Music Committee of Plymouth Church:

GENTLEMEN: We the undersigned members of Plymouth Church and Congregation, having learned that your recent action involves the retirement of John Zundel, a member of this church, from the position of organist, take this means of expressing to you our deep sense of the misfortune, both musically and spiritually, thus threatened to the church.

Mr. Zundel is not only a member of the Church, deeply in sympathy with its work, its history and its pastor, but an extraordinary musician, gifted to make that sympathy felt, and having, as Mr. Beecher has often publicly and privately declared, the power to assist and inspire our pastor as no other organist could do. By years of

association this power has been strengthened, until not only Mr. Beecher but we, as worshippers and listeners, have felt its value as a part of our religious service.

Moreover, Mr. Zundel is the father and educator of the congregational singing in Plymouth Church. To say that another organist can lead it as well is to ignore the fact that other organists have tried to do so in our church, and other congregations have tried similar systems elsewhere, all without reaching the standard which, whether the best or not, has proved the best suited to us and is firmly rooted in our affections.

But if Mr. Zundel could be allowed to depart without injury to our service—which we do not believe—we should still deem it a reproach to the church to dismiss one who has grown old at his post of duty, as if the relation were simply one of business and barter, terminable at any moment when it might seem practicable to make advantageous bargains with new candidates for employment.

When we remember besides how deeply we are indebted to him for a large number of hymn tunes, ranking among the sweetest and noblest, the most comforting and inspiring, wedded to English words, our gratitude and affection towards him are not less strong than our conviction that any other sacrifice would be more tolerable than that of a musical master whose spiritual influence has been, and would continue to be, so precious.

We therefore beg you to reconsider the action referred to, or at least to cause the question to be brought, with suitable preliminary notice, before the church, which, so far as we know, has had no opportunity to express its feelings and wishes in the matter.

Mr. Zundel was retained, but in the year following (1878) he decided to go for the second time to Europe. Upon resigning the position that he so long and so honorably held, a petition was circulated among the members of Plymouth Church that read as follows:

Brooklyn, N. Y., Feb. 18, 1878.

DEAR SIR: The friends of Mr. John Zundel, Organist *Emeritus* of Plymouth Church, intend to present him, on the occasion of his departure for Europe, a testimonial of their personal esteem and of their gratitude for the benefit derived through many years from his services in public worship and from his compositions, which have become precious in the congregation and the household alike.

In announcing the proposed testimonial, Mr. Beecher paid the following tribute to Mr. Zundel:

"The friends of Mr. Zundel, organist *emeritus* of this church, desire, before his embarkation for Europe, to make him a pecuniary presentation that shall be at once a testimony of the grateful among us and a material aid to him in his old age after he has departed from our shores, probably never to return. A paper has been circulated, and I believe has been generously attended to; but it is impossible, in such a congregation as this, to see one in twenty of those who might like to contribute to such an object; and it has been thought best not to take up a collection but to give the names of gentlemen who will consent to receive and account for any sums of money, however small, that grateful persons who have sung his music and listened to his inspired performances on the organ may feel disposed to give.

"This is the last testimonial that we shall ever have the opportunity of giving to this man, who stands apart from among other organists. Not that he is not surpassed by very many in mere mechanical skill; but he is a man of profound nature, of profound moral feeling, and of profound artistic feeling in music, who is able to extem-

porize and make his hand perform on the organ the office which the tongue performs in oratory. We have had his ministration through a great many years, and I bear witness that it is to his sound and substantial good sense that we very largely owe the establishment among us of congregational singing, which he has very much at heart."

If you have not yet taken part in this expression of feeling but desire to do so, please give your name and the amount you will contribute to either of the undersigned. The names, but not the amounts subscribed, will be made public.

It would not be proper for us to state how much money was subscribed, while the list of names would be too large to give.

Mr. Zundel lives, since 1878, in Germany, and we hope he may soon be able to return to his adopted country, where his name is so well known and has such a good ring. We will add the names of the leading works Mr. Zundel has produced: 1. 250 interludes and voluntaries. 2. A melodeon instructor. 3. *The Amateur Organist*, a collection of voluntaries. 4. Concert Variations for the organ. 5. Six voluntaries. 6. 444 interludes and voluntaries. 7. *The First Year at the Organ*. 8. Grand Festival March. 9. *Christian Heart Songs*, original tunes and anthems. 10. Indroitas anthem. 11. *The School Harmonist*. 12. *Grand Te Deum Laudamus*. 13. "Beyond the Smiling," solo and quartet. 14. "Be Still, O Heart," mezzo soprano and quartet. 15. Treatise on harmony and modulation.

Mr. Zundel here and there also employed his powers as a lecturer, but his broken English was difficult to understand, and his usefulness in this direction was not as great as it would have been had English been his native tongue.

*Zundel did not return to the United States but died in Germany in July 1882, according to Jones.*

# General Bibliography

- Alexander, J. Heywood. "Brainard's (Western) Musical World." *MLA Notes* 36/3 (March 1980): 601-14.
- Altmann, Wilhelm, ed. *Kurzgefasstes Tonkünstler-Lexikon*, 14th edition. Regensburg: Bosse, 1936.
- American National Biography*, ed. John A. Garraty and Mark C. Carnes. New York and Oxford: Oxford University Press, 1999.
- Bio-Bibliographical Index of Musicians in the United States of America since Colonial Times*, 2nd edition. Washington, DC: Music Section, Pan American Union, 1956.
- Broyles, Michael. "*Music of the Highest Class*": *Elitism and Populism in Antebellum Boston*. New Haven, CT: Yale University Press, 1992.
- Davison, Veronica. "American Music Periodicals 1853-1899." Ph.D. dissertation, University of Minnesota, 1973.
- Duckles, Vincent H., and Ida Reed. *Music Reference and Research Materials: An Annotated Bibliography*, 5th edition. New York: Schirmer Books, 1997.
- DuPree, Mary, ed. *Musical Americans: A Biographical Dictionary, 1918-1926*. Fallen Leaf Reference Books in Music, No. 23. Berkeley, CA: Fallen Leaf Press, 1997.
- Elson, Louis C. *The History of American Music*. New York and London: Macmillan, 1904; 2nd edition, 1915; revised edition by Arthur Elson, 1925.
- Fétis, François-Joseph, ed. *Biographie universelle des musiciens et bibliographie générale de la musique*, 2nd edition. Paris, 1873-1880; reprint Brussels: Culture et Civilisation, 1963.
- Garraty, John A. and Mark C. Carnes. *American National Biography*, 24 vols. New York and Oxford: Oxford University Press, 1999.
- Hipsher, Edward Ellsworth. *American Opera and Its Composers*. Philadelphia, 1927; reprint New York: Da Capo, 1978.
- Hitchcock, H. Wiley. *Music in the United States: A Historical Introduction*, 3rd edition. Englewood Cliffs, NJ: Prentice-Hall, 1988.
- Hitchcock, H. Wiley, and Stanley Sadie, eds. *The New Grove Dictionary of American Music*. New York and London: Macmillan, 1986.
- Howe, M. A. DeWolfe. *The Boston Symphony Orchestra: An Historical Sketch*. Boston and New York: Houghton Mifflin, 1914.
- Hughes, Rupert. *American Composers*, revised edition. Boston: Page, 1914.

- James, Edward T., Janet Wilson James, and Paul S. Boyer, eds. *Notable American Women 1607–1950: A Biographical Dictionary*, 4 vols. Cambridge, MA: Belknap, 1971.
- Johnson, Allen, and Dumas Malone. *Dictionary of American Biography*, 20 vols. New York: Scribner's Sons, 1927–1995.
- Johnson, H. Earle. *First Performances in America to 1900: Works with Orchestra. Bibliographies in American Music No. 4*. Detroit: College Music Society, 1979.
- Jones, F.O., ed. *A Handbook of American Music and Musicians*. Canaseraga, NY, 1886; reprint New York: Da Capo, 1971.
- Lahee, Henry Charles. *Annals of Music in America*. Boston, 1922; reprint Freeport, NY: Books for Libraries, 1970.
- Levine, Lawrence W. *Highbrow/ Lowbrow: The Emergence of Cultural Hierarchy in America*. Cambridge, MA: Harvard University Press, 1988.
- Loewenberg, Alfred. *Annals of Opera, 1597–1940*, 2nd edition. Geneva: Societas Bibliographica, 1955.
- Mathews, W.S.B., ed. *A Hundred Years of Music in America: An Account of Musical Effort in America*. Chicago, 1889; reprint New York: AMS, 1970.
- McPherson, Bruce, and James Klein. *Measure by Measure: A History of New England Conservatory from 1867*. Boston: New England Conservatory, 1995.
- The National Cyclopaedia of American Biography*, 64 vols. New York: James T. White, 1891–1984.
- Odell, George C.D. *Annals of the New York Stage*, 15 vols. New York: Columbia University Press, 1927–49.
- Osburn, Mary Hubbell. *Ohio Composers and Musical Authors*. Columbus, OH: F. J. Heer, 1942.
- Otis, Philo Adams. *The Chicago Symphony Orchestra: Its Organization, Growth, and Development, 1891–1924*. Chicago: Clayton F. Summy, 1924.
- Pratt, Waldo Selden, ed. *American Supplement to Grove's Dictionary of Music*, 2nd edition. New York: Macmillan, 1920.
- . *The New Encyclopedia of Music and Musicians*, revised edition. New York: Macmillan, 1929.
- Riemann, Hugo. *Riemann Musik-Lexikon*, 12th ed. Ed. Wilibald Gurlitt. Mainz: Schott, 1959–1975.
- Sadie, Stanley, ed. *The New Grove Dictionary of Music and Musicians*. New York and London: Macmillan, 1980.
- . *The New Grove Dictionary of Opera*. New York and London: Macmillan, 1992.
- Saerchinger, César, ed. *International Who's Who in Music and Musical Gazetteer*. New York: Current Literature, 1918.
- Saffle, Michael, ed. *Music and Culture in America, 1861–1918*. Essays in American Life, vol. 2. New York and London: Garland, 1998.
- Slonimsky, Nicholas, ed. *Baker's Biographical Dictionary of Musicians*. New York: G. Schirmer, 1940, 1958, 1965, 1992.
- Thompson, Oscar. *The American Singer: A Hundred Years of Success in Opera*. New York, 1937; reprint New York and London: Johnson Reprint, 1969.
- Upton, William Treat. *Art-Song in America: A Study in the Development of American Music*. Boston and New York: Oliver Ditson, 1930.
- Walker, Alan, ed. *Living with Liszt, from the Diary of Carl Lachmund, an American Pupil of Liszt, 1882–1884*. Franz Liszt Studies Series #4. Stuyvesant, NY: Pendragon Press, 1995.
- Willard, Frances E., and Mary A. Livermore, eds. *A Woman of the Century*. Buffalo, 1893; reprint Detroit: Gale, 1967.

# Index

Numbers in boldface type indicate main entries of the biographical subjects.

- Abbott Institute, 241  
 Abbott, Emma, **3–6**, 263  
 Abbott, Jacob, 240–41  
 Abert, J.J., 102  
 Abrams, Estelle, 253  
 Abt Society, Philadelphia, 118  
 Academia Choir, Vienna, 20  
 Academy of Arts, Palermo, Italy, 151  
 Academy of Music, New York, 14, 27,  
     30, 35, 46, 82, 83, 136, 142, 202,  
     203, 260, 281  
 Academy of Music, Philadelphia, 41,  
     250  
 ACM. *See* American College of  
     Musicians  
 Adams, Charles, 146  
 Adams, Judge, 47  
 Adler, Felix, 77  
 AGO. *See* American Guild of  
     Organists  
 Agthe, Wilhelm Johann Albrecht, 67  
 Albani, Emma [stage name of Emma  
     Lajeunesse], **6–9**, 128, 207, 214,  
     216, 236  
 Albany Musical Association, 183  
 Albert, Prince, 209  
 Alexandra Palace, London, 11, 12,  
     232  
 Alfred University, 212  
 Allen, Mrs. Humphrey (also  
     Humphrey-Allen), **9–10**  
 Allgemeiner deutscher Musikverein,  
     226  
 Alphonso, King, 14  
 Ambros, August Wilhelm, 31  
 American Anthropological Associa-  
     tion, St. Louis, 33  
 American College of Musicians  
     (ACM), 44, 259  
 American Composers' Concerts, 39,  
     47, 51, 56, 58, 159, 167  
 American Guild of Organists (AGO),  
     44, 104, 134, 163, 259, 284  
 American Opera Company, 30, 31,  
     156, 183, 272  
 Andres, Henry G., 235  
 Anneka, Franziska, 102  
 Anschütz Conservatory, New York,  
     199  
 Anschütz, Carl, 62, 199, 202  
 Apollo Club, Boston, 85, 109, 165,  
     166  
 Apollo Club, Brooklyn, 109  
 Apollo Club, Chicago, 190, 231, 278  
 Apollo Club, Toronto, 273  
 Appleton Academy, Mount Vernon,  
     NH, 180  
 Appongi, Rudolph de, 124  
 Appongi, Therese de, 124  
 Arch Street Theater, Philadelphia, 267  
 Archer, Frederick, **11–13**  
 Arditì, Luigi, **13–15**  
 Argyle, Duke of, 125  
 Arion Society, New York, 59, 74  
 Arnold, 56  
 Arthur, Alfred, 141

- Assembly Presbyterian Church,  
     Washington, DC, 103  
 Astor Place Opera House, New York,  
     14  
 Atella, 281  
 Atlanta Female College, 260  
 Atlanta Wagner Festival, 261  
 Attems, Countess, 145  
 Auber, Daniel, 130, 136  
 Auerbach, Annette Falk, 37  
*Augsburger Abendzeitung*, 18  
 Augustine Church, Vienna, 145  
 Aus der Ohe, Adele, 247
- Babcock, D.M., 17  
 Babcock, W.J., 48  
 Bach, Johann Sebastian, 9, 25, 49, 53,  
     54, 60, 77, 87, 88, 89, 90, 92,  
     106, 133, 143, 149, 154, 165,  
     168, 169, 180, 187, 193, 209,  
     210, 214, 218, 265, 266, 271  
 Bach, Walther, 49  
 Baermann, Carl Jr., 17–19  
 Baermann, Carl Sr., 18, 19 n.1  
 Baermann, Heinrich Joseph, 18, 19  
     n.2  
 Baetens, Charles, 19  
 Bailey, Lillian June, 143, 144  
 Balatka Academy of Musical Art, 21  
 Balatka, Hans, 20–21, 231  
 Balfe, Michael William, 263  
 Baltimore Musical Festival, 129, 130  
 Bancroft, George, 231  
 Banner, Michael, 22–24, 154, 297  
 Barbarini Palace, Potsdam, Germany,  
     67  
 Bargiel, Woldemar, 295  
 Barili, Antonio, 281  
 Barnabee Concert Company, 256  
 Barnabee, H.C., 224, 256  
 Barnby, Joseph, 105, 289  
 Barnett, J.F., 49  
 Barrett, Mrs. A.J., 180  
 Bartel, Dr., 65  
 Bartlett Quartette, 126  
 Bartlett, Homer, 189  
 Bartlett, Jessie, 111  
 Barus Symphony Orchestra, 25  
 Barus, Carl, 24–26, 254  
 Bassadonna, 113  
 Bassford, W.K., 26–27  
 Bassini, Carlo, 238  
 Batiste, Antoine-Édouard, 44, 49
- Baucarde, Signora, 102  
 Baur, Clara, 118, 172  
 Bay State Lecture Course, 9  
 Bayreuth Festival, 77, 203, 231, 232  
 Bazin, François-Emanuel-Joseph, 166  
 Beach, Amy, 110. *See also* Cheney,  
     Amy  
 Beck, Johann Heinrich, 27–29, 257  
 Beckel, Von, 201  
 Beebe, Henrietta, 209  
 Beebe, Mary, 224  
 Beecher, Henry Ward, 78, 273, 306,  
     307  
 Beethoven Centennial, 202, 295  
 Beethoven Conservatory, St. Louis,  
     MO, 127  
 Beethoven Quintette Club, 116  
 Beethoven Society, Chicago, 34, 238,  
     295–96  
 Beethoven Society, Hartford, CT, 121,  
     286  
 Beethoven Society, Philadelphia, 295  
 Beethoven, Ludwig van, 9, 19, 21, 25,  
     34, 42, 52, 53, 63, 67, 77, 83, 85,  
     92, 106, 132, 150, 154, 157, 160,  
     161, 165, 168, 169, 172, 180,  
     193, 194, 214, 219, 221, 248,  
     251, 270, 292, 293, 294, 295,  
     296  
 Belline Theater, Leipzig, 55  
 Bellini, Vincenzo, 82  
 Bellow, Dr., 283  
*Bellows Falls Gazette*, 197  
 Belocca, 127  
 Bendel, Franz, 43, 54, 230, 304  
 Bendix, Max, 154  
 Bendix, Otto, 29–30  
 Benedict, Julius, 11, 268, 289  
 Benedict, Milo, 222  
 Bennett, William Sterndale, 27, 70,  
     148, 226  
 Bensberg, Kate, 30–31  
 Berg, Count, 63  
 Bergmann, Carl, 171–72, 188, 201  
 Bergner, Frederic, 148, 268  
 Beringer, Oscar, 121  
 Bériot, Charles de, 19, 91  
 Berlin Kapelle, 230, 248  
 Berlin Museum, 193  
 Berlin Philharmonic Society, 124  
 Berlioz, Hector, 41, 76, 77, 124, 130,  
     157, 158, 165, 194, 284  
 Berrani, Signor, 72

- Berteau, Professor, 144  
 Best, William Thomas, 287  
 Bethune, "Blind Tom," 157  
 Bethune, Mr., 208  
 Biddle, Horace Peters, 31–34  
 Bigelow, John, 115  
 Bijou Opera House, New York, 150  
 Billings, Helen, 245  
 Billings, Laura J., 87  
 Bilse Orchestra, 160  
 Binstein, R.U. [pseudonym of Henry G. Hanchett], 134  
 Birmingham Musical Festival, 189  
 Blackstone, William, 81  
 Blassmann, J.M., 235  
 Blitz, Antonio, 281  
 Blodgett, B.C., 237  
 Bloomfield, Fannie, 34–36, 257, 297  
 Bluthner's Hall, Leipzig, 52, 55  
 Boehmer, Karl, 73  
 Boieldieu, Adrien-Louis-Victor, 166  
 Boise, Otis Bardwell, 36–38  
 Bonawitz, Johann Heinrich, 39–43  
 Bonn, Louis, 285  
 Bonnell, Jno. U., 180  
 Boosey & Co., 186  
 Bordogni, Giovanni Marco, 244  
 Bösendorfer Saal, Vienna, 159, 226  
 Boston Academy of Music, 240  
 Boston Cathedral, 287  
 Boston Conservatory of Music, 92, 93  
*Boston Courier*, 94  
 Boston Ideal Opera Company, 224, 274  
 Boston Museum, 92  
*Boston Musical Herald*, 64  
 Boston Oratorio Society, 12  
 Boston Philharmonic Society, 18, 23  
 Boston Public Library, 31  
 Boston Symphony Orchestra, 9, 81, 111, 116, 117, 118, 143, 156, 160, 170, 172, 228  
 Boston Theater, 78, 82  
*Boston Transcript*, 94  
 Boston University, 275, 276  
 Bottesini, Giovanni, 13, 65  
 Bowdoin Street Choir, Boston, 237  
 Bower's Institute, Bernardston, MA, 96  
 Bowman, Edward Morris, 43–44  
 Boyd, Dr., 44  
 Boyer, Charles, 101  
 Boylston Club, Boston, 85, 249  
 Bradbury, William, 79–80, 96, 97, 241  
 Brahms, Johannes, 53, 76, 78, 161, 295  
*Brainard's Musical World*, 94, 181, 183, 185, 277, 278  
 Brainard's Sons, 51, 138, 139, 199, 242, 298  
 Brand, Michael, 44–45, 183, 254  
 Brandt, Marianne, 231  
 Brassin, Louis, 204  
 Braun, 193  
 Breitkopf & Härtel, 248  
 Brendel, Karl Franz, 253, 255  
 Brenner, Ludwig von, 168  
 Brevoort House, Cleveland, 142  
 Bridge, John Frederick, 44  
 Bridgeport Oratorio Society, 183  
 Brighton (England) Festival, 207, 208  
 Brignoli, Pasqualino, 14, 72, 127, 249  
 Bristow, George Frederick, 45–47, 285  
 Broadway Tabernacle, New York, 13  
 Brook Farm, 84  
 Brooklyn Academy, 172  
 Brooklyn Philharmonic Society, 51, 71, 125, 156, 172, 270  
 Brough, John, 32, 33 n.1  
 Brown, Anna, 43  
 Brown, Imogene, 216  
 Brown University, 277  
 Bruch, Max, 23, 296  
 Brussels Conservatory, 91  
 Buchanan, James, 218  
 Bucharest Conservatory, 159  
 Buck, Dudley Esq., 47–48, 49, 50  
 Buck, Dudley Jr. [dropped the Jr. after his father's death], 47–52, 87, 118, 121, 283, 286  
 Buck, Dudley III [stage name Dudley Buck Jr.], 51  
 Buckingham Palace, 188  
 Buffington, Joseph, 101  
 Bull, Ole, 81, 92, 115, 214  
 Bullfinch Street Church, Boston, 96  
 Bülow, Hans von, 18, 54, 55, 74, 75, 77, 130, 131, 148, 149, 175, 214, 215, 221, 262  
 Burdett Organ Company, 71  
 Burgmüller, Norbert, 219



- Burke, Joseph, 148  
 Burlingame, Anson, 7  
 Burmeister, Richard, 52–54, 56  
 Burmeister-Petersen, Dory, 54–56  
 Burney, Charles, 197  
 Burr, Willard Jr., 56–58  
 Burton, Lizzie, 224  
 Byron, George Gordon, 28
- Cady, Chauncey Marvin, 241, 298  
 Calvary Church, East Orange, NJ, 27  
 Cambridge University, 70  
 Campanini, Italo, 127, 263  
 Campbell's Minstrels, 138, 139, 140  
   n.1  
 Campbell, M.C., 140 n.1  
 Campbell, Sher, 140 n.1  
 Canadian Parliament, 167  
 Canadian Semi-Centennial Festival  
   of 1884, 273  
 Candidus, William, 59–60  
 Carlberg, Gotthold, 60–64  
 Carlbergischer Orchesterverein, 62  
 Carnegie Hall, New York, 78  
 Carnegie Music Hall, Pittsburgh, 109  
 Carnegie, Andrew, 78  
 Cary, Annie Louise, 64–66, 72, 123,  
   127, 223, 236, 249, 263  
 Castelli, 17  
 Castle Street Church, Boston, 287  
 Catharnen Stift, 306  
 Cecilia Society, Boston, 85, 165, 166,  
   183  
 Cecilia Society, Philadelphia, 263  
 Centenary M.E. Church, Chicago, 180  
 Centennial of American Indepen-  
   dence, 42, 45, 101, 102, 210,  
   214, 232, 250, 255, 289  
 Central Hotel, Berlin, 54  
 Central Music Hall, Chicago, 22  
 Central Park Garden, 27, 50, 269  
 Cervantes Saavedra, Miguel de, 103  
 Chadwick, George Whitefield, 100  
 Chalmers, W., 223  
 Channing, William Ellery, 84  
 Chapin, Edwin Hubbard, 4  
 Chappell, Frank, 208  
 Chaumont, France, school for band-  
   masters, 78  
 Chautauqua assemblies, 212, 251  
 Cheney, Amy, 19, 220. *See also*  
   Beach, Amy  
 Cheney, Moses, 43
- Chestnut Street Theater, Philadelphia,  
   103  
 Chicago Branch Conservatory of  
   Music, 125  
 Chicago Conservatory, 147  
*Chicago Evening Journal*, 277  
 Chicago fire, 50, 242, 303–4  
*Chicago Inter-Ocean*, 181  
 Chicago Lady Quartette, 146  
 Chicago May Festivals, 208, 278  
 Chicago Musical Academy, 303  
 Chicago Musical College, 127, 128,  
   151, 154, 161, 303–4, 305  
 Chicago Musical Union, 20  
 Chicago Symphony Orchestra, 183,  
   190, 272, 297  
*Chicago Times*, 181  
*Chicago Tribune*, 181, 277, 278  
 Chicamauga, battle of, 186  
 Chickering Hall, Boston, 30, 57, 126,  
   219  
 Chickering Hall, New York, 37, 64,  
   132, 149, 217  
 Chickering, Jonas, 223  
 Chopin, Frédéric, 36, 52, 53, 54, 55,  
   106, 131, 133, 148, 157, 161,  
   168, 169, 172, 173, 175, 188,  
   219, 292, 295, 296  
 Choron, Alexandre Étienne, 197  
 Christ Church, London, 11, 289  
 Christ Church, New York, 256  
 Christ's Church, Germantown, PA,  
   118  
*Christian at Work*, 180–81  
*Christian Union*, 180  
 Christy, Edwin F., 298  
 Church of St. Nicolai. *See* Nicolai-  
   kirche  
 Church of the Epiphany, Washington,  
   DC, 102  
 Church of the Holy Trinity, Brook-  
   lyn, 50, 51, 266, 283  
 Church of the Immaculate Concep-  
   tion, Boston, 256, 287, 288  
 Church of the Jesuit Fathers, London,  
   11  
 Church of the Messiah, Brooklyn,  
   198  
 Church of the Messiah, St. Louis, MO,  
   162  
 Cincinnati College of Music, 19, 22,  
   72, 83, 153, 154, 182, 183, 225,  
   254, 271, 272, 288

- Cincinnati Conservatory of Music,  
     118, 159, 172  
 Cincinnati Harmonic Society, 25  
 Cincinnati Maennerchor, 24  
 Cincinnati May Festivals, 25, 50, 60,  
     72, 118, 143, 182, 183, 208, 254,  
     255, 256, 270, 288, 289  
 Cincinnati Musical School, 72, 182  
 Cincinnati Opera Festival, 141  
 Cincinnati Orchestra, 45  
 Cincinnati Symphony, 45  
 Cincinnati Wesleyan College, 24  
 Circuit Court, Eighth Judicial, 32  
 City Assembly Rooms, Brooklyn,  
     188  
 Civil War, 24, 31, 136, 186–87, 209,  
     210, 24–42, 243, 251, 298, 299  
 claque at the Paris Opera, 244  
 Clark Street M.E. Church, 79  
 Clark, Anna Steiniger, **66–68**  
 Clark, C.H., 190  
 Clark, Frederic Horace, 67, 68  
 Clark, Hugh A., 118  
 Clark, Mrs. Campbell, 128  
 Clauss, 148  
 Clay, Henry, 32  
 Cleveland Philharmonic Club, 109  
 Cleveland Public Library, 29  
 Clinton Street Presbyterian Church,  
     Philadelphia, 101  
 Coccius, Theodor, 226  
 Colahan, Hattie R., 80  
 Cole, Belle, **68–69**  
 Cole, Rosseter G., 36  
 Colonne, Edouard, 128, 232  
 Columbus (OH) Harmonic Society,  
     254  
 Comer, Thomas, 223  
 Common Pleas Bureau of Ohio, 32  
 Concert Garden Promenade Concerts,  
     London, 123  
*Concord Advertiser*, 197  
 Concordia College, Fort Wayne, IN,  
     182  
*Concordia*, 212  
 Congregational Church, Mt. Vernon,  
     OH, 198  
 Connecticut Historical Society, 51  
 Conroy, John Joseph, 7–8  
 Conservatory of Liège, 39, 81  
 conservatory system of musical  
     instruction, 250  
 Converse, Charles Crozat, **70–71**  
 Converse, Edward, 70  
 Converse, Frederick Shepherd, 19  
 Converse, James, 70  
 Converse, S., 70  
 Cook, Ainsley, 282  
 Cooper Institute, 226  
 Cooper, James Fennimore, 14, 15  
 Corcoran, William Wilson, 125  
 Cornelius, Peter, 74  
 Corot, Jean Baptiste Camille, 106  
 Corsi, Giovanni, 65  
 Costa, Michael, 114, 289  
 Court Orchestra, Darmstadt, Germany,  
     108  
 Court Theater, Berlin, 62  
 Courtney, William, 190  
 Covent Garden, London, 8, 14, 113,  
     128, 244, 281, 289  
 Cowen, Federic, 208  
 Cramer, Johann Baptist, 124  
 Cranch, Edward P., 72  
 Cranch, Emma, **72**  
 Crown of Wendland, 260  
 Crystal Palace, London, 23, 123, 172,  
     207, 227, 232, 281  
 Cummings, W.H., 289  
 Czerny, Carl, 188  
  
 D'Erviex, Juliet, 274  
 Dachs, Joseph, 168  
*Daheim*, Chicago, 21  
 Daly, John T., 5  
 Damrosch, Frank, 76  
 Damrosch, Leopold, 23, 69, **73–76**,  
     77, 78, 82, 155, 227, 263  
 Damrosch, Walter, **76–79**  
 Dana, Charles A., 176  
 Dancila, Charles, 228  
 Danish National Conservatory,  
     Copenhagen, 204  
 Danks, Hart Pease, **79–80**  
 Dannreuther, Edward, 49  
 David, Ferdinand, 153, 170, 193, 228,  
     303  
 Davis, Bancroft, 231  
 Dayton (OH) Harmonic Society, 254  
 De Fontaine, 193  
 De Lesseps, 128  
 De Sève, Alfred, **80–82**  
 Decker Brothers, 42  
 Degenhardt, Heinrich, 161  
 Dehn, Siegfried, 73  
 Delieux de Savignac, Charles, 217

- Delle Sedie, Enrico, 5  
 Delorenzi, Signor, 8  
 Dempster, William R., 215  
 Dengremont, Maurice, 117  
 Deppe, Ludwig, 67, 68, 106  
 Dessauer, Beatrice von, 18  
 Detroit Philharmonic Club, 28, 109  
 Devonshire House, London, 125  
 Devonshire, Duke of, 124–25  
 Dexter, Emma R., 72  
*Dial*, 84  
 Dickens, Charles, 299  
 Diet Kitchen, New York, 66  
 Disciple Church, Cleveland, 111  
 Ditson, Oliver, 140 n.1, 181, 219  
 Dodworth Hall, New York, 202  
 Doerner, Armin, 248  
 Doherty, Hugh, 125  
 Döhler, Theodor, 148  
 Dolby, Charlotte Helen, 186. *See*  
     *also* Santon-Dolby, Charlotte  
     Helen.  
 Donatelli, Salvini, 14  
 Doppler, Carl, 248  
 Doremus, Ogden, 144  
 Doria, Clara, 49, 282  
 Dorn, Heinrich, 182, 232  
 Dotti, Marie Louise, 82–83  
 Douglas, Stephen, 21  
 Dracut Academy, MA, 96  
 Drasdil, Anna, 216, 244, 245  
 Dresden Conservatory, 54, 77, 133  
 Dresel, Otto, 219, 252  
 Dreyschock, Alexander, 174, 175,  
     284  
 Drury Lane Theatre, London, 65, 113,  
     188  
 Du Post, Mlle, 101  
 Dumas, Alexandre père, 124  
 Dumba, Nicolaus, 159  
 Duprez, Gilbert-Louis, 7  
 Dutch Reformed Church, New York,  
     69  
 Dvořák, Antonin, 162  
*Dwight's Journal of Music*, 84–85,  
     180  
 Dwight, John Sullivan, 83–86, 89,  
     90, 92, 180, 182, 185, 186, 210–  
     11, 256  
 Eddy, Clarence, 87–91, 146, 157–58  
 Edinburgh Choral Union, 172  
 Edwards, Henry, 18  
 Ehrich, Carl, 115  
 Ehrlich, Heinrich, 23, 67, 168  
 Eichberg, Julius, 91–94, 154  
 Eichberg, Oskar, 23  
 Eisfeld, Theodor, 285  
 Elmira (NY) Academy, 70  
 Elson, Louis C., 29, 94–95  
 Emanuel Church, Boston, 255  
 Emerson, Luther Orlando, 95–97  
 Emery, Stephen A., 109  
 Engel, Gustav, 23, 62  
 English Church, Stuttgart, Germany,  
     248  
 Ernst, Heinrich Wilhelm, 92, 154, 191  
 Errani, Achille, 4, 136  
 Erwin, William, 22  
 Esser, H., 293  
 Essipoff, Annette, 34  
 Euclid Avenue Presbyterian Church,  
     Cleveland, 37, 198  
 Euterpe Society, Boston, 85, 109  
 Euterpe Society, New York, 37, 199  
 Evlin House, Fort Wayne, IN, 4  
*Examiner*, 84  
 Exeter Hall, London, 186, 194, 207  
 Faelten, Carl, 53, 99–100  
 Fairlamb, J. Remington, 101–4  
 Falcon, Marie-Cornélie, 101  
 Falk, Louis, 304  
 Farnley, Rev. Dr., 306  
 Fasset, Isabel, 104–5  
 Faville, A.G., 44  
 Fay, Amy, 105–7, 249  
 Fay, Mary Neilson. *See* Sherwood,  
     Mary Neilson Fay  
 Fay, Mrs. Temple, 252  
 Fay, Theodore S., 230  
 Felix Adler Society, New York, 77  
 Fessenden, W.H., 224  
 Fétis, François-Joseph, 91, 197  
 Fichte, Johann Gottlieb, 162  
 Field, Marshall, 297  
 Fillmore, John Comfort, 107–8  
 Finck, Henry T., 12, 13  
 First Congregational Church, Chi-  
     cago, 88  
 First Presbyterian Church, East Or-  
     ange, NJ, 284  
 First Presbyterian Church, Oakland,  
     CA, 199  
 Firth, Pond, & Co., 298  
 Fischer [organist], 101

- Fischer [conductor], 59  
 Fischer [cantor], 24  
 Fitzgerald, James, 273  
 Fitzgerald, Peter, 102  
 Fletcher, Alice C., 107  
 Flint, James, 238  
 Flotow, Friedrich von, 155  
 Foerster, 24  
 Foerster, Adolph Martin, **108–9**  
 Foley, Bushrod Washington, 182  
 Foli, Signor [stage name of Allan James Foley], 232  
 Folsom, Mr., 179  
 Foote, Arthur, **109–10**  
 Ford, Mrs. S.C. [M. Estelle], **111–12**  
 Formes, Carl, **112–14**, 202  
 Fort Wayne (IN) Conservatory, 108  
 Foster, Stephen, 140  
 Foundlings' Home, Chicago, 231  
 Franco-Prussian War, 99  
 Franz, Robert, 108, 219  
*Free Press*, Brunswick, ME, 196–97  
 freemasonry, 187, 304–5  
 French, J.G., 305  
*Freund's Music and Drama*, 94  
 Freund, John Christian, 12  
 Fries, August, 115–16  
 Fries, Wulf, **114–16**  
 Froehlich, Egmont, 162  
 Fröhlich, Franz Joseph, 91  
 Frost, E.H., 288  
 Frothingham, George, 224  
 Fry, William Henry, 47, 85  
 Fryer, J.C., 202  
 Fuerstenberg, Prince, 244  
 Fursch-Madi, Emma, 111, 225  
 Putzens, Therese, 245  
  
 Gade, Niels, 29, 129, 130, 151, 204, 295  
 Galitzin, George, 63  
 García, Manuel, 223  
 Garnisonkirche, Berlin, 88  
 Gayrard, Paule, 7  
 Gericke, Wilhelm, 156, 228  
 Gerlach, Francis, 69  
 Gerloff, 116  
 German Embassy, Rome, 226  
 German Opera, New York, 202  
 German Theater, New York, 201  
 Germania Orchestra, 301  
 Germania Theater, New York, 201, 202, 203  
  
 Gerott, Baron, 125  
 Gerster, Etelka, 14, 68, 127, 263  
 Gervinus, Georg Gottfried, 31  
 Gewandhaus, Leipzig, 28, 68, 153, 154, 198, 221, 226, 227, 244, 249  
 Geyer, Flodoard, 62  
 Giese, Fritz, **117–18**  
 Gilchrist, William Wallace, **118–20**  
 Gilmore, Patrick S., 71, 85, 86, 116, 273, 276, 302, 304  
 Gleason, Frederic Grant, **120–23**, 147  
 Gleason, Frederic L., 120  
 Gleason, Martha W., 120  
 Glenn, Hope, **123**  
 Gloucester Cathedral, 187  
 Gluck, Christoph Willibald, 85, 271  
 Godard, Benjamin, 128  
 Goethe, Johann Wolfgang von, 84, 296  
 Goget, 244  
 Goldbeck, Robert, **124–27**, 238  
 Goldner, 162  
 Goldschmidt, Sigismund, 284  
 Goldsmith, Lady, 23  
 Goldsmith, Oliver, 120  
 Goldstein, Max, 75  
 Goodrich, A.J., 132  
 Goodwin, Dr., 88  
 Gottschalg, Alexander, 304  
 Gottschalk Lyric School, Chicago, 128, 151  
 Gottschalk, Louis Gaston, **127–28**  
 Gottschalk, Louis Moreau, 13, 85, 101, 127, 145, 148, 149, 195, 229, 230, 251, 286  
 Götze, Franz, 143  
 Gounod, Charles, 9, 10, 103, 128  
 Grace Church, New York, 283, 284  
 Grace Church, Providence, RI, 258  
 Grand Conservatory of New York, 45, 161  
 Grand Opera House, Cincinnati, 45  
 Granger, Francis, 197  
 Grant, Ulysses S., 232  
*Gratin Journal*, 196  
 Great St. James Street Methodist Church, Toronto, 273  
 Greeley, Horace, 173, 258  
 Greenebaum, Henry, 295  
 Greenwich Academy, 274  
 Greiner, Oscar, 116  
 Grieg, Edvard, 151, 249, 257

- Grill, Leo, 108  
 Grisi, Giulia, 14, 268  
 Grosvenor, 125  
 Gruenwold, Professor, 61  
 Grün, Jakob, 159  
 Grützmacher, Friedrich, 117  
 Guilmant, Alexandre, 44, 128  
 Gulager, Mrs. Phillip D., 216  
 Gumprecht, Otto, 23  
 Gungl, Joseph, 230, 304  
 Guyer, Percy, 291  
 Gye, Ernest, 8, 128, 245  
 Gye, Frederick, 14, 281
- Habelman, Theodore, 202  
 Haberbier, Ernst, 130  
 Hackett, James H., 14  
 Haines, Miss, 144  
 Halévy, Jacques, 101, 124  
 Hall & Son, 241  
 Hall, Dr., 37  
 Hallé, Charles, 148, 207, 208, 289, 294  
 Hamburg Conservatory, 52  
 Hamburg Opera, 59  
 Hamburg Philharmonic Society, 248  
 Hamerik, Asger, 108, **129–32**  
 Hamilton (Ontario) Philharmonic Society, 273  
 Hanchett, Henry G., **132–34**  
 Handel and Haydn Society, Boston, 249 9, 51, 84, 85, 116, 165, 166, 185, 186, 210, 244, 256, 263, 270, 289, 301, 302  
 Handel and Haydn Society, San Francisco, 199  
 Handel, George Frederick, 9, 75, 87, 89, 214, 266, 271  
 Hanover Square Rooms, London, 11  
 Hanslick, Eduard, 31, 33, 34, 160, 277, 278, 284  
 Hanson, 130  
 Harcastle, Ephraim, 75  
 Harris, Elisha, 275  
 Harrison, Alice, 150  
 Hartmann, Johan Peder Emilius, 129  
 Harvard Musical Association Rooms, Boston, 85  
 Harvard Symphony Association, Boston, 9, 85, 116, 165, 170, 219, 221, 227, 249, 250, 251, 273, 301, 302
- Harvard University, 83, 109, 209, 210, 211  
 Hatton, Joseph, 208  
 Hauk, Minnie, 127, **135–38**, 207, 232, 245, 260  
 Haupt, Carl August, 43, 44, 56, 57, 70, 87, 88, 90, 121, 209, 283  
 Hauptkirche, Esslingen, Germany, 305  
 Hauptmann, Moritz, 36, 49, 70, 121, 173, 198, 214, 217, 219, 226, 259  
 Hauser, Franz, 18  
 Haverly's Church Choir Company, 111  
 Hawley, General, 51  
 Hawthorne, Alice [pseudonym of Septimus Winner], 290, 291  
 Haydn Society, Portland, ME, 209  
 Haydn, Franz Joseph, 9, 17, 20, 25, 48, 165, 271, 278  
 Hayes, Catherine, 186  
 Hays, Will S., **138–40**  
 Hayter, Aaron Upjohn, 186  
 Heimbürg, Helene von, 74, 76 n.1  
 Heinfelter, Anna, 292  
 Heinrich, Anthony Philip, 47  
 Heinsohn, Dora. *See* Henninges, Dora  
 Heinsohn, G.W., 142  
 Heisiger, 285  
 Helbig Foundation Prize, 198, 219  
 Held, Ernst Carl Eberhardt, 132  
 Heller, Robert, 125  
 Heller, Stephen, 27  
 Hellmesberger, Joseph, 159  
 Hemans, Mrs., 255  
 Hemmann, C., 28  
 Henninges [Heinsohn], Dora, **141–42**, 232  
 Henninges, Reinhold, 141  
 Henschel, George, 81, 111, **143–44**, 172  
 Hensel, Octavia [pseudonym of Mrs. Alice Seymour], **144–46**  
 Henselt, Adolph von, 27, 35, 214, 221  
 Hensler, Elise, 14  
 Her Majesty's Opera Company, 8, 14, 60, 82, 137, 155  
 Her Majesty's Theatre, London, 136, 244, 281, 282  
 Herbeck, Johann von, 137  
 Herbert, Victor, 29

- Hermanns, 202  
 Hershey Music Hall, Chicago, 89,  
 106, 133, 250  
 Hershey School of Musical Art, Chi-  
 cago, 88, 90, 122  
 Hershey, Sara B., 88, 146  
 Herz, Henri, 49, 124  
 Hesse, Adolph, 24  
 Higgins, H.M., 229  
 Higginson, Henry Lee, 160  
 Hill, Francis G., 165  
 Hill, Isaac, 196  
 Hiller, Ferdinand, 172  
 Hiltz, Grace A., 122, **146–47**  
 Himmer, Frederici, 202  
 Hoadly, E.S., 176, 178  
 Hoch Conservatory, Frankfurt am  
 Main, Germany, 100  
 Hochschule des Clavierspiels, Berlin,  
 121  
 Hochschule für Musik, Berlin, 143,  
 200, 228  
 Hoffman, 295  
 Hoffman, Edward, 291  
 Hoffman, Richard, **147–50**, 176, 249,  
 252, 285  
 Hoffmann, Mrs. George, 5  
 Hollins' Institute, Botetourt Springs,  
 VA, 184  
 Holst, Edward, **150**  
 Hook, E. & G.G., 287  
 Hopkins, L.C., 24  
 Horticultural Hall, Boston, 116  
 Hotel de Rome, Berlin, 231  
 Hotel Pelham, Boston, 219  
 Howard, John Tasker, 145  
 Hoyt, I.Q., 5  
 Hueffer, Francis, 110  
 Hughes, Rupert, 29  
 Humboldt, Alexander von, 124–25  
 Hummel, Johann Nepomuk, 148, 172,  
 193, 195  
 Humphrey-Allen, Mrs. *See* Allen,  
 Mrs. Humphrey  
 Hunt, Rev., 290  
 Hunter, H.H., 32  
 Huntington, C.P., 5  
 Hurd & Houghton, 33  
 Huss, George J., 198  
 Hutchinson Family, 242  
 Hutchinson, Viola, 242  
 Hyer Sisters Combination, 299  
 Hyllested, August, **151**  
 Imperial Conservatory of Moscow.  
*See* Moscow conservatory  
 Imperial Kärntner Theater, Vienna,  
 113  
 Imperial Opera House, Budapest, 137  
 Imperial Opera House, Vienna, 136,  
 137, 203  
 Imperial Opera House, Warsaw, 63,  
 281  
 Imperial Opera of Russia, 14  
 Imperial Theater, Warsaw, 63  
*Independent*, 180  
 Indiana Constitutional Convention,  
 32  
 Indianapolis Maennerchor, 26  
 Institute of Musical Art, New York,  
 160. *See also* Juilliard School  
 of Music  
 Irving Hall, New York, 269, 293  
 Isabella II, Queen of Spain, 81  
 Italian Opera, Paris, 128  
 Ivanovsky, Castle of, 243  
 Ives, George Russell, 144  
 Jackson, Samuel, 26  
 Jacobs, L. von, 124  
 Jacobsohn, S. E., 22, **153–54**  
 Jacquard, Léon, 117  
 Jaëll, Alfred, 148, 165  
 James, G.P.R., 145  
 Jansen, McClurg, & Co., 278  
 Januschowsky, Georgine von, 203  
 Jehin-Prume, François, 81  
 Jenkins, Judge, 71  
 Jennings, Pauline, 284  
 Jerome, Leonard, 136  
 Jewish Temple, Cincinnati, 24  
 Joachim, Amalie, 230  
 Joachim, Joseph, 19, 170, 228, 230,  
 304  
 Johnson & Son, 89  
 Johnson, A.B., 240  
 Johnson, A.J., 5  
 Jones, Mr., 186  
 Juch, Emma, **155–56**, 203, 263  
 Juch, Justin, 155  
 Judson Female Institute, Marion, AL,  
 180  
 Juilliard School of Music, 76, 160.  
*See also* Institute of Musical Art  
 Jullien, Louis Antoine, 46, 186, 188,  
 191, 192, 194

- Kalbeck, Max, 160  
 Kalkbrenner, Friedrich, 124, 148  
 Kansas City, MO, Opera House, 249  
 Kant, Immanuel, 162  
 Karl, King of Württemberg, 102  
 Karl, Tom, 224  
 Karolyi, Count, 124  
 Kelley, Edgar Stillman, **157–59**, 172  
 Kellogg, Clara Louise, 4, 127, 207,  
     214, 216, 236, 245, 249, 282  
 Kennicott, Mabel B., 147  
 Kenyon College, 215  
 Key, Francis Scott, 139  
*Keynote* (ed. Archer) 12, 94  
*Keynote* (ed. Tourjée), 275  
 Kidderminster Choral Society, 273  
 Kiel, Friedrich, 143, 204, 230, 257  
 King's Chapel, Boston, 273, 287  
 King, Frank, 236  
 King, Horatio C., 273  
 King, M.P., 157  
 Kirk, Dr., 287  
 Kirkhoffer, 125  
 Kirkwood Seminary, St. Louis, MO,  
     162  
 Kittel, Friedrich, 285  
 Kittel, Johann Christian, 49  
 Kleber, 108  
 Klindworth, Carl, 175  
 Klindworth-Scharwenka Conserva-  
     tory, Berlin, 54  
 Knauff, Henry, 101  
 Kneisel, Franz, **159–61**  
 Kneisel Quartet, 160  
 Knoppe, 195  
 Kocher, Conrad, 102  
 Koehler, Louis, 110  
 Koelling, Adolph, **161**  
 Koelling, Karl, 161  
 Königliche Musikschule, Munich, 18  
 Komaromi, Signora, 31  
 Konzerthaus, Berlin, 248  
 Koopman, Henry D., 219  
 Koppitz, Charles, 221  
 Korbay, Francis, 235  
 Kotzschmar, Hermann, 209  
 Kreisman, 231, 232  
 Kreun, 168  
 Kreuzschule, Dresden, 253  
 Kroeger, E.R., **162–63**  
 Kroll's Theater, Berlin, 30  
 Kuhe, Wilhelm, 208, 284  
 Kullak, Theodor, 30, 36, 55, 67, 102,  
     106, 124, 133, 151, 168, 173,  
     182, 204, 215, 230, 232, 247–  
     48, 249, 250, 252, 259–60, 262  
 Kunkel, Charles, 162  
 Kunkel, Francis, Joseph, 184  
 La Scala, Milan, 281  
 Lablache, Luigi, 244  
 Lachmund, Carl Valentine, 55  
 Lachner, Franz, 18  
 Lachner, Vincenz, 293  
 Ladies of the Sacred Heart, 145  
 Lagrange, Anna Caroline de, 5, 13, 14,  
     82, 141, 146  
 Laidlaw, A., 132  
 Lajeunesse, Emma. *See* Albani, Emma  
 Lake, Mrs. George, 5  
 Lamperti, Francesco, 7, 123, 127, 281  
 Lang, Benjamin Johnson, 109, **165–**  
     **66**  
 Lang, Margaret Ruthven, 166  
 Lange, John, 252  
 Lanner, Joseph, 269  
 Lassen, Eduard, 74, 304  
 Lavallée, Calixa, **166–67**, 257  
 Laya, 7  
 Lebert, Siegmund, 172, 284  
 Leclaire, Adele, 274  
 Ledochowski, N., 157  
 Lee & Walker, 101, 290  
 Leeds Festival, 207  
 Lehmann, Edward, 116  
 Leibig's Symphony Concerts, Berlin,  
     168  
 Leibniz, Gottfried Wilhelm von, 162  
 Leibrock, Adolph, 124  
 Leipzig Conservatory, 28, 29, 36, 49,  
     70, 73, 121, 143, 153, 170, 172,  
     173, 200, 219, 221, 226, 227,  
     228, 237, 253, 258, 259, 303,  
     304  
 Léonard, Hubert, 81, 228  
 Leonard, J. Emil, 18  
 Leonhard, Hugo, 219  
 Leschetizky, Theodor, 34  
 Lessmann, Otto, 23  
 Lewis, Eliza Jane, 71  
 Lewis, William, 227  
 Library Hall, Pittsburgh, 111  
 Lichtmay, Mme, 202  
 Liebling, Emil, **168–69**  
 Liederkrantz, Chicago, 20

- Liederkrantz, New York, 59, 156  
 Liedertafel, Cincinnati, 24  
 Lincoln, Abraham, 187, 192  
 Lind, Jenny, 5, 148, 223, 268  
 Lindsay, Lady, 208  
 Listemann Concert Company, 170  
 Listemann, Bernhard, **170**  
 Liszt, Franz, 12, 18, 30, 37, 41, 42, 52,  
     53, 54, 55, 61, 70, 74, 77, 88,  
     104, 106, 132, 133, 148, 151,  
     157, 161, 165, 168, 170, 171,  
     172, 173, 174–75, 176, 204,  
     207, 214, 222, 226, 227, 231,  
     232, 235, 248, 249, 250, 253,  
     255, 259, 260, 262, 263, 284,  
     285, 293, 304  
 Litloff, Henry, 124, 148  
 Liverpool Philharmonic, 207  
 Lloyd, Edward, 104, 105, 289  
 Loan, J. Van, 217  
 Lobe, Johann Christian, 121  
 Loder, George, 45  
 Loeschhorn, Albert, 87, 88, 121  
 Loewe, Karl, 220  
 London Bach Choir, 123  
 London Philharmonic Society, 143  
 London Symphony Orchestra, 110  
 Longfellow, Henry Wadsworth, 106,  
     220, 287  
 Lord, Dr., 87  
 Loretto Abbey, 274  
 Loring Club, San Francisco, 109  
 Lorne, Marquis of, 166, 190  
 Lortzing, Albert, 201  
 Louise, Princess, 81, 166, 190  
 Lowell Choral Union, 301  
 Lucas, Sam, 299  
 Lucca, Pauline, 63, 128, 214  
 Ludlow, Fitz Hugh, 213  
 Ludwig, King of Bavaria, 244  
 Lumley, Benjamin, 14  
 Lutheran Reformed School, St. Peters-  
     burg, Russia, 259  
 Lynn Choral Society, 301–2  
 Lyon & Healy, 181, 230  
 Lyons Musical Academy, 247, 250  
  
 Mabellini, Teodulo, 102  
 MacDonald, W.H., 224  
 Macon (GA) Female College, 180  
 Macy, James Cartwright, 289  
 Madison Square Church, New York,  
     238  
 Magdalen Chapel, Oxford, England,  
     11  
 Magrath, George, **171–72**  
 Magrath, J.R., 171  
 Maille, Geaune de, 124  
*Maine Farmer*, 197  
 Mainhard'schen Opernschule, 253  
 Mallinger, Mathilde, 137  
 Mallory, Robert D., 138  
 Malmene, Waldemar, 162  
*Manchester (NH) Daily News*, 197  
 Mannes School of Music, 76  
 Mannes, Clara Damrosch, 76  
 Mannes, David, 76  
 Manns, August, 23, 172, 208  
 Manns, Jean, 108  
 Manuscript Society of Chicago, 122  
 Manuscript Society of New York, 122  
 Manuscript Society of Philadelphia,  
     120  
 Mapleson, James Henry, 8, 9 n.4, 14,  
     15, 82, 141, 155, 245, 281  
 Marchesi, Mathilde, 31  
 Maretzek, Max, 46, 63, 136, 141, 224,  
     293  
 Mario, Giovanni, 14, 114, 268  
 Marmontel, Antoine-François, 101,  
     166  
 Martel, M., 81  
 Martha Washington College, 132  
 Marx, Adolph Bernhard, 41, 61, 102,  
     214  
 Marxsen, Eduard, 161  
 Mason, Lowell, 96, 97, 173, 179, 237,  
     240, 241  
 Mason, Mark, 291  
 Mason, William, 43, 126, 149, **173–**  
     **78**, 181, 182, 189, 199, 238, 247,  
     249, 252, 253, 254, 268  
 Mason-Thomas Chamber Music  
     Series, 178, 268  
 Mason-Thomas Conservatory, 199,  
     253, 254  
*Massachusetts Musical Journal*, 275  
 Massart, Lambert-Joseph, 23  
 Masset, Michael, 101  
 Materna Grand Concert Company,  
     262  
 Materna, Amalie, 155, 156, 262  
 Mathews, W[illiam] S[mythe] B[ab-  
     cock], 21, 93, 163, **178–82**, 261,  
     289  
 Maton, 166



- Matthison, 130  
 Matzka, George, 202, 268  
 Maurel, Victor, 128  
 Mayer, Carl, 285  
 McFarren, George Alexander, 44, 72  
 McFarren, Mrs. George Alexander, 72  
 Mees, Arthur, **182–83**  
 Meignen, Leopold, 290  
 Mendelssohn Club, New York, 118  
 Mendelssohn Glee Club, 120, 183  
 Mendelssohn Quintette Club, 9, 115–  
 16, 117, 154, 207, 249, 252, 256  
 Mendelssohn Union, New York, 254,  
 270  
 Mendelssohn, Felix, 9, 10, 18, 19, 25,  
 27, 53, 57, 61, 77, 87, 89, 91, 92,  
 106, 116, 148, 157, 158, 165,  
 168, 169, 171, 183, 190, 193,  
 215, 219, 244, 269, 271, 273,  
 295, 296  
 Mercer Street Presbyterian Church,  
 New York, 241  
 Merkel, Gustav, 88  
 Merriam, Farwell W., 157  
 Merton College, Oxford, England, 11  
 Merz, Karl, 23, 39–40, 42, 43, 47, 76,  
 101, 104, 114, 141, **183–85**,  
 197, 210, 214, 224, 255, 269,  
 271, 272, 290  
 Messiter, A.H., 199  
 Methfessel, E., 193  
*Methodist*, 180  
 Metropolitan Methodist Church,  
 Toronto, 273, 274  
 Metropolitan Opera, New York, 66,  
 76, 78, 137, 142, 155, 203  
 Metropolitan Theater, San Francisco,  
 22  
 Metzler, George, 208  
 Meyer, Carl, 188  
 Meyer, Leopold de, 148, 171, 284  
 Meyerbeer, Giacomo, 14, 74, 103,  
 124, 137  
 Michaëli, Louise, 130  
 Michalae, Mme., 141  
 Micheroux, Cavaliere, 244  
 Miczielsky, Count, 285  
 Mierzwinski, 128  
 Mignaud, Melina, 8 n.1  
 Milan Conservatory, 13  
 Milanollo, Teresa, 293  
 Milburn, Richard, 291  
 Military Orphan School, Potsdam,  
 Germany, 18  
 Millard, Harrison, **185–87**  
 Miller, Henry F., 167  
 Millet, Jean François, 106  
 Mills, Sebastian Bach, 49, 126, 149,  
 176, 177, **187–89**, 235  
 Millson, Mme, 216  
 Milwaukee College, 107  
 Milwaukee Musical Society, 20  
 minstrel shows, 138, 139, 140 n.1,  
 298  
 Mission Institute, near Quincy, IL,  
 297  
 Missouri State Penitentiary, 297  
 Mockridge, Whitney, **189–90**, 274  
 Molique, Wilhelm Bernhard, 154,  
 305  
 Mollenhauer, Eduard, **191–92**, 193,  
 194  
 Mollenhauer, Friedrich, 191, 192,  
**192–95**  
 Mollenhauer, Heinrich, 191, 192,  
**195–96**  
 Monday Popular Concerts, London,  
 109, 123  
 Montgomery, 121  
 Montreal Amateur Musical Union  
 Orchestra, 273  
*Moore's Musical Record*, 197  
 Moore, Henry E., 196, 197  
 Moore, Jacob Bailey, 196  
 Moore, John W., 46, **196–97**, 240  
 Morelli, Filippo, 14  
 Morgan Conservatory of Music, San  
 Francisco, 199  
 Morgan, George Washbourne, 287  
 Morgan, Geraldine, 200  
 Morgan, John Paul, 12, 37, 171, 172,  
**197–200**  
 Morgan, John, 198  
 Moscheles, Ignaz, 36, 49, 102, 121,  
 143, 148, 168, 173, 174, 175,  
 198, 217, 219, 221, 226, 284,  
 285, 303  
 Moscow Conservatory, 205  
 Mosenthal, Joseph, 268, 293  
 Moszkowski, Moritz, 247, 257, 262  
 Moulton, Mrs. Charles, 216  
 Mozart Club, Savannah, GA, 217  
 Mozart Hall, Frankfurt am Main, 292  
 Mozart Society, London, 43

- Mozart, Wolfgang Amadeus, 20, 22, 25, 30, 36, 40, 43, 48, 106, 155, 171, 194, 219, 271, 284, 289
- Mrs. H.M. Smith and H.C. Barnabee Musical Combination, 256
- Mrs. H.M. Smith Concert-Party, 256
- MTNA. *See* Music Teachers' National Association
- Mueller, Johannes M., 73
- Mueller, Max, 278
- Murillo, Bartolomé Esteban, 230
- Murray, Lindley, 32
- Murska, Ilma di, 63
- Music Hall, Boston, 50, 85, 95, 125, 219, 250, 252, 265, 273, 287, 305
- Music Hall, Cincinnati, 22, 254, 255, 272
- Music Teachers' National Association (MTNA), 27, 28, 29, 34, 36, 43, 44, 56, 57, 108, 109, 110, 133, 134, 159, 163, 167, 217, 250, 257, 258, 259, 261, 263, 275, 276
- Music Trade Review*, 64
- Music*, 182
- Musical Fund Society, Philadelphia, 39, 290
- Musical Herald*, 94
- Musical Independent*, 181
- Musical Institute at East Greenwich, MA, 275
- Musical Visitor*, 236
- Musician and Artist*, 94
- Musikverein, Vienna, 52
- Nation*, 180
- National Musical Congress, 276
- National Normal Musical Institute, 238
- National Theater, Boston, 115
- National Theater, Washington, DC, 103
- Native Citizen*, 277
- Native-American music, 107
- Naubert, Friedrich August, 17
- Naumann, Emil, 285
- NBC Music Appreciation Hour, 78
- Neilisser, 304
- Neue Berliner Musikzeitung*, 62
- Neuendorff, Adolph, 201–3, 281
- Neumann, Franz, 257
- Neupert, Edmund, 203–5
- Nevin, Miss, 144
- New Arlington Street Church, Boston, 265
- New England Church, 256
- New England Conservatory, 19, 95, 100, 125, 221, 222, 250, 273, 275, 276, 287, 288
- New England Musical Bureau, 276
- New England Normal Musical Institution, East Greenwich, MA, 276
- New Hampshire Conference Seminary, Lamborton Bridge, 179
- New Hampshire Patriot*, 196
- New Jerusalem Church, Cincinnati, 118
- New Old South Church, Boston, 17
- New York Christian Advocate*, 180
- New York Conservatory, 199
- New York English Glee Club, 126
- New York Homeopathic Medical College, 134
- New York May Festivals, 208
- New York Oratorio Society, 74, 76, 77, 78, 263
- New York Philharmonic Society, 45, 46, 75, 76, 78, 125, 148, 156, 183, 189, 192, 195, 203, 252, 268, 269, 272
- New York Staats-Zeitung*, 62, 63, 203, 226
- New York State Music Teachers' Association, 217
- New York Sun*, 176
- New York Symphony, 76, 77, 78
- New York Tribune*, 94
- Newark Oratorio Society, 77
- Newhall & Co., 139
- Niblo's Garden, New York, 201
- Nichols, Col., 141
- Nicodé, Louis, 133
- Nicolaikirche, Leipzig, 198
- Nilsson, Christine, 14, 21, 101, 117, 123, 155, 156
- Nohl, Ludwig, 278
- Normal Musical Institute, Binghamton, NY, 247
- Normal Musical Institute, Canandaigua, NY, 134
- Normal Musical Institute, South Bend, IN, 177
- Normal Musical Institutes, 168, 177, 212, 238, 250
- Norman Conquest, 70

- North American Saengerbund, 25, 72  
 North End Mission, 276  
*Northwestern Christian Advocate*, 180  
 Novello, Clara, 186
- Ober, E.H., 224  
 Oberlin College, 107, 198, 251  
 Oberlin Conservatory, 172, 198, 200  
 Offenbach, Jacques, 124  
 Ohio Music Teachers' Association, 27, 257  
 Old Ladies' Home, 46  
 Old National Theater, Cincinnati, 25  
 Old Trinity Church, New York, 43, 198, 199  
 Oliver House, Toledo, OH, 4  
 Olmsted, Ralph, 144  
 Olmütz Cathedral, 20  
 Olympic Theatre, New York, 45  
 Orange (NJ) Mendelssohn Union, 183  
 Oratorio Society, Louisville, 111  
 Orchesterverein, Breslau, Germany, 23  
 Orchestra Hall, Chicago, 272  
*Organist's Journal*, 266  
 Orpheus Club, Chicago, 20  
 Orpheus Club, Cincinnati, 25  
 Orpheus Club, New York, 183  
 Oscar II, King of Sweden, 205  
 Osgood & Co., 278  
 Osgood, Aline, **207–8**  
 Oxford (OH) Female College, 184, 185, 224  
 Oxford University, 289
- Pabst, A., 193  
 Paganini, Niccolò, 22  
 Paine, 14  
 Paine, John Knowles, 109, **209–11**  
 Palffy, Countess Geraldine, 145  
 Palffy, Princess, 145  
 Palfi, Count, 124  
 Palmer, Anson B., 211  
 Palmer, Erastus Dow, 104  
 Palmer, General, 186  
 Palmer, Horatio R., 96, **211–12**  
 Panopticon, London, 11  
 Panseron, Auguste-Mathieu, 124  
 Pappenheim, Eugenie, 21, 203, 245  
 Papperitz, Robert, 108, 121, 198, 217, 219, 258, 303
- Parepa-Rosa, Euphrosyne, 4, 20, 46, 202, 214, 216, 281–82  
 Paris Conservatoire, 23, 101, 227  
 Paris Exposition of 1867, 130  
 Paris Grand Opera, 141, 244  
 Park Church, Hartford, CT, 50  
 Parker, J.C.D., 252, 296  
 Parrot, John, 158  
 Parsons, Albert Ross, 56  
 Pasdeloup, Jules-Étienne, 244  
 Pasta, Giuditta, 244  
 Patti, Adelina, 8, 15, 136, 156, 195, 208, 281  
 Patti, Carlotta, 128, 244  
 Pattison, John Nelson, **213–15**  
 Paul, Oscar, 191  
 Peabody Conservatory, 37, 38, 52, 53, 54, 108, 129, 130, 131  
 Peace Jubilees, Boston, 71, 85, 116, 231, 244, 256, 273, 275, 276, 302, 304  
 Pease, Alfred H., **215–17**  
 Peck, A., 219  
 Pedro, Emperor of Brazil, 262  
 Penfield, Smith Newell, **217**  
 Perabo, Ernst, 210, **218–20**  
 Peregrine Pickle [pseudonym of George P. Upton], 278  
 Peters, John L., 139, 140 n.4  
 Petersen, Dory. *See* Burmeister-Petersen, Dory  
 Petersilea Academy of Music, 221, 222  
 Petersilea Music School. *See* Petersilea Academy of Music  
 Petersilea, Carlyle, 126, **220–22**  
 Petersilea, Franz, 220  
 Philadelphia Philharmonic Club, 109  
 Philadelphia Symphony, 156, 228  
 Philharmonic Orchestra, London, 19  
 Philharmonic Society, Breslau, Germany, 74  
 Philharmonic Society, Chicago, 20  
 Philharmonic Society, Cincinnati, 24, 25  
 Phillips, Adelaide, 66, 202, 216, **222–24**  
 Piccolomini, Marietta, 14, 268  
 Pierse, Hortense, **224–25**  
 Pierse, Winburn R., 224  
 Pike, 32  
 Pinner, Max, **226–27**  
*Pittsburgh Dispatch*, 94

- Pittsburgh Festival, 108  
 Pittsburgh Musical Union, 108  
 Pittsburgh Orchestra, 12  
 Pittsburgh Symphonic Society, 108,  
     111  
 Pittsburgh Symphony, 109  
 Pittsfield (MA) Female Seminary, 237  
 Plaidy, Louis, 49, 121, 157, 188, 198,  
     200, 303  
 Platt's Hall, San Francisco, 158  
 Pleyel, 214  
 Pleyel, Marie, 148  
 Plymouth Church, Brooklyn, 72,  
     306–8  
 Pollini, Bernhard, 59–60  
 Pond, William A., 121  
 Postel, R., 153  
 Potter, 240  
 Powell, Maud, **227–29**  
 praise meetings, 276  
 Pratt Institute of Music and Art, Pitts-  
     burgh, 233  
 Pratt, Silas Gamaliel, 142, **229–33**  
 Proch, Heinrich, 20  
 Pruckner, Dionys, 175  
 Prudent, Émile, 101  
 Pyne Harrison Opera Troupe, 46  
 Pyschowski, Jan Nepomucene, 219
- Radecke, Rudolf, 287  
 Raff, Joachim, 37, 74, 100, 175, 295,  
     296  
 Raif, Oscar, 121, 257  
 Ramann, Lina, 145  
 Randegger, Alberto, 190, 207, 208,  
     288, 289  
 Rankin, McKee, 158  
 Raymond, Charles Monson, 66  
 Redan, Karl [pseudonym of Charles  
     Crozat Converse], 71  
 Ree, Antoine, 29  
 Reeves, Sims, 186, 289  
 Reinecke, Carl, 118, 168, 198, 214,  
     217, 219, 235, 258, 259  
 Reissiger, Karl Gottlieb, 49, 285  
 Remmert, Martha, 247  
 Reuss, Prince of, 68  
 Revolution of 1848, 20, 21, 292  
 Rheinberger, Josef Gabriel, 133, 295  
 Riatto, N., 19  
 Richardson, Nathan, 174  
 Richter, 304  
 Richter, E., 24  
 Richter, Ernst Friedrich, 36, 49, 70,  
     88, 108, 121, 143, 157, 173, 198,  
     200, 217, 219, 226, 248, 258,  
     259, 303  
 Richter, Hans, 137  
 Ries, Hubert, 61, 73  
 Rietz, Julius, 49, 91  
 Rigby, Vernon, 289  
 Rink, Heinrich, 305  
 Ripon College, 107  
 Ristori, Adelaide, 202  
 Ritter, A.G., 88, 198  
 Rivé-King, Julie [Julia], 168, 189,  
     **235–37**, 257  
 Rizzo, Alfonso, 127  
 Robert Bureau, Boston, 256  
 Rohde, Edouard, 43  
 Ronchetti-Monteviti, Stefano, 60  
 Ronconi, Giorgio, 127, 282  
 Root & Cady, 150, 181, 230, 238,  
     241–42, 298  
 Root, Frederic W., **237–40**  
 Root, George Frederick, 96, 97, 168,  
     177, 237, 238, 239, **240–43**, 304  
 Rosa, Carl, 30, 31, 49, 190, 281, 282  
 Rosa English Opera Company, 30,  
     190  
 Rosecranz, General, 186  
 Rossi, Michel Angelo, 295  
 Rossini, Gioacchino, 14, 130  
 Rothschild, Baroness, 5  
*Round Table*, 291  
 Rousseau, General, 186  
 Royal Academy, Esslingen, Germany,  
     305  
 Royal Academy of Stockholm, 205  
 Royal Albert Hall, London, 88, 189  
 Royal Albert Hall Choral Society,  
     104  
 Royal Artillery Bureau, Berlin, 66  
 Royal Bauschule, Breslau, Germany,  
     24  
 Royal College of Organists, 44  
 Royal Conservatory of Music, Dres-  
     den. *See* Dresden Conservatory  
 Royal Conservatory of Music, Mu-  
     nich. *See* Königliche Musik-  
     schule, Munich  
 Royal Conservatory, The Hague, 19  
 Royal Italian Opera, London, 19, 244,  
     281  
 Royal Music School, Würzburg,  
     Germany, 91

- Royal Opera, Berlin, 67  
 Royal Opera, Copenhagen, 281  
 Royal Opera, Dresden, 49, 285  
 Royal Opera, Hannover, 59  
 Royal Opera, Stuttgart, 102  
 Royal Polytechnic Institute, London, 11  
 Royal Theatre, Copenhagen, 150  
 Royal Theatre Orchestra, Copenhagen, 30  
 Royal Theatre, Florence, Italy  
 Royal University, Breslau, Germany, 23  
 Roze, Marie, 104, 105, 127  
 Ruben, S.W., 111  
 Rubini, Jean-Baptiste, 244  
 Rubinstein Society, New York, 66  
 Rubinstein, Anton, 9, 35, 53, 77, 106, 116, 131, 133, 148, 149 n.1, 151, 161, 168, 172, 175, 204, 205, 220, 248, 249, 260, 270, 295, 304  
 Rubinstein, Nicolai, 205  
 Rudersdorff, Hermine, 104, 146, 243–45  
 Rushford Academy, New York, 212  
 Ryan, Katie, 274  
 Ryan, Susie, 274  
 Ryan, Thomas, 116, 117  
 Rziha, Francis, 116  
  
 Sacre Coeur, Montreal, 7  
 Saengerfeste, 20, 21, 24, 25, 60, 72, 111, 156  
 St. Ann's Church, Bewdley, England, 273  
 St. Ann's Lutheran Church, St. Petersburg, Russia, 306  
 St. Catharine's Church, Hamburg, Germany, 161  
 St. Cecilia Society, Cincinnati, 25  
 St. Clement's Church, Oxford, England, 11  
 St. George's Church, Brooklyn, 217  
 St. George's Church, Kidderminster, England, 273  
 St. George's Hall, London, 172  
 St. James Church, Chicago, 50  
 St. James Episcopal Church, Greenfield, MA, 87  
 St. James Hall, London, 19, 208  
 St. John's Church, Hartford, CT, 48  
 St. John's Episcopal Church, Cleveland, 111  
 St. John's Episcopal Church, Washington, DC, 103  
 St. Joseph's Catholic Church, Albany, NY, 7, 287  
 St. Lawrence University, 43  
 St. Louis College of Music, 127  
 St. Louis Harmonic Society, 127  
 St. Lubin, Léon de, 60–61  
 St. Margaret Chapel, London, 11  
 St. Mary's Cathedral, Kidderminster, England, 273  
*St. Nicholas*, 94  
 St. Patrick's Church, Cincinnati, 24  
 St. Paul's and Peter's Lutheran Church, St. Petersburg, Russia, 305  
 St. Paul's Cathedral, London, 88  
 St. Paul's Church, Boston, 50, 256  
 St. Paul's Church, Cleveland, 36, 111  
 St. Paul's Church, Syracuse, NY, 247  
 St. Peter's Church, Boston, 167  
 St. Philomena Church, Cincinnati, 24  
 St. Stephen's Church, Philadelphia, 101  
 Saint-Saëns, Camille, 53, 118, 128  
 Sainton-Dolby, Charlotte Helen, 105.  
*See also* Dolby, Charlotte Helen.  
 Salem Oratorio Society, 301, 302  
 Salle Pleyel, Paris, 41, 124  
 Salle Ventadour, Paris, 65  
 Salon Kriegelstein, 41  
 Salvi, Luigi, 62  
 Sangiovanni, Antonio, 5, 72, 82  
 Sanitary Commission, 178, 209  
 Santley, Charles, 15, 104, 105, 202, 281  
 Saran, Franz Ludwig, 133  
 Sarasate, Pablo, 81  
 Sardoni, Signor, 60  
 Satter, Gustav, 165, 249  
 Sauret, Émile, 226  
 Savannah Conservatory of Music, 217  
 Sbriglia, Giovanni, 146  
 Scaria, Emil, 155  
 Schaefer, Karl, 108  
 Schaeffer, Julius, 143  
 Scharfenberg and Louis, 306  
 Scharfenberg, William, 148, 218, 219, 285  
 Scharwenka, Philipp, 257

- Scharwenka, Xaver, 151, 247, 257, 262
- Scharwenka Conservatory, New York, 54
- Schenck, 56
- Schiedmayer, Julius, 102
- Schiller, Johann Christoph Friedrich von, 50, 84
- Schiller, Madeline, 49
- Schilling, Gustav, 202
- Schirmer, G., 181
- Schlesinger, 219
- Schmitt, Aloys, 99, 292
- Schneider, Friedrich, 62
- Schneider, George, 182
- Schneider, Johann, 49
- Schoch, Julius, 99
- Schradieck, Henry, 227
- Schroeder-Hanfstaengel, Marie, 30
- Schubert Quartette, 28
- Schubert, Franz, 25, 55, 219, 250, 295
- Schuberth, Julius, 125
- Schulhoff, Julius, 61, 148, 284
- Schultze, Wilhelm, 116
- Schulze, Adolph, 143
- Schumann, Clara, 172, 248, 285
- Schumann, Gustav, 283
- Schumann, Robert, 25, 27, 28, 41, 53, 91, 133, 157, 161, 162, 165, 182, 188, 193, 199, 210, 221, 248, 250, 285, 293, 295
- Scott, Walter, 51
- Scovel, Charles, 66
- Scribner's*, 94
- Sechter, Simon, 20
- Second Baptist Church, Chicago, 212
- Second Congregational Church, Greenfield, MA, 96
- Second New England School, 210
- Second Presbyterian Church, Cleveland, 198
- Seifriz, Max, 158
- Seventh Regiment Armory, New York, 263
- Seymour, Mrs. Alice. *See* Octavia Hensel
- Seymour, William Wood, 145
- Shakespeare, William, 28, 157, 158, 260
- Shawmut Congregational Church, 255, 256
- Sherrington, Helen, 289
- Sherwood, L.H., 247
- Sherwood, Mary Neilson Fay, 248–49, 250, **252–53**
- Sherwood, William Hall, 134, 149, 168, **247–52**, 252–53, 257, 266
- Silesian Musical Festivals, 68
- Singakademie, Berlin, 23, 168, 204, 247, 249, 262
- Singer, 127
- Singer, Otto Jr., 255
- Singer, Otto Sr., 25, **253–55**, 257
- Sixth Presbyterian Church, Philadelphia, 184
- Smith, H.M., 255
- Smith, Mrs. H.M. [née Greenwood], **255–56**
- Smith, Wilson G., **257–58**
- Société Philharmonique, Angers, France, 128
- Society of Classic Music, Breslau, Germany, 74
- Sol Faists, 242
- Somerset House Gazette*, 75
- Song Messenger*, 181, 238
- Sonnensaal, Bayreuth, Germany, 52
- Sontag, Henriette, 268
- Sontheim, Heinrich, 59
- Sonzogno, Edoardo, 31
- Sophie, Grand Duchess of Baden, 244
- sostenuto pedal, 134
- South Christian Advocate*, 180
- South Church, New Britain, CT, 121–22
- South Fifth Street Methodist Episcopal Church, Brooklyn, 198
- Southard, Lucien H., 179
- Southern Literary Messenger*, 33
- Sparhawk, Ella, 43
- Speidel, 160
- Spiering, Ernst, 162
- Spohr, Ludwig, 70, 71, 92, 121, 154, 170, 193, 194
- Springer Gold Medal, 22
- Springer, Reuben R., 141
- Stadt Theater, Milwaukee, 202
- Stadt Theater, New York, 201, 202
- Stadtpeiferei, Arnstadt, Germany, 99
- Stainer, John, 105
- Stanley, Albert Augustus, **258–59**
- Staudigl, Josef, 113
- Stearns Collection of Musical Instruments, University of Michigan, 259
- Steffanoni, 141

- Steiniger, Anna. *See* Clark, Anna Steiniger
- Steiniger-Clark, Anna. *See* Clark, Anna Steiniger
- Steinway Hall, New York, 23, 46, 111, 126, 168, 172, 177, 226, 251
- Steinway, Henry, 59, 60
- Steinway, Theodore, 221
- Stenton, Paul, 291
- Sterling, Antoinette, 105, 216, 232
- Stern, Julius, 214, 230
- Stern Conservatory, Berlin, 204
- Sternberg, Constantin, **259–61**
- Sternberg School of Music, Philadelphia, 261
- Stevens, Neally, 257, **261–63**
- Steyermarschisch Orchestra, 116
- Stiehl, Carl Johann Christian, 303
- Stockley, Mr., 289
- Stoddard, Alonzo E., **263–64**
- Stone, Marie, 224
- Strakosch, Ferdinand, 65, 66
- Strakosch, Maurice, 31, 65, 66, 127, 136, 245, 285
- Strakosch Opera Company, 111
- Strauss, Johann, 63, 269, 304
- Strauss, Joseph, 63
- Strelitz Court Opera, 259
- Studley, S.L., 224
- Stuttgart Conservatory, 158, 172
- Sullivan, Arthur, 10, 49, 208, 289
- Summer Garden, New York, 271
- Sunday School Teacher*, 181
- Supreme Court of Indiana, 31, 32
- Supreme Court of Ohio, 32
- Sutherland, Duchess of, 125
- Swedish Constitution, 130
- Symphony Orchestra, Toronto, 273
- Syracuse Medical College, 132
- Tabernacle Baptist Church, Philadelphia, 101
- Tabernacle, New York, 148
- Taubert, Wilhelm, 10
- Tausig, Carl, 54, 74, 105–6, 121, 172, 204, 226
- Taylor, Bayard, 28, 199
- Tchaikovsky, Peter I., 36, 78
- Teatro della Concordia, Cannovia, 127
- Teatro Re, Milan, 13
- Temple Emanu-el, New York, 203
- Terrace Garden, 269
- Terrara, 13
- Teschner, Gustav Wilhelm, 209
- Thalberg, Sigismund, 148, 168, 171, 175, 178, 195, 213, 214, 219, 220, 235, 284
- Thayer, Edward N., 267
- Thayer, Eugene, **265–66**
- Thayer, Fred N., 267, 268
- Thayer, Kate, **267–68**
- Theater Grand, Trieste, 63
- Theatre Royal, Montreal, 166
- Thibaut, A.F.J., 31
- Thiele, Louis, 61, 90
- Thomas, Ambroise, 155
- Thomas, Theodore, 9, 10, 19, 23, 27, 30, 31, 45, 50–51, 64, 69, 71, 72, 75, 76, 86, 106, 108, 117, 118, 122, 126, 154, 155, 156, 158, 168, 170, 172, 178, 182, 183, 190, 199, 208, 210, 216, 225, 227, 228, 236, 250, 253, 254, **268–73**, 278, 288, 289, 293, 294, 295, 297
- Thomaskirche, 37
- Thurn, Father, 113
- Thursby, Emma, 245
- Tiesenhauser-Manteuffel, Baroness, 68
- Tietjens, Therese, 14, 127, 281
- Timm, Henry C., 219, 285
- Toepfer, Paul, 249
- Tomaschek, Johann, Wenzel, 174, 284, 285
- Tomlins, W.L., 190
- Toronto College of Music, 274
- Toronto Musical Festival of 1886, 273, 274
- Toronto Philharmonic Society, 189, 273
- Torrington, Frederick Herbert, 189, 190, **273–74**
- Mr. Torrington's Orchestra, Toronto, 273
- Tourjée, Eben, 125, **274–76**
- Traube, Ludwig T., 73
- Tremelli, 128
- Tremont Temple, Boston, 28, 287, 288
- Trinity Church, Boston, 186
- Trinity Church, New York, 145
- Trinity Church, St. Louis, MO, 162
- Trinity College, 49

- Trinity College School, Port Hope, Canada, 189  
 Trocadéro, Paris, 51, 128  
 Tuckerman, S.P., 256  
 Turn Society, Cincinnati, 24  
 Turpin, E.H., 44  
 Twenty-third Street Theater, New York, 142  
 Tyng, Rev. Dr., 306  
  
 U.S. Copyright Act of 1891, 58  
 U.S. Department of Education, 275  
 U.T. English Glee Club, 126  
 Ullman, Bernard, 13  
 Ulmar, Geraldine, 224  
 Union Square, New York, 242  
 Unitarian Church of Brooklyn, 306  
 Unitarian Church of Cincinnati, 72  
 Unitarian Church, Northampton, MA, 84  
 Universalist Church, Worcester, MA, 286  
 University College Glee Club, Toronto, 273  
 University of Albany (NY), 71  
 University of Berlin, 73  
 University of Chicago, 212  
 University of Glasgow, 12  
 University of Leipzig, 253  
 University of Michigan, 259  
 University of New York, 217  
 University of Pennsylvania, 118  
 University of Toronto, 274  
 Upton, George Putnam, 232, 277–79  
 Upton, William Treat, 216  
  
 Vaccai, Niccolò, 13  
 Valley Congregationalist Church, 177  
 Van der Stucken, Frank, 35, 45, 110  
 Van Zandt, Jennie, 281–82, 293  
 Van Zandt, Marie, 282  
 Vannuccini, Luigi, 238, 288  
 Vassar College, 261–62  
 Vaudeville Theater of Leipzig, 259  
 Verdi, Giuseppe, 9, 14, 77, 127, 155, 295, 296  
 Viardot-García, Pauline, 65, 123, 146  
 Victor Emanuel, King of Italy, 14  
 Victoria, Queen, 8, 188, 209  
 Vienna Conservatory, 34, 159  
 Vienna Philharmonic Society, 160, 226  
  
 Vieuxtemps, Henri, 81, 92, 170  
 Villa, 141  
*Ville de Paris*, 82  
 Vocal Association, London, 11  
 Vonnegut, Kurt Jr., 26  
*Vossische Zeitung*, Berlin, 18  
*Vox Humana*, 94  
  
 Wabash Avenue M.E. Church, 79  
 Wachtel, Theodor, 202, 203, 232, 282  
 Wagner Festival of 1877, Boston, 203  
 Wagner Festival of 1877, New York, 202  
 Wagner, Richard, 6, 9, 25, 40, 42, 51, 64, 66, 74, 77, 78, 103, 130, 137, 145, 155, 156, 158, 170, 231, 232, 255, 261, 285  
 Wainwright, Jonathan Howard, 46  
 Walcker, E.J., 306  
 Walcker, Eberhard Friedrich, 305  
 Wallace, William Vincent, 27, 39, 43 n.1  
 Walnut Street Theater, Philadelphia, 40  
 Wandelt, Louis, 143  
 Wanner, 18  
 Dr. Ward's Concert Room, New York, 171  
 Warren, John P., 43  
 Warren, Samuel E., 283  
 Warren, Samuel P., 57, 283–84  
 Wartel, Pierre François, 5  
 Washington, George, 187  
 Watson, Henry C., 46  
 Watson, Mr., 27  
 Webb, George Sames, 176  
 Webb, Mary Isabella, 176  
 Weber, 260  
 Weber, Carl Maria von, 9, 35, 55, 208, 261  
 Weber, I.F., 301  
 Webster, Daniel, 47  
 Webster, Noah, 32  
 Wehle, Karl, 284  
 Weinlich, 201  
 Weitzmann, Carl Friedrich, 44, 121, 182, 226, 248  
 Weller, 153  
 Wells College, 251  
 Wels, Charles, 284–86  
 Wendel, Ferdinand, 67



- Wenzel, E.F., 36, 108, 198, 219, 258, 303  
 Werra, Müller von, 304  
 Wesleyan University, 275  
*Western Christian Advocate*, 180  
 Wetherbee, J.Q., 65  
 Wetherell, Eugene, 5  
 Wheeler, A., 82  
 Wheeler, Lyman W., 65  
 Whitby Ladies' College, 274  
 Whiteman, Paul, 29  
 Whiting, George Elbridge, 118, **286–88**  
 Whiting, L.E., 79  
 Whitney, L.B., 285  
 Whitney, Myron, 126, 216, 224, 238, 256, **288–90**  
*Wide Awake*, 94  
 Wieck, Friedrich, 285  
 Wieniawski, Henri, 116, 270, 295  
 Wieprecht, Carl Friedrich, 209, 215, 283  
 Wilhelm I, King of Germany, 260  
 Wilhelmj, August, 22, 77, 154, 168  
 Wilkinson, John Garth, 125  
 Willmers, Rudolf, 148, 193, 284  
 Wilms, Friedrich Robert, 230  
 Wilson Mission, 134  
 Wilson, Henry, 48–49  
 Wilson, J. Gilbert, 87  
 Winant, Emily, 245  
 Windischgratz, Prince, 124  
 Winkelmann, Hermann, 155  
 Winner, Septimus, **290–92**  
 Winter Garden, New York, 191  
 Wittgenstein, Prince, 285  
 Wolf, H.M., 62  
 Wolfsohn, Carl, 22, 34, **292–97**  
 Wollenhaupt, Hermann Adolf, 285–86  
 Wollsiefer, 40  
 Woodbury, I.B., 96, 97  
 Woods, Virginia H., 198  
 Woods, W. W., 198  
 Wooster College, 184, 185  
 Worcester (MA) Festival, 23, 104, 105, 137, 183, 263, 302  
 Worcester Coral Union, 302  
 Work, Henry Clay, **297–99**  
 World War I, 210  
 World's Columbian Exposition, Chicago, 45  
 Wüerst, Richard, 62, 215, 248  
 Wysham, Henry Clay, 157  
 Yale College, 177  
 YMCA, 276  
 Youngman, 304  
 Zacoby, Nicole, 247  
 Zeisler, Fannie Bloomfield. *See* Bloomfield, Fannie  
 Zeisler, Sigmund, 35  
 Zerrahn, Carl, 17, 23, 105, 218, **301–2**  
*Ziegfeld Follies*, 305  
 Ziegfeld, Florenz Jr., 305  
 Ziegfeld, Florenz, 127, 128, **302–5**  
 Ziegler, William Henry, 225  
 Zundel, John, **305–8**

### **About the Editor**

**E. DOUGLAS BOMBERGER** is Associate Professor of Music at the University of Hawaii at Manoa where he teaches courses in music history and literature.

*This page intentionally left blank*

**Recent Titles in  
the Music Reference Collection**

Sacred Latin Texts and English Translations for the Choral Conductor and  
Church Musician

*William Bausano, compiler*

A Bibliographic Guide to Jazz Poetry

*Sascha Feinstein*

Library Resources for Singers, Coaches, and Accompanists: An Annotated Bibliography

*Ruthann Boles McTyre*

A Bibliographical Guide to Spanish Music for the Violin and Viola, 1900–1997

*Laura Klugherz*

Anton Rubinstein: An Annotated Catalog of Piano Works and Biography

*Larry Sitsky*

An Index to African-American Spirituals for the Solo Voice

*Kathleen A. Abromeit, compiler*

Sinatra: An Annotated Bibliography, 1939–1998

*Leonard Mustazza*

Opera Singers in Recital, Concert, and Feature Film

*Sharon G. Almquist, compiler*

Appraisals of Original Wind Music: A Survey and Guide

*David Lindsey Clark*

Popular Singers of the Twentieth Century: A Bibliography of Biographical Materials

*Robert H. Cowden*

The Printed Elvis: The Complete Guide to Books about the King

*Steven Opdyke*

One Handed: A Guide to Piano Music for One Hand

*Donald L. Patterson, compiler*