

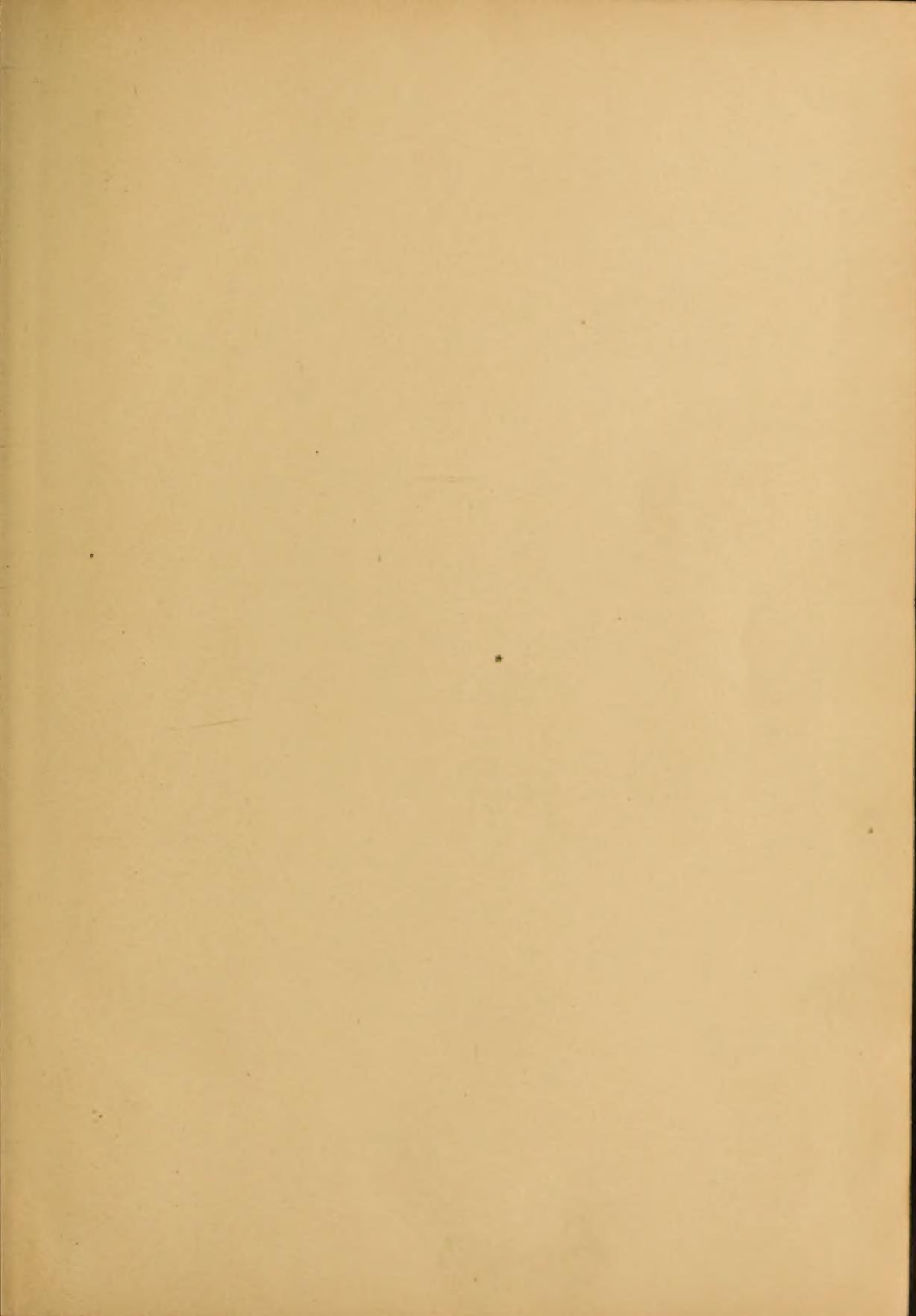
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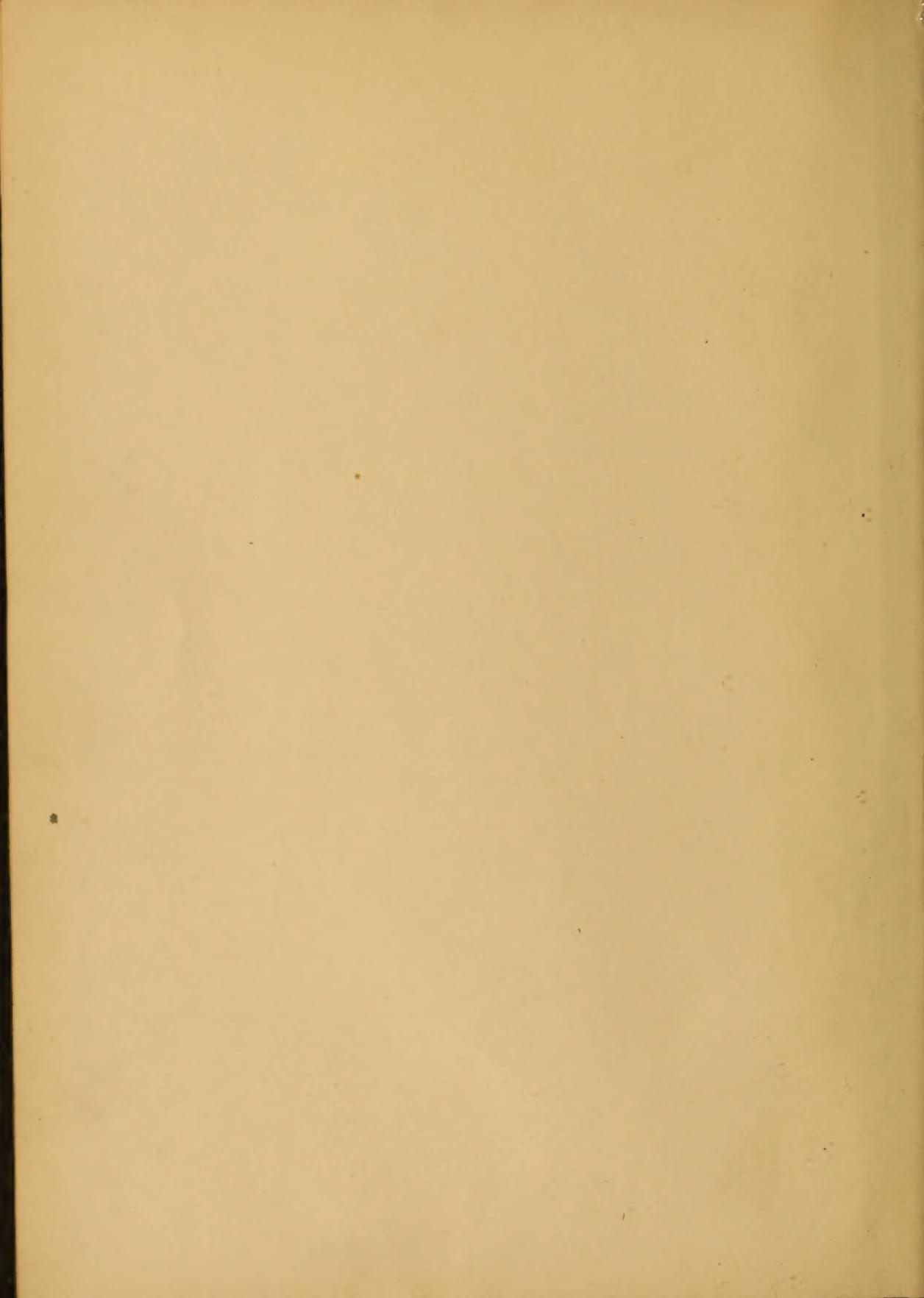
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A HUNDRED YEARS
OF
MUSIC IN AMERICA.

AN ACCOUNT OF
MUSICAL EFFORT IN AMERICA

During the past century, including Popular Music and Singing Schools, Church Music, Musical Conventions and Festivals, Orchestral, Operatic and Oratorio Music; Improvements in Musical Instruments; Popular and the Higher Musical Education; Creative Activity, and the Beginning of a National School of Musical Composition.

A FULL AND RELIABLE SUMMARY OF AMERICAN MUSICAL EFFORT AS DISPLAYED IN THE PERSONAL HISTORY OF ARTISTS, COMPOSERS AND EDUCATORS, MUSICAL INVENTORS AND JOURNALISTS, WITH UPWARDS OF TWO HUNDRED FULL PAGE PORTRAITS OF THE MOST DISTINGUISHED WORKERS, TOGETHER WITH HISTORICAL AND BIOGRAPHICAL SKETCHES OF IMPORTANT PERSONALITIES.

W. S. B. MATHEWS, ASSOCIATE EDITOR

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INTRODUCTION

THE present work undertakes three things. First, To give an intelligible and fairly complete account of the persons, organizations and influences which have developed this country to its present point in musical knowledge and taste. Second, To give a good general idea of its present condition, as shown in its leading Musical Societies, its Leaders, Composers, Teachers, Educational Institutions, the enormous extension of the Music Trade, and the manufacture and sale of musical instruments of all kinds. Third, To gather from the results of these two lines of investigation a fair forecast of the future of American music, especially as it regards the likelihood of the creation here of an original school of American Music.

No such exhaustive collection of material for the musical history of this country has ever been attempted before. We have availed ourselves of the labors of previous workers in the same field wherever possible, especially of those of Mr. F. O. Jones' *American Musicians*, Dr. F. L. Ritter's *Music in America*, and certain articles in Mr. John W. Moore's *Encyclopedia*. All of these together, however, were wholly insufficient for our purpose. At immense expense of trouble and patience we have collected from the persons themselves, or their immediate representatives, biographical particulars and professional careers of more than five hundred prominent musicians, composers, teachers and educators. The material thus furnished, some of it with singular reluctance, considering the quality and value of the work proposed to be served by it, we have carefully digested, and added to it whatever seemed necessary from the personal knowledge of the editor.

The material so gathered has been digested and put together into the book now in the reader's hands, in a typographical form which every person can estimate for himself. Our portrait gallery is very large. We give no less than two hundred and forty portraits of musicians more or less prominent. Among them it is easy to find almost any one hundred

and fifty names likely to be proposed by a reader acquainted with the *personnel* of the musical profession of the country. A few names which ought to have been here are omitted. Most of them have been written to according to the most promising post-office addresses accessible in the office, many of them several times. In some cases no response has been received; in others the information came too late for insertion. In many cases, after waiting as long as possible, we have written biographical sketches of persons required upon historical grounds, from the best authorities accessible, rather than do entirely without them. If inaccuracies occur in these accounts, we ought not to be held blamable.

We are confident that no reader will rise from a careful examination of this book unimpressed by the richness of the material here presented. It sheds a new light upon the present status of the musical profession in this country, and shows that America possesses a wealth in this direction which few, even among musicians, imagined. In the line of original composition, also the record, although not complete, is reassuring. The good works already produced give promise of many and many more to follow. The appearance of composers entirely educated in America is also a hopeful feature, especially as some of these are among the most promising young artists we have. The organization of the American College of Musicians affords suitable ideals of musical graduation, and an examining body capable of administering its own standards impartially and locally. It is not necessary to go abroad for musical education, or for contact with musical minds of first-class stimulative power.

The particulars given concerning the music trade, manufacture of instruments, and musical invention belong to the category of musical activity, and are an index to the general interest taken in the art of music by the purchasing community.

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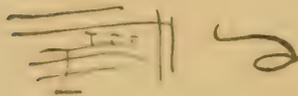
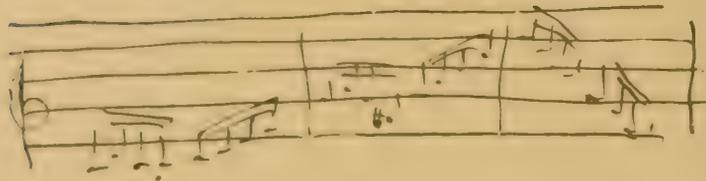
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Lowell Mason,

Octogenarian.

Jan. 7. 8. 1872



Note. - This autograph was written by Dr. Mason, on his *eightieth birthday*, upon the fly-leaf of the "Pestalozzian Music Teacher," in possession of W. S. B. Mathews, of Chicago.

A CENTURY OF MUSIC IN AMERICA.

CHAPTER I.

PSALMODY FROM 1620 TO 1780.

N entering upon a retrospect of the musical life and effort of America during the past century, we desire briefly to advert to some special reasons which entitle a work of this kind to an honorable place upon the bookshelves of American libraries. As is sufficiently indicated in the preceding introductory, it is not, on general principles, just to the labors and the genius of the present, and the brief past which attaches to it, that posterity should enjoy the bountiful fruit of their skill and industry, without opportunity of knowing and duly honoring those who have laid well the broad foundation of a national temple of the musical art. We desire more especially to call the attention of the general or secular reader — who, though alien thereto, recognizes and enjoys the beauties and blessings of the divine realm of harmony — to the nature and extent of the people's debt to those who are the ministers, the teachers and exemplars of music and song. In none of the sciences, arts and industries do we find one which can at all compare with music in the extent, universality, directness or beauty of the beneficence with which it dowers the human family. In none other is there the same wide and unrestricted enjoyment, free and priceless to all, of such treasures as those with which melody so abundantly enriches. No other comes so near to the hearts, the homes and the happiness of the millions as this. Nor are there, among those who direct those other instrumentalities of civilization, any who present to the service of the culture and the refinement of their age the same enthusiastic devotion to their art for art's sake, and unselfish zeal that all shall be embraced in the light and radiance of its beauty, as we find among the priests of the gospel of music. The nobility of their work, its all-pervading power for elevation and refinement, which penetrates and illumines the humblest cottage, and lends majesty to the

grandeur of the noblest cathedral; its marvelous grasp and direction of the highest and most exalted emotions and of the tenderest and holiest sentiments, take men nearer to the peace and happiness of heaven than any other agency at the direction of the human will. Yet what other has been so neglected in that kind of honor which places its representative men in enduring eminence upon fame's immortal scroll? The law, the pulpit and the press, invention and discovery, philanthropy and heroism have each and all their multiplied biographers and historians. The priests of music, who come nearer to our lives, and to whom our gratitude should be more direct and devout, are alone left to the transient and evanescent reward of passing praise. To what more eloquent task can type — which is our modern universal tongue, speaking the voice of the heart and intellect of the age — be placed, than to that of rescuing these from ingratitude and forgetfulness, and giving them, both for the present and for posterity, enduring place and honor? And what more fitting time could be chosen for a work of long-delayed justice, for the formulation and promulgation of such a roll of honor as this book sets forth, than this fertile year of our centennial remembrances?

In order to an adequate understanding and appreciation of the work of musical progress for the past century it is necessary to go back to the elements of its history, and to trace the first feeble efforts of its humblest and earliest pioneers. The thoughtful student will be thus enabled to comprehend and realize the truth, that the musical culture of America to-day is a tree of native growth; that it first struggled through the uncongenial soil of the earliest settlements of New England, amid the most adverse and unsympathetic conditions; that it had its root in the rude and unskillful efforts of the psalmodists of the Pilgrims; that it grew slowly through the painful and laborious essays of the Puritan pioneers in sacred song, gathering strength, accelerated progress and new resources with each onward step, until it gradually entered upon the new conditions which led up to its present high plane of art endeavor and achievement, and universal cultivation and diffusion. It has been too much the custom of writers upon American music to sneer and cavil at the crudities which, as visible to our more enlightened and educated perception, characterize the work of the pioneers of American music and song, and even in our later days, to refuse with blind and unjust persistence to accord to the genius of American effort that praise and credit which it has justly earned, while they are too ready with even fulsome laudation to assign to sporadic adventurers from abroad — transient seekers after the advantages of lucre rather than the advancement of art — that credit which should be mainly if not altogether awarded to native effort and to those from abroad who

have become Americanized — imbued fully with American pride, ambition and ideas — who, while giving us the benefit of their European education, have still been inspired in their art work and aims by the invigorating genius of American institutions. These we include in all our allusions to artists as "American," in our estimate of what is due to national achievement as compared with that which is essentially and unquestionably foreign. The principle of justice, as well as an imperative requirement of a proper and intelligent understanding of the musical career of our country, demands that we should regard all those earlier efforts, no matter how rude and unrefined they may now appear, in the light only of the conditions in which they were in their day evolved, and which at each step of advancement surrounded, limited and governed the exertions of those who labored in the field of musical cultivation. Thus we may effect the contrast between present and past, and find abundant reason to rejoice over the marvelous advancement which such comparison illustrates, without disparagement of or injustice to those who directed the feeble and uncertain steps of the infancy of the art in our country. The importance, both historically and from these reasons, of this earlier history, is admirably suggested by the following extract from the preface of George Hood to his "History of Music in New England," in 1846. He says: "All things must have their beginning, and this, though small, is important. We know that our music was mean; but as we hope not to have a low seat among the nations, and as we hope in the future to have a history of the art worth preserving, we would not lose the past, but carefully gather it up and set it with the future, that the contrast may appear the more bright and beautiful."

It is a curious fact that the cultivation of the most refined and poetic of the arts in America should have its origin with the stern and prosaic Pilgrims and Puritans of the early days. And yet it is in that forbidding soil that we have to recognize the root of American musical effort, which has to-day grown to such fair and noble proportions. True, their musical activity, and it is but a formula of words to call it such, was confined to psalmody alone, and it was directed by religious rather than by art impulses; but it was none the less the origin from which we have to trace the musical history of our country. Indeed, the history of music in America, for nearly two centuries after the landing of the Pilgrims, is simply the story of psalmody in its various periods.

In order to understand the low condition of psalmody, as practiced in the germinating period to which we refer, we must go back to the events which in Europe preceded the exodus of the Pilgrims and the later emigration of the Puritans. Metrical psalmody originated with the Reforma-

tion, but had made no considerable advance in England up to the time of the great revolution which cost Charles I his head, and placed the government of church and state in the hands of the Puritans. These latter, in their zeal to abolish "popish practices," demolished the organs and destroyed the music in the churches; drove the musicians out of the galleries at bayonet's point, and peremptorily dissolved all organized choirs. This vandalism in the name of pure religion was most thoroughly carried out in the rural districts of England, from which the Puritan settlers of New England were mainly recruited, and thus it came about that in the first days of our colonization their church music consisted of the crude version of the psalter made by Henry Ainsworth, of Amsterdam, or that of Sternhold and Hopkins. All effort or aspiration toward improvement was paralyzed by a creed that regarded music as a frivolous trap of the Evil One, prepared to ensnare the souls of men; and even such sacred music as was authorized for the purpose of worship was only accepted after labored argument by the ministers that the singing of psalms was a divine institution. Secular music of all kinds was sternly interdicted as a menace to the salvation of souls. Such were the conditions that obtained in New England up to the year 1640. Just previous to this time, a growing realization of the barbarous offenses against the sense of harmony which the prevailing system of psalmody contained, or rather, of which it was wholly composed, led to the appointment of a committee of ministers, namely: Rev. Thos. Weld, Rev. John Eliot and Rev. Richard Mather, to make a new version of the psalms for use in the worship of praise. The result of the work thus set on foot led to the formulation of the "Bay Psalm Book," printed and published in 1640, being the second book ever printed in British America. This version had a second edition in 1647, and a third, in which it was revised and greatly refined, by Rev. Henry Dunster and Richard Lyon, in 1650. The Bay Psalm Book came slowly into use, the prejudice against it as an unchristian, or at least unwarranted, innovation being difficult of eradication, while, as the old version had come to be regarded as holy, and as a divine and unchangeable ordinance, the effort to supplant it was regarded by many as sacrilegious. In 1647 Rev. John Cotton, a divine who had been a Fellow and Tutor in Emanuel College, Cambridge University, where he was noted for his ability and learning, —of whom Palfrey says: "In Boston his professional labors had been of an astonishing amount, and the sanctity and mingled force and amiableness of his character had won for him a vast influence," — in order to prepare the way for the more general use of the improved version of the Bay Psalm Book, published a treatise entitled: "Singing of Psalms as a Gospel Ordinance." In this he said:

"Wee lay downe this conclusion for a Doctrine of Truth. That singing of Psalms with a lively voyce is an holy Duty of God's worship now in the dayes of the New Testament. When we say, singing with lively voyce, we suppose none will so farre misconstrue us as to thinke wee exclude singing with the heart; for God is a Spirit: and to worship him with the voyce without the spirit were but lip-labour, which (being rested in) is but lost labour (Isa. xxix. 13), or at most profiteth but little (Tim. iv. 8). But this wee say. As wee are to make melody in our hearts, so in our voyces also. In opposition to this there be some Anti-psalmists who doe not acknowledge any singing at all with the voyce in the New Testament, but onely spirituall songs of joy and comfort of the heart in the word of Christ."

At this time, and for many years after, the prejudice of the Puritans against secular music, and particularly against all instruments of music, as unchristian, was so deeply rooted as to preclude any attempt whatever in this direction, but in this treatise we find in John Cotton a spirit in advance of the bigotry of his time, and the first seed sown from which sprung, later on, the first real musical effort of America. On this point he wrote:

"We also grant that any private Christian who hath a gifte to frame a spirituall song may both frame it and sing it privately for his own private comfort and remembrance of some speciall benefit or deliverance. Nor doe we forbid the use of any instrument therewithall: so that attention to the instrument does not divert the heart from attention to the matter of song."

Although there was no immediate result from this (for the age) broad-minded, enlightened and liberal pronouncement, we may fairly assume that many who possessed a natural appreciation of harmony, and whose instincts urged them toward refinement, freely accepted these views as lifting the ban from musical cultivation in private life, and doubtless, though we have no record to establish it, many took advantage of and acted upon this suggestion of Mr. Cotton's treatise.

It is a fact worthy of note that while these prejudices, which operated so banefully upon the interest of musical progress, were not at first shared by the Pilgrims who preceded the Puritans, and whose continental residence had given them greater liberality, as well as a culture in psalmody far superior to that of the English Puritans, the adverse conditions which they had to confront in the days of their early settlement drove them into retrogression as surely and fatally as did the bigotry of Puritan prejudice in their case. It is inferred that on their first arrival they had a fair degree of the musical culture of their day. Winslow, one of the "Mayflower" company, writes:

"We refreshed ourselves with singing of Psalms, making joyful melody in our hearts, *as well as with the voice*, there being many of our congregation very expert in music, and, indeed, it was the sweetest music that mine ears ever heard."

The hard conditions which ensued, the loss of one-half the company in the dreadful winter of 1621, the constant struggle for the bare maintenance of life for some years, the absence of printed music, and the loss of the skill in singing which the fathers brought over, soon relegated

to oblivion all traces of the better knowledge of psalmody. Hence they were in a short time, by dire necessities, driven to the same plane with regard to music as that occupied by the Puritans from choice and prejudice.

In 1661 Rev. John Eliot translated the psalms into Indian verse, entitled :

Wame Ketoohomæ Uketoohomaongash.

The following specimen, which we extract from Hood's "History of Music in New England," is given as a musical fact of more curious than important interest :

A PSALM OF DAVID.

(Psalm cxviii.)

Waeenomok Maniz wame
wutohhoneunk
Waeenomokkenaau wame
miffinninnuog wonk

Ummonaneteaonk miffi
en kuhhogkanout
Wunnonwaonk God michemohten
watenomook Maniz.

The progress of the Bay Psalm Book in the favor of the churches was slow. It was only in 1667 that it was used in the churches of Salem and Ipswich, and it was 1682 before it was adopted by Plymouth. From 1640 for fifty years little was done to advance the cause of music. The Bay Psalm Book was the only work used in the churches of New England, and it passed through some thirty editions, the last of which was printed in Boston in 1744.

The first music was printed in Boston in 1690, when the great scarcity of tunes for use in the churches led to the printing of appended music. The earliest specimen *extant* was printed in 1698 at Boston. This was very crude and full of errors, which in our day seem ridiculous even to the tyro. The music was without bars, except to divide the lines. Under each note was placed the initial of a syllable denoting the tone to be applied in singing by note, with other directions for singing. The tunes for singing embraced in it are exceedingly limited, and comprised the following, which is the full list: "Litchfield," "Low Dutch" or "Canterbury," "York," "Windsor," "Cambridge," "St. David's," "Martyrs," "Hackney" or "St. Mary's," and the 100th, 115th, 119th and 148th psalm tunes. The tunes are printed in two parts only, and are accompanied by

SOME FEW DIRECTIONS

for ordering the voice in setting these following tunes of the Psalms :

"First, Observe how many notes compass the tune is. Next, the place of your first note; and how many notes above and below that; so as you may begin the tune of your first note, as the rest may be sung in the compass of your and the people's

voices without squeaking above or grumbling below. For the better understanding of which take notice of these following directions.

"Of the eight short tunes used to four lines only, whose measure is to eight syllables on the first line, and six on the next, and may be sung to any Psalm of that measure.

Oxford Tune	}	To Psalms	
Litchfield Tune		}	Consolatory.
Low Dutch Tune			
York Tune	}	To Psalms of Prayer	
Windsor Tune		Confession and Funerals.	

"Cambridge Short Tunes to peculiar Psas.—as 21, 24, 33, 70, 86 first metre, 114, 132.

"These six short tunes in the tuning the first note, will bear a cheerful high pitch in regard to their whole compass from the lowest note, the highest is not above five or six notes.

St. David's Tune	}	To Psalms of Praise
Martyr's Tune		and Thanksgiving.

"These two tunes are eight notes compass above the first note, and therefore begin the first note low.

"Of the five long tunes following :

"Hackney Tune—119 Psa. Tune, second Metre.—These two tunes begin your first note low, for the compass is nine notes, and eight above the first note of the tune.

"100 Psa. Tune. —This one tune begin your note indifferent high, in regard you are to fall four notes lower than your first pitch note.

"115 Psa. Tune and 148 Psa. Tune.—These two tunes begin your first note low, in regard the tune ascends eight notes above it."

This will fairly indicate the extent and nature of musical knowledge at this period. They had no instruments to serve as a guide to time or modulation. There is nothing in the letters which constituted the musical notation to indicate any knowledge of the degree of pitch. Yet they were undoubtedly the best instructions that could be given by the most proficient in such musical knowledge as was at that time available. In 1693 the Sternhold and Hopkins version was still in use, and, indeed, though never a general favorite, continued to be used in some churches till the time of the Revolution. This version, though it lacked adequate conformity to the original to make it a faithful rendering, was still, as correctly estimated by Hood, superior to either the New England version (Bay Psalm Book) or Ainsworth, in smoothness and rhythm.

After entering upon the eighteenth century, there is visible, a perceptible restlessness and dissatisfaction on the part of the more educated classes with the existing order of musical affairs; and yet its fruition was a slow and laborious work. In 1712 Rev. Mr. Tufts, pastor of Newbury, published the first practical musical instruction book printed in America. It was entitled: "A very plain and easy Introduction to the Art of Singing Psalm Tunes: With the Cantus or Trebles of Twenty-eight Psalm Tunes, contrived in such a manner, as that the learner may attain the skill of singing them with the greatest ease and speed imaginable. By Rev. John Tufts. Price 6d, or 5s the duz."

In 1714 (we accept the date assigned by Hood) Mr. Tufts published

a second book, which reached its 11th edition in 1744, which was entitled : " An Introduction to the Singing of Psalm Tunes in a Plain and Easy Method, with a Collection of Tunes in three Parts." This was designed to be bound with the Bay Psalm Book. The music was written in three parts only, and was purely choral — the only style at that day used. Out of thirty-seven tunes all but one were in the common metre. In 1718 Dr. Cotton Mather published his " Psalterium Americanum," described in the title page as " The Book of Psalms in a translation exactly conformed unto the original ; but all in blank verse. Fitted unto the tunes commonly used in the Church." Each psalm is accompanied by illustrations, as stated, " To assist the reader in coming at the vast *Profit and Pleasure* which is to be found in this rare part of the Christian *Asceticks* every PSALM is here satellited with ILLUSTRATIONS, which are not fetched from the *Vulgar Annotations* (whereof, still, Reader, continue thy esteem and thy improvement). But are the more *Fine, Deep and Uncommon Thoughts*, which, in the course of long Reading and Thinking, have been brought in the way of the Collection. They are the Golden Keys to Immense Treasures of *Truth*."

In the introduction to this book the author says : " For the *New Translation* of the PSALMS, which is here endeavored, an *Appeal* may be with much assurance made, unto all that are masters of the HEBREW TONGUE, whether it be not much more agreeable to the *Original* than the *Old one*, or to any that has yet been offered unto the World. It keeps close to the *Original*, and, even when a *word of supply* is introduced, it is usually a needless compliment unto the care of correctness to distinguish it, as we have done with an *Italic-Character*, for it is really the intention and emphasis of the *Original*. Yea, the just *Laws of Translation* had not been at all violated, if a much greater Liberty had been taken, for the beating out of the Golden and Massy *Hebrew* into a more *extended English*."

In common with nearly all the metrical compositions of that day this work was arranged in common metre, alternate lines of eight and six syllables. In some few instances long metre was used, and this was provided for by the interjection of two additional syllables in the second and fourth lines, *in black letters*, so that they could be sung without altering the sense, and thus giving the option of long or common metre tunes as might be preferred. An example of this is given in the following portion of the 116th psalm.

PSALM CXVI.

1. I'm full of love; It is because [of this] that the ETERNAL God hath hearkened now unto my voice ; [and hath] my supplications heard.

2. Because that he hath unto me [kindly] inclined his gracious ear ; therefore upon him I will call || while I have any days [of life].
3. The cords of Death surrounded me and me the [dreadful] pains of Hell found out ; a sad anxiety I found and sighing [heavy] grief.
4. But I did call upon the Name of the ETERNAL God [for this] ; I pray thee, O ETERNAL God, || Deliver now my [sinking] soul.
5. Most full of tender clemency || [forever] is th' ETERNAL God ; Righteous is he too ; and our God || is most compassionate [witbal.]
6. The simple ones th' ETERNAL God || takes into [his kind] custody ; || I was brought miserably low, || and then [it was] God helped me.
7. O now my Soul, do thou return || where 'tis [above] thou findest rest ; || Because that the ETERNAL God || hath well [enough] rewarded thee.
8. Because thou has from *threatening* death || [safely] delivered my soul ; || my eye from tear ; my foot from fall || by a thrust given [unto] me.

This work was divided into five parts, the first extending to the forty-second psalm ; the second to the seventy-third ; the third to the ninetieth ; the fourth to the one hundred and seventh ; and the fifth to the end. It was in noble contrast to the absurdities that characterized other versions, and yet it does not appear ever to have been used, owing no doubt in part to the fact of its being written in blank verse, and partly because the work had no music appended to it.

Shortly previous to the year 1720, it seems to be evident that the majority of the ministers had become convinced of the desirability, both arising from an appreciation of propriety in musical worship, and regard for its highest value, of a reform in the method, or want of method, in the singing of psalms in the church. Militating against this spirit was an obstinate and bigoted resistance on the part of the congregations to all innovation upon the old traditional way. To combat these objections the more learned and liberally enlightened divines, actuated by a desire for orderly and seemly song-worship, and urged by a natural and innate artistic sensibility, published many ingenious treatises to prove that the better way was authorized by divine injunction and sanctioned by the most ancient practice. For a long period it seemed that the more reasonable and convincing the "arguments" offered by the clergy, the more bitter, bigoted and unreasoning became the "objections" of those who opposed the reform. Among the writers of essays in behalf of the "new method" (*i. e.*, that introduced by Messrs. Tufts and Walter) may be mentioned the Revs. Symmes, Eliot, Edwards, Mather, Wise and Walter, whose devotion to the cause of improved music endured till it ultimately was rewarded with success. The manner in which objections were formulated may be gathered from the following propositions in "Cases of Conscience," a pamphlet published by a number of clergymen in 1723, and which was designed to satisfy and remove the scruples of those who were conscientiously opposed to the musical reform. The following are selected from the propositions :

"Whether do you believe that singing Psalms, Hymns and Sacred Songs is an external part of Divine Worship, to be observed in and by the assembly of God's people on the Lord's Day as well as on other occasional meetings of the Saints, for the worshipping of God?"

"Whether do you believe that singing in the worship of God ought to be done skillfully?"

"Whether do you believe that skillfulness in singing may ordinarily be gained by the use of outward means by the blessing of God?"

"Is it possible for fathers of forty years old and upwards to learn to sing by rule. And ought they at this age to attempt to learn?"

"Do you believe that it is lawful and laudable for us to change the customary way of singing the Psalms?"

"Whether those who purposely sing a tune different from that which is appointed by the pastor, or elder, to be sung, are not guilty of acting disorderly, and of taking God's name in vain also, by disturbing the order of the sanctuary?"

Doubtless the real grievance of the objectors arose from the fact that those of "forty years and upward" were to a large extent debarred by the new way from participating in the worship of praise, and thus considered the reform as a proposal to shut them out from one of the ordinances of worship. Then, excuses were formulated of more serious nature, on the surface, and these are given lucidly by Rev. Thomas Symmes, as follows:

"1. That it is a *new way*, an *unknown tongue*,

"2. That it is not so *melodious* as the *usual way*.

"3. That there are too *many tunes*. We shall never have done learning.

"4. That the practice of it *gives disturbance*; rails and exasperates men's spirits; grieves sundry people, and causes them to behave themselves indecently and disorderly.

"5. That it is *Quakerish* and *Popish*, and introductive of *instrumental* music.

"6. That the *names* given to the notes are *bawdy*, yea *blasphemous*.

"7. That it is a *needless way*, since the good Fathers that were strangers to it are got to heaven without it."

Again, objections were made against the persons who were the promoters, admirers and practitioners of this "new way," and these are summed up by Mr. Symmes, under these headings:

1. It is said to be a *contrivance* to get *money*.

2. They spend *too much* time about learning. They tarry out a nights disorderly, and family religion is neglected by the means.

3. They are a company of *young upstarts* that fall in this way and set it forward, and some of them are lewd and loose persons.

This gives us a clear insight into the nature of the opposition to the reform, and also a comprehension of the seriousness of these objections to the older members of the congregations. Mr. Symmes combats these objections in an able and convincing way, shrewdly taking the ground best calculated to appeal to those advocates of the "old method," that "what is now called the *usual way*, in opposition to singing by note, is but a defective imitation of the *regular way*." He says: "Your usual way of singing is but of yesterday, an upstart novelty, a deviation from the regular, which is the only scriptural good old way of singing: much older than our fathers, or our fathers' grandfathers. The beauty and harmony of singing consists very much in a just timing and tuning the

notes ; every singer keeping the exact pitch the tune is set in, according to the part he sings. Now you may remember that in our congregation we used frequently to have some people singing a note or two after the rest had done, and you commonly strike the notes, not together, but one after another, one being half way through the second note before his neighbor has done with the first." One of the most effective and important of these publications was that by Rev. John Eliot, which is described on the title page as "A Brief Discourse Concerning Regular Singing, Shewing from the Scriptures the Necessity and Incumbency Thereof in the Worship of God. Boston, N. England. Printed by B. Green, Jun., for John Eliot, at his shop at the South End of the Town, 1725." From this admirable discourse, written in the most persuasive, pacificatory, conciliatory and convincing manner, we feel constrained to extract the following:

"That musick, which in itself is concord, harmony, melody, sweetness, charming even to irrational creatures ; cheers the spirits of men, and tends to raise them in devotion, and in the praises of God, and was instituted by God as a means of divine worship, which is a terror to evil spirits, the delight of holy Angels, and will be everlasting employment of these Seraphim and the glorified Saints should be an occasion of strife, debate, discord, contention, quarreling and all manner of disorder ; that men, the only creatures in the lower creation that are accomplished with reason and apt organs to praise God should improve them so to dishonour him ; and that instead of an angelick temper in man, which they are capable of, and is required of them, and especially in this matter ; there should be a cynick disposition and an improvement of such noble organ to bark, snarl at, and bite one another ; that instead of one heart and one voice in the praises of our Glorious Creator and most bountiful Benefactor ; there should be only wrangle, discord and sluring and reviling one another, etc. This is and shall be a lamentation."

From the essay of Rev. Mr. Symmes, in 1723, in which the objectors to improvement in the method of singing, complain that the music reformers "spend too much time in learning, they tarry out a nights disorderly," it may be inferred that singing classes had at that time been established, and the probable date of their first formation may be taken to be 1720. Rev. Thomas Symmes proved himself an earnest advocate of singing schools. From a paper of his on this subject, we take the following :

"Would it not greatly tend to promote singing of psalms if singing schools were promoted? Would not this be conforming to the *scripture pattern*? Have we not as much need of them as God's people of old? Have we any reason to expect to be inspired with the gift of singing, any more than of *reading*? Or to attain it without suitable means, any more than they of old, when *miracles, inspirations, etc.*, were common? Where would be the *difficulty* or what the disadvantage, if people who want skill in singing would procure a skillful person to instruct them, and meet two or three evenings in the week, from *five* or *six* to *eight*, and spend the time in learning to sing? * * * Would it not be proper for *school masters* in *country parishes* to teach their *scholars*? * * * Would it not be very servisable in ministers to encourage their people to learn to sing? Are they not under some obligation by virtue of their office to do so?"

The means at the command of the singing master of that day were

not only limited, but of very meagre and unsatisfactory character. In addition to the books of Rev. Mr. Tufts, to which reference has been made, they had a new singing book in 1721, by Rev. Thomas Walter, of Roxbury, Mass., entitled: "The Grounds of Music Explained. Or an Introduction to the Art of Singing by Note, Fitted to the Meanest Capacity." This was the first music printed with bars in America, and was probably adapted from Playford's "Breefe Introduction to the Skill of Musick" (1654), and "Whole Booke of Psalms" (1677), published some fifty years previously in England. Walter, in his introduction to his "Brief and very plain Instructions for Singing by Note," says:

"Musick is the art of Modulating Sounds, either with the Voice, or with an Instrument, and as there are Rules for the Management of an instrument, so there are no less for the ordering of the Voice. And the nature itself suggests unto us a Notion of Harmony, and many Men, without any other Tutor, may be able to strike upon a few Notes — tolerably tuneful; yet this bears no more Proportion to a Tune than the vulgar Hedge Notes of every Rustic does to the Harp of *David*. * * * Singing is reducible to the *Rules of Art*; and he who has made himself Master of a few of these Rules is able at *first Sight* to sing Hundreds of New Tunes, which he never saw or heard before; and this by the bare inspection of the Notes without hearing them from the mouth of the Singer."

The following, the first rule of these instructions, will give an idea of the quality of the degree of acquaintance with the science of music with which this apostle of harmony was endowed:

"There are in Nature but *seven distinct sounds*, every Eighth Note being the same. Thus when a tune is sung by another upon a key too low for the Compass of my Voice, if I will sing with the person, it must be all the Way, *eighth notes* above him. I naturally sound an *Eighth* higher. So a Woman naturally sounds eighth Notes above the grum and low sounding Voice of a Man, and it makes no more difference the singing of two Persons upon an Union or a Pitch. So, on the contrary, when we sing with a Voice too high and shrill for us, we strike very naturally into an Octave or Eighth below. And here let it be observed, that the *Height* of a Note or the *Strength* of singing it, are two different Things. Two Notes of equal Height may be sounded with different degrees of Strength, so that one shall be heard much further than the other."

In the light of our later and larger knowledge, we may be disposed to smile at this definition of elementary music, but we have to regard it from the point of comparison with that which it succeeded and supplanted, and of the limited opportunities available to those who devoted themselves to the elucidation of a practical system for the diffusion of skill in singing. With a more appreciative sense of what is justly due to these pioneers in the cause of harmony, we turn to the results which directly followed their efforts. They not only gave an impulse and direction to musical cultivation, but enabled the recently established "singing societies" to acquire an intelligent knowledge and beneficial practice of part singing. It opened up to the musical amateurs of the day the higher beauties of harmony, and led them into a new world of exquisite enjoyment, the participation of which lent form and direction to the inherent

but hitherto dormant artistic sensibility of all the more refined and cultured of the day. It supplied to America the first breath of art life and aspiration, feeble but true, and ushered in the dawn of a brighter and better day, whose hopeful and inspiring radiance soon overspread the whole eastern sky.

It has been remarked that while in this rugged soil, after long delay and much fruitless effort, against adverse conditions, it was only at this time that true musical culture succeeded in taking a firm root, in Europe this was the period of the most sublime achievement. Monteverde was originating opera in Italy; Purcell was restoring the grandeur of a lost art in church music in England, and Haydn and Mozart were illuminating the page of musical history in Germany: while Handel and Bach had already accomplished their work for art and for the ages. While this is true, the fair student of history, and specially of musical history on this continent, is bound to consider in its connection, that the pioneers of music in America had none of those vast and important accumulations of musical wealth and tradition upon which to found their labors, as had the great masters of contemporary period in the old world. In fact, they had no past. All musical effort proceeded *ab initio*. The work accomplished from 1620 to 1750 was, in effect and in fact, the same as had occupied centuries of development in Europe. There were no wealthy classes to foster and encourage art. They had access to no granary of musical knowledge in which was stored the accumulation of human endeavor since the beginning of civilization. They had no Mozart, starving in a garret while creating celestial melody to delight all posterity. Such progress as they made they had to *originate*, almost as if the old world had never been.

Yet progress once safely launched in the right direction was thereafter without retrogression. The singing classes performed not only the useful work of training voices for the proper interpretation of such music as was at their command, but they formed and cultivated *musical taste*—the desire for higher things in the art, which had fruition later on in a further development of the art of harmony.

In 1742 the first organ ever built in America was constructed in Boston by Edward Bromfield. An intuitive perception of the fact that poetry in the matter was a necessary accompaniment to melody in the Psalms and sacred songs grew up, and in 1752 Rev. Mr. Barnard introduced rhyme into a translation of the psalms, adding a few hymns. He entitled his work, "A new version of the Psalms of David; fitted to the tunes used in the churches; with several hymns out of the Old and New Testaments. By John Barnard, pastor of a church in Marblehead."

This work was supplemented by sixteen pages of creditably engraved music with bars, comprising fifty different tunes, of choral style; also forty-eight tunes in three parts, well engraved, with bars; the musical appendix being preceded by one page of elementary instruction. In his preface he says:

"Though the New England version of the Psalms of David, in metre, is generally very good, and few of the same age may be compared with it, yet the flux of languages has rendered several phrases in it obsolete, and the mode of expression in various places less acceptable; for which reason an amendment or new version has been long and greatly desired by the most judicious amongst us."

"After waiting long for the performance of some more masterly pen, and upon repeated desires, I have ventured to employ all the spare time of my advanced age (this day, through the forbearance of God, completing my seventieth year, in composing a new version suited to the tunes used in our churches, which by Divine assistance is now finished."

The use of this work does not, however, appear to have extended beyond Mr. Barnard's own congregation. Rev. Thomas Prince, in 1758, revised the Bay Psalm Book, and published his work with the following title: "The Psalms, Hymns, and Spiritual Songs of the Old and New Testaments faithfully translated into English metre. Being the New England Psalm Book revised and improved by an endeavor after a yet nearer approach to the Inspired Original, as well as to the rules of Poetry. With an addition of fifty other Hymns on the most important subject of Christianity. With their titles placed in order, from the fall of Angels and Man, to Heaven after the general Judgment." These continued to be those most generally used till gradually supplanted by those of Dr. Watts, a second edition of the book being published in 1773. In 1761 was published a book bearing the title: "Urania, or a choice collection of Psalm Tunes, Anthems and Hymns, from the most approved authors, with some entirely new. In *two, three and four parts*. The whole peculiarly adapted to the use of churches and private families, to which are prefaced the plainest and most necessary Rules of Psalmody. By James Lyons, A. B., Philadelphia." It was handsomely printed, contained twelve pages of elementary instructions, and about two hundred pages of music, ninety of which were devoted to anthems. It contained poor attempts at fuguing and imitation, and evinced in many points the ignorance of the writer of some of the fundamental rules of harmony. It was dedicated "To the clergy of every denomination in America." With all its imperfections, however, it is to be taken as a convincing evidence of the upward tendency of musical effort.

When the Puritans first came to this country it was their custom to sing without "reading the line," but on the introduction of the Bay Psalm Book this latter practice came in and gradually became general. Plymouth Church adopted it in 1681, and in 1664 the Westminster

Assembly recommended to the churches that were not supplied with books the reading of the psalms line by line, so that all might follow the verbiage of the text in singing. This, however, though intended only to meet an emergency for the poor, became adopted and recognized as a general rule, rendering the worship of praise by singing grotesque and absurd. By 1750 it had come to be the almost universal practice, though the diffusion of printed psalm books rendered it without the slightest intelligent excuse. Rev. Dr. Watts, in the preface to an early edition of his psalms and hymns, was the first to protest against the derangement created by this practice, and in the endeavor which followed, by the more intelligent and progressive element, to remedy the evil, there arose a virulent and bitter controversy, which continued till after the war of the revolution, the practice being only finally extinguished when the choir system prevailed, when the "lining out" method became no longer practicable. Here again the cause of music owed to the enlightened efforts of the Puritan ministers the removal of a stumbling block that stood in the way of advancement in sacred music as performed in the churches; for no matter how skillful the singers might become in their classes, and at private gatherings, it was manifestly impossible that effective rendering could be had while a break or pause in the music was interjected to give time for the "reading out of the line." Controversy on this point, in which the ground taken by the objectors was the same as that of the former difficulty over the "new method," that of old usage, was only ended when choirs in the churches became the universal rule.

Meantime, in 1741, Dr. Franklin had published at Philadelphia an edition of Dr. Watt's hymns, the first which went into general use in America, and about the same time an edition of Tate and Brady's "Book of Psalms in Metre" was published in the colonies, and it was from this work that the psalms used in the "Protestant Episcopal Church in the United States of America" were taken. In 1753 William Tuckey, a schoolmaster of New York, taught singing to the children of his district. He had been vicar, or superintendent of singing, of the Cathedral Church of Bristol, England, and had some musical acquirement. He composed the anthem "Liverpool" used in Lyons' collection, and in 1766 was paid by the trustees of Trinity Church £15 for performing the music for the opening of St. Paul's Church in New York. From such facts we gather that the popular appreciation of music was on the increase.

In 1764 appeared a new book of church music, entitled "A collection of the best Psalm Tunes, in two, three and four parts; from the most approved authors, fitted to all measures, and approved by the best masters in Boston, New England; the greater part of them never before printed

in America. Engraved by Paul Revere and sold by him and Jos. Flagg." This was a book of some eighty pages, engraved with very good skill, and printed on paper manufactured in the colonies, of which fact Josiah Flagg says that he hopes that "it will not diminish the value of the work in the estimation of any, but may in some degree, recommend it." This collection embraced one hundred and sixteen tunes and two anthems. In the same year Daniel Bailey, of Newburyport, Mass., published "A new and complete Introduction to the Grounds and Rules of Music, in two books." This book met with much success, and in 1769 Bailey published a new collection called "The American Harmony." This collection was published in two volumes, the second appearing in 1771. The full title of this publication was :

The American Harmony : or Royal Melody Complete. In two volumes ; Vol. I. By William Tansur, Printed and sold by Daniel Bayley, Newbury Port, 1774. Vol. II. The American Harmony, or Universal Psalmody. By A. Williams, Teacher of Psalmody in London. Printed and sold by Daniel Bayley, Newbury Port, Jan. 13, 1774. Each volume contained 96 pages.

The tunes were arranged in three parts, and the first volume is introduced by "A new and correct Introduction to the Grounds of Musick, Rudimental, Practical and Technical." In the preface to the second volume Bailey said : "I take this opportunity to return my thanks to my Friends and Customers for their kind acceptance of my Publications of Musick, which has far exceeded my expectations. * * * I have also added sundry Hymns and Anthem Tunes, from the latest and most celebrated authors." This work contains some music which, though unidentified, is believed by competent critics, to be of American production, probably contributed by Flagg and Billings. These earlier musical works were generally plentifully marred by errors, due to inexperience in the art of musical printing and to the lack of qualified assistance in the proof reading. On the whole, however, they were very creditable to the time to which they belonged, and the publishers chose the part of wisdom when they preferred to risk an occasional error to the chances of worse confounding confusion by attempting a work of correction for which they realized their incompetence. The extensive demand for these works proves the rapid growth of general musical cultivation in the only field open at that time, while the diversity of characteristics embraced in the books of Lyon, Flagg and Bailey's collections, indicates an advance beyond the old limitations of the New England Psalmody. Bailey's last book, above mentioned, shows that contrapuntal music was beginning to be cultivated, as it contains "fuguing choruses" and canons from "two in one to seven parts in one." The English anthem, with its embellishments of fioriture, came into favor, and these, with the solos and duets introduced in the

anthems, indicate a great advance in skill on the part of those who practiced them.

In 1773 Josiah Flagg, who with the functions of composer and publisher combined those of performer and concert manager, established a band in Boston of which he was the leader, and with which he gave public concerts in Faneuil Hall, on one of which occasions, according to Moore, there were over fifty performers. This affords another evidence, not only of increasing musical skill, but of an awakened popular appreciation of musical culture.

In 1774 appeared "The Gentleman and Ladies' Musical Companion; Containing a variety of excellent Anthems, Psalm tunes, &c., collected from the best Authors; with a short explanation of the rules of music. The whole corrected and rendered plain. By John Stickney. 1774. Printed and sold by Daniel Bayley, Newbury Port, and by most booksellers in New England."

The two following books made their appearance in 1778:

"The Singing Master's Assistant; or Key to Practical Music. Being an abridgment from the New England Psalm Singer, together with several other tunes never before published. Boston: Draper and Folsom. Engraved by Benjamin Pierpont. June, 1778." One hundred and four pages.

"The Northampton Collection. By Elias Mann. Nov. 3, 1778."

During this period another struggle was going on between the prejudices of the sticklers for old traditions and the progress of those who were endeavoring to gain for church music the benefit of the improved methods now very generally practiced outside the churches, resembling in all its features those which had preceded it with regard to the "usual way" of singing and the "lining out" of the psalms. The adoption of the choir system did not become universal till 1790, and the course of its gradual progress is best illustrated by a few extracts from historical records.

Felt's *History of Ipswich* has the following: "1753. The seats of the choir were designated by the First Parish in Ipswich, being 'two back on each side of the front alley.'"

"Similar provision was made at the Hamlet, now Hamilton, in 1764, and at Chebaco in 1788. The choir of the First Parish began to sit in the gallery in 1781. This alteration was soon imitated in other parishes."

"Ipswich," says Hood, in his *History of Music in New England*, "is one of the oldest churches away from the seaboard, and, though famed for its singers, the above notes render it almost certain that they had no choir at that time; but within five years after this they had an efficient choir, sitting in the front gallery, the place assigned."

In the *History of Rowley* are to be found the following data :

“ 1765. The parish voted that those who had learned the art of singing may have liberty to sit in the front gallery. They did not take the liberty (objecting to singing after the clerk's reading).”

“ 1780. The parish requested Jonathan Chaplin, Jr., and Lieutenant Spafford to assist Deacon Spafford in *Raising the tune* in the Meeting house.”

1785. The parish desire the singers, both male and female, to sit in the gallery, and will allow them to sing once upon each Lord's day *without reading by the Deacons.*”

The *History of Worcester* gives an interesting account of the final scene which ensued on the abolition of the “lining out” system, and the introduction of the choir. On Aug. 5, 1779, it was voted, “That the singers sit in the front seats of the gallery, and that those gentlemen who have hitherto sat in the front seats in said gallery, have a right to sit in the front and second seat below, and that said singers have said seats appropriated to said use. *Voted*, that said singers be requested to take said seats and carry on the singing in public worship. *Voted*, that the mode of singing in the congregation here be without reading the psalms line by line to be sung.

“The Sabbath after the adoption of these votes, after the hymn had been read by the minister, the aged and venerable Deacon Chamberlain, unwilling to desert the custom of his fathers, rose and read the first line, according to the usual practice. The singers, prepared to carry the alteration into effect, proceeded without pausing at the conclusion. The white-haired officer of the church, with the full power of his voice, read on till the louder notes of the collected body overpowered the attempt to resist the progress of improvement, and the deacon, deeply mortified at the triumph of musical reformation, seized his hat, and retired from the meeting house in tears. His conduct was censured by the church, and he was for a time deprived of its communion for absenting himself from the public services of the Sabbath.”

CHAPTER II.

WILLIAM BILLINGS, TO 1800.

ALTHOUGH he had commenced his career as a composer of church music a few years prior to the war of the revolution, it was not till about 1779 that William Billings had fairly and effectively embarked upon a work that left a decided and beneficial impress upon the course of musical cultivation, and that made his name a landmark in the progress of the art in America. Although the reforms and improvements introduced by Billings were to the critical analyst, who judges of the work accomplished by him in the light of the highest standard of the art of music, crude, unrefined and even vulgar, it in no wise detracts from the credit which is undoubtedly due him as a powerful factor in the formation of a more general musical taste than had heretofore existed, and in the creation of an upward and onward impulse in the course of musical advancement. Prior to his time the career of music had been a level and monotonous plain, unbroken by any important incident, and uninspired by any ambition to rise above the field to which all effort had been confined. Such advances as had been made were rather in the nature of a reduction of chaotic elements to the conditions of order and the possibilities of development. In William Billings we find the first original composer, and the pioneer in a new era of musical progress, whose efforts, such as they were, led up and paved the way to higher achievements later on, and who thus, rightly judged by the results that flowed out of his labors, rather than by the comparison of his work with that of a higher musical world, has conferred upon American musical culture benefits which it is difficult to-day to estimate. Billings, by the nature of his talent, and the bent and limit of his ambition, was naturally fitted to the work of evolution which it was his mission to perform. We are not of those who believe that, in the direction of progress of any of those arts and sciences which tend to the elevation and

refinement of mankind, there is anything left to chance : and the work performed by Billings was not of the fortuitous character that might grow out of accidental circumstances, but was in pursuance of the grander designs of an overruling power that chooses the instruments of its high purposes with a wisdom unerringly justified in ultimate results, however incomprehensible to human judgment. Had Mozart or Bach, with all their sublime and ineffable genius, appeared in the place of Billings, the tanner-musician, the seeds of their art inspirations from which the world has reaped so glorious a harvest of harmonic beauty, would have perished on a soil too barren for even the faintest development of that higher musical life for which Billings was as one sent to prepare the way. The chief influence which made him an effective factor in musical development, lay in the adaptation of his particular talent to the conditions of the day, and in the nature of his musical advances, which were not so violent as to repel confidence : were not beyond the imperfect musical comprehension of the time : were practicable, and led by easy and natural steps in the direction of the light.

William Billings was born in Boston Oct. 7, 1764, and died in that city Sept. 29, 1800. He learned the trade of tanner, and certainly found no musical inspiration in any of the surroundings of his occupation. Having a natural liking for music, he became a member of the singing schools of the day, and acquired such knowledge as was then available and was essential to a successful singer in the church choirs. Being gifted with a natural instinct of harmony, he began to realize that there was something lacking in the music then in use in the churches — something in the stiff and formal tunes that antagonized his instinct of free and spontaneous melody. Accordingly, he began to experiment by imitation of the form of such psalm tunes as best pleased his musical sense, introducing new combinations, and harmonizing them according to his ability, at first, it is said, using the sides of leather, or the walls of the tannery, on which his inspirations were inscribed in chalk. Having been associated with Governor Samuel Adams and Dr. Pierce, of Brookline, both as a choral singer, and on the platform on concert occasions, he derived much encouragement in the development of his musical ideas from their friendly promptings, and also benefited personally and in his mental habits from contact with those in the higher walks of life. They forwarded his interests as a singing teacher, to which profession he was naturally led, and on ascertaining his faculty for composition, encouraged him in its exercise. Doubtless, too, they were instrumental in inspiring him with confidence in his own powers, which first took shape in the publication, in 1770, of a collection of his musical work, which was entitled :

The New England Psalm Singer; or American Chorister. Containing a number of Psalm tunes, Anthems and Canons. In four and five parts. Never before published. Composed by William Billings, a native of Boston, in New England. Matt. xii. 16: "Out of the mouth of babes and sucklings has thou perfected praise." James v. 13: "Is any merry? Let him sing psalms."

O, praise the Lord with one consent
And in this good design
Let Britain and the colonies
Unanimously join.

Boston, New England. Printed by Edes & Gill.

It cannot be said that this work was founded upon a high ideal. Such as had some knowledge of the true elements of musical science criticised the workmanship of the new composer. Yet the *New England Psalm Singer* became popular and was successful with the public, mainly because, no doubt, it opened to the singers novelty and variety in musical forms, and a way out of the dry and monotonous routine to which they had heretofore been confined. When we reflect that Billings was entirely self-educated; that he had no higher guide in the rules of composition than such imperfect works as had been published with previous English hymn tune collections, and consider his daring flight in his first publication into the realm of contrapuntal music, we must certainly give him credit for even the approximation of true art form and idea. In the preface to this work, he says he has "read several authors' rules on composition," and finding there that "the strictest of them make some exceptions," he justifies himself by induction from the law of "poetic license" for a like lapse from the strict rules of music which he had found. He admits that "in some sort of composition there is dry Study required, and Art very requisite. For instance, in a fuge. But even there Art is subservient to genius, for Fancy goes first, and strikes out the Work roughly, and Art comes after and polishes it over." And ultimately he concludes: "So, in fact, I think it is best for every composer to be his own learner." Governed by this idea, it was hardly possible that Billings' first work should escape an ample crop of fair reasons for criticism, and it only remains a wonder that it should have embodied so much of melodic charm as it unquestionably did. Shortly after, a new direction was given to Billings' musical talent. The war of independence broke out in 1775, and continued till 1782, and during a large portion of this period Billings gave himself and his musical talents to patriotic effusion. The revulsion against everything British was complete, and extended to the psalm tunes from the detested source as well as to other matters. As aptly described in Ritter's *Music in America*, "Billings now became the patriotic psalm singer. He paraphrased the psalms and transformed them into political (patriotic) hymns, or took such words as he found fit for the expression of the patriotic spirit, and composed or adapted one of his lively psalm

tunes to them." These soon resounded in the choir, the family and the military camp, and in their unbounded and universal popularity expressed and stimulated the patriotic ardor. His tune of Chester, adapted to the words opening —

Let tyrants shake their iron rod,
And slavery clank her galling chains,
We'll fear them not, we'll trust in God;
New England's God forever reigns,

was, it is recorded, frequently heard from every fire in the New England ranks, and led the way to indomitable victory on many a hard-fought field. As with the songs later on of the great anti-slavery war, they embodied and expressed the pent-up heart emotions of the people, and are to be recognized essentially as the first American folk-song. It may be said of them, too, that they broke up the springs of true harmonic instinct in the people, hitherto frozen up by the constricting and congealing influence of the old and lifeless conventionalities of the psalmody period, and led not yet to any wide understanding of the functions and human ideal of musical art, but to a growing appreciation of its beauties. They gave also an upward art impulse to the composer himself, and in his second musical collection, *The Singing Master's Assistant*, we find not only higher approach to true musical theory than had characterized the *New England Psalm Singer*, but evidence of a realization on the part of Billings that his old idea that Nature and not Art must be the teacher was a fallacious one, and a recognition of the truth that better art results were to be obtained by the observance of those "rules of composition," which he had previously undervalued. In his preface (1778) he says :

Kind reader, no doubt you remember that about ten years ago I published a book entitled "The New England Psalm Singer," and truly a most masterly performance I then thought it to be. * * * Said I : "Thou art my Reuben, my first born, the beginning of my Strength, the Excellency of my Dignity and the Excellency of my Power." But to my great mortification I soon discovered that it was Reuben in the sequel and Reuben all over ; I have discovered that many pieces were never worth my printing or your inspection.

The essential features which distinguished the best of his work — and his most ambitious compositions, anthems, etc., were his least in musical importance, being scarred with glaring imperfections — were a buoyancy of rhythm, originality, life and melodic fluency, and these characteristics, so radically differing from those of preceding musical effort, must have presented a charm and improvement that appealed strongly to the natural musical instinct of the day. Perhaps his highest merit was his strict originality. He neither borrowed, adapted nor stole the melodies of others. Such as he produced he evolved out of his own musical consciousness and the resources with which nature and self-education had gifted him. In other directions, too, he performed important service in giving

a first distinct and definite progressive movement to musical development. He introduced the pitch-pipe in church choirs, and took the extremely audacious measure, for that time, of enlisting the viol as an accompaniment in church music, and was the first to institute public musical concert exhibitions in New England.

Conspicuous among the contemporaries of William Billings was Andrew Law, who was born in 1748, at Cheshire, Conn. Law was a man of liberal education, and he became a music teacher while yet in his teens. The violin was his principal instrument, but he also taught the flute. While a less diligent worker than Billings, Andrew Law was a more cultivated musician, and no small degree of critical taste is manifested in the several collections of church music which he published. As a composer he enjoyed less popularity than Billings, and but few of his psalm tunes are found in modern collections, though his *Archdale* had a place in many volumes of comparatively recent date. He was an excellent type of the musical pedagogue of that epoch, and he worked zealously for many years as a singing master in the New England states. He devised a new method of musical notation, doing away entirely with the lines of the staff; but the novelty was not received with any high degree of favor. He lived and labored in his native town, and there he died in 1821. Jacob Kimball was another composer of church music whose career extended over about the same period. He was born in 1761 and died in 1826. In 1793 Kimball published a book of psalm tunes called *Rural Harmony*. He was accredited a talented man and a poet in his way; but he died in the almshouse at Topsfield, Mass. Among other contributors to the church music of the epoch were Oliver Holden, Samuel Holyoke, Daniel Read, Timothy Swan, Jacob French, Oliver Shaw ("the blind singer"), Babcock, Dutton, Lee, King and several others, all in some degree disciples and followers of William Billings. To the labors of Billings and his contemporaries American music owes a debt similar in character to that which American civilization owes to the pioneers and discoverers. They were stanch and sturdy New Englanders, and their work reflected their personality.

CHAPTER III.

OPENING OF THE NINETEENTH CENTURY.

THE conditions which obtained at the opening of the nineteenth century were not hopeful for the cause of musical advancement. A reaction arose against the florid style of church music, and in the zeal of some for more chaste simplicity in sacred song, much that was elevating and improving in the music of Billings was lost sight of for a time, and without any compensating advantage. The publications of the period opened with an original collection of *Sacred Dirges, Hymns and Anthems*, in 1800, a book of twenty-eight pages, printed by Isaiah Thomas and E. T. Andrews. In 1801, Timothy Swan published *The New England Harmony*, a book of one hundred and four pages, containing the well known tunes *China, Potomac* and *Poland*. These tunes are still in vogue, and that they have so long survived their author is some proof of inherent merit. Swan was a native of Suffield, born in 1760, and this appears to have been the only work that he offered to the public. He had the satisfaction of seeing his book attain a wide popularity, due to the fact, in part, of its excellence, and in part to its fitting so happily the revulsion of feeling against the Billings method. He died at Northfield, Mass., in 1842. Following this, William Cooper, of Boston, assisted by Jonathan Huntington, a well known music teacher of Northampton, published, in 1804, *The Beauties of Church Music and Sure Guide to the Art of Singing*. In 1805, Cushing and Appleton, of Salem, published *The Salem Collection*, of 124 pages, with a selection of some seventy tunes by a committee of the congregation of Dr. Prince. In this work reference is made to *The Massachusetts Compiler* (of Gram, Holyoke and Holden, 1795) as one of the most valuable existing musical publications. In 1805, Jeremiah Ingalls, at Exeter, N. H., published *The Christian Harmony: or, Songster's Companion*, containing some two hundred pages. Ingalls was a violoncellist of some merit, and a tenor singer, but did not make a luxurious living out of his art, as he had to combine the teaching of singing schools in the evenings with work at his trade of cooper by day.

In the same year appeared, by Stephen Jenks, of New Canaan, Conn., *The Delights of Harmony; or, Norfolk Compiler*, which is described on the title page as "A new collection of psalm tunes, hymns and anthems, with a variety of set pieces from the most approved American and European authors, likewise the necessary rules of Psalmody made easy. The whole particularly designed for the use of singing schools and musical societies in the United States." To this book Mr. Jenks himself contributed twenty-six pieces, the balance of selections being all American. In 1806 Abijah Forbush produced *The Psalmist's Assistant*, including, with a choice collection, 108 original melodies. In 1807, Prof. John Hubbard, of Dartmouth College, founder of the Handel Society of that college, delivered an essay on music before the Middlesex Musical Society. Already, it will be observed, musical societies appear to be of recognized importance, as shown by this address, as well as by the title of Stephen Jenks' *Delights of Harmony*. This lecture evinces a high degree of acquaintance with the æsthetics of music, and in it he bewails the fruitfulness of ambitious dullness. He says: "Almost every pedant, after learning the eight notes, has commenced author. With a genius sterile as the deserts of Arabia, he has attempted to rival the great masters of music. On the leaden wing of dullness he has attempted to soar into those regions of science never penetrated but by real genius. From such distempered imaginations no regular productions can be expected. The unhappy writers, after torturing every note in the octave, have fallen in oblivion and have generally outlived their insignificant works." This harsh and wholesale condemnation of native effort was doubtless not without some measure of justification, yet it evidently sought the opposite extreme to the fault which it aimed to correct. Again, in August, of the same year, Francis Brown, in an address before the Handel Society of Dartmouth College, assails the prevailing style of church music and explains its shortcomings by saying that "The greater part of those in our country who have undertaken to write music have been ignorant of its nature. Their pieces have little variety and little meaning. * * * As they are written without any meaning they are performed without expression. * * * Another very serious fault in the greater part of American music denominated sacred, is that its movements and air are calculated rather to provoke levity than to enkindle devotion." Brown claims for American musical talent as much merit as attaches to that of the Europeans, but he says: "Our best musicians, instead of being awakened to exertion by call for splendid talents, have been discouraged by the increasing prevalence of a corrupt taste." He traces this evil to these causes: 1st, the passion for novelty; 2d, the antipathy of the

higher classes, more particularly ladies, to taking part in the music of the sanctuary; 3d, the lack of attention to the character and qualifications of the instructors.

In 1809 Joel Harmon, Jr., at Northampton, Mass., published the *Columbia Sacred Minstrel*, a book of some eighty pages, containing original melodies in three, four, five and six-part airs. Harmon, a resident of Pawlet, Vt., had undertaken to reform those features of church music which supplanted dignity with levity, and in his preface he states: "It is with pleasure that the author discovers that fuguing music is generally disapproved of by almost every person of correct taste." In 1812 appeared at Boston, published by Brown, Mitchell and Holt, the *Templi Carmina; or, Songs of the Temple*, afterward called *The Bridgewater Collection*, a book of 350 pages, which had an extensive popularity, and was the most important publication between Billings and Mason. From this work all tunes of American origin were eliminated, all the tunes and anthems being taken from English sources. In 1813 David Pool and Josiah Holbrook, music teachers of Abington, R. I., published *The American and European Harmony; or, Abington Collection of Sacred Music*, and in the same year appeared *The Village Harmony; or, Youth's Assistant to Sacred Music*. This work went through no less than seventeen editions. It contained 350 pages, and in his "general observations," the author gives these directions: "When a tune is well learnt by note it may be sung by words. Pronounce every word as distinctly as possible. Never sing through the Nose, for that will spoil the voice, make the music disagreeable, and have a disgusting effect upon the hearer." In 1815 the Boston Handel and Haydn Society was organized, being incorporated in 1816, and in this year gave its official recommendation to *The Bridgewater Collection*. In the same year Timothy Flint, at Cincinnati, O., published a book of two hundred pages, which he called *The Columbian Harmonist*. Rev. Samuel Willard, of Greenfield, Mass., in 1818, published the *Deerfield Collection of Sacred Music*, in which he introduces some quaint and remarkable ideas — such as that three varieties of time can be made to answer all the purposes of nine; that the vowels must not be prolonged, and that the singers should "suspend the time of a movement and shorten the notes wherever a pause would be required in good reading." E. Goodale, at Hallowell, Me., in 1819, published *The Hallowell Collection of Sacred Music*, and Jonathan M. Wainwright, A. M., of Hartford, Conn., issued his work, entitled *Chants*, "adapted to the hymns in the morning and evening service of the Protestant Episcopal church." He introduces this work, in the preface, by saying: "Metrical music is but a modern invention, and adds nothing to true

devotion and the worship of God; the conceit of versifying the psalms, though it seems in some degree to unite the peculiar advantages of the anthem and chant, in no less degree excludes the excellences and effects of both; and owes its success not so much to its propriety and fitness for the holy sanctuary as to its gratifying the natural propensity of mankind to be pleased with rhymes and meter." And now the piano-forte began to assert its importance and to demand attention of musical authors. In 1820 E. Riley, New York, published *Vocal Melodies*, a collection of foreign airs adapted to American words and arranged for the pianoforte, the music being engraved, and published in numbers of eight quarto pages, the whole work embracing twelve numbers. In 1820, also we note the publishing of *The Western Minstrel*, by A. C. Heinrich, of Kentucky, author of the *Dawning of Music*. This was a selection of songs and airs for voice and pianoforte, and Heinrich says of it: "If I should be able by this effort to create one single *star* in the west, no one would be ever more proud than myself to be called an *American* musician."

We have here traced the uneventful course of psalmody up to the time of the appearance of Lowell Mason upon the scene. The same activity had been developed in New York, Boston and Philadelphia in the larger forms of music, but these aspects of progress will be more appropriately dealt with in another department. It will be recalled that Francis Brown in 1809 struck directly at the root of the difficulty at that time in the way of successful effort and true direction in musical life, when he deplored the absence of incentive through the "prevalence of a corrupt taste." The truth was really that there was no generally cultivated musical taste at all to inspire genius to its greatest results. The formation of a popular musical sentiment, in the proper sense of the term, as the broad foundation of the musical culture of the future was to be the work of a master spirit who now appeared upon the stage in the person of Lowell Mason.

CHAPTER IV.

LOWELL MASON, FOUNDER OF NATIONAL MUSIC.

IN the advancement of every art and every interest it is the unvarying experience that from time to time men are raised up by an overruling destiny for the performance of a work wider than any personal ambition of their own and of more far-reaching influence than their brightest dreams might suggest. As William Billings, in his time, was the apostle of a musical progress which in its day marked a great advance upon anything that had preceded it, so when the time was ripe for a second era of musical development, we find a new instrument of progress in the person of Lowell Mason, to whose labors and efforts are due a debt of gratitude, on account of the grand results to which they paved the way — results that it is yet, perhaps, too early to estimate, but that are clearly and undeniably perceptible, and are readily acknowledged by the broadest minds to-day in American musical culture. In the general progress of art there are so many figures of interest and importance — so many factors converging toward the common center of a higher stage of evolution, that it is oftentimes difficult to credit to its due and proper source, the origin or formulation of a higher creed. The progress of one art student merges insensibly into the labors of another, neither constituting in itself a complete factor, but united forming a chain of influences which ultimately, through the special effort of some master mind, have their fruition in the removal of the whole stage of musical activity to a distinctly higher plane. The work of Billings was elaborated and elevated by many contemporary and subsequent workers in the same field of musical cultivation — Law, Hastings, Hooker, Gram, Little, etc., — but until the time of Lowell Mason there was no master spirit to give new direction, new ambition and new object and aims to the career of musical progress. True, he had been closely preceded in influence by Thomas Hastings, the results of whose services to music as a purely devotional art are not to be underestimated. Hastings was born in Litch-

field, Conn., Oct. 15, 1787. He dedicated himself early to music, and at the age of twenty-six became a member of the Handel and Haydn Society, of Utica, N. Y., the existence of which may be mentioned, *en passant*, as an evidence of progressing musical taste developing into culture. In conjunction with Warriner, of that place, in 1822, he published *Musica Sacra*, which after became merged with the *Springfield Collection*. In the same year he published a *Dissertation on Musical Taste*, which he afterward in 1853 republished in an enlarged form, but with many modifications of his first views upon the æsthetic grounds of music. The scope of Hastings' usefulness was limited by his extreme views regarding the subordination of the objects of music to the purposes of religious devotion. He made the error of supposing the highest and the broadest function of music to be that of exemplifying gospel teachings, rather than its real mission of beautifying and elevating religion, in common with every other civilizing influence. As he himself stated, he was "not willing to acknowledge excellence in any music of this kind [oratorio] any further than it can be made to subserve the great ends of religious edification." The earnestness and sincerity of a pious nature cut short his true appreciation of the beauty of the art. In short, he failed to realize that music, the highest language of the emotions, cannot be cut down to the pattern of any creed or dogma, but lives to brighten and beautify every aspect, every instinct, every ambition and every aspiration and sentiment of the nobler elements of human life. Yet the impress of his usefulness was neither narrow nor unimportant. He did much to promote correct singing of established church music, and supplied new and original work characterized by general correctness of harmony. He published many collections of psalm tunes and books of elementary instruction, and was the author of versification that indicates more than ordinary talent in that branch of musico-literary activity. In 1832 he settled in New York, and the balance of his lifetime, which lasted till May 2, 1872, was devoted to the improvement of church choir music according to his light.

Dr. Lowell Mason, who entered the sphere of musical activity almost contemporaneously with Hastings, was a man of broader mind and higher literary qualifications. His ideas of art were not restricted by the limitations which characterized the activity of Hastings. His musical ambition was unfettered by the conventional restrictions which bounded and defined the labor of the latter. He introduced himself into musical life with a distinct and well defined goal, and he labored with zeal and intelligence until he had seen effected a complete revolution in the character and objects of all musical activity in America. He was born in Medfield, Mass., Jan. 8, 1792. From childhood he had manifested an intense love for

music, and had devoted all his spare time and effort to improving himself according to such opportunities as were available to him. At the age of twenty he found himself filling a clerkship in a banking house in Savannah, Ga. Here he lost no opportunity of gratifying his passion for musical advancement, and was fortunate also to meet for the first time a thoroughly qualified instructor, in the person of F. L. Abel, probably a member of the noted English musical family of that name. Applying his spare hours assiduously to the cultivation of the pursuit to which his passion inclined him, he soon acquired a proficiency that enabled him to enter the field of original composition, and his first work of this kind was embodied in the compilation of a collection of church music. The foundation of this work he had in the *Sacred Melodies* of William Gardner, an English composer, who had created many psalm tunes of exquisite melody by incorporating in their construction musical ideas gathered from Haydn and Mozart. With selections from these were included many of young Mason's own productions, and the book, as a whole, in manuscript, was offered first to a Philadelphia publisher, and afterward to those of Boston, without success. Just at this critical moment, when he was to about return with his unappreciated MSS. to his desk at Savannah, it was fortunately brought to the attention of the Boston Handel and Haydn Society, and after securing the approval of Dr. G. K. Jackson, who added to it some work of his own, it was finally published in 1822 as the *Boston Handel and Haydn Society Collection of Music*. It sprang soon into universal popularity, being at once adopted by the singing schools of New England, and through this means entering into the church choirs, to whom it opened up a higher field of harmonic beauty. Its career of success ran through some seventeen editions. Mason had now found the true sphere of his life labor. He soon removed from Savannah to Boston, and in 1826 we find him prominent and admired, lecturing upon church music and advocating reforms calculated to elevate the musical tone of this important feature of public worship, in which he rendered eminent and lasting service. One of his lectures on this subject was published, and attracting the favorable attention of the press, was given a wide field of circulation, and his ideas of musical reform were thus disseminated in the most direct and effective manner, reaching out beyond the limit open to any individual activity. Mr. Mason's central idea, however, was the promulgation and diffusion of improved musical knowledge by means of the introduction of the study of music in the public schools. His sagacious mind recognized that the most effective means and the most direct route to the building up of a general musical cultivation based upon sound musical knowledge and appreciation were to be attained by infusing, upon



Lowell Keane,

true principles, a taste for musical cultivation into the education of the youth of the land. He foresaw that thus would be founded an influence that would in a few brief years afford a broad foundation for higher musical effort, upon which the natural and symmetrical growth of the art in America might be left safely to depend. Whatever of purely art ambition he himself may have entertained, he set aside for the accomplishment of a purpose of broader utility, and he thereafter devoted the labor of his life to the preparation of a musical soil in which for all the future there might be the germinating influence of true and healthy growth and progress. By 1830 he had formulated his plan in which he had the ready and earnest co-operation of George J. Webb, Hon. Samuel Eliot and other gentlemen, of Boston, who had for some time been interested by him in the importance of cultivating musical talent and awakening musical taste. Just at this juncture an incident occurred which introduced to Mr. Mason a new and powerful element of progress, and gave a somewhat different bent from that which he had contemplated, to the course of his effort. William C. Woodbridge, an American teacher of high repute as an earnest and successful educator, had been compelled to visit Europe for the restoration of health, shattered by too close application to his labors. He made use of the opportunities opened up by this tour to make a study of European educational institutions, with the view of incorporating into the American common school system such elements of improvement as he found useful and practicable. While thus engaged in examining into the Pestalozzian system of education as practiced in Germany and Switzerland, he became especially impressed with the importance of music as an educational factor. In short, he became convinced by his observation there of the practicability and advantage, upon other than purely musical grounds, of a system, which Dr. Mason had at home already shaped out as the highest means to the end of musical progress.

On returning home, Mr. Woodbridge brought over the ideas of Pfeiffer, Köbler and Nägeli on this system of singing instruction, and Mr. Mason was soon convinced, on testing the capabilities of the system, that it offered an admirable means to insure success for his cherished object of incorporating musical instruction in public school education. It cannot be said that he accepted this innovation upon the methods to which he had been accustomed spontaneously. His nature was not of that kind. While he was progressive he was also intelligently conservative. He had already attained phenomenal success as a teacher. But having thoroughly tested the Pestalozzian system, he became convinced of its great advantages, and was thereafter its earnest and enthusiastic promoter. In January, 1832, a resolution previously submitted to the primary school board

by G. H. Snelling was adopted: "That one school from each district be selected for the introduction of systematic instruction in vocal music," etc. This experiment received only a partial trial, and Dr. Mason became convinced that it was necessary for the success of this movement that more potent influences be brought to bear in shaping public opinion as an influence with the educational authorities. He himself organized gratuitous classes for children, and gave concerts illustrating their proficiency and the practicability of his scheme for primary musical education, the proceeds of which were devoted to public charities. Thus popular interest and sympathy became aroused. He had been since 1827 president of the Boston Handel and Haydn Society, but as the work, useful and important in its results, of this organization was concentrated upon the development of taste for classical music, he decided to organize a separate society for the promotion of his object. In 1831 he declined re-election in the old society, and in 1832 absolutely refused to serve longer, that he might devote unrestricted effort to the new work. He enlisted the co-operation of George J. Webb and Hon. S. A. Eliot, as above mentioned, and in company with other gentlemen organized the Boston Academy of Music, in whose name was thereafter carried on the work in which Dr. Mason was in reality the central and pivotal figure. In fact, he was the vital force of the society during the course of its existence for progress and usefulness. Dr. Mason relinquished a lucrative situation to devote his whole time to the instruction of the classes, and Mr. Webb, at that time organist of St. Paul's church, was secured as assistant professor. The first report of the society says:

In order to excite the interest and confidence of the public two juvenile concerts were given in the spring of 1833 at which the performances were exclusively by the pupils of Mr. Mason. The repetition of both was called for, and the crowded and attentive audiences gave ample evidence of the satisfaction which was felt.

In this year the whole number of pupils in charge of the academy exceeded 1,500, Dr. Mason teaching 400 and Mr. Webb 150, in regular classes, and each having supplementary classes. It took time, however, even with the demonstration of results given by frequent public concerts, to remove prejudices, and it was not till September, 1836, that the school board, on petitions from the citizens, authorized the introduction of music in the public schools, and even then the city council failed to make the necessary appropriation. Dr. Mason, however, had practically attained his end. Financial object was nothing to him, and his proposition to teach in one of the schools for one year, free of charge, was accepted, and he not only did this, but furnished his pupils with the necessary books and materials at his own expense. The result was a report of the committee on music, in August, 1838, which testified to the entire success of the experiment, and

said: "The committee will add, on the authority of the masters of the Hawes school, that the scholars are further advanced in their other studies at the end of this than of any other school year." As a result, now seven years after the enterprise was first taken in hand by Dr. Mason, of his unselfish and generous labors, a work was accomplished whose influence has ever since been felt, and continues to expand in the sphere of its beneficent operation, throughout the whole United States. In the last year mentioned music was formally adopted in Boston as a public study. Dr. Mason was placed in charge of the direction of the work, and the school committee in their report of 1839 justly say: "It may be regarded as the Magna Charta of musical education in America." Thus was founded a factor in musical development which not only endures, but takes added vigor with age, and borrows fresh strength from each new demand upon its resources; the circle of its influence is ever widening, and it gathers power for the advancement of the art of music with every added responsibility. From Boston, as an example, and at first by the direct activity of Dr. Mason personally, the use of musical education in the schools was copied, and to-day is the universal rule in every enlightened community. Thus in Dr. Mason's labors were founded the germinating principles of a national musical intelligence and knowledge, and afforded a soil upon which all higher musical culture has been founded. The desire for musical advancement thus established, and the capacity created for appreciation of the higher mission of the art, has been the fallow field in which all subsequent endeavor has been rooted, and to which whatever success that may have attended the labors of those musicians who have turned the advantages of foreign education into a source of income are due; and yet we find many to-day, who are substantially reaping the pecuniary benefits of the broad and general elementary culture upon true musical principles for which Dr. Mason prepared and made easy the way, endeavoring to undermine and belittle the true greatness whose labors have led to results so important.

Dr. Mason, however, was not a man of a single idea. His mental activity sought other fields of musical usefulness. Having prepared a book of instruction for teachers of vocal music, published as the *Manual of the Boston Academy of Music*, itself a novel idea at that time, he was led to formulate a plan for the convening of classes of teachers, in which they might be trained to better methods, and profit by interchange of experience. The first of these classes, which developed into the "Teachers' Conventions," was formed of twelve members. By 1838, the class had included representation from ten states, and numbered 134 teachers. So evident was the usefulness of this institution that demand soon arose

for professors from the academy to hold classes in other cities, and thus arose the "Musical Conventions," which shortly began to be an important factor in shaping the course of musical development. It gradually assimilated modern musical ideas: its assembly of the best talent in a state or district enabled the production of a higher class of music, and thus, through its means, the past generation became first acquainted with the beauties of the standard choruses of the great oratorios; and it was the forerunner of the later musical festival, and made possible such events as the Peace Jubilees of subsequent date. The career of musical conventions will be elsewhere dealt with; meanwhile, let us revert to the work which he performed for church music. Up to the time when he formulated the *Handel and Haydn Collection*, sacred music was in an anomalous and unsatisfactory condition. The old tunes were sung without musical training or system, each singer following the bent of his own musical fancy. With the introduction of the "fugue tunes" came confusion worse confounded, since composers who possessed natural talent without cultivation or knowledge of the rules of harmony, made each a law unto himself, and flooded the time with compositions of chaotic imperfection, and destructive of true musical taste. Dr. Mason, in his book above mentioned, reformed these abuses by presenting harmonies so attractive as to recall the wandering musical talent of the day from the paths in which it had been astray. His *Carmina Sacra*, the most popular tune book ever put in print, appealed so powerfully to musical instinct, and opened up such a field of pure musical delight, that it permanently confirmed American musical taste in the higher and better style of sacred music. So strongly did it appeal to the innate sense of musical propriety, that its sale reached half a million copies, and in every quarter of the Union singing schools sprang up to practice and share in the new field of harmonic beauty, to which it opened the way.

A reference to this branch of his work would not be complete without drawing attention to the truly religious sentiment which characterized this branch of his work. The solemnity and devotional meaning of his sacred music was the predominating thought, both in his composition and in his teaching. His church music was not only a musical service, but in this respect was subordinate to its higher devotional meaning. He believed that such music could be only truly interpreted by those participating in it entering truly and sincerely into its religious meaning. This idea is scoffed at by Dr. Ritter, who speaks about Dr. Mason's "semi-amateurish ideas about church music." Yet it is the true principle and fundamental element of legitimate art that the interpreter must enter into and surrender himself to the emotional meaning of the music. Dr.

Mason's wisdom was higher than that of his critic, even from the strictly art standpoint. The *soul* of music is its essence, and, other things being equal, the singer who realizes and feels the *divine afflatus* that is a part of the music of the worship of God, must be incomparably superior in the truth and fidelity of his interpretation to him who is but the cold and unimpassioned exemplifier of its mechanical art features. Had Dr. Mason sought a higher field of musical activity, that is, from the exacting view of modern art, he would undoubtedly have satisfied whatever of personal ambition he might have entertained in this direction; but his useful life would have been shorn of much of its utility, and of many of those important results which followed his faithful and competent labor upon a less exalted level.

Of the real intrinsic merit of his work an incident will give a fair idea from a point of judgment of much higher authority than of his pseudo American critic: Dr. William Mason relates that while he was in Leipzig, his father sent a copy of a new book of his to him, a present to Moritz Hauptmann, the great theorist, and William Mason's teacher of harmony, with Lowell Mason's compliments. William Mason was mortified to death at the very idea. "What," he asked himself, "will the great Hauptmann think of my father when I give him this simple book as a musical production?" It had to be done. So he took the book and at the end of the lesson, at the very minute of leaving the room, he delivered his father's message and the book. At the next lesson he hoped Hauptmann had forgotten all about it. But no. Hauptmann spoke in praise of the work, saying that he had had great pleasure in looking it over. Besides the extremely well made elementary department, as he said, he found the harmonies of the tunes dignified and churchlike, and he especially complimented the author's success in writing good, plain counterpoint, which was at the same time singable and melodious, as well as dignified. He added that this was one of the most difficult tasks in musical composition, and that many musicians failed in it whose scholastic attainments were of a high order.

The ground we have here traversed will show the three great respects in which Lowell Mason stands in important relation to American music. First: His books of psalmody were the first works of their kind published in this country which were respectable from a musical standpoint. That they met and satisfied the public desire for a better element, is plain from their immediate success, and from the large number of tunes in all the hymn and tune books derived from his works still sung in all Protestant churches. Second: The personality of Dr. Mason was of great use to the art of music in this country, or rather to the American appreciation of it.

He was of a strong mind, dignified manners, yet sweet and engaging; religious, and of so commanding a mind that he would have carried weight in any line he might have chosen. Hence he was able to combine the elements of public and influential support for music teaching in the schools, the Boston Academy, and his great choir, as well as for his works. It was under the auspices of the Boston Academy that a Beethoven symphony was first played in this country by an orchestra. The conductor was Mr. George James Webb, author of the well known hymn tune, *The Morning Light is Breaking*. It is also in point that all the subsequent leaders in American psalmody, excepting the immediate disciples of Mr. Hastings, modeled their methods and their manners after him. Third: As a musical educator, and as an advocate of musical instruction in the public schools, Lowell Mason did a great work. His personality was so commanding that he held high rank as lecturer in the state teachers' institutes, lecturing not only upon musical instruction, but upon the Pestalozzian ideas in general. The whole apparatus of elementary musical terminology was very much improved by Mason, and the singing school method has been bettered little or none since his time. Mason had aspirations higher than psalmody. He compiled, doubtless in part through Mr. Webb's co-operation and inspiration, the *Boston Academy Collection of Choruses*, containing such Handelian favorites as *Hallelujah*, *Harshone*, *The Horse and His Rider*, the favorite chorus from Joshua, Mozart's *Gloria*, from *Twelfth Mass*, Haydn's *The Heavens are Telling* — in short, the best things in the chorus repertory — and later editors have restricted the field instead of enlarging it. These works Mason conducted himself, and sought not only proper attack and the externals of chorus performance, but also good musical expression. This point he carried to high degree. In his later years, in 1851 or thereabouts, he held, with George F. Root, normal classes at North Reading, Mass., lasting three months. A daily exercise was a chorus practice upon classical choruses and Mendelssohn's part songs. The voices were of fine quality, and of course a fine degree of sympathy was reached by this daily practice. In the end they sang the choruses of the *Messiah* and other things about as well as they have been heard. Musical connoisseurs came from great distances to hear them, among others the celebrated English music publisher, Mr. James Alfred Novello, who said without reserve that he had never heard anything so well done. Mr. Root tells of one occasion when the chorus *Behold the Lamb of God* was in study, Mason was very much annoyed at the stiffness and inexpressive manner of its delivery. He talked to the class, in his own deeply feeling and impressive way, of the passion. After talking, they would try to sing it again. At length he affected the class

almost entirely to tears. He called for one more trial, phrase by phrase, the voices singly. One of the altos, more affected than any of the others, and the possessor a noble voice, gave the key. She sang the opening phrase, *Behold the Lamb of God* with such fervor, Mr. Root said, that never to his dying day would he forget it. It went through the class like an electric shock. The whole chorus was then sung as an act of worship, and the hour closed with silent prayer. It was his depth of religious feeling, and his earnestness, as well as his capability as a leader that made his instruction so inspiring. A scene like that mentioned contrived beforehand would have fallen flat; "Mason knew how to control the currents of feeling, and direct them. Of his work in the musical conventions W. S. B. Mathews, who in his younger days caught and benefited by the Mason enthusiasm, tells the writer: Mason was a natural teacher, full of tact, logical, handy with crayon at the blackboard, and delightfully simple in his phraseology. In this capacity he exerted a great influence. He used to go as far west as Rochester, N. Y., and meet choruses of 500 voices, many of them teachers of singing who had come 100 miles for the occasion. I used to meet a singing teacher in western New York who told me what those Rochester meetings were to him. He was a plain man, a carpenter by trade, playing the violin and melodeon, and singing with a good tenor voice and teaching classes in winter. His enthusiasm for Handel and Haydn and Beethoven (for *Hallelujah to the Father*, of Beethoven, was in the Boston Academy book) was equal to that of an Englishman.

Dr. Mason in 1817 married Miss Abigail Gregory, of Leesborough, Mass. The family consisted of four sons, Daniel Gregory, Lowell, William and Henry. The two former founded the publishing house of Mason Brothers, dissolved by the death of the former in 1869. Lowell and Henry are at the head of the great organ manufactory of Mason & Hamlin. Dr. William Mason is one of the most eminent musicians America has produced. Dr. Mason visited Europe in 1837, and embodied his observations in the well known *Musical Letters*, and again in 1850 spent nearly two years across the water. In 1852 he purchased the celebrated musical library of Dr. H. C. Rinck, of Darmstadt, which was bequeathed to Yale College, with his other valuable collections of musical works. On returning from Europe on this second trip, he made his home in New York, and in 1854 established the home of his later days at "Silverspring," a beautiful residence, on the side of Orange mountain, New Jersey, where he died in 1872, at the age of eighty years. His autograph, written on his eightieth birthday, will be found on the sixth page of this book.

CHAPTER V.

CARLEER OF OPERA TO 1840.

WHILE music was struggling out of the restricting influences of the old psalmody system, and emerging into a true art life, whose boundaries were being defined by Dr. Lowell Mason, there had arisen a faint appreciation of the operatic form. Before the war of the revolution there had been operatic pieces given in New York by straggling companies from the old world. John Gay's *Beggars' Opera* (London, 1727), which attained such wide popularity in England, was performed in New York in 1750. In 1751 the pastoral *Colin and Phoebe* was sung in costume by Mrs. Taylor and Mr. Woodham, and was accompanied on the bill with the farce, *Devil to Pay*. In 1768 Bickerstaff's comic opera, *Love in a Village*, and in 1773 his opera, *Maid of the Mill*, were produced, with Miss Storer as the star. The orchestras at that time were supplied from the British military bands, and doubtless many of these remained to give direction to later effort in this branch of music. After the revolution English opera continued a fitful and unimportant existence in New York and Philadelphia principally, and was in favor in Charleston and Baltimore. Dibdin's *Deserter*, in 1792; Shield's *The Farmer*, 1793; Storace's *No Song, No Supper*, and Dibdin's *The Waterman*, in the same year indicated a sufficient appreciation of operatic performances to attract professionals. In the season of 1793-94 a new theatre was opened at Philadelphia, with Miss Broadhurst, from Covent Garden, London, as the chief attraction. The same season witnessed the production of a number of popular English operas in New York. There was a marked improvement in the orchestras. That at Philadelphia was led by Reinagle, who presided at the harpsichord, and in New York James Hewitt, Hodgkinson, actor and theatrical manager, and George Geilfert, an organist and music teacher of local popularity, infused better methods and recruited the performers from French and English immigrants. In 1794-95 several new operas of Dibdin, Arnold, Storace and

Carter were produced, and at this time Benjamin Carr, an English ballad singer of repute, settled in this country, and appeared in New York in *Love in a Village*. An overture of his composition was successfully performed by a band, now improved to respectable proficiency. Carr later on settled in Philadelphia as a music teacher, where about 1815 he published a collection of the popular ballads of the English stage. In 1796, among other operas already in favor, Reeve's *The Purse*, Shield's *Robin Hood*, Arnold's *The Mountaineer* and Attwood's *The Prisoner* were presented. Miss Broadhurst, already mentioned, and Miss Brett were the popular singers in these presentations. In December, 1798, Mrs. Oldmixon, who had been, as Miss George, a London favorite in operetta, made her appearance in New York in Arnold's *Inkle and Yarico*, and became a popular favorite. She afterward, on leaving the stage, settled in Philadelphia, where she established an academy for young ladies. In 1799 an opera, by Victor Pelissier, a cornetist and composer, who had been leader of the band for three years previous, with libretto by Dunlap, entitled *The Vintage*, was performed with Mrs. Oldmixon in the title rôle, and met with success — though popularity at that time was no test of excellence. English operas and operettas continued to be produced, both in New York and Philadelphia. About 1810 Charles Geilfert, leader of the Park Theatre orchestra, came into prominence as composer of music for several plays, and also for his skill in arrangement and adaptation, and for a number of years did good service to music. In 1813 the works of Henry Rowley Bishop, the famous English composer, came into vogue, and in 1816-17 Charles Incedon, a noted English vocalist, and T. Philips, a Dublin singer, called by Kelly in his reminiscences, the "very best acting singer on the English stage," came to New York, and gave higher tone to operatic performances for a time, as well as left a lasting impression for good. The former returned to England in 1818. Philips made a second visit in 1823, and sang the tenor part in the *Messiah* on its first complete production by the Boston Handel and Haydn Society. He also gave a course of lectures on singing in Boston, and as he had become a sound musician under the instruction of the celebrated Dr. Arnold, no doubt left a favorable influence upon the course of musical culture, at that time taking definite shape in the Bay City. Up to 1823 many English operas continued to be produced, in which the names of Philips, Richings and Paerman, Mrs. Holman and Miss Catherine Leesugg were prominent. This year saw the last appearance of Philips on the American stage in the *Ducuna*. Also in 1823 for the first time was given John Howard Payne's dramatic opera, *Clari, the Maid of Milan*, which contained the now world-famous and perennial favorite "Home, Sweet Home." Payne was born in New York



John Howard Payne

in 1792. While yet a boy employed as clerk in a store he engaged in literary work, publishing a paper called *The Thespian Mirror*. In 1807 he for a time edited the periodical, *Pastime*. In 1807 he made his appearance on the stage, and, meeting with encouragement, sailed for England and appeared at Drury Lane Theatre in 1813. There he was successful, and besides *Clari* produced several operas of considerable merit. He returned to his native country in 1832, and after years of poverty and neglect was given an appointment as United States consul at Tunis in 1851, and died there the following year. Musical ambition began to grow, and in 1825 an effort was made to produce *Der Freyschutz*, with Miss Kelly, sister of the Irish composer, as "Agatha," and Mrs. Luse, wife of the then leader of the orchestra, as "Linda." It was imperfectly presented in parts, and was very far from Weber's conception, or from the performances of this work which we have seen in American cities in recent years; but it had an extensive run for those days, and doubtless opened up a vision, seen from afar, of the better and brighter world of music. In the same year Manuel Garcia, the versatile and accomplished Spanish composer, singer and operatic manager, carried into effect his long-cherished design of founding Italian opera in New York, and in the fall of this year arrived for this purpose from Liverpool, bringing with him a company comprising Crivelli, tenor, his own son Manuel, Angrisani, basso, De Rosich, Mmes. Barbieri and Garcia, and Mdlle. Marie Garcia afterward famous as Mme. Malibran.

Up to this time the course of musical progress in the operatic field had been largely superficial. Such operas as had been produced had been brought over from London and mainly presented by English artists, and while they were fairly supported, and no doubt enjoyed by the American audiences, it can hardly be said that an intelligent musical appreciation of that field of art activity had yet been awakened. The general knowledge of musical principles which was afterward to result from the labors of Mason and his co-workers was not yet at hand, upon which to found a genuine musical taste. The only real and important advance effected had been in orchestra, and this was yet so imperfect as to be the derision of European visitors. Garcia opened up Italian opera to this ill-prepared and inadequately cultivated field by the presentation of Rossini's *Il Barbiere*. The occasion assembled the most fashionable audience, according to the reports of the event, that had ever been brought together in an American theatre. Signor Angrisani, with his "powerful low and mellow tones" impressed them with "wonder and delight," while Mdlle. Garcia "was the magnet who attracted all eyes and won all hearts." She is described by Ireland as in person "about the middle height, slightly



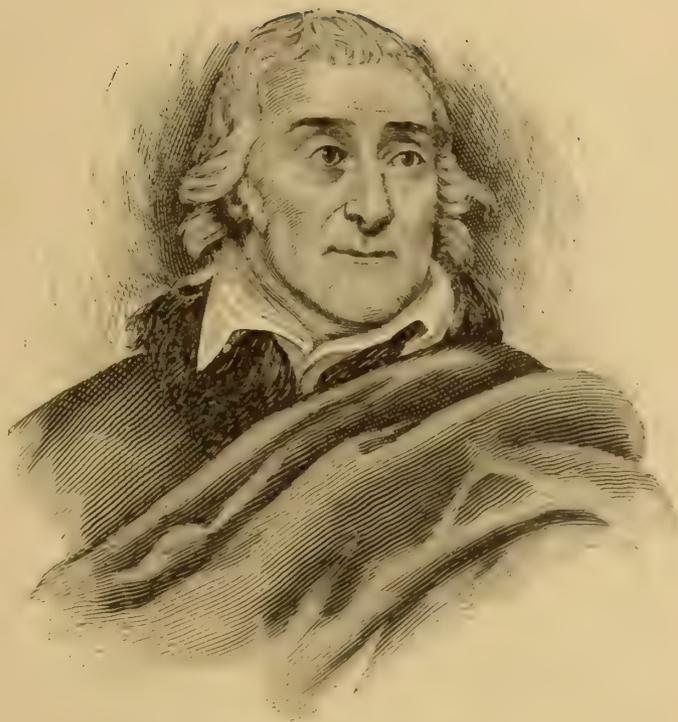
MRS. AUSTIN.

enbonpoint: her eyes dark, arch and expressive; and a playful smile is almost constantly the companion of her lips." The enthusiasm, however, had no real basis of life. It was not founded upon intelligent musical comprehension or appreciation of the beauties of the opera. The music appealed to no realizing sense of its emotional meaning. The situations seemed to the New Yorker absurd, the passions unintelligible, the love making ridiculous; and while the exquisite beauty of its divine strains, rendered with all the fervor and brilliancy of true artists, made an impression upon the senses, the apparent success of the opera was in reality attributable to its novelty. It was a nine days' wonder, that soon lost its glamor by the leveling process of familiarity, and although Garcia gave many performances of the operas of Rossini, and some of his own excellent works, the receipts gradually dwindled, and he recognized the failure of his mission by giving his last performance before leaving for Mexico, on Sept. 30, 1826. Marie Garcia had in March of this year been given to a reluctant marriage with one Malibran, a French wine merchant of reputed wealth, but who afterward failed, and was abandoned by his wife. She remained in New York till the fall of 1827, taking part in musical events, her last appearance being a farewell benefit in Boieldieu's *Jean de Paris*. Angrisani also remained in New York. English operas resumed their sway, and Malibran scored in these much greater popular success than she had attained in her highest field. Mrs. Austin, who came to America in 1829, succeeded her as the favorite *prima donna*. She popularized Arne's *Artaxerxes*, Boieldieu's *Caliph of Bagdad*, Rossini's *Cinderella*, etc., translated and adapted, and *Der Freyschutz*, which all seem a little later on to have acquired a permanent popularity. About this date Charles Edward Horn, an English singer and composer of eminence, came to America. Grove states the date at 1833, but it appears that it must have been at least a year earlier. He performed an important service for the progress of music by introducing many English operas, as well as by competent adaptations and translations of such works as *Dido*, *Die Zauberflöte*, *Fra Diavolo* and other standard operas of high class. No doubt the insight into the emotional meaning of these important and representative works thus afforded, and the more intelligent idea presented of both the harmonic and dramatic movement and their association and inter-relation and dependence, did much to form musical taste and to lead to a truer appreciation of similar operas, when presented in a foreign tongue. After a period of association with the Park Theatre, Horn, through the failure of his voice, resulting from severe illness, retired from the stage, and in company with a Mr. Davis went into business as an importer and publisher of music. During this period he produced the oratorio *Remis-*



MISS PATON

sion of Sin. In 1843 he returned to England, where his oratorio *Satan* was performed by the London Melophonic Society in 1845, and he was appointed musical director to the Princess Theatre. He returned to America in 1847, and in July of that year was appointed conductor of the Boston Handel and Haydn Society, as again in June, 1848. He died in Boston, Oct. 21, 1849. Referring to Horn's arrangement of Mozart's opera, *Die Zauberflöte*, produced March 17, 1832, Ritter, with his accustomed sneer, says: "Mr. Horn, who seems to have been a prolific adapter, 'did the job,' " evidently without regard to the merit of the work, or, apparently, knowledge of its architect. Horn was a composer and musician of merit, the author of *Lalla Rookh*, and other important compositions, including *Honest Frauds*, containing the exquisite ballad, rendered famous by Mme. Malibran, "The Deep, Deep Sea." In 1832 there were at least five theatres in New York, the Park, Bowery, Lafayette, Chatham and Richmond Hill. In this year at the latter, an Italian opera season was opened by Montessor, with a fair company of Italian artists and the finest orchestra that had yet appeared in New York, introducing for the first time two oboes. The season lasted thirty-five nights, and at the end of that time collapsed, and the company was dispersed. In 1833 English opera predominated, with headquarters at the Park Theatre, and with Mr. and Mrs. Wood as the leading singers. They introduced *La Sonnambula*, repeated *Cinderella* seventy nights, and had a distinguished success with *Robert the Devil*, arranged and adapted. In November of this year, the efforts of Lorenzo Da Ponte, through an association of New York gentlemen, for that purpose, resulted in the opening of a new opera house with adequate facilities for the proper and effective representation of opera. It was decorated and upholstered with great elegance, and was in all its appointments upon the European model. Da Ponte had had a somewhat remarkable career. He was born in Cenada, Venice, 1749; became professor of rhetoric at Treviso; was exiled for political utterances; through the influence of Salieri was made poet-laureate at Vienna, and thus became the librettist of Mozart's *Don Giovanni*, *Così Fan Tutti* and *Figaro*. Subsequently he drifted to Paris, London and ultimately to New York, where, after a desultory career in various business enterprises, he settled down as teacher of Italian. In 1829 he wrote the opera *L'Ape Musicale*, music adapted from Rossini, for the appearance of his niece. Under the management of Da Ponte, associated with Signor Rivanfoli, the new opera house was opened, with a standard company of foreign artists and an orchestra of unquestionable excellence. The setting of the operas was also adequate in scenery, dresses, decoration, etc. They produced a number of first-class works, and when their season



LORENZO DA PONTE.

was brought to a sudden close by the flight of Signora Fanti, the *prima donna*, the results of their operations were summed up in a statement furnished to the New York papers by Rivanfoli, as follows: The total expenses for the season of eight months were \$81,054.98, while the receipts fell short of this sum by the very substantial deficit of \$29,275.09. This furnishes an idea of the value as a speculation of operatic enterprises in New York in the early decades of the present century. For many years thereafter the experiences of impresarios were scarcely less discouraging. As late as 1850 Max Maretzek published a volume entitled "Crotchets and Quavers," in which he feelingly alludes to the lack of success attendant upon the profession of purveyor of opera. Indeed, the management of opera has in few cases been permanently profitable: yet few were so engulfed financially as poor Lorenzo da Ponte.

Al coltissimo ed ornatissimo
 Sig^r Virgilio Favio
 Sonetto
 di Lorenzo da Ponte

Del mio dolce idioma, e del mio nome
 Sei lustri resonar d'Hudson le rive,
 E da' suoi gorgi uscian Ninfe julive
 Di sauro, e mirto a inghirlandar le chiome.
 Tutto tutto canzo; nè so dir come
 Di me sieve memoria or più non vive;
 E all'ali che mi dier l'aonie dive
 Dolgono il vol mie gravi, ingiuste some.
 Ma come allor che la gemella fuo
 In gran tempesta al navigante solande
 E si conforta e in porto il lino adduce,
 Dal no' destin che me si a torto offende,
 Pace, baldanza, e gioje a me riluce,
 Al mel che dal tuo labbro al cor mi scende.

CHAPTER VI.

PROGRESS OF ORATORIO TO 1840.

IT was natural that, with the improvement effected in the musical excellence of the psalmody, with a growing general literary and intellectual cultivation, and with the occasional settlement of individuals who had had the advantage of the better training of the European schools, there should be at the center of musical cultivation, an early effort at acquaintance with the higher walks of church music, and even a timorous wooing of the forbidden pleasures of the art as applied to secular ideas.

In 1798 Gottlieb Graupner, a respectable representative of the average German school of the day, settled in Boston, and a year later, Filippo Trajetta, a more important pupil of the Italian school, taught in the same city, later removing to New York. Graupner had been in London as oboist in Haydn's orchestra, in connection with Salomon's concerts (1791-92) when the twelve symphonies of that great master were brought out by Salomon. After brief residence in Prince Edward's Island and Charleston, S. C., he made his permanent home in Boston. In the beginning of the present century there were a few musicians, from scattered sources, with professional experience of ordinary character who had from time to time made Boston their residence. These Graupner, about 1810, organized into a Philharmonic Society. They practiced Haydn's symphonies for their own edification, and had an organized existence of a dozen years, since the last record of a concert by the society is dated Nov. 24, 1824, the event taking place at the Pantheon, Boylston square. Undoubtedly this little organization did much to implant in a few ardent hearts the love and appreciation of higher music. It was the beginning of orchestral music in America, and was instrumental in paving the way to the field of oratorio. True, there is record of an alleged "Oratorio given at King's Chapel, Boston, Oct. 27, 1789, in honor of President Washington's visit to Boston." Its

character may be conjectured from the meagre cultivation of the day. Graupner's efforts were encouraged by the English consul Dixon, and by the Russian consul Alexis Eustaphieve, whose daughter, Madame Peruzzi, was in that day a great pianist, and by Messrs. Ward, Pollock, Cushing and other Bostonians, who thus became the pioneers in the cultivation of a more elevated musical sentiment in the American Athens. Just before 1812, Dr. G. K. Jackson, an English Mus. Doc., settled in Boston, and gave a beneficial impulse to the direction of the newly created taste for better things. In 1815, these elements of aspiration received an impulse through a "Peace Jubilee," to celebrate the cessation of the three years' war. This was under the direction of Dr. Jackson, and seems to have acted as a powerful stimulus to the desire for musical advancement. This occurred Feb. 22, 1815, and growing out of it, in March 30 following, a meeting called by Gottlieb Graupner, Thomas Smith Webb and Asa Peabody took place, which organized the Boston Handel and Haydn Society, an association which subsequently, by identifying itself with the reforms of Dr. Lowell Mason in church music, and in other ways, laid the future of American music under lasting obligation. This society entered at once and earnestly upon its work, and on the following Christmas gave its first "grand oratorio" to an audience of 945 persons, with the Russian consul Eustaphieve assisting as one of the performers in the orchestra. The chorus numbered about one hundred voices, the orchestra less than a dozen pieces, and an organ furnished the accompaniments, the programme including selections from Handel's *Creation* and *Messiah*. By 1823 its seventh concert was given, and at that time the first complete oratorio, the *Messiah*, was performed, previous efforts having been devoted to portions of these great works. In the year following the *Creation* was performed, and these two oratorios seem to have bounded the acquaintance of the Boston culture of that day with higher music. The important productions under the Handel and Haydn Society's auspices, up to 1840, were Handel's *Dettingen Te Deum*, 1819; Haydn's *Sixth Mass* in B flat, sung eleven times up to 1837; Mozart's *Mass* in C, 1829; Haydn's *Storm*, presented seven times from 1830 to 1837; Haydn's *Te Deum* in C, 1831; Beethoven's *Mount of Olives*, six times from 1833 to 1837. From 1836 to 1840 Neukomm's *David* was presented many times. The total number of performances down to 1841 was about 220, the highest number in a single year being nineteen. The membership of the society originally was forty-six. To this number 162 were added before the performance of the first oratorio in 1818, and down to 1841, 218 more, but the average attendance at public performances was not large, being

stated by Mr. Dwight in 1837 at about fifty. There was no true chorus discipline. The parts were inadequately balanced, and the orchestra was little more than a fiction. Yet the society during this period was a powerful instrument for improvement. Imperfect as were the achievements, they yet had a distinct upward tendency and influence, and were gradually forming musical taste upon higher lines of cultivation. Up to 1847 the president of the society officiated as conductor, the first being Thomas Smith Webb, for two years; Benjamin Holt, two years; Amasee Winchester, seven years; Robert Rogerson; Lowell Mason, elected in 1827, for five years; Bartholomew Brown; George J. Webb, three years, to 1841. Mr. Dwight gives the names of the leading spirits in vocal effort: Oliver Shaw, of Providence, R. I., in 1816, the blind singer and song writer; Col. Webb, the first president, and John Dodd, Chas. W. Lovett, the tenor in *David*, Marcus Coburn, tenor robusto, and Samuel Richardson, basso, from 1825; George Hews, counter-tenor after 1830; Mmes. Knight, Gillingham, Adams and Franklin, soprano and alto soloists, from 1830 to 1835; B. F. Baker and Thomas Ball (the celebrated sculptor), 1837-38. The organists up to 1820 were S. P. Taylor, of New York, and S. C. Cooper; Miss S. Hewitt, elected 1820, and following for nine successive years; Charles Zeuner, from 1830 to 1837, and A. U. Hayter, who first officiated in 1838, and thereafter to 1849. In 1837, out of a schism in the old society, grew the Musical Institute of Boston, Bartholomew Brown, and Hon. Nahum Mitchell, for the first two presidents, and Ostinelli (who had married Miss Hewitt) for the first director. It gave concerts for several years, produced Mehul's *Joseph and His Brethren* and *The Sceptic*, a short-lived oratorio whose principal claim to distinction was its origin with a composer, Russell, a popular ballad singer of the day, who had located in Boston. This offshoot of the old musical organization expired after three years of doubtful usefulness, since however laudable its object, musical growth was then too feeble a plant to support a branch of any vigor, without injury to the parent stem. Up to this time Boston had a few glee clubs, originated mainly through the efforts of Hon. Wm. H. Eliot, and the nucleus of better effort by and by. Pianofortes were few, and the parlor music of the day, aside from sacred song, consisted of popular melodies, and, as Dwight says, of such show pieces as the *Battle of the Prague*, etc. Of ballads, etc., Moore's songs were popular, and such other fashionable novelties as floated over the ocean.

New York has always been behindhand, as compared with Boston and Philadelphia, in the cultivation of the higher branch of music, though it was in advance in the encouragement given to the operatic form. In

short, up to recent years, since which it has nobly redeemed its record, it was always more liberally disposed toward the more showy and frivolous uses of the musical art. True, as early as 1770, Handel's *Messiah* was performed in Trinity church, but this degree of culture probably represented a class, both civil and military, who were banished, with their influences for refinement and cultivation, by the events of the revolutionary war. The real beginning of cultivation of classical sacred music may be said to have been with the Choral Society established in 1823. Its first great event was given in St. George's church in April, 1824, when Mozart's Motetto, *O, God, when Thou Appearest*, was given for the first time in America. The programme included selections from Handel, Beethoven and Mozart, Messrs. Swindalls and Dyers being the conductors, Mr. Moran the organist, and E. C. Riley leader of an orchestra of twenty musicians, with a chorus of fifty singers. A concert of glees, duets and sacred songs is mentioned in the same year, which dated the beginning of a considerable musical activity, which was aided by the Choral and other organizations, and helped by the possession of several excellent organs. Musical societies also began to spring up, and to exert an active influence, which was no doubt primarily due to the labors of the Boston Handel and Haydn Society. Of the extent and nature of this work, we may gather an idea from an announcement in John R. Parker's *Enterpiad*, in 1821, which mentions the following musical events as occurring in May of that year: Concert of sacred music, by the Beethoven Society, of Portland, Me.; concert, at Augusta, Ga.; oratorio, at Providence, R. I., by the Psallion Society; concert, by the Philadelphia Musical Fund; *The Creation*, by the Harmonic Society, of Baltimore; sacred concert, by the New Hampshire Musical Society, at Hanover; instrumental and vocal concert, in Boston, for benefit of Ostinelli, and an oratorio, in the same city, by the Handel and Haydn Society. The New York Sacred Music Society was started about 1823, having its origin in a dispute between the choir and vestry of Zion church, with respect to increase of salary. The choir was known by the name of the Zion Church Musical Association, and comprised a body of educated singers. Under its new name this organization gave concerts, at first confined to the standard anthems and choruses; but in 1827, on the occasion of a benefit in behalf of the Greeks, then struggling for freedom, gave selections from Handel, Mozart and Beethoven. On this occasion the celebrated Mme. Malibran was a solo singer, and there was an orchestra of twenty-seven instruments, with a chorus of about sixty. This event gave an impetus to the work of the society, which now swallowed up the Choral Society, and benefited by an accession of musical strength. Shortly afterward U. C. Hill became

director of the society, and in 1830 the entire oratorio *Messiah* was given, with Mrs. Austin and Mrs. Singleton among the soloists. Subsequently to 1834 they gave Haydn's *Te Deum* and *Creation*. In 1832 Hastings came to New York and organized the Academy of Sacred Music, to whose efforts was due a general reform and improvement in the management and work of the various church choirs of the city. Speaking of the performance of the oratorios of the Sacred Music Society in 1834, a musical journal of the day remarked that "The time is perhaps not so far distant as some may imagine when musical festivals will be common, equaling in numbers and even in talent those that England is so justly proud of."

In the month of February, 1831, a concert was given at St. Paul's church, New York, at which a rather remarkable programme was given, including several selections from the oratorios of Handel and Haydn. Up to 1840 or thereabouts, the principal vocal societies of New York continued to be the Musical Fund, the Euterpean and the Sacred Music Society. The first named was composed of professional musicians, the second being made up of amateurs. The Musical Fund gave a yearly concert, in which the programmes were often quite pretentious. The Euterpean Society may be regarded as the precursor of the famous New York Philharmonic Society. Other organizations soon entered the field in friendly rivalry. In October, 1838, the Sacred Music Society brought out Mendelssohn's *St. Paul* for the first time in America. The German musicians of New York also had their societies, the principal one being the Concordia, of which Daniel Schlessinger was director. Oratorio seems to have been in vogue at this period to an extent almost equal with the favor accorded this form of composition at the present day.

CHAPTER VII.

TWO DECADES PRECEDING THE WAR.

AFTER 1840 the course of progress of music in America gathered added impetus. Thanks to the work of Dr. Mason and his coadjutors, the generous enthusiasm with which those everywhere who were at all interested in the art threw themselves into the work of promoting musical knowledge, and the growth of general culture and refinement, there came to be soon a real musical spirit with the masses, at least in the centres of population—a spirit instinct with life and vigor, alert to seize and utilize for the advancement of art every force that made for a higher ideal. In 1840 Mr. and Mrs. Ward visited America again bringing out *La Sonnambula*, as also *The Beggars' Opera*. John Braham, the famous English tenor, also gave concerts at Niblo's, while from New Orleans came once in a while a company from the French Grand Opera there. In 1843 Signor Palmo built a new Italian opera house in New York, and it was opened in 1844 with *Il Puritani*, with Signora Borghese as "Elvira." Four years later Palmo's opera house was abandoned as too small and too far away from the fashionable quarters. It subsequently, under the name of Burton's theatre, was used for dramatic purposes. While Italian opera was thus presented, the Seguin family gave English opera at the Park theatre, opening with Balfe's *Bohemian Girl*, the first presentation of that opera in America, it having a remarkably successful run. At the Park theatre was also given by the Seguins a "Handel-Rossini oratorio," a somewhat *outré* performance, in which scenery was employed. In the previous year a French company from New Orleans had given *Norma*, *La Fille du Régiment*, and *Lucia di Lammermoor*. On the close of Palmo's opera house its place was taken by a new down-town structure erected by Foster, Morgan and Colles in Astor place, being based on 150 subscriptions to an Italian opera for seventy-five nights a year for five years. This was opened in 1847 with Verdi's *Ermioni*, the singers including Truffi, Avignone, Rossi

and Strucci. Under this arrangement Bellini's *Beatrice di Tenda* and *Lucrezia Borgia*, Mercadante's *Il Giuramento* and Verdi's *Nabucco* were given, the scheme proving eminently successful during the five years in which it was maintained. In the same year the opera company from Havana gave operas of Verdi, Bellini, Pacini and Rossini, with an excellent staff of singers. They reappeared the following year with Bottesini and Arditi. Mme. Anna Bishop, and W. H. Reeves, a brother of the famous tenor, Sims Reeves, sang in English opera during this season. In 1848 Max Maretzek, recently from London, was musical director at the Astor Place opera house, Edward Fry being the manager. Shortly afterward Maretzek entered upon his work as an *impresario*, and put on the boards many important operas in 1849 and 1850. At the same time at the Castle Garden, Manager Marty was playing a company, including three *prime donne* and a company of very distinguished artists. This company was the first to produce Meyerbeer's *Huguenots* in America. Maretzek opened his season of October, 1850, with *Der Freyschütz*, and subsequently introduced for the first time Donizetti's *Parisina*. The lyric stars of the time were Theresa Parodi and Miss Virginia Whiting, who made her *début* on the stage, and was afterward famous as Mine. Lorini. Anna Thillon also appeared at Niblo's in Auber's *Crown Diamonds*. In 1852 Bochsá, the eminent harpist, directed the production of Flotow's inimitable *Martina*, with Mme. Anna Bishop as "Lady Harriet." In March, 1853, Mme. Sontag, under direction of Carl Eckert, appeared at Niblo's in *La Fille du Régiment*. The next event of peculiar interest was the production of Shakespeare's *Midsommer Night's Dream*, with Mendelssohn's music, which met with much popularity. Maretzek soon after gave Meyerbeer's *Prophète* at Niblo's and also at Castle Garden, where he gave a first production as well of Verdi's *Luisa Miller*. Up to this time Italian opera had been a somewhat high-priced luxury, and there was a growing conviction of the desirability of popularizing prices of admission and opening up to the art a wider acquaintance with the people. This of course necessitated an opera building on a larger scale than had hitherto obtained. A charter of incorporation was secured, and the new building, commenced May, 1853, was completed the following year at a total cost of \$335,000, and was opened with great *éclat* Oct. 2, 1854, Grisi and Mario participating. Much expectation had been excited in the minds of many who had confidently hoped that the objects related in the charter of incorporation would be to some extent carried out in the conduct of the institution. The charter stated the object held in view to be as follows: "For the purpose of cultivating a taste for music by concerts, operas and other entertainments, which

shall be accessible to the public at a moderate charge; by furnishing facilities for instruction in music, and by rewards of prizes for the best musical compositions." At that time there were many ambitious singers of talent who realized that cultivation was necessary to any realization of their artistic hopes. The expense of European education almost universally shut them off from a career. But nothing but disappointment was in store for all these hopes. There have never been any "facilities for instruction in music" furnished; nor has Italian opera been brought down to the people, or the latter lifted up to its standard. In fact, the Academy of Music was never self-sustaining, nor is there any very strong probability that it can ever be surrounded by any other conditions than those of failure, so far as financial results, united with a permanent career, are concerned. This, taken in conjunction with the real excellence of the efforts which had been made to give adequate representation to the best features of that branch of art, with a generally cultured musical instinct which had now been created and with a characteristic liberality on behalf of the public, must be taken to prove that the Italian opera is not adapted to flourish in this country. It is, we apprehend, a mistake to suppose, as some assume, that our people are musically incompetent to appreciate the higher forms of art. The sterling and substantial progress of oratorio, for instance, and of English opera, prove the contrary. The difficulty is to be looked for in the fact that the instinct and genius of our people is wholly at variance with that on which Italian opera is based, nor is it at all possible to assimilate our art education to an appreciation of such features of Italian opera as are little short of repugnant to our tastes and sensibilities. The success of Italian opera must, therefore, always remain of a transitory nature. It is based rather upon sensual or intellectual appreciation than upon spiritual grounds. And yet Italian opera has done much to promote the cultivation of musical taste. We do not doubt that the day will come in the not too distant future, when the national instincts and characteristics shall be represented in a school of American opera, which shall be to us all that Italian opera is in its own home, and which shall be equally and universally cultivated and supported. Something of this idea was evident to Ole Bull, who in the beginning of 1855 became lessee and manager of the New York Academy of Music. He offered a prize of \$1,000 for "the best original grand opera by an American composer, upon a strictly *American subject*." He says (perhaps W. H. Fry had something to do with the wording of this document): "The national history of America is rich in themes both for the poet and the musician; and it is to be hoped that this offer will bring to light the musical talent now latent in the country, which only needs a favorable opportunity for

its development." Unfortunately an ambition in every way so entitled to respect was cut short by the close of the Academy in March following. Maretzek thereafter continued to present Italian opera in a desultory manner, sometimes with distinguished artistic assistance; and a successful season of German opera was given under direction of Unger, at Niblo's.

Up to 1858 English opera continued to flourish with more or less success, in 1854 by the Louisa Pyne and Harrison Company, and in 1855 under Payne, with a company of eminent artists, playing a season of forty nights. The former subsequently gave operas and concerts throughout the country. In 1856, under direction of Carl Bergmann, Mlle. Johansen played with a good company in German opera, and produced Beethoven's *Fidelio*, for the first time in its entirety, in December. In this year Max Strakosch appeared on the scene as an operatic *impresario*, and thus, with Maretzek, at Niblo's, also in the same field, there was much enthusiasm and excitement. In the season of 1857-58 Strakosch was associated with Ullman at the Academy, and introduced Meyerbeer's *Huguenots*, with other important operas, and such artists as Mme. Frezzolini, Carl Formes, Mme. D'Angri and Ronconi. Carl Anschutz came to New York from Germany in 1857, and appeared as conductor in this season. In March, 1858, he conducted the opera *Leonora*, by William Henry Fry, the distinguished American composer. This opera had been previously given in Philadelphia in 1845, by the Seguin Company, Fry having been a native of Philadelphia, where his musical education was finished under L. Meignen, who had been a pupil of the Paris Conservatory. In this work Fry, particulars of whose career are elsewhere given, endeavored to combine features of the French and Italian schools in the general form of French grand opera. This opera was well received, as well as that produced by him later on, entitled *Nôtre Dame de Paris*, given in 1864 at the Academy of Music, Philadelphia, a few months before the author's death. He was an ardent laborer in the field of music, having, in 1852, given a series of ten lectures on music, at Metropolitan hall, New York, and produced a set of symphonies of much musical merit, which were performed by Jullien's orchestra, in New York. Anschutz was also an important factor in the progress of music by his subsequent labors. Meanwhile, the rivalry between Ullman and Maretzek continued, with Strakosch, who was successfully touring the country, making an occasional incursion into Gotham, and in one season, in 1859, all three companies were on the wing and New York was left for an interval without an opera. The leading artists of the period were Ronconi, Lagrange, Coletti and Tiberini, with Maretzek; Colson, Amodio, Brignoli, Cortesi and Patti-Strakosch (Amalia Patti, married to Maurice Strakosch), with Strakosch; while Adelina Patti made

her *début* under Ullman, in 1859. In 1861 the outbreak of the war produced a general upheaval of all the conditions which affected the course of music, and the events from that time to the close of the struggle were chiefly desultory. In 1861 a benefit performance was given to Ullman, in recognition of his efforts to "maintain Italian opera," in which Miles, Kellogg and Hinkley, and Brignoli, Mancuri and Susini took part. In 1862 Anschutz opened a German opera season at Wallack's, at which standard operas were produced in a highly artistic and satisfying manner, but in the whirl of popular excitement and the craving for light sensational plays and scenic effects, the venture had to be abandoned.

We will now revert to progress in other centres of population, Boston, Philadelphia, Baltimore, etc., during this period, where there were more solid results in advancement and upon higher musical lines than in New York, even if there was not so much of spasmodic brilliancy to mark the tenor of its history.

*While music was being so rapidly developed in all departments in the city of New York, the activity in other American cities was commensurate with that of Gotham. In Boston the Handel and Haydn Society continued its noble work and grew rapidly in membership and influence. The Boston Musical Institute, another oratorio society, was also organized, and existed for three seasons. This society brought out Mehul's *Joseph and His Brethren* and several other important works. Thomas Ball, the American sculptor, came into prominence as a bass soloist, and when *Elijah* was brought out by the Handel and Haydn Society in 1848, Mr. Ball took the part of "Elijah" very satisfactorily. An occasional orchestra concert was promulgated by the members of the different theatre orchestras, but, on the whole, orchestral music made but little progress. The first regular orchestral concerts in Boston were supplied by the Academy of Music, and these continued for several seasons. Following these appeared an orchestral force called the Musical Fund, which gave concerts for several successive seasons. The Musical Fund had in 1852 a membership of sixty performers, and it was accounted an excellent orchestra. Of several other organizations of instrumentalists, the only one that enjoyed a career of considerable length was the Orchestral Society, which gave concerts under the auspices of the Harvard Musical Association. In 1833 a society was organized in Boston for the purpose of taking steps toward the introduction of musical instruction in the public schools. A Mr. Woodbridge, a gentleman who took great interest in educational matters, visited Germany and took note of the importance there given to musical education. On his return he co-operated with Dr. Lowell Mason, and their efforts resulted in the important step which has since been adopted

in every large city in the union, viz.: The introduction of music in the public schools.

Other cities of the United States were during this period dependent to a great extent upon traveling orchestras for their orchestral music, having no local forces of any consequence. One of the most important of these traveling orchestras was the Germania band, which arrived in New York in 1848. From New York they went to Philadelphia on the invitation of a gentleman in that city who had heard them play in New York. In the Quaker City the Germania players made a great artistic success, but they met with slim pecuniary reward. The returns for one concert amounted to the sum of \$9.50. The orchestra also played in concerts in Baltimore and in Washington. It was an excellent body of players, but the public failed to award its patronage. They disbanded and were scattered to all parts of the country. Among them were Carl Zerrahn, Carl Bergman, William Schultze, Carl Sentz and others who subsequently attained reputations as musicians in this country. During this period New Orleans was the southern city most devoted to music, and opera in the French language was the form of the art most prevailing there. The advent of Jullien's orchestra in 1853 was an important event, for several reasons, but chiefly because there came with Jullien a number of musicians who subsequently became conspicuous in American musical life. Jullien was one of the first directors to give American composers a chance. During his New York season he brought out several works by the few Americans who at that time aspired to write for orchestra, among them H. W. Fry and T. Bristow.

We have now considered the development of music in America up to the breaking out of the civil war, which may be said to mark the next epoch in American musical history.

CHAPTER VIII.

PERIOD OF THE WAR SONGS.

When during the war of independence in 1775, there was an entire cessation of musical progress in the then only field of cultivation, that of church music, and the musical talent of the day, such as it was, was devoted to the expression of that outburst of popular sentiment in the cause of liberty and freedom which, till its object had been accomplished, dominated the heart and intellect of the patriots, so in 1861, when the national existence was menaced by internecine strife, all progress in the classical departments of music was abandoned ; higher musical effort came to a standstill, and what we may regard as the true American Folk-Song, assumed universal sway. National sentiment, north and south, was stirred to its profoundest depths, and from the heart springs of the people welled forth in musical utterance, the passions, the aspirations, the hopes and fears, the sorrows, trials and rejoicings, and every phase of human emotion strained by great events to its utmost tension. The poet forsook his higher strains to devote himself to the patriotic work of arousing the spirit of war and carnage, to lamentation over disaster, or the exultant pæans of victorious achievement. The composer banished from his thought the sweeter spirits to whom music delights to minister, and his martial notes recchoed the sound and fury of battle. The great body of the people caught up the inspiriting melody, and the whole land resounded with the indomitable spirit of patriotic impulse and national pride. Yet not always were these war songs devoted to the stimulation of the fires of patriotic ardor. Many were consecrated to the holiest and tenderest sentiments — of the mother whose first-born had been surrendered to danger and death, a sacrifice to God and country ; or that, in some young and weeping wife, were awakened from the anguish of irredeemable bereavement sweeping across the heartstrings of sorrow and of woe. Very many of these songs possessed no more claim to merit than was inseparable from the spirit which dictated

them or the sentiment which they expressed. Others combined this quality with much skill in poetic expression and in musical construction and utterance, and it is a fact that shows the natural assimilation of lofty patriotic sentiment to its highest musical form of enunciation, that those war songs which really, from the critically musical point of view, possessed the greatest merit were those which attained the widest popularity and the greatest permanence. Some of these have become inseparably incorporated into the country's literature, and will endure for all time; others have become memories: but all serve to illustrate the character and quality of American popular song, and constituted a new and distinct creation in national musical life. With the causes and course of the cruel strife which lasted from 1861 to 1865, we have here no concern. The songs of north and south were equally inspired by the same spirit, as sincere and earnest in its misdirection as it was in the truthful and immortal impulses of freedom and human liberty which ultimately prevailed, and which have given to us a new and united national life. They each represented the heart emotions of the people at a time when they were, north and south alike, thrilled through every fiber to the very core of emotional existence. It would be impossible, and it is not necessary to the object of this book, to attempt to review the work of the writers of the war songs in any detail: the most important and representative productions will appear in the individual biographies of the principal among them. Such popular and patriotic songs as "Marching through Georgia," and "The Battle Cry of Freedom," require no historian; they will endure so long as the spirit of American patriotism survives. One remarkable feature of the period of the war songs was the extraordinary manner in which every note that caught popular favor was disseminated throughout the length and breadth of the country. Within one month after such a composition had received the seal of approval in any quarter where the military spirit was representative, it might be heard from Maine to California, and garnishing the idle moments alike of the smoke-begrimed veteran "at the front," and of the prattling school boy in his northern home. The electric rapidity with which tunes and words came into universal knowledge, was no doubt due to the labors of the printing press and the unremitting and feverish interest which everywhere prevailed in the fortunes of the war, and in every condition and sentiment that was connected with or grew out of it. Among the most important of the contributors to the "Songs of the War" we will first mention the name of a veteran, who is also noted as one of the trio, Lowell Mason, William B. Bradley and Dr. George F. Root, prominent in promoting sacred music.

DR. GEORGE F. ROOT.

It may sound strangely in the ears of those who are only familiar with the gentleman's physical vigor, and his more than ordinary musical energy and activity, to recall the fact that he was born as long ago as 1820, and is therefore on the verge of the "three score and ten," allotted by the psalmist.

To those who have only known him by his works, in which there is the perennial youth of art, Dr. Root is never thought of in connection with the suggestion, "How long has he lived?" or "How long is he likely to be with us?" He is simply one of those personages who have so grown into American life, and particularly musically cultured life, that it seems natural to regard him, through his work, as a personage to whose association we have become insensibly familiar, and whose worth and importance we shall probably never pause to think over, until sooner or later, and all too soon, we may one day be reminded that a life has gone out from amongst us over into the better and brighter existence of the great majority, in which each will feel that he has in some way, near or remote, as it may appear, sustained a personal loss.

Dr. Root was born in 1820 at Sheffield, Mass., in that Housatonic valley upon which nature has lavished so many of her attractions. He had, in his youth, the plain and practical advantages, not to be lightly esteemed, of the New England district school, but he possessed an imaginative, impressionable and poetic mind that caught the fire of art from every surrounding circumstance — the mysterious majesty of the massive mountains, the placid and tranquil beauty of the fertile valleys, the music of the murmuring brooks meandering, daisy-kissed, through the verdant and laughing meadows, and the serene and effulgent glory with which the monarch of the firmament sinks nightly to rest in his ethereal couch of purple and golden haze — a sunset not surpassed in Italy in its combined attributes of majestic grandeur and soft and entrancing beauty. With his natural predilections and gifts of mind he was bound to become either a poet or a musician, and he chose the brighter and more beautiful of those two arts which gild the somber hues of life with the brightness from a higher sphere.

Without any adventitious advantages in the way of art culture, he learned all that was to be learned of the homely music and song of the day, and mastered such instruments as he had access to; and, finally, at the age of eighteen, his thirst for musical knowledge and natural ambition for distinction in that walk of usefulness to which he had determined to consecrate his life, led him to Boston, the then center of musical culture. He was fortunate in making the acquaintance of Mr. A. N. Johnson, a



Geo. F. Root.

prominent music teacher of the time, who, having satisfied himself that young Root's capacity was equal to his ambition, not only gave him employment, but a place in his household, and took pleasure in feeding the eager mind with such musical knowledge as he himself possessed.

The progress of the student was rapid, as his zeal and industry assured, and soon he became a partner in the school of his preceptor. Combining business activity with musical ambition, he became also a leader of several choirs, and was an active instrument in promoting musical knowledge. He became identified with the teachers' classes organized by Dr. Lowell Mason, in 1835, in connection with the Boston Academy of Music. On the disruption of these classes some years later, Mr. Root went to New York, by invitation of Jacob Abbott, principal of the Abbott Institute, where he soon established a wide reputation for his skill and success as a teacher. He was also in request as instructor in other institutions of the kind, and, in addition to his other work, conducted the music in the Mercer street Presbyterian church. He himself had not ceased to be a constant and earnest student, and to enlarge the horizon of his musical knowledge in 1850 he visited Europe, where his industry during his stay of one year materially broadened his musical qualifications. He now felt competent to enter into a higher field of activity than teaching, and devoted himself to the production of popular songs, which were *popular* in the best sense of the term.

His talent asserted itself in public recognition, and he was soon invited by Mason & Bradbury to join them in the production of church music books, and henceforth he devoted himself to composition and the conduct of musical conventions.

In 1860 Dr. Root settled in Chicago and entered the music publishing business with his brother, E. T. Root, and Mr. C. M. Cady, as "Root & Cady," Mr. Root's reputation being the most important capital of the firm. This was sufficient, however, and with his industry now devoted to larger works, to the improvement of church music and popular song, soon made the new firm prosperous. When the war of the rebellion broke out Dr. Root's whole heart sympathies were enlisted in the cause of union as that of the maintenance of liberty and freedom on this continent, and of the preservation of the glorious heritage of the fathers of the revolution. His *Battle Cry of Freedom* in 1862 came straight from the pulsation of a patriotic heart, and it vibrated like an electric current throughout the union. Sung by the celebrated Hutchinson family at the great New York mass meeting in 1861, it soon resounded throughout northern homes as a confident hope, and became the battle cry and inspiration on many a hard-fought field. It lives to-day, and will forever endure, as a factor in national



Charles Carroll Sawyer.

unity and a rallying cry against every danger that may assail it. During the war he composed many other noble and patriotic songs, but with this his name will in history be indissolubly connected.

In the great Chicago fire of 1871 the interests of the firm of Root & Cady became engulfed in the general ruin. A loss of upward of a quarter of a million, an enormous fortune for those days, was too much for the firm to endure, and its interests were sold to S. Brainard's Sons and the John Church Company, who have worthily upheld the high business and musical reputation thus handed over to them.

Dr. Root has since, even up to the present time, remained active in the work of musical creation and activity, as composer, writer and conductor of conventions. His high Christian character and spotless integrity have endeared him to a very large circle of friends, in and out of musical circles, and his musical repute is as wide as the realm of our sovereign people, and as enduring as the eternal principles which he promulgated in song.

CHARLES CARROL SAWYER.

One of the most important and successful writers of war songs was Charles Carrol Sawyer, born at Mystic, Conn., in 1833. At the age of twelve his father, Capt. Joshua Sawyer, a well known ship builder, removed to New York, and about that time he began to compose sonnets, which attracted attention by their poetic merit. It was not, however, till the outbreak of the war that he came into any great prominence. His great success lay not alone in the melodic excellence of his songs and the peculiar pathos with which he invested the sentiments with which he dealt; he possessed the happy faculty of seizing upon particularly dramatic incidents for the themes of his muse, and of investing both the poetic and musical idea with which he dealt, with something of the spirit of the event which supplied his inspiration. For instance, his song *Mother would Comfort Me*, was founded upon the fate of a wounded Union soldier, taken prisoner at Gettysburg. When told in the southern prison that nothing could be done for him, his last sad words were: "Mother would comfort me if she were here!" On this event was founded the song, whose concluding words are:

Sweetly a mother's love shines like a star,
Brightest in darkness, when light is afar;
In clouds or in sunshine, in sorrow or pain,
Mother's affection is ever the same.

"He was not afraid to die," were the words of a telegram which broke the news of a young husband's death on a southern battlefield, in 1864, to his sorrowing wife. In the song of that name a whole nation was moved to sympathy, and a people's heartfelt admiration of the nobility of such



Henry C. Work

a death was both honor to the dead and consolation to the living. One peculiar feature of Mr. Sawyer's war songs, which strikingly illustrated the artist nature which inspired his work, was the fact that in not a single one of these productions was there a taint of rancor or malice. They were northern songs; but they were songs of sentiment, and could and did express the emotions of the soldiers of the south, under similar conditions, as well as of those for whom they were immediately written. This fact has, since the close of the war, been recognized and appreciated by the people of the south, and is well expressed by an utterance of a Georgia journal, the Milledgeville *Federal Union*, which says :

We do not see how the sections rent in twain are ever to be reunited in good faith if the noblest men who live in the north and south, where they put forth great exertions to blot out the painful memories of the past, are not encouraged. Charles Carrol Sawyer is one of the north's most gifted sons. * * * His sentiments are fraught with the greatest tenderness, and never one word has he written about the south or the war that could wound the sore cords of the southern heart. He is a gentleman, moreover, of wonderful versatility of genius. He can not only write songs in the language of rapture, but he can compose as sweet strains of music as ever mingled melody with harmony.

HENRY CLAY WORK.

A name that is familiar to all lovers of American song is that of Henry Clay Work, who was born at Middletown, Conn., Oct. 1, 1832. He belonged to a good old New England family, and when he was quite young his parents brought him to a new home in the state of Illinois. Here, owing to his strong anti-slavery views, the elder Work fell into poverty, in which the subject of this sketch passed his boyhood. In 1845 the father was released from the prison into which he had been cast by his opponents in politics, and the family then returned to Middletown. Henry was apprenticed as a printer, but he thought of little beside music, and his first song, written when he was still a boy, was sold to Christy's minstrels. It was called, *We're Coming, Sister Mary*," and it became quite popular. In 1855 he moved to Chicago, continuing at his trade as a printer. In 1860 he wrote *Lost on the Lady Elgin*, and, in 1861, *Kingdom Coming*. This latter song struck the favor of the public at once. The outbreak of the war caused a great demand for patriotic songs, and to the supplying of this demand Mr. Work devoted himself. He wrote *Babylon is Fallen*; *The Song of a Thousand Years*, *Marching through Georgia*, and *Wake, Nicodemus*. All of these had great success and an immense sale. Among his songs of a later period may be mentioned the temperance songs, *Come Home, Father* and *King Bibbler's Army*; also *The Lost Letter*; *The Ship that Never Returned*, *Phantom Footsteps*; *Grandfather's Clock*, and others equally popular. Mr. Work's life was saddened by the insanity of his wife, who died in an asylum in 1883.



Francis Scott Key.

Mr. Work survived her but one year, dying suddenly of heart disease, June 8, 1884. He is buried at Hartford, at Spring Grove cemetery, but his songs live in the hearts of the people.

FRANCIS SCOTT KEY.

To another period belongs the career of Francis Scott Key, but his song *The Star Spangled Banner* belongs not to a period, but to all time. Francis Scott Key was born in Annapolis county, Md., in 1779. He was educated at St. John's College, and turned his attention to law, practicing at Frederick City. The American flag was first unfurled in the harbor of Baltimore, and it was in the same place amid remarkable surroundings that the stirring national anthem was produced. In the year 1814, after the burning of Washington by the British, Mr. Key was sent to the British fleet to negotiate for the release of several prisoners. The British had planned the bombardment of Fort McHenry, and, as they feared that Key would make known their plans, he was detained on a British vessel all night. He witnessed the bombardment, and by the light of the rockets and the bursting shells he saw at intervals the American banner. By the light of the early morning he saw that "the flag was still there," and he knew that the fort had held out. It was under the inspiration of this stirring scene that Key wrote the verses that made his name famous. The music has been ascribed to Charles Durang, an actor, but the air has also been said to be of Irish origin, which is quite probable. On this one song rests the reputation of Francis Scott Key, and it is only to be regretted that the composer of the melody is not equally famous. In 1874, Mr. James Lick, the philanthropist, donated \$150,000 to the city of San Francisco for the purpose of erecting a monument to Francis Scott Key, and the honor was richly merited. Mr. Key died in 1843.

H. L. SCHREINER.

Another composer of the war songs of the south was Mr. H. L. Schreiner, who is a native of Germany, but who came to America very young. 1832 was the year of birth, and he landed in the land of his adoption in 1849, settling in Macon, Ga., where he engaged in business with his father and brother. In 1852 Mr. Schreiner bought out the firm of W. D. Zogbaum & Co., of Savannah, Ga., and also opened a branch store at Augusta, Ga. He also taught music, but at the time of the breaking out of the war he purchased a font of music type and began the publication of music, with headquarters at Macon. After the capture of New Orleans the firm of Schreiner & Co. was the only music publishing concern in the southern states, and this gave the firm's publications an



H. L. Schreiner

increased sale. Up to the time of the taking of Savannah, in 1864, Mr. Schreiner gave many concerts for the relief of the wounded and for other patriotic purposes. Since the war Mr. Schreiner has continued in business at Savannah, publishing music and dealing in musical instruments. Among his songs may be mentioned *The Mother of the Soldier Boy*; *When Upon the Field of Glory*; *The Soldier's Grave*; *The Wearing of the Grey*, and others. His songs were very well liked throughout the war time, and became great favorites with the southern people.

A. E. BLACKMAR.

While other composers were singing the patriotic songs of the north, the southern song writers were equally devoted in their composition of stirring and spirited lyrics. Prominent among these was Mr. A. E. Blackmar, who was the composer of some of the most popular songs of the south. Mr. Blackmar was by birth a northern man, he was born in the state of Ohio, in 1826, and graduated from the Western Reserve College in 1845. Shortly afterward he went south, where he ever afterward resided. He devoted himself to teaching music, leading bands and other branches of the art. After following these departments of the profession, Mr. Blackmar went to New Orleans and engaged in music publishing. He wrote and published many war songs, which found favor in the minds of the southern people.

Mr. Blackmar wrote under his own name and also under the name of "Armand," his songs being great favorites under both signatures. When the city of New Orleans was taken by the federal forces, Mr. Blackmar's business was seriously interfered with, and this is the reason why some of the songs most widely sung at the time of the war are now very difficult to obtain. Among his most popular songs were *The Southron's Chaunt of Defiance*, the words of which were written by a Kentucky lady; *That Bugler*; *For Bales*; *Carolina*, and a great number of others.

STEPHEN C. FOSTER.

It would be unjust to write the biographical sketches of the composers of patriotic songs without referring to Stephen C. Foster, who, though better known by reason of ballads of a different nature, also wrote some lyrics of the war that were among the most famous of their era. Among the best of these were, *We're a Million in the Field*; *Stand by the Flag*; *For the Dear Old Flag I Die*, and *Was My Brother in the Battle?* A more extensive reference to Mr. Foster and his relation to American music will be found in another department of this history. His war songs formed only a very small portion of his work as a writer of music for the American people.

CHAPTER IX.

THE NEW ERA OF ART LIFE SUCCEEDING THE WAR.

HERE are few periods in the history of any country, ancient or modern, in which progress in art has been so rapid as the progress of music in this country since the war. Nor is it difficult to account for such a state of things. In the first place, as we have seen, there had been a vast amount of seed sowing, and diligent cultivating, preparatory to the gratifying harvest, now in course of gathering. For example, in the educational plane, the efforts of Lowell Mason to introduce music into the public schools, and the success that had attended his work, together with the wide discussion and advertising they received through teachers' institutes and educational periodicals, did much to form in the wide general field a public opinion favorable to music as an art worth looking into, and in a more contracted sphere to ground a real musical culture. This work was furthered by the musical conventions held in all parts of the country before the war, and to a limited extent during the war. While they did not attain to a culture of music upon a high art plane, or reach downward with any great depth of root, they nevertheless served to advertise the art of music, to call attention to it, and to awaken here and there, in susceptible souls, an echo and a prophecy of its fitness for supplying a want hitherto, and but for this means, unmet. This general interest in educational circles was emphasized popularly through the operation of various speculative enterprises of a musical nature, in which for one reason or another the press had co-operated to such good purpose as to make music and certain artists common matters of conversation, where but a few years previously no such subject was recognized as possessing a public interest. The irrepressible Barnum had set the ball rolling in 1854, with his famous tour of Jenny Lind. All the country talked of her; of her simple personality, no doubt fitted with a halo somewhat too large for sober fact, but none too large for the work now in question. Her name remained a tradition in active service as subject of common interest for ten years or more. To give an idea of the

value of this thread for moving popular interest, mention may be made of a vocalist, a singer of comedy songs, one Ossian E. Dodge, who made his stock in trade for advertising purposes to consist in the fact that he had paid the highest price ever paid for a concert ticket, the same being \$625 for choice of seats at Jenny Lind's first concert in Boston. After the Lind, many other artists were brought over, and the same tactics were tried with the press and the public through this agency, for the most part with considerable success. There was Thalberg, the suave pianist; Gottschalk, the most sensational of American pianists; Wm. Mason, then just back from his studies with Liszt, and a number of singers. In remote parts of the country there were serious and ideal souls reading the elegantly written pages of Mr. Dwight's *Journal of Music*, in which the every-day atmosphere of "news" gave place to discussions of "art for art's own sake." The value of this journal, as a factor in the interchange of ideas between the few minds in the whole country then having interest in the art of music in this high sense, cannot be overestimated. While the number of copies circulated never reached any high figure, the change of publication from the hands of the editor himself, with his honest little subscription list of 500 or 600, to those of the great publishing house of Ditson & Co. with their numberless exchanges and complimentary subscriptions, operated to give Mr. Dwight an audience which under other circumstances he could not have attained, as the country then was.

Meanwhile, opera in various forms was coming to the front, as has been related, generally to fail disastrously from a financial standpoint, but never until the season had done something to strengthen popular interest in this form of art. It was the same with orchestral music. Besides the concerts of the little but efficacious Germania Musical Society, whose art-enthusiastic efforts are recounted in the previous chapter, there was the orchestra of the sensational Jullien, the first full orchestra ever playing in America. He had sixty musicians. He was a popular leader, with quite a leaven of charlatanism in him, but he was also a good conductor, and his orchestra is well entitled to the credit of having urged progress in this field with more vigor than before. Moreover, he deserves honor for producing with real sympathy and an adequate setting the symphonies of an early American artist.

It would be unjust not to recognize the influence of the foreign musicians located in this country. While many came who were mere amateurs, and for years held places that might have been more worthily filled, so unscrupulously did they cater to the *ad captandum* taste of the uneducated, there were many others who represented the best culture of European musical circles, and who adapted themselves to America and American

ideas without impairing their loyalty to artistic ideals, and who found in new environs invigorating inspirations. Otto Dresel, Carl Bergmann, Carl Zerrahn, Theodore Ritter, Asger Hamerik, Otto Singer, Theo. Eisfeld are among the best known representatives of this class. Moreover, the European education of several prominent American musicians began to bear fruit. Mason, with his traditions of Liszt and his intimacy with all the leading virtuosi of the last half century; Gottschalk, as a performing artist of cosmopolitan fame and popularity, were examples of the unifying influence which operated at second hand, at least, over wide circles, and to great effect. More than all, the Man had made himself ready. That modest violinist, Theodore Thomas, had been engaged for ten years in giving a series of chamber concerts in New York, in conjunction with Wm. Mason, Carl Bergmann, Theodore Matzka and Bernard Mollenhauer, which were entirely independent of financial considerations, and regulated solely for securing the most perfect performances possible of the very best music. It is said by those who heard this organization in its best estate that the sympathy of their playing, the refinement and taste of it, were something to dream over. Nothing so fine had ever been done here before. Although given to comparatively small audiences in New York, the fame of the concerts was widely extended through the universal commendation of the press, especially of the *New York Tribune*, which at that time had for critic one of the best of American musicians, an artist prematurely thrown into an unprepared environment, Wm. Henry Fry. Mr. Thomas began to direct an orchestra at Central Park garden in 1855. He made his first organization of a symphony orchestra in 1864, and his concerts, while not adequately supported, immediately commanded attention for the delicacy, intelligence and general good taste of his readings, and for the consideration given to new works and new schools in his repertoire, all such things having been ruled out of that of the Philharmonic until forced in by his example some years later.

The war itself was a great awakener of mind. Wars always are. No nation goes into a life-and-death struggle for a series of years without being stirred to its lowest depths of consciousness. Sentiment is the ruling motive in carrying on war. Intellect provides ways and means, but only in obedience to a sentiment too strong to resist. Considerations of prudence go for nothing. The national life is threatened, and sentiment takes control. Fortunately this country was strong enough materially to stand the financial strain without absorbing its full resources. Although the struggle was long and terribly expensive in life, suffering and money, the nation came out of it full of vigor, and with resources unimpaired. The million men, mustered out in 1865, were as energetic a set of men as ever

carried a weapon. They were just ready to begin to enjoy life. One million of men turned into the various ways of productive employment, meant untold millions added to the communal resources.

Moreover, the people were awakened, unified, drawn out of local and provincial littlenesses, and in every way ready to welcome such a new factor of emotional expression and enjoyment as the art of music. Abounding national life showed itself in every department of work. Books and newspapers were multiplied, magazines increased in number, and literary workers multiplied. Schools added to their resources and deepened their systems of instruction. An epoch of luxury and free expenditure was reached, unparalleled in the previous history of the world. The opening of the Pacific railways added whole empires to the available domain of the country. Emigrants thronged in to settle the new regions. With these came also many well educated musicians, the political disturbances in Europe in 1870 having been particularly fruitful of results in this way.

Thus, from every point of view, it was a case where the ground had been well prepared, where much seed had been sown, where the weather had been favorable, and sunshine had matured the grain. From every quarter thronged the reapers.

Up to this time musical effort had had its chief seat of activity in New York and Boston. Now new centres had arisen, and in the west sprang up a movement which soon put the cities of Cincinnati and Chicago upon an almost equal footing of importance, in the musical sense; for the western effort, by the excellence of its direction, the high standard of its labors, gave an impulse of virility to its activity that compensated to a large extent, in a short time, for the tardiness of its approach. True, these western centres of population had long had the benefit of the labors of many earnest musicians, but they had been slow to respond to the art enthusiasm of these laborers. When they did, however, awaken to the dignity and importance of musical culture, they met the zeal of those who pointed out the way, with an equal enthusiasm and with ardent, liberal and generous appreciation.

Now, also, the musical life of the country received the benefit of the introduction of the conservatory system, and colleges of music sprang up where musical ambition and talent found opportunity for improvement and the acquisition of knowledge of the higher walks of the art, heretofore only available in European schools, and practically, by reason of its expense, beyond the reach of the great majority. These institutions formed an influence which powerfully contributed to place the whole theatre of musical life upon a new and higher ground, and to give a

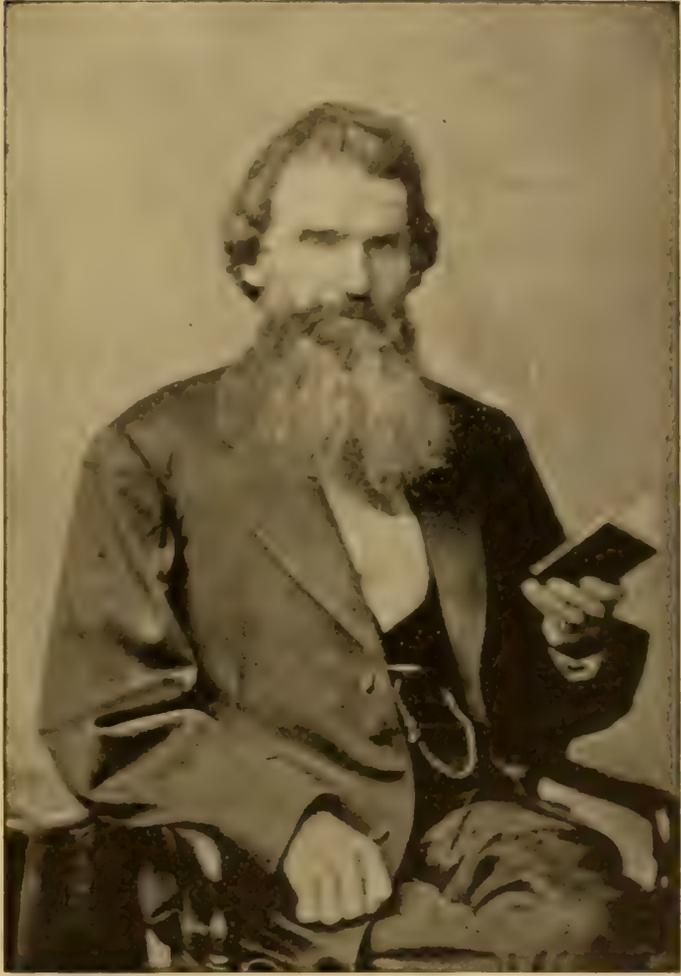
more ambitious tone to the general average of musical culture. Another factor of vast importance to the development of the new art life was the organization of countless musical societies. In ante-bellum days, musical organizations were confined to large cities and, although New York, Boston, Philadelphia, Baltimore and the other great cities of the east had grown accustomed to the working of several associations of enthusiastic music lovers, the western cities, excepting in a few instances, supported no such societies that were worthy of mention. Now, however, musical clubs sprang into being in every city and town. The American people gave loose rein to the idea that they had earned the right to enjoyment, and pleasure to a large portion of the dwellers in any community means the cultivation of art, not for art's sake so much as for amusement. The older societies in the great cities, whose operations were suspended when war songs were the only music, now resumed their careers, and unnumbered associations of musical amateurs and professional musicians were called into life. The missionary art work carried on by these societies could not fail to be of vast benefit to American music in general. The widespread adoption of music as a part of the curriculum of the public schools in all the larger cities and many of the lesser ones was also a most potent element in the converting of Americans to love for and familiarity with music. The elements of music thus acquired in young minds were generally the awakers of musical inclinations and an admiration of the art, while in many cases this rudimentary education was the goad which spurred the young student on to ambition to excel in music. Many an American musician of the present owes to musical instruction in the public school that ambition which led him to grand achievements for art.

But the art that rose like a phoenix from the ashes of war owed its rejuvenation to no one cause. It was the result of a combination of varied forces, often seemingly divergent, yet all in reality aiming toward the same goal. The divinity of opera coming from the old world to astonish audiences in the new was in reality only a more brilliant and eloquent missionary of the same gospel that was preached in his modest way by the rural pedagogue. The school boy yearning for the music hour to interrupt the current of more sombre studies, and the majestic musician eager for the distinction of wielding a baton for the direction of a symphony were each types of the love for music and the ambition to excel in it that at this period took possession of American people.

CHAPTER X.

PSALMODY AND POPULAR MUSIC AFTER THE WAR.

AT the middle of the present century, there was little or no earnest musical effort, outside of two or three of the largest cities, which was not included in the range of culture represented by Lowell Mason and his associates; for, in addition to their own compositions and arrangements of tunes for church and singing school use, they also effected a great deal in the way of introducing the leading choruses from the great oratorios. After the war this ceased to be the case. As already indicated, musical societies were organized here and there, for the study of single works entire, or selections from the higher class of choral works, and the administration of these societies was carried on largely by local conductors. In this way there was a widespread diffusion of ideas about music, and in almost every community there were a few music lovers, whose eyes were fixed upon the great stars of the musical heavens, such as Handel, Haydn, Mozart and Beethoven — the last name, in those days, generally concluding the popular musical chronology. These idealistic ones formed a sort of inner brotherhood by themselves, and held aloof from the popular culture of music, as represented by the convention and choir books of the successors of Lowell Mason. They looked for something better in the way of church music, and formed the original public supporting the well written choir music of Dudley Buck and other writers of similar rank, as will appear later, when progress in American musical creation comes up for consideration. Hence, with the growth of taste for the higher class of music as represented upon the pianoforte, this separation between the advanced and elementary grades of musical enthusiasm and knowledge became wider and wider, and had the effect of leaving the popular convention men without an adequate constituency for classical music. Moreover, the progress of public interest in music laterally and downward through the social order, brought into connection with this art a large class of people whose interest in it was mainly



W. B. BRADBURY.

emotional and instinctive, their range of intellectual sympathy scarcely extending beyond that of the district school. Art, as an abstraction, they knew nothing about; singing, as an agreeable exercise, was the form of musical delight attracting them to a master. Hence these new workers turned more and more to the people, in this democratic sense, and the psalmody books, as well as those for singing schools, have been generally easier in late years, and less related to the higher art of music than was formerly the case. Still, it would be a great mistake to ignore or speak contemptuously of the workers in this field, many of them men of no small originality, earnestness of purpose and organizing ability. Whatever may be regarded as the defects of their systems, when tried with reference to the demands of the higher musical knowledge, their ministrations have been and still are the beginning, the middle, and too often the end of popular interest in the art of music over large regions of the country. Hence, it is necessary to resume here the narrative of effort in this department, beginning where we left it (page 44) at the death of Lowell Mason.

After Mason, the name next in importance in this direction is that of William Batchelder Bradbury, a considerable number of whose melodies are constantly in use in evangelical congregations.

WM. B. BRADBURY.

William Batchelder Bradbury was born at York, Me., in 1816. He came of a good family, his grandfather having been one of the signers of the declaration of independence. His father and mother were both musical, and his father was leader of the choir. Young Bradbury worked on his father's farm until he was fourteen years old, when the family removed to Boston, where he saw a piano and organ for the first time. Before this he had taught himself to play upon such instruments as were within reach. As soon as he arrived in Boston and heard music of a better kind, he decided that he would be a musician. Accordingly he took lessons and within three years began to be recognized as a competent organist. He removed to New York in 1840 and began his career as teacher of music. Seven years later, when he was thirty years old, he took his family for a trip abroad, visiting the usual countries of a first tour. He spent some time at Leipzig in study. In 1849 he returned to New York, when his career as conductor of musical conventions and editor of singing books began. He was a natural money maker, and in 1854, in connection with his brother, E. G. Bradbury, he commenced the manufacture of the Bradbury pianos, which at one time were very successful. He died at Montclair, N. J., Jan. 8, 1868. Of his twenty collections of music, the *Jubilee*, published in 1858, reached a sale of more than two hundred thousand

copies. The success of these books was due to the pleasing quality of the music in them, especially the compositions of Mr. Bradbury himself. He was one of the best melodists of all the American psalmodists. His tunes have an easy, natural flow, quite similar to the melodies of Mozart, although, it need not be said, upon a much lower æsthetic plane. The harmonies are simple and natural, and many of his hymn tunes still in use are among the best that American writers have produced. His sacred cantata of *Esther* had an enormous success, having been sung thousands of times as a cantata, and represented as an opera with costumes and scenery many hundreds of times, and singularly enough almost always with great financial success. A genuine musical life shows itself in the melodies of this writer quite as plainly as in the secular songs of that prince of American melodists, Stephen C. Foster.

Contemporary with the later years of Dr. Mason was a worker in the same field, who had a large following in his life time, and whose melodies still form part of evangelical song. Isaac B. Woodbury, was born at Beverly, Mass., Oct. 18, 1819. In early life he was apprenticed to the trade of a blacksmith, but he devoted his spare moments to music. Having a good voice, he joined the Bay State Glee Club in 1839, giving performances in various towns near Boston. In 1851 he went abroad for study, and upon his return located at New York and entered immediately upon a career of composing psalmody, conducting conventions, editing books, etc., after manner of Lowell Mason. Among the best of his tunes still in use are *Siloam*, *Eucharist*, etc. Mr. Woodbury died comparatively young, Oct. 26, 1858, at the age of thirty-nine. His melodies are not so strong as those of Bradbury, but his music is pleasing.

Contemporary with Mr. Bradbury was Dr. Geo. F. Root, whose personal history has already been recounted in connection with his great historic function as composer of war songs. (See page 68.) It would be unjust, however, to pass unnoticed his activity as a composer of church and Sunday school tunes, many of which have had little less popularity than his most famous war songs. Such melodies as *Come to the Saviour* and *Shining Shore*, and such choir tunes as *Varina*, arranged by Mr. Root from a melody by Rink, in the long run are scarcely less precious additions to popular musical delight than the great war songs which made his name so famous. Mr. Root also has a representative value in this connection, even greater than that of Bradbury, as the head of a large following of teachers, educated in his normal musical institutes, which he has held for many years in all parts of the country. With popular musical education, farther, Mr. Root has come in connection through his elementary instruction books for different instruments, especially the pianoforte book, *The*

Musical Curriculum, published in 1870, and afterward revised and in part re-written. As a primer this book is of no small interest.

Another well known writer of music of all the classes under consideration in this chapter, is Mr. L. O. Emerson, author of the well known tune, *Sessions*, and many pleasing quartettes, Sunday school songs, and various instruction books.

LUTHER ORLANDO EMERSON

Was born Aug. 3, 1820, at Parsonfield, Me., the youngest son of Luther Emerson, a farmer. It was a musical family, but there was little opportunity in that place for the cultivation of music. His father, however, bought him a violoncello and gave him instructions, so that in a short time he was able to play in the village choir. When he was of age he went to Boston and was able to attend the Dracut Academy, Mass., where he continued his practice of music. At the age of twenty-four he began a course of musical instruction under the late I. B. Woodbury, and continued it with some of the best teachers in Boston. He studied the voice, piano, organ and harmony for several years, and then started as a teacher at Salem, Mass., where he remained for six years. During this time he composed a collection of choir hymns and anthems, and, after a hard struggle, succeeded in securing its publication, but it proved a failure. From Salem he returned to Boston to accept the position of organist and director of music at the Bullfinch street church, which he held for four years.

The following eight years were spent as organist of the Second Congregational church, at Greenfield, Mass., and in charge of the musical department of Powers' Institute, at Bernardston, Mass. Lately Mr. Emerson has given up all his time to raising the standard of church music, and to this end he has taken an active part in musical conventions and festivals all over the country. He is also well known as a lecturer on music and as a baritone singer.

His principal work has been as a composer of church and school music. Among his publications are the *Golden Wreath*, a song book for schools; the *Golden Harp*, a Sunday school book; *Sabbath Harmony*, for churches; *Harp of Judah*, one of the most popular of church music books; *Jubilate*, *Choral Tribute*, *Standard and Leader*, all for churches; *Voice of Worship*; *Emerson's Vocal Method*, in all about thirty-five books for churches, schools, societies and the household. Besides these, Mr. Emerson is also the author of a number of songs, notably, *We are Coming*, *Father Abraham*, a war song often sung by the soldiers during that time; *Whittier's Negro Boatman's Song*, *Out in the Cold* and many others.



LUTHER O. EMERSON.

Mr. Emerson is the best melodist of all the psalmody writers, and if he had received proper technical training when young would undoubtedly have distinguished himself as a composer of anthems and services, his sense of the dramatic significance of music being unusually acute.

Mr. H. R. Palmer is another name prominent throughout the whole of this epoch. His story is as follows:

HORATIO RICHMOND PALMER, MUS. DOC.

This well known composer of vocal music was born April 26, 1834, at Sherburne, N. Y. When nine years old he began to sing alto in his father's choir, and when seventeen became organist and choir master. In 1861 he removed to Chicago, where, in 1866, he commenced editing and publishing *The Concordia*, a musical monthly. The following year he published his first collection of music, *The Song Queen*, which reached the enormous sale of 200,000 copies. Of the *Song King*, published in 1871, a still larger number of copies was sold. His *Theory of Music* (1876) clearly and concisely presents the elements of thoroughbass, harmony, composition and form. During six of the fifteen years of Dr. Palmer's residence in Chicago, he was chorister of the second Baptist church. His reputation was already well established and rapidly growing. Nearly every moment of his time was consumed by various duties, and even the Sabbath could hardly be called a day of rest. Sometimes his engagements for successive weeks would be nearly fifteen hundred miles apart. His duties still keep him busy, and he has little time for pleasure, except such as is found in labor. During the last fifteen years he has visited nearly every state in the Union as conductor and lecturer. In 1874 he removed to New York, where he still resides. He had charge of the Church Choral Union, organized in that city. The first season was begun in March, 1881, with 250 singers. At the commencement of the second season (1882) the number had increased to 1,600, and at the commencement of the third season (1883) to 4,200. Its object was to elevate the standard of music in the churches. He spent part of the years 1877, 1878, 1881 and 1882 in visiting interesting portions of the old world. The degree of doctor of music was conferred on him by the University of Chicago in June, 1880, and also by the Alfred University, N. Y., in June, 1881. Dr. Palmer now has charge of the music departments of the Chautauqua assemblies in Georgia, Kansas, Nebraska, Wisconsin, and at the great Chautauqua assembly in New York, and has inaugurated a new order of musical progress in such assemblies. He is the author of numerous compositions, distinguished for grace, purity and melodiousness, which are deservedly popular. His published works consist of seventeen collections



H. R. Palmer.

of music for choir and singing classes, including several collections of anthems, eight text books of musical theory and four collections of Sunday school songs.

Few writers have been more persistent, and few teachers have covered a wider range of territory than Mr. H. S. Perkins, author of many books for popular consumption, but his personal history will be given later, in connection with the history of the Music Teachers' National Association.

The process of musical differentiation presently asserted itself in the sudden appearance of popular song writers for Sunday schools, seizing at their very first appearance the ear of the public, and retaining it for years, their works being circulated by millions. In the beginning of the Sunday school movement, the children sang the ordinary chorals of the church. The same reasons which led to the production of story books and text books expressly within the limitations and habits of child thought, led to the production of these songs, equally simple, spontaneous and well adapted to the subject matter of the lessons. One of the first writers to attain wide popularity in this department was Rev. B. Lowry.

As a spontaneous and ever ready melodist, with the true cadence of the popular idea, is to be mentioned the name of that magnificent specimen of physical and moral manhood, Mr. P. P. Bliss, who was removed from earth just when his fame began to spread.

PHILLIP P. BLISS.

Phillip Paul Bliss was born in Clearfield county, Pa., July 9, 1838. In early life he showed a fondness for music, and became a steady attendant at singing schools and a singer in choirs. Later he taught singing schools upon his own account. He presently fell under the influence of Dr. Geo. F. Root, who conceived a great liking for him. Bliss was with Dr. Root in several summers of his normal schools. Under the training of Mr. Fred Root, Bliss' splendid bass voice began to be cultivated, and later he sang the bass solos of *Elijah*, and *The Messiah* with great effect. He was engaged to conduct musical conventions for the house of Root & Cady, in which relation he made many friends in all parts of the country. He had already begun to compose church tunes, and his compositions, like those of many others of Dr. Root's disciples, found place in new singing books in process of production. In the same way he made his *début* as a writer of Sunday school songs. Of these he wrote the words and music both. Indeed, he began as a writer of words, his first songs being composed by Mr. Root. Later, he developed his faculty for simple and natural melody, and produced those stirring songs, *Hold the Fort, Only an Armor Bearer, Pull for the Shore, Rescue the Perishing*, etc. In his last years



ROBT. LOWRY.



P. P. BLISS.



GEO. J. WEBB.



7 H. P. MANN.



CHESTER ALLEN.

Mr. Bliss was connected with the gospel meetings of Major D. W. Whittle. He perished in the railway horror of Ashtabula, Dec. 29, 1876. In person, Mr. Bliss was fully six feet high, with an attractive countenance and a manly carriage. His spirit was singularly sweet, and everybody liked him who knew him. The editor of the present work will never forget a letter he had from Mr. Bliss soon after an article of his had appeared in the *Independent*, speaking rather slightly of several singers and writers of Mr. Bliss' class. Unfortunately the letter is lost, but its spirit was such as to make a lasting impression.

Among the successful melodists whose work will long be remembered is the name of Mr. J. P. Webster, author of *The Sweet By and By*, who was born at Manchester, N. H., about 1830, and died in Wisconsin about 1877. Mr. Webster's career was not different from that of many other self-taught composers. He was first a singer, then a composer and a teacher of classes. Lacking business faculty, he failed to organize a following or to make money from his works, but his natural gift of melody was uncommonly good. Many songs of his were published, and one collection of Sunday school music, which sold largely upon the single recommendation of containing *The Sweet By and By*.

Several efforts have been made by different writers to elevate the musical character of Sunday school music, but with unimportant results, for the same reason that an effort to materially elevate the character of children's books would probably result in failure. Among the most praiseworthy of these was that of Messrs. S. Lasar and Hubert P. Main, who published the work called *The Sabbath School Hymnal*.

HUBERT PLATT MAIN.

Mr. Main was born in Ridgefield, Conn., Aug. 17, 1839, and when ten years old was able to read the music of Bradbury and Woodbury by note or syllable. He removed to New York in 1854, and commenced writing hymn tunes and songs, which were published in the *New York Musical Pioneer*, and in some of the church tune collections of that time.

He was for some time employed in a mercantile house, and in the evening assisted his father, who was then engaged in compiling books for publishers. He became connected with the house of Biglow & Main, at its foundation in February, 1868, and has superintended the compilation and issue of every book put out by this firm up to date. He has written much Sunday school music, many hymn tunes, and a few anthems, songs, etc. He was one of the editors of the *Victory, Coronation, Imperial, Harmony, Winnowed Hymns, Sterling Authors, Church Praise Book, Book of Praise, New Organ Folio, Hymns of Praise*, services, etc.

Mr. Lasar is an organist in Brooklyn, an accomplished musician and a good composer of songs for female voices, of which he has made one or two collections. More definite information concerning him has not come to hand. The book here referred to did not succeed, being several degrees too high for the popular taste. But as an illustration of what ought to have succeeded, it cannot pass without notice.

Two other names are particularly well known in this department, yet neither is strictly appropriate to the present work. Ira D. Sankey is a popular singer, who has a large following, drawn to him by his originally beautiful voice, and the sincerity and depth of expression with which he interprets his "Gospel Songs," to use the appropriate term, originated, it is believed, by Mr. Dwight L. Moody. Mr. Phillip Phillips occupies an analogous position in the Methodist denomination, but he has devoted his talents to commercial uses, and is neither a musician nor an evangelist.

From a musical standpoint, all of these men suffered from insufficient professional preparation. While their productions are not illiterate, as were those of the Billings period of American psalmody, they also fall short of the dignity of the best of Lowell Mason's work. These authors were essentially the people's singers, like the self-taught minstrels of the olden times, who, in everything that they did, were "of the people, for the people, and by the people." They represent the average musical consciousness of this country, self-developed by the influences of rural environment, and undisturbed by imperfectly assimilated musical training.

POPULAR SECULAR MUSIC.

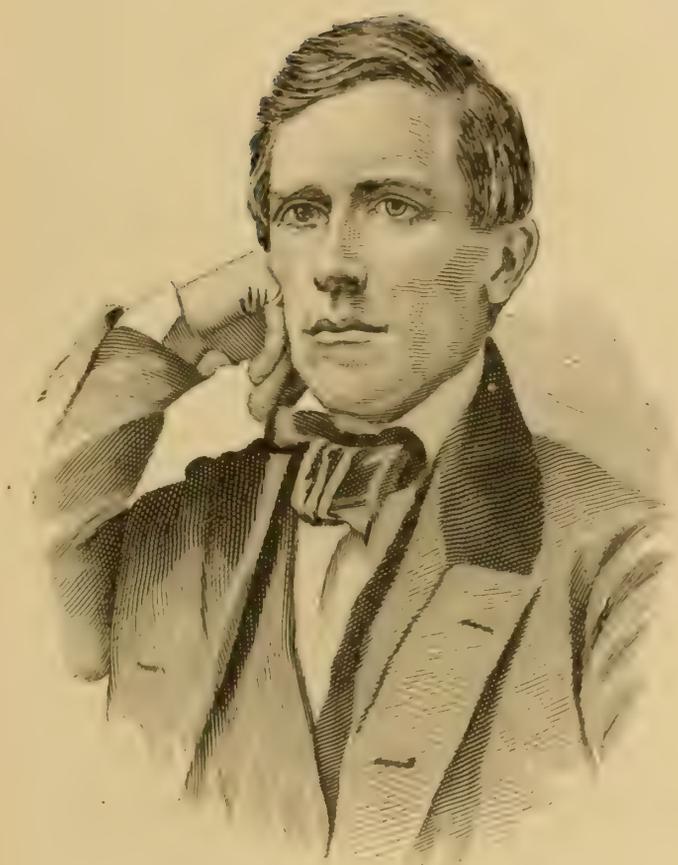
The thorough stirring up of the national consciousness effected by the war had brought out a multitude of writers of patriotic songs, as already noticed in a preceding chapter. When the war ended, what we might call the national common denominator of patriotic feeling was dissolved. The stream of national feeling was divided into innumerable smaller ones, but the desire to sing and to be pleased with music was not by any means wanting. Hence the current of musical productivity continued after the war with increase rather than with abatement: but the subjects of the poets ceased to be national and patriotic, not to say partisan, and took the wider range of domestic and rural life in general. Withal, there was a general interest in musical instruments, and reed organs and pianos were found everywhere. Musical education had become more general, and the young composers had better trained ears than their predecessors, as well as better schooled musicianship. Therefore there was room for song writers of a higher type, several of whom now appeared. But before

speaking of them it is necessary to revert for a moment to the greatest genius of all, the lamented author of *Old Folks at Home*.

STEPHEN C. FOSTER.

Stephen Collins Foster was born July 4, 1826, at Lawrenceburgh, Pa., now part of the city of Pittsburgh. His father, a prosperous and honored merchant, came originally from Virginia. The boy was educated at the academy, and in 1841 entered Jefferson college at Cannonsburgh, where he finished his education. After this he acted as bookkeeper for his brother, studying German, French, drawing and painting in his leisure moments. In his school days he had made a beginning as composer of several popular pianoforte pieces and songs. These he submitted to the criticism of his friend, Mr. Henry Kleber, a musician of Pittsburgh, from whose advice he derived no small advantage. At length it happened that a minstrel troupe being in town, he submitted to them his song, *Oh, Susannah!* Upon singing the song it was found to be very successful. The audience received it with acclaim. The future career of the composer was decided, and henceforth he was a writer of people's songs. The advice of friends that he educate his musical talents, he rejected, from a fear that it might injure his originality. Later he discovered that the effect of education is to increase originality rather than diminish it, because it gives a man full use of his natural talents in the easiest and most effective way. The peculiar negro flavor of many of his songs he acquired by attending negro camp meetings. In 1854 he was married to Miss Jennie McDowell. But it was only a few years before dissipated habits had ruined prospects once so bright. He went to New York, sinking lower and lower, haunting groceries and cheap hotels, where he produced some of his sweetest melodies amid surroundings as uncongenial and unpoetic as can be imagined. He died in 1864. He was unfortunate as a business man. Although his compositions sold enormously, his *Old Folks at Home* having reached a sale of half a million copies, he received little or nothing for it. It was the same with his other songs, the composer being compelled by his necessities to accept the meagre sums the publishers were willing to offer. In figure he was slight, a little below middle height, with a timid expression of countenance, soft brown eyes, and a lofty forehead. His life and story remind one of the unfortunate littérateur, Edgar Allan Poe; both were geniuses of whom America is proud, but to whom while living the world made a sorry return.

A popular song is the most difficult thing to account for in the whole domain of music. Why one song should thrive and another precisely similar should fall unnoticed from the press, is something which many a



Stephen Foster

young, and old composer, too, would give much to learn. Every popular melody will be found on examination to be very much like something else, generally like a melody by an older and more capable writer. A folks song, nine times out of ten, is a degradation of type, a feebler reminiscence of something better. Very many of the melodies of Mr. Geo. F. Root are very like parts of melodies in opera. Dr. William Mason tells that once, many years ago, he was sitting upon a hotel piazza watching some negro roustabouts unload the cargo of a steamer. As they worked they whistled or sang one melody, which seemed to him exactly like Verdi's anvil chorus, until a certain point was reached. At this point they uniformly turned aside and ended Verdi's melody improperly. Hearing this for an hour or more finally awakened a missionary spirit in the conscientious musician, and he strolled down to the wharf to give the dusky singers a lesson, and secure artistic justice to Verdi's music. But when he began to teach them the correct interpretation, he seemed to them to be spoiling their melody, which upon farther investigation proved to be Geo. F. Root's *Tramp, Tramp, the Boys Came Marching*. A similar case is known in the pianoforte piece by the talented woman, Thekla Badarzewski, whose *Maiden's Prayer* was played all over the world. The piece owed its popularity to its melody, which was a very thin adaptation of an aria from an opera of Bellini's. A popular song represents the average musical consciousness. The late Chauncey Marvin Cady used to say that the firm of Root & Cady had on their shelves hundreds of songs which ought to have succeeded, and would have succeeded, but for some one or two unfortunate notes in them. If the composers would only have listened to him, he could have shown them how to remove the stumbling blocks from their road up the sunny side of Parnassus.

The new writers represent a higher strain of musical originality, and a more musicianly sentiment commensurate with the widening and deepening of the popular musical consciousness. One of the most popular of recent writers is Mr. H. P. Danks, as shown in all directions covered by the present lines of inquiry.

HART PEASE DANKS.

This noted writer of American ballads was born at New Haven, Conn., April 6, 1834. His parents removed to Saratoga Springs, N. Y., in 1842, and there young Danks acquired his first rudimentary education at the chief district school. It was in that city that he first studied music, although he had previously sung soprano in the Saratoga Methodist church. His teacher was Dr. Whiting, who at that time was the principal physician of Saratoga, as well as the most cultured musician



W. D. Banks

in the place. About the year 1851 the family moved to Chicago, where the elder Danks followed his trade as a master builder, and was aided much of the time by his son, Hart. In 1853 Hart engaged with a firm in the photographic line, and shortly afterward he went into the same business for himself. As a photographer he was not a monetary success, owing to the fact that his mind was all on music, which also occupied his leisure time. He engaged in various musical pursuits in Chicago, appearing as bass singer, choir leader, conductor of musical societies, etc. His first composition was a simple psalm tune called *Lake Street*, which was introduced by William Bradbury in his *Jubilee* collection. Mr. Bradbury thought highly of the composition.

As a composer, Mr. Danks is in great measure self-taught, and he read and studied many works on composition, which gave him an insight into theory and harmony, counterpoint, etc. His first songs were published in 1856. They were two in number, *Anna Lee*, published by Ditson & Co., and *The Old Lane*, published by Higgins Bros., of Chicago. During the following year he published six songs. During 1858 he published only one song; in 1859, four; in 1860, thirteen; in 1861, six; in 1862, five. He was married in 1857 to Miss Hattie R. Colahan, of Cleveland, O. He removed to New York in 1864, and has resided there ever since. In 1870 appeared one of Mr. Danks' most popular ballads, *Don't be Angry with Me, Darling*, which made a hit and was sung everywhere. In 1872 Mr. Danks published no fewer than forty songs and also an operetta called *Pauline*. Among his productions this year was *Silver Threads among the Gold*, which, it is said, has had the largest sale of any copyrighted song ever published in America. This caused his name to be known to English publishers, who have readily accepted his works for publication ever since. In 1873 he published thirty-eight songs, among them *Not Ashamed of Christ*, which is one of the most popular sacred songs ever written and has had an immense sale. Since this period Mr. Danks has been most prolific in his compositions, in one year he has published as many as eighty-eight songs in sheet music form, while the total number of his works runs far up in the hundreds, and his compiled song books for churches and schools have been exceedingly numerous. He takes greatest pride in his sacred music, and it is that in which he is at his best. His choir works are used more extensively than those of any other author in America. His writings for church services are strong and effective, and have the good quality of being easy for ordinary voices to sing. He has filled the following choir positions as solo basso and musical director in New York: Zion Protestant Episcopal church, Church of the Incarnation, St. Stephen's in Brooklyn, at the Holy



Will. S. Hays

Trinity, First Baptist, Lafayette Avenue Presbyterian, and others equally prominent. He has been well known also as a concert basso, singing with such artists as Anna Bishop, Maria Brainerd and others of equal note. He has published the extraordinary number of thirteen hundred compositions.

There were several writers of popular melodies nearly as popular as Foster, yet on the whole there was no one worthy of being placed beside him.

The most popular writer of the entire list is Mr. Will S. Hayes, of Louisville, Ky.

WILL S. HAYES.

William Shakespere Hayes was born July 19, 1837, at Louisville, Ky. He began his career as a song writer when he was about twenty years old, with *Evangeline*, which, had a large sale. During the war he wrote upon semi-patriotic themes. After the war he made an engagement with the publishing house of J. L. Peters, in pursuance of which he wrote something like three hundred songs. Some of these had an enormous sale. *Write Me a Letter from Home* is said to have reached 350,000; *We Parted by the River*, 300,000; and many others nearly as many. Music is merely an amusement for Mr. Hayes. He is a journalist, connected with the staff of the *Louisville Courier-Journal*. His success with the masses was well deserved.

Nor were instrumental composers slow to claim their share of the new interest in music. There are half a dozen whose compositions have sold by the hundred thousand. It is quite true that musically considered, these pieces are very poor. Like the popular songs, they represent the average musical consciousness, but upon a lower plane in consequence of having no poetry to keep them in check. This music usually consists of a very simple and natural melody, set to the most elementary harmony, and brightened up with a few stock passages, arpeggios and the like, simple and easily to be executed by players of small attainment, but modeled upon passages in pieces by first-class writers. Of this kind may be mentioned the variation pieces of A. P. Wyman, Chas. Grobe, the operatic arrangements of James Bellak, and the variations of Thos. P. Ryder, Chas. D. Blake and others. All of these men made money, and several of them received large sums which a poetic justice would rather have seen bestowed upon worthier efforts. Even these parasites upon poetic music have their uses. While they occasionally take up space which might be better occupied, they do, nevertheless, afford delight to many whose interest in music is so slight that nothing less easily assim-



Constance of Russia

lated would stand a chance of being received. Of these works it might be said, as of the sacred music of this later dispensation, it represents the effort of composers to adapt themselves to the newer and more democratic and untrained public, opened to them by the enormous popularization of musical instruments and fondness for the art, consequent upon the accumulation of wealth following the war. The older music of little difficulty was mainly of French origin, in the style of François Hunten. In this music the left hand had very little to do, but the melodies were delicate and refined, and although simple as to mechanical demands upon the player, it had a certain air and grace, not uncomely. This later popular music of America of the writers now under consideration has no grace, but what it lacks in this respect it makes up in pretension. Its sole aim is to sell, and to delude the purchaser into the idea that in playing it he is performing something worth while. Quite different in moral purpose, at least, are the productions of some of the lady composers, one of the most popular of whom is mentioned next on the list.

CONSTANCE FAUNT LE ROY RUNCIE.

Although Constance Faunt le Roy Runcie is talented and distinguished as a pianist, it is as a composer that she has greatest claim to a position among the notables who have done service to musical art in America. The maiden name of Mrs. Runcie was Constance Faunt le Roy. She was born in Indianapolis in 1836. Her maternal grandfather was the well known advocate of co-operative associations, Robert Owen. Her maternal great-grandfather was David Dale, lord-provost of Glasgow Scotland. Her father, Robert Henry Faunt le Roy, was of the old and extensive family stock of Faunt le Roys, of eastern Virginia. Her mother was born in Scotland and educated in London, where she received, in addition to all her scientific and literary attainments, a thorough training on piano and harp, and acquired facility in drawing and painting. Her father died while attending to his coast survey duties, in the Gulf of Mexico, during the winter of 1849. In 1852, Mrs. Faunt le Roy, in order to develop still further the training of her family, by giving them the advantages of modern languages, German literature and art, took them to Germany and remained there almost six years. Both before leaving for Germany and after her return to New Harmony, Ind., Miss Faunt le Roy's environment was highly favorable: that town being winter quarters of the officers connected with the several geological surveys; having also an extensive public library and occasional lectures, besides being the residence of her four uncles, all devoted to science or literature.



CHAS. D. BLAKE.



J. E. TROWBRIDGE.



E. S. MATTOON



M. L. BARTLETT.



A. E. WARREN.

While in Germany, Mrs. Runcie had the best musical advantages obtainable, and she developed decided talent as a composer. She has written for orchestra, and has composed over fifty songs, as well as a concerto for violin, a symphony, a piano sonata, and chamber music. It was at the suggestion of Annie Louise Cary that Mrs. Runcie published her first songs. Many of the most celebrated American artists have highly praised Mrs. Runcie's gifts as a song writer, and have used her music for concert purposes. Among her songs that have been most successful are: *Hear Us, O, Hear Us; Round the Throne; Silence of the Sea; Merry Life; Tone Poems; Take My Soul, O, Lord; I Never Told Him; Dove of Peace; I Hold My Heart so Still; My Spirit Rests*, and many others. Mrs. Runcie is equally talented as a writer, and much of her poetry is of a very high order. She writes the lyrics for her own songs, which are exceptionally good in sentiment and rhythmic art. March 9, 1861, she was united in marriage to Rev. James Runcie, D. D., a most devout Christian minister, whose useful labors in the Protestant Episcopal church at Madison, Ind., continued from 1861 to 1871, when he accepted a call to St. Joseph, Mo., where they have resided ever since. They have a family of two daughters and two sons.

CHAS. D. BLAKE.

This popular composer was born at Walpole, Mass., Sept. 13, 1847. His early musical instruction was obtained under the care of Professor Paine, of Harvard, and Mr. J. C. D. Parker. At an early age he composed certain piano pieces, which being published, immediately attracted attention. They were followed by others in the same popular vein, with such success that it was not long before Mr. Blake made a contract with the music publishing house of White, Smith & Co. to write for them exclusively. This contract remained in force for eighteen years, terminating in 1888, since which Mr. Blake has published and sold his own pieces. His success in retaining his popularity for so long a time unimpaired, indicates the possession on his part of no small fertility of invention, as well as tact in guiding the soarings of his muse according to the momentary direction of the popular winds. Many of Mr. Blake's pieces have sold enormously. To the eye of a musician they are all more or less open to criticism upon the ground of their obvious aim at pleasing mainly the uncultivated taste. But whatever the reader may think upon this point, if he will write some twelve hundred pieces successively, and please the public in all of them, he will be in a better position to judge the variety of qualities entering into the successful performance of such a task, than any one can possibly be merely by cold-blooded inspection.

Another promising and talented composer is included here on account of the pleasing character of his compositions, and their evident hold upon the public, although they are perhaps somewhat more pretentious from a technical standpoint than those of the composers just mentioned.

EDMUND S. MATTOON.

Occupying a prominent position among the musicians of the state of Ohio and in the Ohio Music Teachers' Association, is Mr. Edmund S. Mattoon. He was born at Columbus, where he at present resides, in 1841. His mother was musically inclined, and his early instruction in the art was derived from her. When he was twelve or fourteen years old he was much paraded as a musical prodigy, and while upon a concert tour in the towns of his native state he met a fine vocalist, Mrs. Isabella Chapman, who became greatly interested in him and took him as a protégé. He lived with the Chapman family in New York for four years and studied piano, harmony and theory with Wollenhaupt, then a distinguished pianist and composer

Returning home from New York, Mr. Mattoon at once devoted himself to teaching, being occupied in that capacity in the Xenia Female College, next in the Wesleyan University at Delaware. At the conclusion of these engagements he became connected with the Caroline Richings English Opera Company as pianist and conductor, and traveled with them for one year. After several years' connection with traveling concert companies as pianist and musical director, Mr. Mattoon, located for a time at Detroit, Mich., where he lived for ten or twelve years. He then removed to Columbus, O., where he still resides. In Detroit and at Columbus he has been active and efficient in directing choral societies. He is also a diligent worker and an active spirit in the Ohio State Music Teachers' Association. He has been director of the Detroit Choral Union, the Detroit Philharmonic Society, the Columbus Choral Union and other societies, doing efficient work as a wielder of the baton.

As a composer, Mr. Mattoon has decided talent. His *Tarantella* for four hands, published by S. Brainard's Sons, has been played frequently in concerts in New York, Boston and elsewhere by Mr. William Sherwood and others. It is a brilliant and effective composition. Another production is a scherzo, entitled *Joyousness*. Other numbers from the pen of Mr. Mattoon, issued by the press of S. Brainard's Sons, in 1880, are *The Sigh; Morceau Poétique*, a saltarello and a valse sentimental. The compositions which Mr. Mattoon regards as among his best are *Frühlingslied*, Op. 29, played by Miss Neally Stevens; *Deuxième Saltarello*, dedicated to Mme. Rivé-King; *Impromptu Capriccioso*, dedi-

cated to Arthur Foote; *Wood-Nymph*, published by Arthur P. Schmidt; *Dream of Hope*, published by Oliver Ditson, Boston; *The Caress*, valse sentimental, published by S. Brainard's Sons, Chicago, Ill.; *Rippling Waters*, morceau étude.

JOHN ELIOT TROWBRIDGE

Was born at Newton, Mass., Oct. 20, 1845. He seems to have had his bent in life determined by the musical tastes of both father and mother, the former being for years the leader of the choir in the old Eliot church at Newton. There were three sons, all of whom were musically inclined, but it was reserved for John to make that his profession. His first master was Prof. B. C. Blodgett, of "Smith" college, Northampton, Mass., under whom he studied the organ for some years. Later, he was under the tutelage of Prof. Junius W. Hill, of Wellesley college, Wellesley, Mass., who taught him the piano, theory, harmony and composition. It was not until he was twenty-seven of age that his first published composition appeared. For twenty years past he has been church organist and director of choirs in Newton and Boston, and since 1881 has held the position of organist in the Congregational church at West Newton. Mr. Trowbridge has conducted the Choral Union, of Newton, for the last five years, and under his guidance they have done some very creditable work. The best known of Mr. Trowbridge's pieces is the oratorio *Emmanuel*, which was produced in 1887 in Tremont temple, Boston, and attracted very favorable notice. Other compositions by him are settings of the 3d, 23d and 95th Psalms; a *Te Deum*, "We praise thee, O God"; several anthems, responses and mottettes; selections and exercises for the Sunday school; *Lydia*, a cantata, for Sunday schools; *The Santoral*, a church choir book (in connection with the late S. H. Palmer); mass in E major; *The Heroes of '76*, a secular operatic cantata; instructor for the reed organ, and 110 select pieces for church or cabinet organ; three sacred male quartettes and one secular; besides a number of hymn tunes. This list alone indicates a busy life, one in which few opportunities have been lost, few spare moments left unfilled.

ALFRED E. WARREN.

This popular composer was born in 1834, at Edmonton, now a suburb of London, Eng., where his father was a prominent piano manufacturer. When young Warren was about eighteen years old he decided to adopt music for his profession in life, and went through a course of musical education in London. Accepting an offer to go out to Calcutta, India, he remained there for several years, but his health gave way and he was



THOMAS P. RYDER.

compelled to seek another climate. He came to America in 1861, made Boston his home, and has remained there ever since. His reputation as composer, pianist and teacher stands very high. It was in 1861 also that his first published composition, *Valse de Favorita*, appeared. The *Inman Line March*, dedicated to William Inman, was composed for the world's peace jubilee of 1872, and was performed at every concert given throughout the jubilee. The *Strauss Autograph Waltzes* also gained much popularity, and were believed for some time to be by Strauss himself; in fact, they were republished in England under Johann Strauss' name.

In addition to the above Mr. Warren is the composer of the following marches: *Army and Navy*, which was written for the dedication of the monument on Boston Common, *March de Syrions Spirit of the Age*; *No Surrender*; *In the Ranks*, and *Major McLean's Grand March*; *Strauss Engagement Waltzes*; *Thoughts of Love*, mazurka; *Rays of Hope*, mazurka; *Heart's Delight*, gavotte; *Peep o' Day*, polka; and these songs: *Silent Evermore*; *Life of a Sailor Free*; *The Fisherman's Wife*; *Under the Leaves that Fall*; *Good-by My Dearest, Good-by*; *Sleep On*; *Sad Tears are Falling*; *Farewell*; *Skylark Greeting*; *Song of the Angel*; *The Bridge* (transcript), and *Rocked in the Cradle of the Deep* (transcript).

THOMAS PHILANDER RYDER,

Composer and organist, was born at Cohasset, Mass., June 29, 1836. He seems to have evinced a liking for music at a very early age, but it was not until he was fourteen years old that he learned to play the piano. A friend then gave him some instructions and he proved to be an apt pupil. The death of his father rendered him dependent upon his own exertions for support, but he never gave up his study of music. When he was nineteen he took some lessons of Gustav Satter, and also began to study the organ and harmony. His first engagement as an organist was at Nyannis, Mass., after which he held several positions at different places. He is now organist at the Tremont Temple, Boston, a post which he has held for ten years. He is still living in Boston, and can count many leading musicians among his pupils. As an accompanist he has wonderful skill; as a choral director he has also been very successful, and has filled several prominent positions. The majority of his compositions are for the piano. Among them may be mentioned the *Chanson des Alpes*, published in 1880 by White, Smith & Co.; *Old Oaken Bucket*; *Nearer, My God, to Thee*, with variations; *A Dainty Morsel*; *Lida*; *Rustic Maiden*; *Sounds from the Glen*, etc. These works have sold to the extent of hundreds of thousands of copies, and as the lucky composer is shown in this fact to have pleased many people, they in return have united in pleasing him.

MARCO L. BARTLETT, MUS. DOC.,

Was born at Brownhelm, O., Oct. 25, 1847. He was brought up on a farm and received his first musical instruction at the country singing school. He displayed some aptitude and was sent to the Oberlin Conservatory of Music, where he studied for some years. He removed from there to Meadville, Pa., where he became conductor of the Philharmonic Society, which brought out nearly all the standard oratorios. Mr. Bartlett was next called to take charge of the music in the schools of Orange, N. J., and was appointed director of the Newark, N. J., Harmonic Society. He then went to New York, where he taught in the schools, and also became prominent as a bass soloist, appearing in oratorios and other concerts in different cities. In 1880 he came to Chicago as conductor of the Mozart Club, director of music in the First Congregational church, and director of the vocal department of the Chicago Musical College. From that city he went to Des Moines, and is at present director of the Des Moines Musical College. In 1889 Drake University, of Des Moines, conferred upon him the degree of Doctor of Music. He was the senior editor of *Sacred Gems*, an American anthem book, and of *Crowning Victor*, song circle, and author of *Class and Chorus*, for schools and colleges; also of services for the Episcopal church.

CHAPTER XI.

PIANO PLAYING AND PIANISTS.

ALL things considered, the great pianists must be accorded the credit of having been the most useful and successful educators of American musical taste. They alone of great artists have been able to appeal to audiences largely leavened with hearers practically versed in the lower and intermediate grades of their own art. The popularization of the pianoforte, and the general attention bestowed upon musical education by means of this instrument, has had the effect of filling the country with pianists, many of them of considerable ability. Within the memory of the generation now living, the standard of average execution upon this instrument has been elevated from the childish tasks of teachers in New England fifty years ago to a practical familiarity with the best selections of the classical and concert schools of pianoforte literature. Concert pieces of the virtuosi of a former generation are now played, easily and effectively, by girls still in boarding schools. Moreover, the pianist possesses an advantage not shared by other instrumentalists. Although his own instrument, indeed, is weighty and difficult to transport, the railroads and piano makers take care of this circumstance for him. When upon a tour he gives himself no care upon the subject, but confidently expects his instrument to appear upon the platform night after night, in towns hundreds of miles apart. When once there, he has a full orchestra, or at least he has an instrument capable of fully representing both the melody and the harmony of music, in tone color to which all the hearers are accustomed, while his accomplishments of digital dexterity are immediately appreciated by hearers who have tried more or less to do the same things themselves. Moreover, the literature of his instrument possesses some of the most important chapters in the whole range of tone poetry, varying in spirit and style from the simplest and tenderest of folks melodies to the most elevated seriousness of a Beethoven. To the credit of the pianists, it is to be said, that the representative ones in recent times

have successfully resisted the tendency of the merely popular taste. Singers go on repeating a few familiar rôles year after year, and sometimes complete long careers without once essaying the highest tasks in their art; but the pianist boldly brings forward the greatest and most celebrated numbers, those which have cost him the most arduous preparation, and whose performance signifies to him much expenditure of nerve force and musical concentration. Thus it happens that more has been done toward cultivating a first-class taste in this department than in any other.

The earlier pianists who visited America were somewhat eccentric, and none of them was notable upon purely technical grounds, according to present standards, until Thalberg came in 1855. It seems odd now to think of Maurice Strakosch as a pianist, yet such he was styled until his success as a manager led him to give up playing in public. Leopold De Meyer, also, was an artist of considerable finger dexterity, but of little or no seriousness of artistic purpose. It was not until Thalberg came here in 1855 that we had an example of the highest art in finished pianism at that time reached in the world. Thalberg's playing was of the most remarkable description. As finished finger work, nothing smoother or more delicately graduated in tone color and power could have been desired. He was also an artist of exquisite taste, and he had made long studies in singing with a master no less eminent than the great Garcia. The art of carrying a melody in the middle range of the instrument by the use of the thumbs of the hands alternately, was the great Thalbergian specialty, which in turn depended upon certain improvements in the damper and hammer mechanism, brought to success between 1817 and 1830. In the middle range of pitch, that of the baritone, tenor and mezzo soprano voice, the instrument has its most successful sonority and singing power. Thalberg accomplished the mastery of touch, and formed his conception of melodic delivery so artistically that his melodies thus delivered by the thumbs alternately or co-operatively, were shaded and expressed as carefully as a superior singer would have delivered them. Across the melody, thus peacefully singing, rapid and delicate runs, of every sort, were carried from one end of the keyboard to the other, passing from one hand to the other by imperceptible substitutions. The artist made no display of effort in doing this. His demeanor was placid, reposeful and well bred. The Thalbergian trick has been imitated since in every possible gradation of difficulty, until it has been rendered hackneyed. But when still novel, his art threw new light upon the possibilities of an instrument whose real powers were then unknown in America. It was perhaps an additional element of his usefulness that the melodies of his pieces belonged almost exclusively to the lighter and more pleasing school of Italian opera. A

few Irish and Scotch songs and the national *Home, Sweet Home*, he arranged expressly for his American concerts. All the remainder of his repertoire was the same as he had been accustomed to use in the artistic centers of the old world.

Immediately after Thalberg, the great American genius, Gottschalk, made his concert tours, and while he played few or no selections so difficult from a technical point of view as those of Thalberg, his own original pieces had in them such vigor of rhythm, such bright melodies, and the touch of the pianist was so clear, ringing, delicate and sharply defined, as to enable him to seize the attention of the hearer and hold it without difficulty to the end. Much might be written concerning the concert history of this great master if space served, and if the main circumstances of his career had not already been so well covered in another chapter. But as yet there was nothing like an education in piano literature. Gottschalk played his own compositions almost exclusively, as Thalberg and all the others had done in their concerts. This afforded each artist an apparent individuality, since the "build" of the passages and the general treatment of the pieces was always such as happened to fit the individualities of the player's hand — nearly or quite all pieces of this school being worked out at the keyboard.

William Mason was the first pianist to give recitals composed exclusively of piano playing, with programmes definitely arranged for covering some particular part of musical literature. His actual work in the concert room lasted but for a brief time; but the example had been set, and the tradition of his tour lasted for a long time. Rubinstein was the pianist who next advanced the standard of piano playing in America. This great artist visited every important city in the country in the season of 1872-73, and played piano recitals composed of the most exacting selections from all schools, not excepting those great representative masters who stand nearer the heart of music than any others — Bach, Beethoven and Schumann. Rubinstein's personality was so vigorous, his mastery of the keyboard in every way so commanding, and his absorption of the text of these recondite works so thorough, as seen in his uniform habit of playing from memory, that no one felt any difficulty in becoming interested in his playing and the works which he brought forward. He advanced the popular conception of piano technique from that of an ability to do a few strange or startling things upon the keyboard, to that of a complete finger training, affording every needed quality of shading for the best works of the very greatest tone poets of the instrument. This catholicity of taste of Rubinstein set up a new standard, as also did his powerful volume of tone.

Immediately afterward Hans von Bülow came over and repeated throughout the country similar programmes to those which Rubinstein had given. It was not in Bulow's art to awaken so great enthusiasm as Rubinstein, but his work was of great value, especially in the emphasis it put upon absolute correctness and personal self-abnegation in the work of the composer represented. The American standard henceforth formed itself a sort of resultant of the work of these two great masters. A distinct advance in the popular apprehension of the art of piano playing was assisted by Mr. Theodore Thomas, who in his concert tours of 1870-74 carried with him pianists, introducing three ladies, each of a high order of accomplishment. The works they principally played were concertos with orchestral accompaniment, and these tours had no small influence in illustrating the powers of the instrument in connection with orchestra. The ladies, whose names are not to be forgotten in this connection, were Anna Mehlig, a graduate of the Stuttgart Conservatory, Alide Topp and Marie Krebs.

But the most elegant and pleasing of all the lady players of that period was the fascinating artist Mme. Essipoff, who played in all the principal cities of the country in the season of 1876-77. In arranging her programmes, Mme. Essipoff kept up the tradition of many-sided musical literature, as set by her great male predecessors, and added to the elements of manly power and mastery represented in their interpretations, a womanly grace and refinement peculiarly her own.

Since 1876 there have been five artists mainly instrumental in carrying forward this work of piano playing in the country at large. They are Mme. Rivé-King, Mme. Carreño, and Messrs. Wm. H. Sherwood, Dr. Louis Maas and Rafael Joseffy. Many others have done admirable work locally, such as Perabo, Petersilea and Baermann in Boston; Mills, Hoffman and others in New York; Doerner and Miss Gaul in Cincinnati, and Carl Wolfsohn and Liebling in Chicago. But only the names first mentioned have been operative throughout the country at large in the direction of programmes composed upon the principle of illustrating musical literature, and carried out with real mastery of technique and by impressive personality. Nothing shows the essential harmony of the work of these artists like a comparison of programmes. None of Rubinstein's is at hand. It is remembered of him that he played at a single sitting in New York the last five sonatas of Beethoven. Von Bulow played at McCormick hall in Chicago, Feb. 2, 1876, the following programme:

Moonlight sonata. Op. 27, No. 2.....*Beethoven.*
 Spinning Song from "Flying Dutchman" and March from
 "Tannhauser".....Arranged by Liszt.....*Wagner.*

Vocal.....	<i>Mozart and Gordigiani.</i>
Chaconne.....	<i>Handel.</i>
Sarabande and Passepied.....	<i>Bach.</i>
Gavotte from "Don Juan".....	<i>Gluck.</i>
Minuet and Gigue.....	<i>Mozart.</i>
Impromptu, Op. 90, No. 2.....	<i>Schubert.</i>
Ave Maria and Valse Caprice.....	<i>Schubert-Liszt.</i>
Two Songs.....	<i>Beethoven.</i>
The Lake. At the Brook, Hungarian Rhapsody.....	<i>Liszt.</i>

The programme of a recital by Julia Rivé, played at Indianapolis, Nov. 25, 1875, was the following:

Sonata, Op. 111.....	<i>Beethoven.</i>
Études Symphoniques.....	<i>Schumann.</i>
Rondo Capriccioso.....	<i>Mendelssohn.</i>
Sonata, Op. 120.....	<i>Schubert.</i>
Rondeau in E flat major.....	<i>Chopin.</i>
Allegretto from Beethoven's 8th Symphony.....	<i>Liszt.</i>
Grand Waltz de Concert.....	<i>Raff.</i>

The following programme was played by Miss Rivé before the Hershey School of Music, in Chicago, on March 27, 1875. It shows better contrasts and relief than the Indianapolis programme, owing to the light pieces intervening between the heavier ones.

Sonata Appassionata.....	<i>Beethoven.</i>
Rondo Capriccioso.....	<i>Mendelssohn.</i>
Rondo in E flat, Op. 18.....	} <i>Chopin.</i>
Ballade in A flat.....	
Perpetual Motion.....	<i>Weber.</i>
Æolian Murmurs.....	<i>Gottschalk.</i>
Tarantelle in G flat minor.....	<i>Gustave Schumann.</i>
Faust Waltz.....	<i>Gounod-Liszt.</i>
Waltz, from Romeo and Juliette.....	<i>Gounod-Raff.</i>
Polonaise in E.....	} <i>Liszt.</i>
Rhapsodie Hongroise, No. 12.....	

At Weber hall, Chicago, Mme. Carreño played the following programme:

Sonata Appassionata.....	<i>Beethoven.</i>
Prelude in D flat.....	} <i>Chopin.</i>
Polonaise in C sharp minor.....	
Tarantelle.....	
Songs..... (Mr. Knorr).....	<i>Jensen and Raff.</i>
Suite Moderne..... (First time in America).....	<i>MacDowell.</i>
Impromptu.....	<i>Schubert.</i>
Zur Guitarre.....	<i>Hiller.</i>
Soirée de Vienne.....	<i>Schubert-Liszt.</i>

Two Songs.....	Mr. Knorr	<i>Rubinstein.</i>
Prelude and Fugue		<i>Mendelssohn.</i>
Des Abends.....		<i>Schumann.</i>
Minuet.....		<i>Bocherini-Dulcken.</i>
Étude in C.....		<i>Rubinstein.</i>

The following programme Mr. Sherwood played at Evanston, Ill., in August, 1880.

Concerto in E flat.....	Accompt. of second piano	<i>Beethoven.</i>
Fantasia in C minor		<i>Bach.</i>
Gigue in C major.....		<i>Mozart.</i>
Sonata, Prestissimo		<i>Scarlatti.</i>
Mazurka, F sharp.....		
Nocturne in G.....		} <i>Chopin.</i>
Scherzo in C sharp minor.....		
Barcarole.....		<i>Kullak.</i>
Wedding Procession.....		<i>Grieg.</i>
Saint-Saëns, Chorus of Dervishes.....		<i>Beethoven.</i>
Lohengrin's Verweis an Elsa.....		} <i>Wagner-Liszt.</i>
Isolde's Liebestod.....		
Waltz, from Gounod's "Faust".....		<i>Liszt.</i>

Programmes like these would attract attention in any part of the world, and it must be counted a strong point of compliment to American audiences that their appetite for music should be found sufficient to take them through successions of pieces so exacting to hear properly. As to the quality of the playing, all that needs be said is that these players uniformly dispensed with notes, and were able to render their enormous programmes in a manner to seize the attention of the hearers and retain it to the end. No greater compliment could be paid the player. Mention has also been made of unusual pianistical attainments of young American girls, a striking example of which is furnished in a recital of Liszt works played at Chickering hall, in Chicago, Jan. 28, 1883. The selections were arranged in three numbers, with the design apparently, of illustrating the remarkable endurance of the young player, and her powers of memory and musical feeling. The first number contained four concert pieces:

Polonaise Heroique in E, *La Campanella*, *Spinnerlied* from *Flying Dutchman*, and march from *Tannhauser*. The second number also had four pieces: Schubert's *Wanderer*, *Erl King*, *Waldesrauchen* and themes from *Faust*. The third number consisted of the concerto in E flat with accompaniment of second piano. The pianist of the evening, Miss Lydia S. Harris, was about twenty-two years of age. As an illustration of physical endurance and boldness, this programme is a curiosity. It deserves to be added, in order to complete the record, that among those who praised the playing was that excellent master, Mr. Emil Liebling, who

wrote handsomely concerning it in the New York *Musical Critic*, of which he was at that time correspondent. The same pianist repeated upon several occasions a programme consisting of four works only: Bach, *Chromatic Fantasia and Fugue*; Beethoven, *Sonata in C minor*, Op. 111; Schumann, *Études Symphoniques*, Op. 13; Chopin, *Polonaise in A flat*, Op. 53—a still further illustration of the American penchant for magnitude and merit. This is but one of many similar cases of the astonishing facility of American girls in the art of playing the piano.

Taking up in order the list of pianists of national fame, given above, we begin with the name of Mme. Carreño.

TERESA CARREÑO.

There are few names better or more favorably known among the distinguished virtuosi of America than that of Teresa Carreño, who has the distinction not only of being an ornament to the musical profession of America, but the bright particular star which in our musical sky represents the southern continent. She was born at Caracas, Venezuela, in December, 1853, her father, who was an accomplished amateur musician and at one time a minister of state, being her earliest instructor. Her musical education began at the age of six years, when, as she relates: "I practiced two hours in the morning and two in the afternoon, and the rest of the day I played with my doll." Her daily practice was continued from the age of six to eight, under the instruction of her father, from whom she received her earliest lessons. She made such progress that at the age of seven she had mastered Thalberg's *Norma* fantasia. She was then placed under charge of Julius Hoheni, a German professor, and in 1862, being then but nine years of age, she appeared in New York, where she had an interview with Gottschalk, with whom she played on the piano a four-hand piece. Under the instruction of this master she soon learned to play his *Bananier* and *Jerusalem* without notes, and is, perhaps, the only person who plays *Jerusalem*, one of that author's most difficult compositions, full of tremendous chords and chromatic octave passages. This intricate *morceau de concert* the young Teresa mastered in two days. She played in public in her native city, and the people were in rapture over her accomplishments. In 1862 she came north, and many of our readers may possibly recall the little girl with the white frock and the red sash, who, after climbing upon the piano stool, with difficulty mastered the intricacies of Thalberg and Gottschalk, and roused them to enthusiasm. In 1863 she played in her concerts some of her own compositions, and that austere critic, Dwight, remarked: "What we liked best in little Miss Teresa's concert was her own two fresh little compositions." She continued study



Terena Curcio

under her father, and had occasional lessons from Gottschalk, and in the season of 1865-66 went to Europe. Of the impression she left there we can give no better idea than to quote an incident. The celebrated Camille Stamaty, who had been the tutor of Gottschalk, was much interested in the *Teresita*, as she was known. On a morning succeeding one of her concerts, which he had been unable to attend, he asked an American pupil what "*la petite*" had played. He was told Liszt's fantasie upon *Lucia*. Stamaty shook his head decidedly. "You need not tell me," said he, "that there is any woman living, much less a girl of thirteen, who can play that *diable* of a fantasie." Being convinced by hearing her play it in private, he remarked: "Well, no one but an American girl could have done it!"

The career of this splendid woman is fuller of interesting incidents than perhaps that of any other artist of recent times. Upon her return to America after the European successes already mentioned she had several years of concert experiences, not altogether satisfactory, financially or artistically. As yet she was following the traditions of the Gottschalk *régime*, not realizing how far public taste had advanced since his time. Presently, however, she made an arrangement with the house of Albert Weber to play so many concerts per year, wherever desired, for a lump sum and expenses. She was thus relieved from pecuniary anxiety, and although her tours were often inconveniently planned for traveling, she had considerable time in a year for study, while the incidents of business afforded her the constant education of meeting prominent musical people in all parts of the country. Soon her ambition was excited, and she set herself to carry out the high ideals of popular piano playing already defined in the work of her predecessors. In doing this she brought to the task an amplitude of ability not inferior to that of any of them, and in many of her concerts her playing arose to a great height of virtuosity and rare artistic quality combined.

One or two of the episodes in the life of this artist are worth remembering. At her first appearance she was a singularly beautiful and fascinating woman. When still a mere girl of fifteen, her figure had the maturity of twenty, and her intellect and womanly intuitions were fully developed. In England she had a great success before she reached London, but the idea of facing the public of that great city rather dismayed her. She made the acquaintance of Mapleson and the great singer Mme. Tietjens in several places where the opera happened to coincide with her concerts. After the completion of her concerts in Edinburgh, London being her next objective point, she was much with Mme. Tietjens, the opera being there. Mapleson found himself in a dilemma for a queen in

The Huguenots. The house had been sold out for the queen's birthday, but the lady who was to sing the rôle of "Marguerite of Valois," fell sick, and could not possibly appear. Mapleson telegraphed all over Europe, but no soprano able to take the rôle could be found near enough to reach Edinburgh in time for the performance. On Thursday Mapleson said: "Teresa, I have an idea. You shall sing the 'Queen.'" "But I have never been on the stage," said Carreño. "It makes no difference," said Mapleson. "You have voice, presence and beauty. You would make a lovely 'Queen.'" "But I do not know the music," objected the young artist. "You have four days," said Mapleson, "it is time enough for you." After a minute's reflection, Carreño replied, "I will do it upon certain conditions." "Name them," said Mapleson. "You shall give me the singers I want for my London concerts." "Done!" said the impresario. Accordingly a contract was duly drawn giving Carreño for her London concerts all the best singers then in England, thus assuring her success there. But for fear of failure as a singer she appeared under a stage name. She made a great success, and was sorry enough she had not added this feather to her own proper cap. Her voice had large compass, and had been carefully cultivated.

In 1885 and 1886, Mme. Carreño made tours of her native country, Venezuela, under circumstances of peculiar romance. She is a grand niece of the liberator of South America, Bolivar, and about ten years ago the government sent the national hymn to her to set to music, which she did, her composition now being the national hymn of Venezuela. The year of her tour was about that of the Bolivar centennial, and she was the recipient of one long ovation from first landing in the country until she left it. For nine months she and her husband were guests of the state. They were met at railway stations with brass bands, the military, civic and municipal officers, the freedom of the city in a gold-lined box, and their time was filled up with serenades at hotels, grand civic banquets and all that sort of thing, until they were nearly killed with kindness. Tickets to their concerts were sold out at high prices far in advance, and taking it all around it was an experience which rarely befalls an artist. The following year they went back in order to carry on a season of Italian opera. This time they were less fortunate. An impending revolution brought the opera season to financial disaster, swallowing up not only the governmental subvention, but also their savings from the previous season. Once, indeed, they narrowly escaped being blown up by a mine placed under the opera house for the benefit of the president and cabinet.

During this season the successive discharge of the conductor and assistant conductor left the company upon the point of going to pieces.

As no conductor could be obtained in the country, Mme. Carreño herself took the conductor's baton and carried the season through for more than two weeks. This is perhaps the only case upon record where a woman has filled the conductor's chair in Italian opera.

In 1889 Mme. Carreño again visited Europe, playing in many of the principal cities, but it is still too soon to give particulars of her career there. It deserves to be said of her that she is one of the best lady pianists now upon the stage, and more richly gifted in her general musical nature than perhaps any other woman now in music. In person she is attractive, quiet and genial, full of good humor and of a happy disposition; instead of being unduly exalted by her numerous triumphs and great social popularity, she becomes every year more and more modest in her manner. She has composed much piano music, and several more ambitious works.

JULIE RIVÉ-KING.

Julie Rivé, better known to the world as Mme. Rivé-King, was born Oct. 31, 1857, at Cincinnati, O., and is the daughter of Mme. Caroline Rivé, a pupil of Garcia, and noted in Cincinnati and New York as a successful and accomplished teacher. To her mother's education she owed an excellent foundation for the development of her rare natural musical gifts. As early as at eight years of age she had attained such proficiency that at one of her mother's concerts she was able to play Thalberg's transcription of themes from *Don Juan*, with much skill and *empressement*. Shortly after this appearance Mme. Rivé removed to New York, and here young Julie had the advantage of instruction from such eminent musicians as Dr. William Mason, S. B. Mills and Pruckner. By advice of Dr. Mason, who recognized her genius, she was sent in 1872 to Europe, where she was the pupil of Reinecke at Leipzig, Blassman and Rischpieter of Dresden and of Liszt at Weimar. In 1874 she made her *début* at Leipzig in one of the Euterpe concerts, Reinecke conducting, playing Beethoven's third concerto and Liszt's second *rhapsodie* with such exquisite skill and artistic finish and expression that she evoked the greatest enthusiasm of applause in the critical audience. A concert tour of Europe was soon after arranged for her, when she was recalled home by the sad news of the sudden death of her father, killed in a railway disaster. In the winter of 1873-74 she made her *début* before an American audience at Cincinnati, where she created a profound impression in musical circles. Her reputation was greatly enhanced by her brilliant performance of Liszt's E flat concerto, and Schumann's *Faschingsschwank* at the concert of the New York Philharmonic in 1875. She established her fame in Philadelphia by rendering Beethoven's fifth concerto at the Philharmonic concerts, and later



JULIE RIVÉ-KING

took Chicago by storm at one of the concerts of the Apollo Club. Her playing upon this occasion was of the brilliant school, her number creating the sensation being Liszt's second Hungarian Rhapsody, at that time was not so familiar as it has since been made through orchestral transcriptions. She played it with most dazzling brilliancy, and there was nothing to do but admire the consummate ease of her technique and the sweep of her brilliant octaves in the last part. The applause was immense, and she was recalled again and again.

Here opened a new chapter in the career of this artist. Henceforth for some time she appeared in recitals in all parts of the country, with programmes of enormous range and difficulty, specimens of which appear earlier in this chapter. Nothing daunted this quiet woman. Bach, Beethoven, Schumann, Chopin, Liszt, Tausig, everything went. Her programmes were well arranged for presenting the music in agreeable sequence, and her work formed the distinct continuation of that of Rubinstein and Bulow in the variety, length and difficulty of the programmes, no less than in the attractive manner in which she played them. The strain was too great. After a few years of this kind of work she began to take things more easily, and as her concert engagements called for a great deal of traveling, she played the same pieces more frequently, and for a time left off some of those which made demands upon her nerve force too great for ordinary occasions. Many amusing incidents could be related if space permitted, of the curious ideas that people fell into concerning the ease with which programmes could be arranged out of this apparently interminable variety of material. Her reputation became so great for reliable and masterly work that people seemed to think it reasonable to ask for any piece in her vast repertoire, by memory and without a moment's notice, however difficult or however unusual it might be for her to be called upon to play it.

Julia Rivé was married in 1887 to Mr. Frank H. King, who had been her friend and manager for several years. She has since resided mostly in New York. Mme. King's record as a player with orchestra has been singularly large for an American pianist. She has played with all the orchestral conductors in this country, of any distinction, from Carl Bergmann to Gericke. With Mr. Thomas she played in upwards of two hundred concerts. In this connection she has produced a large number of concertos, invariably with the finished technique which has always distinguished her work. She has introduced many new works of high rank to the American public. For several years she has devoted considerable time to composition, and has written a large number of piano pieces and a few for orchestra. Her waltz, *On Blooming Meadows*, written for piano, has



Rafael Joreff

been scored for orchestra and played with great success. She has also distinguished herself by her careful editions of pieces from her repertoire. In person Mme. King is of medium height, blonde complexion, pleasant cast of countenance, and simple and entirely unaffected manners. Her circle of friends is extremely large, and her position in the front rank of pianists unassailable.

RAFAEL JOSEFFY.

This wonderful pianist was born, of Jewish parents, at Miskolcz, Hungary, July 3, 1853. His musical genius showed itself when he was quite a child, and it was so evident that he was placed under the guidance of the great teacher, Moscheles, in Leipzig. From him Joseffy passed to another successful master and great virtuoso, Tausig. He made his first appearance in Vienna and met with instant and unqualified success. The Vienna musical critics went into raptures over his playing. One of them said: "Joseffy held his audience spell-bound; with each fresh number they were electrified by the grand achievements of the artist; the softness and elasticity, the whispering, the elegance and sparkle of Joseffy's fioratures and runs cannot be described; such brilliant delicacy, such elegant fluency, such tender shading has not been heard since the time of Tausig and Liszt."

Joseffy then made a concert tour through Holland and Germany, and was received everywhere with applause, and especially in Berlin recognized as a true successor to the great Tausig. Later on he made artistic tours through Italy, all of Germany, Denmark, Sweden, Norway and Russia. He came to America about 1879 or 1880, and has appeared regularly in all the principal cities of the United States, everywhere received as a master, but most of all in New York city, where his position is one which no other artist can dispute. The general characteristics of his style are sufficiently indicated above. His technique, while equal to every possible demand of modern pianoforte composers, is nevertheless remarkable chiefly for its delicacy and finish. For this reason it has been frequently denied of him, by critics, that he possessed anything of the fire of artistic genius; this, however, is entirely unjust. Many of his interpretations are masterly, and notwithstanding the delicacy of his playing, at times he calls out the entire force of the Steinway pianos, upon which he invariably plays. His repertoire includes nearly all the great concertos, his especial favorites being Chopin's in E minor and Liszt's in E flat. His own compositions and arrangements are among the best studies in delicate and refined pianism that the teaching repertory embraces. In person Mr. Joseffy is short, inclining to stoutness. His manners are singularly quiet, but he is witty and, upon occasion, very sarcastic.



DR. LOUIS MAAS.

DR. LOUIS MAAS.

Among distinguished musicians who have, after achieving recognition and reputation in Europe, made America their home and identified themselves with the cause and progress of the art in their adopted country, the name of Dr. Louis Maas is prominent, and his reputation is as wide and favorable as that of any other pianist and musical director before the public during the last decade. Dr. Maas was born at Wiesbaden, Germany, June 21, 1852, his father being the principal music teacher of that town. He inherited the musical proclivity, and at the age of six could play proficiently such selections as his father thought judicious to permit him to learn. While still a child his father removed to London, and the latter being reluctant to have him adopt an art career, the lad was sent to school with a lay profession in view. Of his aptitude for the acquisition of knowledge, we may judge from the fact that at fifteen he graduated at King's College, with high class honors. He had still, however, cultivated music, in which he gave such undoubted evidence of superior talent that the elder Maas, chiefly through the advice of Joachim Raff, the great composer, finally withdrew his objections, and young Maas, to his great joy, was sent back to Germany in 1867, entering the Royal Conservatory of Leipzig, where he remained, till he graduated, the pupil of Carl Reinecke and Dr. Papperitz. Up to the time of his death, in 1870, the renowned composer Moscheles took a keen interest in the career of young Maas, in which his experienced and unerring judgment discerned a high and hopeful promise. In 1867 he felt himself strong enough to set his musical aspirations in a work for submission to the exacting judgment of the critical musical world of Leipzig, and his first overture was performed in the spring of 1868, at the annual conservatory concert in Gewandhaus Hall, with gratifying success. The following year his second overture was brought out with equally gratifying results, and in 1872 his first symphony was produced, eliciting such marked approval that it received the compliment of a performance at the Gewandhaus, the composer conducting. In 1873 and 1874, he spent the winters in teaching in Dr. Theodor Kullak's conservatory (having previously enjoyed the privilege of his instruction), and the summer seasons at Weimar, where he had the inestimable advantage of intimate association with the immortal Liszt, who took a deep interest in the art career of Mr. Maas, and gave him the priceless advantage of his counsel, advice and encouragement. Of the impression there made, we may judge from the fact that he played by invitation at court concerts, and received warm critical praise for his rendering of Chopin's E minor concerto. During 1874 he played in the principal cities of Germany, and in 1875, in answer to a unanimous call of the directory, accepted a

vacant professorship in his *alma mater*, the Leipzig Conservatory, which, but eight years previously, he had entered as a pupil. Here he remained for five years, during which time he had under his instruction over three hundred pupils, of whom two hundred were Americans. Association with the latter, and the knowledge thus acquired of the social conditions and musical possibilities of this country, led him, in 1880, to resign his position at the conservatory to accept a lucrative concert engagement in America, which, however, he was prevented from fulfilling by a serious illness. On his recovery some months afterwards, liberal inducements were offered him to return to Leipzig, while Joachim Raff offered him the first professorship at his Frankfort conservatory, but he had determined to cast his lot in America, and his services were secured by Dr. Eben Tourjée, director of the New England Conservatory of Music, ever on the alert to secure the highest available talent for that admirable institution of musical learning. Here he has since remained, performing a work of the highest importance, not only to that school, but to the cause of music throughout his adopted country, and high rank has been universally accorded to him, as pianist, composer and director of philharmonic concerts. He has frequently appeared in concert performances in the leading cities of the Union, and has thus attained a wide and appreciative popularity. He has also been an industrious composer of music of a high order, producing overtures, symphonies, suites, a triumphal march, fantasia-stuck, etc., for orchestra, a string quartette, songs, violin pieces, three important sonatas, and many miscellaneous works, including a concerto for the pianoforte.

[Since the preceding sketch was written we have the sad news to chronicle that on his return from a visit to Europe, Dr. Maas died suddenly at Boston, Sept. 18, 1889.]

EMIL LIEBLING.

In the front rank of the musical profession, not of Chicago only, but of the United States, Mr. Emil Liebling is readily accorded a foremost place, as well through the scope and breadth and many-sided characteristics of his musical skill and knowledge, as by the brilliancy of his performance as a virtuoso. He was born in Pless, Germany, in 1857, and is one of four brothers, all distinguished in musical life. Emil Liebling came young to America, and engaged for several years in teaching in schools and colleges. His intellectual mold was such that, as stated in Freund's *Music and Drama*, he soon "acquired the thorough American adaptability characteristic of the best order of German minds only." When he had attained a position that enabled him to devote time to

higher training he went to Berlin, where for several years he engaged, in part, in study under Kullak, Ehrlich, and Liszt, and, in part, teaching the piano in Kullak's Conservatory of Music. Here he acquired the friendship of such distinguished artists as W. H. Sherwood, Scharwenka, Moszkowski, Sternberg and others, and moved in an atmosphere admirably adapted to elevate and enlarge a musical mind naturally gifted with those refined qualities which urge heart and intellect irresistibly toward the highest plane of art. Nor was his culture confined to the art of music alone; he acquired literary attainments of a high order, and is not only an accomplished linguist, but a graceful, fluent and forcible writer, who, in contributions to American musical journals, has proved himself a competent critic, of well balanced and judicial judgment and an infallible instinct of recognition for true art, as distinguished from superficial shallowness or mere pretense: he is known as a musical reviewer, as implacably merciless toward the latter, as considerate and encouraging toward the former. On returning to Chicago in 1876, he astonished and delighted musical circles by the refinement of a technique always brilliant and resourceful, the intelligence and poetry of his interpretations and the rare power, which he possesses to a simply marvelous degree, of adapting himself with equal facility and perfection to either the classical or modern schools of piano music. Of Bach he is one of the most perfect exponents to-day, interpreting that master's compositions, not only with conscientious fidelity and unequalled skill, but elucidating the spirit and motive of the music with an intelligence and power not often witnessed. And yet he can turn to Liszt, and with equal mastery portray the spirit and brilliancy of that master with a vividness and superb effect not excelled by the highest representatives of this school. In every epoch of piano music he is equally at home, and whether it be Beethoven, Chopin, Schumann or Mendelssohn, he enters into and identifies himself with the emotional content of the subject, and infuses into the instrument the very spirit of the composer. He adds to the highest fluency of finger technique, an unerring musical instinct and a refined, artistic sensibility. His recitals have become musical events of the best order, and cover a remarkably wide range of works, including nearly everything from Moszkowski, Scharwenka, Tschaikowski, Sgambatti and Saint-Saens, as well as Bach, Beethoven, Mendelssohn, Schumann and Chopin, which he plays without notes, and as that discriminating critic, Mr. Mathews, says, "with the genuine ease that belongs only to a master." He has also a brilliant record in chamber music. His public work has been extensive, embracing concerts in Berlin, where he was eulogized by the most conservative critics, in Steinway Hall, New York, and other cities since 1877, with



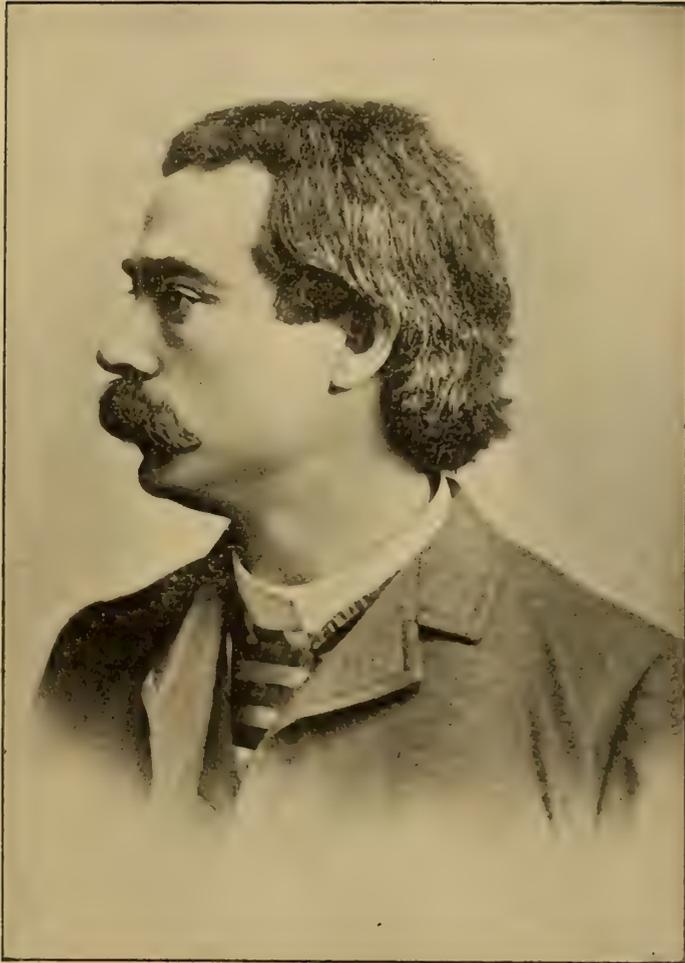
Emil Liebking.

Theodore Thomas in orchestra, with Wilhelmj, the violinist, and a vast amount of work in Chicago, where he enjoys unlimited popularity in cultured circles, and especially in the best walks of musical life. Mr. Liebling has exercised a very active and important influence in developing musical taste upon higher lines, and extending the knowledge and appreciation of the best forms of music by his masterly exemplification of its power and beauty. As a composer he has won distinction, and has the capacity to perform, as we may fairly anticipate, distinguished service in the future for the elevation of American creative art. His compositions include: *Florence*, valse de concert; *Meteore*, galop; *Feu Follet*; *Albumblatt*, a gavotte moderne for the piano, a collection of scales, and a song entitled, *Adieu*.

All of Mr. Liebling's brothers are distinguished as pianists. Mr. Max Liebling has been for many years a prominent accompanist and conductor in New York, whence he has gone out from time to time with concert companies. His brother Saul is a brilliant concert pianist with a high European reputation. He was much esteemed by Liszt. A still younger brother, George, has an enormous repertoire and a phenomenal technique. He has made several highly successful concert tours in Europe. He is likely to be heard of more extensively as years go by. Mr. Emil Liebling is happily married, and lives in a charming home in one of the pleasantest parts of Chicago.

AUGUST HYLLESTED.

August Hyllested, the Scandinavian pianist, was born in 1858 at Stockholm, Sweden, where his father occupied the position of stadtmusicus. The son early exhibited remarkable musical talent, entering upon the study of the art at the early age of five, and playing in public in Stockholm with great success when but eight years of age. Three years later he made a concert tour through Scandinavia. In 1871 he was sent to Copenhagen, where he had for an instructor Edmund Neupert, at that time director of the piano department at the Royal Conservatoire, and where he had tuition in composition, by the great composer, Neils W. Gade, president of the conservatoire. After five years devoted to study under such distinguished auspices, he made a second tour of Scandinavia as conductor of orchestra and solo pianist with Ferdinand Strakosch and his company, including Signora Domia Dio, Signora Montoya and Signor Holman. Returning to Copenhagen, he became organist of the Kykjobing cathedral and conductor of the musical society. Removing to Berlin two years later, he became a pupil of Xaver Scharwenka and the celebrated Theodor Kullak. In 1880 he went to Weimar to play for the great master,

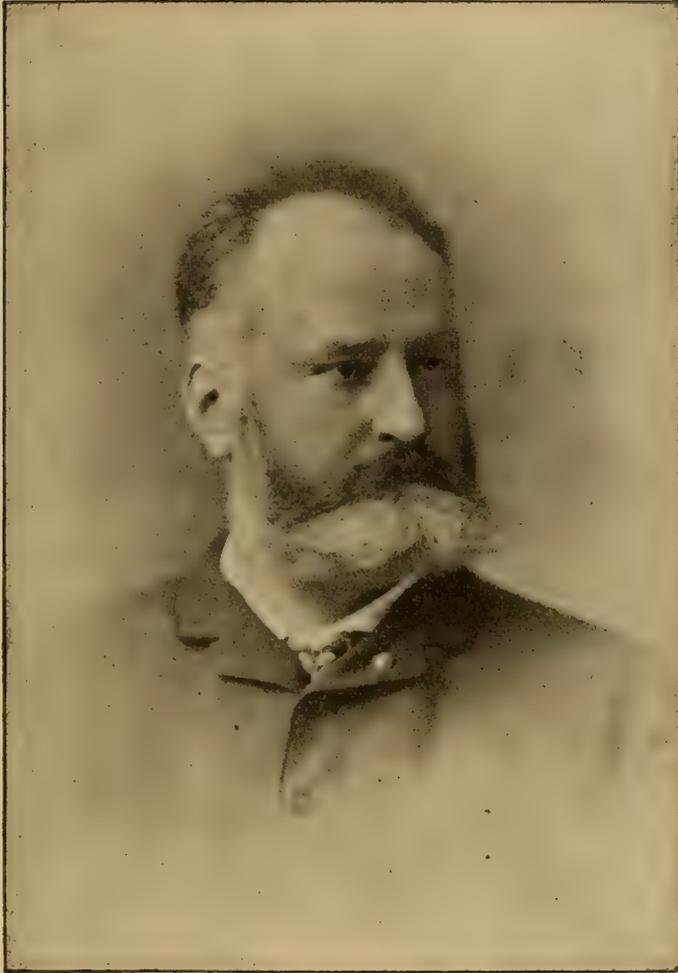


August Hylke

Franz Liszt. Liszt was greatly interested in Hyllested, spoke warm words of encouragement, and in a letter to the Danish royal assessor at Copenhagen, said: "Among the many pianists I have had the opportunity to hear I find only a few that are really talented artists, but among these few is particularly the Scandinavian pianist, August Hyllested." This high commendation did not prevent the artist from returning to Berlin and studying counterpoint under Kiel. In 1883 he made a very successful concert tour through Great Britain, playing at the Crystal Palace, and also in the principal cities throughout the country. Soon after, upon the invitation of her royal highness the Princess Louise, he spent the summer at her residence in Itzehoe. In the fall he left for England with letters from the royal family of Denmark to the Princess of Wales. He gave his first concert at the house of the Earl of Dudley, and afterward played before the royal family at Marlborough House. In 1885 Hyllested came to this country under the well known impresario, L. M. Ruben. After giving four concerts in Steinway Hall, N. Y., with Ovide Musin, the Belgian violinist, he made a tour of the principal eastern cities of the United States and Canada. At the National Music Teachers' Convention in Boston that year, he became acquainted with Dr. Ziegfeld, and was induced to come to Chicago, where he became and remains assistant director of the piano department of the college. That the young instructor has won popular favor in Chicago, goes without saying. His concert work has been very successful and his compositions have been well received, while his influence through the classes of his pupils is transmitted throughout the country, to the great advantage of general musical culture. The Society of Merit, of Palermo, Italy, has recently sent him a gold medal in recognition of his ability as an artist. We know of no one who is more conscientiously devoted to his art, or who more thoroughly recognizes his obligations to the great work of musical cultivation,

CARLYLE PETERSILEA.

No musician of American birth has attained a higher eminence in that broader world of art, which knows no geographical distinctions, than the subject of this sketch. As pianoforte virtuoso, as teacher and as the author of standard didactic works, whose excellences are approved by the highest and most critical musical authority, Mr. Petersilea has acquired an enviable reputation for himself, and brought honor upon American art life. He was born in the city of Boston, Jan. 18, 1844, and inherited his musical predilection from his father, Franz Petersilea, a musician of superior attainments, the author of the *Petersilea Piano System*, published 1872, and who had himself been the pupil of the great and gifted Hum-



Carlisle Petersilea.

mel. To direct and develop the musical talent which young Petersilea early evinced was a labor of love for his father, and so thoroughly was this work performed and so readily did the genius of the pupil respond to the promptings of the preceptor that after being admitted to the Conservatory of Leipzig, whither he was sent to perfect his musical education, in October, 1862, he was enabled to graduate with honor in August, 1865. His talent was recognized by that keen and discriminating observer and grand old musician, Moscheles, and this great master was pleased to bring him forward on all important occasions. On his graduation a testimonial was awarded to him, signed by the names of eleven distinguished masters, including Moscheles, Dr. Papperitz, Carl Reinecke, Franz Brendel, E. F. Richter and Ernest Hauptmann, which relates that —

Mr. Petersilea attained *superior accomplishment* in his general musical education, and particularly in piano playing (solo and ensemble), by musical conception and technical virtuosity, *the highest eminence*.

In the Grand Pruefengen of the Conservatory at Leipzig, held in the Gewandhaus Hall, Mr. Petersilea rendered Concert Fantastique of Moscheles, April 18, 1863; F Minor Concerto of Chopin, April 8, 1864; Concerto for Pianoforte of Henselt, April 27, 1865, achieving great and deserving distinction; and at Easter, 1865, *the prize out of the Helbig Fund was awarded to Mr. Carlyle Petersilea*, at the unanimous request of the directorial board and individual teachers of the Conservatory of Music at Leipzig.

On leaving Leipzig, Mr. Petersilea played with distinguished success in the leading cities of Germany, and subsequently returned to his native city, where he astonished and delighted musical circles with the brilliancy of his musical accomplishments. Entering upon the career of teacher and executant, he was induced by friends to establish a school of music, which, as the "Petersilea Academy of Music," was in successful operation from 1871 to 1886, when he was induced to give it up and accept the position which he has since held, at the New England Conservatory of Music. In 1884 he visited Europe, where he passed the spring at Weimar, with the great master Liszt. He gave, on April 10, a concert at the Singakademie, Berlin, in which he commanded the most eulogistic notice from the critics. H. Ehrlich, in the *Berliner Tageblatt*, said: "In all these pieces, Mr. Petersilea proved himself a very solid and scholarly pianist." The *Berliner Fremdenblatt* said: "His technique is extraordinary and reliable." The *Kreuz Zeitung*: "His playing is characterized by great purity, beautiful and expressive touch, and almost infallible technical accuracy, combined with an animated and profound conception." The *Vossische Zeitung*: "He possesses a magnetic, facile and accurate technique, especially with a tendency to the majestic, and, all in all, an animated style of playing." The *Deutsche Musik Zeitung*: "The concert giver proved himself not only a cultivated musician, but also a superb pianist, whose renderings glow with warmth and fire." Leonard

Emil Bach, court pianist at Berlin, in a letter to the German press, enthusiastically praises the American virtuoso, saying of a meeting at the house of an American citizen at Berlin: "I had the pleasure of making the acquaintance of the eminent pianist, Mr. Carlyle Petersilea, from Boston, who excited our amazement by his grand and masterly performance, which had all the passionate fire of Rubinstein," etc. Mr. Petersilea has received from the Italian Academy of Art and Science a diploma, with a grand gold medal and other decorations. His technical studies, and also his *complete scales and Arpeggios* have become standard works, in use both in Europe and America. He possesses a phenomenal musical memory, having at different times performed from memory the *entire* Beethoven *sonatas*, and other important and difficult works.

MISS AMY FAY.

Miss Amy Fay was born at Bayou Goula, May 21, 1844, on a plantation on the Mississippi river, eighty miles from New Orleans, La. Her parents were the Rev. Dr. Charles Fay, a son of the late Hon. Samuel P. Fay, of Cambridge, Mass., and Charlotte Emily, a daughter of the late Bishop John Henry Hopkins, of the Protestant Episcopal church of Vermont. The families were musical on both sides, but Mrs. Fay was a veritable musical genius, and although she had no instruction after her tenth year, she kept up her practice herself, and after her marriage she learned the great concert pieces of Thalberg and De Meyer, the pianists of the day, and always extemporized on any given air in a remarkable manner. Her ear was so perfect that when her husband put his finger on any key of the piano within range of the voice, as he sometimes did, without pressing it down, and asked her to sing that tone, she would do so immediately, and then when the key was struck, the pitch was identical with the tone sung. Amy was the third of a family of seven children (six girls and one boy), all of whom were gifted musically, and all of whom played and sang. She early manifested her talent, and began to play by ear and compose little pieces when only four years old. Mrs. Fay taught all her children music when they were five years old, her theory being, that the younger children begin to study, the easier it is to train their minds. While they were not forced at all, they thus imbibed music as easily as they learned their letters, and the oldest girl, Zina (as she was called, from "Melusina") even played the melodeon and started the tunes in her father's church in New Orleans, when she was only seven years old! While music was a part of the general education of the children, it was not the exclusive object of it. Dr. Fay was a man of unusual scholastic attainments, having graduated at Harvard university second

in the class of 1829, a class which was unusually brilliant, and which enrolled the names of Oliver Wendell Holmes and other noted men. Dr. Fay took great interest in the education of his children, and after they went to St. Albans, Vt., to live, in 1848, in order to be near Bishop Hopkins, superintended it largely himself. Amy was made to learn Latin and Greek, German and French, as a child, reciting to her father daily. From her mother she learned music, drawing and to write compositions. Other branches were also not neglected. Her education was a very complete one, and thoroughly rounded. When she was twelve years old her mother died, and after the marriage of her older sister, Zina, to Charles Peirce, a son of Professor Peirce, of Harvard College, at nineteen years of age, she went to live with her, in Cambridge, Mass. It was here that she began to study Bach, with Prof. J. K. Paine, and also to attend the piano class of Otto Dresel, in the New England Conservatory of Music. From these two masters Amy received very different views of music. She made her first great start, however, in piano technique, under Mr. Pychowski, a Pole, an artist who lived in New York, but who taught in a normal school one summer at Geneseo, N. Y. She attended this school when she was seventeen, when Mr. Pychowski was there, and in six weeks he entirely revolutionized her ideas of how to study the piano, with most important results to her after career. It was from him that she first learned the value of five-finger exercises and the necessity of practicing each hand separately, and the left hand as much as the right one. Her family was quite startled at the immense progress she made in six weeks' study with Mr. Pychowski, and when she was twenty-one she went to New York and took one more quarter's lessons of him. Miss Fay did not go to Europe to study music as a profession, however, till she was twenty-five years old, and in this respect her experience has been directly opposite to that of most artists who make their first successes in public long before that age. She was attracted to Berlin by the fame of Carl Tausig, who had established a school for the higher piano playing. Tausig's name was first spoken to her by Professor Paine, who remarked to her one day, "There is a young man in Berlin who plays the piano like forty thousand devils! His name is Carl Tausig." This remark was intended in a complimentary sense, and so excited Amy's imagination that to Tausig she was bound to go!

She remained one year in Tausig's conservatory, when, at the end of that time he gave it up. Here she got a conception of what piano virtuosity in its highest development is, through the frequent opportunities she had of hearing Tausig play to his pupils. She then continued her studies with Dr. Kullak, with whom she remained for three years, going to Weimar



Amy Fay

in the summer of 1873, to put herself under Liszt's instruction. Liszt's playing was as great a revolution to her in musical conception as Tausig's had been in technique. In the fall of 1873 she returned to Berlin and resumed lessons with Dr. Kullak, with whom she studied for several months. By his advice she was preparing to make her *début* in concert in Berlin, when she met Herr Concertmeister Deppe. Herr Deppe had already been described to her as a remarkable teacher, and she became so interested in his ideas on a first interview that she decided to take some lessons of him. For a year and a half she was a diligent student under him, and then returned to Weimar for a few weeks more of Liszt before returning to America in October, 1875, after six years' absence. The first few months after her arrival here were spent in New York city, where she made her *début* in a concert of the Mendelssohn Glee Club, and afterward she played in some other concerts. Later she went back to her old home in Cambridge, Mass., where she gave her first recital, following it up with another one in Boston. She was at once pronounced an artist by the press, and played with Theodore Thomas' orchestra at the Sanders theatre in Cambridge, and at the Worcester, Mass., musical festival. She was the first pianist to introduce the playing of piano concertos at these festivals, which has been done ever since. After spending three years in Cambridge and Boston, Miss Fay came to Chicago to live, in 1878, where she has remained ever since, dividing her time about equally between teaching and playing throughout western towns and cities. Her concerts have taken the form of what she calls "Piano Conversations," and her plan is to talk to her audiences before each piece long enough to impart to them her own feeling, thought and information in regard to it. This method of giving piano recitals meets with much approval, and they have been happily described as "An exhibition of exquisite musical pictures, illuminated by eloquent words."

During her sojourn in Chicago Miss Fay has turned out some fine pupils who have distinguished themselves in various educational institutions. Her book, *Music Study in Germany*, is widely read, both in this country and in Europe, and has made her an authority on the subject of which it treats. It was published through the influence of the poet Longfellow, who revised it in manuscript with the greatest care and interest, and gave it its name, and it has since received the double honor of being translated into German at the request of Liszt. In Germany it enjoys the same popularity as in this country. In 1886 it was republished in London by Macmillan, at the request of Sir George Grove, who also wrote a preface to it. It received extended and enthusiastic notices from all the papers there, and has passed through several editions in England.

For the last five years Miss Fay has devoted much of her time during the winter to the Artists' Concert Club, an association of musicians, formed for the purpose of giving fortnightly concerts throughout the season, at which the performers are resident Chicago artists, and the music of the highest order. She founded this club in the conviction that it would exercise a happy influence in establishing a friendly intercourse between local artists, and that it would give them frequent opportunity to enjoy the stimulus of playing in public and before each other in their own city. In this she has not been disappointed, and the club has exerted an important influence on the music of Chicago since its inception. It would be well if such a one existed in all cities. Liszt has included Miss Fay's name in the roll of his best pupils, in a list made out by himself. (See Nohl's biography of Liszt, translated by George P. Upton.) She was held in high estimation by him as a woman and a musician.

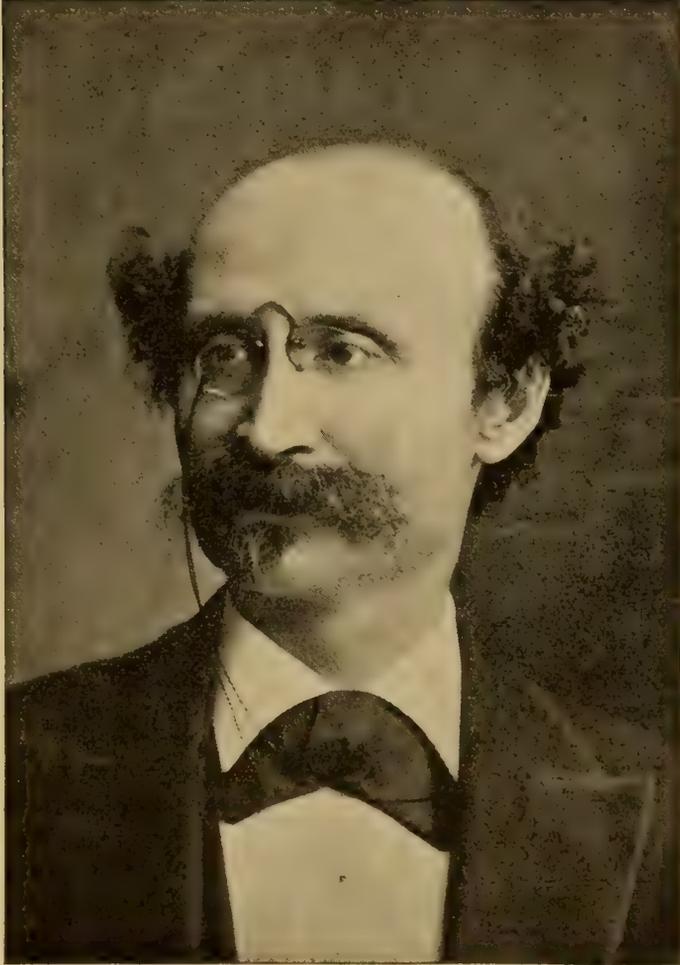
CARL WOLFSOHN.

This celebrated musical scholar and artist was born at Alzey, Rhenishessen, Germany, Dec. 14, 1834. His musical talent showing itself at an early age, he was put to the study of the pianoforte under that excellent master, Aloys Schmitt, of Frankfort, with whom he remained two years, at the end of which time his studies were interrupted by the revolution of 1848. In December of that year he made his *début* as pianist at Frankfort, in Beethoven's pianoforte quintette. After two years' further studies under Vincent Lachner and Mme. Heinefeiter, he made a successful concert tour through Rhenish Bavaria. He then went to London, where he remained two years. He came to America in 1854 and settled in Philadelphia, where he lived and worked for many years. He was first a pianist, playing in public frequently, introducing there many of the leading pianoforte concertos with orchestra, and giving every year for nearly twenty years, series of concerts of chamber music, at which he introduced nearly everything belonging to this class of art. To these multifarious and many-sided activities, he added the work of an orchestral conductor, and for two years gave symphony concerts in that city, where again he distinguished himself by the breadth and range of the programme. He first attracted national attention as a pianist, or more properly as a singularly broad musical scholar upon the piano in 1863, by his series of recitals of all the sonatas of Beethoven. These he gave in two successive seasons in Philadelphia, and then gave two repetitions of them in Steinway hall, New York. It was the latter repetition which attracted the attention of the country, owing to the metropolitan character of the New York press and the attention paid to this great undertaking by all the

leading musical critics there. Still later Mr. Wolfsohn played all the pianoforte compositions of Schumann, in succession, at a series of recitals, and still later all the works of Chopin. When the enormous difficulties of some of these works are taken into account, and the many-sided development of pianoforte technique represented by them, together with the recondite nature of many of the ideas of this tone poetry (corresponding to the Brownings, Shakespeares Dantes and Coleridges of literature), some idea may be formed of the artistic faith called into exercise in presenting anything so essentially heroic and self-forgetful in a country so little given to music of this kind as America is reputed to be. He completed the series, with no small success. Naturally he succeeded better in the works of Beethoven, because his early studies had been made in more just preparation for this school. But as a Schumann player Mr. Wolfsohn is one of the best, his musical intelligence and wide artistic experience making many things clear under his fingers which the mere virtuoso passes over unconsciously and meaninglessly.

Mr. Wolfsohn removed to Chicago in 1873 and renewed his activity here as conductor of the Beethoven society, a mixed chorus formed expressly for him, containing within its ranks many of the most devoted music lovers of the city. This society produced an extremely creditable succession of works, many of them for the first time in the city. Among them were Bruch's *Odysseus*, Beethoven's mass in C, Gade's *Crusaders*, Hofman's *Legend of the Fair Melusina*, and many other important works.

As a vocal conductor Mr. Wolfsohn was strong upon the musical side, but upon the purely technical he was not so good. The society finally subsided, in consequence of insufficient support, and, it may be added, the elevation of the standard of vocal work by a rival society. Mr. Wolfsohn's activity did not rest with his efforts in the field of vocal music alone. He repeated here the Beethoven sonatas, the same as already in New York and Philadelphia, affording many even among our advanced teachers their first opportunities of hearing some of the greatest of these noble and beautiful compositions. He followed up his distinguished success in the Beethoven season, with the Schumann works, in which his relation was that of pioneer, for outside an extremely limited number of his pieces, the works of Robert Schumann were at that time a sealed book to the majority of even our best pianists. In the following season he gave the Chopin works. In this he was less successful. The standard of taste for virtuosity in piano playing had been set in a high key by the then recent seasons of the great pianists, Rubinstein and Bulow, nor had this standard been allowed to fall by their successors upon our concert stage, Mmes. Essipoff, Rivé-King and Carreño. Mr.



Carl Kallfuss

Wolfsohn, playing from the standpoint of the artist and musical scholar, and not from that of a virtuoso, found it impossible to stand against the current with the same success as formerly. He was heard with great pleasure and edification by a considerable body of faithful lovers of art for art's own sake; but he did not close the season with the same prestige as formerly. Later he projected a series of historical recitals covering the whole range of musical literature, extending to about one hundred in number. The programmes of the entire series were formulated, and about ten or fifteen of the course were completed. But circumstances induced him to abandon the project at a time when he had just got down to the interesting parts.

Mr. Wolfsohn has given trio concerts in Chicago for more than ten seasons, and has played in them an extremely wide selection of all the greatest and best works for piano, of classical and modern schools. They have been attended by the best music lovers of the city, and form a delightful social reunion, which the musical life of the city would miss very much if they were to be discontinued. As a teacher, also, he has done a great deal of honorable work. Very many artists have been turned out by him, or rather have been indebted to him for making them musicians so thoroughly as to put it out of the power of subsequent teachers to reduce them to mere virtuosi. Among these the name most distinguished is probably that of Mme. Bloomfield-Zeisler. Mr. Wolfsohn is still active, full of spirit and plans for the future. One of his pet desires has been that of seeing an orchestra established in Chicago upon a solid basis. Another is a national conservatory, or a thoroughly endowed college of music, officered with exclusive reference to the art of music in its higher departments. He visits his relatives near Frankfort, on-the-Main every summer, and is a regular attendant at the Bayreuth festivals. He was one of the earliest practical workers in the Wagner societies in this country, and so long ago as his symphony concerts in Philadelphia gave Wagnerian selections. As will be seen from the foregoing record, Mr. Carl Wolfsohn is a musician worthy of the highest possible honor, and his name deserves to go down among those of the musical apostles and saints of America.

Mention has already been made of several pupils of Mr. Wolfsohn, who have subsequently become distinguished, one of whom follows here-upon. But there are other musicians, not pianists, who have been helped and inspired by this master. Michael Banner, the violinist, was one whom Wolfsohn practically took control of and sent to Jacobsohn at Cincinnati, who educated in him the beginnings of a promising art life. Banner took the first prize at the Paris Conservatory, and now lives in New York.

FANNIE BLOOMFIELD ZEISLER.

This accomplished woman and fascinating pianist was born at Beilitz Austria, in 1865, and became Americanized by the removal of her parents to Chicago when she was but two years of age. From infancy she gave evidence of the remarkable talent with which she was endowed, and after a few years of instruction, she was accustomed to play in public, mostly at concerts given under the auspices of the then existing Beethoven Society, at Chicago, where her performances created genuine admiration, and she came to be regarded as a musical prodigy. When at the age of thirteen Fannie Bloomfield played before the famous Mme. Essipoff, then in Chicago on a concert tour, who, recognizing the little girl's genius, urged her to go to Vienna and undertake a course of study and training with Leschetizky, Essipoff's husband and teacher. Little did either of them think that ten years later they would play together in London and be mentioned by critics of that city as artists of equal rank.

Pursuing Essipoff's advice, Fannie Bloomfield went to Vienna and studied under the great master for five years, and on making her *début* at Vienna won the most enthusiastic opinions from the critics of that great centre of musical life. Eduard Hanslick, in the Vienna *Neue Freie Presse*, wrote: "Miss Bloomfield proved herself a thorough artiste and brilliant performer," and the Vienna *Tribune* said: "Her playing impresses one by the masculine spirit of its conception and faultless accuracy of its technique." She made her first American appearance at the Beethoven Society's concert, Chicago, Jan. 11, 1884, under the direction of Carl Wolfsohn, giving on this occasion Henselt's concerto, with orchestra. She then played Weber's Concertstueck with orchestra, at a concert of the Milwaukee Symphony Society, also gave recitals in Chicago, St. Louis and Baltimore, and on Oct. 14 played again at the Kimball Hall opening in Chicago, and on each of these occasions was the centre of attraction and the recipient of high praise. She made her *début* in Boston at the Symphony Concerts in the fall of 1884, under the direction of Gericke, winning distinguished applause. Calixa Lavallée wrote of her playing on this occasion: "Some misgiving had been manifested as to the advisability of the choice of this concerto (Henselt's) for her Boston *début*, since the massive chords and octave passages seem to call for a man's power, but those who heard her last night must say that if there is a lady who can make us forget this it is Miss Bloomfield. * * * Miss Bloomfield displayed the qualities of a conscientious and finished artiste—clear and brilliant technique, fine phrasing, delicacy and fine coloring, dash and fire which could not be expected from such a delicate hand; still not surprising since the artist speaks from the soul." In

February, 1885 she played in one of Van der Stucken's Novelty Concerts at Steinway Hall, in New York, of which performance the *New York World* spoke thus: "In brilliancy and precision of execution, delicacy of expression and individuality of style, Miss Bloomfield's performance has not been excelled by any lady pianist who has appeared in this city since the days of Essipoff." And Floersheim, an eminent critic, said in the *Musical Courier*: "Since Essipoff's departure we have not heard in New York a pianiste with so much musical intelligence and feeling, such a finished and evenly developed technique, and such healthy and agreeable tone, combined with a firm yet elastic touch which allows the use of every shade of tone production. Her finger technique and octave playing are truly astonishing for power and beauty." Of her appearance at the New York Symphony Society concert, under direction of Damrosch, April 4, 1885, Frederick Archer wrote: "It is worthy of note that when she came on the platform she was received in almost total silence. At the conclusion of the concert the house fairly 'rose' at her, and after reappearing three times she was compelled to play an encore. A success so genuine has some value." These various criticisms, a few of a mass of eulogies, were selected as giving a fair idea of her style and powers as an executant. Jan. 21, 1866, she played with orchestra at a St. Louis Musical Union concert, in October at Messrs. Page Turner's concert with the Dannreuther Quartette at Montreal, Can. In 1887 she played Chopin's F minor concerto at the Boston Symphony Concerts, Gerricke directing; Rubinstein's D minor concerto at the Chickering Hall Symphonic Concerts, New York, under Van der Stucken, and the Peabody Symphony Concerts at Baltimore under Hamerik; she assisted at a chamber music concert of the Detroit Philharmonic Club, and at a great many others in various cities too numerous to mention. May 30 and 31, 1888, she played to illustrate Krehbiel's lectures on music in New York. In August, 1888, she went to Europe, attending the Wagner Festivals at Bayreuth, and spending several months at Vienna with her old teacher Leschetizky and Mme. Essipoff. She was induced to accompany the latter to London, and in that city the two pianists appeared together at the Monday Popular concerts and at Steinway Hall, creating immense enthusiasm, on the former occasion giving variations on a theme by Beethoven and a duo from Schuman's *Manfred*, Mme Bloomfield-Zeisler playing first piano with Mme. Essipoff as the second piano. The subject of this sketch has had bestowed upon her the compliment of dedications of some very fine compositions of Eduard Schuett, Leschetizky and a great number of American composers. She has played for the Music Teachers' National Association in Cleveland in 1884, New York 1885, and Indianapolis 1887,



Fanne Bloomfield Zeisler.

on the latter occasion presenting an *Essay on Expression in Piano Playing*, which was heard with great interest. She is a member of a family including a number of eminent musicians, among whom may be mentioned Moritz Rosenthal, Adolf Robinson and Mme. Bertha Pierson. On Oct. 18th, 1885, she was married to Mr. Sigmund Zeisler, a successful Chicago lawyer.

CHARLES WELS.

Mr. Charles Wels, whose name is well and favorably known among American musicians, was born at Prague, Austria, in 1825. Prague is a musical city, and young Wels was brought up in an art atmosphere which influenced him to adopt the career of a musician. While pursuing his general education his musical talents were not neglected, and at the age of eleven he wrote waltzes and other trifling compositions, which would have been published but for the timely interference of his parents. When he was nineteen years old he began to study with Tomascheck, who was conducting a conservatory at Prague. There was a notable array of students at the conservatory at that time, among them Dreyshock, Schulhoff, Kuhe, Dr. Hanslick, Goldschmidt and many others who afterward became famous.

He progressed rapidly, and was soon known as one of Tomascheck's best pupils. He studied the piano, harmony and composition, and often was called upon to play before such distinguished visitors as Liszt, Berlioz and Thalberg. He composed many piano pieces and an overture for orchestra, which was heard at a public concert in Prague and won favor. After a sojourn at Leipzig, where he enjoyed the friendship of Moscheles, Mr. Wels went to Poland, where he became court pianist, and, after several years' service in this capacity, he was induced to take up his residence in Dresden. Here he speedily won recognition as one of the most accomplished teachers in that musical community.

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 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 as Liszt only was equal to. Wels also made the acquaintance of



Charles Wells

Richard Wagner there, he being leader of the Royal Opera, where his *Rienzi* and *Tannhäuser* were just fighting their way into public recognition.

In 1849 Mr. Wels decided to come to America. Arriving in New York, he found himself in competition with Maurice Strakosch, who was at that time giving concerts and appearing as a pianist. His contemporaries were: Timm, Scharfenberg, Wollenhaupt, Bristow, 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; his pupils were legion, some of whom are known now as men of high standing, as for instance S. 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.

L. M. Gottschalk was an intimate friend of Mr. Wels, and the two were frequently heard together in concert, playing four hand pieces. Mr. Wels also appeared as concert organist, and for the past thirty-five years he has been engaged as organist by some of the most prominent churches in New York. He has written compositions of every kind, piano solos, songs, church music and orchestral suites. He is still young in mind and hale and hearty in physique. His career has been a most useful and honorable one.

CONSTANTIN STERNBERG.

Among the admirable pianists of America Constantin Sternberg holds an honorable and prominent position. A well known critic recently referred to him as "A musician by God's grace, and a gentleman, in the word's noblest meaning." This is enthusiastic praise, certainly; but the musical world has had abundant evidence of Mr. Sternberg's talents as a musician, while of his qualities as a man, his friends and those who know him best speak in terms of eulogy scarcely inferior to the above-quoted phrase. He was born in St. Petersburg, Russia, of noble parentage, in the year 1852. Though a Russian by birth, he is a cosmopolitan in culture and a German in musical education. At the age of eleven he was taken to Weimar, where Liszt was residing, and the great master, taking notice of the boy, advised that he be sent to the conservatory at Leipzig. At that grand school he studied with such famous instructors as Reinecke, Richter, Moschelles and Hauptmann. In 1867, when not quite fifteen years of age, he obtained his first engagement as a conductor of light opera at the Vaudeville Theatre at Leipzig, and for six years he followed



William S. Stenberg

this branch of the profession in various cities of France and Germany. He afterward graduated to grand opera, of which he became the conductor at the opera house at Strelitz. When he was about twenty-one years old, Mr. Sternberg attracted the attention of Kullak, who said to him: "You must learn to play the piano." Any excuses on the score of poverty were of no avail, and for several years the young man remained with Kullak at the expense of that great master, who has now gone from the scene of his labors for art. To repay this generosity and interest Sternberg studied and practiced for thirteen hours a day, and the result was an attack of nervous prostration, from which he was rescued by a strong constitution. 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. He then went upon a prolonged concert tour, which included all the principal cities of Europe, and even extended into Asia and Africa. In 1880 he returned to Germany, and among other recognitions of his merit was a summons to appear before King William I, by whom he was treated with marked consideration and kindness. Shortly afterward he received an offer to visit America and, accepting the invitation, he filled engagements for 152 concerts and met with great success wherever he appeared. After his first American tour he returned to Germany to be married, and then Mr. and Mrs. Sternberg departed for America, having concluded to make their home here. After a concert tour with Mme. Minnie Hauk, Mr. Sternberg received a flattering offer to locate at Atlanta, Ga., and take charge of the music of the Female College at that city. His admirable work in this important position has been varied by occasional concert tours, and Mr. Sternberg's career in America has been both gratifying to the musical public and satisfactory to himself. Mr. Sternberg has composed a variety of works, and he has written agreeably on many subjects relative to musical art. As a pianist he is not a mere technician, although his execution is brilliant; but he ever makes the executant secondary to the scholar and thinker.

MISS NEALLY STEVENS.

One of the youngest and one of the most popular of the American pianists of the present is Miss Neally Stevens, whose brilliant work in various important concerts during the past few years has endeared her to audiences in all parts of the country. Recently at several meetings of



NEALLY STEVENS.

the Music Teachers' National Association, as well as at the reunions of several state associations Miss Stevens' work has been praised in glowing terms by audiences of the most exacting nature — those made up of professional musicians. Miss Stevens is an American girl who has accomplished much for the art of music in her native country. She enjoyed the advantages of study with the best masters of Europe. The Abbé Liszt, Dr. Von Bulow, Moszkowski, Scharwenka and many other celebrities may be accounted among those who have given her their guidance. While studying in Germany she made frequent appearances in concert, and her work was warmly praised by the late Abbé Liszt and by other famous connoisseurs. Her repertoire is a most extensive one, and she has a particular *penchant* for the works of American composers, frequently devoting entire programmes to their interpretation. Miss Stevens has played in most of the leading cities of the Union. She succeeded in capturing the favor of critical Boston. In that city the critic of the *Home Journal*, said: "Her technique was shown to have all the mastery and charm of the bravura pianist, while in contrasting attendance upon this the perfect refinement, clearness, pliancy and finish were the unmistakable traits of the real artist. Her phrasing was that of a thoroughly sincere, able and discriminating musician, while the tone she produced from the instrument was unusually musical and refined." On the occasion of her appearance in New York, the *Musical Courier's* well known critic wrote of her: "Miss Stevens has a refined musical nature and a very brilliant technique. She gave several difficult bravura passages in a manner that deserves the highest praise. Her scale work was excellent, and scarcely a blur was noticed throughout. Her octave passages and chords were given in a very broad manner, and showed plenty of reserve power. She aroused her audience to great enthusiasm, and was often recalled."

Miss Stevens is but a trifle over twenty years of age, and she has made most rapid progress in her art. Her gifts include a charming manner and appearance, and her playing is characterized by warmth of expression, facility of technique and intelligence that readily grasps the intent and purpose of a composer's thoughts. She is devoting herself wholly to concert playing, and thus far has been so successful that a brilliant future for her may be anticipated.

ARMIN W. DOERNER.

This well known pianist and teacher, who has been connected with the Cincinnati College of Music, since its foundation, was born in Marietta, O., June 22, 1852. He came to Cincinnati in 1859 with his parents, and at the age of ten years he received his first instruction on the piano.



Armen H Doerner

from his father, who could only teach him the elements, and had not the slightest intention of making him a musician. An inborn love of music prompted him, however, to pursue his studies with indefatigable zeal, and at the age of seventeen he had already decided to follow music as a profession. In April, 1871, he went to Berlin and entered the New Academy of Music, under Theodore Kullak, taking at the same time private lessons from the celebrated Franz Bendel, and studying theory and composition with Carl Weitzmann. In the following year he entered the conservatory of Stuttgart, where he remained two years and a half, under the instruction of such eminent professors as Pruckner, Techert and Faisst. Subsequently he studied for several months in Paris, under Edward Wolff, a pupil of Chopin. After undergoing this complete and thorough course of training from the most famous foreign masters, he returned to Cincinnati, and in 1879, when the College of Music was established, he was appointed professor of piano, in which capacity he has labored conscientiously and with extraordinary success. He is a piano instructor in whom all the requisites of a complete intellectual and mechanical mastery of the piano are blended. His book of *Technical Exercises* is clear, concise and methodical in treatment, and is well adapted to the daily use of the advanced artist and the mere tyro. Aside from his well-merited success as a teacher, Mr. Doerner has achieved a national reputation as a superior executant, and in connection with Prof. Andres, of Cincinnati, gained much applause for superior finish of duet playing upon two pianos. This was before the meeting of the National Association of Music Teachers, at Philadelphia, in July, 1889. In this connection it may be of interest to state that some of the highest musical authorities, and among them the talented musical critic of the *New York Tribune*, say that their ensemble playing, in the higher quality of unity of thought and harmony of purpose, in the nice adjustment of individual characteristics and the unselfish subordination of everything to the exposition of the contents of the composition, has no superior. Having already accomplished so much and being yet in the prime of life and usefulness, we can safely predict that Mr. Doerner will yet add many interesting and brilliant pages to the history of music in America.

JOHN ERNST PERABO

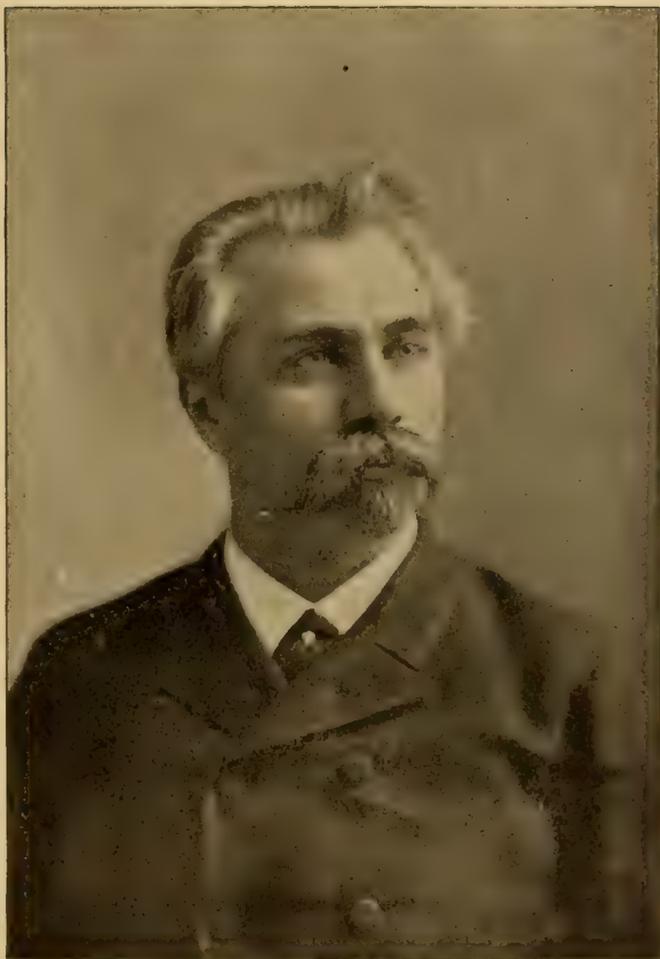
Was born at the pretty, stragglng little town of Wiesbaden, in Germany, on Nov. 14, 1845, the son of Michael Perabo, whose entire family of nine children entered the musical ranks. His father began to teach him music when he was only five years old. In 1852 they came to America, and the family settled in New York, where they remained for two



Ernest Perabo.

years. During the second year the lad appeared before the public for the first time in a concert given by Professor Heinrich, and a great future was predicted for him. His parents then removed to Dover, N. H., and afterward to Boston, where they made their home for a year, and during this time the boy received instruction on the violin from William Schultze, of the Mendelssohn Quintette Club, and played at a concert, under Carl Zerrahn's direction, at the Music hall. From there the family went to Chicago and to Washington, where they saw President Buchanan, and sought assistance from the government in order to help the lad to prosecute his musical studies in the old world. They were unsuccessful, not unnaturally, but finally induced William Scharfenberg and a committee in New York to send John Ernst to Germany to receive a more extended musical culture. He left for Hamburg in 1858 and spent four years in "the town of the three turrets," but, owing to the delicate state of his health, did not study music to any extent. He entered the conservatory at Leipzig in 1862. His teachers were Professors Moscheles and E. F. Wenzel, on the piano; Dr. Robert Papperitz, Dr. Moritz Hauptmann and Dr. E. F. Richter, in harmony, and at a later period he had instruction in composition from Carl Reinecke. He won some distinction, taking the Helbig prize, and at the public examination of the conservatory in 1865, playing the second and third movements of Norbert Burgmüller's concerto in F sharp minor, then just published. When he returned to the country in 1865 the committee told him that they expected no pecuniary reward for their services, and that he was absolutely free.

Mr. Perabo went to Sandusky, O., where his parents lived, and gave several successful concerts in that city and at Lafayette, Chicago and Cleveland. In 1866 he returned to New York and played at a number of concerts, meeting with such favor that he started a series of Schubert matinees, at which he rendered all the sonatas of that composer. He has played every winter at the Harvard concerts bringing out many works previously unknown. He has published four collections of piano pieces for pupils, and transcriptions of Löwe's ballads, *The Dance of the Dead*, *Melek at the Spring*, and *The Secluded*. Besides these, he has made concert arrangements of the first movement of Rubinstein's *Ocean Symphony* for two hands, the same author's overture *Dimitri Donskoi*, the first movement of Schubert's unfinished symphony, and transcriptions from Beethoven's *Fidelio* and Sullivan's *Iolanthe*. He has also composed several short pieces for the piano, among them *Moment Musical*, *Waltz*, *Introduction and Andante*, *Souvenir*, *Studies*, *Scherzo*, *Prelude*, *Pensée Fugitive* and *After School*. He is now living in Boston, engaged in the work of a teacher.



Carl Faalter

CARL FAELTEN.

Carl Faelten, one of the principal teachers in the New England Conservatory, and an artist distinguished in the world of music, was born in Ilmenau, Thuringia, Dec. 21, 1846. While a school boy he evinced a strong passion for music, and was fortunate enough to secure competent preliminary instruction in piano and in theory. Possessed of an ambition to become a good pianist, and as his parents were unable to provide the means to enable him to gratify this ambition, he had recourse to his own industry and exertions. He entered one of those orchestra schools in Germany, known as the *Stadtthfiferien*, at Arnstadt, where he remained from his fifteenth to his nineteenth year, and where, while pursuing every advantage open to him for study and improvement, he was compelled to do the most laborious and unsatisfactory work of the musical profession, playing dance music, etc.; but this in itself was an advantage to him in after years, as it gave him practical acquaintance with many orchestral instruments, and he became especially proficient in the violin and clarionet. After playing the violin in orchestras in Germany and Switzerland, he became connected with a small orchestra in Frankfort-on-the-Main. Here he was able to resume his piano study, which he had been compelled to neglect for nearly seven years, and was fortunate enough to attract the attention and secure the friendly advice of several prominent musicians, among them Herr Julius Schoch, a pupil of Aloys Schmidt. Thus encouraged, he studied and practiced with great energy, and was making rapid progress, when another untoward event interfered with his ambition. The inexorable German military law took him away to service as a soldier of the line during the Franco-Prussian war, and when he returned to Frankfort, he found his fingers so stiff from handling the musket, that he had to begin over again his training for the piano. However, difficulties served but to increase his ardor, and so diligently and successfully did he now pursue his musical education that after 1874 he appeared successfully in symphony concerts with other eminent artists, and gave recitals of his own, which soon gave him a reputation in critical circles. He appeared at Berlin, Bremen, Cassel, Haag, Schwerin, Wiesbaden, Vienna, London and other European cities, with increasing fame, and also devoted much time to teaching, with such skill and success and evidence of a natural aptitude for the work that he attracted the attention of Joachim Raff, whose friendship he had formed at Wiesbaden. In 1877 Raff organized the conservatory at Frankfort-on-the-Main, and selected Faelten to be associated with Mme. Clara Schumann, as the best available talent combining eminence as a pianist with skill as a teacher. Here he had special charge of the training of teachers, and delivered annually numerous lectures on theoretical and



Otto Bendix

practical requirements of teachers in piano playing. His piano classes were very successful, and he graduated a great many finely trained students. On Raff's sudden death, a little over three years later, Faelten determined to come to America, and in 1882 settled in Baltimore under engagement with the Peabody Institute. Here he labored successfully for a few years, when his services were secured by Dr. Tourjée for the New England Conservatory of Music, where he has found the work so congenial, and all the surroundings so entirely to his satisfaction, that he has determined to devote the balance of his life to musical work there. His success has been remarkable, and its results justify the wisdom and discernment of both Raff and Dr. Tourjée in their appreciation of the qualities which make him so valuable an acquisition to a musical conservatory. He has become widely known outside the conservatory — at New York, Boston, Baltimore and elsewhere, in connection with the symphony concerts — and wherever he has appeared his talents as a pianist and musician of the first rank have been universally recognized and applauded in the most critical circles.

OTTO BENDIX.

The name of this eminent pianist and teacher has been widely familiarized through the United States, not only through his prominent connection as an instructor during the last nine years at the New England Conservatory of Music, Boston, but also in connection with many important musical events in the leading cities of the Union.

Mr. Bendix is a native of Copenhagen, Denmark, where his boyhood was passed. His musical talent is inherited, his father, Emanuel Bendix, a prosperous merchant of the Danish capital, having been an amateur musician, noted for his skill as a flutist. At the house of the elder Bendix, the Royal Orchestra was accustomed to frequently meet for practice, and thus the subject of this sketch grew up in a musical atmosphere. As early as at nine years of age, young Bendix had attained such proficiency at the piano that he was allowed to play with the orchestra, and the bent of his genius being evident, he was allowed by his father to enter upon a course of study with a view to a musical career.

He studied first under Antoine Rée, at Copenhagen, and afterward under the eminent Danish composer, N. W. Gade, director of the Copenhagen Conservatory, where his progress was so rapid and his proficiency so remarkable that it was decided to open up to him the broader advantages of the Berlin schools. At Berlin he remained for two years a pupil of the distinguished Kullak, and had the additional benefit of a warm personal intimacy with this famous composer and instructor. On completing his studies with Kullak, he gave successfully a series of concerts

in Berlin, under the patronage of that master. Thence he went to Weimar, and for three consecutive summers had the inestimable advantage of the advice and instruction of the great Liszt. At Weimar he gave numerous matinées of the same class as those given by Von Bulow and Rubinstein, and these entertainments were patronized by the grand duke of Weimar, who in this and other ways manifested a keen interest in the art career of the young performer. Having thus completed the preparation for his musical career under such distinguished auspices, he returned to Copenhagen and was at once installed as a foremost teacher in the conservatory, where he soon acquired a prominent reputation, both as executant and teacher. In addition to his work as instructor of the piano at the conservatory, he played the first oboe in the Royal Theatre orchestra during the thirteen years of his connection with the Copenhagen institution. Having determined to remove to America, he made his first appearance in Boston, in 1880, and gave an introductory recital at Chickering's piano rooms, which was attended by the leading musicians and critics of the city, whose verdict upon his playing was extremely favorable. He shortly after accepted a position as piano teacher in the New England Conservatory, where he still remains among the most efficient as well as the most popular of the teachers of this institution. During this time he has frequently appeared as a virtuoso in our principal capitals, and has been everywhere recognized as undoubtedly one of the most brilliant instrumentalists of the modern school. He combines remarkable technique with a truthfulness and sympathy of interpretation which enable him to render the compositions of the great masters in a manner that invariably elicits the approval of every artistic listener. Combined with this faculty he possesses a rare adaptability to the work of imparting musical knowledge to others, and this has rendered his services in connection with the conservatory of the greatest value, both to that institution and to the students committed to his care. Mr. Bendix is one of the most thoroughly Americanized of our naturalized musical citizens, and desires to be considered nothing if not American. The nature and extent of his other labors preclude any great effort at composition, although he has written an octette for piano and wind instruments that has been highly admired, and other works which indicate ability as a composer.

J. D. BUCKINGHAM.

One of our most successful pianoforte teachers, judging the quality of the instructor by the fruits of his instruction, is Mr. J. D. Buckingham, for ten years past connected with the faculty of the New England Conservatory of Music. Mr. Buckingham was born in Huntingdon, Pa.,

May 17, 1855, his father being the Rev. J. D. Buckingham, a minister prominent in the Methodist denomination. Very early in life he evinced not only a strong predilection for music, but marked talent in that direction, and could play with tolerable proficiency when, at the age of twelve, he was placed under a teacher at York, Pa. Subsequently he studied under various masters until the fall of 1873, when he entered the New England Conservatory as a student. He there continued his musical studies until 1879, taking instructions in pianoforte from J. C. D. Parker; organ, George E. Whiting; harmony and theory, S. A. Emory; counterpoint, fugue and general composition, history of music and æsthetics, J. K. Paine, of Harvard College. In 1879 he graduated, and received a full diploma from Boston University, C. M. Since that time Mr. Buckingham's work has been wholly devoted to the New England Conservatory as pianoforte instructor, though at times making public appearances at His lessons — vocal and piano — are sought by artists. His productions are performed everywhere, and by such pianists as Wm. H. Sherwood, Calixa Lavallee, Mme. Rivé-King, Mme. Fannie Bloomfield, Mrs. Clara E. Thoms, Miss Neally Stevens, Mme. Dory Burmeister Petersen, Constantin Sternberg, Emil Liebling, etc., and by such vocalists as Miss Zelig de Lussan, Miss Effie Stewart, Miss Dora Hennings, Miss Grace Hiltz, Dr. Carl Martin, Mr. Chas. Knorr, etc.

As a composer he is one of the few who possess a genuine gift for the invention of melody, and who are also invariably musicianly in whatsoever they may indite. His compositions combine the artistic and the popular without ever descending to triviality. In 1888-89 Mr. Smith was president of the Ohio Music Teachers' Association, and the meeting held under his régime was one of the most successful in the history of the association. During the present year (1889) Mr. Smith, with Calixa Lavallee and Dr. Ziegfeld, comprise the programme committee of the Music Teachers' National Association. Mr. Smith has also appeared before the State and the National Associations as an essayist, in which field he has been notably successful. His article upon the subject of "American Composers" has been copied far and near. Mr. Smith has published over a hundred compositions, vocal and instrumental, and it is a striking fact that not only are his works played and sung by leading artists everywhere, but his name as a composer is also to be found upon the programmes of the various state music associations, as well as the Music Teachers' National Association. Mr. Smith has had a brilliant career which is as yet in its early stages, and still greater fame yet awaits him in the vocation he has chosen.



J. L. Buckingham,

MARCUS I. EPSTEIN AND A. I. EPSTEIN.

Two of the representative musicians of St. Louis are the Messrs. A. I. and Marcus I. Epstein, who have a national reputation as players of piano duets. The Epsteins are an exceptionally talented musical family, another brother being equally distinguished as a pianist. Mr. Abe Epstein was born at Mobile, Ala., in January, 1857. He has studied with Lovitzsky, Prevost and other masters, both here and in Europe. Since he has resided in St. Louis, Mr. Epstein has devoted himself mainly to teaching the piano, organ and composition, but he has also found time for frequent concert tours, which have placed him prominently before the public as a virtuoso of pronounced talents. He has written a concerto for piano and orchestra, which has been highly praised, and he has also composed a great deal of church music. He has been pronounced by Mariana Brandt and other famous vocalists one of the very best of accompanists. Marquis I. Epstein, who has always been closely associated with his brother in musical studies and pursuits, is also a native of Mobile, Ala., where he was born in 1855. He pursued his studies with Reinecke, Richter and Jaddasohn from 1871 to 1874, and with each of these famous instructors he was accounted a most talented student. He has been associated with his brother, Abe I. Epstein, for a number of years, and the Epstein brothers are conceded to have done a great deal of excellent work for music in St. Louis. He has been engaged in teaching the piano and playing in concert. He has also composed many works of considerable importance, including a polonaise in C sharp minor, a sonata for violin and piano, a polka caprice, and many minor piano pieces, transcriptions. Together with his brother, he has acted as impresario for the bringing out of several popular operas in St. Louis, enterprises which have been brought to a successful consummation. During the meeting of the Music Teachers' National Association at Philadelphia, in 1888, the Messrs. Epstein attended, and their duet playing made a decidedly favorable impression. At that time a well known critic paid them the following tribute in an eastern musical paper:

"The famous Epstein brothers, of St. Louis, Mo., who have the reputation of being the finest duet players in this country, were at Philadelphia during the convention, and one morning, accompanied by a chosen few, they repaired to one of the largest and finest warerooms, and held their impromptu audience entranced for a brief hour by their remarkable talents. They gave the Liszt concerto, Mr. A. Epstein playing the solo part with astonishing power and brilliancy, and showing a command of technique that aroused enthusiastic praise from his hearers. His no less talented brother gave the orchestral part brilliantly.



A. I. EPSTEIN.

MARCUS I. EPSTEIN.

CHAPTER XII.

CONCERT AND OPERATIC SINGERS.

IN no form of musical art have the American people distinguished themselves more than in that of song. The emotional temperament of the American woman, her mental acuteness and her capacity for hard work combine to make her the most ductile musical material furnished by any nation. While the climate of our country might not at first sight be thought favorable to the voice as an organ, the record shows a vast number of successful public singers of American birth. These people, especially in recent years, make successful careers abroad, and even take the stage and hold it against the rich voices and attractive personalities of Italian women. In fact, there have been a large number of Americans who have had brilliant successes in Italy within recent years, most notable among them being, perhaps, that richly endowed nature, Mme. Lena Hastreiter, who in the season of 1888-89 produced an enormous effect in Rome itself, with her impersonation of "Orpheus" in Gluck's opera. Another example of similar importance is that of Mme. Nordica, who while not singing in Italy itself for any considerable time, holds high rank among the present lights of Italian opera, having filled long and profitable engagements in London, St. Petersburg and in several German cities. That American artists should find a congenial home in London, that commercial capital of the world, is not surprising, for there their native tongue is still the medium of intercommunication, and they are to all intents at home with distant relatives. The success of American singers abroad is not a new thing. As long ago as 1860 or thereabouts that accomplished singer Adelaide Phillipps made a great success all over Europe in the principal contralto rôles of Italian opera. In England her success was almost equally great in oratorio, although in this province she came in competition with many thoroughly equipped artists of English schooling.

It must be conceded that as yet American singers suffer from belong-

ing to no school in particular. They are not the best Italian singers, since almost invariably they miss the characteristic grace of Italian recitative, although their intelligence and general aptitude enable them to deliver this important part of opera with effect, if not with all the softness of outline and responsive rise and fall of intensity natural to those Italian-born. In later times nearly all American singers have made a considerable part of their studies in Paris with one or the other of those great teachers, Mme. Anna LaGrange or Mme. Marchesi. In this way the characteristic sentimentality of Italian training in singing is not acquired, while the French fondness for *mezza voce* effects is equally far removed from the American appetite for heartiness and passion. Among the best results attained as yet by studies in Paris, perhaps those reached by Miss Clara Munger, of Boston, are as worthy of mention as any. Miss Munger studied mostly with Delle Sadie, who performs nearly all the work of voice training in the medium register. This gives a rich and evenly developed organ in the medium register, where nearly all expressive singing has to be done. The higher notes, of course, are not neglected, but the main work of vocal training is not confined to them, nor are they regarded as the main object of a singer's ambition.

The most important defect of ordinary American singers is their inability to sing artistically in their native tongue. This is due in part to their making their studies abroad, under teachers unacquainted with the niceties of English speech, and in part to their own mistaken ideals of the essential constituents of singing of the highest class. It deserves to be remembered that imperfect enunciation of the text in singing is always a sign of bad method or imperfect training, and generally of both. We have had in America many conspicuous examples of great singers able to sing in the English tongue with delightful clearness and ease, and without in the slightest degree impairing the legato quality of the musical phrasing. Among the artists of this kind may be mentioned the peerless Parepa Rosa, Christine Nilsson and the great Patti. Nilsson, indeed, had always a slight foreign accent. But Parepa and Patti were English-speaking artists, and their singing of ballads was something delightful to hear. Nothing was neglected. Words, tones, sentiment — all alike were expressed in a complete manner.

There is great need of a national standard of instruction in singing. The best qualities of all schools should enter into it. The purity of Italian tone, musical phrasing and the comprehensiveness of Wagnerian phrasing, and the simplicity of the English ballad school, with its earnestness, are the leading qualities which should enter into it. In order to secure this, it will be necessary to begin the study of English singing

earlier than is usually done, and to supplement the purely musical studies by other of a complementary character, calculated to bring out the dramatic intelligence and the niceties of elocution. Mrs. Thurber had an idea of this kind, when she sacrificed so much in her well meant attempt to establish English opera and an American conservatory, but her method of procedure was not well devised. English singing must be the accomplishment aimed at from the start, just as German singing, and especially Wagnerian singing, is aimed at in Germany or French singing in Paris. These nations have found it impossible to secure an artistic treatment of their native songs in their native tongue without their own national schools especially designed and administered for securing such results. It is similar in England. While Italian opera holds a sort of prestige with the fashionable classes, most of the singing in drawing rooms is in the English tongue, and the styles most in demand are English ballads and oratorio selections. These signify a peculiar range of training, which as yet we have not realized in America, but which must be brought together before we reach the art of producing the best possible American results from American voices, and for American audiences. When this art shall have been mastered by our American institutions of higher musical learning, it will enable us to secure better results from all kinds of voices, more valuable commercial results from average voices, and at much less expense than is involved in any complete education in singing as at present administered.

There is now a good market for singing in this country, whenever it is up to the popular demand as to vocal quality and other elements of attractiveness. Light opera seems to be established upon a footing from which it is not likely to be displaced. It is true that the taste as yet is rather crude, allowing spectacle to take the place of art; but there will come a time, and that not far hence, when singing will be the main element of the popularity of a prima donna in light opera. In spite of the market for light sopranos and altos upon the operatic stage in America, nearly every young singer experiences no small difficulty in making an advantageous engagement, and frequently has to serve a sort of apprenticeship upon the concert stage before she can secure a proper footing, even in operas much lighter, musically considered, than she would wish. This results from her imperfect and ill-digested training. She is neither one thing nor another. She is not a ballad singer, nor a grand opera singer, nor yet a good church singer, but a sort of compromise of all three, without having brought any one of them to perfection. This will never be different until we have American singers fully educated in this country.

When we speak of teachers, the list of celebrated ones is a long one in America. It would ill become a work covering the range of the present one to neglect the great name of Mme. Rudersdorf, who was perhaps the very first exponent of the highest qualities of song who ever established herself in America as teacher. She was a singularly accomplished woman, with a mind of wide range and great acuteness. Her opinions concerning art in general were highly prized by connoisseurs. She had a method of voice training which may or may not have been all that she thought it; but as in regard to the genius and value of her ideas upon effective vocal interpretation, there cannot possibly be two opinions. She was equally at home in all the great schools of singing, treating each perfectly after its kind. She was mistress of all the leading modern tongues, and conversed and wrote in several of them with the mastery of a native. Upon this point, indeed, artists are a law unto themselves. The pianist, Mme. Carreño, speaks and writes with perfect ease five languages: Her native tongue Spanish, English, French, Italian and German. Mme. Rudersdorf added to this repertory Russian, and perhaps a dialect or two beyond. She gave finishing lessons to all the concert singers of her time, and great artists did not disdain to avail themselves of her labors in rehabilitating roles fallen into careless habits through the exigencies of too much use and too little study. Among the pupils almost wholly formed by her were Emma Thursby, Fannie Kellogg and others. Rudersdorf's first appearance in this country was at the world's peace jubilee of 1869, when her grand organ rang out splendidly through the vast space. The present writer heard her at the Handel and Haydn triennial festival of 1871, and her singing in *Elijah* was something to remember. No other singer had such depth and vividness of dramatic characterization with the voice. Single phrases linger in memory yet. One in particular which most impressed itself was the short bit, after the angel sings, "And one cherub cried to another, saying," then Rudersdorf took up the phrase, "Holy, holy is God the Lord." Nother larger or more worthy the occasion could be imagined. That great voice rang out with such intensity as if the soul were filled with a conception of the greatness, holiness and immensity of Deity. This was like what Wagner says, that it is the province of music to awaken in the hearer a conception of the Infinite

The selection of American singers and teachers here following is far from complete. One has been taken and another left, not generally because it has been so decreed, but because there was not room for all, or particulars of certain ones, or pictures of them, were impossible to get in time. Singers are a transient class, here to-day and gone to-morrow,

and one cannot realize the difficulty of learning exact things concerning them until one has tried to do it. Under the circumstances the best possible has been done, and the publisher and editor take pleasure in the accompanying records and portraits of American singers, who in after generations, we doubt not, will be accounted the early representatives of a distinguished school at the head, very naturally, comes the name of that talented American singer, Miss Kellogg, who was perhaps the first American soprano to make a distinguished success in Italian opera abroad, but whose fame also has been peculiarly associated with this country, where she worked so many years in establishing opera in English. In this respect she may be accounted as continuing the work of the great Parepa Rosa, who in the seasons of 1869-70 gave grand opera in English throughout the country with admirable success. In this relation her work was very important, especially in view of the direction which operatic music has taken during these later years. For while Patti and many other prominent American singers are principally famous for their assumptions of the leading rôles in the old Italian operas, Miss Kellogg distinguished herself as early as 1874 by her "Senta" in Wagner's *Flying Dutchman*.

CLARA LOUISE KELLOGG.

This gifted lady, though of northern extraction, was born at Sumterville, S. C., in July, 1842. She was an only child, and her mother, possessing superior qualifications as an amateur musician, devoted herself to improving and developing the remarkable vocal talent which Miss Kellogg at an early age gave evidence of. In 1856 she removed to New York, and there received the whole of her musical education. Her first appearance in opera was in the part of "Gilda" in *Rigoletto*, in 1861, at the Academy of Music, New York, meeting with an instantaneous success. During that season she sang some ten or twelve times. In November, 1867, she made her debut at Her Majesty's Opera, Drury Lane, London, in the part of "Margherita," and at once established her reputation as a *prima donna*. During this season she sang constantly, and with such favor that she was re-engaged for the next year. During the term from 1868 to 1872 she made tours of the principal cities of the United States, and established a popularity for herself that has never abated. In the latter year she returned to London and reappeared at Her Majesty's Opera in the part of "Linda." She also made a great success during that season as "Gilda." Returning to the United States, she continued to interpret Italian opera with ever increasing fame, but had also in view the putting into execution of an ambition she had long entertained — of organ-



CLARA LOUISE KELLOGG.

izing an English opera troupe. This she finally succeeded in doing to her satisfaction in 1874, and of her enthusiastic devotion to this project we may judge from the fact that she personally supervised the translation of the librettos, the putting in preparation for the stage, the training of the soloists and the instruction and rehearsals of the chorus. She had the satisfaction, however, of proving the success of her scheme in the most striking and gratifying manner. Her efforts were appreciated by the music-loving public with liberality and even enthusiasm, and American music culture owes much to her labors as a pioneer in this field of musical effort. Her success was not only immediate, but complete and cumulative, and has grown from year to year. Her personal industry has been indefatigable. In the winter of 1874-75 she sang no fewer than 125 nights. She has ever since maintained a remarkable activity. Her musical illustrations form a repertoire of upwards of forty operas of the first-class. She is endowed with a voice of great compass, flexibility and purity, perfected by the most conscientious training. Her interpretation of music is truthful and sympathetic, and to this she adds an enthusiasm which infects her audiences. In addition, she possesses an executive ability in business affairs that has had much to do with giving permanence to the popularity which has attended all her musical undertakings.

MDLLE. ALBANI.

This gifted lady, whom we have in this work presented in her stage name, as that under which she achieved a renown that is regarded with pride by all Americans, was born at Chambly, near Montreal, Can., in 1851, her father having been a professor of the harp, and the family name Lajeunesse. At the age of five, the family having removed to Montreal, Mdle. Lajeunesse entered the convent of Nôtre Dame de Sacré Cœur there, where she received her preliminary training in singing. In 1864 the family removed to Albany, N. Y., and here the young lady sang in the choir of the Catholic cathedral, the rare qualities of her voice attracting the attention of the Catholic bishop, who advised M. Lajeunesse to give his daughter the advantage of musical training in Europe. This interest and appreciation were shared by the citizens of Albany, who gave a public concert to raise funds to enable Mdle. Lajeunesse to take the course which had been recommended for her advantage. Accompanied by her father, she went to Paris and studied for eight months under Duprez, afterward going to Milan, where she was perfected by the gifted maestro Lamperti. The latter was inspired by her genius and the glorious capabilities of her voice to an extraordinary interest in his gifted



Emma Albani

pupil, which was amply rewarded by the results. The admiration which he entertained for the young singer may be inferred from the fact that he dedicated to her his treatise on the shake. In 1870, at Messina, she made her debut in *La Sonnambula*, taking the professional name of *Albani*, in grateful recognition of the city which had enabled her to equip herself for fame. She afterward sang at the Pergola, Florence, and, April 2, 1872, made her first appearance at the Royal Italian Opera Covent Garden, London. The exceeding beauty of her light soprano voice and the charm of her personal appearance carried both the public and the critics by storm, and she at once leaped into a popularity, since world-wide, and which she has always retained and justified. She later made a great success at the Italian Opera, Paris, and at St. Petersburg, and later on visited America, where she once more, to the delight of the art-loving people of Albany, who went into transports over their protégée, sang in the cathedral of that city. Returning to London, she appeared regularly thereafter at the Covent Garden Theatre, at which she has ever since been the chief and a permanent attraction. On August 6, 1878, she married Mr. Ernest Gye, who by the death of his father became lessee of that theatre. She has also been prominently identified, since taking up her permanent residence in London, with the great Autumn Festivals of England at Birmingham and elsewhere. In an extensive repertoire, covering a wide range of vocal capacity, her leading portrayals are "Amina" in *La Sonnambula*, "Marguerite" in *Faust*, "Elsa" in *Lohengrin*, "Elisabetta" in *Tannhäuser*, "Gilda" in *Rigoletto*, and the parts of "Ophelia," "Mignon," "Lucia," etc. She is prominent among the number of those who have brought recognition and honor upon American musical talent.

GIOVANNI B. RONCONI.

This accomplished flute soloist, operatic singer and teacher of vocal music, was born in Rotterdam, Holland, in 1841. His father, Hubert Sauvlet (the family name), being a violoncellist of repute, and his mother a celebrated violinist.

His early instruction was on the flute, on which instrument he went to his uncle, Antoine Sauvlet, at the Hague, to perfect himself. He gave his first concert in Delft, Flanders, at the age of nine years. Subsequently he made concert tours with his parents and brothers and sister, the family constituting an orchestra of wide reputation. On the death of his mother, in 1861, he went to Copenhagen, and thence to Stockholm, Sweden, where he remained for a period of seven years; for three years being connected with the Court theatre, and for one year professor in the



Geo. B. Buesing

conservatory. While there, he discovered the fact that he had a voice, which he thereafter made studious effort to cultivate and develop. After visiting England, remaining for a year and a half, he made an engagement with Bilsé, taking a flute part in the Berlin orchestra. During two years of his stay here, he studied assiduously under Krause and Gustav Engel, and afterward under Evarardi in the Conservatory of St. Petersburg. Thence he went to Italy to perfect his studies, taking lessons from Sebastian Ronconi, Perini and Lamperti at Milan, Selva at Padua, and finally under Nanni, at Rome.

He made his first appearance in *La Sonnambula*, 1879, and his first great success at the "Teatro Manzoni," at Pistoia, Florence, as "Mephistophèle," in *Faust*, with Signora de Cardenas as "Marguerite"; also at the "Teatro Pagliano," Florence, with Elena Varesi, in *Rigoletto*. He thus attracted the attention of Mapleson, the impresario, with whom he engaged for the opera season of 1883, visiting America. Returning to Italy in the fall of that year, he joined Hawley's Italian Opera Company, on a tour to the East Indies, and sang in Verdi's *Il Trovatore* at Colombo, Ceylon, Singapore, Batavia, Java and elsewhere in the Polynesian islands. At Batavia he had the unexpected happiness of meeting his brother Emil, a pianoforte and violin virtuoso, whom he had not seen for a period of twenty years.

Leaving the Hawley company, he and his brother then gave concert exhibitions throughout the East Indian islands; after which, in 1884, he returned to Italy, and thence went to New York, whence, after a short time, occupied in teaching, he removed to Charleston, S. C., as vocal instructor in the conservatory there, and taught with much success for some time; after which he founded there a college of vocal teaching on his own account. In 1885, he engaged to sing in opera with the Emma Abbott Company, but shortly left them on account of his objection to nightly appearances in *Mikado* and similar frivolous comic operas. He went then to St. John, New Brunswick, and while there made the acquaintance of Mr. Listemann, of Boston, who insisted upon his removal to that city.

In Boston Signor Ronconi has been extremely successful in voice culture, and has also occupied himself with a project which he has still in hand, which designs to establish an English operatic school, having in contemplation the creation in and around Boston of a permanent opera company of native talent. He has made frequent appearances on concert tours, in which he has latterly been associated with Carlyle Petersilea, the distinguished pianist.

Signor Ronconi is an earnest student of his art, and not long since,



L G Guthrie

in the columns of the *American Musician*, has placed before the musical public a theory of no little interest. This theory is based upon a belief in the entire fallacy of the universal theory upon which all our music has been written — that bass or male voices necessarily sound an octave lower than they are written. He demonstrates that all music written in bass clef (so far as the notation is concerned) must be wrong, as it is written an octave lower than the pitch of the bass voice sound, and his illustrations certainly go very strongly to recommend his theory, which, if correct, will prove a discovery of no little importance. This matter has engaged the attention of those skilled in the subject of the compass and vibrations of the human voice, and may possibly revolutionize the method of writing music in this respect.

L. GASTON GOTTSCHALK.

This talented vocalist and teacher, a brother of the eminent pianist, Louis Moreau Gottschalk, was born in New Orleans in 1847. Like his brother, he received his musical education in Paris, and numbered among his earlier teachers Ronconi and Rizzo. His aptitude was remarkable, and he soon entered upon a successful series of concerts through America to California. He then went to Italy and placed himself for ten months under Francesco Lamperti, making his *début* in Cremona at the Theatre Della Concordia, meeting such immediate and unqualified success that he made twenty-two appearances in *Lucrezia*, singing afterward in *Trovatore* and *I Due Foscari*. He subsequently engaged at Alexandria and Genoa, and from the latter place entered upon a five years' engagement with Max Strakosch, during which time he sang with Gerster, Cary, Kellogg, Rozé, Tietjens, Belocca, Singer and Campanini. Later he was with Minnie Hauk traveling through the United States, and with Kellogg and Brignoli during their American tour. Going to London, he was engaged by Ernest Gye for Covent Garden, and both there and afterward in St. Petersburg, where he appeared with Pauline Lucca, was successful in the operas *Trovatore*, *Carmen* and *Traviata*. In Paris he earned great distinction, being accompanied at soirées-musicales by Saint Saens and Gounod, and singing at the *Trocadero* with Guilman, the eminent organist, and Colonne's orchestra. Afterward during a provincial tour he was made an honorary member of the famous Société Philharmonique of Angers. Returning to Paris, he divided his time for a period between singing and teaching, numbering among his pupils nieces of the king of Servia. In 1886 he accepted the position of director of the vocal department at the Chicago Musical College, where he remained up to 1889. During the summer he opened a school of vocal art on his own

account. Mr. Gottschalk counts among the memorable moments of an eventful life a meeting one afternoon with Liszt, who played for him and to whom he sang. Liszt had known his brother, the pianist, intimately. John C. Freund, in a recent paper in the *American Musician*, says of him: "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 clap-trap or illegitimate methods to obtain public favor. He always remained strictly within the limitations of the true and conscientious artist."

HELENE HASTREITER.

This distinguished singer, who of late has been winning laurels for native musical art in her *tournée* in the principal cities of Europe, was particularly conspicuous in this country during the existence of the American Opera Company, with which organization she did some of her best and most artistic work. Mme. Hastreiter was born in Louisville, Ky., Nov. 14, 1858. At an early age she displayed the possession of a remarkable voice and rare talent for music. This gift was encouraged by her parents, and as soon as she was old enough to make such a course advisable, she was given the best available teachers. After distinguishing herself by her rapid progress and evincing zeal and artistic enthusiasm equal to her natural endowments, she was advised to continue her studies abroad. This advice was accepted, and she sailed for Europe, where she remained for several years, studying under various masters, but for the most part with Lamperti, the celebrated teacher of Milan, who is and has been for years one of the most renowned instructors of Italy. In addition to her studies in vocal art, Mme. Hastreiter devoted attention to other branches of musical education, and the result is that she is far superior to most singers in the way of general musical culture. Her *début* was a triumph, and she was at once in demand for the principal opera houses of southern Europe. She sang, with immense success at Milan, Florence, Trieste, Rome and other art centres, and she was everywhere recognized as a dramatic soprano of exceptional power, her acting, as well as her singing, gaining enthusiastic praise.

On her return to her native land, Mme. Hastreiter gave her attention mainly to concert singing and oratorio, as the family to which she joined fortunes matrimonially objected to her following her career as an opera singer. In oratorio she was greatly successful, and this style of composition is well suited to her dramatic style, and expressive and emotional singing. When the American Opera Company was organized Mme. Hastreiter was engaged as one of the dramatic sopranos. Her voice is really

mezzo in quality, but her compass is unusually great. She made a sensation by her work with this company, especially in the part of *Orpheus*, which she made entirely her own. The impression of this superb characterization will not soon be effaced from the minds of those who heard her in the rôle. Mme. Hastreiter was recently married to Dr. Burgunzio, an Italian physician. At the present writing (1889) she is singing in southern Europe, where she is meeting with continued success. In the winter of 1888 she made an extraordinary success in a revival of Gluck's "Orpheus," in the title rôle of which she played for several weeks at Rome and other principal cities of Italy. The production was made under her own supervision, with the intention of rivaling the splendor of the mounting seen in the American opera, under the lavish management of its first season. Mme. Hastreiter is a singularly accomplished linguist, her English, French, German and Italian being alike faultless, both in singing and in speaking. In person she is tall, erect, with a noble carriage and commanding manners. Intellectually she is bright, but decided, with a tinge of hauteur. Her recitative is singularly good dramatically, and her legato phrasing is beautiful. Unlike almost all sopranos of the French school, she is entirely free from offensive vibrato. Her tone is firm, true and sweet. Upon the whole, she must be accounted one of the most commanding singers that America has produced.

ADELAIDE PHILLIPS.

This great contralto singer was born at Bristol, England, in 1833, and came, with her parents, to the United States, when she was only seven years old. Her first instructor was Thomas Comer, of Boston, and under his tuition her vocal powers developed so rapidly that in 1842 she made her first public appearance at the Tremont theatre, and in the following year appeared at the Boston Museum. In 1850 she sang before Jenny Lind, who strongly advised her to go to Europe to complete her education. Raising the funds by a subscription and a benefit concert she went, in 1852, to London, where she studied the voice with Signor E. Garcia, and piano and harmony with W. Chalmers. She completed her musical education in Italy. In December, 1854, she made her professional *début* at Milan as "Rosina" in *Il Barbiere di Siviglia*, and met with a cordial reception. She returned, with her father, to America in 1855, and sang in several companies, traveling all over the United States, for about six years. She then made a prolonged European tour and was warmly welcomed wherever she went. In 1879 she joined the Boston Ideal Opera Company and frequently sang in oratorios at the concerts of the Boston Handel and Haydn Society. Her last appearance at Boston was in



Helen Hausreiter

November, 1880, at Mary Beebe's benefit, and she appeared for the last time on any stage at Cincinnati in December, 1881. She was then compelled by failing health to take a rest, but the strain of overwork had been too great and she died in September, 1882, in southern France, where she had gone, hoping for relief. Her favorite rôle was "Azucena" in Verdi's *Il Trovatore*, though her efforts were by no means confined to opera. Her voice was a pure, rich contralto of great compass, and some of her best triumphs were gained at concerts and in oratorios. Not alone a fine artist, but a true-hearted, gentle woman, she gathered around her, in the course of an active life, a large circle of friends, to whom her death was a sad loss.

ANNA LOUISE CARY.

This eminent American contralto singer is the daughter of a practicing physician of Wayne, Kennebec county, Me., where she was born in 1846, being the youngest of six children. Her musical qualities were apparent almost from infancy, and at the age of fifteen her promise was so remarkable that it was decided to send her to Boston, where her elder brother lived, for vocal cultivation. She took lessons from various Boston teachers, but principally from Lyman W. Wheeler, and sang during her residence in the city, which extended over six years, in the leading churches, gaining much reputation for the power and beauty of her voice. Provided with means to secure European instruction, by a benefit concert given in Boston, she proceeded to Milan and placed herself under the care of Corsi. Making rapid progress, she was persuaded to join an Italian opera company, with which she made her *début* at Copenhagen. Finding, however, that she was not yet competent to do justice to her natural talent in opera, she went to Baden-Baden, and resumed the work of study under the celebrated Mme. Viardot-Garcia. With a better equipment she now successfully essayed the stage at Hamburg, and attracting the attention of Max Strakosch, engaged with him for the season of 1868 at Stockholm. Her vocal resources developed with practice, and after a short residence in Paris she sang a brilliant engagement at Brussels. She then engaged for a term of three years with Strakosch, appearing at Drury Lane, London, in the spring of 1870, and in the fall singing with Christine Nilsson in New York. She afterward sang throughout the principal cities of the United States, meeting everywhere with brilliant success and enthusiastic applause. She visited St. Petersburg in 1875 and created a remarkable sensation, returning to her native land in 1876. In 1880 she paid a long and successful professional visit to Sweden, returning in the fall of 1881. In the Cincinnati May Festival of 1882 she was a central figure, and in that year



ANNIE LOUISE CARY.

was married to Mr. C. M. Raymond. She still continues to merit and maintain the high favor which has always been commanded by her with American as with foreign audiences. She is one of the numerous company of witnesses who prove, by their musical achievements, that there is no truth in the contention of those purblind critics who view our musical progress and capabilities with a foreign eye, that there is no musical instinct in American national life.

MINNIE HAUKE.

The subject of this sketch is an American singer who has achieved a world-wide reputation. Minnie Hauke's operatic career, as well as her private life, is full of interesting events. She was born in New York city, Nov. 16, 1853. When she was quite young her parents moved westward, and her childhood was passed mainly in Kansas, near the city of Leavenworth. The same cause which had suggested the family's removal to the west now suggested a further pilgrimage, this time to the south, and the Hauks located in the city of New Orleans. Minnie Hauke lived in the south during the civil war, and passed through many exciting and romantic scenes. She took naturally to music, and her chief pleasure, even when she was little more than a child, was singing around the old plantation which was the home of the family. One day a rich musical amateur, who was passing the house, heard little Minnie singing, and he at once offered to have her instructed at his own expense. Shortly afterward she was afforded her first opportunity to sing in public, at a benefit concert given for the widows and orphans. On this occasion she sang a selection from *Crown Diamonds*, and Bellini's aria, *Casta Diva*, from *Norma*. Though but twelve years old at the time, she gave signs of wonderful talent, and her singing created a furore. The family soon afterward returned to New York, and Miss Hauke was placed with Signor Errani, with whom her studies may be said to have begun. She advanced rapidly, and after making several quasi-public appearances at the theatre of Mr. Leonard Jerome, one of her patrons and friends, she appeared at the Academy of Music under the management of Max Maretzek. The opera was *La Sonnambula*, and the young singer made a decided and unequivocal success. From that time she has been one of the most popular of American singers. In 1869 she went to Europe and sang at Her Majesty's Opera, choosing the rôle of "Amina" in *Sonnambula* for her *début* in England. Here she was equally successful, and after the season she spent a year or more in study and travel in Italy and France. Under the management of Max Strakosch she made a tour in Russia and Holland, where she appeared both in concert and in opera.



MINNIE HAUK.

In 1870 she appeared in Vienna, and became a favorite. A few years later she attracted the attention of Richard Wagner, and with that great genius she studied the rôles of "Elsa" and "Senta," two of his most poetic characters. She has also made distinct hits in the creation of several other characters, notably her "Carmen," her "Manon Lescaut" and her "Mignon"; as "Carmen" especially she is unequaled. Her "Elsa" in *Lohengrin* was one of the best upon the stage, and those who happened to hear the duet in the fourth act of this opera, as sung by her and Signor Campanini, in his best days, will not soon forget the deep and soul-stirring impression produced by their joint efforts.

Miss Hauk married, in 1876, the Chevalier Hesse-Wartegg, and she has been very happy in her domestic life.

ADELINA PATTI.

The record of this most popular of our singers stands out pre-eminent above that of any other operatic artist. It was nearly thirty years ago when she made her first great success, and during all that time she has been filling the world with song, until her name has become a household word in every civilized country of the earth. She was born Feb. 19, 1843, at Madrid, the youngest daughter of Salvatore Patti, an Italian singer, who subsequently became a well known orchestral leader in America. Her mother was a Spaniard who, as Signora Barili, before her marriage with Patti, acquired some reputation in Spain and Italy. When Adelina was quite a child her parents came to America and lived for some time at New Orleans, where the father was leader of the orchestra in the French Opera house, then in its palmy days, where Adelina received her early education. She showed a talent for music at a tender age, and was first instructed in singing by Maurice Strakosch, who afterward married the elder sister, Amelia. She was very young when she first appeared in public, and though she did not then possess any of the personal beauty which made her so attractive in later life, she met with a good reception. Her musical ability and her sweetness of voice were abundantly evident, but it was deemed wisest to withdraw her from the public stage until her education was completed.

When she was sixteen years old she was brought out in New York as "Lucia," and gained much success in that and other parts. But it was not until May 14, 1861, when she made her *début* at the Royal Italian opera in London, as "Amina," that she became famous. It was a marvelous triumph for a practically unknown singer, and from that time to this she has never lost her hold on the public affection. She repeated the part of "Amina" eight times, then sang as "Lucia," "Violetta," "Zerlina" (in



ADELINA PATTI.

Don Giovanni), "Martha" and "Rosina," and won fresh laurels every time she appeared. In the autumn of that year she sang at the Birmingham musical festival, and also in opera at Liverpool, Manchester and other cities. She afterward entered into engagements to sing at Brussels, Paris and Berlin. Every year since 1861 Patti has sung at Covent Garden, and receives, if possible, a heartier welcome to-day than she did in the first flush of her triumph. She made an operatic tour of the English provinces in 1862; sang at the Birmingham festival of 1864, notably as "Adah" in *Naaman*; appeared at the Handel festivals of 1865, 1877 and 1880, and at the Liverpool festival of 1874, besides making a number of brilliant provincial concert tours. Patti came to America on an operatic concert tour under Abbey's management in 1882, and she was also here with Mapleson in the season of 1884-85, singing in the operatic festival at Chicago May 6 to 20, 1885. But there is hardly a place of any importance in the civilized world where Patti has not been heard at some time or other—all over Europe, North and South America, Australia, the West Indies, etc. She married July 29, 1868, Henri, Marquis de Caux, equerry to Napoleon III.

Her repertoire is very extensive, several characters, chiefly of the Italian school, having been revived for her; among them "Maria," "Norina," "Adina," "Linda," "Luisa Miller," "Desdemona," "Ninetta" "Semiramide," etc. She has also created many new parts, such as "Annetta" in *Crispino é la Comare*; "Esmeralda;" "Gelmina;" "Juliet;" "La Catarina" in *Diamants de la Couronne*; "Aïda" and "Estella" in *Les Bluets*.

As a singer Mme. Patti is one of the most pleasing that the records of song can show. Her voice is a pure mezzo soprano, which originally had a high range in upper notes, but in later years has lost somewhat in this respect, gaining in the medium register more than enough to offset it. She is careful not to force her notes and not to sing high notes too often. Hence after nearly thirty years of public life her organ shows comparatively few signs of wear. When she was heard in Chicago in 1884, after twenty years absence, almost the only place in her range showing the influence of long use was the high G, a note susceptible of being sung by medium or head register. Upon this note she often used the mechanism of medium register, the result being a tone very powerful but not so sweet as formerly. Her vocalism is as nearly perfect as the records of song show. Whether in English ballad or in the most florid of Italian *fiorature*, her legato and even tone quality are irreproachable. For oratorio she lacks seriousness and depth of mentality. Her true sphere is in light opera of the Italian school.



Lyman W. Wheeler

LYMAN WARREN WHEELER.

One of the most popular and successful teachers of singing in Boston is Mr. Lyman Warren Wheeler, who has been connected with the New England Conservatory of Music since its foundation. Mr. Wheeler was born at Swampscott, Mass., a fashionable watering place and summer resort, in the spring of 1837. When about ten years of age he began his musical studies under the direction of Mr. C. A. Adams, of Lynn, Mass., with whom he remained four years, at the same time taking a few lessons on the piano and organ, and attending the common school. At this time young Wheeler possessed an alto voice of remarkable sweetness and unusual compass, singing three octaves without any difficulty. He received many offers to join concert companies, but his father, with great good sense, realizing the delicacy of a young voice and the readiness with which it may be entirely ruined, preferred to keep the boy at home at his studies. At the age of seventeen he went to Boston, ambitious to acquire the best musical education obtainable, and in the spring of 1853 he entered the Philharmonic Institute, where he remained two years. On leaving the institute he continued his studies in vocal music under the best English and Italian masters, and in September, 1857, he started for the west, and began teaching in different cities. During the winter of 1857 Mr. Wheeler had no fewer than 900 pupils whom he met every week. He officiated as conductor of several musical societies, and has held musical conventions in many of the principal western cities. In September, 1860, Mr. Wheeler sailed for Europe with the intention of placing himself under Garcia, the preceptor of Jenny Lind, Malibran and many other famous vocalists. He entered the Royal Academy of London, Garcia being at that time the head of the vocal department of that institution, and after devoting a year to the most arduous study of the art of singing, he repaired to Milan, Italy, where he began with Prati and San Giovanni, with whom he remained eighteen months, during a part of that time taking two or three lessons each day. At the suggestion of Garcia, he then sought the guidance of Skafati, a famous teacher at Naples, with whom Mr. Wheeler studied for five months. During his stay in Italy he studied and committed to memory the principal tenor *rôles* of a large number of grand operas. Returning to London in 1863, he reviewed all his past instruction with his old master, Garcia, besides studying the oratorios with Smith and Perrin. At the queen's concert rooms, and also at the concerts of the Royal Academy Mr. Wheeler sang with distinguished success. He returned to his native country in August, 1863, and accepted the position of tenor in Emanuel church, Boston. His first public appearance was with the Handel and Haydn Society, when they first sang in Boston

music hall with the great organ of that auditorium. Mr. Wheeler sang the tenor rôles in many productions of oratorio in Boston and other cities in New England, meeting with the highest praise from the critics and the public. As a teacher he soon found all his time taken up, and he was obliged to give up singing in public, to devote himself to his class. At the foundation of the New England Conservatory Mr. Wheeler was asked to become one of the faculty, and to that splendid institution he has devoted himself and his best efforts ever since. He has graduated some of the best singers that America has produced, many of the famous artists of the day having obtained the foundation of their success under his guidance. Mr. Wheeler usually spends his summers in normal work, in different parts of the country. For some years he was associated with Mr. Wm. H. Sherwood, in summer schools of this kind, whereby his influence is more widely extended.

MARIE LITTA

An American singer who died prematurely, yet lived to accomplish much, was Marie Litta, who departed this life in 1883, when but twenty-seven years of age. Her real name was Marie von Ellsner, and she was born in June, 1856, the daughter of a poor and obscure musician. In her early childhood little Marie gave evidence of the possession of a remarkable voice, and when only four years old she sang in a concert and delighted the audience with her precocious talent. When she was a trifle over nine years old she sang at Steinway hall, New York, and was acclaimed as a prodigy. In the summer of 1869, accompanied by her father, she went to Cleveland, and through the influence of Mr. Thieme, editor of the *Wachter am Erie*, obtained the consent of the manager of a German theatre to permit her to sing between the acts. The audience was enthusiastic in its applause and appreciation, and among the many who recognized the wonderful gift of the young girl was Mr. Hugo Hench, a German druggist, a gentleman of culture and a well known connoisseur in musical art. His interest was at once aroused, and the following day, through his invitation and acquaintance, the child, accompanied by her father, visited Mr. John Underner, a teacher of vocal music of long experience, and an esteemed resident of Cleveland. After hearing her sing, Mr. Underner pronounced her voice phenomenal, and at once proposed to the father that his child should be placed under immediate instruction. His offer to take her was accepted, and from that time Marie received constant daily teaching. She was an apt scholar, faithful in her practice, and made the most rapid advancement. At the end of three months Mr. Underner discovered that her voice was undergoing a most marked change, and immediately wrote her father that perfect quiet and rest were

absolutely necessary for its preservation, but that as soon as the proper time came he would resume his instruction. Considerable interest at this time existed in musical circles to hear the child-wonder, and before leaving for her home Mr. Underner gave a musical soirée at Chapin's hall on the evening of Oct. 22, 1869. It was a remarkable exhibition of talent for one so young, and the artistic and correct manner in which she rendered *Casta Diva*, certainly a most difficult essay for any singer, was a complete surprise and pleasure to the large and critical audience. After the most careful observations, and being thoroughly convinced of her superiority, Mr. Underner finally decided that a European school of finish was absolutely necessary for the perfection of so remarkable a voice. Accordingly it was decided that a fund should be raised by subscription among the many friends who knew and fully appreciated her extraordinary talent. The subscription was generous, and had reached the sum of \$1,500, when the projected plan was given up by reason of the munificent offer of Mr. A. B. Hough, of Cleveland, a gentleman of wealth and culture, who, in thorough appreciation of the young artist's merits, without solicitation or reserve, assumed the whole expense of her European study. At Mr. Hough's suggestion, her teacher decided to accompany her to Paris and see her set aright in the line of study he had projected.

A farewell benefit was arranged for Monday evening, Sept. 28, 1874, which proved a magnificent success. And in a few days a party of friends accompanied her to New York to await the sailing of the steamer. By the advice of Sir Jules Benedict, Miss von Ellsner went to study with Mme. Viardot in Paris. In a year's time she mastered the operas, *Aïda*, *Mignon*, *Sonnambula*, *Hamlet*, *The Marriage of Figaro* and *The Barber of Seville*. Her *début* was made with Col. Mapleson's company at Drury Lane, London, May 20, 1876. She was cast for the rôle of "Isabella" in *Robert le Diable*, with Nilsson as "Alice." Her singing was highly praised, but criticism was made of her acting. She returned to Paris and studied with La Grange, also devoting attention to the study of acting. Of her subsequent appearance in opera, the New York *Graphic* correspondent wrote of her:

"The success of Litta was immediate and complete. The dramatic training received from La Grange had done wonders for her. She took Paris by storm. The rest of her history is public. In the course of three years she has taken the front rank among lyric artists. Her wonderful voice is sought everywhere, and engagements are offered without number."

Litta returned from Europe in October, 1878, her first engagement in her native country being under the auspices of Max Strakosch, Clara Louise Kellogg being the other star of the company. Her first operatic



Marie Litta.

appearance of importance in this country was made at McVicker's theatre, Chicago, Nov. 16, 1878, and she achieved a triumph as "Lucia" in Donizetti's opera. After continuing for some time under the management of Strakosch, Litta made an engagement with M. Henry L. Slayton, of Chicago, to act as her manager, and with him she remained until her death. During the last five years of her life Litta sang almost constantly. She was honorably anxious to pay the debt incurred to those who had advanced the means whereby she received her musical education, and at the same time a family of brothers and sisters were, in the main, dependent upon her for support. She persisted in carrying out her engagements until she literally had to be carried upon the stage, but finally she was taken to her home in Bloomington, Ill., where, after lingering four weeks, she died of spinal meningitis. Litta was not only a brilliant artist, but she was a noble and unselfish woman, and her untimely taking off was lamentable, not only to her many warm friends, but to all lovers of pure art and true musical genius.

MISS ELLA RUSSELL.

The popular singer is a native of Cleveland, O. She studied there for five years with Mr. John Underner, and under his careful instruction she laid the broad foundation of her musical education. She then went to Paris and studied with Mme. Anna de la Grange (Countess Stankievich), a former pupil of Rossini, while the development of her dramatic powers was directed by Prof. Edouard Plaque, of the Grand Opera at Paris. Mlle. Russell's first appearance on the lyric stage was made in Prato, in Tuscany, in the early part of 1882, where she sang the part of "Leonora" in *Il Trovatore*, her extensive register, the delightful freshness of her voice and the brilliancy of her execution at once securing her a prominent position among operatic artists. She was subsequently heard in Florence, in Turin, at Milan, where she sang at La Scala, and in other Italian towns, and the succeeding year she made a professional tour in Spain, with the celebrated tenor, Tamberlik, meeting with success in Madrid, Barcelona, Valencia, Cadiz and other Spanish cities. Then she began a series of triumphs in the north of Europe, visiting successively Vienna, Budapest, Berlin, Moscow and other important places.

Her first appearance in England was made at the Covent Garden opera house in May, 1886, then under the management of Signor Lago, and she selected for her *début* the part of "Gilda" in Verdi's *Rigoletto*, a rôle in which she at once created a very marked impression, her phenomenally high voice, the truthfulness of her intonation, the excellence of her method and her great dramatic intelligence promptly securing her



Ella Russell

the favor of the London musical public. Since that period she has returned to the Covent Garden opera house regularly each season, and on the first night of the current series of operatic performances in that building, now under the direction of Mr. Augustus Harris, she undertook the part of "Leila" in the production of the Italian version of Bizet's *Les Pecheurs de Perles*. Mdlle. Russell has a very extensive repertory, the artist having, since she commenced her professional career, appeared in the leading soprano parts in some thirty operas, in all of which she has acquired considerable renown. She has also sung at the state concerts at Buckingham palace, at the Philharmonic Society's concerts, and at the Saturday classical concerts at the Crystal palace. Her kindly and generous nature has secured her a very wide circle of admirers in this country, and the gifted singer appears to have before her a prosperous and brilliant artistic career.

MISS ALICE RYAN.

This talented young lady is the daughter of Mr. Thomas Ryan, widely known throughout the United States, from his connection with the Mendelssohn Quintette Club, of Boston, and of which he is the only surviving original member. Miss Ryan's musical temperament was therefore a hereditary gift. She commenced the study of music at an early age, taking vocal lessons under Mrs. Hall and Mr. Winch, of Boston. Her first instruction was upon piano, but later vocal cultivation was entered upon, and it was to Mr. Winch that she owed the first appreciation of her distinguished vocal capabilities. Her voice having been found worthy of the best methods of development and training obtainable, she was sent to Paris for a course of study under the celebrated Mme. Marchesi. Returning home, she sang an entire season with the Mendelssohn Quintette Club, and at the end returned to Marchesi in Paris, where she received the finishing lessons necessary to complete her equipment for her vocation. Miss Ryan is extremely well cultivated in the best vocal schools, but is more at home in the modern French school than any other. Besides a skillfully cultivated voice, she is a thoroughly good musician, and in every respect a natural artist. No doubt she will in the near future attain a high position among the many vocalists who have illustrated America in this field of the musical art.

MME. JULIE ROSEWALD.

Mme. Julie Rosewald was born at Stuttgart in 1850, of a highly musical family named Eichberg, of which Mr. Julius Eichberg, of Boston, is also a member, as well as Prof. Anton Eichberg, of the Royal Conservatory of Berlin. Two of her sisters distinguished themselves upon the



Alice Ryan

piano and harp respectively, but the former left concert life upon her marriage, and the latter died just as her career was beginning. Julie was educated at the conservatory of Stuttgart and in the Royal Theatre school there. The latter position was a high distinction, since but two candidates annually were selected by the king from the most promising voices in the conservatory. When fifteen years old her mother sent her to visit some relatives in Baltimore, in order to break her connection with the German stage. At her married sister's house she met Mr. I. H. Roswald, a young Baltimorean, conductor of several musical societies, violinist and composer, whom she married at the age of sixteen. She then began to appear at concerts with great success, and a year later, at her earnest request, was sent to Europe to complete her musical education. There she placed herself under the direction of the celebrated Marie von Marra, then residing at Frankfort. At the end of her studies she was invited by the great song writer, Franz Abt, to accompany him to this country, in order to interpret his songs in his concerts here. In 1875 Mr. C. D. Hess heard her sing at Baltimore, and insisted upon her adopting the operatic stage, and accordingly, after considerable opposition on the part of her relatives, she made her *début* at Toronto in 1875, as "Marguerite" in *Faust*. She achieved a great success, and was immediately engaged to go to California with the company, at the liberal salary of \$150 a week. Within four weeks she had a repertoire of fifteen operas. In the spring of 1877 she went again to California in the company of Mr. Hess, and appeared as "Senta" in *The Flying Dutchman*, the first representative of the part seen upon the Pacific coast. In the following years she sang in Europe, but returned to America in order to accept an engagement with the Abbott company in 1880, and remained with it for three years. She withdrew from the stage in 1884 and located with her husband in San Francisco, Cal., where she lives as teacher of singing and concert artist.

AUGUSTO ROTOLI.

This distinguished master of singing and the art of music was born at Rome, Jan. 7, 1847. His father dying while the subject of this sketch was still a small boy, his early days were spent amid limited circumstances, of which little more than the memory of his mother's tenderness remains to him. At the age of nine he entered the Hospice of San Michele, and was presently selected as one of the choir boys for the Lateran and Liberian chapels. At the end of two months he made his *début* as soloist at the Julian chapel of St. Peter's, his aria being the *Ave, Regina Cælorum*, of Tornelli. To use his own language: "My love, my passion, for music dates from that moment." He was in demand for all



Julie Rosenwald

the cathedrals, singing at masses and vespers, and in the sacred melodramas at the Academy of Music. At the age of eleven he was regularly engaged as singer at St. Peter's, at a monthly stipend. "Oh, how happy I was," he says, "when I took the first money earned by my beloved art to my poor mother!" In this position he spent five years, learning the tradition of the venerable masterpieces of Italian art, the music of Palestrina, Porpora, Pergolese and the other favorite masters of Roman ecclesiastical song.

When he lost his natural soprano voice he devoted himself still more assiduously to the principles of the art of music, his main instructor being Ludovico Luchesi. Under his direction he worked with indefatigable zeal, and at length, by public examination, obtained, in 1868, the title and position of Master in the Academy of St. Cæcilia. He was also organist, and composed and conducted sacred music with great success. There he instituted the Lenten choral concerts, which are still maintained with considerable of their former prestige. From this time his work continually broadened in its field, and the number of his pupils grew continually larger and larger. Meantime his compositions were making him known in other cities and countries, and in 1873 the queen of Portugal, wishing to express her appreciation of his services to art, bestowed upon him the insignia of the Order of the Cross. In 1876 he visited London for the first time, but his fame had preceded him, and Mr. Henry Leslie made him the conductor of his choir in two concerts where the music of the greatest Italian masters was performed. His compositions were published by the Ricordi in Milan, and found a wide sale. The best are *Benedictus*, for solo voices, and a *Funeral Psalm*, for baritone solo, chorus and orchestra. In 1885 Signor Rotoli accepted the call of the New England Conservatory to come to Boston and represent in their course the best traditions of Italian art. He gave a farewell concert in Rome, which was a remarkable occasion. The beautiful theatre of Costanzi was resplendent with the aristocracy of the city, headed by the queen. Signor Rotoli was recalled time and time again, and was the recipient of innumerable testimonials. In Boston the same success has attended him. He has a fine tenor voice, rich, expressive and highly cultivated.

EMILIO AGRAMONTE.

This distinguished artist, one of New York's most successful vocal teachers, was born at Puerto Principe, in the island of Cuba, in 1844, and comes of an illustrious family. His father intended that he should join the legal profession, and sent him to Madrid to study law, where he received his degree of LL. D. He had, however, an artistic temperament,



Augusto Botoli

and commenced the study of music, in which he soon became proficient, going to Paris, where he studied the piano under Marmontel and composition with Malden. He also studied singing in Paris with Delle Sedie and in Madrid with Selva. He came to New York in 1869, and at once occupied a prominent position in the art life of the metropolis. He was immediately elected musical conductor of the Eight o'Clock Musical Club, and he originated the Amateur Operatic Club, with which he successfully produced seven acts of as many different operas. Mr. Agramonte also produced and directed the fourth act of *La Favorita*, two acts of *Trovatore*, the opera of *L'Ombre*, by Flotow, and the fourth act of *Ernani*. He has successfully trained and conducted several choral societies, and is at present conductor of the Gounod Choral Society, of New Haven, Conn., which produced for the first time in this country, and, under his direction, Massenet's *Eve*. He has had a remarkable success as a vocal teacher, and among his pupils who have achieved distinction are Mr. Geo. Sweet, Miss Gertrude Franklin, Miss Gertrude Griswold, Mr. Coletti, Mr. Wilkie and Mlle. Mendes, now a prima donna in France.

In 1886 Mr. Agramonte gave six matinées at Chickering hall, devoted to the production of new compositions by European and American composers, he being one of the first to recognize and encourage the movement to give American composers a fair hearing. At these matinées he produced several compositions of E. A. Macdowell, also a delightful set of songs, *Flowers of an Old Garden*, of Chadwick. Arthur Foote and others. His name has been brought prominently before the public in connection with the proposed erection of a new opera house on Fifth avenue, intended to occupy the same relation to this city as the Opera Comique to Paris, a permanent house for opera sung in the language of the country. He recognizes the important fact that it is indispensably requisite that opera must be sung in the language of the people upon whom it must depend for support. Mr. Agramonte is acknowledged to be one of the best accompanists in America, and also one of the best sight readers, having established three clubs, one in New York, one in Detroit and one in Grand Rapids, for the purpose of promoting proficiency in sight reading, in which he takes a deep interest.

PAULINE L'ALLEMAND.

Few people, even in the musical world, seem to know that this bright young star of the Boston Ideal Opera Company is an American by birth and "raising." Pauline Ellhasser was born in Syracuse, N. Y., but went to Germany when she was only fourteen, and entered the National Conservatory at Dresden. At that time she had no further end



Emilio Agramonte

in sight than to obtain concert and church engagements on her return to America. She pursued with ardor the difficult studies of the conservatory, music, declamation, acting, fencing, calisthenics, phrasing, scales and harmony, with no amusements and but little variation, until one day a happy accident discovered the secret of her rare voice. Some of the elder pupils were to sing before the impresarios of the smaller opera houses in cities around Dresden, and one girl, who was a great friend of Pauline, wanted her to be present in order to give her the courage necessary for the trial. Pauline contrived to get in the big room, where the examination took place, and was trying to smuggle herself out in company with the other girls when her presence was detected by one of the committee, the impresario of a royal German theatre near the city. The teacher was angry, but the director wanted her to sing, and finally she sang several exercises with such effect that the impresario stopped her, before she had gone far, saying: "You are engaged for my theatre, and I will pay you one hundred marks more than I intended to pay the singer I came here to engage." This was in June.

In the following November, when she was only seventeen years old, she made her first appearance in grand opera (*Don Juan*), at the Royal Theatre in Königsburg. Her flute-like voice brought her success at once. But there was one great difficulty. She knew little German. There was only one thing to do—to learn her rôle by heart, and so day after day she passed hours with her teachers, till at last she knew the longest and most difficult operatic rôles word for word while still ignorant of German enough to carry on a conversation. Just about this time she fell in love with a handsome young actor named L'Allemand; they were engaged in a month and married in London the following year. The young singer was beginning to be known. She had scored distinct successes in *Lucia*, *Sonnambula*, *The Barber of Seville*, and some lighter operas of Mozart and Rubinstein. Next year she put herself under the tutelage of the celebrated Mme. de la Grange, at Paris, retaining her maiden name. The teacher was profoundly interested in her remarkable pupil, and had made arrangements for her appearance at the Grand Opera, when suddenly Pauline decided to leave for Frankfort and sing in opera there, because her husband was to play in the same company. Love was stronger than ambition. She left Mme. de la Grange without a word of explanation, and as she afterward returned to Paris under the name of L'Allemand, never again using her maiden name, it is said that to this day Mme. de la Grange does not know the identity of the pupil who so strangely disappeared from her that day. Pauline was subsequently a pupil of Mme. Viardot Garcia, the famous teacher and



Pauline L'Allmand

once great singer. But as Mme. Garcia and Mme. de la Grange then, were bitter enemies it was almost impossible that the latter should hear anything of her mysterious pupil from the former source.

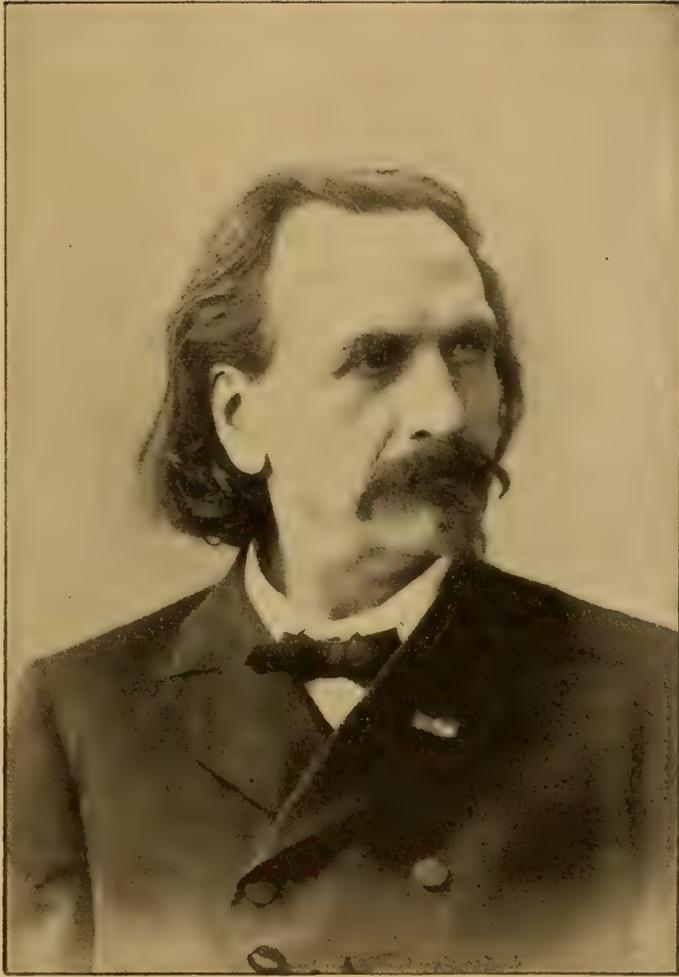
The first appearance of Pauline L'Allemand in America was made with the National Opera Company. She won immediate and striking success in Delibes' *Lakmé*, a rôle which she studied under the personal guidance of the composer. She is said to be the only singer the composer has ever found who can carry and sustain certain notes in the bell song as he originally intended. Mme. L'Allemand will sing for another season with the Boston Ideal Opera Company, with which she won such praise last year, and as she has by no means lost that early ambition which led her to success in her arduous career, despite more than ordinary difficulties, we can only anticipate that her path will lead from victory to victory with ever widening horizon of fame.

CARL FORMES.

This well known bass singer belongs to a Spanish family, Formes de Varaz, but was born Aug. 7, 1810, at Mühlheim, a little village on the Rhine, opposite Cologne. His father was the sacristan of the church, and little Carl's first knowledge of music was taught him by the priests, from whom he learned the Gregorian chants. Upon this, as it seems to us to-day, frail foundation, he built up a thorough musical education. He first sang in opera at Cologne, when he was twenty-two years old, gaining immediate distinction as "Sarasstro," in *Zauberflöte*. Before this, however, he had sung in the cathedral at Cologne and at concerts, and his talent was recognized. His success at the "city of the three kings" led to an engagement for three years. While at Vienna, during this period, he studied the Italian method under Professor Basodowa, and has ever since pinned his faith to that. Formes came to London in 1849, and sang as "Sarasstro" in a German company at Drury Lane.

The following year he appeared at Covent Garden as "Caspar," in the Italian version of *Der Freischütz*, and for fifteen years afterward he was a frequent and welcome visitor to London. The rest of his time was spent mainly in Russia and Spain. He filled numerous parts, among them, "Bertram," "Marcel," "Rocco," "Leporello," "Beltramo," etc.

He came to America in 1857, and on Dec. 2 of that year first appeared at the New York Academy of Music. He wandered wherever fancy led him until, in 1882, he married Pauline Greenwood, who had been a pupil of his at Philadelphia. Shortly afterward he settled in San Francisco, and he is there now, engaged in teaching music. Formes is the author of a *Method of Singing*, in three volumes, and the



James
Earl

composer of several pieces for the piano and organ, among which *The Mill Wheel*, a version of an old German folk song, is about the best known. There are several of his pupils who have won laurels. Josephine Simon was one of them, who, a débutante, fifteen years old, appeared as concert prima donna at the Royal Albert hall, London. Formes, although seventy-nine years of age, is a hard worker, giving fifteen or sixteen lessons a day, and retaining his wonderful voice perfectly. Our portrait of him was taken at the age of seventy-four, and apparently it represents a man of not more than fifty. His voice is a magnificent bass, and, like all great bass singers, Formes is a man of fine appearance. His compass is from upper F to lower C, and probably few men have had such gift of vocal power joined to so marked an ability for the stage. He now has a plan on foot for inducing some European capitalists to erect a conservatory in this country, modeled on lines which Formes has laid down.

LILLIAN NORTON-GOWER

Is better known as Lillian Nordica. She was born at Farmington, Me., but her parents removed to Boston when she was only five years of age. She was educated in the New England Conservatory of Music, and shortly afterward made an extensive concert tour through America, singing at various places with the Handel and Haydn Society, and with Theodore Thomas' orchestra. During her tour of Europe, which followed, she won high favor as a concert singer, leading her to attempt an operatic career. She made up her mind to this course at Milan, and in six weeks had committed ten operas to memory. She appeared first at Brescia, Aquila and Genoa, afterward going on to St. Petersburg, where, in her performance of the rôle of "Filina" in *Mignon*, she made her first marked success. In 1881 she again visited Paris and sang before Ambroise Thomas and the impresario, Vancorbeil, who engaged her for the Grand Opera house. After a short tour in Italy she began her Paris season and made her *début* at the Grand Opera as "Marguerite" in Gounod's *Faust*. The critical Parisian public received her with open arms. A writer in the *Figaro* said: "It was a great moment when Mlle. Nordica appeared under the tall trees, and after she had spoken, in the midst of an absolute silence, the famous phrase, 'Non, monsieur; je ne suis demoiselle ni belle, et je n'ai pas besoin qu'on me donne la main,' the applause burst out; the Marguerite was found, judged and accepted. The rest showed that Mlle. Nordica had seriously studied the rôle and fully understood her part." The same critic, speaking of that grand trio in the fifth act, "Anges purs, anges radieux!" pays tribute to Miss Norton's magnificent voice, which carried and sustained the notes "naturally and without

effort." Her American accent at that time was traceable, but it rather lent a piquancy to her tones, and after a while the accent was unnoticeable. She is as good an actress as she is a singer. Her features are better than regular; they are expressive. Both in acting and singing she loses sight of her own personality and abandons herself utterly to her art. She made an engagement for three years at the Grand Opera, at the end of which she was engaged by Col. Mapleson for Her Majesty's theatre, London. It was under his management that she first appeared in America at the Academy of Music, New York. She has an enormous repertoire — about forty different operas, any one of which she can sing at three days' notice, but "Marguerite," her initial character, is undoubtedly her strongest rôle.

LILLIAN RUSSELL.

Who does not know pretty Lillian Russell, cleverest of light opera singers of our day, and queen of comic opera for six or eight years past? If one could only double the "1" in the name of Tennyson's heroine the song might have been written for our dainty comedy queen — *Airy, Fairy Lillian*. The old saying: "A prophet (or, rather, a man playing a part, as the Hebrew word means) hath honor save in his own country," apparently does not always apply to the feminine members of that community, for Lillian Russell was born in 1861 in Chicago, and in Chicago receives not her coldest welcome. She spent nine years in the convent of the Sacred Heart, and was educated from childhood for a musical career under the careful direction of Mme. Vaili, a noted vocal teacher in the city. Her bent lay wholly toward grand opera, and friends and relatives fostered this ambition

Her first engagement, however, when she was not more than seventeen, was with Rice's *Pinafore* company, in New York, but it was brief; at the end of two months she married the musical conductor and retired from the stage. She was still living in New York, when one day Tony Pastor, whose theatre was at that time in Broadway, opposite Niblo's Garden, overheard Miss Russell taking a singing lesson. He found out who she was, met her and offered her \$50 a week — a large salary in those days — to sing ballads at his theatre. Her acceptance was her first step on the road to fame. She sang *The Kerry Dance*, *Twickenham Ferry*, and such English ballads. They were new, perhaps not of the highest art, but, with Lillian Russell's added charm of manner, irresistible. In spite of offers from other managers she remained with Pastor for several months, then went with Col. John A. McCaull, and made her *début* in light opera in *The Snake Charmer*, then playing in New York. Her success could not have been more complete. She had found her rightful domain, and she

still reigns sovereign. Mme. Cappiani was Miss Russell's teacher in New York, and she worked hard to perfect herself. Wilkie Collins once said that genius was the art of taking infinite pains. Miss Russell recognized this; she was conscientious and painstaking, and her efforts, helped by accident and seconded by opportunity, have placed her in the front rank of her profession.

Many leading rôles in light opera have been in this country created by her. For instance, *Virginia*, *Billee Taylor*, *Polly*, *Pepita*, *Dorothy*, *The Queen's Mate*, the "Princess" in *Nadjy*, and "Fiorella," in *The Brigands*. She is not less favorably known in England than in America. *Virginia* at the Gaiety, and *Polly* at the Novelty theatre in London, had long and successful runs. The Casino, in New York, owns her its queen of comic opera. In 1888-89 *Nadjy* had a run of two hundred nights at the Casino, and this was followed by *The Brigands*, for her singing in which she receives \$20,000 a year. Miss Russell has formed for us an ideal in her particular rôles. Who that has ever seen her in *Nadjy* can think of the opera without her? It would be like Hamlet with the name-character omitted. Personally she is pretty, vocally she is perfect, and there is an indefinable charm about her acting that compels attention. A prominent theatrical manager once remarked, and we believe without exaggeration, that Lillian Russell "has brought more profit to the theaters with which she has been connected than any other woman in her generation." Woman-like, she is superstitious, and is partial to turquoises, the stone marking her birth month. She is now twenty-eight years old, and is doing some of the best work she has ever done in her life; there is every reason to think that her success in new rôles will equal, if not surpass, that of the past.

Off the stage she is quiet, almost reserved, but pleasant and piquant in conversation. "The world," she declares, "or some of it, has a fancy, I imagine, that my existence is a royal life, full of diamonds and champagne, of bright people and joyous gatherings after the stage lights are out. Yet I live more quietly than the average New York woman who goes to the theatre once a week and enjoys her cosey luncheon after the curtain is rung down." It is rarely that a variety actress retains so fast a hold of the popular favor as Lillian Russell has done during ten years past, and as she seems likely to do for another ten years. It is not often that a young girl cherishing, and having fostered, the idea that she will one day make a name in grand opera, has the good sense to see and follow her true path to success by adopting a lighter rôle, and applying herself to it so ardently as not only to win fame for herself but to measurably raise the standard of light opera wherever she goes.



Lillian Russell

It is due to Miss Russell as a singer to add that her voice is a full, rich soprano, admirably cultivated, and her conception of recitative or aria is worthy the grand rôles in which she originally hoped to be heard, and for which there is still time, for she is in the full maturity of her powers.

MYRON W. WHITNEY.

Ashbury, Mass., claims the honor of being the birthplace of Myron W. Whitney, the well known bass singer. He was born in 1836 and remained with his parents until the age of sixteen. He then removed to Boston, and, after six years' tuition by E. H. Frost, came before the public for the first time at a Christmas performance of *The Messiah* at Tremont Temple. He sang in various concerts for about ten years, but, achieving no marked success, concluded that the fault lay in his want of adequate training. In 1868 he went to Florence, where Luigi Vannuccini was his master, afterward to London, where Randegger perfected him in oratorio singing. Whitney then made a tour of Great Britain and, in the part of "Elijah" at one of the Birmingham festivals, made immediate reputation for himself. There can be no question that in oratorio singing he has a few rivals. Long and careful training has made his superb bass voice, of nearly three octaves' compass, capable of the rendition of the most difficult rôles. At Oxford University he sang the part, as originally written, of "Polyphemus" in Handel's *Acis and Galatée*. He gained laurels enough during this tour, and since 1876 he has absolutely declined to go abroad. Perhaps he is best known from his having sung at many of the May festivals in Cincinnati, and at New York, Chicago, Boston, Cleveland, Pittsburgh, Indianapolis, etc., and from traveling one or two seasons with the Thomas orchestra. Everywhere he has met with a hearty welcome, and has won added fame. His name is a household word in connection with many of the great oratorios: *Creation, Messiah, Elijah, Last Judgment*, Bach's Passion music, *Joshua, Samson, Israel in Egypt, St. Paul, Jephtha, Son and Stranger, Eli, Seasons, Fridolin, Twelfth Night*, etc. To have such a repertoire as this alone implies the possession of great powers, and to have won success in all of them the lot of few singers.

For many seasons Mr. Whitney sang in light opera not altogether worthy of his magnificent powers, but irresistible by reason of the pecuniary inducements offered. His voice is one of the best of the present generation, full, resonant and highly cultivated. His delivery of recitative is manly and intelligent and his legato singing thoroughly Italian. His grand voice, style and presence were hardly ever put to better use than in the rôle of the king in *Lohengrin*, which he sang in the American opera representations under Mr. Thomas' baton, as the part had never



Mr. Whitney.

been sung in this country before. His name will long be an honored one in the annals of American music.

Mr. Whitney has a son who inherits much of his talent and who, like his father, has a large resonant bass voice. He studied in Italy for many years, and had quite a career there in opera. He is now connected with the New England Conservatory at Boston.

During this entire time of Mr. Whitney's activity upon the American stage he has had but one conspicuous rival, Mr. Franz Remmert, a German, born at Dusseldorf about 1845. He had been intended for the profession of an architect, but his love for singing and the fullness and power of his voice attracted attention, and he studied at Munich, and made his *début* there as opera singer. In 1869 he came to New York, where he has since been prominent as a concert singer. Mr. Remmert's voice is strong and somewhat rugged in quality, and in person he is tall and solid. In German circles, especially, he has been a prominent figure at all the Saengerfests, and other large musical gatherings, and in New York he has a fine local following. Besides his peculiar fitness as a representative of great heroic rôles in such works as Max Bruch's *Frithjof*, Mr. Remmert is also a pleasing singer of German lieder, and an accomplished musician in general.

L. A. PHELPS.

This well known vocal teacher is the Director of the Vocal Department of the Chicago Musical College. He was born at Burlington, Vt., in 1854. Possessing a rare vocal gift, and an ambition for musical distinction, he came to the Chicago Musical College for instruction, and was one of its first graduates, in 1870. Not yet satisfied, and desirous of the highest equipment for a musical career, he went to Europe in 1874, and there, during two years at Leipzig and four years in Italy, completed his musical studies, including among his preceptors the eminent instructors Francesco Lamperti and Luigi Vannuccini. He made his *début* on the operatic stage in *Faust*, at Savagliano, and achieved a gratifying success on his first appearance. Being thus brought into notice, he spent several successful years in opera, and finally became a member of the Carlotta Patti company. In 1880 he returned to America, and has been prominently engaged in vocal teaching in the western metropolis during the past nine years, being now a principal professor in the institution from which he took his first diploma. Many of the brightest ornaments of the vocal theatre of American musical accomplishment, both professional and amateur, have been pupils under his instruction, and are proud to acknowledge him the foundation of their musical skill.



L. A. Phelps.

M. ESTELLE FORD

Is the daughter of Mr. Lucius Barney, and was born at Cleveland, Jan. 28, 1858. Her musical ability as a child was remarkable. At the age of twelve, while her family were living at Louisville, Ky., she made her first public appearance at a concert given by the Oratorio Society, and when she was only fifteen she played the organ and led the choir at the old Disciple church on Franklin Circle. Her musical education was entirely obtained in Cleveland. In 1875 she sang soprano in two churches of her native city, and the following year she made her debut in opera in *The Elixir of Love*, with great success. In 1878 she was married to Mr. S. C. Ford, a Cleveland man. In March 1879 she scored a great success at Pittsburgh, where she sang in a concert by the Symphonic Society, and in the winter of that year she joined Haverly's Church Choir Company, meeting with enthusiastic receptions in Pittsburgh, Baltimore and Chicago. In February, 1880, she appeared in *The Sorcerer*, at Detroit, and since that time has sung in *Faust* at Chicago; as "Serpolette" in *The Chimes of Normandy* at Cleveland and Toledo; as "Leonora," in *Il Trovatore*, with the Strakosch Opera Company at Cleveland; and afterwards in *Pinafore* and *Patience* at Chicago. Her voice is a clear, high soprano, musical and sympathetic. She has a fine oratoria and concert repertoire, very varied in its character, and sings a ballad remarkably well.

CHARLES R. ADAMS

Was born at Charlestown, Mass., about 1848. His talent for music was displayed at an early age. His first tuition was under Mme. Arnoult, of Boston, and afterwards he studied with Professor Mulder. He then went to Europe, and at Vienna became a pupil of Barbieri, under whom he made such progress that he was engaged for three years as first tenor of the Royal opera house, Berlin. Thence he returned to Vienna and for nine years was first tenor at the Imperial opera house. Since then he has sung at Covent Garden, London; La Scala, Milan; Royal opera, Madrid, and at many theatres in Germany. In this country he sang in German opera with Mme. Pappenheim, and in Italian opera with the Strakosch company. He settled in Boston in 1879, and has remained there ever since, engaged in teaching and singing. He is an admirable exponent of Wagnerian music, and has also gained great reputation as an actor. He has been one of the finest tenors of the present generation.

EMMA NEVADA.

Emma Wixon was born in Nevada about 1860, and took her stage name from that state. Dr. W. W. Wixon, a well known physician, is



Mrs. S. C. Ford

her father. He apparently realized that there was latent talent in the child, for he obtained for her the best musical education possible, and in 1877 sent her to Europe, where she studied with Mme Marchesi at Vienna. Owing to sickness she was unable to carry out her first engagement, which was at Berlin. She made her *début* under Colonel Mapleson's management in the *Sonnambula* at London, in May, 1880. In the autumn of that year she also sang at Trieste in *Sonnambula* and *Lucia*, and met with a hearty reception. Florence, Leghorn, Naples, Rome and Genoa were visited on this tour, and at the last-named place Verdi, hearing her, helped her to secure an engagement at La Scala, Milan, where she sang for twenty-one nights. Her appearance at Prague, made after she had visited several other Italian cities, was eminently successful, and in 1883 she made her Parisian *début*. It was the second time that an American lady had sung at the Opera Comique. She has an extensive repertoire, which includes *Lucia*, *Sonnambula*, *Puritani*, *Mignon* and *Faust*. Her voice is of the typical American range and *timbre*, clear and telling in quality, and possessed of phenomenally high notes. Withal, she is a true American girl, capable of any deed of daring that her fancy may dictate, and, without being in any high sense an apostle of art for art's own sake, she is a singer likely to be heard much of. She was in this country at the Chicago opera festival in 1885 and again in 1889.

GRACE HILTZ.

This talented soprano singer was born about 1854, near Portland, Me., and was educated at Providence, R. I. In 1872 she came to Chicago and commenced to study singing under the charge of Mrs. Sara Hershey-Eddy. After the lapse of four years she went to Boston, where she had for her masters, George L. Osgood, Charles R. Adams, Julius Jordan and Georg Henschel. During this time she filled a number of concert engagements, and also sang in the Union Congregationalist church at Providence, R. I., at a salary of \$1,000 a year. She studied at Boston for nearly two years, and there lay much of the foundation in her subsequent success. After a few other important engagements she sang the soprano solo in Verdi's *Requiem* at the Worcester festival, and left for Europe to complete her studies. She took lessons from Mme. Viardot-Garcia, Mme. La Grange and Signor Sbriglia at Paris, where she sang in public several times and met with a favorable reception. She also encountered good success in London, where she filled several engagements as a concert singer. She was pressed to make a tour of the English provinces, but this was impossible, as she had engaged to sing at the second Heimendahl Symphony Concert at Chicago, Dec. 19, 1882. On her re-appearance she was greeted



EMMA NEVADA.

very warmly, and has since remained a prime favorite as a concert singer. She has a pure, rich soprano voice of great power and compass.

CAROLINE RICHINGS-BERNARD.

Caroline Richings was born in England in 1827, and when very young removed with her parents to America. Her first appearance as a pianist was made at Philadelphia Nov. 30, 1847. In 1852 she sang for the first time in public in *La Fille du Régiment*, and so successfully that she obtained numerous engagements. She continued to sing in English and Italian opera in America until 1867. She then married Mr. P. Bernard, a tenor singer, who was evidently not a born financier. They lost all their money, and in 1873 an "Old Folks Concert Company," which she had organized, also proved a failure. She then taught music at Baltimore and Richmond, and sang in the Mozart Association at the latter place. In August, 1881, she sang in an operetta of her own, *The Duchess*, at Baltimore. It was her last appearance, and she died of small-pox at Richmond, Jan. 14, 1882. She was a fine singer, a good actress, and her death was sincerely lamented.

MARIE VAN ZANDT.

who was born in 1861 in Texas, owed her early musical education to her mother, an excellent vocalist. Her father was a ranch owner, and her childhood was spent in the open air on the plains of Texas, where she not only gained a lot of practical common sense, but a fine constitution. The war put an end to all this happy life and ruined the family. The young singer now used her talents to help in the support of home. She was employed for some time in the East and finally went to London, meeting Patti, who gave her warm encouragement. She studied first in a convent school there, and afterward with Lamperti at Milan. Her first engagement was for a concert tour of Northern Europe, in the course of which she won quite a reputation. She was then offered and accepted an engagement at the Opera Comique, Paris, where she appeared in the rôle of Mignon with much success. Since that time she has appeared in several European cities and in America, always meeting with a cordial welcome. She is a fine singer, possessing a voice of much sweetness and power and carefully cultivated. She is remarkable for the great simplicity of her habits, gained no doubt during her early life in Texas.

EMMA C. THURSBY.

This well known concert singer was born at Brooklyn, N. Y., Nov. 17, 1857. Her first master was Julius Meyer, of Brooklyn, and she afterward studied with Signor Errani, of New York, and Mme. Rudersdorff,



EMMA C. THURSBY.

of Boston. It was evident by this time that she was the possessor of a good voice, and had the musical ability and inclination to use it. So she was sent to Italy, where she studied for some time under Lamperti and San Giovanni. Her first concert on her return to this country was given at Plymouth church, and was highly successful. She continued to appear in oratorios and concerts, but made no attempt at operatic singing. Her career really began in 1875, when she was engaged by P. S. Gilmore for his popular summer-night concerts. He was so pleased with her efforts that he offered her an engagement as principal vocalist on a tour with his military band. She sang in all the principal cities of the Union, and meeting with a hearty welcome wherever she went, her fame grew rapidly. On the conclusion of this tour she accepted an engagement as singer in Dr. Taylor's church, New York, at a yearly salary of \$3,000. Afterward, under the management of Maurice Strakosch, she made a tour of Europe, and sang in concerts at London, Liverpool, Paris, Cologne, etc. She was a great favorite in England, and was warmly received everywhere. She traveled through the United States during the season of 1879-80, and confirmed the favorable impression that she had made while with Gilmore. She has made several tours of America and Europe since that time, and has won a wide reputation.

ANTOINETTE STERLING

Was born at Sterlingville, N. Y., Jan. 23, 1850, and traces her descent through William Bradford, one of the Pilgrim Fathers, who came over in the "Mayflower," and was the second governor of Plymouth colony. Her voice in childhood was noticeable for its remarkable range, and it afterward settled into a contralto of great sweetness and volume. She began to study singing in 1867 under Signor Abella, in New York. In the following year she visited England for a few months, which she spent in the provinces, singing with much success. She passed on to Germany, where she was a pupil Mme. Marchesi, at Cologne, later of Pauline Viardot, at Baden Baden, and lastly, of Manuel Garcia, in London. In 1871 she returned to America and immediately took high rank as a concert singer. She only remained two years, and on May 13, 1873, gave a farewell concert at the Irving hall, Boston, prior to her departure for England. She first appeared in London on Nov. 5 of that year at the Covent Garden promenade concert under the leadership of Sir Julius Benedict. Shortly afterward she sang at the Crystal palace, and in 1874 at the Sacred Harmonic, Philharmonic, Albert hall and London ballad concerts. She also sang at the Festival at Gloucester in September. She was married at the Savoy chapel, London, to Mr. John Mackinlay, in 1875, and for a few



SYBIL SANDERSON.



ZELIE DE LUSSAN



ANTOINETTE

STERLING.



HOPE GLENN.



EMMA EAMES.

months in that year she visited America, under the management of Theodore Thomas, and sang in a series of forty concerts. Since then she has lived in London, and with the exception of some provincial engagements, has confined her appearances entirely to that city. Her best work has been done in ballad singing, and in the rendering of such ballads as *The Three Fishers*; *The Sands of the Dee*, or *The Three Ravens*, she throws a force and earnestness into the words of the weird tale, thrilling and charming her audience. Still, she has some classical music in her repertoire, songs of Mendelssohn and Schumann chiefly. Probably one of the main secrets of her success is the wonderful distinctness with which she declaims her words.

ZELIE DE LUSSAN.

This charming young singer was born in the city of New York in 1863, her mother being an opera singer. Mme. De Lussan taught her daughter Zelie to sing from childhood, and it is not strange that the child should have grown up with the intention of going upon the stage. When she was sixteen years old, after having already acquired considerable local reputation by singing at charity and private concerts, she made a trial appearance in a large charity concert at the Academy of Music. Her success here was so unmistakable that she was decided in her intention of making an operatic career. Then ensued three years' hard study under her mother and other teachers, and at length she made her *début* with the Boston Ideal Opera Company in 1865. During this season she sang "Arline" in the *Bohemian Girl*, as "Zerlina" in *Fra Diavolo*, and made a delightful effect in the pretty opera of *Victor, the Blue Stocking*. After several seasons with this organization she went abroad, and in London made a success in *Carmen*, *Daughter of the Regiment*, *Faust*, etc. She is now singing, 1889, with the Carl Rosa Opera Company. Her voice is a full, rich, beautiful soprano, and her method excellent. In personal appearance she strikingly resembles Patti.

HOPE GLENN.

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 Wartel, Nilsson's celebrated teacher. She studied with him and with Mme. Viardot-Garcia, and afterward with Lamperti. She made her operatic *début* 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. Her voice is a rich contralto, her manner statuesque and impressive, but not adapted to opera. Her delivery of text is unusually good.

SYBIL SANDERSON.

This charming American girl, who in 1889 has just made such an astonishing success at the Opera Comique in Paris, was born in Sacramento, Cal., in 1865, the eldest daughter of the late Judge Sanderson, chief justice of California. Her childhood was passed in her native city, but the idea of a stage career took possession of her at a very early age. Her musical studies have been made in Paris, where twelve years ago she attracted the attention of the eminent composer, M. Jules Massenet, who wrote to an American friend that he anticipated great things for the young singer, and confidently expected her to turn out another Nilsson. Her voice has phenomenal range and purity.

EMMA HAYDEN EAMES.

At the Paris Grand Opera in Paris, in 1889 there is a charming young singer, who although but twenty-two years of age, carries captive the hearts of her susceptible hearers. It is Emma Hayden Eames, born in Maine, in 1867. Her sweet and powerful voice made her a popular singer locally at an early age, and presently a Boston teacher, Miss Clara Munger, happened to hear her. Miss Eames went back to Boston with Miss Munger and completed the training of her voice. Her Boston success was so marked that by Miss Munger's advice she went to Paris for stage work and is universally recognized as one of the best singers in Europe. Miss Eames' voice is singularly expressive, and her whole organization is *spirituelle*, rich in capacities for feeling and making others feel. Her countenance without being positively beautiful, has a lovely expressiveness, which is better than beauty. Withal she is still the simple-hearted American girl whom Miss Munger found in the choir in Maine.

EMMA JUCH.

Emma Juch was born in Vienna, in 1863. She is, however, more an American than an Austrian, and is rightly classified among the American singers. Her parents were both natives of this country, and it was while they were visiting in the Austrian capital that Emma was born. When

but two years of age she was brought to America where the years of her girlhood were passed. Miss Juch's voice and her artistic capabilities were a natural inheritance. Her father, Justin Juch, was an inventor, an artist and a musician, while her mother was a gifted singer. Emma's natural inclinations led her to the study of music and in the face of the opposition of her parents, she practiced industriously, keeping her efforts secret. It was only when the indefatigable young songstress appeared on the stage at a pupils' concert that her father discovered her disobedience. He was seated in the audience, and was taken completely by surprise when his daughter came upon the platform and began to sing. Her first appearance was a complete success, and her father was only too glad to withdraw his opposition and devote his energies to training the young voice with rigid severity. It is said that to his efforts and the severe schooling which he forced upon her is due her marvelous flexibility of voice, and the wonderful evenness and silvery clearness of her tones. At the age of eighteen, Miss Juch scored a success in the leading soprano rôles in Her Majesty's Grand Italian Opera in London, under the direction of Colonel Mapleson. In June, 1881, her début was made in the rôle of "Filina," in Ambroise Thomas' *Mignon*. She followed up her success in a number of operas, singing "Violetta" in Verdi's *Traviata*, "Queen of Night" in Mozart's *Magic Flute*, the title rôle in *Martha*, "Marguerite" in Gounod's *Faust*, the "Queen" in *Les Huguenots*, and "Isabella" in *Robert, le Diable*. During the three seasons through which she acted as Colonel Mapleson's drawing card, she met with almost invariable success. At the close of her engagement she received an offer from Theodore Thomas to take leading rôles in a series of Wagner operas, in which Frau Materna and Mme. Nilsson were to sing. It was a high honor for so young a singer to be asked to stand beside these great vocal artists, and such singers as Scaria and Winkelmann, but she passed the ordeal bravely and met with almost unanimous commendation of the critics. Mr. Thomas found that he had not misplaced his confidence in her ability, and intrusted her with the most trying of those trying rôles in Wagner's operas, which prove to be Waterloo's for the inefficient, the flashy and the uneducated singer. Alternately with Mme. Nilsson she sang "Elsa," an impersonation which has since become famous for originality of interpretation, intelligent phrasing and impassioned declamation. During her three seasons' engagement with Mr. Thomas, Miss Juch sang in six rôles, repeating them 164 times. Her success was phenomenal. That her reputation was the result of actual achievement and truly meritorious work rather than the momentary notoriety which a capricious public sometimes accords a flashy singer, is attested by the fact that she received flattering offers from such reputa-



GERTRUDE EDWARDS.



MARIE VAN ZANDT.



EMMA JUCH.



GRACE HILTZ.



CHAS. R. ADAMS.

ble musicians as Dr. Leopold Damrosch, of the Metropolitan opera house. Miss Juch has filled prominent parts in festivals, concerts and operas in all the great cities of the country. She has appeared to advantage in concerts where the best artists in the world have been engaged, and with such organizations as the Philharmonic, the Boston Symphony, the Brooklyn Philharmonic, the Philadelphia Symphony, Theodore Thomas', Herr Gericke's, the St. Louis Saengerfest, and the very best choral societies. Her voice is constantly improving in fullness and strength, and the wonderfully facile execution which she possesses gains yearly in brilliancy and grace.

EMMA ABBOTT.

Born in Chicago in 1850, the early life of this celebrated singer is a record of constant upward struggle over obstacles that would have defeated any one of less indomitable pluck. Her secret of success was that of Holmes, and embodied in practical shape before the autocrat had put his on paper —

"Only one art is that of the master,
Only that courage can save from disaster."

So, after the family had gone to Peoria, Ill., and her father had met with financial misfortune, she helped her mother with all her might to pull through the sea of troubles. Both Emma and her brother, George, early showed a remarkable talent for music, and when the former was only nine years old Mr. Abbott took the children out to assist him in his concerts. At ten years of age Emma took lessons on the guitar and George on the violin. Mrs. Abbott partially paid for those lessons by boarding their teacher, and Emma finished paying the bill years after, when she had become a successful concert singer in New York. When Emma was thirteen she taught the guitar, had several pupils and became quite proficient on that instrument. She attended school in Peoria until she was sixteen, when she taught a summer school eight miles from the town. About this time she sang in the synagogue of Rabbi Max Moses, who called her "The only singer in Peoria," and shortly afterward she joined the Lombard Concert Company, traveling with them through Illinois, Wisconsin and Iowa, but at the beginning of the warm weather they disbanded and Emma started out alone, with her guitar for her only accompaniment, through Michigan and the neighboring states. She gave "parlor concerts," that is concerts given in the parlor of the hotel where she was staying. She struggled on for years in this way, meeting with many reverses, until one day the luck changed. Clara Louise Kellogg heard her in Toledo and gave her money enough to go to New



EMMA ABBOTT.

York, with a letter to Erani. She went, studied with Erani, sang in Dr. Chapin's church at a salary of \$1,500 a year, and, helped by the congregation, went to Europe, where she studied (1872) with San Giovanni at Milan, afterward meeting in Paris the Baroness Rothschild, who became her fast friend and through whom she was the pupil of Delle Sadie, and of Wartel. The latter predicted that "When she is finished she will be without a rival in the world," while La Grange said: "My child, you are the very Jenny Lind; your voice is pure, sweet, powerful." Her first appearance in Paris was a perfect triumph for her. She remained in Europe for several years, and was offered several good engagements. In 1878 she returned to America, received a warm welcome, and has since sung in all the principal cities here. She is a typical American, full of energy and dash, yet retaining all her old habits of hard, persevering work, to which she owes no small measure of her great success.

Directly upon her return from her first studies abroad, she married a young business man of New York, Mr. Eugene Wetherell, who presently made a partnership with Mr. Chas. Pratt, and the firm of Pratt & Wetherell managed all the Abbott seasons until the sudden death of Mr. Wetherell in Denver, in 1888. Contrary to the usual experiences of young opera singers, Miss Abbott made money from the start. Her husband proved to be a good business man, and although they kept their property separate to a certain extent, many of their investments were made in common. In this way they became possessed of valuable real estate in various parts of the country, which, having been judiciously selected, appreciated rapidly in value. In consequence of this, Miss Abbott is now probably the richest woman upon the stage, her wealth being estimated as high as several millions. Her husband's property came to her at his death, by the provisions of his will. They have never had any children. It is said to be her ambition to found some day a great American school of music, in which other girls, talented as she was, can receive a sound education without the struggles that she had to encounter.

Although Miss Abbott has made so much money in America, the city press has almost uniformly dealt rather hardly with her. Her voice is naturally of a singularly pure and agreeable quality, and constant study has imparted to it a flexibility which it did not originally possess. Her currency in fashionable circles is hampered by certain vocal mannerisms, for which her magnificent dressing does not fully atone. In the latter respect, however, she has beat the record, her dresses for her personal use in the season of 1889 having cost upwards of \$45,000. They were from the *ateliers* of Worth and Felix. Miss Abbott is undoubtedly the hardest-working woman upon the stage.

JESSIE BARTLETT DAVIS.

This well known contralto was born near Morris, Ill., in August, 1860. The sweetness of her voice and her musical talent were evident at an early age, and she became known as a singer when she was only eight years old. Her musical education was chiefly gained in Chicago, where she studied under Frederic W. Root; but she was also under the tutelage of De Rialp and Albites, of New York, and Sara Robinson Duff, of Chicago. She first appeared in public at concerts, but in 1879 adopted the stage, taking the part of "Buttercup" in *Pinafore*, and singing chiefly in the west. In 1883 she made a highly successful *début* in Italian opera, singing with Patti in *Faust* and *Dinorah*. But she preferred light opera, and entered upon an engagement with the Carleton Opera Company for its first season, during which she scored a success as "Griole" in *The Drum Major*. She was then engaged as principal contralto in the American Opera Company, with which she played two seasons, and in 1888, joined the Bostonians as chief contralto. Mrs. Davis is possessed of rare personal attractions, and is a general favorite in her chosen rôles in light opera.

H. C. BARNABEE.

This genial old comedian was born in New England, somewhere about 1820—dates are wanting. He had a fine bass voice and originally intended to appear as an oratorio singer. But as he had already acquired considerable reputation as a singer of comic songs, his oratorio appearances were marred by the inopportune laughs of people who supposed that whatever Barnabee sang must necessarily be funny. He did a large concert business, as a singing comedian, building up in this branch a *clientele* of his own. When he went into light opera, as he did in *Pinafore*, he found his proper sphere. No other singing comedian is so much liked by the American people, and no other one deserves to be. Mr. Barnabee is genial, hearty and kind. Like all the other members of the Bostonian company he has been blessed in "his basket and in his store," so that his prospects for a comfortable old age are excellent, if time lasts until old age reaches this spirit ever young.

THOMAS KARL.

This charming lyric tenor was born in Ireland in 1847. He was educated in England, making his first studies with Henry Phillipps, and by his advice he went to Italy to perfect himself under the leading masters there. Still later he studied with the great Parisian teacher, Della Sadie, who sent him again to Italy, where he studied with San

Giovanni. His beautiful voice and easy and natural method of using it attracted the attention of the composer, Petrella, who immediately engaged him to create the tenor rôle in his new opera, *La Contessa D'Amalfi*. In this Mr. Karl made a distinguished success, so good a success, in fact, that Parepa Rosa heard of it and engaged him for her English Opera Company, then playing in America. Before joining the Parepa Rosa Company, he sang in all the leading Italian cities. In 1880 he was one of the original members of the Boston Ideal Opera Company, formed by Miss Ober for giving *Pinafore* in first-class style. Since then Mr. Karl has been continually with the company, now known as "The Bostonians," singing all the leading tenor rôles. In person he is handsome, with a good stage presence. His voice has a sweet and silvery quality, and in spite of much use it still retains its freshness, except when under the influence of temporary indisposition. As an actor he is perhaps a little conventional, but he is a prominent figure upon the American stage.

THE BOSTONIANS.

The portrait group upon the opposite page contains three of the original members of the famous Boston Ideal Opera Company, now playing, in 1889, as the "Bostonians." The figure in the center is that of Mrs. Marie Stone-Macdonald, the leading soprano of the company since its formation. Mrs. Macdonald is a charming woman, whose lovely voice still shows few signs of wear. Her early successes were made as a concert singer. Later she appeared in opera, singing in *Pinafore*, and then for several seasons with the Hess Opera Company. Mr. Macdonald, her husband, is the baritone of the company, strong in the romantic rôles. It is a pity that a portrait of this popular singer, fine actor and handsome man, could not have been given, but fate was unkind, and it had to be omitted. Those who have seen Mr. Macdonald in one of his lively rôles like that in *The Musketeers* will appreciate the distance he has come in stage business since his *début*. Directly after his return from Italy, where he made a good record, he appeared in opera with some company the name of which is not known to the present writer. His older brother was present, and after that performance the *débutant* asked him, with some modesty, how he had done. The brother replied, slowly, and in a matter-of-fact way, "You did pretty well, but I thought they would have moved you around more easily if you had been on casters." Macdonald does not require casters now, and he still remains an artist worthy of the warmest commendation.



A. HUNTINGTON.



TOM. KARL.



MARIE

STONE.



JESSIE B. DAVIS.



H. C. BARNABEE.

CHAPTER XIII.

ORGANISTS, LITURGICAL MUSIC AND VIRTUOSI UPON VARIOUS INSTRUMENTS.

 SCIENTIFIC organ playing in this country goes back hardly more than a generation. There were several good organists of the older English school settled in America as early as the first quarter of the present century, but they were so few that their influence hardly extended outside the churches which they respectively served. There are substantially three, or perhaps we might say four, ways of playing the organ. In one, the so-called legitimate or German method, the player deals largely with full organ, and carries an independent obligato melodic part with his feet, entirely distinct from that played by the left hand. This independence of the left hand from the feet, or the feet from the left hand, is the most arduous difficulty of legitimate organ technique. It is doubly difficult to the pupil of the present time, because it involves a new habit of music thinking, polyphonic, or many-voiced, instead of one-voiced, or melodic. The second principal school is the English, less strongly developed upon the pedal side, but strong in registration, or the clever imitation of orchestral effects by means of the organ. Then there is the French school, in which the right hand has a melodic part, the left hand an accompaniment, and the feet a pedal part consisting mainly of detached fundamentals. Great attention is paid in this school to orchestral coloring, or rather to contrasts of tone color. Fourth, there is the American school, which in the olden time consisted in playing a few pleasing melodies upon fancy stops of impossible orchestral coloring, with pedal parts put in according to the French school. The modern school of organ playing, as illustrated by the best virtuosi, consists of a combination of all these, having at command the fluent technique of the German, the cleverness of the English, the piquancy of the French, and upon exhibition nights the old-time *ad captandum* methods of the American unschooled organist of fifty years ago.

With the organ in vogue in the churches of America a generation ago, it would have been impossible to do much with legitimate playing. The swell organ was what is called short, the most of the stops in it stopping at tenor C; the pedal keyboard was only an octave and a half in compass, and the stops allotted to it no more than one or two in number. The effect of the full organ was rather shrill and screamly, due to the scarcity of eight-foot stops (on which the solidity of tone in the ensemble depends) and the preponderance of improperly voiced mixtures. It was not until after the erection of the noble organ in Boston Music Hall that a model of a perfectly appointed organ existed in this country, although there had been several of large size before, notably that in Trinity church in New York, erected about 1845. Naturally the standard of playing followed that of the instruments. Mr. Geo. James Webb told the present writer that in his time there was not a single organist in Boston capable of playing a first-class fugue by Bach. He might have added that there was not in his time an organ in Boston capable of making such a fugue sound well. But directly after the introduction of the great Boston organ, there began to be recitals every week upon it, and the young organists, such as Paine, Thayer and Buck, vied with each other in rendering upon it the works of Bach, and that prematurely departed giant of music, Thiele, of Berlin. Commensurate with these recitals and the existence in the community of competent masters of the instrument, there began to be a demand for organs with a better appointment of pedal stops, and a more rational preponderance of eight-foot tone in the full organ. Improved methods of voicing pipes were introduced or discovered by the best builders, at the head of the list of which must be placed the names of Hook and Hastings and Wm. A. Johnson. With demand for better instruments, and the frequent presence of well appointed organs in remote towns and small cities, there came to be opportunities for practice, and organ concerts began to cut a figure among local happenings of a musical nature. This epoch of organ building and playing did not come in until after the war, but since 1865 there have been a great number of large instruments erected in different parts of the country.

It was not until Mr. George Washbourne Morgan came to New York, in 1853, that we had here a concert organist of attractive style and inviting personality.

GEORGE WASHBOURNE MORGAN,

The eminent English organist, was born at Gloucester, Eng., April 9, 1822. His precocity in music was so marked that he played an entire service in the cathedral to the satisfaction of the choir and congregation,

when he was only eight years old. From the age of twelve to twenty he played the organ twice a day, at service, with very few exceptions, and at the age of twenty-one had held two positions as organist in other churches, He had also made successful public appearances at Exeter hall as a solo player, creating a furore which is said by the Rev. Mr. Stanforth, vice-president of the Sacred Harmonic Society, to have been greater than he remembered since Mendelssohn's appearance. After settling in London, Mr. Morgan was organist for a number of years successively at St. Paul's and at Westminster Abbey. He arrived in America in 1853, and was immediately made organist at St. Thomas church, New York, where, however, he remained only one year, going then to Grace church, where he was organist for thirteen years. After this he became organist at St. Ann's Roman Catholic and later at Dr. Talmadge's Brooklyn tabernacle, where he served for twelve years.

He was the first organist to introduce in this country the works of Bach in concert performances, and Mr. Dwight in his *Journal of Music* characterized his playing at Tremont temple in 1859 as the finest organ playing ever heard in the country. At the opening of the great organ in Boston Music hall Mr. Morgan was among the players, and although the programme bore the information that owing to the length of the programme no encores could be allowed, he was recalled six times, and at the request of the committee had to play an extra piece. In 1876 he was engaged by the Messrs. Hook and by Roosevelt to play their organs at the Philadelphia centennial exhibition. It would scarcely be possible to speak too highly of the performance of Mr. Morgan's American work and its influence in developing a taste for organ playing throughout the country. This would not have been the case had not he possessed a rare gift of pleasing his audiences, in which quality no player is to be mentioned superior to him. He has also a genuine fondness for public appearance, and is never so much at home as when showing off a large organ with a critical audience behind him.

Mr. Morgan has a daughter, Miss Maude Morgan, who is a beautiful harpist, and in later years father and daughter have played much in concert together. Mr. Morgan is still hale and hearty, and apparently has many years of usefulness and honor before him

Morgan is a fluent pedal player, and has all the English cleverness in registration. No man can obtain more pleasing results from a strange organ. He depends much upon the attractive character of his selections, but he can upon occasion play a Bach fugue in good style, leaning more especially to those of less technical difficulty, such as the St. Ann's fugue, and a few others. He plays operatic overtures, which he adapts himself



GEO. W. MORGAN.

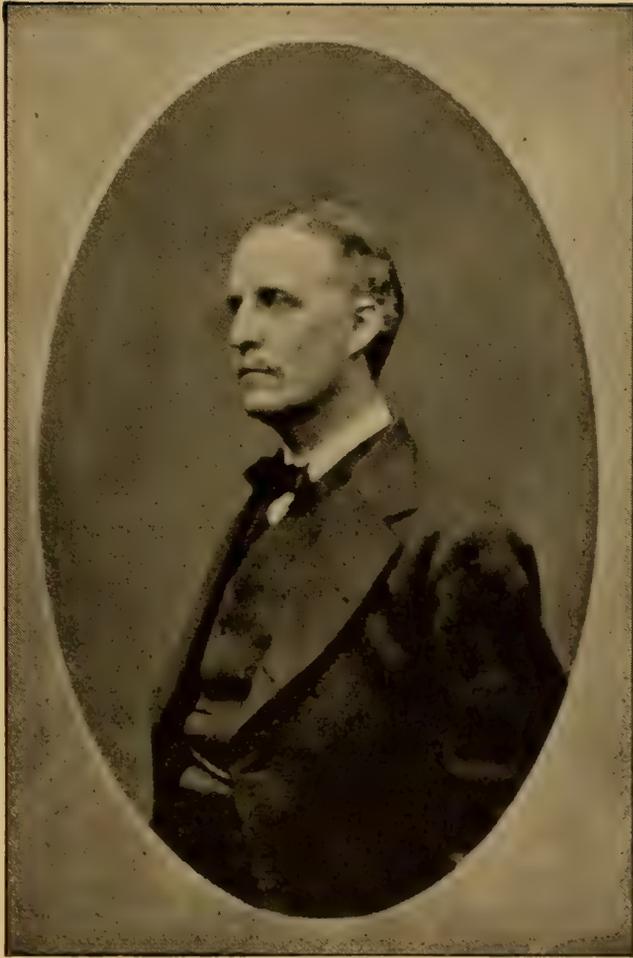
from pianoforte arrangements, relying upon his own quick ear and remembrance of the orchestral effects, and he is extremely clever in imitating effects from the resources of small organs in which ordinary players could find no possibilities of attractive combinations.

His great competitor, and the representative of the Hook system of building at the time, was the late Dr. J. H. Wilcox, of Boston, for many years organist of the Church of the Immaculate Conception. Dr. Wilcox was one of the most pleasing players who ever went out to show off a new organ. He played delicate solos, soft and pleasing effects, and by way of grand finale a transcription of a Handel or Haydn chorus, such as the *Hallelujah* or *The Heavens are Telling*. The story of Dr. Wilcox is as follows:

JOHN HENRY WILCOX, MUS. DOC.,

Was born at Savannah, Ga., Oct. 6, 1827. He graduated at Trinity College, Hartford, in 1849, and the year after became organist at St. Paul's Episcopal church, succeeding Dr. S. P. Tuckerman. When a large organ was erected by the Hooks in the Church of the Immaculate Conception he took charge of it, and remained there until July, 1874. The degree of Doctor of Music was conferred upon him by Georgetown College in 1864. He died at Boston, June 29, 1875. He was a prominent figure in New England for many years, but he never possessed a complete organ technique of the modern school.

In the nature of the case the taste of the more remote parts of the country has had to wait upon that of the leading builders. Organists do not generally go about upon concert tours. In former days a concert organist was merely a pleasing church organist, with a knack of making an organ sound prettily, who was sent out by the builders to exhibit new organs. It was not until Dudley Buck came back from Germany and began to be sent out by Johnson to show off his organs, that legitimate organ playing began to have a run outside very limited circles in large cities. Buck was far from being an organ pedant. He played orchestral overtures, as well as fancy pieces of the German and French school. As Geo. W. Morgan had one masterpiece, the overture to *William Tell*, and Dr. Wilcox had his *Thunder Storm*, Mr. Buck had a masterpiece, upon which he had put many months' practice. It was a transcription of Wagner's *Tannhäuser* overture. This he interpreted with splendid effect. Another of his pieces, which also made a hit, was an arrangement of the overture to Kreutzer's *Night in Grenada*. He also instituted a new school of organ composition, a modern school of his own, about half way between the German and the French schools. Reference is made here to



J. H. Weller

his poetic pieces, such as *At Evening*, and not to the organ sonatas, which are nearly strict German pieces for organ. As much cannot be said for the variations pieces which he produced, like many other American organists, such as the *Annie Laurie* variations, etc. These are too much like the popular arrangements of *Nearer, My God, to Thee*. Mr. Buck's influence upon organ playing in the country did not continue for any long time, but after his own appearances had become rare outside the city of Brooklyn, his work was carried forward by his pupils, of whom he turned out many. The most brilliant of these was Clarence Eddy, of Greenfield, Mass.; but before recounting his interesting career it is necessary to give the story of another virtuoso of the very first order. Mr. Samuel P. Warren.

SAMUEL P. WARREN.

This famous organist really belongs to the "Stars and Stripes," though he was born under the shadow of the Royal Standard of England at Montreal, Can. His father was a Rhode Islander by birth, who moved to Canada in 1837 and carried on his trade of organ builder in the Dominion until his death in 1882. This son Samuel was born Feb. 18, 1841. As a baby he was often carried into his father's workshops, and his first remembrances of sights were those of the great pipes, monstrous to his eyes, of the organs, as they were pieced together; his first recollections of sounds, conversation about music and musicians. As he grew up he naturally became familiar with all the details of construction, and his earliest, strongest desire was to give voice to those rows of dumb pipes, let out the waiting, imprisoned soul of them, as he had seen his father do by merely touching the polished keys. But before he can play upon the organ he must learn the piano, and he gave all his childish ardor to the task. Successfully it would seem, for when he was eleven years old his father allowed him to take organ lessons. His musical talent was evident — who can help being musical when music is the breath of life and the bread of life to all around? The young bird sings, because it hears the flood of song about it and tries to imitate. The stone deaf are mercifully dumb, for their notes would be but a discord, seeing that they cannot hear the music of the world. Well would it be for the musician, could he shut out the clangor and clamor of the earth and hear only its melody of morn-its lullaby of eve. Then we should hear no funeral marches, no *Dies Irae*, no sad intonation of *Faust*, like the spirit song of falling worlds, but only glad songs of *Creation*, solemn, yet triumphant, "Hallelujah chorus of the world.

The lad's first essay at public playing was in St. Stephen's chapel, Montreal. A little while afterward he played at the American church in



Samuel P. Warren.

the same city, where he remained until 1861. Having by this time passed through college, and showing clearly enough in what direction his genius lay, it was decided that he should complete his studies in Europe. Accordingly in 1861 he went to Berlin, attending no institute, but gaining all his instruction from private sources. His masters were Haupt for organ and theory, etc.; Gustav Schumann for piano, and Wieprecht for instrumentation. He gave up almost all his time to his favorite instrument, the organ, and under Haupt's good guidance became a notable player. He completed the usual four years' course, and in 1864 returned to Montreal, but only for a short time. The following year found him at New York, and toward its close he accepted the position of organist at All Souls' church, where he remained until 1868. In that year he went to Grace church and played the organ there for six years. From 1874 to 1876 he was at Holy Trinity, but returned to Grace church at the end of that period, and has stayed there ever since. In addition to this his time has been busily engaged in teaching, and from 1880 to 1887 he was the conductor of the New York Vocal Union. He has also given over three hundred organ recitals and concerts in New York city alone. Singularly enough, such an able exponent of other people's music has written but little of his own. He has composed some music for church service, anthems, a few secular songs (*secular* songs in distinction to church songs only — no song with a meaning to it, that is not gabble, is ever secular), some organ solo arrangements, and that is all.

The best work that Mr. Warren has done has been through his organ recitals, by means of which he has made familiar to thousands the grandest organ music that has ever been written — and perhaps the grandest music in the world has been written for the organ. He has given more than one hundred and fifty of these at Grace church, and the good influence that has been exercised by such work as this can hardly be overestimated. Mr. Warren's organ technique is masterly in every way, and his repertory one of the largest in the world. Personally, he is extremely modest and unassuming, but he is one of the foremost organ virtuosi of the present time.

CLARENCE EDDY.

Mr. Clarence Eddy, one of the most distinguished organ virtuosi of the present time, was born at Greenfield, Mass., June 23, 1851. While yet a mere child he showed an unmistakable fondness for music and a talent for improvisation. At an early age he was given such lessons as the vicinity afforded, until, at the age of sixteen, when his talent had become so well developed as to require a higher grade of instruction. Accordingly he was sent to Hartford, to the distinguished master. Mr. Dudley

Buck, then just back from his own studies abroad. After a year under Buck's care, young Eddy was so far advanced that he became organist of Bethany Congregational church, at Montpelier, Vt., where his fine and tasteful playing attracted general attention. In 1871 he went to Germany to study with August Haupt, the venerable organist of the Prussian court, and with A. Loeschorn, the celebrated composer and teacher of the pianoforte. His industry during the two and a half years he spent in Berlin was enormous. Every day he practiced six to ten, and even twelve, hours upon the pianoforte and the organ. It was one of his first exercises in the morning to play through the entire six of Bach's trio sonatas for two claviers and pedals. He did this upon his pedal piano, his long fingers permitting him to carry the two manual voices exactly as written, irrespective of their crossing and interlocking. This daily element of his practice had a great deal to do with cultivating the neatness of touch, which is so noticeable a feature of his playing at the present time. He studied with Haupt not only the whole of Bach's organ works, but also many manuscript compositions and arrangements by Haupt, who loved him as a son, and was proud of his invincible skill. But Haupt did not content himself with carrying his virtuoso pupil through the classical repertory of the organ; he gave him all of those of Thiele—the great genius who died too young for the world to know him as he deserved. Beside the gigantic solos of this master, Haupt arranged for two hands a concert piece in C minor, which Thiele had written for two performers. These, also, Eddy played with the same mastery and ease that he did all the rest. In short, it can safely be said, that during his student years he played through the entire repertory of the organ, so far as known to the greatest master of the day, himself a famous concert organist. His studies upon the pianoforte were little, if at all, less thorough, and in counterpoint and composition he distinguished himself. The most brilliant incident of his pupil days was that of playing in Haupt's place before the emperor and principal nobility at a concert in the "Garrison" church, in Berlin. His performance was recognized in the most flattering manner by the distinguished audience present, as well as by the press of the city.

This led to a longer tour through the principal cities of Germany, Austria, Switzerland and Holland. Among the credentials which he took with him upon this tour was a letter from his teacher, Haupt, in which he said: "In organ playing the performances of Mr. Eddy are worthy to be designated as eminent, and he is undoubtedly a peer of the greatest living organists." Everywhere upon this tour his playing was recognized as phenomenal in technical mastery and repose.

Upon his return to America he was immediately offered a position as organist of the First Congregational church of Chicago. He took at once a leading position in the city, which he never afterward lost. It was in the First Congregationalist church that his first series of twenty-five recitals was given. The programmes embraced the very cream of organ music, by classical and modern writers of all schools. The quality of the selections themselves, and the ease and refined mastery of the playing, attracted the attention of music lovers generally, and led to important consequences. A year after, Mr. Eddy became the general director of the Hershey School of Musical Art, then newly established by Mrs. Sara Hershey, who, a little later, became Mrs. Eddy. During the existence of this institution it was remarkably successful in three departments not generally successful in American schools: A large number of organists were trained here; composers, who proved the excellence of their teaching by producing works large in style and presentable in quality; a considerable number of accomplished singers, also, went out from this institution, able to give recitals of songs of every national school.

It was upon his own organ, in Hershey Music hall, that Mr. Eddy gave his great and unprecedented series of one hundred recitals of organ music, containing no repetitions whatever. This herculean task occupied about two years, the recitals occurring every Saturday. The five hundred and more compositions upon these programmes amount to a thesaurus of organ music, in which no national school, old or new, was unrepresented. The closing recital, June 23, 1879, was made the occasion of an ovation, and the programme consisted almost entirely of original works, expressly written for this recital by some of the greatest writers for the organ then living.

The stir made in musical circles by this work of Mr. Eddy's naturally led to a large number of concert engagements, exhibitions of organs, etc., in every part of the country. His success in the east was not less than in the west, for there is something about his mastery that commends it to every hearer. Hence, it is not too much to say that this performer has been one of the main influences in elevating the standard of American organ playing and in extending the range of its repertory. This service to American art was greatly helped by the wide republication of the programmes, which were everywhere recognized as of great interest. Then came the two books of *The Church and Concert Organist*, the first published in 1882, the second in 1885. His translation of Haupt's counterpoint was published in 1876.

In the small number of original compositions which alone Mr. Eddy has as yet given to the public, he has shown that he possesses a true musi-



CLARENCE EDDY.

cianship and a readiness of thought which might easily have led to the production of more important results, had he not regarded his talent for playing as of more public utility than that for composition.

Mr. Eddy has distinguished himself as an accompanist scarcely less than as a solo artist. His constant practice in overcoming the imperfections of all sorts of organs, has given him a mastery of registration and a judicious ear for combinations, which combine to render his accompaniments to the voice flexible, neat and judicious to the very last degree. These excellencies led to his appointment as organist to the first Chicago May Festival, in 1882, where he had the use of an organ erected for the occasion. For several years he has been organist of the Apollo Club concerts. During the past ten years he has been organist of the First Presbyterian church, Chicago. A third volume of organ music, entitled *The Organ in Church*, was published in 1887 (Scheberth & Co.); also a concert fantasia on themes from *Faust*, and several arrangements for the organ (Newhall, Evans & Co).

Mr. Eddy's concert tours (exhibitions of new organs, etc.), have extended all over the United States. During the summer of 1889, he played in various parts of England and the continent. He was invited to represent America at an organ recital at the Paris exposition in 1889. The concert, which was attended by an audience of over two thousand persons, won the warmest applause from the critics. Alex. Guilmant, the eminent organist and composer, said of him in *Le Progrès Artistique*: "We were astonished at the ease with which he was able to control the magnificent instrument of Cavaille-Coll, knowing that he had had barely a few hours to familiarize himself with all its resources. Mr. Eddy is a great artist and has won the esteem of French organists."

Speaking of a recital which Mr. Eddy gave in Leipsig, Martin Krauser, critic of the *Leipsiger Tageblatt*, and president of the Liszt Verein of Germany, said: "Mr. Eddy is a phenomenal virtuoso, who handles his instrument with astonishing facility. His pedal technique has hardly an equal; with the greatest ease and without the slightest movement of body Mr. Eddy played pedal passages so smoothly and with so fine a legato that the effect of his performance must be characterized as truly overwhelming. In Berlin he gave two recitals, both of which were attended by his old master, August Haupt.

Mr. Eddy has been engaged as organist of the Chicago Auditorium, and has brought back with him from Europe several manuscripts written especially for that instrument. The personal appearance of Mr. Eddy might be characterized as "distinguished." His height is rather above the average, his complexion ruddy, and features strong but regular.



Geo. E. Whiting.

GEORGE E. WHITING.

George Elbridge Whiting, the head of the organ department of the New England Conservatory, and an organist and composer of wide reputation throughout the musical world on this continent, is a native of Massachusetts, having been born at Holliston, in that state, Sept. 14, 1842. His brother Amos was organist at the church at Springfield, and a musician of more than ordinary cultivation. At the age of five the subject of this sketch began the study of music with his brother, by whose advice he soon relinquished the piano for the organ, in which he made such rapid advance and attained such a degree of proficiency that at the age of thirteen he made his first public appearance. Two years later he removed to Hartford, Conn., where he succeeded the distinguished Dudley Buck as organist in one of the churches there, and founded the Beethoven Society of that city. In 1862 he removed to Boston, and shortly after determined to profit by advantages in instruction not available in this country, and after a course of study with J. P. Morgan, of New York, he went to Liverpool and placed himself under the instruction of the famous organist, William Thomas Best, at Liverpool. Returning to America, he was engaged as organist of St. Joseph's church, Albany, N. Y., for a time, after which, still unsatisfied with his acquirements, he went to Berlin, where he completed his musical education with Radecke. On completing a three years' engagement at Albany, he removed to Boston, where for five years he was organist at King's chapel, and became prominently active in the musical life of that city. In 1874 he became organist at the Music Hall, and was for a time in charge of the organ department of the New England Conservatory. In 1878 he accepted a three years' engagement at the college of music, then just established, in Cincinnati, where he was principal organ instructor. Here he had charge of the great organ of the Music Hall, at which he presided at several of the most important of the May festivals in that city. In 1881 he returned to Boston, where he has since been at the head of the organ department of the New England Conservatory. In addition to a distinguished position as organ executant, Mr. Whiting holds high rank as composer for that instrument. His principal works are: *The Organist*, containing twelve pieces for the organ; three preludes for organ in C and D minor; *The First Six Months on the Organ*, embracing twenty-five studies; twenty preludes for organ in two volumes; mass in C minor for four solo parts, chorus orchestra and organ, produced 1872; mass in F minor for chorus orchestra and organ, for opening of cathedral in Boston, 1874; prologue to Longfellow's *Golden Legend*, for chorus and orchestra, performed in 1873; cantata, *Dream Pictures*, performed 1877; cantata, *The Tale of the Viking*, for solos, chorus



Harrison M. Wild.

and orchestra ; set of figured vespers ; cantata for four solo voices, chorus and orchestra, libretto by Burger ; concert overture, *The Princess*; PF. concerto in D minor ; allegro brilliant for orchestra ; fantasia and fugue in E minor ; sonata in A minor ; fantasia in F ; three concert *études* in A minor, F and B flat ; suite for violoncello and piano, and numerous songs, church services and miscellaneous organ pieces.

HARRISON M. WILD.

It was as organist at the Ascension church, Chicago, that Harrison M. Wild made his first impression by his musical gifts. Ascension church is a "high church" Episcopal sanctuary, and the music has ever been a most important feature of the services since the days when the renowned Father Ritchie was its rector. The music is equal to that of the Roman Catholic cathedrals of Europe in the quality of the works presented, and the writer remembers Mr. Wild when as a mere boy of fifteen, or thereabouts, he presided at the organ of this church and played the masses of Mozart and Gounod in the style of a veritable artist. After an experience of several years here, young Wild went abroad, and when he returned his development was most conspicuous; he had become one of the best organists in the west, and as such he is entitled to rating at the present time. Mr. Wild's place in a history of music in America has been won in the main by reason of the organ concerts he has given in Chicago, these having been of decided influence in developing a taste for organ music of the highest class. In the eight years that he has been prominently before the public as an organist, Mr. Wild has given no fewer than 100 organ concerts, and he has appeared in as many more. In all of these concerts the repertoire has been confined to the works of the masters of the "king of instruments," the classic and the romantic periods of composition have been adequately represented, while many of the important works of the modern masters have been brought out by Mr. Wild for the first time in the west. In this way he has certainly contributed valuably to the understanding and the appreciation of the public for organ music. This has, thus far, been Mr. Wild's mission in the musical world, and he has fulfilled it ably. Mr. Wild was born at Hoboken, N. J., in 1861. For ten years he enjoyed the advantages of the best instruction afforded by the teachers of America, studying the organ, the piano and musical theory and composition. While he was abroad he studied with the late Dr. Louis Maas (before his sojourn in this country), with Bruno Zwintscher, Alfred Richter, Dr. Rust and others. Although his time is employed with a large class of piano and organ pupils, he nevertheless keeps up his own study and practice and his public organ recitals, for he is one of the most earnest and diligent of workers. There is an impression that few



Henry M. Deane

men can do two things equally well; but Mr. Wild appears to be one of the few, for he has attained almost equal success as a pianist. It is rarely that an organist succeeds as a pianist, but Mr. Wild is an admirable performer upon the pianoforte, though his reputation has been made as an organist. At the last meeting of the Illinois Music Teachers' Association, at Peoria, Mr. Wild appeared as organist, pianist and essayist, and his work in all three departments created a most favorable impression upon the many veteran teachers present. Mr. Wild is a young man, his career has begun brilliantly, and he has a future that it is safe to prophesy will be more brilliant still.

HENRY M. DUNHAM.

Henry Morton Dunham, son of Isaac A. and Augusta L. Dunham, was born in the town of North Bridgewater (since called Brockton), July 27, 1853. He graduated from the high school of that place in 1870, and from that time devoted his attention exclusively to the study of music, making a specialty of the organ and composition. Although having made several trips abroad, he is purely an American-taught musician, having graduated first from the New England Conservatory of Music and afterward from the Boston University College of Music. He became one of the corps of teachers in the New England Conservatory in 1878, and has been connected with that institution ever since. He also holds a professorship in the Boston University College of Music. As a concert organist his appearances have been chiefly confined to Boston and immediate vicinity, because of demands made upon his time by conservatory and church. He gave a series of recitals for several years on the "Great Organ," in Boston music hall, playing among other works all the greater compositions of Bach and Thiele. These concerts were finally discontinued, because of change in the music hall management. As a church organist he has officiated in Boston at the cathedral of the Holy Cross, the church of the Immaculate Conception and the Ruggles street Baptist church, of which he is still the organist, having held the position for the last ten years. His published works are as follows:

Exercises in Pedal Playing; Melodious Studies for the Organ; A System of Technique for Piano; andantes in A flat and E flat, for the organ. Capriccio Brillante, for piano. Sonata in G minor, for organ; Six Original Compositions for the Organ: 1. Prelude, 2. Invocation, 3. Rhapsodie, 4. Fuga, 5. Elevation, 6. Marche Héroïque; prelude to a gloria (organ); Offertoire in B flat (organ); Festival March (organ); Select arrangements for the organ: Agnus Dei, Gounod; Romanza, Pabst; Adagio, from symphony in A, Paine; Reverie, Meyer-Helmund; Introduction and fugue from 10th mass, Mozart; Bohemian Melody Berceuse, Rubinstein; Romance, Tous; Christmas Pastorale, from The Messiah, Handel; Hallelujah Chorus, from The Messiah, Handel; Slumber Song, Hauser; Sarabande, Greig; Prelude from Rebekah, Barnby; Allegretto, Hummel; Wedding March, Hoffmann; Qui Tollis, Haydn; hymn music (three books); hymn anthem, O Tell Me, Thou Life; three études in Étude Album for the Organ, edited by E. E. Truette.



N. H. Allen

NATHAN H. ALLEN.

As an organist and a composer of church and organ music Mr. Nathan H. Allen has won an excellent reputation, and during the period of his residence at Hartford he has made his influence a potent factor in the musical world that lies within the boundaries of the commonwealth of Connecticut. Mr. Allen was born at Marion, Mass., in 1848. After pursuing his studies for some years he decided to complete them abroad, and accordingly he departed for Germany in 1867. Locating in Berlin, he placed himself under the guidance of the famous organist and preceptor, Haupt; and for three years he devoted his time to the study of the organ under this eminent professor. He graduated in 1870 and returned to his native land. He took up his residence in Hartford, where he has ever since been conspicuous in musical circles. His organ recitals every season at the Center church, Hartford, are very largely attended and have done much for the creating of a taste for the best of organ music. He has been active as a teacher, and many of the younger organists in that region have been his pupils, not a few of them being distinguished as soloists and holding positions of responsibility. Mr. Allen's compositions have been numerous and varied, comprising works for piano and organ, church anthems and arias, as well as many secular songs. He is a thorough and accomplished musician. Among his works are a collection of twenty-six German four-part songs; seventeen songs for different voices; several short sacred pieces, quartettes and anthems; fifteen selections from the works of M. G. Fischer, for the organ; themes and varied basses; exercises in pedal playing. arrangements for the organ; two arrangements for quintette with organ accompaniment; the hymns of Martin Luther, set to their original melodies, with an English version; Te Deum in D flat, for quartette and organ; Fantasie Impromptu in D minor for pianoforte; Nocturne in G minor for the pianoforte; three winter sketches for the pianoforte. There are also in the press, *Dar-Thula*, dramatic song from Ossian; two songs for soprano, the lover's song from *Kilrostan* and *Love's Messengers*; anthem, *Lift Up Thine Eyes Round About*; three hymns of praise; and *The Flamingo*, part song for male chorus. It should also be mentioned that Mr. Allen has a considerable number of compositions, mostly instrumental, in manuscript; among them, concert pieces for organ, piano and organ, violin and piano, etc.

HERVE D. WILKINS.

Mr. Wilkins is well known in professional musical circles as a talented concert organist, pianist and teacher. He was born in Italy,

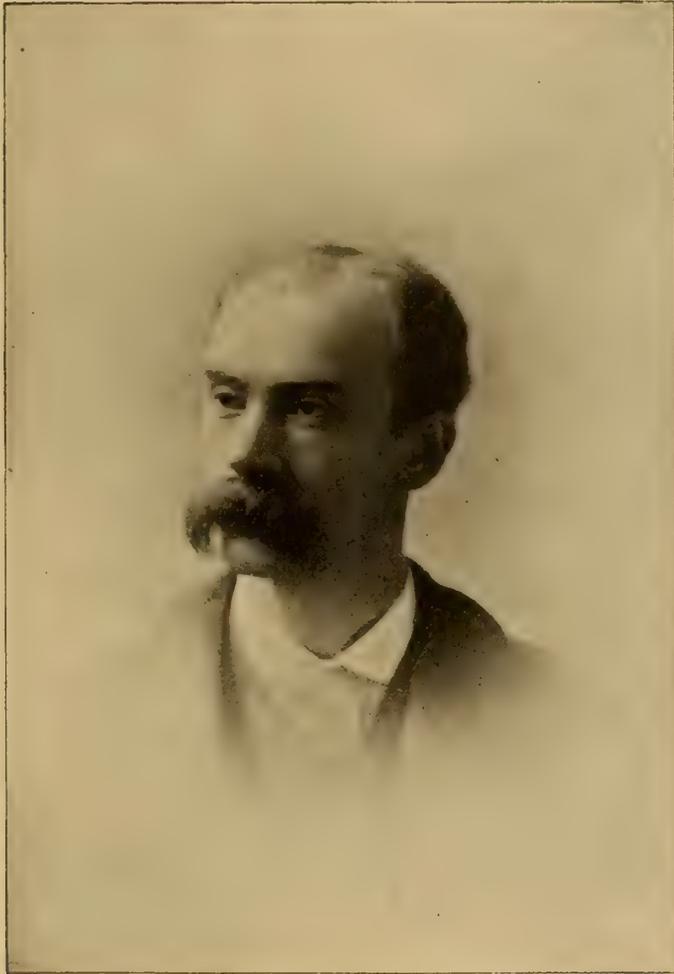


Herrn D. Wilkins

N. Y., in 1848, and began his musical career as a choir singer at the age of seven, singing successively soprano, contralto and tenor until the age of eighteen, when he became organist at Auburn, N. Y. Later he removed to Rochester, N. Y., where he graduated with honors at the university of that city. With this general preparation, he now gave himself to special preparation for his life work, studying composition and organ playing under Haupt, piano under Theo. Kullak and singing with Kotzolt, of Berlin. He has given organ recitals in the principal cities of the country, and is well known as a concert organist of great merit. He has also given several series — nearly one hundred in all — of piano recitals at Rochester, and is also widely known as a teacher of piano and singing. As a writer and lecturer he has distinguished himself at the university of Rochester and elsewhere. His recent composition, *Scène Militaire*, has met with great success in a very short time. Mr. Wilkins is in demand as a concert organist, having appeared many times in different parts of the country. He is the inventor and patentee of the various mechanical devices for improving the effect of the organ. He is at present (1889) the organist of the Brick church at Rochester, where he controls one of the largest and most effective organs in America.

LOUIS FALK.

The subject of this sketch was born in Dec. 11, 1848, in Germany, but came with his parents to America at the age of two years, and may be said, therefore, to be wholly American. His parents settled in Pittsburgh, Pa., removing afterward to Rochester, N. Y., where at the age of seven he became the pupil of Prof. A. Bauer on the violin. A year later he began the study of the pianoforte, and at the age of eleven we find him officiating as organist of the Pine Street Lutheran church, Rochester. In 1861 he removed with his parents to Chicago, where he was organist of the church of the Holy Name until 1865. His organ practice developed such promising qualities that it was wisely determined to give him the advantage of the best European training, and accordingly in 1865 he went to Europe and studied for two years under the eminent composer and virtuoso, Dr. William Volckmar, in Homberg, Hesse Cassel, after which he took a two years' course of music at the Leipzig conservatory under Moscheles, Papperitz, Richter, Moritz Hauptmann, Reinecke, and David. Here he graduated at the head of his class in organ playing, and after traveling through Europe returned to Chicago, where he has ever since resided. He became organist at Dr. Collyer's Unity church, and in Sept. 1869, became one of the original members of the faculty of Chicago Musical College, with which he is still connected, and where his work



Louis Falk

is most important in the transmission and diffusion of the best methods in organ playing. He has also been known as a successful organizer and conductor in many important musical events. He was among the first to make organ concerts popular in the western metropolis, and has done much to cultivate taste for and appreciation of this elevated sphere of musical life and beauty. His playing is marked by brilliancy of its lights and shades, the melodic fluency of his interpretations, and ease and dexterity in manual and pedal movements. He has a distinguished faculty in the production of novel effects in the combination of stops, and as a sight reader and in the art of transposition, he has few equals. He combines the best qualities of a thorough musician by nature united with and subordinated to a thorough equipment in the best schools of harmony and theory.

I. V. FLAGLER.

This celebrated concert organist was born in Albany, N. Y., in 1842. His musical bent showed itself in boyhood, and at a very early age he was noted for the dash and brilliancy with which he played the piano. He was a diligent student of the instrument under the best private instructors at home, and under famous masters abroad, going to Europe many times for tuition and travel. After completing his musical education in the old world, he came back to America and for two years was organist and choir master of the First Presbyterian church in Albany. He then went to Chicago, where for seven years he was the presiding musical genius at Plymouth church. He passed the summer months at Chautauqua, where his recitals were extremely popular.

For several years Mr. Flagler gave organ recitals, embodying the best music, at Cornell and Syracuse Universities, and he has also given public organ recitals in New York, Boston, Chicago and other principal cities, warmly welcomed wherever he went. For a number of years he has been organist of the First Presbyterian church at Auburn, and is also instructor of music in the Theological Seminary in that city. As a concert organist Mr. Flagler has a national reputation. His playing is always brilliant, smooth and facile, and in pedalling and registration he has few equals. He has written quite a number of pieces for the organ, mainly of the popular school. Among them are *variations on American airs*, which has had a great run, and which Eddy played in Paris in 1889; some sacred songs and anthems. He has also written a comic opera, called *Paradise*, to be brought out shortly in New York, and many other compositions, at present existing only in manuscript, but which will no doubt see the light some day. Mr. Flagler is now instructor of the organ at the Utica Conservatory of Music.



A. V. Tagli

LITURGICAL MUSIC.

HE rise of vested choirs in the Episcopal church in America synchronizes with the rise of the "Oxford Movement," which began in England about fifty years since. That was an effort to rehabilitate the Established Church of that country as the Catholic church of the land. The leaders of the movement, Keble, Newman, Pusey and others, taught that the doctrines of the Church of England were in exact agreement with the catholic past; that its ministry was of apostolic descent, and that its worship should express these facts. In connection with this latter idea their enthusiastic followers began at once the improvement of the services. This led to a marked development in architecture, in the liturgic uses of the church, including the adoption of the ancient vestments for the clergy, the use of lights and incense, and a reverent care for the music used, which latter was considered not as a merely ornamental adjunct, but rather a part of the great sacrifice which the church should ever offer.

This Oxford movement in due course reached the Episcopal church in America. Here, as in England, it has also left its impress, which shows itself in the assertion of catholic dogma, the claim for an apostolic ministry, and the expression of all this in church buildings, vestments, ancient liturgic customs and the use of music as an integral part of divine worship.

The cathedral choirs in England, held together from pre-reformation times by ancient endowments, gave the parochial clergy of England a model which they could copy in their own parish churches, but in America we had no such precedent. The leaders of church progress in this country, when they endeavored to improve the musical worship of the Episcopal church, had to combat many prejudices, hence the rise of vested choirs in our land was, until the movement had taken root in the west, of slow growth.

The first person to take a step in this direction was the Rev. Frances L. Hawks, D.D., at St. Paul's college, Flushing, L. I., about the year 1839. The opposition, however, was so marked that the custom of putting the college choir into surplices was dropped. The use of boys' voices in

the service was continued, however, under the guidance of the Rev. Dr. Muhlenberg, then connected with the college.

In the year 1846, Dr. Muhlenberg took charge of the Church of the Holy Communion, Twentieth street and Sixth avenue, New York city. Here for years the entire musical service was rendered by men and boys, but the surplice was not used. The feasibility of boys' voices for use in the musical worship of the church was nevertheless demonstrated, and ere long, in other churches, where more attention was paid to liturgic advances, the vested choir was introduced. Among the first of these churches was that of the Advent in Boston, Mass. Here in great perfection we find a vested choir in full use about 1856, under the skillful charge of Dr. Henry Stephen Cutler, happily yet living, and able to look out on the wonderful development of vested choirs which now has place in America. Dr. Cutler was a man thoroughly endued with the spirit of sixteenth century music. He had made a careful study of his art in all the English cathedrals, and understood the true scope and objects of the vested choir. Services and anthems of the best English type were produced, and Dr. Cutler's own compositions stand out in their simple elegance and faultless proportion like beautiful specimens of early English Gothic architecture. In due course of time Dr. Cutler was called to succeed Dr. Hodges as organist of Trinity church, New York, with the understanding that the vested choir should shortly be established. This was, nevertheless, delayed for some time, and not until the visit of the Prince of Wales to America and his attendance at Trinity church did the choir appear in surplices. Ever since that time the use has continued there. It was years, however, before the custom had much headway. In two places alone in New York city were vested choirs to be seen, one at the top of the ecclesiastical sphere, "Old Trinity," the other in "Madison Street Mission Chapel," an upper room over a stable, supported by Mr. Hecker. From those two fountains flowed out the musical influences which have extended over the United States. Mr. Hecker's chapel has ceased to exist, but there first was heard in this country a choral English mass with surpliced choir of men and boys. As we have said, it was not until the movement took root in the west that it found increase and vigor. When it had place among us in the primitive conditions of Illinois or Wisconsin then it was seen to be a plant of possible American growth, and not a mere English exotic carefully nurtured in the favorable atmosphere of wealthy churches in New York.

The first western vested choir was that of Racine College, Wisconsin, under the wardenship of Dr. De Koven. Though no musician himself, he

yet felt that music ever formed an integral part of all catholic worship, and hence without delay introduced the vested choir in the college chapel. The next in point of time was the Cathedral of Sts. Peter and Paul, Chicago. The choir in this church was trained and duly vested in 1870, or possibly one year before, and was in charge of the Rev. J. H. Knowles, who continued his work until 1884. He, while a student at the general Theological Seminary, New York, had been a member of Trinity choir under Dr. Cutler, and from this experience brought valuable practical knowledge to his work in Chicago. As years sped on, surpliced choirs were introduced into one after another of the Episcopal churches in Chicago and vicinity, until now, within a short distance, and in it, there are over twenty vested choirs.

The increase all over the United States and territories is somewhat phenomenal. At Garden City, L. I., is an endowed vested choir in the Cathedral of the Incarnation, where the musical services are equal to those heard in any church in England, if not superior to any. At Albany, N. Y., is another well established cathedral choir; in Portland, Me., we also find another; in Denver, Colo., another; in distant Wyoming and Oregon; in California and Louisiana; in all parts of the country, then, the vested choir has been developed.

This movement corresponds with a similar movement in the Roman communion, the result of the Cecilian Society, whose object is to secure for the liturgy of the church a grave and reverent rendering and the use of strictly appropriate music. The use of the English tongue and the well established position of Anglican choirs near the altar insure for the vested choir in the Episcopal church effective and rapid progress. In all movements with any impetus there arise certain dangers, and the vested choir movement has its own evils to be studiously prevented.

The first evil is that, in a zeal for liturgical propriety, and in a predominance of ecclesiastical over musical interests, the artistic excellence of choir work may be obscured, overlooked, or, indeed, willfully neglected. This spirit will select the archaic simply because it is archaic, and, utterly neglecting the hard work and artistic ability necessary for the production of such music, will, in an ecstasy of devotion, butcher chant, anthem and service, and think that the service of God is set forth thereby.

The second evil is that a zeal for artistic propriety will shut out all reverence, devotion and true liturgic coherence. The beautiful, the emotional, the sensational, is alone sought for, and all sacrificed for that. There is more danger of this latter evil than of the first in our American society. Already vested choirs are becoming luxuries; the governing spirit in some seems to be to captivate the popular ear, and obtain mere

effect and not primarily to offer the sacrifice of prayer and praise, and to lead the devotions of the people. The choir work becomes a public performance, and the impersonal and spiritual effect of the vested choir becomes altogether nullified. There is no necessity, however, for either evil, though each must ever be suspected, and duly fought against. All will be well if it is remembered that all music must be worship, and that while it is worship, it must never cease to be music.

In connection with this brief sketch of the rise and progress of vested choirs in America it may be well to add a word about the method of their instruction. Our public schools are apt to injure our boys' voices by allowing them to shout with loud tones, or to grind out low sounds, supposed to be alto, while the girls are trained upon the soprano part. The purest soprano voices may be found among boys, and the most exquisite quality of tone may be produced by always training them to sing with the head voice, coming down the scale to the lowest practical note, without change. Such voice may seem to lack force at first, but after a little practice, and a due use of the interior portions of the mouth and palate, a heroic singing quality will be obtained, which boys' voices alone can give. For the harmonic parts of music in boy choirs, men's voices are best. Boy altos, with rare exceptions, have a gross quality of tone, which does not blend well with the soprano, tenor or bass. The English alto, or counter tenor, as sung by men, if given with purity and taste, has a more dignified effect, and is especially suitable for ecclesiastical music. That, as yet, is a rare voice in America. Without it, however, the best effects of the sixteenth century writers cannot be produced in true form or spirit. With due care the boy alto may be minimized in its evils, and developed to a rich and helpful harmonic condition, but the men's is best.

In the effort at artistic development in church music the vested choir is sometimes supplemented by women's voices. Wherever this is done it is an admission of inefficiency in the work of the vested choir, which is, not to furnish a sensuous musical entertainment to those who pay them for their services, but to lead the solemn worship of the church, which is outside of and above the range of amusement, and beyond the circle of mere musical criticism.

It is with great pleasure, for many reasons, that we present the following autobiographical reminiscences of the Rev. Canon J. H. Knowles, who has been so prominent in connection with church music for many years, and in whose active life so many musical influences meet and find expression :

REV. J. H. KNOWLES.

My first musical memory, when, I imagine, the love of music woke within me, was now nearly fifty years since. It was in a glen in Ireland. We were driving on, full of anticipations as to the city, with all its wonders, but a burst of song birds and the cuckoo's note, coming from the depths of trees all in bloom, gave me a new sensation, and my heart was touched as never before.

Henceforth the Irish songs, the street musicians, the notes of birds were real pleasures. As a child I sang with others, but have no distinct memory of church music until a new range of emotion was touched, when I first attended the service at the old cathedral of St. Finn Barr in my native place, Cork. The white-robed boys, their clear voices, their ruddy cheeks, the ponderous basses, the strong tenors, the resounding organs, the mysterious-looking monuments, the black-robed verger, the dignified clergy, the ancient bishop, all impressed me. Often would I stand as a child out in the sunshine of the graveyard and watch the white-robed procession as it filed out from its vestry room near the front door and vanished into the blackness of the interior, as if they had gone into another world. My constant attendance, even as a child, won me recognition, and my happiness was complete when the verger would put me in the stalls, and one of the choir men give me a book of the anthems to follow the words of the singing. Another great source of pleasure to me was to wander from church to church in Holy Week—I mean those of the Roman communion. I knew very little of what it all meant. I did it by stealth. Were I caught going to such "idolatrous" places woe betide me. However, I went, all the same. How delicious it was, the rapt crowds, the devotees, the strange want of reverence, as I thought, in some of the old women who would use no measured language if I pushed against them while telling their beads. I braved it all, however, for the sake of the monotonous chants from the seated priests, with the altar boys holding tapers among the mysterious ranks. Sacred or secular music was all alike to me in those days. I did not know then why the *Sixth Tone*, sung with stately dignity to words which I knew not, drew me to my childish knees, and when afterward I learned that the old musicians called that tone *devotus* I felt they must have known what they were talking about. I have heard high mass at Cologne and the same at St. Peter's, but the echoes of the Sixth Tone, as heard by my childish ears in the Dominican church at Cork in Holy Week years ago has not been effaced.

Happy days, though I knew nothing of music but its divine power. How I looked forward to Christmas, with its anthems from Handel, and



J. R. M. M. M.

my especial favorites, the *Pastoral Symphony* and *There Were Shepherds*. Of the first I knew only that it reminded me of incense floating upward, and the solo boy was, in my eyes, an actual angel. So time passed on. Gradually my musical senses were awakened. At a local exhibition in Cork I heard Julien's orchestra, and heard my first great singer, Mme. Persiani, then in the decline, but a marvel to me. Julien, who could forget him and his self-enraptured conducting? I was, in due time, as part of my poor fate and family reverses, apprenticed to a bookbinder and stationer, but music lightened all my load. My employer, good man, was an amateur, and through his kindness I heard many an "Antient Concert" in the rooms of the Imperial hotel, Pembroke street. *Acis and Galatea*, *The Messiah*, *The Creation*, and other works now forgotten. I reveléd in them with a real rapture. It was always a fashionable company, but I fancy the little unknown boy in the corner had as much real pleasure as any of them.

My first knowledge of notes was derived from Joseph Mainzer, who made a tour of the British Isles, teaching the masses, but somehow, possibly from the want of opportunity, and also through change of voice, I never got very far. How to apply what I had learned to read other music never occurred to me. I gave all my attention in over-hours to drawing and reading works on art. Time fled. Kinsfolk came across the water; I followed, and 1854 found me in Chicago. My spare time from the workshop was ever devoted to art in some form, and pleasant are the memories of concerts given under Cady, Hans Balatka, Carl Zerrahn and others, but yet I had not learned to play or sing intelligently. It was not until thrown into the society of others, in the intimacy caused by residence together during the long winters, and the enforced seclusion of an Illinois midland town, that I gradually found I could sing a part and learn to play. From that time onward I sought lessons. My first teacher was a Frenchman in Alton, named Trenchery. He was blind, but a most apt musician. He taught me a little harmony from the very first, and so opened up before me some of the inner delights and mysteries of music. There I played the organ in church, much to my own surprise, but to the satisfaction of those who could get no better performer. So the years fled. As a solace from the cares and worries of business music was ever with me, and at last when, in 1861, I determined to study for the ministry, music went with me to college and to seminary, and has continued with me ever since. My college years were spent with Dr. Chase, at Jubilee, Peoria county, Ill., and my services there were in the chapel. At the General Theological Seminary, New York, I had the happiness of introduc-

ing the first choral service in the chapel there, and had the advantage of being a member of Trinity choir, under Dr. Cutler.

After graduation I came back to Chicago and was detailed for duty at Aurora and Naperville. In the former place I presume the first choral service in the west was held on one wet Sunday morning, when not a soul came to church but myself, the quartette choir, the sexton and Mr. W. S. B. Mathews, the organist. He, ever eager for new knowledge, had got from me all the points of the choral service, so then and there we had a solemn function all by ourselves, the choir in the gallery, the parson in the chancel, the church empty (of all but angels) and the sexton looking wonderingly on. At Naperville an evening service was established with a double choir of men and women, where full choral service was duly rendered. This was a delight and comfort to all concerned, and for more than a year after I left it was kept up with vigor. In 1867 I was called to the cathedral, where the choir was under my direction until I left, in 1884, for my present charge, the church of St. Clement.

At the cathedral was the first surpliced choir in Chicago; more than five hundred men and boys passed through its ranks during my headship. Here were heard for the first time in the west the works of Handel, Haydn, Purcell, Croft and others of the English school, besides the modern works of Gounod, Smart, Elvey, Macfarren, Stainer and Barnby, performed by men and boys.

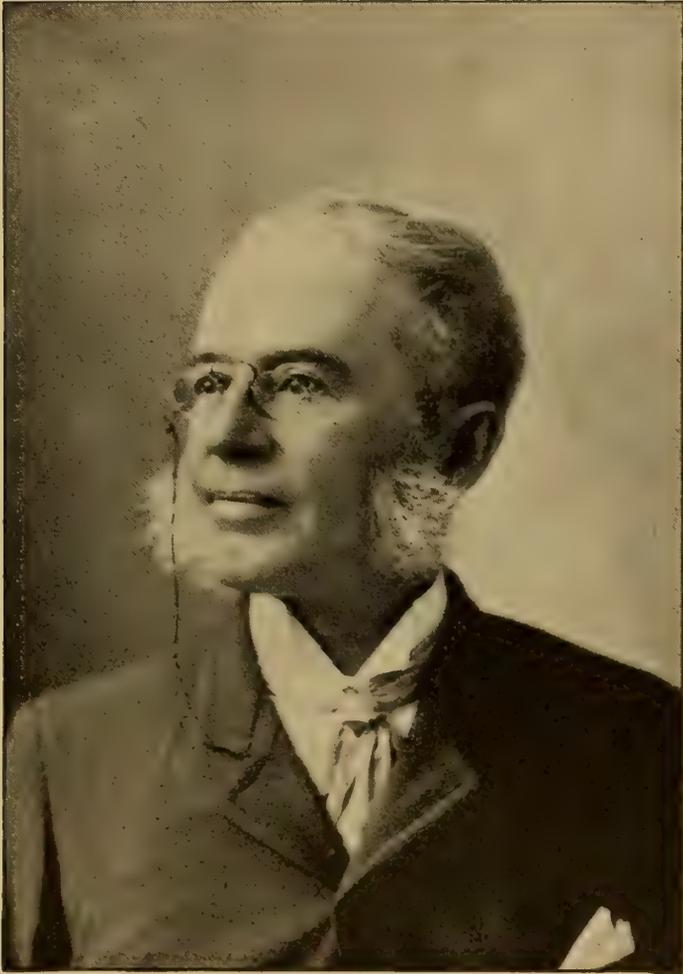
After leaving the cathedral, where the three fold duty of priest, preacher and precentor was carried on for so many years, I determined not to undertake again the detail work of church music, so in my present charge I am ably helped by my organist, Mr. P. C. Lutkin, who, one of my old choristers at the cathedral, grew up from boyhood to manhood under my eye. But my interest in music and faith in its power is as great as ever. I know very little about it, but the culmination of all art as presented by Wagner in his *Parsifal* revives in my heart the memory of my first conscious thrill of musical perception. The Good Friday music of the *Parsifal* and the scene in *Siegfried*, where he listens to the voices of the birds and the sounds in nature with intelligence, bring back to my mind the spring morning in Ireland when I first awoke to a conscious love of music. May our awakening in eternity be to continued delights.

J. H. KNOWLES.

HENRY STEPHEN CUTLER, MUS. DOC.,

Was born in Boston, Oct. 13, 1825. He early developed a great talent for music. His teachers were George Hughes, George F. Root, A. U. Hayter, who was then organist of Trinity, Boston, an Englishman by birth (he was not a Mus. Doc.) and one of the leading musicians of Boston at that time (1844); he died in Dorchester, near Boston, of paralysis in the year 1858. Dr. Cutler was sent by his father to Frankfort-on-the-Main in Germany, in 1844, to pursue the study of music, his teachers being one for the piano and one for violin. The time spent in study was two years. While in Europe Dr. Cutler became very much interested in the great cathedrals of Great Britain and visited as many as possible, London being the great center from which he first received his impressions of the church service rendered by their exceptionally well trained choirs, inspiring in him the determination, when he returned to his native city, to organize a choir made up as the choirs are in the English cathedrals of men and boys. After returning to America Dr. Cutler was appointed organist of Grace church, Boston. In 1854 he was called to the Church of the Advent (Boston), where there was a mixed choir in the gallery. Subsequently, at the suggestion of Dr. Cutler, the organ was removed to the chancel, and two choirs of men and boys were stationed on opposite sides of the chancel, being designated as decani and cantoris. This choir has the distinction of being the first surpliced choir in America. At the present day some of the men singing in the Advent choir were boys under Dr. Cutler. The introduction of surpliced men and boys as choristers was then regarded by many as a popish innovation. This prejudice was carried so far that Bishop Eastburn, of Massachusetts, declined to go to the Church of the Advent officially for any purpose whatever, so long as the ritualistic features were in vogue, and for eleven years the bishop of Massachusetts utterly refused to visit the church for the purpose of administering the rite of confirmation. At the expiration of that time a vote taken by the House of Bishops compelled him to waive his personal feeling in the matter and perform the functions of his office.

In 1858 Dr. Cutler was called to temporarily take the place of Dr. Hodges, of Trinity church, New York city, (who was stricken with paralysis). Dr. Cutler assumed direction of the music, remaining in charge of the Advent choir in Boston as well, for a considerable time, until obliged to abandon the Advent choir, that he might give his entire time and attention to the work at Trinity, New York. Dr. Hodges had a leave of absence for six months, and thereupon visited Bristol, Eng. (his native city). At the expiration of this leave of absence it was extended by the vestry six months longer, Dr. Cutler meanwhile remaining in charge of



Henry Stephen Butler

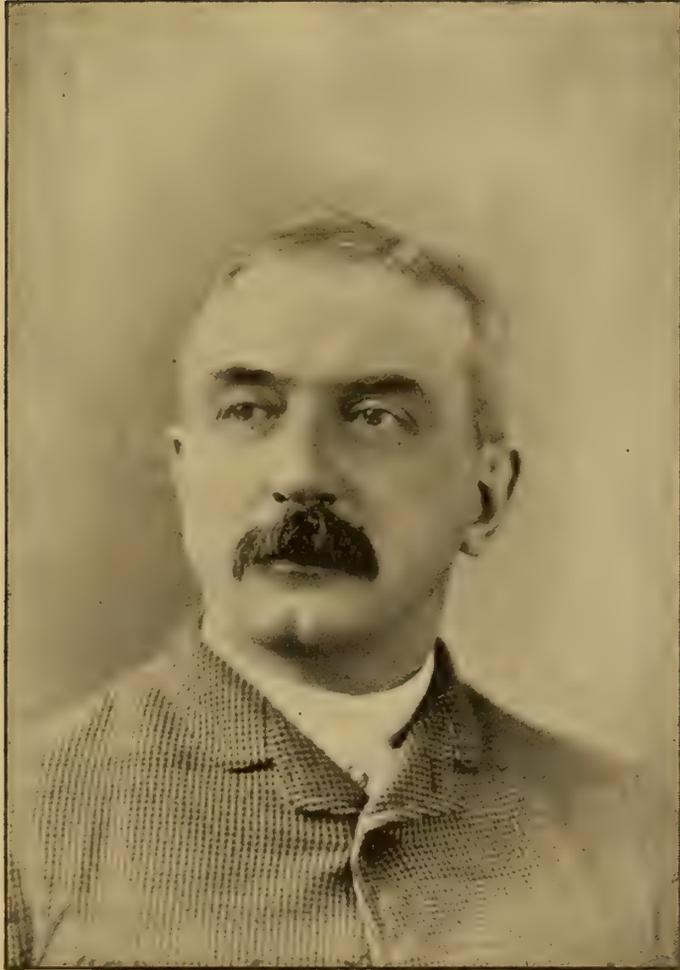
the music at Trinity. Meanwhile, by the consent of the rector and vestry, the women of the choir were dismissed leaving men and boys to sustain the four vocal parts. Dr. Hodges was never able to resume his position, and on his return to America resigned from Trinity, returned to Bristol, and a year after passed to the life eternal. Dr. Cutler then determined to organize and train the choir preparatory to vesting and placing in the chancel, which had to be done gradually, as many people in the parish were very much opposed to this innovation. After two years at Trinity the first occasion of the choir being vested in the chancel was the Sunday preceeding the visit of the Prince of Wales, Oct. 15, 1860, this event giving Dr. Cutler the opportunity of carrying his purpose into effect, as it was thought not proper to present the service before so august a personage without surplicing the choir. The surplices on for a public service, they had come to stay, the vestments having been given to the church six months previously.

The next difficulty was to accompany the choir with the gallery organ. After much urging, the vestry consented to put in a chancel organ, in 1865. Dr. Cutler had received from Columbia College his degree of Mus. Doc. in the previous year, the third time the degree had been conferred in this country. He left Trinity church in 1865 and took charge at Christ church, New York city, where there was a surpliced choir in the chancel and mixed choir in the gallery, at that time the only choir so organized in any Protestant church in America. Other positions held by Dr. Cutler were at St. Ann's, Brooklyn; St. Stephen's, Providence; St. Mark's, Philadelphia. Zion church, New York city; St. Paul's, Troy. This latter position Dr. Cutler resigned in 1885, since which time he has resided in his native city, Boston, not in any active work, as his health has been such that his physicians recommended a rest from certain study in his profession. Dr. Cutler married in 1883 Miss Ella F. McNoah, of Troy.

Dr. Cutler has written twenty compositions for the organ, among them three andantes, three variations, sarabande, toccata, six fugues and three canons. He is also the composer of nine services, thirty-four anthems, 107th Psalm in cantata form, and a number of excellent hymn tunes, among which we may mention *The Son of God Goes Forth to War*, and *Brightest and Best of the Sons of the Morning*.

SAMUEL BENTON WHITNEY.

This celebrated organist and director of church music was born at Woodstock, Vt., June 4, 1842. After pursuing musical studies for some time with various teachers, Charles Wels, of New York, being the last,



S. B. WHITNEY.

he returned to Montpelier and was organist in Christ church for four years. In 1870 he resumed his studies under the direction of Prof. John K. Paine, assisting him also as organist in Appleton chapel. In 1871 he was appointed organist of the Church of the Advent, Boston, where he has ever since remained. In this position he has been identified with liturgical music, vested choirs, and a reverent performance of church music. As an organist he belongs to the strict school, and but for his modesty would be much oftener heard outside the walls of his own church. He is professor of the organ and lecturer in the New England Conservatory, and in Boston University, and is a member of many musical associations. Mr. Whitney is also a prominent member of the American College of Musicians, and one of the examiners in the department of the organ. Mr. Whitney has written much music, mostly for church or the organ, but unfortunately it has not been possible to obtain a complete list for insertion here.

The following resumé of the present state of the vested choir movement has been prepared for this work by one of the most competent organists and choir masters.

PRESENT STATE OF THE VESTED CHOIR MOVEMENT.

The present state of the vested choir movement is gratifying to its advocates. Its growth in the last ten years has been so rapid that there are no available data as to its present actual strength. Each recurring Advent finds in nearly every diocese several additional churches which have displaced quartette and introduced a vested choir of boys and men. In the middle west the increase is greater than in other sections. The arguments urged for the vested choir over the time-honored quartette are practically as follows: "It is more in keeping with the spirit of praise and worship to the Deity; it lends itself to the grand liturgy, impressing the eye as well as the heart; it is the best incentive to congregational singing; it influences for good, and often wholly shapes the lives of hundreds of youth, in purity and morality, and thereby carries this influence to many homes; it gives an education in vocal music to boys whose parents often could not otherwise afford it, creating a taste for the highest type of liturgical music, and the cotta and cassock clothe rich and poor alike before men, in the white and black garb of purity and humility.

At present the movement is retarded by the scarcity of competent choir masters, which term comprehends a man of moral character with a proper appreciation of a dignified and reverent choral service, and ability as a vocal trainer and director, with tact and a decided faculty of getting along with boys. Once introduced, if at all well managed, a



Henry B. Roney.

vested choir permanently supplants every other form of rendering the canticles and anthems of the service, and a return to a quartette or mixed choir is almost never known. Twenty-four is about the smallest number of singers desirable in a vested choir, unless composed of picked solo voices, and the average number in the American choirs is about thirty-five. There are a few having fifty or sixty singers, the largest in this country and probably in the world, being in Grace Episcopal church, Chicago, which numbers seventy-five active members, fifty boys and twenty-five men.

In two respects are the choirs in the American churches deviating from the cathedral and parish traditions of England, viz.: in the strict gradation of the singers as to size and the "keeping step" to the cadence of the hymn in the processionals and recessionals, in slow and stately marching time, rather than the disorderly and ragged way of walking in, regardless of size — an improvement in churchly effect which first originated in the west; and in the use of oratorio choruses and masses as anthems, and the most advanced services and (canticle sittings,) modern composers. Such as Barnby, Tours, Calkin, Garrett, Horseley, Elvey, Martin, Hopkins, Gladstone, Trimmell, Haynes, King Hall, Stainer, Wesley, Loyd, Goss, Macfarren, Dykes, Prout, Ouseley, Sullivan, Gadsby, Smart, Hiles, Field, Monk, Williams, Mann, Lloyd, Parry, Selby, Stanford, Steggall, Tuckerman, etc.

HENRY BUELL RONEY.

This well known organist and choir master was born at Bellefontaine, O., and was at first an entirely self-taught musician. He received his introduction into a higher class of music from Mr. W. S. B. Mathews, at a normal institute in the summer of 1879. After this he studied with Mr. Mathews, Arthur J. Creswold, Eugene Thayer, B. J. Lang and others, and settled in East Saginaw, Mich., in 1873, where for about fifteen years he held a leading position as concert organist, pianist and teacher. About 1880 he took charge of a vested choir at East Saginaw, in which his success was so conspicuous that it led to his being called to Grace church in Chicago in 1888, where he gained the good will of all concerned to such effect that at the beginning of the second year of his incumbency his salary was increased about \$500 annually by the voluntary and unsolicited action of the music committee. Mr. Roney has written several processional hymns for his choir and is also engaged in the active work of teaching, but his most successful efforts have been made as choir master. He is wonderfully patient and skillful in the conduct of his choir, and not only trains the members in music, but keeps an eye on their morals, so that to-day the choir of Grace church is a model choir.

THE ST. CÆCILIA SOCIETY OF AMERICA.

THE elaborate ritual of the Romish church, and her possession of many musical artists of the highest class within her communion, have exposed her in all ages to peculiar dangers. In the effort to render the services imposing, priests have tolerated these artists in carrying their art to an extreme, rendering the sacrifice of the mass a mere concert or opportunity for display. The lightest arias of Rossini and other Italian opera composers have been set to most sacred words, and introduced with all their theatrical associations still fresh about them. Composers have written masses in which they have given loose rein to their lightest and most pleasing fancies, or, like the Netherlandish masters of the fifteenth and sixteenth centuries, have piled Pelion upon Ossa with contrapuntal devices. In the period just named the abuse reached such a point that Pope Pius IV appointed a cardinal to inspect the music of the papal choir and report with regard to its suitability. He reported that the singing of the choir resembled a "mass of cats wrangling together and snarling more than it did the reverent worship of God." The force of the cardinal's homely and unvarnished description will be better understood when it is remembered that composers of the period were in the habit of intermingling the voices through the musical device called canonic imitation to such an extent that not one single word of the text could be made out by the closest observer; and this not through any carelessness of the singers, but simply through the conflicting utterances of the different parts, where not infrequently there were eight different parts, singing as many entirely different words at the same moment. It was to reform abuses of this kind that Palestrina was commissioned to make his reform, which had in it two elements: The composition of music more suited to the sentiment of the sacred words of the offices of the church, and a modification of the style of rendering that music, in the direction of making it reverent, religious and devotional. The music composed by Palestrina has remained a monument of his genius no less than of his devotion, but the development of the art of music since has educated the ears of the worshippers in quite other directions than this one

of reverence and simplicity. It is, however, a mistake to suppose that the music of Palestrina was simple in the sense we now attach to the term. It was simple, as compared with the music of most of the composers of his time, but differs from them yet farther in this one point, namely, in a true intuition of the relation of music to feeling. Palestrina's music when properly interpreted is religious in character. It leads the soul to devotion, instead of carrying it away in secular association. With the majority of church choirs the music of Palestrina is so much a mere tradition that not one of them could sing it without special preparation therefor, and it has therefore been allowed to fall into disuse, along with the original Ambrosian song of the church, the plain song, upon which all of Palestrina's works are founded. Hence in the progress of modern secular music, and especially in the taste for the spectacular and the sensational, Roman Catholic music has been nearly as far perverted from the true plane of church music as that of any other sect or denomination. It was to make a stand for reform in this respect, that a great organizer was raised up in the person of the late Dr. Francis Witt, who in 1868 founded the Society of St. Cæcilia, designed to promote the revival of the music of Palestrina and other ancient composers of similar purity and nobility, to promote congregational singing in the vernacular, so far as allowed by ecclesiastical prescription, and to indicate to modern music the direction it should be reformed in order to bring its ample wealth of musical means to the acceptable ministration of the worship of the Most High. Dr. Witt traveled, lectured and organized branch societies. He published a journal devoted to the promulgation of his ideas, and added to it musical supplements of ancient pieces available for modern use. Great festivals were organized in different parts of Europe, in which many choirs of churches in the vicinity took part.

The movement spread to America in 1876, when through the instrumentality of the late Dr. Salzmänn and the Rt. Rev. Bishop Heiss, of Milwaukee, Sir John Singenberger, a pupil and trusted assistant of Dr. Witt, was induced to come to America and take charge of the music in the Catholic normal school at St. Francis, Wis. Here he organized the society May 7, 1873. The objects of the society, broadly stated, are to restore simplicity to the musical services of the church, to prefer the Gregorian chant, wherever possible, to cultivate congregational singing in the vernacular as far as allowed by ecclesiastical authority and, by systematic instruction in the schools to train children to sing properly in the service of God and the church. Six weeks after the organization of the society the first sacred concert was given in the chapel of the seminary, and since



J. Singenberger.

that time it has grown rapidly until now it has more than 5,000 members, all of whom take an active interest in church music.

The want of a medium for communication and instruction was soon felt, and in 1874 Sir John Singenberger, president of the society, began to publish the *Cecilia*, with which were issued supplements of good church music by ancient and modern masters. The first general meeting of the society was held in the hall of St. Gall congregation, Milwaukee, June 14, 1874, when two hundred members were present, and an excellent sacred concert was given. At the second general meeting, held at Dayton, O., in August, 1875, several choirs assisted, and under the able leadership of Singenberger, that same *Missa Papa Marcelli* was sung, by which Palestrina won his victory. That year the most Rev. Henni appealed to Rome for a special cardinal protector and papal approbation. In 1876, both petitions were granted, placing the society in a proper light before the community, and encouraging new efforts to promote reform in the music of the church. Annual conventions have been held at different places, and special meetings for the purpose of instruction. In 1882, the president of the society, Sir John Singenberger, was knighted by Pope Leo XIII, who conferred upon him the order of St. Gregory the Great. The officers are Sir John B. Singenberger, president; E. Andries, vice-president; F. Katzer, treasurer; F. W. Pope, assistant treasurer; H. Karis, recording secretary; J. Enzelberger, corresponding secretary; all students of the theological seminary. The movement thus inaugurated is full of promise of a better condition of musical taste and practice in the vast communion of the church in America.

CHEVALIER JOHN B. SINGENBERGER,

Knight of the order of St. Gregory the Great, president and founder of the American St. Cecilian Society, professor of music at the Catholic Normal School, St. Francis, Wis., editor of the *Cecilia*, a monthly journal, was born May 25, 1848, at Kirchberg, Switzerland. He studied at the Jesuit college of Feldkirch, Austria, where he received piano, organ, violin and composition instructions from W. Brien, of the Munich Conservatory; from Carl Greith he received vocal training. After graduating at the Insbruck university in 1870, he spent much time in Munich, where he enjoyed the friendship of the greatest masters of the day, among them, Liszt, Rheinberger, Koenan and Kaim. In 1871 he was appointed director of the seminary choir of Chur. In 1872 he studied organ and counterpoint under Hanisch, Haberland, Holler and became a favorite pupil of Dr. F. Witt. Sir Singenberger devoted his energies to the Gregorian music, and, at present, is not only one of the



J. B. Army.

most prominent, but also one of the most capable representatives of that method. In 1873 he came to this country and organized the American Cecilian Society. His compositions include: Fourteen masses, six complete vespers, twenty hymns for benediction, sixteen motetts, five instruction books, a short *Instructions in the Art of Singing Plain Chant*, a long book for parochial schools, a theoretical and practical organ method, one pedal school, an organ book, one *Adoro Te* organ book. Sir Singenberger has filled numerous engagements and taught classes in various institutions in the state of Wisconsin. By extraordinary application he has entirely mastered the old school, and in that spirit writes all his compositions. By a rare combination of talents he has, in a comparatively short time, achieved an immense success. His energy, activity and executive ability have brought the American St. Cecilian Society to its present influential position, and it is but just to say that he has been ably assisted by the Rev. J. B. Jung, the first vice-president of the society.

REV. J. B. JUNG.

Rev. J. B. Jung, first vice-president American St. Cecilian Society, was born Nov. 16, 1884, at Zu Kenried, Ct. St. Gall, Switzerland. He received his training in piano, theory and singing from Carl Greith and P. Stehle. He directed seminary choir in Chur, Ct. Granbuedten, Switzerland, '68 to '70; first came to America Aug. 12, 1870, and was appointed rector of St. Michael's, Findlay, O., and taught his choir personally. Since 1878 he has been pastor of St. John's, at Defiance, O., where he also instructs the choir. Both these choirs met with success at several conventions of the American St. Cecilian Society. As musical journalist (German) he has won distinction by such articles as *The Ecclesiastical Year*, *Directing Choirs*, *Singing in Schools*, *Liturgical Singing Prayers*. His compositions for church music appeared in the supplements of the *Cecilia*. His greatest opus, *The Roman Vesperale*, for Catholic choirs (Pustet, Ed.), will serve as a lasting reminder of a faithful career in the cause of "reformation of Catholic church music."

VIOLINISTS IN AMERICA.

THE influence of environment is nowhere in the present history shown more clearly than in that part relating to the queen of musical instruments, the violin, which Berlioz calls the "woman's voice of the orchestra." Although many musically inclined American youths have devoted more or less attention to it for two generations at least, very little of the higher violin playing has come of it.

Nor are the reasons of this seeming lack of capacity far to seek. In the first place, proper elementary instruction has nearly always been wanting, especially in the period when the growing boy must form his life-long habits of bowing and exactness of intonation. Nor is there anything very inviting in the career of an orchestral violinist to tempt a smart boy to adopt it as a profession, still less to invest in it the capital of time, application and money necessary for yielding considerable returns. In the absence of orchestras there was none of that unconscious education of ear, and incitement of ambition, always open to a German or other European boy. In certain respects the condition of things is changing here for the better, and in some of the largest conservatories there are many students of the violin, but, for the commercial reasons already suggested, few of them have higher views than the career of amateurs, and those whose ideas go beyond this are often diverted from their purpose when they have inviting openings for commercial activity. Still, many things indicate that a better time is approaching in this country for the lovers of this beautiful instrument. Americans have rivaled the best work of the principal foreign violin makers, and the manufacture of violins selling at \$25 and over has now reached considerable proportions, measured commercially in volume of product. This indicates that somebody takes an interest in the violin. Moreover, the ideals of the young players are in process of education. Orchestras now play almost everywhere, at least occasionally, and the finer kinds of music are represented in fair proportion in the programmes of traveling companies. Hence the young violinist has opportunity to hear music and to have his taste stimulated, if not formed, by at least occasional hearing of attractive virtuosi. Moreover,

the greater frequency of combinations for playing chamber music is very noticeable, both as it regards professional and amateur organizations. In almost every town or small city now there is a combination of local musicians for carrying on concerts of this class of music.

After all, however, the playing of the traveling violinists must be regarded as the main stimulus of aspiring young fiddlers, for which reason a brief sketch of a few of the most notable is here appended. Perhaps the most popular violinist who ever played in America was the celebrated Norwegian, Ole Bull, who is almost as well known here as if he had been native to the soil.

OLE BULL.

On the 5th of February, 1810, there was born in the little Norwegian town of Bergen one of the world's greatest violinists—Ole Bull. Like many another famous musician, this Scandinavian heir to Paganini's skill displayed singular precocity in childhood. His love for music became strongly pronounced when he was but four years old. He lost no opportunity of hearing musical performances, and whenever his uncle, "Jes," assisted by three other amateurs, played over their favorite quartettes, he would conceal himself under the parlor sofa listening with keen delight. His friends and relatives were inclined to encourage the youthful genius, and he was soon supplied with a violin and such tutoring as Bergen could afford. So well did the little Ole apply himself that at the age of nine he was able to take a seat in the theatre orchestra where his father was also engaged. Fortunately, the boy's musical skill was not gained at the expense of health. He grew up tall, healthy and vigorous, with a magnificent physique and great strength of muscle. It was in the years of his youth that he acquired that love of nature which afterward inspired some of his ablest productions. With his violin for companion, he would haunt the gloomy forests around Bergen, conjuring up melodies with which to express in tone the weird beauties which he saw about him. He used to say of his music, "The wind, the waterfalls and all nature furnish my themes." On reaching his majority he was enabled to realize his long-cherished desire to visit Paris. For some months he resided in the great metropolis, living in poverty and the miseries of disappointment and despair. At last, when on the point of giving up the fight against such unequal odds, he met with a piece of fortune which put him on his feet again and inspired him with renewed hope. One morning he happened to strike up a chance acquaintance with a stranger whom he met in a café, and by whom he was advised to try his luck at "Rouget Noir." Acting upon the stranger's advice, the two men found a table where



OLE BULL.

gaming was going on. Coached by his new-found friend, the despondent violinist played on the red. Luck favored him, and he won. Again he played, and with success, and before he left the house he owned eight hundred francs in gold. Afterward he learned that his chance friend was the famous detective Vidocq. With a heavy purse and a light heart, Bull again entered upon the struggle for fame and fortune. He journeyed to Milan, where, after six months' hard study he found himself a finished artist, and felt that he could conscientiously put himself before the public as such. He commenced a series of concerts, making a tour through Italy, Spain, Hungary, Russia and Germany. He scored a phenomenal success everywhere. His mastery of technical difficulties, as well as his delicate and exquisite expression, made the public his friends from the start. Only ten years previous, Paganini had given a similar series of concert tours, and naturally enough the critics were inclined to make comparisons — comparisons which, however, were complimentary to both the great artists. Shortly afterward Bull decided to visit the new world. In 1843 he sailed for Boston. In New York he gave a number of highly successful concerts, and then started on a concert tour through the chief cities. His reception was everywhere warm and appreciative. He was at once recognized as the greatest violinist that had been heard in this country. Leaving America enthusiastic over his performances, Bull went to Spain, to Cuba, and finally back to Norway, where he spent some years. In 1876 he again came to America. His return was the occasion of a genuine ovation. His first concert was given in the Music hall in Boston. When he stepped out upon the stage, violin in hand, the large audience rose to its feet amid storms of "Bravo's," and cheers. In 1880 Bull returned to his well loved native town, and there, surrounded by friends and relatives he passed away. It is generally conceded that Ole Bull has rarely been equaled as a popular violinist. As a player of Norse melodies, and the melancholy folk-songs of his native country he was unsurpassable. After the composition of the great masters he exhibited a preference for the works of Paganini and Spohr, whose music was frequently found on his programmes. Among his own difficult but beautiful works, the best known are *Polava Guerrera*, concerto in A major, concerto in E minor, *Grüss aus des Ferne*, and *La Verbenade San Juan*.

Another player, almost equally popular with the masses, was Edouard Remenyi, the Hungarian, who gave his sensational recitals in all the leading cities, and in many of the smaller ones. Remenyi is an excellent advertiser of his instrument. He gets out his violin and plays a few tunes to the porter of the sleeping car; he is always ready to talk with the reporter, and his reminiscences yield visible results in the form



J. E. Jacobson

of interviews by the column, while his personality is eminently a taking one. Then he carries an Amati violin of singularly sweet tone, yet does not disdain to play at times upon a violin made in America, if, as St Paul says, "thereby he can gain some." The value of the tours of an artist of this class is mainly in his advertising the instrument, and in persuading the hearers that it is the most wonderful apparatus of music which one could wish to play.

Of a very different character was the great German player, Wilhelmj, who made a tour of the country in 1875, playing everywhere with the greatest appreciation. Wilhelmj had a technique larger than that of any other violinist who ever played in America, except Wieniawski, and he had also the advantage of a wonderful instrument, a genuine Stradivarius, the tone of which was singularly broad, musical and noble. Especially was this the case with the G string, which Wilhelmj was in the habit of illustrating by means of Bach's mystical air for this string. With this he never failed to bring down the house, just as reliably as Thomas did for many years with the Handel *Largo*, for his orchestra. The visit of Wilhelmj was short, and is not likely to be repeated, for he is a wealthy man, and a large wine merchant, upon whom the concert stage has small hold. Another celebrated master who made several tours of the country, was the French artist Vieuxtemps, a very neat player, dealing mostly with his own pleasing pieces. He was here several times.

It is now quite a number of years since we have begun to possess masters of the violin resident in America not inferior to most of those of the old world. One of the most important of these is Julius Eichberg, of the Boston Conservatory, whose story is told elsewhere in connection with this school, which has been fortunate in forming many good players. Another master of very high rank is Professor Jacobsohn, of the Chicago Musical College, whose record as artist is scarcely less important than that as teacher.

S. E. JACOBSON.

This gentleman, who has in America a national reputation, is one of the chiefs of Dr. Ziegfeld's excellent staff. He was born in Milan, Italy, in 1839. Music came to him as a spontaneous gift, and in his earliest youth, to elicit melody from the violin seemed as natural as to draw breath by the exercise of the respiratory organs. His instinct led him to the practice of whatever was artistically the highest and best in such music as he had access to. His expert and original rendering of dance music, while he was still a lad, attracted the attention of Pastel, the famous



WM. LEWIS.



AUG. WILHELMJ.



MAUD

POWELL.



EDWARD REMÉNYI.



OVIDE MUSIN.

director, who, with his experience and acute discrimination, at once detected the real fire of true genius in the boy's uncultivated music. Through the aid of Pastel, Jacobsohn was sent to Riga, where he studied under Concertmeister Weller. The new life here opened up to him excited every fiber of his artistic being to a new and invigorated impulse, and he thus mastered the difficulties of a higher art-life, and qualified himself by his zeal and accomplishments for a place in the Leipzig Conservatory. So well did he improve his opportunities, that in 1860 he was selected, out of numerous applicants, as concertmeister at Bremen, and here he remained for a period of twelve years, in which he acquired a wide public reputation. In 1872 he came to America as concertmaster of Theodore Thomas' orchestra, and for six years filled this position, all the while gaining in the esteem of the higher musical circles. In 1876 he organized a quartette, which soon became famous; but in the capacity of purveyor to the public he was not long allowed to remain. The Cincinnati College of Music first secured his services as an instructor, but his worth and importance had attracted the attention of the keen and discriminating Director of the Chicago Musical College, and Mr. Jacobsohn soon found a permanent place of usefulness as director of the violin department of this institution, where he has fully justified all the expectations that Dr. Ziegfeld entertained of his advantage to that institution. Of his work in Chicago, it is only necessary to say that it was owing to his direction and effort that we have such accomplished pupils of the violin as Michael Banner, Max Bendix, Theodore Binder, Henry Burke, Charles Henzen, Nicholas Longworth and others. In the wide world of art Prof. Jacobsohn occupies a high place. In ensemble and chamber music, he has, perhaps, few rivals in America, and he is active and conscientious in his endeavor to transmit to his pupils all that is highest and best in the exemplification of the possibilities of the instrument to which he is devoted.

WILLIAM LEWIS.

Mr. William Lewis of Chicago was a concert player in the days when the standard was lower than now, and his story is the interesting one of the self-made American boy, who by his own exertions makes himself master of one of the most difficult arts in practical music, that of the higher play of the violin — since for its proper performance it needs mature and refined perceptions of harmonic relations, to the farthest extent that modern composers go, and a taste for and understanding of the art of singing in its highest application, namely to melodies of the most refined and poetic kind. Mr. Lewis was born in Devonshire, England, in 1837, but his parents removed to Ohio, near Cleveland, when he

was still a boy, but he had become a very good violinist before leaving England. They being farmers, William had to plow corn, and pursue other rural occupations not to his liking, for he would be a violinist. It happened one summer that the "Black Swan" was to sing in Cleveland upon a certain evening; this concert was the goal of the aspiring boy's hope. He thought of it by day, and dreamed of it by night. At length the day came near, and one forenoon the desperate lad hitched the team in a fence corner, and went across lots to a depot where he got upon a freight train to go to Cleveland. He succeeded in working his way, and arrived in Cleveland without friends or money. Dressed in his farm clothes he went to the hotel where Colonel Wood, the manager of the colored singer, was stopping, and introduced himself and stated his wish. Wood sent out for a violin and made him play for him then and there. The boy's talent was so evident that he bought him a suit of clothes, and had him play a solo that night and the next. He then sent him home with \$20 in money. The sight of money pacified the irate father, and from that time the boy was free to follow his inclination. It would take too long to recount his after-career, as orchestral player in Chicago, solo violinist in various concert companies, dealer in musical instruments, and the like, but it would indeed be shabby to lose sight of two points in his record, which deserve to distinguish him honorably on the rolls of fame. The first is his activity as director of chamber concerts in Chicago, where, in connection with various musicians, but especially with Carl Wolfsohn, Mr. Liebling and Miss Agnes Ingersoll, he has maintained some of the most important series of chamber concerts given in the city. His other great point is his record as teacher. Among the many talented pupils he has had who are now occupying important positions, no one reflects higher honor upon him than that most pleasing and accomplished player, Miss Maud Powell, of whom more will presently be said.

But before speaking of her there is another lady player, older than she, who must first be mentioned, especially as she had much to do with awakening a taste for violin playing throughout the country, namely, Mme. Camilla Urso, now living at Nashville, Tenn. She made her first appearance in this country in Boston, as a little, dark, short-dressed girl of twelve, at the concerts of the Germania Society and the Musical Fund in the season of 1853-54. Since then she has toured the country repeatedly as solo artist, and has shown by her reposeful and absorbed style of playing the comfort a woman may take in this most expressive instrument.

Probably the best American violinist at present is Miss Maud Powell, an Illinois girl, born at Aurora, in 1867, daughter of the principal of

public schools, and niece of the celebrated explorer of the Yellowstone region. She began lessons with Mr. William Lewis when still quite young, for the violin has always been her passion. For six or seven years she studied with him, then he took her abroad in 1881, where she remained for study, one year with Schradick in Leipzig, afterward with Danckler at Paris, and finally with Joachim at Berlin. She returned to America and made her *début* with the Thomas orchestra, in the Mendelssohn *E Minor Concerto*, in Chicago, June, 1886. Her success was immediate, and her concert business has been large ever since. Her playing is characterized by repose, a full tone, magnificent technique, refined legato bowing, and, in fact, all the good qualities of a real artist. Withal, she is a sincere disciple and votary of her art, and there is every reason to anticipate for her a most distinguished career.

OVIDE MUSIN.

Another very popular violinist in America at present, 1889, is the Belgian, Ovide Musin. He was born at the ancient city of Liege, in 1857, and was educated at the conservatory of Brussels, under Leonard. He made his *début* as artist about ten years ago, and since 1884 has been much in America. His playing is masterly, especially in repose and assurance, his technique being so great as to permit him to perform all sorts of difficulties without anxiety. He also excels in sensational and pleasing playing, for which reason he is perhaps the best popular violinist we have had since the death of Ole Bull. He is also a composer of many attractive pieces.

TIMOTHIE ADAMOWSKI.

This artistic violinist of the Boston orchestra is widely known from his beautiful solo playing in various concert organizations, in which he has been a star. His technique is fluent and masterly, and his tone highly musical. His repertoire is very large. Biographical particulars concerning him have not been received.



T. ADAMOWSKI.

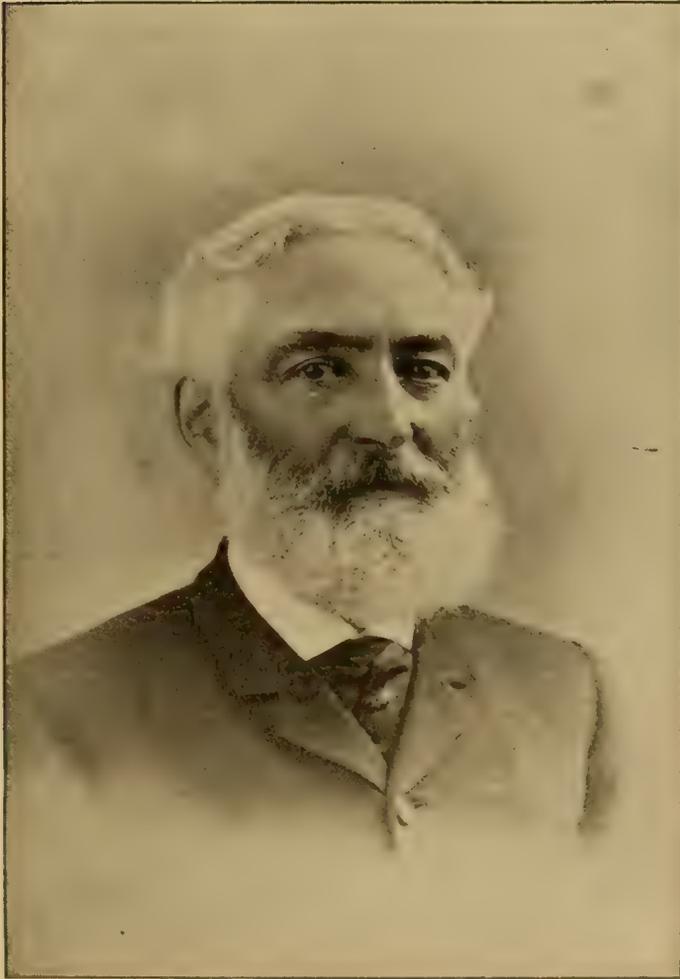
VIRTUOSI FOR OTHER INSTRUMENTS.



SCARCELY less important than the leading players already mentioned are those who have distinguished themselves upon the other principal instruments of the orchestra. It has been their mission to make known to audiences largely unfamiliar with them, the powers and resources of the less common instruments, or those not usually played in an artistic manner. One of the oldest and best known of this class is Mr. Thomas Ryan, so long leader of the celebrated Mendelssohn Quintette Club, of Boston.

MR. THOMAS RYAN.

To write the life of this eminent veteran among American musicians is to write the history of the Mendelssohn Quintette Club of Boston, an organization which is one of the most prominent as well as one of the oldest musical societies in this country. Mr. Ryan was one of its founders, and he has always remained at his post as one of its conspicuous members. Mr. Thomas Ryan was born in Ireland, his parents being musical people of some attainments. At the age of seventeen he came to this country and pursued the musical studies which had already begun to enlist his earnest interest. In the autumn of 1849 the Mendelssohn Quintette Club was organized by Messrs. August Fries, Francis Riha, Edward Lehmann, Thomas Ryan and Wulf Fries, Mr. Ryan being at that time twenty-two years of age. The first concert of the club was given at the piano warerooms of Jonas Chickering, Mr. Ryan playing a clarinet concerto by F. Berr, and also the viola parts in quintettes by Mendelssohn and Beethoven. At the age of twenty-five he married, two daughters blessing the union, one of whom is married to Mr. G. W. Sumner, the Boston organist, the younger daughter being a promising young vocalist, a pupil of Mme. Marchesi. To Mr. Ryan is due the excellence and the prominence of the Mendelssohn Quintette Club, for he is one of the few admirable musicians who have demonstrated the possession of business acumen. Naturally the *personnel* has been frequently changed, but the artistic standard has always been kept up to the highest. For forty years Mr. Ryan has been the leading spirit of the organization, and now he is the only one of the members who was at the foundation of the society.



James Ryan

It is not too much to say that this club has done as much for the popularizing of high-class music as any one factor in the development of America's musical life.

From its small and complete organization, it has been able to visit the smallest of towns, as well as the largest cities, and there is scarcely a town of four thousand people from Maine to California which it has not repeatedly visited. The club has been three times on the Pacific coast, has concertized as far north as British Columbia, and south as San Diego on the edge of Mexico, and made a lengthy visit to the Australian colonies and islands in the south Pacific ocean; also stopped at the Sandwich islands twice.

Mr. Ryan is a virtuoso clarinet player, but he is almost equally proficient on the viola and several other instruments. He has composed string quartettes, quintettes, songs and numerous other works which possess a high degree of merit.

ANTON SBRIGNADELLO.

Anton Sbrignadello, the violinist and professor of music, was born in Venice in 1855, and is a member of a family noted for the musical talent its scions have displayed. The subject of this sketch developed at an early age signs of more than ordinary ability and love for the art of music, and his earliest instruction was received at the hands of his grandfather, Anton Sbrignadello (born 1802), the latter being famous as a musician, particularly as a violinist.

When he was but fourteen years of age young Sbrignadello's accomplishments as a violinist were such that the papers of his native city referred to him as "the young Paganini," and the brilliancy of his technique was marveled at by all who heard him. Shortly afterward he was sent by his parents to Milan, where he pursued his study of the violin under the tuition of Signor Corbellini, at that time solo violinist of La Scala theatre. Young Sbrignadello also devoted much of his time to the study of harmony, the piano and vocal art, under such eminent masters as Lamperti and Mazzacato. His general education was by no means neglected, and, while giving most of his time to music, he also found time to study languages, and he became proficient in several. He finished his period of study at Milan when he was nineteen years of age, and then a concert tour was arranged for him, to include the principal Italian art centres, where his talent might find thorough appreciation. After his tour, in which he met with decided success, he visited Russia. He was made the recipient of a flattering offer to remain in that country and divide his time between concert playing and teaching. He accepted

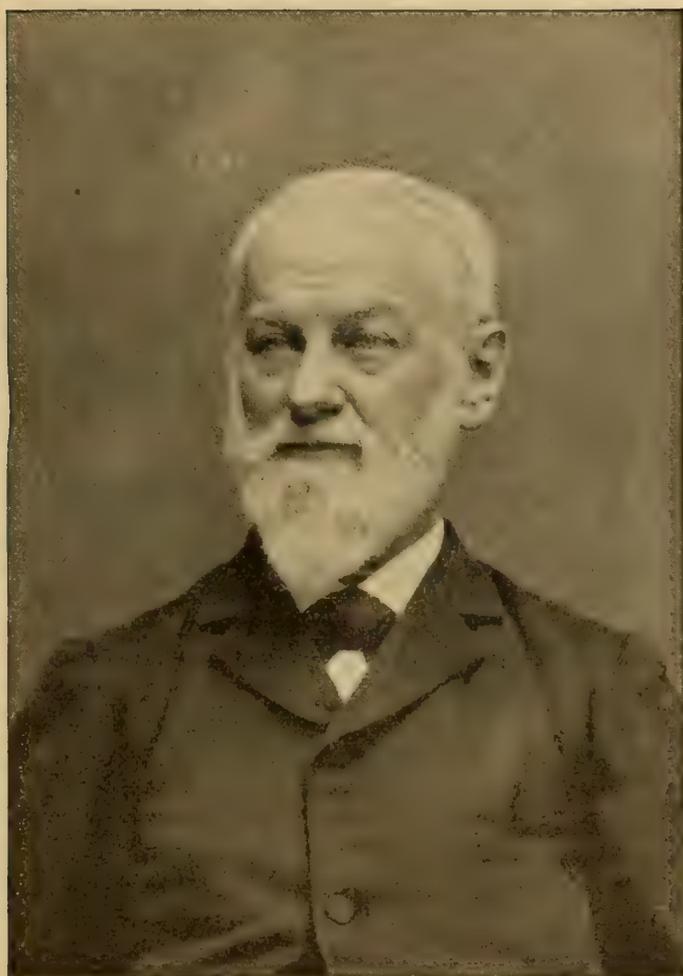


Antonio Brignadella

this offer upon most favorable terms, and remained in Russia for several years. From Russia he came to America, locating first at New York, where he was engaged by the conservatory as a professor of violin. Thence he went to Brooklyn and founded the Brooklyn College of Music, which began its career under favorable auspices in November, 1888, and has been highly successful under Signor Sbrignadello's capable direction. He has written a number of meritorious compositions for the piano and the violin.

JAMES MONROE DEEMS.

Brigadier General James Monroe Deems whose name is associated with music, particularly in the state of Maryland, was born in the city of Baltimore Jan. 9, 1818. He was the son of Captain Jacob Deems, a popular and public-spirited citizen of Baltimore, who commanded a company in the Fifty-third regiment of Maryland infantry in the war of 1812. At an early age the subject of this sketch showed a great love for music, and as early as his fifth year he could play on the bugle, which then took in military bands the place now occupied by the cornet. He had an opportunity to play in connection with the band attached to his father's company, as it met frequently in his father's house for practice. He received his first musical instruction from Captain William Rountree, who led the band of the company referred to. He learned the clarinet and the French horn, and at the age of thirteen he played in an orchestra. He subsequently studied the piano, organ and musical composition. In 1839 General Deems went to Germany to continue his musical studies. He located at Dresden and studied composition with J. J. F. Dotzauer, then the first 'cellist in Europe. At that time Dresden had the finest opera company and orchestra in Europe, and while pursuing his studies in that city Mr. Deems had opportunities of hearing the very best of music. While in Dresden he was implicated in an affair of honor in which he distinguished himself by accepting a challenge and naming as weapons and conditions, "rifles at ten paces." His terms were declined, and the German officer who had been rash enough to challenge him was subsequently degraded for cowardice. On his return to his native country he followed the profession of music till 1849 in Baltimore. He then received the offer of the professorship of music at the University of Virginia. He occupied this post till 1858, when he took his family to Europe. When he returned to this country he found the war brewing, and in 1861 he entered a regiment of cavalry, the Twenty-first Maryland, and was appointed major. He did good service in the war, and fought at Charlestown, Orange Court House, Madison Court House, Culpepper Court House, all the battles incident upon Sheridan's raid, Cedar Mountain,



Jas. M. Keene

Second Bull Run, Second Fredericksburg, Gettysburg and many other battles. For his gallantry in the field he was made a brigadier general. Since the war he has followed his profession with renewed enthusiasm. General Deems has written a class book of vocal music, a piano method, a cornet method and an organ method. He has composed a grand opera, a comic opera and an oratorio, *Nebuchadnezzar*, the finale to which is a triple fugue, with three subjects. He has written much for piano and for voice, besides pieces for various instruments. At the present time he is cornetist in Franklin Square Baptist church at Baltimore. He has had a useful and in some respects a remarkable career.

HEMAN ALLEN, A. M.

Heman Allen, A. M., was born Aug. 11, 1836, in St. Albans, Vt. His grandfather, Hon. Heman Allen, of Burlington, Vt., was a prominent lawyer of that place and member of congress about the year 1840. Prof. George Allen, LL. D., Mr. Allen's father, moved to Newark, Del., in 1837, to take the chair of Greek and Latin in the college there. In 1840, at the age of four years, Mr. Heman Allen gave his first lessons in a curious way, by correcting the incorrect intonations of his uncle, who was learning the violoncello as an amusement. He began to take lessons, in his seventh year, on the violin and piano, of his father and mother, both exquisite performers on their respective instruments. His mother, a Boston lady, was a grand-niece of Gov. John Hancock, and was a prominent singer in the Boston Handel and Haydn Society.

In 1845, Prof. George Allen was elected Professor of Latin and Greek in the University of Pennsylvania, which position he filled until his death in 1876. In Philadelphia Mr. Heman Allen had the best teachers, Mr. Carl Hupfeld and Mr. Carl Hohnstock. In 1860, having previously graduated with the highest honors at the University of Pennsylvania, he went to Leipzig to complete his musical education. He entered the conservatory, and, at the same time, took private lessons of Ferdinand David, on the violin, Louis Plaidy, on the piano, and E. F. Richter, in harmony. He returned to America in 1862, and immediately began his long career as violinist, pianist and teacher of those instruments. At this time he also received valuable instruction on the organ from Mr. A. G. Emerick, the eminent Philadelphia musician.

In 1865 Mr. Allen married Miss Clara Niles, of Dansville, N. Y. Dr. Allen, with his whole family, had entered the Catholic church in 1847, and Mrs. Clara Niles Allen followed in 1868. In 1867, Mr. Allen removed to Chicago, where he has resided ever since. He was organist of the cathedral of the Holy Name, with a short intermission, from 1867



Herman Allen.

to 1881. In 1871, before the great fire, Mr. Allen organized a volunteer choir, and introduced the Gregorian and Cæcilian music. In this he was a pioneer in the west, the next church to follow being the cathedral of Leavenworth, Mo., in 1876. Mr. Allen has been identified ever since he first came to Chicago with all the great musical performances which have taken place in Chicago. In 1883 he was one of the orchestra which, under the direction of Mr. Theodore Thomas, made the great transcontinental concert tour from ocean to ocean. At the same time he has entered, heart and soul, into the subject of good, ecclesiastical church music, and was invited to read the paper on *Church Music* at the Catholic Congress, in November, 1889. Personally he has a pleasant address, quiet manners and the instincts of a scholar.

FREDERICK HESS.

A musician who since his residence in Chicago has exercised no little influence for the advancement of musical taste and musical interests in the west is Mr. Frederick Hess, the distinguished 'cellist, who has been so frequently heard in concerts in the western cities of late years. Mr. Hess was born at Mannheim, Germany, in 1863, and he came to America with his parents in 1866. At the early age of eight years he began the study of the violoncello under the guidance of his father, who was a pupil of the great composer, Spohr. For two years he remained in America, and then he visited England and Holland, appearing in public in the latter country in connection with his father, sister and brother, all of whom were musicians of talent. After a sojourn of several months in Amsterdam he went to Heidelberg, where he resided for five years, proceeding thence to Frankfort, where he graduated from Dr. Hoch's conservatory. Mr. Hess studied the 'cello under the celebrated virtuoso Bernhard Cossmann, and he enjoyed the advantage of the instruction of the eminent composer Joachim Raff. As a soloist and an exponent of chamber music, he traveled a great deal in Germany, and in 1885 he came again to the United States, locating at once in Chicago, where he at once took first rank as a performer upon the beautiful instrument to which he has given the greater part of his study. He has played with Theodore Thomas' orchestra several seasons, and is at present connected with the American Conservatory of Music and the Apollo School of Music. Mr. Hess is a scholarly and thoughtful performer, with many brilliant qualities, as well as deeper and more intellectual traits. His services in chamber music in Chicago have been of great value. He is regularly a member of the Wolfsohn Trio Combination, and belongs to several other organizations devoted to music of this class.



Fredrick A. [unclear]

JOSEPHINE CHATTERTON.

Mme. Josephine Chatterton, directress of the harp department of Chicago Musical College, who has been identified with American music since 1880, was born in London, England, her father being Frederick Chatterton, a noted London harpist and composer for his instrument, himself a pupil of the renowned Bochsá. Her musical talent was evinced at the early age of five, and she had thereafter the advantage of the devoted attention and training of her father, to whom she owes her musical education on the instrument in which she has become distinguished. Mr. Chatterton wisely determining to prevent his child from becoming an "infant prodigy harpist," and having sagacious regard for her permanent musical interests, sent her abroad at the age of seven, to a convent near Cherbourg, France, where she had the affectionate care of the lady abbess, who had been a school fellow of her mother. Returning home at the age of eleven, she was placed at one of the best English schools, her father continuing his personal instruction on the harp. Subsequently she studied at Queen's College, and became a pupil in harmony of Sir William Sterndale Bennett, and in harmony and English classics under Rev. Dr. Nicolay, taking a diploma of high rank. She also received vocal culture from Baron Calli, professor of singing at the Royal Academy of Music, and from Signor Poggi, from whom she received testimonials. She made a successful *début* in London at the age of fifteen, and was soon in popular demand at the leading concerts during the London season. So highly appreciated was her musical skill that she had the honor of being accorded the use of Mr. Gladstone's Carlton House Terrace mansion for a benefit *matinée*, and was otherwise honored. In 1880 she came to America under the auspices of Redpath's bureau, playing at leading events, under the direction of Listemann and Zerrahn, and receiving high encomiums from the press. Visiting New York, she gave a harp recital at Steinway hall with Emily Winant, the vocalist, and her playing was so appreciated by the impresario, Maurice Strakosch, that he at once engaged her for two concerts with Emma Thursby, at Steinway hall and Brooklyn Academy of Music. Her prominence in harp music has since been everywhere recognized, and she has been associated with Clarence Eddy in harp and organ recitals, and won applause at many important concert and festival events, on one occasion, while at Montreal, eliciting personal congratulations from that keen art critic, the Princess Louise. Since 1888 she has been in charge of the harp department at Chicago College of Music.



JOSEPHINE CHATTERTON.

CHAPTER XIV.

THE GREAT MUSICAL FESTIVALS.

AMONG the forces operative in stimulating and developing the musical taste of this country, we must by no means lose sight of the great musical festivals. These, by reason of the large number of persons concerned in them as performers and supporters, and the great publicity naturally resulting, have interested a great number of individuals in music, and led them to realize its beauty and sublimity, at least in part, who might have passed through life unaffected by the incidents of ordinary concert and operatic seasons. These festivals have helped, also, to form a better ideal of complete performance, especially upon the side of fullness, richness and strength, than is possible to be realized in ordinary concerts. Still farther, in several cities they have led to the erection of large music halls for performances upon a grand scale, thereby facilitating and inviting such events in the future.

These festivals naturally divide themselves into four or five classes. In the first class in point of date, must be included those of the Handel and Haydn Society, of Boston, which began in 1867, and have been repeated triennially ever since. Their object has been to realize a more perfect performance of great works than is possible under the ordinary conditions of the society concerts. In the second class, also in point of time, must be put the biennial gatherings of the North American *Saengerbund*, composed of German societies collected for singing, and peculiarly German object of *Gemuthlichkeit*. In the third class we reckon the great peace jubilees, which, while absurdly big, were also musical. Fourth, we reckon the festivals held under the direction of Mr. Theodore Thomas, in Cincinnati and elsewhere, since 1880, the value of which consisted in their bringing high-class interpretations of very important works before audiences in remote parts of the country. Yet a fifth category might also be counted, for the operatic festivals held in various cities under local management co-operating with Mr. H. G. Abbey and Colonel Mapleson.



MAUD MORGAN.

HANDEL AND HAYDN TRIENNIAL FESTIVALS.



HISTORICALLY considered, the most important series of musical festivals maintained in this country have been those of the Handel and Haydn society, in Boston. In addition to their regular work, they undertook a festival in 1857, and made a tentative success. Among the solo artists of that occasion was Mr. Geo. Simpson, the English tenor, who also sang at the festival of 1865. In 1865 a second festival was undertaken commemorative of the fiftieth anniversary of the society. Upon this occasion they had the benefit of the great organ erected the previous year; the chorus numbered about seven hundred, and the orchestra about 115. The festival lasted an entire week, and the financial part of it was so well managed that "although the expenditure reached \$17,000, there was a balance of \$4,000 which was divided between two leading war charities." Thenceforward the festivals were carried on at intervals of three years, after the manner of the great English festivals at Birmingham and elsewhere.

The festival of 1868 was more successful, and the choral works performed were *Hymn of Praise*, preceded by the choral *Ein Feste Burg*, *Messiah*, *Seasons*, *Creation*, *St. Paul* and the choral symphony of Beethoven, with the great Parepa Rosa in the soprano solo. This must have been a memorable occasion. The chorus numbered 747, and the orchestra 115. The soloists were Parepa Rosa, Adelaide Phillipps, Geo. Simpson, Mr. Rudolsen and M. W. Whitney. The principal addition to the repertoire of the society made by this festival was Mendelssohn's *St. Paul*. The principal orchestral novelty was Mendelssohn's *Reformation* symphony, the parts of which had just been received from Germany in time. Of the performances of the *Creation* and the *Messiah*, Mr. Dwight says: "The hall was overcrowded upon Saturday and Sunday evenings," and many of the choruses "we know not that we ever heard so grandly given, not forgetting Birmingham."

The festival of 1871 marked an advance. The works given were *Elijah*, *Israel in Egypt*, selections from Bach's *Passion Music* and *Woman of Samaria*, by Sterndale Bennett. The forces were much the same as at the previous festivals. The principal solo artists were Mme. Ruders-

dorf, Miss Cary, Mr. Whitney and Mr. Wm. H. Cummings, tenor, from London. The Bach music was then given for the first time, in this country, and although the style of it was new to all concerned, the singers no less than the audience, it made a powerful effect. The festival closed on Sunday evening with a splendid performance of Handel's *Messiah*. Mr. Dwight said: "In the magnitude and richness of the programme it even surpassed most of the festivals abroad." The chorus was the best of the whole.

The third festival opened May 5, 1874. The forces employed were a little smaller, the chorus numbering a little over five hundred and the orchestra over one hundred. The training had been more thorough than formerly, and Mr. Dwight said: "It was the best chorus singing through the entire work that we have yet realized." This was in *Judas Macchabæus*. The other works given were Haydn's *Seasons* and Beethoven's ninth symphony, John K. Paine's *St. Peter* for the first time, Mendelssohn's unfinished oratorio of *Christus*, and Buck's *Forty-sixth Psalm*, also for the first time.

The fourth festival opened May 16, 1877. The works performed were *Elijah*, the first two parts of Bach's *Christmas Oratorio*, Mr. J. C. D. Parker's *Redemption Hymn*, Ferdinand Hiller's *Song of Victory*, *Samson*, and *Israel in Egypt* and Saint-Saens' *Noël*. The principal solo artists were Mr. Chas. R. Adams, Clara Louise Kellogg, Miss Cary, Mr. Winch and Mr. Whitney. The festival was supplemented by an extra performance of *Elijah*, in which Mme. Pappenheim and Mr. Adams were the central figures. This festival was a great success in all respects. Mr. Parker's *Redemption Hymn* was pronounced by Mr. Dwight to have been "the success of the festival. The singers and audience were wrought up to the highest pitch. At the end he was called out many times."

The fifth festival opened May 4, 1880. The works performed were, *St. Paul*, Spohr's *Last Judgment*, Rossini's *Stabat Mater*, Verdi's *Manzino Requiem*. Dudley Buck's symphonic overture on Sir Walter Scott's *Marmion*, two parts from Haydn's *Seasons*, and Handel's *Solomon*. The principal soloists were Miss Cary, Miss Thursby, Cappanini, Mr. Courtney, Mr. Whitney and Fannie Kellogg. The chorus numbered about five hundred, orchestra about one hundred. In commenting upon the programmes of the festival as a whole Mr. Dwight honestly recognizes the fact that in undertaking the Beethoven *Missa Solennis* and the Bach cantata *Ein Feste Burg*, the Cincinnati festival had surpassed the Handel and Haydn record.

An attentive examination of the foregoing programmes indicates that nothing farther was to have been expected from them. From the begin-

ning they have been under the same conductor, the veteran Zerrahn, and the type of programme and the range of selections have varied but little. It was different when Mr. Thomas took up the festival business, as he did with the opening of the May festivals in Cincinnati, of which he insisted from the first that he should make the programmes.

Similar festivals to these have been given for the past thirty-two years at Worcester, Mass., under the direction of Carl Zerrahn. They have necessarily been on a rather smaller scale, the chorus generally being about five hundred voices. The works produced have, however, always been of the highest standard. For example, in 1887, they brought out Bruch's oratorio, *Arminius*; Berlioz's *Damnation of Faust*; Mendelssohn's *Midsummer Night's Dream*, and *Elijah*. The principal soloists were Mmes. Valde, Pappenheim and Trebelli and Messrs. Max Alvary, Stoddard, Heinrich, etc. The history of Worcester musical festivals is a pleasant record of successful growth.

THE GILMORE PEACE JUBILEES.

In a wholly different plane from festivals of this kind were the great Peace Jubilees given in Boston under the inspiration of that consummate master, Patrick Sarsfield Gilmore, in 1869 and 1872. These were not the first undertakings of similar character carried through in Boston. On the contrary, at the close of the war of 1812 there was a peace jubilee upon a large scale for those days. But this of Gilmore's was intended to be, and actually succeeded in being, the largest affair of the sort up to that time, and in several of its features it was distinctly novel. The chorus of ten thousand voices was collected from different parts of the country, especially from New England and eastern New York. They were trained at home by local conductors, acting under Gilmore's direction. The orchestra was collected from New York and all the New England cities, and numbered about eight hundred. There were many celebrated solo singers, not forgetting a pianist. As no ordinary hall would hold people enough to render such monstrous concerts remunerative, a large one was built expressly for the purpose. It was located upon the new land in Back Bay, and was capable of accommodating thirty thousand hearers. The hearers were forthcoming when wanted, and the first jubilee closed with a balance in the treasury.

The second was planned with the express intention of surpassing the first, or in sporting parlance, "beating the record," which it certainly did. The large hall was capable of holding fifty thousand hearers, and the chorus was enlarged to twenty thousand people. The orchestra was raised to the colossal proportions of two thousand instruments. A chorus



P. S. GILMORE.

organ expressly voiced for the purpose, upon a six, eight and ten inch wind, was built by Messrs. Hook & Hastings. Several conductors of European fame were imported to lend sanction to the occasion. Among these were Franz Abt, the great song writer, Edward Strauss of Vienna, etc. There were several foreign bands, one from Germany, one from France, etc. The hall was too large to hear in, and the chorus and orchestra too large to sing satisfactorily together without more training, and that of a different kind than had been forthcoming in this case. Hence the tempo lagged, and the large numbers were given very slowly. Even if the time had been exact, the difference of distance of one part of the chorus or another from any one hearer was so great that tones uttered simultaneously reached the ears at a slight interval of delay. Solo voices in that colossal hall sounded like miniatures, or much as the singers looked through the small end of opera glasses, or even with the naked eye from the rear of the hall. Everything could be heard, but only the large things with satisfactory fullness. The great feature of the occasion was the audience. It was estimated, no doubt excessively, that upon the afternoon when General Grant attended there were at least seventy thousand people within the walls of the building. This very likely is allowing too liberally for the consumption of material in festooning the rafters and cross beams of the hall with human beings, hung up to cure, filling the standing room, and crowding the vicinity out of doors—all of which things were done to the fullest extent possible, each individual deciding for himself as to his chance of getting within hearing or seeing distance.

These jubilees also exerted considerable influence in another way, especially the last one. The vast chorus was collected from all parts of the country, as far west as Omaha. The music had been distributed months before the time, and the choruses had been organized by Dr. Tourjée under local conductors, who had the metronome *tempi* intended to be used at the performances. This had the effect of bringing together new chorus material all over the country, and quite a number of flourishing choral societies grew out of it. The railways also made special rates, and the attendance from all parts of the country was very large. The aggregate, however, was still insufficient, and there was a deficit of \$100,000, which came out of the guarantors. This ended the jubilee business upon so vast a scale until such a time as a new generation of guarantors had time to grow up. While moneyed men rather enjoy going security when there is no need of their services, they heartily dislike it in the event of their having to pay. Among the solo singers of the of the first jubilee the name of Parepa-Rosa is preëminent; of the second,

Mme. Rudersdorf. There was also a pianist, Franz Bendel, who played upon a piano of Hallett & Davis' make, expressly constructed for the enormous space in which it had to be heard. It would perhaps be unkind to say that no good results were attained by this colossal musical picnic, but it would be equally impossible to define exactly what they were. Probably the record of numbers was the main gain to art, and the discovery that beyond certain proportions increase of numbers adds nothing to the effectiveness of master works.

THE CINCINNATI MAY FESTIVALS.

These festivals are said to owe their origin to the German Sängerefesten, the earliest of which was held in Cincinnati in 1849, and from the festival held in that city in 1870, when nearly two thousand singers took part, the May Festival movement gained its first impetus. It was suggested to Mr. Thomas in 1872 that there should be held in Cincinnati a national festival of the singers and instrumentalists of the United States. He thought it possible, and undertook the work of carrying out the project. A guarantee fund was raised and under the direction of Mr. Thomas, by far the most able man for such a post, the first May festival was held in 1873. The chorus numbered about 850 and consisted of various societies, mostly from Cincinnati. The orchestra numbered about 105, including the members of Mr. Thomas' orchestra, Cincinnati musicians and members of the New York Philharmonic Society. The organ was a single manual of fourteen stops, built by a Cincinnati firm, Koenke & Co. The main works were *Dettingen Te Deum* (Handel), Beethoven's ninth symphony, march and chorus from Wagner's *Tannhäuser*; *Orpheus* (Glück); *Magic Flute* (Mozart); *Gipsy Life* (Schumann); symphony in C (Schubert), and *Walpurgis Night* (Mendelssohn). Mr. Theodore Thomas was the conductor and Dr. Otto Singer the chorus master. Dr. C. C. Miller was the official agent.

The principal soloists were Miss A. L. Cary (contralto), Mrs. H. M. Smith (soprano), Mr. Nelson Varley (tenor) and Mr. Whitney (bass). The work done by chorus and orchestra was above reproach. There was a large attendance at all the concerts, and so great was the enthusiasm aroused that a request for another festival was presented on the last evening from the leading citizens of Cincinnati.

The second musical festival began on May 17, 1875. It was held in the Exhibition hall, and showed in every respect a marked advance upon the first festival. The business arrangements were in the hands of the Cincinnati Biennial Musical Festival Association, which had been incorporated in 1874. In the autumn of that year the chorus was organized

under Prof. Otto Singer, who had then just made his home in the city. The programme was very strong, including Brahms's *Triumphal Hymn* (Op. 55), Beethoven's seventh symphony, Wagner's *Lohengrin*, Mendelssohn's *Elijah*, Bach's *Magnificat*, Beethoven's ninth symphony, Schubert's symphony in C, and Liszt's *Prometheus*. The chorus, consisting of 294 sopranos, 134 altos, 145 tenors and 223 basses, in all 796 voices, was finely trained and did its work excellently. The principal soloists were Mrs. H. M. Smith and Miss Whinnery, sopranos; Miss Annie Louise Cary and Miss Emma Crauch, contraltos; Messrs. Winch and Alex. Bischoff, tenors, and Messrs. F. Remmertz and M. W. Whitney, basses. The chorus was perfectly trained and rendered that portion of the music with wonderful grace and technical skill. As to the orchestra, composed of the same elements as that of the first festival, it was in the hands of a leader like Thomas necessarily almost above praise. Mr. Thomas led throughout, with Prof. Singer as chorus master, and Mr. Dudley Buck as organist. It is only due to Mr. John Church, Jr., of Cincinnati, to say that the main credit for carrying the festival through to a successful financial conclusion was owing to his unremitting efforts. The success of the festival was so marked that it started the movement, generously headed by Mr. Springer, which gave to Cincinnati the finest (at that time) music hall and organ in America. Owing to the time required to complete this hall the next festival did not take place till 1878.

The third festival celebrated the opening of the new music hall, which had a seating capacity for 4,400 persons, and was equipped with a remarkably fine organ, built by Messrs. Hook & Hastings, and containing 6,237 pipes. The chorus on this occasion was unusually good. It numbered some seven hundred people, five hundred of whom had been in constant practice together for many months. The singers had been carefully chosen and the parts were admirably balanced. Theodore Thomas was again the musical director and Otto Singer his assistant. The principal soloists were Mme. Eugenie Pappenheim and Mrs. E. Aline Osgood, soprano; Miss Annie Louise Cary, Miss Emma Crauch and Miss Louise Rollwagen, contralto; Mr. Charles Adams and Mr. Christian Fritsch, tenor; Mr. M. W. Whitney and Mr. F. Remmertz, bass; Signor G. Tagliapietra. Mr. George E. Whiting presided at the organ. The programme was a varied one, the chief pieces being Gluck's *Alceste*, Beethoven's third symphony, Handel's *Messiah*, selections from *Lohengrin* and *Götterdämmerung*, Beethoven's ninth symphony, scenes from Wagner's *Meistersinger* and Schumann's *Manfred*, Liszt's *Missa Solennis*, and Berlioz's *Roméo and Juliet*. A *Festival Ode*, composed by Prof. Otto Singer for the dedication of the hall, was also performed. The masterpiece of the festival was *The*

Messiah, the rendering of which called forth high critical praise. This was undoubtedly the most successful of all the festivals up to that time, and marked the period when they began to be looked forward to as one of the important events in the musical world.

On May 18, 1880, the fourth festival was held and brought together a more representative musical and critical assemblage than any of the previous occasions. The chorus and orchestra were made up of the same materials as composed those of the third festival. The principal soloists included Miss Amy Sherwin and Miss Annie Burt Norton, soprano; Miss Annie Louise Cary, and Miss Emma Cranch, contralto; Signor Italo Campanini and Mr. Fred Harvey, tenor; Mr. M. W. Whitney, bass; and Mr. J. F. Rudolphsen, baritone. The programme did not present any great piece, but was a good selection from a variety of works. Among them were Bach's cantata, *A Stronghold Sure*, Mozart's symphony in C major, Handel's *Jubilate*, Mendelssohn's *Midsummer Night's Dream*, Saint-Saens' symphonic poem, Beethoven's *Missa Solennis*, Schumann's fourth symphony, Wagner's *Die Walküre*, Dudley Buck's *Scenes from the Golden Legend*, fragments from Wagner's *Meistersinger* and *Götterdämmerung*, Beethoven's fifth symphony and Handel's *Coronation Anthem*. The most markedly successful of all the pieces was Mr. Buck's cantata, the performance of which aroused the greatest enthusiasm. At its conclusion the composer was called forward and received quite an ovation. Mr. Thomas on the last night was also the recipient of a pleasing testimonial in the shape of a handsome carved music stand. After paying all the expenses the treasurer had a balance in hand of about \$14,000, a sufficient proof of success.

The record of the Cincinnati Musical Festivals is one of ever growing success. From all points of views the event of 1882 was a remarkable advance upon all previous attempts, and drew the warmest criticism from all quarters. Several of the great musical critics of Europe were present, and praised the performance loudly and earnestly. The chorus conductor on this occasion was Prof. Arthur Mees, and he brought the members up to the highest pitch of perfection, so that on the last night of the festival Mr. Thomas publicly acknowledged his indebtedness to Mr. Mees for the good work done. The chorus numbered over 600. The chief soloists were Materna, the great dramatic singer, of whom Wagner once said, "I have found my Brunhilde"; Candidus, the tenor; Miss Cary, Cincinnati's favorite contralto, and Whitney, the bass. The principal works performed were Mozart's *Requiem* and Beethoven's seventh and eighth symphonies, Bach's *Passion Music*, representative selections from the chief of Wagner's operas, Schumann's *Faust*, Schubert's symphony in C and *Gipsy Sym-*

phony, Weber's *Euryanthe* and Berlioz' *Fall of Troy*. A marked sensation was made by the rendering of Gilchrist's prize composition, the Forty-sixth Psalm, the composer being called forward to receive the enthusiastic plaudits of the audience. The great feature of the festival was the grand exposition of Wagner's music by Materna, who was heard to perfection as "Brunhilde" in selections from the *Götterdämmerung*. Mr. George E. Whiting was again the organist.

The sixth May festival was held in 1884. The programme on this occasion was remarkable, not alone for its representative character, but the exceeding great difficulty of many of the works presented. The performance was a trying test of that "noble six hundred," the chorus, and of the orchestra, but they came out of the ordeal triumphantly. The soloists were stronger than they had ever been before. Among them were Materna, Christine Nilsson, Miss Emma Juch, Mrs. Annie Norton-Hartdegen, Miss Emily Winant, Winkelmann, the Wagnerian tenor, Emil Scaria, and Messrs. Remmertz, Toedt, Heinrich, Lindan and Gerold. The festival opened with Gounod's *Redemption*, which was followed by Beethoven's fifth symphony, Wagner's *Tannhäuser*, scenes from Wagner's chief operas, selections from Beethoven's works, Handel's *Israel in Egypt*, Brahms's *Requiem*, etc. The finest work was done in this last-named piece, which has been spoken of as "the most fiendishly difficult effort ever laid before a chorus." It was a genuine triumph for singers and orchestra, even Mr. Thomas, usually so impassive, laying down his baton and joining in the applause. Artistically the most perfect and effective work was in the Wagnerian music. Materna, Winkelmann and Scaria were a trio that could not well be beaten as exponents of that school, and their efforts were ably seconded by the superb execution of the orchestra and chorus. Mr. Arthur Mees was the chorus master, and during the week he was presented with a handsome testimonial, consisting of a draft on Berlin for 1,200 marks. Mr. Krehbiel, the musical critic of the New York *Tribune*, said of this festival: "The fact is significant for the musical culture of the country, for it was demonstrated again to-night that the Cincinnati interpretations are model performances from whatever point of view they are considered. But the charm of the festival, that which made it unique among the performances of the work which Mr. Thomas has conducted, lay in the work of the chorus and orchestra. To this too much praise could scarcely be given, even if rhapsody should be indulged in."

In the year preceding the seventh festival, which was held in 1886, Mr. Thomas had reorganized his famous orchestra and had raised it to even a higher level of perfection. The Cincinnati Festival Chorus had also

been placed upon a more solid foundation, and its continuance was no longer contingent upon the receipts at the biennial meetings. This was not the least valuable of the results which have flowed from the festivals. The chorus was the same in numbers, about six hundred, while the orchestra consisted of 118 members. Among the soloists were Miss Lillie Lehmann, Miss Emma Juch and Mme. Helene Hastreiter, soprano; Miss Emma Cranch, contralto; Mr. William Candidus and Mr. Whitney Mockridge, tenor; Mr. M. W. Whitney, Mr. Wm. Ludwig and Mr. A. E. Stoddard, baritone and bass. The works performed were Haydn's *Creation*, Beethoven's third and seventh symphonies, Bach's mass in B minor, Beethoven's music to Goethe's *Egmont*, Berlioz's *Damnation of Faust* and *Symphonie Fantastique*, Rubinstein's *Tower of Babel*, and Wagner's *Meistersinger*. This was the first time that Bach's mass in B minor, a work of wonderful difficulty, had been given in America, and it was remarkably well rendered. Mr. Mathews, writing in the *Chicago Tribune*, said: "The chorus has a right to be proud of its success. It means long training, hard study, great *esprit de corps*, and rare patience and tact upon the part of the chorus master, Mr. Arthur Mees. In the matter of quality of tone I do not think this chorus so good as that of the last Chicago festival, but in technique, the ability to sing the correct notes, this one is great." In the *Tower of Babel* a chorus of children selected from the public schools, under the direction of Prof. Junkerman, did some effective work. Of the work of Mr. Mees, in training the chorus, and of Mr. George Schneider, as pianist, too much cannot be said in praise. The programme was one of exceptional difficulty, and the manner in which the music was rendered was a wonderful credit to all who took part.

The festival of 1888, the eighth of the series, was noteworthy for its great soloists, and also as making a better financial showing than most of the former meetings. The chorus, which was rather smaller than before, had practiced under some difficulties. It had three different conductors since the last festival, and of course each change did a certain amount of harm. On this occasion Mr. Ehrgott was the chorus master, and Mr. Arthur Mees presided at the organ, with Theodore Thomas in his old place as musical director. The soloists were Lillie Lehmann, Miss Cranch, Mme. Volda, Mrs. Corinne Moore-Lawson, Miss Hetlich, Edward Lloyd, the English tenor, Herr Kalisch (Mme. Lehmann's husband), Messrs. A. F. Maish, Toedt, Whitney, Stoddard, etc. The programme was of a more popular standard than usual. The chief works were Beethoven's fifth symphony, Goldmark's *Rural Wedding*, Weber's *Hymn of Praise*, Mendelssohn's *St. Paul*, Dvorák's *Spectre's Bride*, Rubinstein's *Paradise Lost*, and selections from Wagner, Haydn, Liszt, etc. Prof. J. K. Paine wrote

the *Song of Promise* especially for this festival, and it was worthily performed, the composer being called to the platform to acknowledge the generous applause of the audience. The feature of the festival was the splendid singing of Mr. Lloyd in the oratorio of *St. Paul* and in Dvorák's work. This was the latest of the Cincinnati May festivals, which have grown to be such notable events in the musical world.

THE CINCINNATI OPERA FESTIVALS.

This series of festivals, which commenced in 1881, grew, not altogether happily, out of the Cincinnati May Festivals. These latter had for one of their heartiest supporters Col. Geo. Ward Nichols, who was the organizer of the College of Music, he being chief manager and Theodore Thomas musical director. Between the two there arose differences of opinion, which ended in Thomas leaving Cincinnati, but continuing the management of the May festivals. The festival chorus, however, would have nothing to do with Colonel Nichols, and succeeded in excluding him from the board, whereupon he devised the scheme of the opera festivals, and the first one was given in 1881 in the Music hall, converted for the time being into an opera house. Mapleson's Opera Company had been engaged; there was an orchestra of about one hundred and a chorus of three hundred. No operas new to this country were brought out, but those that were given were produced worthily. They included *Lohengrin*, *Magic Flute*, *Aida*, *Moses in Egypt*, etc. The chorus, which had been trained by Prof. Otto Singer, was composed largely of amateurs, and in consequence of its size was difficult to handle on the stage in opera. But the company was numerous and effective, and the festival went off successfully, while the receipts gave the Cincinnati Musical College about \$10,000 as net gain.

At the festival of 1882 Patti was the central figure. The operas given were *Huguenots*, *Faust*, *Carmen*, *Fidelio*, *William Tell*, *Magic Flute* and *Lohengrin*. Colonel Mapleson had brought a good company, the college chorus had been well trained, and Signor Arditi had under his command a competent orchestra of about a hundred players. Campanini and Minnie Hauck divided the honors, though mention should also be made of Mlle. Lauri, a Chicago lady, and Mlle. Dorani (Dora Hennings), a Cleveland girl and a pupil of the College of Music, who made her *début* on the operatic stage as "Leonore" in *Fidelio*, and scored a marked success. Patti sang at two concerts in mixed programmes and excited the same enthusiasm that she arouses everywhere. This festival was a decided success. The sale of tickets reached the sum of \$90,000.

Colonel Mapleson's company at the third festival was very strong —

Patti, Albani, Scalchi, Fursch-Madi — while at the same time Christine Nilsson was singing at concerts in another part of the city, so that Cincinnati had a surfeit of singing that week. The festival began Jan. 29, 1883. The operas given were *Lohengrin*, *Faust*, *Semiramide*, *Don Giovanni*, *William Tell* and *Traviata*. Chorus and orchestra were again good, the latter under the direction of Signor Arditì. Patti made her great success as "Semiramide" and "Zerlina" in *Don Giovanni*, Albani as "Elsa" in *Lohengrin* and "Marguerite" in *Faust*. The festival of 1884, beginning February 11, was spread over two weeks. The operas were *Faust*, *Le Prophète*, *Lucia*, *Gioconda*, *Il Trovatore*, *Le Nozze di Figaro*, *La Sonnambula*, *Mignon*, *Hamlet*, *Robert le Diable*, *Martha* and *Mefistofèle*. The company this time was the well known Abbey Opera Troupe, in which were Mmes. Nilsson, Sembrich, Scalchi, Valleria, Trebelli, Fursch-Madi and Signors Campanini, Del Puenti, Capoul, etc. The festival was financially unfortunate, coming as it did directly after the disaster of the great flood at Cincinnati, but it was a musical and a dramatic success. The mountings of the various operas were especially fine.

Upon the whole this series of festivals is interesting musically in much the same manner as the others upon the list. By reason of good management, the number of performers taking part, and unusual effort at advertising it, many people were newly interested in music, and thus the public available as hearers of future performances was materially enlarged.

CHICAGO MAY FESTIVAL.

The May festivals, held at Chicago in 1882 and 1884, were the work of Theodore Thomas. The conception and the carrying out of the musical part were entirely due to him. At the festival of 1882 the orchestra numbered about 160 players and the chorus about 900 (280 sopranos, 235 altos, 195 tenors and 180 basses), rather smaller than at New York but larger than at Cincinnati. The chorus master was Mr. Wm. L. Tomlins, who, by dint of untiring energy, had drilled the members into a state of high efficiency. Of the orchestra the *New York Tribune* said: "Not the least part of the glory of the evening was the orchestra. How wonderfully it supported the singers! How it sustained, filled out and mellowed the tone of the chorus! Here we have a colossal orchestra in high efficiency and in fine temper, commanded by the best of leaders, and it plays with a splendor, force, passion, suppleness and grace, of which we can scarcely say too much." The principal works performed during the week were the fifth symphony of Beethoven, scenes from *Lohengrin*, symphony in C *Jupiter* by Mozart, selections

from *Le Nozze di Figaro* (Mozart) and from *Euryanthe* (Weber), *The Messiah*, Bach's cantata *Festo Ascensionis Christi*, Beethoven's ninth symphony, selections from the *Nibelungen Trilogy*, *Sacra Missa* in C minor (Schumann) and the *Fall of Troy* (Berlioz). The soloists were Miss Cary, who was unhappily suffering from a severe cold during most of the time, Miss Winant, Mme. Materna, Mrs. Osgood, Signor Campanini and Messrs. Toedt, Remmert, Henschel, Whitney and Candidus. At the last concert Mr. Tomlins received immense applause for the admirable way in which he had trained and led the chorus. He was personally thanked by Mr. Thomas, and was presented with a complete copy of the works of Handel as a mark of appreciation by the chorus.

The festival of 1884 was as great as its predecessor. The orchestra and chorus were about the same as in 1882, though the former (notably in the Berlioz *Requiem*) was rather strengthened. There were playing in this orchestra J. Eller, oboe, H. Brandt, principal of first violins, and Adolph Hartdegen, first 'cellist — three very fine performers. The chorus was again under the leadership of Mr. Tomlins, who had trained it so successfully before. The chief works were Mozart's symphony in G minor; Beethoven's symphony No. 3, *Eroica*; Schubert's symphony in C, No. 9; Haydn's *Creation*; Wagner's *Tannhäuser*; selections from *Lohengrin*, *Parzifal* and the *Walküre*, *Messe des Morts* (Berlioz), Handel's *Dettingen Te Deum* and Gounod's *Redemption*. The soloists were Materna, Emma Juch, Christine Nilsson, Winant, Scaria, Winkelmann, Remmert, Toedt, Heinrich, etc.

The Festival Association, under whose auspices the festivals were given, was composed of the following: President, N. K. Fairbank; vice-presidents, Geo. L. Dunlap and A. A. Sprague; committee on music, Chas. D. Hamill, Philo A. Otis and J. P. Kelly; committee on finance, A. C. McClurg, Chas. L. Hutchinson, J. Hardy Bradley; committee on press, etc., Geo. C. Clarke, Edward G. Mason and Franklin MacVeagh; committee on hall, John M. Clark, W. S. Crosby, Jas. Van Inwagen. Mr. Milward Adams was the business manager on both occasions.

FIRST CHICAGO GRAND OPERA FESTIVAL.

The musical movement in Chicago, which has given the city her grand auditorium, had its birth in 1884, when the details were planned for the first Chicago Grand Opera Festival. The men at the head of this project were A. A. Sprague, R. T. Crane, Geo. Schneider, Ferd. W. Peck, Henry Field, Geo. F. Harding, Eugene Cary, John R. Walsh, Louis Wahl, Geo. M. Bogue and Wm. Penn Nixon, who formed the board of directors. The gradual withdrawal, in

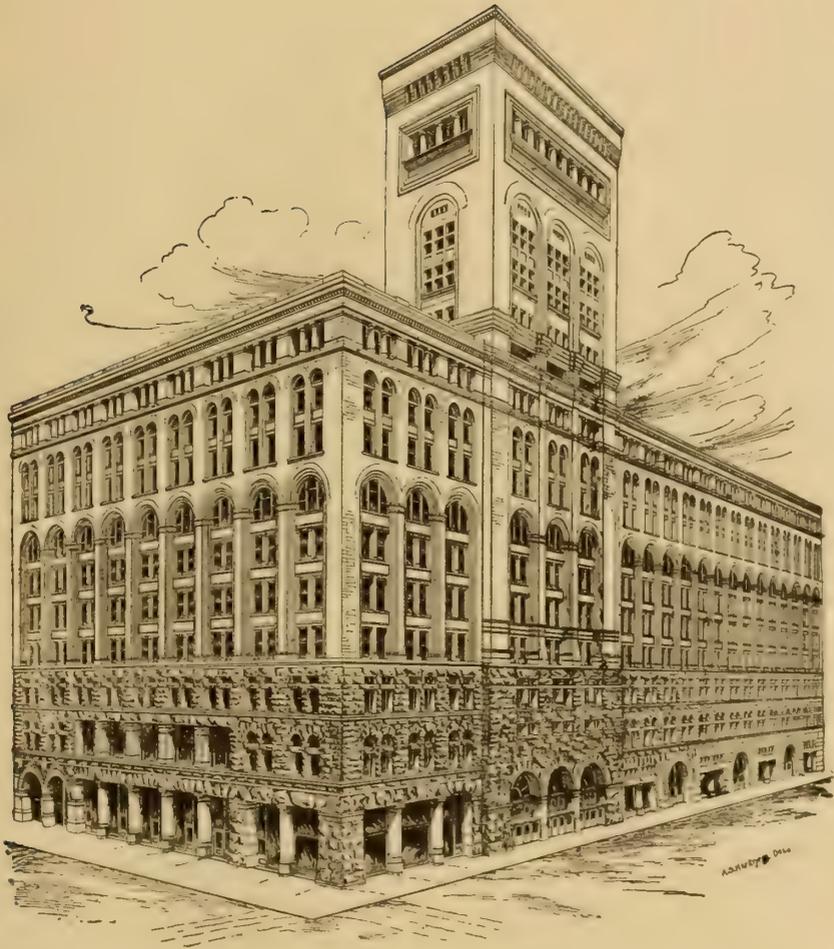


Ferdinand Beck

America, of grand opera out of the reach of the masses and its limitation as a luxury to those who possessed more ample means, prompted the inception of this plan for providing grand opera for the people at popular prices within the reach of all, and at the same time it was desired to raise the performances to a higher standard of excellence. The ultimate hope of the projectors was to foster the production of original works in our own language. The city at that time had no hall or theatre with adequate seating capacity for such an undertaking, and the Chicago Opera Festival Association (incorporated April 16, 1884) determined to erect a suitable auditorium in the north end of the exposition building. A fine structure, with a seating capacity of six thousand, was built at a cost of \$70,000, Messrs. Adler & Sullivan being the architects. The enterprise, starting out with such an enormous expenditure, seemed hazardous, but the successful end fully justified the daring of the promoters.

The association engaged Col. J. H. Mapleson to furnish his entire troupe. The chorus of sixty was augmented by a local organization of three hundred fresh voices, and the orchestra was increased to one hundred musicians. Luigi Arditi, the veteran conductor of Her Majesty's Opera Company, was the musical director and Colonel Mapleson managing director. The company was remarkably strong, including Patti, Furschmadi, Dotti, Scalchi, with Emma Steinbach, Saruggia and Emma Nevada, the last three of whom made their first appearance on this occasion. The tenors were Giannini, Rinaidini, Cardinali, Vicini, Bialeto and Nicolini; baritones, De Anna and De Pasqualis, both appearing for the first time; basses, Cherubini, Caracciolo, Manni, De Vaschetti and Serbolini. Mme. Malvina Cavalazzi was *première danseuse*. The following were the operas in their order of production: *Semiramide* (Rossini), *L'Africaine* (Meyerbeer), *Mirella* (Gounod), *Aïda* (Verdi), *Lucia di Lammermoor* (Donizetti), *Martha* (Flotow), *Der Freischütz* (Weber), *La Sonnambula* (Bellini) *Il Trovatore* (Verdi), *Puritani* (Bellini), *Faust* (Gounod) and *Lohengrin* (Wagner).

Artistically the festival could not fail of success. The only doubt was as to the popular prices proving sufficiently remunerative to cover the cost of the building and of the engagement of such an expensive company. In order to guard against disaster many of the citizens came forward and guaranteed a sum large enough to cover any possible deficit, but fortunately the actual receipts, about \$119,000, were sufficient to mark the festival as a signal success in every particular, and further than this, the taste for grand opera was so awakened in the city that a scheme was set on foot for building the present auditorium, containing one of the finest halls for this purpose in the world.



CHICAGO AUDITORIUM.

THE CHICAGO AUDITORIUM.

This remarkable building which followed the great Chicago opera festival of 1855 in a similar way to that in which the Cincinnati Music Hall grew out of the May festivals in that city, is due to the courage, enthusiasm and business sagacity of one man, Mr. Ferd W. Peck. Mr. Peck was born in Chicago in 1841, and educated in Chicago. It has been his pride to lend his remarkable administrative ability, and his still more unusual gift of influencing others, to every good purpose likely to reflect honor or benefit upon his native city. In this way he has been connected with a great variety of public enterprises, president of the city board of education, etc., until now, when his name is one of the best known and honored in the city. Previous to the Auditorium one of his great achievements was that of building a complete opera house in the Exposition structure, within five weeks, at an expense of \$60,000. The Auditorium building, of which a perspective view fronts this page, occupies half a block, running 160 feet on Wabash avenue, 362 on Congress, and 187 feet on Michigan avenue. It is ten stories high, with a great tower containing twenty stories of rooms. The Michigan and Congress street fronts are devoted to hotel purposes, containing 400 rooms. The Wabash avenue front is an office building, with a large number of desirable rooms. The great feature of the building, however, is the opera house, the largest in the world, and probably the most complete in all stage appointments. The audience room is 180 feet from rear to the proscenium line, 119 feet wide, and 81 feet high in the highest place. The proscenium opening is 75 feet wide and 43 feet high. It can be reduced, however, by a curtain of iron and plaster, to an opening 34x46. This opening, again, is closed by a fire proof curtain of iron. The room is very handsome, and the successive tiers of seats rise so rapidly as to afford every one an uninterrupted view of the stage. There are many private boxes. The full seating capacity is 4,100. For convention purposes, however, this can be increased by the entire stage space of 62x108 feet. The height of the stage is 89 feet. It embodies all the latest improvements in the way of hydraulic apparatus, electric lights, a horizon effect, which contains more than 1,600 square yards of canvas, traps and movable pieces of stage, capable of being raised or lowered entire through a variation of twenty feet. The perfection of this part of the house may be judged when it is known that the cost of the stage alone, and its appointments, has been nearly \$200,000. There is a concert organ with electric action, and many wonderful improvements. The total cost of building and ground is about \$4,000,000.

MUSICAL INSTRUMENTS IN AMERICA.

IN the early days instrumental music and musical instruments were banned by the Puritans as *Quakerish* and *Popish* devices, snares of the evil one. The first organ of which we have record was introduced in Boston, in August, 1713, being presented to the Queen's chapel by Thomas Brattle, but the prejudice against its use was such that it remained unpacked in the porch of the church for seven months. In 1714 it was erected and used there until 1756, when it was sold to St. Paul's church, of Newburyport. It was there in use till 1836, when it was again transferred by sale to St. John's church, Portsmouth, N. H. The first organ was built in America, by Edward Bromfield, Jr., of Boston, in 1745; Rev. Thomas Prince in the *Panoplist*, thus describes this pioneer effort at musical instrument construction:

As he was well skilled in Music, he, for exercise and recreation, has made a most accurate organ, with two rows of keys and many hundred pipes, his intention being twelve hundred, but died before he completed it. The workmanship of the keys and pipes, surprisingly nice and curious, exceeding anything of the kind that ever came here from England; which he designed not merely to refresh his spirits, but with harmony to mix, enliven and regulate his delightful songs to his great Creator, Preserver, Benefactor and Redeemer. * * * And what is surprising was that he had but a few times looked into the inside work of two or three organs that came from England.

"At Christ church, Cambridge, Mass., in 1764," says John M. Bachelder, of Cambridge, who, in 1884, presented to the New England Conservatory of Music the relics described, "a sermon was preached by Rev. East Apthorp, on 'Sacred Poetry and Musick,' the occasion being the opening and use of an organ which was made by Snetzler, of London, a German artist, the best organ maker of the day. It had been procured through the liberality and exertions of Barlow Trecothic, a relative of Mr. Apthorp, and afterward Lord Mayor of London. Eleven years later, in 1775, after the battle of Lexington, Cambridge was occupied by the provincial troops, and before the barracks were built their quarters were in the church, the colleges and other buildings. At this time the window weights and the organ pipes were taken by the soldiers and molded into bullets, which, on June 17, were a part of the ammunition used at Bunker's Hill. On the last Sunday of the year 1775, services were held in this church by Col. William Palfrey, and were attended by General Washing-

ton and wife, Mrs. Custis and others. Whether there were enough pipes left in the organ to allow of its use on that day, we are not informed. It was repaired in 1790, and did good service until 1844, when it was removed, and a new organ put in its place."

In 1752 an organ was built by Thomas Johnston for Christ church, Boston. He also built an organ for the Episcopal church of Salem, Mass., a portion of which, now in possession of Hook & Hastings, shows that it had but one manual and six stops. On the name board is an inscription in German text, in ivory, as follows: "Thomas Johnston, fecit, Boston, Nov. Anglorum, 1754." Johnston died about 1768, and was succeeded in organ building by Dr. Josiah Leavitt, previously a practicing physician, who was for a number of years engaged in the business. The next organ builder was Henry Pratt, of Winchester, N. H., who d. ed in 1849, and who in the early part of the present century constructed upwards of fifty instruments, including small church organs and chamber organs. The first important organ builder of America was William M. Goodrich, born at Templeton, Mass., 1777. He was a self-taught and exceedingly ingenious mechanic, a student of general knowledge, a diligent investigator, with a correct musical ear and considerable proficiency in music. He united these faculties in his devotion to organ building with such success that during the time he continued in business, from 1805 to 1833, but three foreign organs were introduced into Boston, while his instruments became known throughout the whole of the United States. His brother, Ebenezer Goodrich, also entered the manufacture of organs shortly afterward. About 1807, Thomas Appleton, an employe of William Goodrich, entered into partnership with Alpheus Babcock, a pianoforte maker, the firm being Hayts, Babcock & Appleton, manufacturing both classes of instruments. This firm was dissolved in 1840, Appleton carrying on organ building with Ebenezer Goodrich, and afterward Corri, as voicer and tuner. Later he manufactured organs in company with Mr. Warren (father of Samuel P. Warren, the organist and composer), the latter subsequently removing to Montreal, Can., where he carried on the business. In 1827 Elias and George G. Hook commenced the business of organ building in Salem, the former having been an apprentice of W. M. Goodrich. They removed to Boston in 1832, and became for many years the most famous and successful organ builders in America. They built 155 organs up to 1855, at which time F. H. Hastings was engaged with them, becoming a partner in 1865, and now carrying on the business under the name of Hook & Hastings. George G. Hook died in 1880, at the age of seventy-three, and his brother Elias in 1881, at the age of seventy-six.

The first piano ever manufactured in America was constructed by Benjamin Crehorne, of Milton, Mass., in 1803. Gen. H. K. Oliver, a Boston musical veteran, born in 1780, and a singing boy in the Park street church in 1810-14, says, in his reminiscences: "There was no organ at Park street, the accompaniment of the singing being given by a flute, a bassoon and a violoncello. At that remote date very few musical instruments of any sort were to be found in private houses. In the entire population of Boston, then some six thousand, not fifty pianofortes could be found."

In 1820 Jonas Chickering was associated with James Stewart in piano making in Boston. In 1823 the house of Chickering, now world-famed, was founded. Conrad Meyer had established a piano factory at Philadelphia prior to 1830, and the business of manufacture soon became general. Piano construction is the one department of musical achievement in which American invention, enterprise and genius has out-distanced all old-world effort, and the details of its advancement may be best gathered from the history of the leading piano manufacturing establishments, which is given hereafter. Of these important institutions, we commence with a sketch of the career and work of the pioneer house of Chickering, founded, as above mentioned, by Jonas Chickering, of Boston, who was among the earliest to apply to the art of construction of the pianoforte that genius of invention which has long since become recognized as a distinguishing characteristic of our people, and whose improvements have been of so important and radical a nature as to distinctly mark periods in the history of the evolution of the capabilities of this instrument.

JONAS CHICKERING.

Jonas Chickering was born in New Ipswich, a New Hampshire village, in April, 1798, his father being a farmer and also the village blacksmith. Here he received the plain but thorough common school education of the day, and at seventeen became apprenticed to the cabinet maker of the town. There was but one piano in the community, and one maiden only who could make it eloquent with the simple music of the day, but the young Chickering had a soul attuned by nature to the beauties of harmony, and he became a constant worshiper at this humble altar of Euterpe. Hence, when the instrument got out of order, it was young Jonas Chickering, noted for his ingenuity, who was called upon to see if he could set it right, which, after much experimenting, he succeeded in doing. From this arose his first interest in piano construction, which afterward found fruition in the most important results. About 1820 Mr. Chickering was associated with James Stewart, a Scotch-

man, in conjunction with whom the first important impetus was given to piano making in America, where hitherto this industry had been carried on on the smallest scale and in the most desultory manne. Two years later, however, Stewart returned to England, where he subsequently became well known through connection with the house of Collard & Collard. In the year 1823 the house of the Chickering was founded, and under the management of Mr. Jonas Chickering grew rapidly in the extent of its business, as well as in the excellence and popularity of its instruments. In the same year (1823) Mr. Chickering constructed the first upright piano made in America, (this instrument, which to-day possesses an archæological interest, being in the factory of the house at Boston), though it was not till 1830 that it can be said the manufacture of uprights was begun by him. About 1831, William Allen, a young Scotch tuner in employ of Stoddart, of London, patented a cast-iron frame combining string plate, tension bars and wrest plank all in one casting. Previously to this, in 1825, this invention had been anticipated by Alpheus Babcock, of Boston, U. S., who patented in that year a partial cast-iron frame for a square piano. Neither of these inventions proved acceptable, through inherent defects, and the compound wood and iron construction continued to be preferred, both in England and America, mainly on account of a prevailing belief that it was beneficial to tone. In 1837 Jonas Chickering was the first to give practical value to the new invention by perfecting its construction in the first grand piano with a full iron frame all in one casting, ever manufactured in the world, and which formed the foundation of the reputation which the American grand piano has since achieved throughout the world. In 1843 he patented a most important improvement, by incorporating in the casting the pin socket rail, bridge and damper, the strings passing through orifices drilled in an iron flange, which gave them a finer upward bearing, and also added strength to the frame. These instruments were exhibited at the great World's Fair in London in 1851, and attracted profound attention. In 1856 this feature was supplemented by a further improvement, the casting of a solid iron flange on the under side of the cast-iron frame, running parallel with the wrest plank, into which the "agrafes" are screwed. Other improvements were also embodied, giving greater stiffness to the head block and strength to the instrument, as well as additional power of standing in tune. The immense expansion of the capabilities of the grand piano effected by these and minor inventions was recognized at the Paris Exposition of 1867 by the award of the highest honor, the Imperial Cross of the Legion of Honor, as well as one of the first gold medals. In 1845 Jonas Chickering, in connection with the entire iron frame, which he had



J. Chickering

brought to practical perfection, introduced in the square piano the circular scale, by means of which the overstringing of square pianos was rendered practicable. This was left unpatented, and its general adoption has contributed powerfully to those distinguishing qualities which give American square pianos their superiority over all others—their power, depth and beauty of tone. In 1849 Mr. Chickering adopted the upright piano as one of his popular styles, and in order to overcome the difficulties arising from climatic influences, which so seriously impaired the durability and power of staying in tune of European makes, he invented and applied the overstrung bass in connection with the full iron frame, thus revolutionizing the system of manufacture of this instrument, and furnishing a model for all subsequent constructive efforts. In 1852 the factory was burned, and in the same year Mr. Chickering laid the foundation stone of the present vast establishment, Tremont street, Boston, but did not live to see it completed. Mr. Chickering died in December, 1853. Aside from his inestimable services to the cause of music in the development of the piano, he was a citizen of high moral worth, of unusual intelligence and much public spirit. His personal qualities secured him a deserved popularity, which was well exemplified in a toast once offered in his honor—"Jonas Chickering—the grand, square and upright." The house of Chickering & Sons was thereafter conducted by the three sons, Gen. Thos. E. Chickering, Charles F. Chickering and George H. Chickering, and so continued till the death of Gen. Chickering on Dec. 14, 1871, since which time the other members of the family named have been, as they still are, at the head of the business. In addition to minor improvements of detail, the most important change effected since the death of Jonas Chickering was the invention in 1877 by Charles F. Chickering of the metallic bar, by means of which a great gain was effected in the quality of tone, both in respect to richness and volume. American musical effort certainly owes much to the enterprise and the inventive genius of the house of Chickering.

It might be added here, that musical life in America owes a debt of gratitude to Jonas Chickering and to his sons and successors on other and perhaps higher grounds, so far as the development of the art has been concerned. Early in life the founder of this house became a liberal and earnest patron of every movement to foster and encourage the progress of the art in America. For many years the piano rooms of the house were the headquarters of every progressive movement. Foreign artists and native talent alike made their introduction to the musical public through his friendly offices, and his sympathy, liberality and enthusiasm in the cause of music never failed. He was a genuine

lover of the art, and the interest and pride which he took in its development in his native land were spontaneous and unselfish.

The brilliant development of American piano making, with its artistic result in the way of singing musical tone, and the princely liberality of dealing with artists and the public which the noble Jonas Chickering made a characteristic of the American trade, have been taken up in the same spirit, and, if possible, carried still further by their more recent competitors, the world-famous house of Steinway & Sons.

STEINWAY & SONS.

The story of the house of Steinway & Sons reads like a romance. It is now only about forty years since a German mechanic and three sons landed in New York, with a small capital of hardly earned German money. In order to acquire the American ways, they took work for two years with three different American houses of piano makers. At the end of the time they set up for themselves in an inexpensive house in a back street. They worked along in the honest German way, making about one piano a month, then one a week, as business brightened. At length there came an important fair of the American Institute, at the Crystal Palace, in 1855, where there was a large exhibition of musical instruments, with prizes to the best, and judges well known for eminence and fitness. When the fair was in operation and the judges of pianos were ready to do their work, the chairman, Mr. William Mason, suggested that as they were all good musicians, each having his own favorite among the leading builders, they should make this test a perfectly fair one, for their own satisfaction. So they all agreed, and having the name boards removed (the instruments being all square pianos) and the room partly darkened, in order that styles of cases might not affect the judgment of the investigators, each man went through the list, marking for first, second and third premiums. The poorest were thrown out without difficulty, and there were finally about a dozen selected among which the prizes must be distributed. The judges tested carefully, and at length all agreed in awarding the three prizes to certain instruments. When the name boards were brought, it was found that all three of these pianos were made by a firm of which no one of the judges had ever heard, Steinway & Sons. The best of the three was awarded the first premium, and two other pianos were taken for the second and third premiums, and the award was closed. The next day Mason started out to discover who Steinway & Sons were. He found them in their humble place of work, and asked whether they made grand pianos. It turned out that they had their first one nearly done. The next week they asked him to examine it.

He did so, and said that from that time on he should play a Steinway piano, until some one made a better, which it would seem has not yet happened, for his lessons are still given at Steinway hall. Thus this remarkable firm stepped at once to a leading rank, and they have held it ever since. One improvement after another has been made by them, all good to advertise, but no one of them or all of them taking the place of the true secret of the uniform excellence of their work, which is, extreme care in construction, and the use of the very best material.

The firm of Steinway & Sons is entitled to the honor of being the leading firm of artistic piano makers in the whole world, their best instruments surpassing those of any European maker, as artists universally admit. Under their administration the upright piano has been developed to its present solidity and breadth of tone, so that it has almost the power and tone quality of a grand, and has entirely superseded the square piano, which only twenty years ago was practically the sole piano sold. While the Steinways did not make the first upright piano made in America, they certainly *did* make the first upright piano of satisfactory tone quality. It is true that their first inventions in this line were long ago given up as worthless. But something better has always been forthcoming, and their pianos still stand in the front rank, in spite of the earnest efforts of all the leading builders to surpass them. With them in point of artistic tone-quality must be reckoned the pianos of three houses, Chickering, Decker, and Mason & Hamlin. Each of these is made as well as the workmen are able, and of none but the best materials. *Quality* is the key note in all of their manufactories.

Nor is it proper to ignore those who are manufacturing popular pianos, by which is meant pianos of good wearing qualities, but less expensive. There are a dozen makers of pianos of this class who have made themselves rich, and furnished instruments of music to millions—instruments which if something short of those of the great makers already mentioned, are nevertheless much better than those of the Chickering and Steinways themselves, so recently as 1860, so rapidly has the world moved along this line. At the present time the extent of the piano trade of the United States is believed to reach substantially an aggregate of eighty-five thousand instruments annually.

The occasion for national pride in this part of the record is found in the fact that America has not only equaled Europe in the artistic part of this business, but so far surpassed her that American pianos are universally admitted to be the best in the world, and only their expense keeps them out of European markets.

A very important improvement in piano making has been discovered



HENRY STEINWAY.



W.M. STEINWAY.



CF. TH. STEINWAY.

and patented by two different inventors within the past ten years. It is the method of stringing and tuning. All the pianofortes before the public, except the work of one or two firms, are strung in the same way, the wire being wound around a tuning pin which simply sticks in the wood of the wrest plank, being held from slipping by friction alone, the same as a tuning pin of a violin. The B. F. Baker piano and the Mason & Hamlin piano are strung upon a different principle, the tuning pin being what is called a "set screw," passing through a nut or collar, on the steel plate above where the "wrest plank" would be. In this method of tuning the strings cannot slacken except by stretching, it being absolutely impossible for the pin to slip. The Mason & Hamlin method has certain advantages over the other, and the pianofortes turned out by the house are of a highly musical tone quality, while the tenacity of tune under hard usage is simply incredible. It appears quite certain that this improvement or something similar must eventually, and that very soon, be adopted by all piano makers.

ORGAN BUILDING.

In the line of organ building it is not to be expected that this country would especially distinguish itself. The organ is one of the oldest instruments and the critical part of its manufacture, that upon which its tone depends (voicing the pipes), is still done empirically, one pipe at a time, the ear of the voicer being the sole guide. The early organs built in this country were rude affairs, the actions crude and the voicing, apprentice work. Moreover, most of them were ordered by churches lacking means sufficient to pay for as much organ as they would have liked to have. Hence a number of half stops and general insufficiency of appointment. The gradual improvement in this respect, after the erection of the great organ in Boston Music Hall, has been touched upon in an earlier chapter, and need not here be repeated. The first builders to feel the new impulse were the Hooks, both from their chagrin at having been passed over when the order was placed abroad, and because they lived in Boston, where, through the stratagem of employing the workman sent over by Walcker & Son to keep the Music Hall organ in order, they obtained early access to the interior of the instrument, and were able to duplicate its scales or proportions of pipes. The German action was what is known as the poppet valve action, which no American would care to duplicate. In tone quality the Hooks soon surpassed their German masters, except in the string color, where the high price of metal in America rendered the German method of making these pipes of solid tin too expensive. In the point of dispensing with half stops and a fuller appointment of eight-foot tone, another firm was perhaps as early as they in the field. Johnson &

Son, of Westfield, Mass., have made a great record as organ builders, their works erected prior to the beginning of this year numbering 727. The head of this house is

WILLIAM A. JOHNSON.

Mr. Johnson is a self made man. He was originally a bricklayer, who made a small organ for his own satisfaction, in his unemployed time in the winter. It was what was called a parlor organ, of four stops, blown by the feet. This he sold remuneratively, and the following winter he made another. This found ready market, and another was wanted before the next season's idleness came around. Thus it took but a short time before the enterprising young bricklayer found himself a fully employed organ builder. The first organ inside which he ever saw, was one of Hook's. Mr. Johnson's record is an extremely honorable one. He is known in every part of the country. Often he is abrupt with a committee, breaks off a negotiation when he thinks he has conceded enough, but what he agrees to, that he *does*, whether he makes or loses by it. At the present time he has one of the largest organ factories in the world, and his engagements are made for about a year ahead. Mr. Johnson's name has not been associated with any one particular improvement in organ building, although he has made many. His principal praise is for a high average of work, and a constant advance in methods and quality of results. His son, Wm. H. Johnson, who was born in 1837, has been associated with him for many years. He is one of the best voicers in the country.

HILBOURNE L. ROOSEVELT.

There is another American firm which has distinguished itself in this department to a degree more readily acknowledged abroad than here. We refer to the house of Hilbourne L. Roosevelt. Mr. Roosevelt was a wealthy young New Yorker, who after graduating from college looked about for a business. He followed his own taste, and entered the career of organ builder. Having means, it was easy to surround himself with good workmen and proper appliances, and he gave rein to his imagination. The result was a number of extraordinary improvements, or at least novelties, in organ building, both mechanical and tonal. No other builder in the world has gone so far as he has in making the whole organ capable of crescendo and diminuendo of volume of tone. This he accomplishes by means of several swells. Not alone the swell organ proper is inclosed in a box with swell blinds adapted for opening to let out more tone, or shutting to suppress the volume, but the choir and the solo organ, and part of the great organ, are also inclosed in swell boxes. In his ordinary two-

manual organ, for church use, he incloses all the pipes of both manuals in a swell box, except the diapasons of the great. This great innovation is bitterly inveighed against by many builders, but the advantages of it are so great upon the side of expression that it is more likely to become general than to be given up. Mr. Roosevelt made great improvements in voicing, in certain stops surpassing previous efforts of American and foreign builders alike.

In the mechanical means of controlling the organ, however, the Roosevelt inventions are more remarkable still. There is the Roosevelt wind chest, which costs more than twice as much as the ordinary one, but the result is a quickness of speech far in advance of ordinary instruments, and the touch of the largest instrument is as light as that of an ordinary church organ. Without the Roosevelt wind chest, this can only be accomplished by electricity, or the pneumatic lever, which latter has the disadvantage of retarding the speech. In his large organs, such as that in the Garden City Cathedral and the new one in the Chicago Auditorium (which is the most complete concert organ in the world) all the pallets are moved by the intervention of electricity. By this system, distance is annihilated, and there is no relative position of the actual pipes and the player which can materially affect the organ builder's convenience or the expense of the instrument. In this way the echo organ and the very loud solo stops can be placed above the ceiling, without retarding the speech, or adding to the weight of touch. Another improvement, and a very great one, is the Roosevelt system of composition knobs, by which any combination of stops desired by the organist can be adjusted and attached to the piston in a few seconds, so that the entire combination can be thrown on or off when wanted by a single pressure of the finger upon a knob above the keys. With a dozen of these adjustable knobs, the largest organ is vastly more manageable than a small one in the olden time.

REED ORGANS.

In no department of invention has the American genius taken the lead more completely than in what are now known as reed organs. In fact their extreme popularity has given rise to that barbarism, so offensive to a musician, the term "pipe organ" where simply "organ" would leave unaccustomed hearers to suppose that a reed instrument might be intended. The American reed organ is so small, so capacious, and so inexpensive in many of its varieties, that it is found in thousands of cottages and simple homes, where a larger and more costly instrument could not be afforded. Their popularity may be estimated by the fact that more than eighty thousand yearly are manufactured and sold, and it may



HILBORNE L. ROOSEVELT.

be added, that at present about forty thousand of them are made in Chicago.

The American reed organ rests essentially upon two radical discoveries. The first is that of the exhaust bellows, as distinguished from the European bellows, which force air outward through the reeds. The exhaust bellows were invented, it is believed, by Mr. Jeremiah Carhart, who afterward became the head of the manufacturing house of Carhart & Co., manufacturers of melodeons. The reed instruments constructed upon this system were called "melodeons." They had small power, and were not capable of much variety of intensity. The larger ones had two sets of reeds, but most of those sold had only one. The next great advance was due to the accidental discovery of the late Emmons Hamlin, in 1848, that if the tongue of a reed were slightly bent, or twisted, its tone quality was changed. The proper method of effecting changes of this kind, and the kind of tone modification effected by each particular kind of twist, were the subject of long-continued investigation, leading at length to the art of voicing reeds as we now have it in such master works of this kind as the Liszt and orchestral organs of Mason & Hamlin—instruments which are not surpassed in the world. The early instruments manufactured under Mr. Hamlin's system were called "organ-harmoniums," but, in 1861, Mason & Hamlin discovered certain principles of increasing the volume of tone by means of resonance cavities in the case, thus imparting greater roundness of tone quality as well as volume, and the instruments were re-christened under the generic name of cabinet organs. The art of voicing reeds was also made the subject of experiment by Mr. Riley Burdett, about the same time as by Mr. Hamlin, and claims have been made in his behalf as the real inventor. It is not at all improbable that it may have been discovered by both gentlemen, working simultaneously and without knowledge of each other's work. Accidents of this kind are common in the history of invention.

The two radical discoveries above mentioned are the foundation of American organs, but a variety of small improvements have been made by many inventors, so that the instrument in its present form is capable of great musical expression. The tone quality of the best specimens is singularly noble and musical. Another great advance made by American manufacturers of these instruments, is that of systematizing the process of manufacture, and producing greater uniformity of results, and at a lessened expense. Through the operation of labor-saving devices, the instruments of this class are turned out at an expense scarcely half what they would have cost fifty years ago. Another peculiarity of the present situation corresponds to that of pianos. While there has been one firm



P. Healy

which made the leading improvements, and set the key for the trade as a whole, all the firms are crowding close up to them in quality of workmanship and artistic capacity of instruments. The principal makers of instruments of this class at the present time are Messrs. Mason & Hamlin, Estey, Chicago Cottage Organ Co., etc.

P. J. HEALY.

One of the most curious novelties in the musical instrument trade is the manufacture in Chicago of some of the best harps made in the world. The American genius for sytematizing has been put in operation, the result being that all like parts of different instruments are made interchangeable, and with uniform excellence, whereas the European harps are all made by the piece, by hand. The head of the house which has done this, Mr. P. J. Healy, is one of the most interesting self-made men in the country. He was born in Ireland in 1840. He came to Boston at the age of ten and got a situation as errand boy in Reed's music store. He went to night school, learned reading, writing and bookkeeping, and presently became bookkeeper and confidential clerk. In 1864 he came to Chicago with Mr. Geo. W. Lyon, and started the house of Lyon & Healy. Prosperity attended their efforts, although they were burned out hree times. Mr. Healy was the financial head of the concern. He was clever in surrounding himself with an able staff, and the consequence is that to-day the house of Lyon & Healy is the largest establishment of general musical merchandise in the world. Mr. Healy is still not an old man, and his sons are trained to carry on the business when his usefulness is done. He is enterprising, energetic, careful and clear-headed. His word is as good as his bond.

One of the most curious episodes in American organ building is that of Mr. Henry Ward Poole, who about 1850 undertook to solve that venerable problem of musical theory and practice, temperament, by doing away with it altogether. Besides the credit of having succeeded measurably in this, he is entitled to the further distinction of having added the true harmonic sevenths to musical theory. The work of Mr. Poole received scanty attention in American musical circles, but it has excited great interest in the highest scientific circles abroad.

He contributed to Silliman's *American Journal of Science*, about the year 1850, articles upon perfect intonation; and, some years later, articles upon his enharmonic keyboard. Helmholtz in his *Sensations of Tone*, quotes several times from these articles, and characterizes an English enharmonic keyboard as having been "after a plan invented by the American, H. W. Poole." The translator, Mr. Alexander J. Ellis, of the Royal Society, devotes nearly six pages (474-479, ed. of 1885) to this keyboard. It appears that Poole's keyboard was imitated in the "invention" of Mr. Collin Brown, of Glasgow, Scotland, excepting that Brown's keyboard made no provision for harmonic sevenths — yet without them there is no perfect intonation. Mr. Poole is a brother of Mr. William F. Poole, LL. D., of the Newberry library, Chicago. His story is as follows:

HENRY WARD POOLE.

Mr. Poole was born Sept. 13, 1825, at Salem, Mass., since (by the changing town lines and names), Danvers, South Danvers and Peabody. As a boy he was a constant reader, had a taste for mechanical invention, and great facility for acquiring languages and the mathematics. The family having removed to Worcester, Mass., he fitted for college at Leicester Academy, and entered Yale College at the age of fifteen. It was found at the end of the sophomore year that the curriculum and training of a college were not framed for minds having habits and proclivities like his. In Greek, Latin and the mathematics he could make a fair recitation with very little study, and hence he reveled in the opportunity he now enjoyed of having all the books he could read. He would take from his society library daily two or more volumes, and exchange them on the morrow for as many more. The librarian, the late Henry Stevens, since of London, and known to all book collectors as one of the most eminent of bibliographers, became alarmed at this exuberant use of the library, fearing that it would ruin the youth's prospects as a scholar, and cautioned him to read with some moderation. When this counsel failed he advised the division professor to stop it. The process, however, of

devouring the library went on; but the reader's taste for books of the *belles lettres* class changed to a taste for scientific works, and to a love of bibliography. His memory was so tenacious that he could retain and repeat verbatim the writings of his favorite authors. After leaving college he continued his scientific studies in the library of the American Antiquarian Society at Worcester.

Geology was one of the subjects in which he became interested, and he obtained a position in the geological survey of Pennsylvania, under Prof. Henry D. Rogers. He was stationed at Pottsville, Pa., and was employed in the survey and cartography of the anthracite coal mines of that vicinity. When that survey was completed, he remained for a time at Pottsville in the profession of mining engineer. He later held the position of assistant astronomer in Dudley observatory, Albany.

In the construction of a parlor organ and attempting to tune it, his attention was drawn to the more abstruse questions relating to the science of music. As he was an adept in the use of tools, he made the machinery and case himself, but applied to Mr. Joseph Alley, a metal-pipe maker, of Newburyport, Mass., to furnish the pipes. When the organ was completed he undertook to put it in tune, and here encountered the problem and mystery of temperament, which he soon solved in the popular and superficial way from the text books. With this solution he was not satisfied. Why have any temperament at all? Why not turn out "the wolf," and have an organ with perfect intonation? were questions which forced themselves upon his mind, and he resolved to answer them affirmatively, or to know the reason why. The investigation required an experimental knowledge of the whole phenomena of sound and of harmonic relations, as well as of all the literature on the subject. To this task he applied himself, experimented with the monochord, with horns, and read up the literature of the subject. Having ascertained the sounds and their mathematical relations which were needed to produce perfect intonation in the usual number of keys, he turned his attention to the construction of an organ which would produce these sounds, and to the contrivance of mechanism by which the sound required in each key could be readily controlled by the performer. He fixed upon the plan of using the common manual with twelve keys in the octave, and devised mechanism by which, with one movement of a pedal, all the pipes needed to produce perfect intonation in any of the keys (say the key of four flats) would be instantly attached to the finger keys through the whole keyboard, so that the fingering would be the same as on the common manual. He assumed that all music, for the time being, was in some key, and perfect intonation was secured by pressing the pedal of that key, which act-



HENRY WARD POOLE.



WM. A. JOHNSON.



ELIAS HOOK.

ing upon an ingenious mechanism called "selectors," did the work instantly and effectively. When a modulation was made to another key, the pedal of that key was pressed, which raised the former pedal, and brought under the player's control all the pipes needed in the new key. The organ was constructed at the shop of Mr. Alley at Newburyport, who was an experienced organ builder, and an enthusiast for perfect intonation. It was a joint enterprise, Mr. Poole furnishing the money, and both their personal services. The organ was completed in the autumn of 1849. Later it was set up in the church of the Rev. James Freeman Clarke, D. D., in Indiana Place, Boston, where it was used in the regular service for fifteen years.

In January and March, 1850, Mr. Poole contributed two articles to Silliman's *American Journal of Science* (2d series, vol. IX, pp. 68-83, 119-216) on *Perfect Intonation in Music*, in which there is a description of the organ and of its principles. About this time he became interested in Greek music, and read in the original Greek with intense interest the collection by Meibomeus of the seven Greek writers on music, a copy of which he found in Harvard College library. He made also the acquaintance and friendship of Gen. T. Perronet Thompson, of London; and a delightful correspondence was maintained between them on musical theory until the death of the general, in 1869. General Thompson sent to Mr. Poole his numerous writings on just intonation, including his *Instructions to My Daughter in Playing the Enharmonic Guitar*, and his contributions to the *Westminster Review*, of which for many years he was the editor.

In the autumn of 1856, as engineer of the Mexican Pacific Coal & Iron Mining Company, of New York city, he organized an expedition for the exploration of Mexico. The party landed at Vera Cruz and taking horses and other animals for transport service arrived in the City of Mexico Dec. 23, 1856. The railroad from Vera Cruz had not then been constructed. Having completed the outfit, the expedition started south through the state of Guernero, in search of iron and coal mines, and reached Acapulco on the Pacific, May 25, 1857. The route then lay northwesterly along the coast to the mouth of the Zacatula river; then easterly along the valley of the river to Mescala; then northerly to the City of Mexico. The route was through a wild country never visited by travelers, and seldom by exploring parties. Mr. Poole took with him a full supply of instruments for determining astronomically geographical positions, for topographical reconnoissance, and for mining exploration. The topographical survey and the collection of materials for a new map of the country were under his special charge. Latitude and longitude were taken by him astronomically

at every stopping place when the weather would permit; and his report and maps, four in number, were printed in New York in 1858.

Mr. Poole on this expedition became so interested in Mexico, its antiquities and its people, that he returned the year after printing his report, and has since made the City of Mexico his residence, except during several visits he has made to the United States. For several years he was professor in the National College of the Mines, and is now a member of several Mexican scientific societies. He resides in an old convent confiscated by the government, which he bought some years ago, and interests himself in collecting early Mexican books, studying the antiquities of the country, and in general scientific pursuits. On a visit to the United States he prepared two articles on his *Enharmonic Keyboard*, which appeared in the *American Journal of Science* for July, 1867, and April, 1868, (2d series, Vol. XLIV, p. 1, and Vol. XLV, p. 289). He is not and never was, a professional musician; yet for his own amusement and for scientific experiment he plays with more or less facility on all sorts of instruments; but never publicly or for the entertainment of others.

The theory of this organ was that music is always in some one key, and that transitions to foreign keys take place across chords that are common to both the old and the new keys. The pedals, instead of being arranged according to the scale, as in organs generally, were progressive by fifths. At the center of the keyboard was C, next upon the right G, D, A, etc. Toward the left from C, followed F, B flat, E flat, etc. The pedal key itself did not affect the adjustment of the selectors. But there was a small brass piece passing through the key, standing a half inch or more above it, which being pressed operated the selectors, throwing the whole organ into the key of the modulating key pressed. Hence it was possible to modulate or not as the organist pleased. Mr. Poole had a theory concerning the proper function of the pedals, which, he thought, ought always to play fundamentals and never merely melodic passages, as they continually do in Bach and the German school generally, and as the double basses often do in the symphonies of Beethoven and other good masters. Hence this organ was not practicable for the performance of organ music usually regarded as strict, meaning by the term organ music with a melodic independent voice for the pedal part. Nor was it valid according to the possible demands of musical theory in another respect. Its modulations always took place by fifths. To go from C to G is practicable and easy. But modern music recognizes many modulations to the major third below or the third above. These modulations could not be perfectly made upon this instrument, nor would it be possible to construct one upon which they could be made without extremely numerous

additions to the number of pipes. Our existing musical theory attempts to derive all consonances from fifths; but it is impossible to derive thirds from fifths. Hence a major third below any given key note is an entirely different sound to apparently the same note enharmonically arrived at in a circle of fifths. Therefore the verdict must be that Mr. Poole did not fully succeed in solving the problem of perfect intonation, but only that part of it which depends upon fifth relations.

The effect of the organ, however, was extremely delightful. The editor of the present work had the opportunity of playing upon it many times, while it stood in the factory at Newburyport and found it beautiful. Organists will understand the value of the commendation when it is stated that the open diapason and trumpet together made a very rich and harmonious effect in the full chord of the ninth. This chord with those two stops alone would be utterly unbearable upon an ordinary organ, unless concealed by the ample vibrations of the deep pedal notes. Mr. A. U. Hayter, organist at King's chapel, objected to it upon the ground that it obliged him to be too careful. This, however, counts for nothing; for it is easy to see that an organist might be so educated and trained from childhood as to be able to know by intuition what key he had modulated into; and if always accustomed to an instrument of this kind, he would be able to follow his playing with the proper touches of the modulating pedals, and accordingly render everything in perfect tune. This experiment of Mr. Poole's is one of the most interesting that has been tried anywhere in the world, and the present work would have been incomplete without an account of it. The organ is now (1889) packed away somewhere in Boston, but it is greatly to be wished, in the interests of science and of history, that it could be re-erected in some accessible place, it would be available for scientific uses.

VIOLIN MAKING.

NONE of the most remarkable things in the mechanics of music within the past fifty years is the recovery of the art of violin making, according to the principles of that greatest of masters of the art, Anthony Stradivarius. Several of his violins were taken apart and the wood analyzed, as to its tone-producing properties. It was found that he had a regular system, according to which the tonal powers of the different kinds of wood employed in the same instrument stood in a certain relation to each other. When these points had been settled, and his location and dimensions of the "f holes" had been found to yield better results than any other practicable arrangement of them, there was still the varnish, which for some time eluded all attempts to reproduce. This was at length re-invented, and to-day there are several American violin makers who hold a rank scarcely below that of the celebrated Italian masters of the art. First upon the list should come the name of

GEORGE GEMUNDER.

This eminent maker of violins was born at Ingelfingen in Wurtemberg on the 13th of April, 1816. His father was a maker of bow instruments, and in his earliest youth the subject of this sketch became familiar with the principles of the art of violin making. Nevertheless, it was decided to make a schoolmaster of the lad, and he was educated accordingly. The plan was not in accordance with his tastes, however, and he preferred to devote himself to scientific and mechanical pursuits. His father died when young George was in his nineteenth year, and the young man then went to other German cities, Pesh, Presburg, Vienna and Munich. He cherished the ambition of going to Paris and making the acquaintance of the celebrated violin maker, Vuillaume. At the suggestion of a friend he went to Strasburg with a letter of introduction to an instrument maker there. On arriving, however, he was astonished to find that the party was a manufacturer of brass instruments. He at length obtained an engagement with Vuillaume, and went to Paris, where he found to his perturbation that Vuillaume spoke no German, while he, (Gemunder) was ignorant of French. In this dilemma Vuillaume offered

him nominal wages should he be content to work for such until he learned the French language. After he had been with the French manufacturer for some time, circumstances induced him to form the project of going to America. When he informed Vuillaume of this plan, however, that gentleman would not hear of it, declaring that he did not wish Gemunder to leave his employ, but particularly not to go to America, where the art of violin making would meet, as he said, with no encouragement. At this Paris establishment, George Gemunder remained for several years, making and repairing violins for the distinguished artists and amateurs of the day. In 1847 he received an invitation from his two brothers residing in America to visit this country. Here he engaged with his brothers in giving concerts, but the venture was not lucrative, and borrowing twenty-five dollars as capital to invest in business, he went to Boston to engage in violin making. Here he sent a quartette of bow instruments in imitation of Stradivarious, also several other violins, to the London exposition in 1851. His business in Boston was not remunerative, and he moved to New York, where shortly after his arrival he was surprised to learn that his exhibit in London had been awarded the first prizes. In 1852 Gemunder called upon Ole Bull and informed him that he had left the employ of Vuillaume, at which Mr. Bull was astonished, as he could not understand how one could leave a master of his art such as he knew Vuillaume to be. He said as much to Gemunder, and put forward as a conclusive evidence of Vuillaume's talents a violin which he believed Vuillaume had repaired for him. Gemunder took the violin and proved to Mr. Bull that he, himself, and not the master workman, had done the marvelous repairing. Mr. Gemunder has remained in New York ever since, and his violins have won the highest opinions from the most eminent virtuosi of the day. He has been awarded many medals for his excellent work as a violin maker, and he is one of the very few in this line at the present day who have mastered the art. Another maker who has won well-earned fame in most parts of the world resides in Cleveland, Ohio.

MR. J. C. HENDERSHOT.

Mr. Hendershot was born at Cambridge, Mich., May 20, 1847, and he is, therefore, forty-two years of age. For the past twenty years he has devoted all his leisure time to violin making, pursuing the labor with the zeal of an enthusiast and purely for the love of the work. He is a natural genius in mechanics, and has that intense love that is never baffled at difficulties, and having traveled extensively and formed quite a collection of his own, his taste is formed on the finest models. His collection of about fifty instruments comprises such names as "Amati," "Stradi-



C. G. CONN.



GEO. GEMUNDER.

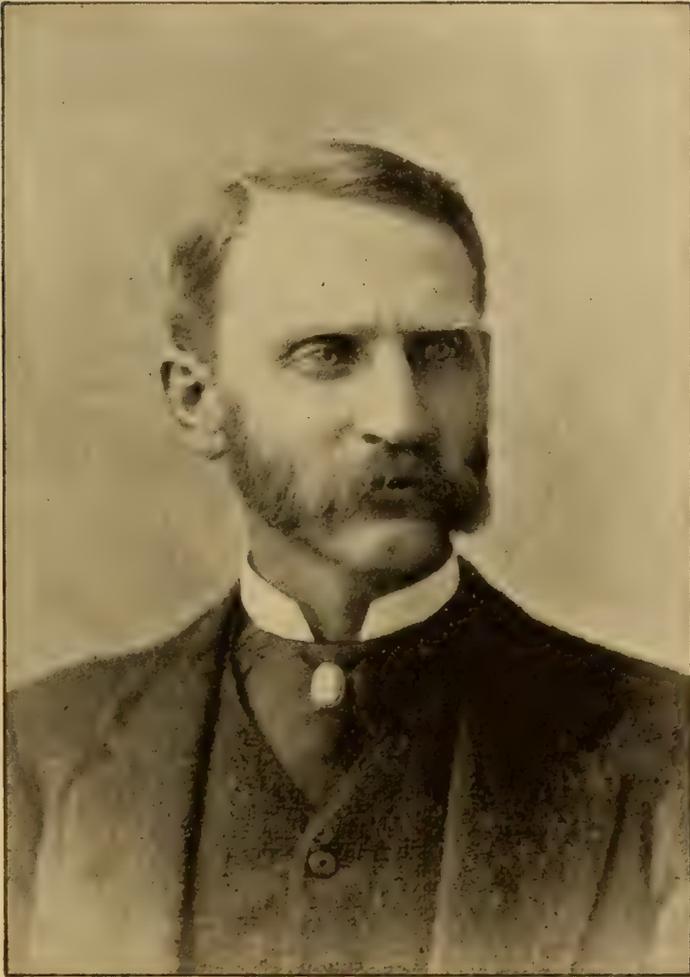
varius," "Petrus and Joseph Guarnerius," "Steiner," and "Klotz," "Matthias Albani" and others of the famous makers, and it is a sight to see Mr. Hendershot lovingly take his favorites by the neck and expatiate on their merits and point out their cunning workmanship. After years of study and experimenting with all sorts of wood, Mr. Hendershot came to the conclusion, since practically verified, that balsam wood solved the problem in violin making, as it is the wood that possesses the wearing and lasting qualities so long sought for by violin experts. The tonal quality of the wood we instantly recognized when Mr. Nowell drew his bow across the strings; the instrument in question gave out a rich tone, both brilliant and velvety, with that indescribable something that told one it owned a soul—something most violins are lacking in, and which nothing compensates for. Mr. Hendershot builds after the best models, and the nicety of his workmanship must be seen to be appreciated; delicate F holes, graceful scroll and neck and flowing lines are some of the characteristics of his art. The best of the profession are using his violins, and he showed me many warm letters lauding him and begging him to continue in his good work. Remenyi plays on one of his instruments; Mr. Jacobsohn, of Chicago, is another name that is sufficient guarantee; George Lehman and Miss Maggie Wuertz, of Cleveland, two talented young artists, possess fine specimens of Mr. Hendershot's skill. And now Mr. Nowell may be added to the ranks of converts, as he was so delighted with the "American fiddle" that he gave its maker an order for one on which he will play. For thorough workmanship, finish and even musical tone, Mr. Hendershot's are among the best now made, either in Europe or America.

BRASS INSTRUMENT MAKING.

The manufacture of brass instruments has been carried to an advanced point in this country, where not only have the best results of foreign makers been rivaled, but American manufacturers have devised new methods of their own, and have materially improved the instruments, and at the same time put the processes of manufacture upon a commercial basis. One of the men prominent in this line is Mr. Conn.

C. G. CONN.

The life of this celebrated manufacturer of brass band instruments is well worth knowing. It is the record of the successful outcome of untiring energy and determination. Mr. Conn was born in Manchester, N. Y., in 1844, and lived there until 1850, when his parents removed to Elkhart, Ind. From 1861 to 1865 he was serving in the army, and rose to the rank



J. A. Rindfleisch

of captain. In 1872 he commenced the manufacture of elastic rims on the metal mouthpiece of wind instruments. From that he went on to make the mouthpiece, and finally the instrument itself. He is the inventor of many improvements in the cornet, of which the outcome was the "Ultimatum" valve cornet, which is used by masters like Cappa, Bent, Emerson, etc. In 1883 Mr. Conn had the misfortune to lose his large factory, with all his patterns and appliances, by fire. But with characteristic energy he rebuilt the place on a larger scale, introducing every convenience and the newest machinery, and to-day his factory is the largest and finest in the country. This factory is the only one where every part of the instrument is made, and all band instruments are voiced in sets in order to secure perfect harmony of key. In January, 1887, Mr. Conn opened a branch house at Worcester Mass., for the eastern trade. Liberati, the eminent cornet soloist, styles Mr. Conn "the king of all cornet makers," and Gilmore, Cappa, Innes, Hutchins, Hoch, Emerson, all join in the same warm praise. Mr. Conn has lately introduced a brass clarinet, which is said to be a great improvement over the old wooden style. Outside of his business Mr. Conn is an active man. He has been mayor of Elkhart for four years, and has helped greatly to build up the city; is a member of the governor's staff, colonel and chief of artillery, organized the Elkhart Commandery of Knights Templar, is president of the Veterans' Association of Elkhart, and a member of other societies. Mr. Conn has won his reputation by sheer hard, plucky work, and he deserves every atom of praise he has gained.



E. S. Brainard

MUSIC PUBLISHERS.

F equal significance with the other features of the remarkable activity in musical directions has been the marvelous growth of the music-publishing business. One of the earliest and best known music publishers of this country, Mr. Oliver Ditson, has just passed away. Within his single life the sheet music and book trade has grown from almost insignificant proportions to such a volume that the catalogue of the house of Ditson & Co. is probably larger, in the mere enumeration of titles, than that of any other music-publishing house in the world. It is understood, of course, that publishers carry on their business upon commercial principles, for the purpose of making money, but it would be easy to underestimate the sacrifices they have made in the past for the sake of encouraging musicians in the production of works of a grade above the merely ephemeral and immediately remunerative. Ditson & Co. for many years were singularly far-seeing in this respect. The present writer, many years ago, had completed a work upon an abstruse part of musical theory, then little studied in this country. The MSS. was accepted by Ditson with the remark: "We do not see any money in your work; but we do see a good fellow working for the cause of art, against great disadvantages, and we are disposed to help him." In this instance the work had a moderate sale, but it is doubtful whether the cost of the plates was made good. Other compositions of ambitious purpose have been held unsold for years, and at length the plates have been melted down for the metal in them, without the world having been appreciably benefited by the music publisher's charity, for it is of little use to print books which nobody buys. Still the publishers have often been rewarded for taking their chances in this way. The great publishing house of Breitkopf & Haertel found the compositions of Robert Schumann utterly unsalable for years, yet they afterward became one of the most profitable properties in the catalogue of the house.

OLIVER DITSON.

A name that is as familiar as a household word wherever music is known and loved, is that of the famous publisher, Oliver Ditson, who but



Oliver Ditson

a few months ago passed from his field of usefulness and went over to the vast majority. Mr. Ditson was a pioneer in the field of music publishing in America, and he was the founder of the great house that bears his name, which is known from one end of the Union to the other. Mr. Ditson was a Bostonian by birth, having been born at the North End Oct. 30, 1811. He attended the common schools of Boston and acquired a good, sound education, graduating at the head of his class when he was but twelve years of age. He entered upon the trade of printer, and after being connected with several printing and publishing houses he formed a partnership with Col. S. H. Parker, and engaged in publishing books and music. At the time of the formation of this partnership Mr. Ditson was just twenty-one years of age. In 1840, Col. Parker retired, and Mr. Ditson carried on the business alone. Shortly afterward he married Miss Catherine Delano, and to them five children were born, two of whom survive. In 1845 Mr. John C. Haynes entered the employ of Oliver Ditson, and shortly afterward Mr. Haynes being taken into partnership, the firm name was changed to Oliver Ditson & Co. In 1857 the wareroom on Washington street, Boston, was built to accommodate the rapidly increasing business, and in 1877 another store adjoining was added to the space needed by the firm. In all his personal and business relations Mr. Ditson won esteem and regard. He was a model of the American business man and the American citizen. He was a stanch friend, and in his own family was accorded even more than the affection that is usually bestowed upon a husband and father, for he was of the kindest of dispositions and most amiable in temperament. He was a valuable friend to all musical enterprises, to which he contributed freely, and in which he took a deep interest. His career was notable for its modesty, integrity and fidelity, and he is one of the very few Americans who have been purely men of business and yet who have become known all over the land. To quote from the *Boston Gazette*: "It would not be exaggeration to say that millions of people of successive generations during the last fifty years have learned to associate his name with the musical works they have studied or enjoyed; while he has been known abroad and to those engaged in similar business as perhaps the largest music publisher in the world." Mr. Ditson died Dec. 21, 1888, after a long illness.

JOHN C. HAYNES.

The story of this almost life-long associate of Mr. Ditson is that of the typical self-made American. He was born in Brighton, Suffolk County, Mass., and comes of sturdy New England parentage. After finishing his studies in the common schools of Boston, he entered, at the



John C. Hayes

age of fifteen, the employ of the above-named firm, at the munificent salary of \$1.50 per week.

His remarkable executive ability and sterling abilities enabled him, from these small beginnings, to attain an enviable prominence in the commercial and musical worlds.

His entire career has been animated by an enlightened and progressive spirit which has been a powerful factor in the advancement of the musical art on this continent. It is to his influence that we owe the first publication in America of *Mendelssohn's Songs without Words*, and *Beethoven's Sonatas*, which was then considered as ahead of the times and a risky pecuniary venture. He has ever been ready to exert the same genial influence, the same progressive spirit and the same sympathy in behalf of any musician who aspired to have his compositions published, and thousands of musical works have been issued without a thought as to their being a paying investment.

The stimulating influence and far-reaching benefits of this magnanimous policy on the part of Mr. Haynes and his associates have been of incalculable value to the cause of music, and have been felt throughout the country.

As a point of encouragement to the ambitious student, it may not be out of place to mention the fact that among the book publications of this house *Richardson's New Method for the Piano* has been one of the most successful. Mr. Richardson was a young man when the book was compiled, and died shortly after its publication. His widow has already received over \$100,000 in royalties on the sale of this book.

When a young man, Mr. Haynes was instrumental in organizing the Federal Library Association. His many years' connection with it was of great value in his early training and culture. He is a life member of the Mercantile Library Association and of the Young Men's Christian Union; also of the Woman's Industrial Union, and of the Aged Couples' Home Society. He is one of the trustees of the Franklin Savings Bank, director in the Massachusetts Title Insurance Company, and in the Prudential Fire Insurance Company, treasurer of the Free Religious Association, member of the Massachusetts Club, and of the Home Market Club; also of the Boston Merchants' Association.

The death of Oliver Ditson, Dec. 21, 1888, dissolved the firm of which Mr. Haynes had been a partner for so many years. A corporation was formed, of which he became the president and general manager, where we now leave him in the enjoyment of good health, with the wish that he may be spared many years in which to continue his good work and the development of his life's ambition.

CHAPTER XVI.

LITERARY FACTORS IN MUSICAL PROGRESS.

THE position of the literary element among the forces which have brought the art of music to its present recognition and appreciation in America is peculiar but singularly helpful and honorable. Yet no element of all the complex forces is so little understood by the average musician. This is because, primarily, the literary element operates in a different plane from that of music proper. Music itself, as combinations of tones, is taken into consciousness by way of the ears and the single and combined tonal impressions so received are correlated and classified in corners of the brain with which we are only imperfectly acquainted, the best musicians being but little wiser upon this point than the poorest. The farthest that the testimony of experts can go in this direction is to certify that to him, the expert, such and such tonal combinations are intelligible. Literature does not come into the musical plane at all, but only approaches it here and there, and in some of its most beautiful marches runs in a parallel way with it. Hence there might be a very vivid appreciation of music in an individual or a community, without any one person of the entire number so included being able to give any intelligible account whatever of the reason why this, that or the other combination affected him or failed to affect him. In the same manner a community might be full of poetically inclined souls, whose ordinary state might come very near the ecstacy commonly engendered by music in those sensible to its influence, without any one of those individuals being able to explain the reason why. Poetry also lies outside the plane of reason. While the words of which poetry is composed represent concepts, the poetry as a whole represents something quite distinct from concepts, namely, imagination, play of fancy, feeling; and while the Gradgrind critic is occupied in determining some nice point of grammatical construction, or the agreement of some mislaid nominative with its hastily acquired verb, the poetic reader is already at his goal, the Pisgah height from which the poet looks out over the promised land, which only poets see. Nevertheless the literary element is extremely important in the cultivation

of musical taste, and the nature and extent of this importance are the questions to which we here address ourselves.

Literature has three planes of service in respect to music, differing from each other in the degree to which the purely musical faculties regulate and illuminate its operations. The highest of these planes, because the one in which the purely musical faculties exercise supreme control, is that of criticism proper. A determination concerning subject matter or performance, that it is or is not artistic. In this plane the literary faculty is the servant and helper of the musical, translating into the vernacular of intellectual inter-communication the verbally vague impressions or intuitions of the musical faculties. The manner in which this control of the literary faculties comes to pass need not here detain us. For anything that we know it may be analogous to the manner in which induction takes place between two electric circuits which happen to be contiguous. Service in the second plane rendered by literature to music is that of musical journalism, recording and applauding noteworthy happenings in the musical world. Here the purely musical intuition is exercised only in the selection of events for record, and, to some extent in characterizing them; the greater part of the journalism is purely literary. The third plane is that in which the literary faculty is supreme, and the musical is the servant, or at least is kept in the background. This is the intellectual service of providing formulas for communicating technical musical knowledge, the making of text books, and the like. This service is as important as any, since without it music thinking can never become really clear, for clear thinking is so intimately connected with clear saying that it is hardly possible to determine which is the cause and which the effect.

Of criticism proper, the highest of these composite relations of literature to music, it may be observed that no branch of work in connection with music is less understood or more often abused. The great majority of careless readers suppose that a critic's principal function is to find fault with performance, and they estimate his thoroughness as common people used to estimate a doctor's power, by the bad taste and spirit-searching qualities of the drugs he administered. To find fault is exactly what a critic should not do if he can avoid it. His proper mission is that of explaining to the public outside of music, or only just inside the doors of its sanctuary, the reason why this, that or the other should affect them, or should not affect. Properly speaking, the critic is a literary intermediary between the artist and the public. There is only one thing worse for a critic than habitual fault-finding, which is habitual praise. When everything is alike beautiful, splendid and artistic, the world of art is reduced again to a level prairie, which, however high as a table land, is never-

theless to the eye and the traveler only a dead level, monotonous and uninspiring. Nor is the so-called "judicious" standpoint more satisfactory to the reader. To go through a performance, saying that this little bit was well done, this one badly, at this point the soprano flatted perceptibly, and at this the alto failed to come in time, is not to give an artistic criticism of a performance. To speak of a new work as composed upon a certain theme opening in the key of A and passing presently by a certain chord to the key of B, is of no more value to a reader than the information that a certain article of bread contains so-and-so-many particles of gluten, starch, or what not. The buyer desires not a chemical analysis, but information whether the bread offered for sale is agreeable to the taste and digestible. Not even a baker is informed of the particulars concerning the chemical constitution of the bread. Nay, even the chemist himself is still at sea, for when he has done his best in analyzing many common substances, oils or what not, he finds several of them to be composed precisely alike, although their tastes and properties are very different. The true place of criticism has been well defined by Mr. H. L. Finck in a dictum quoted below in the article devoted to his record. It is to transfer to the reader something of the "contagious enthusiasm," which a great master work awakens in a sensitive soul.

Criticism has two distinct functions: To pass upon subject matter, and to characterize performance. Here again we come upon a diversity of gifts, it rarely happening that critics are equally strong in both these functions. The earlier critics who attracted attention were musicians with a literary faculty, and as the standard of performance was not so high as it has lately become, their work measures very well along the plane defined by Mr. Finck. One of the first of these artists to acquire national fame was Mr. John S. Dwight, whose fluent and graceful English was devoted to the finer appreciation of music with so much effect that he has been an inspiration to at least two generations of susceptible souls.

The most difficult thing in criticism proper, and the only element in it entitling the doer to genuine rank as a critic, is the ability to distinguish a first-class article, whether performance or subject matter, before it has generally been so recognized. It is not here intended to affirm that this art is one which strains the mind of the critic more than any other of his functions; on the contrary, if he is able to do this, he does it through the exercise of a true artistic intuition, which costs him no more conscious exertion of brain power than the intuition that water is more apt to run down hill than up. Either he sees it or he does not see it. If the latter, all helps will be in vain, and reflection will aid him but little. He is not a critic, nor ever will be. Technical knowledge is of great value

here, provided it be in such form within him as not to interfere with the exercise of the artistic intuition referred to. But it often happens to a critic to be too well informed technically (or too little informed artistically) in consequence of which he gets lost in some minor particular, losing sight of the main question entirely. In fact, a certain degree of largeness of mind and freedom from small prejudice is indispensable as part of a critic's equipment.

Another point worth noting is the public to which the critic should address himself. Many critics write as if with an eye to the performer's reading the article in print. "How will this strike him?" "How will he take this?" These are questions one reads between the lines continually. The mean critic who gives a bad notice because he has been refused free seats, or because he dislikes the player or singer, or because the composer is of a hostile nation, we pass without a word, beyond his enumeration as one of a nearly extinct class. He has nothing for us. The proper aim of the critic should be to awaken interest in the province of art in which he exercises his function. This he is to do, not by pouring ill-timed technicalities and statistics into the unwilling ear of readers, but in a much better way, by conveying to them the impression that there is something in the art worth attending to, and capable of being spoken of in an interesting manner. This is the real motive power in criticism, especially when directed in the manner above described, by the sure intuition which, taking a short cut, arrives at the goal before the average reader has been able to get his bearings. Nor is anything surer than that something to say, will find a hearer. The world is like the old woman of popular fancy, its great all-receptive ear is ready to him who can fill it. This is proven in all the personal biographies which fill up this chapter. One and all, these men began as enthusiasts in music, and spoke to those having little or no interest in the art; still as years have passed one hearer after another has been acquired, until they now number by thousands and tens of thousands.

The enormous change in the currency of writing about music within recent years is almost incredible. It is scarcely twenty years since one of the oldest American musicians, and best of men, took a young writer one side and said substantially: "My dear fellow, you will never get a hearing in this country for your pretty talk about classical music; Americans do not care for it. Come with us and praise the music which the average American likes, and you will be happier, better paid and have a better time." The young man replied: "Every one must be true to his own highest light. It happens to be my mission to talk about the music I know to be best worth talking about; and I will go on. Whether

they hear me or not may be a serious matter financially, but as it happens to be my work to do this thing, I shall keep on." The usual result followed. In so far as that writer has had something to say he has found readers, and the usual rewards of writers who please and instruct their readers follow. The dismal prophecy of the senior has not been realized.

One of the most important functions of criticism nowadays is its exercise through the columns of the daily press. In this respect a single generation has seen a great change all along the line. If when Mr. Dwight established his *Journal of Music* he could have written a half column or more several times a week, and have been sure of its reaching half a hundred thousand readers, is it likely he would have considered himself to be advancing his cause through the medium of a fortnightly publication reaching only half a thousand readers, many of them so full of professional prejudices as to be practically insensible to his teaching? It is true that many suppose that the daily newspapers impose restrictions upon the critic as to the use of technicalities. This is not the case. An intelligent critic recognizes the fact that he is addressing thousands of readers not technically conversant with the subject of which he writes; he therefore seeks to be intelligible, and in order that he may be so, avoids technicalities as far as possible. But it needs only to read the daily papers after an important musical event to find it treated with an amplitude which few special journals are able to afford. To cite a single instance among many, the operatic performance of the Metropolitan Company in Chicago in May, 1889, received in the *Chicago Daily News* about three thousand words a day, when Wagner's *Nibelungen Trilogy* was being given. Thus in five days, the *Meistersingers* coming in at the end of the week, that paper devoted to this one subject no less than fifteen thousand words, or the equivalent of about sixty pages like those of the present work. No musical journal could spare so much space in a single week, however interesting the subject might be.

In the early days of journalism, before news gathering had been carried out over so wide a space as at present, the *New York Tribune* not uncommonly devoted from three to five columns to the opera of the night before; and upon certain occasions the allotment of space is said to have reached an entire page. This was in the time of the late William Henry Fry, who was the first musical critic upon a daily newspaper in America to gain the ear of the public, and to employ his position for the purpose of bringing his readers as far as possible upon his own high plane. In these days we would consider that so unreasonable an allotment of space would defeat its own purpose, since amid so many words the particular points intended by the writer would surely be missed by the reader, who

is very certain to have occupation of his own, and will not be able to devote his entire time to reading criticism, however able it may be.

These long articles, moreover, are of a kind peculiarly dangerous to the critic. For example, in the *Tribune* of December 23, 1863, he had five columns upon Gounod's *Faust*, performed the previous night for the first time in America. Now when one considers that an article of this kind is necessarily written in advance, before hearing the opera at all, merely from a study of the pianoforte copy, it is easy to see that it carries a much lighter authority than if it had been entirely written after hearing the work. It is mechanically impossible, as daily journalism goes, to write more than about fifteen hundred words after an operatic performance, especially of a long opera like *Faust*. All the remainder of the article must have been written the day before, or several days before, and have been put in type before the opera was begun. Now every critic knows that hearing a work makes a great difference in his opinion concerning it. Things which look extremely questionable upon paper turn out all right in performance, and points which the reader passes over without notice prove to be very effective in action; hence it happens that a hearing generally changes or materially modifies the critic's view of a work; and, in the case of long articles written in advance, changes it when it is too late to confess the fact. Mr. Fry's article concerning the first production of *Faust* also illustrates another prime difficulty in criticism, namely the difference which custom makes. What we are used to we like; that which is new we are apt to condemn. This is what happened to Mr. Fry in the case in question. Gounod's opera, which as we now see it began a new school, he pronounced unlikely to succeed. Yet these are his words: "Among all these nineteen pieces we look in vain for a first-class memorable melody—the prime requisite for an opera and without which it cannot live. And, again, this opinion reduced to its essence, amounts to saying that Gounod's melody did not conform to the Donizetti type, which, as we see in "Notre Dame de Paris," was the ideal in Mr. Fry's mind at the time. But when all deductions of this kind have been made, Mr. Fry is entitled to the credit of having first gained the attention of American readers to musical criticism, as we now understand the term. The tradition thus established in the office of the *Tribune* has been kept up ever since, and by none more capably than by the present incumbent of the chair, Mr. H. E. Krehbiel.

HENRY EDWARD KREHBIEL.

This well known musical journalist is a Michigan man, having been born at Ann Arbor, March 10, 1854. His father was an itinerant Method-



H. E. Krehbiel

ist clergyman, so that young Krehbiel may be said to have received his education in the same manner as the sailor was born, "all along the coast." He commenced writing for the newspapers when he was only eighteen years old, but had no regular engagement until the spring of 1874 when he began work on the *Cincinnati Gazette*. He was at that time reading law in Cincinnati, but journalism was more to his mind, and he made music his specialty. In November, 1880, he came to New York to take editorial charge of the *Musical Review*, a weekly paper, which had been established a year before by Archibald MacMartin, Gustav Kobbé and Dr. Rodriguez. At the same time Whitelaw Reid invited him to do the musical criticism for the *New York Tribune*, to which paper he is still attached in an editorial capacity. Mr. Krehbiel has been an active and zealous worker all his life, though, owing to the prevailing anonymity of modern journalism, he has necessarily received no credit for much of his work. Among his published books may be mentioned, *An Account of the Fourth Musical Festival, Held at Cincinnati, May 18, 19, 20 and 21, 1880*, Aldine Printing Works, Cincinnati, 1880; *The Technics of Violin Playing*, by Carl Courvoisier (an abridged translation of two works by Courvoisier), Cincinnati, A. E. Wilde, 1880; *Notes on the Cultivation of Choral Music and the Oratorio Society of New York*, New York, Edward Schubert & Co., 1884; *Review of the New York Musical Season*, from 1885 to 1889, in four volumes, New York and London, Novello, Ewer & Co., and several books of programmes of festivals at New York, Cincinnati and Pittsburgh. Mr. Krehbiel is a pleasing and graceful writer and a musical critic of recognized ability. Personally he is one of the most attractive figures in the profession, being fully six feet high, well proportioned and of an agreeable and inviting cast of countenance. Physically and mentally he is the kind of man who passes through the arduous grind of daily journalism with a minimum of friction and a maximum of results.

Another very distinguished representative of this class of critics is Mr. H. T. Finck, widely known as an author, aside from his purely critical writings.

HENRY T. FINCK.

Henry T. Finck, musical editor of the *New York Nation and Evening Post*, was born on Sept. 22, 1854, at Bethel, Shelby county, Mo. His father, Henry C. Finck, a physician, was a great musical enthusiast, who played every orchestral instrument except the harp, composed a number of songs, and frequently organized bands and mixed choirs for his own amusement, with such material as a small town affords. His children therefore had an opportunity from their earliest days of hearing



Henry J. Finck

good music daily. Henry T. began to play on the 'cello at the age of seven. In 1862 the family went to Oregon, via Panama, and lived at Aurora, twenty-five miles south of Portland, for ten years. In 1872 Mr. Finck went to Harvard University, where he graduated in 1876, and immediately thereafter started for Bayreuth to attend the first Nibelungen festival, of which he wrote accounts for the *New York World* and the *Atlantic Monthly*. He had previously done some reviewing for the *Nation*, and during his residence in Munich, where he spent a year after the Bayreuth festival in order to hear the rest of Wagner's operas, he continued to write for the *Nation* on musical and other topics. In 1878 he was appointed to a Harvard traveling fellowship, which enabled him to spend three more years at the German capitals, especially Berlin and Vienna, where he had excellent opportunity to prepare himself for his future critical career. Neither here, however, nor at Harvard, where he studied harmony, counterpoint and musical history, under Prof. J. K. Paine, did Mr. Finck intend to devote himself to music or journalism, his special study being modern psychology. He intended to apply for a professorship in some American college, but when on the point of returning to New York, he received from the editor of the *Nation* an offer to join his editorial staff, of so advantageous a nature that he at once accepted. As the *Nation* was about this time consolidated with the *Evening Post*, under the joint editorship of Messrs. Carl Schurz, E. L. Godkin and Horace White, Mr. Finck naturally worked for both these papers, and has done so ever since, with the exception of the season of 1888-89, which he spent in southern California, to recover from the effects of typhoid fever, the germs of which he had picked up during a tour of Spain. Mr. Finck has written a number of magazine articles on the *Development of the Color Sense* (*Macmillan's*); *Gastronomic Value of Odors* (*Contemporary*); *The Beauty of Spanish Women* (*Scribner's*), etc., but his first book was the *Wagner Handbook*, written for the Wagner concerts given by Theodore Thomas in 1884, and discussing Wagner's work and his music dramas in detail. This book is naturally out of print, but its substance will be incorporated in a collection of musical essays to be issued during 1890. In 1887 Mr. Finck published a scientific work on *Romantic Love and Personal Beauty*, (*Macmillan & Co.*), of which four editions were printed during the first year, besides a London edition in two volumes. In the autumn of 1889 a German translation of this work appeared at Breslau, in two volumes. During the season of 1887-88 he delivered a series of lectures at Chickering hall, under the auspices of the National Conservatory of Music of America, which were published in 1889 by Chas. Scribner's Sons, together with some other papers, under the



William D. Rittner

title of *Chopin, and other Musical Essays*. Besides attending to his critical duties on the *Post* and *Nation* Mr. Finck lectures weekly on the history of music at the National Conservatory, and he also has in press a new volume of travel sketches, including the Pacific coast from Mexico to Alaska, Spain and Germany. Mr. Finck is an ardent admirer of Bach, Gluck, Weber, Schubert and Schumann, but his main sympathies are for the modern schools of Wagner, Liszt and Chopin, and for Rubinstein and Franz. He believes that although the judicial attitude in a critic is proper at all times, there is a still higher function of musical criticism — that of promoting the cause of the best art by means of *contagious enthusiasm*: and this higher function often compels a critic to be an advocate rather than a dispassionate judge.

One of the eminent of the American critics is connected with the Boston *Evening Transcript*.

WILLIAM FOSTER APTHORP

Was born, of American parents, in Boston, Mass., Oct. 24, 1848. He was taken to Europe in the autumn of 1856, and visited France, Germany and Italy, going to day school to the Marquardt'sche Schule in Dresden, the Friedrich Wilhelm'sches Progymnasium in Berlin, and the French École des Frères Chrétiens in Rome, besides studying drawing (intending to follow the career of a painter) under Frenzel in Dresden, and Guglielmi and Garelli in Rome. He returned to Boston in the autumn of 1860, and fitted for college at the school of E. S. Dixwell. He was graduated at Harvard University in 1869. Shortly after his return from Europe his interest in music developed, and giving up the study of painting, he began lessons on the pianoforte, and in harmony and counterpoint, under Mr. John K. Paine, in 1863, continuing under the same master up to 1867, when it ceased in consequence of Mr. Paine going in that year to Germany to bring out his mass in D. Mr. Apthorp continued his pianoforte study under Mr. B. J. Lang for some six or eight years more; but since his leaving Mr. Paine, his theoretical studies in music have been entirely self-directed. In the winter of 1872-73 he taught harmony at the National College of Music (Thomas Ryan, president), and, on the cessation of that institution, joined the staff of teachers of the New England Conservatory. Here he taught, successively, pianoforte, harmony, counterpoint, fugue and general theory for upwards of twelve years, besides having classes in æsthetics and musical history in the College of Music of Boston University. In 1886 his connection with both these institutions came to an end.

His career as music critic began in 1872, when, on the suggestion of

Mr. Francis Boott, the composer, Mr. William D. Howells, then editor of the *Atlantic Monthly*, engaged him to edit the newly established musical department of that magazine. With two exceptions, he wrote all the musical critical articles in the *Atlantic* up to December, 1877, when the department was closed. In 1876 he became music critic on the Boston *Sunday Courier*, and in 1878 assumed the charge of musical and dramatic criticism on the *Daily Evening Traveller*. In 1881 he was made music critic on the Boston *Evening Transcript*, adding dramatic criticism to his duties the next year. He has continued in this post, in collaboration with Mr. F. H. Jenks, ever since. In 1880 he delivered a course of six lectures on the *History of Music* at the Lowell Institute, repeating the course in New York, Brooklyn and at the Peabody Institute in Baltimore. In 1887 he delivered a second course on general musical topics at the Lowell Institute. Besides his regular critical work, he has, from time to time, contributed musical articles to the *Atlantic Monthly*, Dwight's *Journal of Music*, the (New York) *Musical Review*, the *International Review* and Scribner's *Magazine*, and has been occasional musical correspondent of the New York *Tribune*. For the last seven years or so he has been engaged upon Scribner's *Cyclopædia of Music and Musicians*, in the work of critical editor. During the last seven or eight years of the symphony concerts given in Boston by the Harvard Musical Association, he was member of the concert and programme committees of that society.

Mr. Apthorp is one of the clearest and most satisfactory writers upon music that this country has produced. The record above shows, by suggestion at least, how well his work in this capacity has been appreciated by the literary public, for each modification in his way of life has been of the essential nature of a promotion. As he is still comparatively a young man, much may be expected from him in the future.

GEORGE P. UPTON.

The celebrated musical critic of the *Chicago Tribune* was born at Roxbury, Mass., Oct. 25, 1834. He graduated at Brown University, Providence, R. I., when he was twenty years old, and in the winter of that year (1854) taught school at Plymouth, Mass. The following year he came to Chicago, and did his first newspaper work upon the *Native Citizen*, which was owned by Gen. S. B. Buckner. From 1856 to 1862 he was city editor of the *Evening Journal*, and during this period he started the first distinctive musical column that had appeared in any of the Chicago papers. His musical criticisms were an entirely new feature of Chicago journalism. In 1862 Mr. Upton took the post of city editor of the *Chicago Tribune*, and also performed the duties of musical critic.

This latter department he gradually enlarged, and commenced printing musical intelligence from abroad. He remained in this capacity until about 1882. Meanwhile the war had broken out, and in the spring of 1862 Mr. Upton went south as war correspondent. On his return to Chicago he became successively city, night and news editor, and from 1866 to 1871 was literary, art and dramatic editor. During this period he contributed the *Peregrine Pickle* papers, a portion of which were subsequently issued in book form. In 1871 he became a member of the editorial staff, and has since remained in that position. Mr. Upton has been a busy man. In conjunction with J. F. Sheehan he wrote a history of the Chicago fire, and he has also done much translation work—*Memories*, from the German of Max Müller; *Life of Haydn*, of *Liszt*, and of *Wagner*, all from the German of Ludwig Nohl; *Woman in Music*, and four volumes upon standard musical works, *Operas*, *Oratorios*, *Cantas* and *Symphonies*. Mr. Upton is the author of a number of magazine sketches, mostly of a musical character; and in 1888 he performed what is perhaps his most important service to the city, where he has lived so long. At the request of Librarian Poole and trustees of Newberry Library, he prepared the original list of musical works desirable for the Newberry collection, then in process of formation. He was afterward assisted in this work by a number of other gentlemen, the result being that the Newberry Library has at the present time the largest and rarest musical collection in America, in the departments of general musical literature, musical history, biography, theory and complete sets of the works of the great composers.

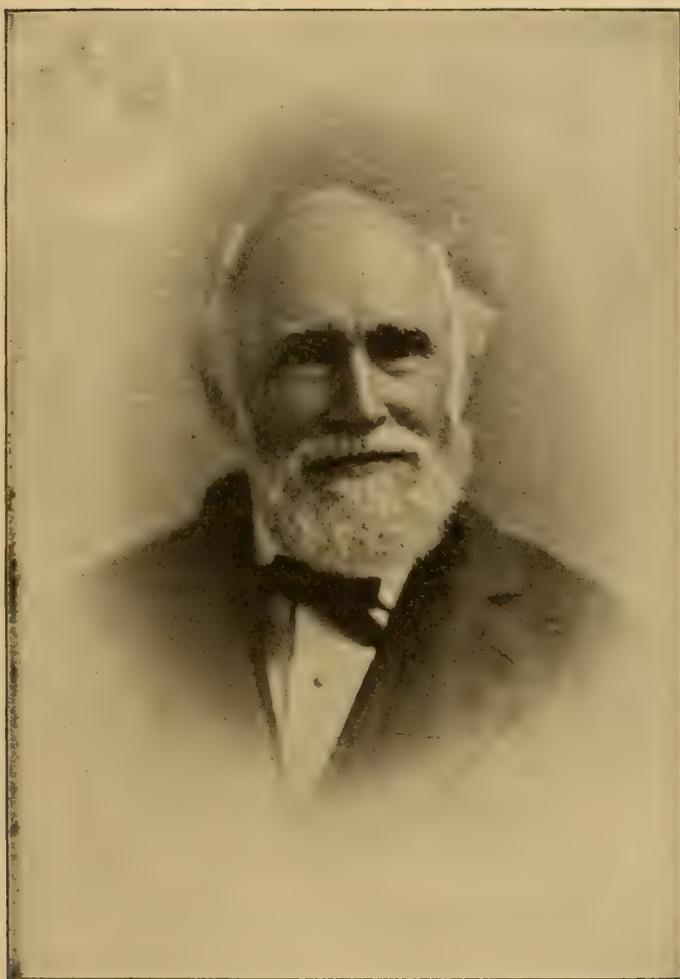
Mr. Upton is a fluent and graceful writer of English, one of the best in the country. His work as musical critic was carried on during the formative years of the city, when he was the only critic here able to speak by authority, which he did both from his excellent judgment of the quality of a performance, and by his position upon the *Tribune*, which during all this time was peculiarly the organ of the cultured and moneyed classes of the city. Mr. Upton's relations with artists of the first class have always been friendly. By many of the lesser lights his opinions were feared, on account of their supposed capability of making or marring the public fate of the victim. In point of fact, however, Mr. Upton was a singularly kind critic, careful to understand what he was called to write about. Every new work was carefully studied in advance of performance, if it could be procured, and in every way he was a faithful steward of the trust reposed in him by the proprietors of the paper on the one hand, and the public on the other. It was due to his long-continued work in this earnest vein, that the *Tribune* acquired the prestige in amusement circles which it still retains to a considerable extent.



Geo P. Upton.

MUSICAL JOURNALISM.

HE first purely musical journal in this country, so far as the writer remembers, was Mr. Dwight's *Journal of Music*, established in 1852 for advocating the claims of the classical and modern romantic writers. This periodical was issued fortnightly for twenty-nine years, and reached a considerable circle of readers in all parts of the country. Its circulation, however, was small always. In the days when Mr. Dwight published it himself it probably never exceeded six hundred *bona fide* subscribers. After Ditson & Co. took the publication of it in 1858, they circulated a number of copies complimentary, and in this way the circulation reached perhaps fifteen hundred or two thousand copies, but scarcely more. The number circulated, however, conveys no just idea of the influence wielded by the journal. The charm of Mr. Dwight's enthusiasm and his elegant English combined to attract to him the refined and the poetic, with whom his undoubtedly sincere opinions upon musical matters had implicit weight. Hence many reputations have been made in that journal for the whole country, so great was the influence exerted by it. In Boston its circulation was almost infinitesimal, nevertheless more than one artist has found that commendation from this high quarter has made him friends of rare good quality. In point of influence in favor of the best music and for the reputation of those whom it praised, Dwight's *Journal* stands alone among American musical papers. It is true that there was a large majority denying Mr. Dwight's right to pass judgment upon artistic points of which he practically knew very little. But they were wrong. They belong with those who have been, until very recently, decrying the musicianship of Mr. Theodore Thomas. To these the answer is: Supposing Mr. Thomas to have had a fair education in music, as we know he did; and to have distinguished himself as a solo violinist, as we know he did; and to have added to this a record as leader of a chamber quartette of exceptional excellence for ten years, as we know he did; and, still farther, to have added to all these a record as director of one of the most celebrated orchestras in the world, celebrated alike for finish of technique and general balance of interpretation, dealing, moreover, with a repertory embracing every important composition for orchestra ever



John Sullivan Dwight

published — if all these could not make him a musician, or prove him to be one, will the objector please specify the combination of instruction and experience in his opinion sufficient to perform the function of him? Likewise it was with Mr. Dwight. Gifted originally with a fine susceptibility for poetry and music, hearing all the best artists, not alone in public, but in private, for fifty years, listening carefully to everything as one who must immediately give an account — for the recording angel is close after the musical critic — if a training of this kind will not make him musical, may we be permitted to ask what would?

The weakness of Mr. Dwight was his non-progressiveness. It was this quality which lost him the sympathy of the younger generation of musicians. Music is upon the increase. Mr. Dwight did not sufficiently recognize the fact. The most conclusive proof of this charge is to be found in his own valedictory, published in the closing number of his journal in 1881, when he said, substantially, that the journal had been established for the purpose of advocating the claims of certain composers, who had now become sufficiently recognized; there being no other composers coming upon the stage of like excellence, his mission was ended.

JOHN SULLIVAN DWIGHT.

This eminent musical littérateur and musical critic was born at Boston, Mass., May 13, 1813. He was educated at Harvard College, with a view to entering the ministry, and after graduating, prepared himself for the sacred calling at Cambridge Theological School. After six years of church work, however, he gave way to the natural bent of his talent, and concluding, finally, to devote his life work to literature and music, he joined the "Brook Farm" community in 1842. Here he was editor of the musical department of the *Harbinger*, a periodical published at Brook Farm, and also frequently contributed able and analytical critiques to the Boston daily papers, thus doing much to stir up an appreciation of the higher classes of music, and to form the public taste in an upward direction. Ten years later he established *Dwight's Journal of Music*, a publication of a high order of excellence, and of European as well as of American reputation. For six years he remained editor, publisher and proprietor of this publication, when the proprietary interest was assumed by Oliver Ditson. Mr. Dwight continued its editorial management up to 1883, when it ceased to exist. In its republication of articles from the best European journals, home and foreign correspondence, and in the valuable contributions with which its pages were filled, it did a great and important service to the cause of musical progress, and had much to do with the formation of public opinion upon musical affairs. He has ever

been a zealous and indefatigable promoter of a true appreciation of Beethoven in symphony, and Handel in oratorio, and has been an active member of the Handel and Haydn Society, of Boston. Mr. Dwight's zeal in the cause of foreign classical music, has, in our judgment, led him into the error of being unable to regard with the eyes of just appreciation those musical efforts which are strictly American, and this to such an extent that he has been accused of prejudice against native talent. He has, however, been undoubtedly conscientious in all his musical-critical work, and this fault has been simply due to an enthusiasm of devotion to the European classical masters that has blinded him to excellences in other walks of the art of even greater importance to the work of musical development in America. Mr. Dwight's services to the cause of music, however, are extensive and indisputable. The files of his *Journal of Music* form to-day one of the best and most reliable works of reference available to the student of American musical history. For some years past Mr. Dwight has been librarian of the Harvard Musical Association, and here in the company of the undying works of the old masters, to whose fame his life has been largely devoted, he passes the serene autumn of his years, continuing at his leisure his literary activity and usefulness.

Another well known name in this department is that of the late editor of the *Art Journal* bearing his name, Mr. H. C. Watson.

HENRY C. WATSON.

Mr. Watson's life is well worth studying. It is the life of a hard-working, ambitious man, who, having many opportunities, rarely failed to see and seize them. It shows, too, how a man's strong will, ever striving toward a desired end, may overcome fortune, Providence, or whatever men choose to call the guiding chance of life. Henry C. Watson was born in London in 1815, the year when the "Europe-darkening wing" of Napoleon's mighty eagle was broken forever on the field of Waterloo. His father, John Watson, was the chorus master of Covent Garden theatre, perhaps, if one considers it rightly and its surrounding, most striking of all theatres. Within a stone's throw is the oldest and busiest street of the busiest and wealthiest city in the world; within a stone's throw, on the other side, is a great market, with its wealth of flowers and plants, smelling of country lanes, and bringing a strong breath of fresh, pure air into the smoky turmoil; within a stone's throw, in another direction, may be found the filthiest, noisiest, most degraded dens of vice and corruption to be seen anywhere on the face of the earth; and, in the theatre itself the story of love, the pantomime, where everything ends happily in the great transformation scene, has been played — how often?

Young Watson's earliest associations were naturally with artists and musicians, for every Bohemian in London may be found in and around Covent Garden theatre. He had an exquisite voice, and at his first appearance, as one of the leading fairies in the opera of *Oberon*, produced under Weber's direction at the theatre, he made such an impression that the duchess of St. Albans called him to her box and congratulated him on his singing. Henry Bishop, the conductor, also complimented him in public and fired his young ambition. For some years he sang constantly, and at the same time devoted himself with ardor to the study of music under Kearns, Edward J. Loder and his father. But in the course of human events his voice broke, and in his trouble at the event he shipped before the mast for a voyage to the Mediterranean. It was a leap from the "frying pan into the fire," and when the voyage was done the lad was well content to stay on land in future. He now settled down to the serious study of music, but his tastes also led him in literary paths, and he attempted poetic composition, some of his efforts in this direction being very successful.

But Watson was not content to sit down and wait for fame to come to him. He wanted to search her out. So in 1840 he came to America, armed with letters of introduction to such men as William Cullen Bryant, George P. Morris, Parke Benjamin and Horace Greeley. Under Mr. Benjamin, Watson first found occupation in New York as art and musical critic of the *New World*, a paper in which Horace Greeley was also interested. He also wrote contributions upon musical topics to the *New Mirror*, a weekly paper devoted to literature and the fine arts, edited by George P. Morris and N. P. Willis. His first paper was a popular lecture on music, which was delivered at the Vocal Institute, under the direction of George Loder, Watson's brother-in-law, who was conductor of the New York Philharmonic Society. He became musical critic of the New York *Albion*, the greatest literary authority of the times, and remained in charge of the musical department for several years. In 1843 he took editorial charge of the *Musical Chronicle*, and four years later we find him editing a weekly paper called the *American Musical Times*. His criticisms were always brilliant and striking, and they attracted no little attention, so that work flowed in upon the young writer.

Watson was now very busily engaged. He was writing musical and art criticisms for a number of papers, was also acting as a news gatherer, and in addition to his prose writing he was composing lyrical music and writing verses. He embarked upon various literary ventures, but none of them lasted very long. The most noteworthy was the *Broadway*



HENRY C. WATSON.

Journal, started by Watson in conjunction with Charles Briggs and Edgar Allan Poe, but this, like the others, was too far ahead of the time, at least did not meet the want of the time, and succumbed to fate. From 1863 to 1867 Mr. Watson was musical critic of the *New York Tribune*. He was at this time recognized as the ablest musical critic in the country, and his judgment was the final court of appeal in musical matters. He started the *American Art Journal* in 1863, and soon compelled success. The paper rapidly became a recognized authority, and to it Mr. Watson devoted the larger portion of his time, until 1870, when he began to feel the effects of the continuous strain to which he had subjected himself for so many years, so that he was obliged to drop all other work and occupy himself entirely with the *Art Journal*.

During these years Mr. Watson was engaged in many enterprises. He was the first editor-in-chief of *Frank Leslie's Illustrated Newspaper*; one of the proprietors and founders of the New York Philharmonic Society; originator of the American Musical Fund Society; organizer of the Mendelssohn Union; spokesman at receptions given to Jenny Lind, Henrietta Sontag, Catharine Hayes, and other great singers; author of the libretto to *Lurline*, William Vincent Wallace's opera; organizer of the Mendelssohn memorial concert, which was held at Castle Garden and was attended by ten thousand persons; and one of the most active agents in the attempt to produce a worthy American opera, only, unfortunately, just as everything was ready for the production of *Rip Van Winkle* at the Academy of Music, the building was burned, and the project had to be abandoned. In December, 1875, his busy career was ended by death. His literary and musical work, though, as to the latter, he never pretended to be more than a writer of songs and pianoforte pieces, formed quite a library when he had collected them together. Dr. John Savage says of him that, "As a composer his works were distinguished by a delicious vein of melody, not less than by all the cultivated resources and demands of harmony. Some of his songs are perfect gems. When he wrote on musical art he wrote with consummate knowledge and with a deep sympathy for all that is most elevating, charming and correct in musical thought. As he was an able critic he was a conscientious one, and strove sometimes to achieve by generosity that which could not be encouraged by severity."

WILLIAM M. THOMS.

The present editor and publisher of the *American Art Journal* was born in New York, June 6, 1850. He received a classical education, and studied singing, piano and violin, before entering upon his career in mu-



Mr. R. Thomas

social journalism. He was attached to the *American Art Journal* in the spring of 1867, and three months later when he was still only seventeen years old, became its publisher. In 1870 he brought out *The Journal of the Day*, the first daily musical paper ever issued in the United States, and ran it for about eighteen months. It gave criticisms on the last night's musical performances, the news of the profession, etc. Henry C. Watson, the founder of *The American Art Journal*, died in 1875, when Mr. Thoms took editorial charge of the paper and signalized his advent by advocating a recognition of American composers, a policy which he has followed ever since. Mr. Thoms was the first to print the essays of musicians delivered before the Music Teachers' National Association.

In 1877-78 he edited and published a large quarto, in forty-eight parts, of twenty-four pages each, entitled *The World of Art*, its eminent men and women, which received warm critical commendation, but caused its publisher a loss of \$7,000. In his introduction Mr. Thoms says: "We can now claim to be creative in musical science; and it will be our endeavor in *The World of Art* to show the progress we have actually made in the role of creators. For a nation of a century's growth America has done more in that time to encourage and develop the 'fine arts' than has been recorded in the history of any other nation." The first number contained sketches and portraits of George F. Bristow, Edwin Booth, Hiram Powers, Anton Rubinstein, Emma Albani and Wm. Cullen Bryant. But the interest in art was not so general at that time as to make such a work successful. Since that time Mr. Thoms has confined his literary efforts exclusively to the columns of the *American Art Journal* in which he does all the criticisms on current musical matters. He is a clear and interesting writer, and as he is still a young man, much may be expected of him in the future.

J. THOMAS QUIGG.

The well known journalist, was engaged by the Musical Mutual Protective Union, of New York, in the summer of 1883, as editor and manager of its official organ, a bi-monthly, called *The American Music Journal*, the first number of which had been issued Dec. 6, 1882. Under Mr. Quigg's management it was made a weekly in January, 1886, and at his suggestion the title was changed to its present name *The American Musician*. On Jan. 1, 1887, Mr. Quigg purchased the property from the Musical Union, and in the latter part of February of the same year he associated with himself the well known journalist, Mr. Jas. C. Freund. Since then, *The American Musician* has steadily increased in size, circulation and influence, until it has reached its present position (1889) as a representa-



J. Travis Lucey

tive musical journal of America. Mr. Quigg received a collegiate education, and was a member of the law class of the university of Pennsylvania when the civil war broke out. The late Col. Jno. W. Forney offered him a position in Washington, as war correspondent of the Philadelphia *Press*, which his predilection for journalism induced him to accept. When the Army of the Potomac made its celebrated move to Fortress Monroe, Mr. Quigg as correspondent of the New York *World*, ran the blockade of the Potomac, and arrival at Old Point Comfort in advance of McClellan's army, and, later, after the first engagement in front of Yorktown, made a journey riding all night on horseback, through the woods in the midst of a drenching rain storm, to place his dispatches of the first engagement on the Baltimore boat, which left Old Point Comfort in the early morning — an enterprise which landed him as a prisoner in Fortress Monroe. After his release Mr. Quigg rejoined the army as correspondent of the New York *Times*, serving also during the Peninsular campaign as volunteer aide, as well as correspondent. Mr. Quigg studied music as an accomplishment, and has written many vocal and instrumental compositions, a number of which have been published and obtained considerable popular favor. He has been identified with several musical enterprises, notably the inauguration of the Thomas orchestral concerts in 1876, at the Forrest Mansion Gardens, in Philadelphia. At various times during his journalistic career he has been connected with the leading daily papers of Philadelphia, as well as with the Cleveland *Leader*, Kansas City *Times*, St. Louis *Critic*, Chicago *Daily Herald*, New York *Morning Journal*, *Friends' Weekly*, etc.

FRANK DANFORD ABBOTT

Was born in Windsor county, Vermont, Jan. 29, 1853. Early in life he was inclined toward music and literature. He studied the pianoforte, organ, theory, etc., under able masters, and commenced when quite young to teach music himself to some extent, but soon relinquished that occupation to take a position with Geo. Woods & Co., organ manufacturers, at Boston. In 1872 this firm opened a branch establishment in Chicago, where Mr. Abbott has made his home since that time. He did considerable work on the *L'ox Humana*, a journal of music published by the firm, and advanced its interests in the west very materially. In 1884 Mr. Abbott established the *Presto* in the state of Iowa, but coming to the conclusion that Chicago would be a much more desirable centre of operations, he removed his journal to that city in June, 1888. Since that time the paper has continued to grow steadily in prosperity and influence, and shows every evidence of vigorous vitality.



Francis Wood

J. O. VON PROCHASZKA.

This accomplished musician, editor and composer was born in Russia in 1854. He pursued his musical studies at the Vienna Conservatory of Music, and also studied literature and philosophy at the university of the same city. His compositions include over forty pieces published in Germany and about fifty-six published in the United States. He is the publisher of the elegant *American Élite Editions* of vocal and instrumental music.

Mr. von Prochaszka is now the sole editor of *The Keynote*, a monthly review, published in New York, devoted to music, art and literature. This paper was founded nine years ago by Mr. Fred. Archer, the celebrated English organist. Its aim is to encourage American composers and their works. Under its present management it has at all times indorsed worthy American in preference to foreign enterprises. It may be of interest to the reader to state that Mr. Arthur Sullivan, the well known composer, considers *The Keynote* the best musical paper published. Coming from such a source, this is certainly a testimonial of the highest value.

HARRY B. SMITH.

The versatile and popular librettist, Harry B. Smith was born in Buffalo, N. Y., in 1861. He was nine years old when he took up his residence in Chicago under parental guidance; and after finishing his education at the public schools, he went into a mercantile house. The routine of business proved uncongenial to his tastes, and as he had played successfully in amateur theatricals, he concluded to adopt the stage as a profession. With this view he joined the Lingard Company, and, later went to New York, singing for two seasons, in comic opera, in various companies on the road, playing the second comedy parts. Subsequently he returned to Chicago, and engaged in newspaper work, contributing to several papers and periodicals. He wrote verses and stories, and two comic opera librettos, both of which met with fair success—*Rosita; or, Cupid and Cupidity*, produced by Fay Templeton in 1883. *Amarillis; or, Mammon and Gammon*, presented in Milwaukee, and very favorably received.

Toward the close of 1884 Mr. Smith conceived the idea of starting a paper in Chicago, and established *The Rambler*, a comic weekly. He still finds leisure to pursue his musical studies, and has written over two hundred songs, besides numerous burlesque and stage pieces, which have met with great success. He has also translated several operas for stage managers, among others, Delibes' *Le Roi l'a Dit*, for Mr. C. D. Hess; and Strauss' *Ein Nacht in Venedig*, for Mr. J. C. Duff. Recently he



H. O. Sawyer

sold an original opera — a military satire — called *Fort Caramel*, to W. T. Carleton, the baritone, who intends to produce it shortly. He also wrote the librettos for *The Begum*, *Boccaccio*, *Fatinitza*, *The May Queen* and *Clover*, all produced by the McCaull Company. He has just finished *Captain Fracasse*, the next opera to be played by the McCaull Company, and has written in conjunction with Mr. Reginald DeKoven, *Don Quixote*, which will be played by the Bostonians. *The Sea King*, by Richard Stahl and Mr. Smith, is another new opera to be produced some time during the coming season. Possessing the great advantage of stage experience, and with his natural gifts and versatile talent, Mr. Smith is well fitted for success in his chosen line of work.

ALBERT G. EMERICK.

Mr. Albert G. Emerick, who has a national reputation as a musician, critic and connoisseur, was born in Philadelphia Nov. 23, 1817. His father was a successful merchant and an amateur musician of unusual attainments. His family is believed to be a branch of the Saxe-Weimar family of Germany. The Emericks came here from Germany originally, but have lived in America for four generations, some of his ancestors having held commissions in the army in the revolutionary war. His grandfather was organist at Zion Lutheran church, at Philadelphia, though he was not a professional musician. Mr. Albert Emerick's musical studies were pursued with Thomas Carr, an English organist of excellent reputation, with Joseph Laws, W. H. W. Darley and Signor Phil. Trajetta. His early education was based upon the supposition that he would become a civil engineer, but his musical predilections were strong, and he studied music diligently. At the early age of fifteen he was offered a position as organist. His style of playing made him many admirers, but he was freely criticised by the public journals for his departure from the conventionalities of the regular German school. His compositions in the line of church music have been *Six Sacred Sentences* and a number of hymns. Yet unpublished are a *Service of the Lutheran Church* and several other works. He has also written a great deal of dance music, some of which has become very popular. Mr. Emerick has also written songs and ballads, most of which have been published unacknowledged by their author. About 1841 he was induced to edit *Songs for the People*, which had no special musical merit, but proved to be very profitable to him. About 1848 he began to write for the press, and has been on the editorial staff of several prominent papers; he was correspondent to Dwight's *Boston Journal* and J. C. Freund's *New York Music and Drama*. Several of his ambitious MSS. remain unpublished. In 1850 he became manager



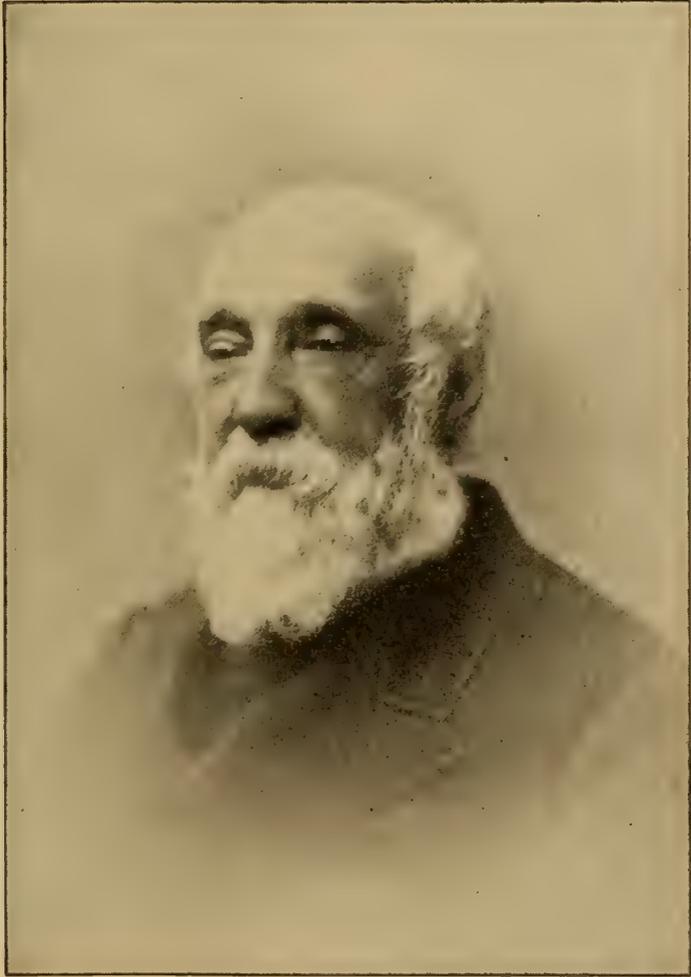
Harry B. Smith.

of classical concerts of Carl Wolfsohn, Theo. Thomas, Ole Bull, Anna Jackson, Antonio Barilli and others; in 1867 he established weekly orchestra concerts in collaboration with Carl Sentz, and was rewarded with eminent success. In 1880 he retired from the practical pursuit of his profession, and is now devoting his entire time to literary work. He visited Europe frequently, but never studied abroad. Mr. Emerick has enjoyed a long and useful career, and although he is seventy-two years of age, he is as energetic as ever, and as enthusiastic for the cause of the art to which he has given so many years of faithful service.

THEODORE PRESSER.

We shall find, even while resting "by the shores of old Romance," reading tales of the round table or of Roland and his chivalry, few examples of daring perseverance in face of all obstacles better worth studying than the careers of some of our own self-made men. The glory of the knight of old, that which makes him so precious in our eyes, is that he was "self made;" that his golden spurs were not buyable, but were won by blood and blows, and were to be gained none other way. So with our men of brain to-day. They must win by force of deeds whatever honor the world accords them. "The world's mine oyster, which I with my sword will open," said Theodore Presser, teacher, writer, publisher, as he stood on the threshold of his career. He has fulfilled his prophecy, and of no man can higher praise be given than to say: "That which his brain hath conceived, that hath his hand achieved." His musical education was derived from the best teachers in Boston, and later at the Leipzig Conservatory. For two years Mr. Presser was piano teacher at the Methodist University, Delaware, O.; the following three years he spent at the Hollins Institute, Hollins, Va., and afterward a like period at the Xenia College. He has won a rare name as a teacher. He is one of those men who form their own high ideals, and by constant striving win as near to them as human nature can.

During his years of teaching Mr. Presser has learnt all the needs of teacher and pupil, and this fact alone lends to the pages of his journal, *The Etude*, a power that no other educational musical paper possesses. His contributors are among the best known men in the country, and the publication, now entered upon the sixth year of existence, has maintained a fine independence of tone, rare among class papers. The Music Teachers' National Association was founded largely by Mr. Presser at Delaware during the Christmas holidays of 1876. The absolute need of such an association is shown by two facts, one, that it has grown from small beginnings, till its recent meetings at Boston, Indianapolis and



Albert G. Emerald

Chicago have been attended by more than a thousand members, and the other, that its grand orchestral concerts have lent a wonderful impetus to serious composition. As writer and teacher Mr. Presser has ever been an idealist, often taking a book or a work purely upon its intrinsic merits, caring little for its money promise. Mr. John S. Van Cleve in *American Art Journal* says: "No musician in the land, who loves his art with a true heart, is free from obligation to this self-sacrificing, tenacious worker in the domain of music, and all must wish him God-speed. His genial, warm-hearted friendliness, smiling and glad to counsel and aid all who are struggling upward; his steady, unflinching maintenance of the good and the earnest against all shallowness and charlatanism; his willingness to do the drudgeries of education, whether it be in disciplining the refractory fingers of some struggling, timid tyro, or of turning out the myriad letters of a public secretary, or in the details of a journal and publishing house, combine to render Mr. Presser one of the notable men of the country, and few workers in the vineyard of the Muses could be spared so ill as Theodore Presser, teacher, writer, publisher."

WILLIAM F. SHERWIN.

This eminent conductor and composer was born at Buckland, Mass., 1826, and died at Boston, April 14, 1888. His musical propensities were developed very early in life, and while a mere lad he began playing the bass viol in a choir. At the age of sixteen he became conductor of the same choir. In 1851 he became professor of music in Claverack Seminary, in Hudson, N. Y., and during the same time taught in the Female Academy and in the public schools, besides conducting musical societies. His activity was unceasing and his energy apparently unlimited. In 1855 he removed to Albany, where, for a period of ten years, he was connected with the Female Academy and had charge of the music in the Pearl street Baptist church. While here he continued to be active in conducting musical societies and conventions, and also engaged in the music business. Owing to the unfavorable influence of the climate upon his throat, he was compelled to remove to New York, where he engaged as general manager of Firth's music store. He made his headquarters in New York for a period of fifteen years, being connected for some time with Bigelow & Main, who published his first book, *Bright Jewels*, which, with one exception, had the largest sale of any work of the kind up to that time. He was also engaged with Scribner & Co. for a period as musical editor, and in all this work continually by his conscientious labor and the high quality of his musical ability, augmented his reputation in the musical world. During his residence in New York, he became profoundly

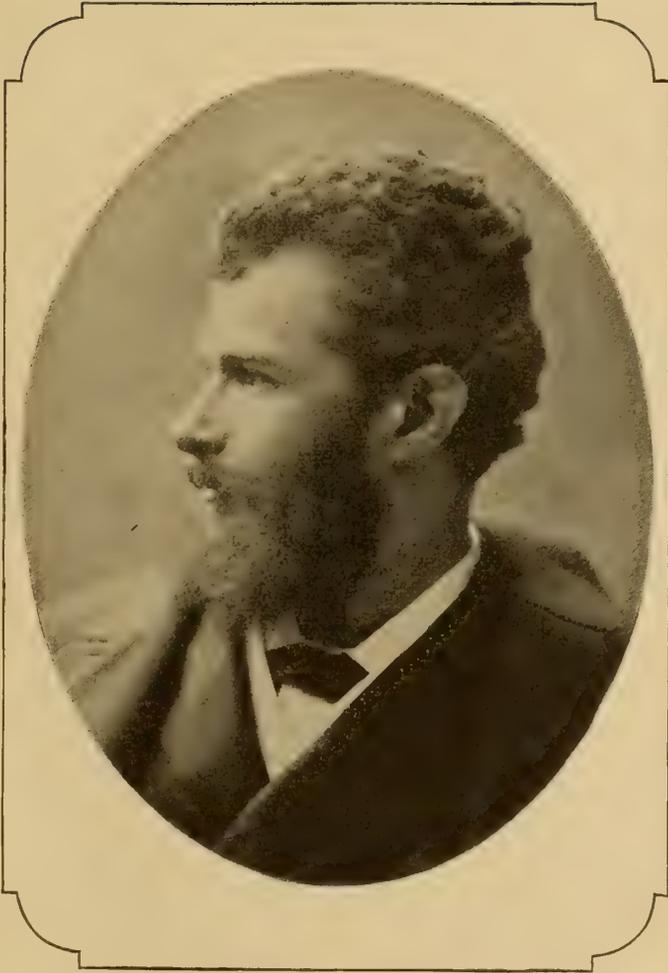


WILLIAM F. SHERWIN

impressed with the need of a higher class of music in Sunday school work, and accepting the work of reform and improvement in this walk of musical life as a Christian duty, he gave up the higher and more classic forms of music, to which his artistic instinct strongly drew him, and devoted, it may be said, the best effort of the balance of his life to this purpose. His services to the cause of music in the Sunday school and the Sunday school convention were pursued with all the zeal of an ardent and sincere nature, and were not only rewarded with great immediate success, but had a far-reaching influence in fostering a more extended knowledge of the correct elementary principles of music, and thus enlarging the sphere of musical culture. After leaving New York, he was for some time connected with the firm of John Church & Co., of Cincinnati, continuing here, as elsewhere throughout his career, to write and publish music. The last four years of his life were spent in Boston, where he was connected with the New England Conservatory, and also with the editorial department of the *Musical Herald*, which said of him, on his death: "He was a man of great geniality in his social life, an excellent and suggestive talker, full of ready wit, and broad in his sympathy. His qualifications as chorus leader and drill master were extraordinary, not least among which were his personal influence and his power to keep his followers interested and eager and industrious. His memory will linger long after the vacant place has been filled."

JOHN S. VAN CLEVE.

Whenever nature takes anything away from one of her family she always gives something in recompense. It may be thought that nothing can compensate for loss of sight, but Nature finds a way of making some amends. Perhaps if Milton had not been blind the world had never known *Paradise Lost*. The amount of nervous energy that men expend through their eyes is, in the blind, turned to other account, notably is used to augment the sense of hearing and the power of memory. Thus a blind musician has a certain advantage over his brethren, for his ear can detect finer shades of harmony, more subtle tones, than theirs. Van Cleve is a living example of this. He was born in 1851 at Maysville, Ky., the eldest of four children of the Rev. Dr. L. F. Van Cleve. He lost his sight, when he was only eight years old, from a long and intricate chain of infantile diseases. He went to the Institute for the Blind at Columbus, in 1862, and stayed there for five years, after which he completed his education at the Woodward high school, Cincinnati, Delaware University and Boston University. From 1872 to 1875 he taught music in the Institute for the Blind at Columbus, then, for the next four years,



GEO. HENCHEL.

in the institute at Janesville, Wis., and since that time he has been living at Cincinnati.

What roused his love of music was the hearing of Beethoven's sixth symphony, and his literary enthusiasm, the first hearing of Milton's *Paradise Lost*. His life has always been that of a student, and he is, both by nature and environment, intensely introspective. One of his favorite amusements, when a little invalid of eight or nine, was to sit in a darkened room, and holding a book in his hand, read fluently from memory fairy stories and the like read aloud to him previously. Reading is an absolute passion with him, and the two loves of music and literature still contend for the mastery of him, the scales hanging in perfect equipoise. He teaches voice, piano and theory, and is eminently successful in each. He is also a lecturer and a teacher of literature at the Cincinnati College of Music and at the conservatory there. His methods of study are peculiarly interesting. A trained reader tells him, as he sits in a chair, or paces the floor, the shape and position of every note, which he builds up in his imagination and memory, then takes to the keyboard and teaches to the fingers. Pieces of more than ordinary value he has written down in a kind of tangible print, from which he reads and reviews on occasion. This alphabet is made by various groupings of dots in two rows. He also has large quantities of literary extracts in the same form, and these he memorizes by the thousands of lines. He must have many tens of thousands of lines stored away in his head in this manner.

Van Cleve describes his music master at the Institute for the Blind at Columbus as "a queer, learned, shy, proud, impractical, dreamy, charming, suspicious old man named H. J. Nothnagel," who wished him to devote his whole energy to music, and in particular to composition, in which the master thought his pupil might hope for an ultimate rank equal to that of Weber. This fired Van Cleve's already glowing dreams, and he planned many works, but none of them have ever yet seen the light of full and rounded realization. In 1878 he brought out a commemoration ode and cantata (both words and music) for the unveiling of the Woodward statue at Cincinnati. This was heartily admired and praised. A selection from his piano and violin sonata in E was played by himself and Karl Hauser at Columbus in 1887, and was received with enthusiasm. He is also the composer of a string quartette in G minor, and of a grand sonata in G sharp minor. Besides these, he has five other works planned and partly executed, among the rest a symphony in A major. He is a constant contributor to newspaper and periodical literature, and notably to the *Étude*. In 1879 he was



Louis C. Elson

engaged on the regular staff of the Cincinnati *Commercial*, a post which he held till 1883, when he went over to the *News-Journal*, of that city.

Van Cleve has given a great many recitals in various parts of the country, and is well known as a pianist of marked ability. As a teacher he has also met with deserved success. Starting in Cincinnati, in 1880, with two pupils, he now has forty. But it is his work as a musical critic that is most valuable and most deserving of recognition. That very acuteness of hearing consequent upon his sad affliction renders him all-powerful as a critic, for he is able to perceive shades of tone that cannot be detected by the finest normal ear, and when this acuteness is joined, as in Van Cleve, to keen perception of the beautiful in art, and eloquent power of expression in words, his opinion commands immediate attention. A blind critic! Yes; but his blindness is the key to his power. That is nature's recompense.

LOUIS C. ELSON.

The name of Louis C. Elson has long been familiar in the leading musical circles of America, through his admirable lectures upon art topics in various cities of the Union, and before the leading American institutes. He is known, too, through a long and useful career in musical journalism, and also as a prominent and successful teacher of the voice and of the theory of music, in connection with the New England Conservatory of Music at Boston.

Mr. Elson is a native American, of German descent, and was born in Boston, April 17, 1848. His inclination toward music was displayed at a very early age, and he began to receive instruction when but six years old. He had the advantage of the advice and direction, particularly in the field of the German lied, of August Kreissman—acknowledged by Liszt to be one of the best contemporary interpreters of Robert Franz. He also owed much of that equipment which has given him so much importance in the field of theoretical knowledge to Carl Gloggnier, of the Leipzig Conservatory, who aroused his interest in musical literature and supervised his earliest attempts at original production in this department of musical activity.

Mr. Elson made his first entrance into musical journalism as reviewer in the *Musician and Artist*, a magazine of repute in critical circles. He subsequently became a contributor to, and afterward editor of the *Vox Humana*. It was in this journal that the first numbers appeared of his historical work on *Ancient Music*—since published and widely circulated in musical circles under the title of *Curiosities of Music*. Subsequently he became musical editor of *The Score*, in which paper was first published his history of *German Songs and Song*

Writers. He has also been connected with the *Musical and Dramatic Times*, *Wide Awake* and other art-literary ventures. His connection with musical progress has, however, by no means been confined to his literary work. As vocalist he has been prominently connected with Trinity church, Emanuel church and other leading choirs of Boston. Of his work in the New England Conservatory it is unnecessary to speak further than to say that his labors there, transmitted through his pupils to all parts of the United States, have been an important factor in the promotion of vocal musical culture throughout the country.

Since his connection with the conservatory Mr. Elson has been one of the associate editors of the *Musical Herald*, of Boston, and his papers have formed one of the most valuable features of that important publication. He displays not only acumen and thorough mastery of analytical criticism as applied to musical subjects, but possesses a ripe and finished literary style, rarely found outside the ranks of professional authors. This faculty seems to improve from year to year, and his articles in the *Herald* have come to be looked forward to with keen interest as a source of pleasure and profit by all lovers of the art and the associations connected with it.

KARL MERZ, MUS. DOC.

Perhaps no musician is to-day more widely known throughout the United States than is the subject of this sketch, who has been so long and so deservedly prominent in so many important departments of musical activity—as editor, author, lecturer, theorist, composer and teacher—and it is a striking proof of the versatility of his talent that in each of these fields he has taken, by general concession, a first rank. Karl Merz was born in Bensheim (a city near Frankfort-on-the-Main), Germany, Sept. 10, 1836. His father having been a public school teacher and a skillful organist and accomplished musician, young Merz had the advantage not only of a musical talent by inheritance, but of a thorough literary education, as well as efficient musical training. In addition to the instruction of his father, he studied under F. J. Kunkel—a musician of reputation, but lacking in those gifts which are essential to success as a teacher. Graduating in arts in 1852, he was appointed by the government, in 1853, teacher in a little town near Bingen-on-the-Rhine, but already he had cast his eye upon the land of wider liberties and more unrestricted possibilities of advancement and distinction. His artist nature, too, revolted at scholastic drudgery, and urged him to devote himself wholly to music as the mistress of his ambition. In 1854 he sailed

for America, landing in Philadelphia in September of that year. Being unable to speak English at that time, he had to encounter many difficulties and drawbacks, but was finally engaged as organist in the South Presbyterian church of Philadelphia. After a year here he removed to Lancaster county, Pa., where he was engaged as teacher in a young ladies' seminary, and played the organ in the college church. In the quietude and serenity of this life of comparative retirement, he devoted his leisure hours to diligent study, and entered upon the work of composition. Subsequently he was successively engaged in Salem, Roanoke county, Va., in Harrisonburg and in Hollin's Institute, Botetourt Springs, Va. While on a vacation north, the war broke out, and Mr. Merz not only endured serious personal loss, but was forced to still another removal. Probably the outcome was fortunate for himself and for the cause of musical culture in this country. He now accepted a position as teacher of music at the Oxford Female College, Oxford, O., where he remained for a period of twenty-one years. When this institution closed in 1882, his services were brought into immediate requisition by the University of Wooster, at Wooster, O., where he has since remained as director of the musical and art departments. As a musical writer, he first began to be widely known through his *Musical Hints for the Million*, first published in Brainard's *Musical World*, commencing April, 1868, and which has had an extraordinary circulation and popularity, and moreover constitutes a work of permanent and important usefulness. He continued to contribute to the *Musical World* until 1871, when he was made associate editor, and since September, 1873, he has been chief editor. A facile and graceful writer, he unites literary polish with profound musical skill to a degree that leaves him without a superior in musical journalism. Dr. Merz has also been known as a lecturer on musical topics, and in this capacity his mastery of musical subjects, combined with a love and enthusiasm that never fails to touch an audience with contagious sympathy, has made his platform work a subject of admiration in critical circles. Of his didactic works, his *Modern Method for Reed Organ* has attained practically universal circulation in this country, and is generally recognized as a standard authority with teachers. *Karl Merz' Piano Method*, is probably the most superior of any work of the kind for popular use. It has elicited the highest indorsements by the profession, and has sprung into remarkable popularity in an incredibly short space of time. His text book on *Harmony and Musical Composition* is adopted by thousands of teachers. In the higher field of musical creation he has published a sonata of a high order of merit, embracing three numbers, *L'Inquiétude*, *Éloge*, and *La Belle Americaine*. These are characterized by a



Karl Lenz

depth of sentiment and refinement of style that bespeak the true artist. The last, especially, has become a general favorite. We may in addition mention, out of the results of a prodigious industry in composition, his two nocturnes, entitled *Bitter Tears*; the andante, *Tranquillity*; Andante for piano; *Caprice*, for pianoforte and violin, operettas, the popular waltzes, *Sounds from the Ohio*, and *Pearl of the Sea*, etc. Aside from his purely literary education, in which, while young, he had superior advantages, it is to be said to his credit that his powers have been developed to results that do him so much honor and give him so high a place in the world of music, by an earnest and indefatigable course of self-education, and even to-day, accomplished veteran that he is, he does not disdain to be still an ever active student. Personally, he possesses those rare qualities of heart and mind which attract and retain friendships. He is sympathetic, charitable and generous, and especially broad-minded and enthusiastic in his devotion to everything calculated to advance the cause of the art to which his life has been chiefly devoted. Still in the prime of mental and physical vigor, we may reasonably predict for him many years to come of honor and usefulness.

W. S. B. MATHEWS.

Among those prominent in American musical life and activity during the past twenty-five years, there are few more important figures than that of William Smith Babcock Mathews, who was born in London, N. H., May 8, 1837. His inclination for music was made apparent at an early age. He began its systematic study at ten, and played in church from his thirteenth year. He studied in Lowell, Mass., and Boston, and with such earnestness and success that at the age of fifteen he was appointed teacher of music at Mount Vernon, N. H., Appleton Academy. About this time he was prepared to enter the sophomore class at college, but abandoned the idea of taking a complete university course, from the fact that he would have been compelled to carry himself through by means of music, and his health at that time did not warrant the strain. We may here add that afterward, by earnest self-application, he more than covered the course in philosophy, language and general science, and is to-day distinguished among eminent literary men for the breadth and cultivation of his mind. His father died when he was but ten years of age, and his mother, marrying again five years later, and removing with the family to western New York, he accompanied them thither, teaching music and attaining considerable local distinction. At Nunda, New York, in 1857, he married Miss Flora E. Swain, immediately removing to Illinois. Shortly after-

ward he received the appointment of adjunct Professor of Music in the Wesleyan Female College at Macon, Ga., but losing this position through the derangements arising out of the war, he taught subsequently at Greensboro, S. C., and Marion, Ala. On the close of the war he returned north, settling at Aurora, Ill., and Jan. 1, 1867, became organist of the Centenary M. E. church, Chicago, where he has, saving a few months of absence, officiated ever since. As a practical musician, Mr. Mathews' specialty is pianoforte teaching. In this he greatly excels, and has turned out many fine pianists who have done credit to the art and to his training. But to our mind, his higher vocation is that of an intermediary between purely musical ideas and purely literary ideas, in which sphere he has been the means of conveying to literary life something of the impression that music makes upon those who understand it intimately, and has been thus largely instrumental in opening up a proper and adequate appreciation of the meaning and mission of the higher walks of the musical art to the general literary culture of the day. In a word, he has possessed and exercised that rare faculty which enables the exponent and representative of music to act as interpreter, with conscientious fidelity unfolding to those who have heretofore merely enjoyed and appreciated music those higher treasures which lie in the true instinct and ideal of harmonic creation. In the broad sphere of his general professional activity he may be characterized as a musical educator, in the widest sense of the term. As early as 1859 he began to contribute to *Dwight's Journal of Music*. After 1866 his contributions became more numerous, and for several years he was the Chicago correspondent, over the name "Der Freyschutz," the mention of which will recall old acquaintance to many of our readers. In this capacity he rendered a service of importance, not only to many of the leading musicians of this country, but to the cause of American art culture, by calling attention to the merits of their works at a time when competent criticism was rarer than now. In 1869 Lyon & Healy began the publication of the *Musical Independent*, of which Mr. Mathews became editor, which attained high rank for its sterling merits, and was indeed the forerunner of the better musical journalism of recent years. The great fire of Chicago, in 1871, swept this out of existence, though it was afterward, for a short time, revived by Robert Goldbeck. Early in life Mr. Mathews came under the influence of Dr. Lowell Mason, and for many years he in his turn has been a prominent writer on questions of musical pedagogy. In 1871 he was associated with Mr. L. O. Emerson in the *Emerson Organ Method*. In 1876 he co-operated with Dr. Wm. Mason in *Mason's Piano-forte Technics*, Mr. Mathews supplying the letterpress, philosophy and general explanations, while Dr. Mason furnished

the exercises and the method of their practical application. In 1880 he conceived the plan of his work, called *How to Understand Music*, for which, however, he could not find a publisher. Accordingly he completed it and published it himself, and sold it so successfully that two editions were exhausted within the first six months, and the cost of the plates was made good. The work was of no small importance as an indication of the method by which pupils could be put *en rapport* with what might be called the "inner" ideas of music, meaning thereby the ideas of music as conceived by artists. The form of the work was that of object lessons, which, however suggestive to teachers, afterward proved unfavorable for literary readers. The work has continued to sell liberally, and is generally regarded as standard. Perhaps the most remarkable feature of it is the wide range of music covered by it. A Dictionary of Music was appended, of considerable value as a brief compend of information. In 1883 he made the first book of his *Studies in Phrasing*, which also he published himself, being unable to find a publisher. This has had a large sale continually. A second and more advanced book has just been published, in 1889. A volume of *Musical Essays* was published as a second volume of *How to Understand Music*, in 1888. Mr. Mathews is now engaged upon a *Musical History*, to which his highest effort is being devoted, and which may be placed at the disposal of the musical world at no distant day. In 1874 he composed a work on *Musical Form*, to take the place of the smaller one published by Ditson & Co. in 1885, but the work is still in MSS., though we trust may find ultimately an appreciative publisher. His *Twenty Piano Lessons to a Beginner*, "upon the Inductive Plan," was issued in 1889. In 1885 he became associate editor of the *Étude*, a standard musical periodical published in Philadelphia, and for five years or more has been Chicago correspondent for *Freund's Music Trade Review*, and the *American Musician*. Since 1886 he has been lecturer on Musical History in connection with the Chicago Musical College, and in 1889 lecturer on the Theory of Teaching, in the American Conservatory, of Chicago. Mr. Mathews has also been active in journalism, aside from the professional musical periodicals. He did musical criticism on the Chicago *Times* in 1877; was attached to the staff of the Chicago *Herald* in 1880; and has been connected with the Chicago *News* since 1883, doing upon the two latter papers editorial work as well as musical criticism. Mr. Mathews is to-day one of the most widely read writers upon musical subjects writing in English, and his work is distinguished for its perspicuity, intelligence and, like his piano-forte conceptions, for polished "phrasing." Among those factors which are influential in the propulsion of musical progress, Mr. Mathews is in the front rank.



W. S. B. Mathews

DEXTER SMITH.

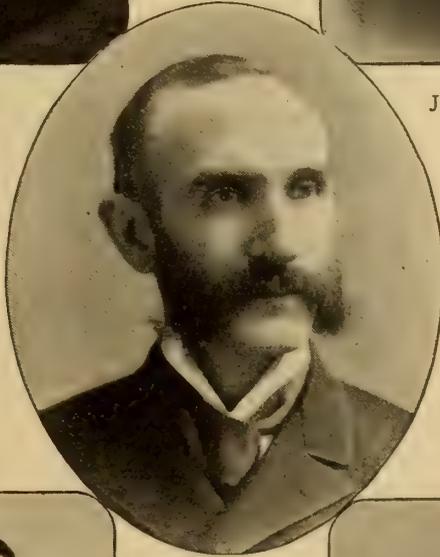
A name that is well known in connection with musical literature in almost every department is that of Dexter Smith, who has written wisely and kindly as a musical critic, and whose favorable judgment is highly esteemed by those who are so fortunate as to win it. One of his great successes has been as a writer of words for music; this, in fact, may be called Mr. Smith's specialty, and as a writer of song poems of a simple and popular character he has scarcely an equal. It is said that the list of the titles of his published songs fills no less than twelve pages in the catalogue of the British Museum. Mr. Smith's songs are household words in many places where his name is scarcely known. There are few Americans, musical or otherwise, who have not heard, *Put Me in My Little Bed, Ring the Bell Softly, There's Crape on the Door*, and others of like ilk; yet Mr. Dexter Smith, as the author of the words of these songs, is known to a comparatively small constituency. Among other popular songs for which he has written the lyrics are, *Baby's Gone to Sleep, Darling Minnie Lee, She is Waiting for Us There, Cross and Crown, Singing Baby to Sleep, Where the Little Feet are Waiting on the Golden Stair*, and hundreds of others. His patriotic lyrics, *Follow the Drum, Hurrah for the Old Flag, Stand by the Banner of Columbia, Union and Liberty*, etc., were among the most popular ballads of war times, while in the "piping times of peace" that ensued, his *Columbia Is Free*, and *Our Victorious Banner* were a vocal celebration of good times come again. Whatever may be said of the literary value of these lyrics, there can be no doubt that they have found a place in the heart of the American public. Good verse for music is rarer even than good music, and Mr. Smith is one of the few who combine musical and literary faculties sufficiently to supply the desideratum. Robert Southey, when poet laureate of England, once heard a party of villagers singing one of his ballads, and, forgetting the more brilliant laurels that had come to him, he exclaimed: "This indeed is fame!" And so Mr. Dexter Smith, though far from being one of the great poets of America, occupies a position that is in its way more enviable. His songs have won their way because they possess the qualities of simplicity and graceful sentiment which appeal strongly to the average American. Mr. Smith has edited musical journals continuously since 1865, his editorial connections being with such papers as the *Folio*, the *Orpheus*, *Dexter Smith's Paper*, and *Ditson's Musical Record*, the last named of which he still conducts. He has at various times tried his hand at play writing, with considerable success. During his long career as a musical journalist, Mr. Smith has corresponded with many musical celebrities, including such notables as Jenny Lind, Sims Reeves, Wagner, Liszt, Gounod and many others.



W. F. SUDDS.



J. R. MURRAY.



THEO. PRESSER.



DEXTER SMITH.



J. F. KNISEY.

JAMES R. MURRAY.

Mr. Murray, the editor of Church's *Musical Visitor*, was born in 1842 at Andover, Mass., and received his early musical education from such competent teachers as Dr. George F. Root, Lowell Mason, Wm. B. Bradbury, George J. Webb, and on the organ, Eugene Thayer. He fought in the army of the Potomac through the war, and it was while serving as a soldier that some of his favorite songs were written. His first experience in a literary way was as assistant to Dr. Root in editing the *Song Messenger* from 1868 to 1871. After the great fire Mr. Murray returned to his native town as teacher of music in the public schools, and he remained in this position for some years, but went to Church & Co., in 1881, as editor of the *Musical Visitor*. While still a teacher of country singing schools in Massachusetts he began to compose children's songs, in which simple melody was wedded to appropriate words, and these songs afterward became very popular. Later, while associated with Dr. Root, his activity in this direction was greater, but his best work has been done since he went to Cincinnati in 1881. He is the composer of a large number of school song books, church music, anthems and hymns, and he has also written an organ method, which has reached a large sale. Perhaps the best known of his songs is *Daisy Deane*. Of the song books, *Pure Diamonds*, *Heavenward* and *Royal Gems* have met all with great success. Mr. Murray has entire charge of the editorial and publishing department of the house of John Church & Co., and has gained no slight reputation as a musical journalist.

A. J. SHOWALTER.

Mr. Showalter was born May 1, 1858, at Cherry Grove, Va., and is an accomplished musician and composer as well as a dealer in musical merchandise (A. J. Showalter & Co., Dalton, Ga.). He studied first with his father, later with Prof. P. J. Merges, of Philadelphia, Prof. B. C. Unseld, and Dr. H. R. Palmer, of New York, and also with Dr. Geo. F. and F. W. Root, of Chicago, and others. He is the author of about twenty musical works, for singing and Sunday school, church music and a theory of music, harmony and composition; also an organ method. He is also the editor and publisher of *The Music Teacher*, a musical journal published in Dalton, Ga.



A. J. Swatter.

CHAPTER XVII.

IMPROVEMENT IN THE POPULAR STANDARD OF PERFORMANCE, ESPECIALLY IN THE DEPARTMENT OF OPERATIC AND ORCHESTRAL WORK.

REMARKABLE improvement in the general standard of completeness in all kinds of musical performances is to be noted during the past twenty years, and especially during the past ten. It has been singularly uniform and well maintained throughout the period, along the whole line of musical organizations, from that of local choral societies to the largest traveling operatic and orchestral bodies. The movement has been illustrated over so wide a range of musical activity as to make it practically impossible to specify the original source of its inspiration. Most likely the great American maxim to "get the best" has been mainly operative in it, rather than any high ideal of a specifically musical kind. The great festivals recounted in a former chapter have had much to do with the improvement, since through their effect of filling the ears of their hearers with so great a volume of sound, they did much to unsettle the feeling of reverence with which all kinds of traveling bodies had been heard before. With the sound of a festival lingering upon the ears, with its choral forces of hundreds and thousands, the meagre sixteen of the chorus of the Ritchings-Bernard English opera, or the twenty-four of the Italian companies of Strakosch, might well sound rather thin. Much of the improvement realized has been due, no doubt, to the natural effort of the managers to surpass previous records, or at least to distance their immediate rivals.

Upon the whole, however, there have been three sources of inspiration in this direction possessing so much inherent vitality, and appealing so successfully to the innate instinct of the American people for finish, as to leaven the entire musical activity of the country.

The first in point of time is the Thomas orchestra, which attained its greatest perfection of refinement of details about fifteen years ago, as

recounted in that part of the present chapter immediately concerned with it.

Many attempts had been made before to establish orchestras in America and to secure somewhat of the superior quality which Mr. Thomas actually accomplished. But all of them failed, more or less, and always because the leaders did not strike high enough. Mr. Thomas set his mark, not distinctly at having an orchestra as good as any, or better than some other, or the equal of some particular European orchestra; what he aimed at was to have it *right*, according to his idea of what the musical effect of a well played orchestral piece should be. He accomplished this in time, or substantially accomplished it, and in a purely commercial way. He secured players capable of responding to his demands, trained them, monopolized their time, and so managed the complicated affairs that taking it one season with another it payed well. There are certain difficulties connected with orchestral affairs all over the world. In Europe most of the court opera houses have a system of pensioning men after a series of years of service. This is admirable as a benevolent scheme for the man, but it encumbers the ranks of the orchestra with men past usefulness, who are mainly concerned in holding on until their period of service shall have been reached, their work being wholly devoid of enthusiasm and the higher musical qualities. In this country there are very many fine musicians, but owing to the opportunities of commercial success the smarter young men are diverted from orchestral service into some other where there is more money to be made. As for the expectation of raising a symphony orchestra composed of men picked up for the occasion, it has always proven futile, for the reason that precisely the same men can hardly be obtained upon two successive occasions, and if they are they lose all the effect of the conductor's individuality between one rehearsal and another. All this can be changed only by employing the men by the season, and not allowing them to engage in any other musical employment whatever conflicting with their work in the symphony orchestra.

There is another difficulty with orchestral establishments in America in the fact that all the players are foreigners. If we had here a supply of native young players, there would be material to select out of, and the material so selected would have the immense advantage of possessing the American nervous impressibility; with such material, if properly trained technically, it would be possible for a conductor to do wonderful things, as wonderful as conductors who know how now obtain from the chorus material of this country, which in flexibility and responsiveness surpasses any other in the world. As yet all our orchestras are merely expensive

exotics which have cost an almost incredible expenditure of money and perseverance to bring them to the degree of success they have reached.

Next in point of time after the Germania orchestra which played in Boston in 1852 (which, by the way, gave Beethoven symphonies with twenty-four players, the first violins numbering only four), is the New York Philharmonic. This noble organization was founded in 1842. Its story here follows:

NEW YORK PHILHARMONIC SOCIETY.

A Philharmonic society existed in New York as early as 1824. Its object was "To promote the cultivation of the science of music; to afford facilities for the exhibition of talent, and its advancement to fair competition among the profession and amateurs." It was really a society for aiding the widow and orphans of deceased members. The present society was founded in 1842 by Uriah C. Hill, an enthusiastic musician, remarkable for his restless enterprise. He, A. Reiff, H. B. Dodworth and others met at the Apollo rooms April 2, 1842, "for the purpose of considering the possibility of forming a society of professional musicians residing in the city, having for its object the advancement of instrumental music and the performance of a series of concerts each year, to be of an higher order than anything that had ever been given in the city." Hill was a strange genius. He invented a piano that would never get out of tune, with bells instead of strings. That and some other speculations proved failures, and one day in September of 1875 Hill fell to thinking that life itself was a failure, and so got out of it with all speed, being then seventy-three years old. He was one of the first violins in the newly founded Philharmonic Society, and was its first president, the other officers being A. Reiff, vice-president; F. W. Rosier, secretary; A. Dodworth, treasurer, and W. Wood, librarian. Thirty-seven members signed the constitution.

The first concert was given Dec. 7, 1842, and was followed by two others, three being the limit for the first season. The programme of this first concert embraced the fifth symphony and a scene from *Fidelio* (Beethoven); scene from and overture to *Oberon* (Weber); quintette in D minor (Hummel); duet from *Amrinda* (Rossini); aria from *Belmont and Constanza* (Mozart), and overture in D (Kalliwoda),—a great programme for a society in those days, and one that might be reproduced without fear before the critical audience of to-day. The members of the Philharmonic Society were all professional orchestral players, and the receipts have always been equally divided among them, formerly even the conductor going equal shares with the other members. This is undoubtedly the reason why the society has been in harmony so long. At one

time, in 1854, the German and American elements in its composition threatened to come in conflict. The latter, headed by G. F. Bristow, attacked the system of making up the programmes entirely from German works, contending that the claims of American composers were shamefully ignored, overlooking the fact that it was then almost impossible to find an American composer whose works could be included in the same programme with works of Haydn, Beethoven, Mozart or Mendelssohn.

The war brought troublous times for the Philharmonic Society; the audiences were small, and the financial results not large. Those years over, the concerts became more successful. The orchestra at first numbered fifty-two, and in 1867 was increased to one hundred members. The conductors during the first seven seasons were U. C. Hill, H. C. Timm, W. Alpers, G. Loder, L. Wieggers, D. G. Etienne and A. Boucher. In 1849 Theodore Eisfeld was chosen conductor and remained until 1855, when Carl Bergmann conducted the society, and did so alternately with Eisfeld until 1865-66. From that season till 1876 Bergmann was sole conductor, being succeeded by Dr. Leopold Damrosch. Theodore Thomas was then appointed. The following season Adolphe Neuendorf conducted, and in 1879 Thomas reappeared. When Thomas began his symphony soirées in 1864, there was lively rivalry between him and the Philharmonic Society until 1879, when Thomas removed to Cincinnati. After an absence of two years he returned and became the conductor of the society which was formerly his rival. He revived Bach's works and introduced the compositions of the modern school, headed by Berlioz, Liszt, Brahms, Rubinstein, Saint-Saëns, etc. Up to 1879-80 the society had performed about 325 separate works and had repeated many of them several times. The Philharmonic Society has done a great work in the cultivation of instrumental music, and has been the means of starting several other kindred associations, until to-day New York, once so eminently unmusical, stands alone in America in the number and excellence of the musical organizations which she supports. The Philharmonic stands for the highest order of selections (trying no experiments with works of new composers), and a complete and satisfactory style of performance. In the latter respect its influence has been enormous, and still is very great. It is now, and has been for forty years, the most commanding orchestral organization in America.

Next after this was the Harvard Symphony Orchestra, of Boston, an association of music lovers formed in 1866 for the purpose of maintaining high-class symphony concerts. It kept up its concerts until Mr. Higginson's munificent provision for the Boston rendered the Harvard services no longer necessary.

HARVARD SYMPHONY CONCERTS.

The Harvard Musical Association, which was a part of the general movement of that time toward the elevation of musical art in Boston, was founded in December, 1865, for the purpose of giving a series of symphony concerts. The promoters announced that they did not purpose to make money, but that their only object was to promote the taste for good music and to advance the progress of art in Boston. "Every dollar received," they said, "will be spent in making the concerts more perfect." They dwelt very strongly in their announcement on the need for greater *purity* in music. They had no intention of rendering hackneyed themes, which would set the feet and hands of the crowd going, and would secure the performers' applause, but would add nothing to the dignity of art — rather, take away from it. At each concert would be given a symphony from Mozart, Beethoven, Schubert or Schumann, and preference would be given to the less familiar among the chosen master's compositions, although always the selection must be of unquestioned excellence. No arrangements were made for the engagement of any great artists. The association decided to await the result of the sale of tickets before they plunged into rash expenditures. They organized a small but good chorus and a competent orchestra, with the object of giving the *Antigone* chorus of Mendelssohn, the less known productions of Weber and Cherubini, the *Midsummer Night's Dream*, Gluck's *Orpheus*, etc. It was arranged to give the concerts on Thursday afternoons, from four to six, when it was late enough to light up and have the effect of an evening concert, but not too late to allow people living at a distance to get home to a late dinner. The hour was also made necessary by the fact that it was almost impossible to collect an orchestra at any other time. The plan was to give six concerts representative of the great symphonic masters.

The first concert was given on Jan. 28, 1866, and was a pronounced success. Carl Zerrahn was the conductor on this occasion, as he was ever afterward. Carl Rosa played Mendelssohn's violin concerto in E minor and Bach's *Chaconne*, both of which were enthusiastically received. The rest of the programme contained the overture to *Euryanthe* (Weber); symphony in G minor (Mozart); three violin solos, Schumann's *Abendlied*, arranged by Joachim; Hungarian air and *Am Springquell*, by Ferd. David, and the overture to *Leonore* (Beethoven). The orchestra numbered about fifty, with a greater proportion of strings than was usual in Boston at that time. At the second concert the fourth symphony, in B flat, of Beethoven, was given with great effect. A chorus of about sixty voices had been organized, and sang the *Antigone* chorus. The mem-

bers were mostly amateurs, who had never sung on a stage before, members of the Harvard University, Cambridge students, and some of the Handel and Haydn Society. They were excellently trained by B. J. Lang, and gained a marked success. At the last concert of this season Ernst Perabo, who is described as "A youth of twenty summers, with a blooming, clear complexion," played the piano part of a septette by Hummel. This same Perabo afterward played for them quite frequently.

The concerts were eminently successful in every way. The first year only six were given, the second year eight, and after that ten concerts each year, with an occasional benefit. In the first five years, forty-eight concerts were given, the programmes for which had contained thirty-four symphonies, twenty concertos and thirty-three overtures, from Beethoven, Haydn, Mozart, Bach, Cherubini, Gluck, Mendelssohn, Spohr, Sterndale-Bennett, Weber, Schumann, Handel, Schubert, etc. The one-hundredth concert was held in May, 1875, and on looking over a list of the works which had been given up to that time it is very noticeable how closely the association had adhered to their resolution to give the preference to less known pieces, for quite a third of the list consists of pieces that were played for the first time in Boston. Since that time the association has kept an even tenor of success, and has done not a little toward establishing a pure and high musical standard in the city. It was discontinued in 1886.

Both these societies worked along the old lines, differing mainly in this: The New York society was a co-operative society of the musicians themselves, coming together out of their own innate desire for the highest and best of their art. So well did they manage their affairs that they prospered pecuniarily, having always something to divide for many years. In New York the men were elected into membership, and the same result was reached in time as in the permanently composed orchestras of Europe, already adverted to, namely, there became so many elderly players in the ranks, and so little vigor in the directory, that the programmes became somewhat stale, and the playing traditional and routine-like. The latter qualities were changed immediately when Mr. Thomas was elected director, as he was in 1889, and one of the first conditions he made was that certain players should be retired, and certain new men of his own nomination should be elected in their places. Such a movement could not have succeeded but for two circumstances: The first was that the prestige of the society had been seriously undermined by Mr. Thomas' new orchestra and fresh programmes; the second, that there was no other leader available appearing capable of bringing the society out of the rut into which it had gotten.

The Harvard orchestra had no such resource. It was composed of men who were hired for the occasion; but unusual pains had been taken to have them always the same, which difficult thing was measurably accomplished by putting the concerts late in the afternoon, when no matinees or other engagements claimed the services of the men. This society, however, fell into the rut that almost any society will fall into when its membership continues for a long time with very little change, and when the leader himself is also one of the old men. Mr. Zerrahn, who is certainly one of the best musicians who ever exercised his calling in America, was not able to fully resist this tendency. Hence in 1886 the Harvard symphony concerts were allowed to lapse. For several years, indeed, the conservatism already spoken of had aroused an opposition society, led by that eminent musician, Mr. Bernard Listermann. When he let the baton fall it was taken up by the late Dr. Louis Maas, and then, singularly enough, by Mr. Zerrahn himself. But all to no purpose. It was time for something new, and this presently came.

Now came the new order of things, the problem having changed from that of merely giving a certain number of symphony concerts respectably season after season, and coming out at the end with a balance upon the right side of the ledger, to that of rivaling, and if possible, surpassing the style and technique of the Thomas orchestra. The Boston orchestra was formed in 1881 under the guarantee of a wealthy gentleman, Mr. Higginson, that expenses should be met. The men were to be hired for the season, just as Mr. Thomas hired his, being allowed to engage in no other occupations conflicting with their regular rehearsal hours or concerts. The full story here follow in brief.

THE BOSTON ORCHESTRA.

The Boston Symphony Orchestra was formed October 11, 1881, through the liberality of a wealthy gentleman, Dr. Henry L. Higginson, who declared that he would establish an orchestra in Boston worthy of the name, and maintain it until such time as it could be made self-sustaining. A more meritorious enterprise in music has never been undertaken by an American. The number of players at first consisted of sixty-seven, many of them old residents of Boston and members of the previous organizations already described. The conductor for the first three years was Mr. George Henschel. This accomplished singer, pianist and musician was comparatively new to the orchestral field, and, as the result showed, not competent for the work then in hand. He endeavored in many ways to lift the players out of the ruts into which they had fallen. He adopted new plans of disposing the players upon the platform, etc., but nothing

succeeded. Still the concerts were immediately an improvement upon those which Boston had had before, a fact due mainly to the large number of rehearsals. Mr. Henschel is entitled also to the credit of having recognized the claims of American composers to at least an occasional place upon his programmes. In 1884 Mr. Higginson imported Mr. Wilhelm Gericke from Vienna, where he was held in the very highest repute as a competent conductor and superb drillmaster. For the first season he made few changes in the *personnel* of the players, but the second season saw many changes. New men were brought over for the instruments in his judgment most needing attention, and at the head of them the competent young Roumanian violinist, Mr. Fritz Kneisel, as concertmeister. There can be no question as to the value of Mr. Gericke's work. He made the Boston Symphony Orchestra one of the first of the world. Nevertheless he was not altogether satisfactory. His rigid adherence to a few composers, especially the three B's (Bach, Beethoven and Brahms), and his rigid exclusion of almost all popular music from his programmes, meaning by the term popular the poetic and interesting symphonic poems of Saint-Saens, etc., lost him the good will of the public. Moreover, there was no American capable of writing music sufficiently good to be played by his orchestra, a fact to be regretted, upon his own account, as it proved, no less than upon grounds of politeness to a nation which had taken him in and done so well by him. In 1889 a change was made, Mr. Arthur Nikisch being brought over from Leipzig as conductor. He was received with acclaim as a poetic and spontaneous director, beyond anything that Boston had seen, but it is still too soon to determine whether he will be able to maintain the high degree of finish reached by Mr. Gericke. The orchestra, at present writing, 1889, numbers eighty, disposed as follows: first violins, sixteen, among them several superior solo artists, as Messrs. Kneisel, Adamowski, Loeffler, Svecenski, Mullaly, etc.; second violins, fourteen; violas, ten; 'cellos and basses, eight each; two flutes, one piccolo, two oboes, one English horn, two bassoons, four horns, at the head of them the gypsy-looking Mr. Reiter, whom Elson pronounces the best horn player in America; two trumpets, playing real trumpets and not cornets, as is almost uniformly done in other orchestras; three trombones, one tuba, one pair kettle drums, one harp.

It is understood that the financial history of this great orchestra has been one of large losses, which have been borne uncomplainingly, having been foreseen when the enterprise was undertaken; but the receipts have more nearly balanced the expenditures with every advancing season, until at the present time the account is nearly even. The regular number of concerts per season is twenty-four, with the same number of public

THEODORE THOMAS

IN many respects Mr. Theodore Thomas is a typical American. He was born in Esens, Hanover, Oct. 11, 1835. His father was a violinist and a good musician. He gave Theodore instruction when scarcely more than an infant, and at the age of six the young violinist made a creditable public appearance. The family came to America in 1845, when Theodore was ten years old, nor has he since that time ever returned to Germany to study. He is therefore to all intents and purposes a self-made American musician. Soon after coming to America he obtained employment as violinist in an orchestra. In 1851 he made a concert tour through the south as solo violinist, and he was first violinist in the concert companies of Jenny Lind, Sontag, Grisi and Mario, and several others. During a part of this time, and in several operatic engagements subsequently, he played under the baton of Arditì. In several of his operatic engagements he acted as assistant conductor, his first appearance in this relation having been due to the temporary illness of the conductor. In 1861 he withdrew from the theatre, having other plans in view than that of serving as first violin, or leader in a merely accompanying orchestra.

In the year 1855 Theodore Thomas was concerned with Wm. Mason, J. Mosenthal, F. Bergner and G. Matzka in a series of chamber concerts, given mostly at Dodworth's hall. These concerts were continued for fourteen years, closing in 1869, in consequence of Mr. Thomas' engagements in orchestral work. During these fourteen years the whole round of modern chamber music was traversed. The musicians associated in this enterprise were thoroughly congenial, and all alike ambitious of presenting classical music with the charm properly belonging to it. The rehearsals were extremely careful, and all technical points of ensemble playing received the closest attention, every man being alike interested in conforming his own work to the demands of the general effect. In time the interpretations of this organization became famous for the unity which characterized them, no less than the artistic finish and the nicety of technique, which had never previously been equaled in America; and the Thomas organization did not rest assured until it had given concerts in



Theodor Thomas.

Boston for several seasons, sufficient to demonstrate the superiority and engaging quality of their work. The influence of these concerts upon the taste for chamber music in America, was no doubt considerable; but the most lasting influence of these fourteen years is to be seen in the qualities which afterward came to expression in the Thomas orchestra. If space permitted, it would be interesting to give some of the programmes. Many new works of the highest order were given simultaneously with their first performance in Europe, and some for the first time in the world. The Brahms trio and septette were given as long ago as 1855, and several other advanced works nearly as early.

Five years before closing the chamber concerts finally, Mr. Thomas had organized an orchestra for what he called "Symphony Soirées" in Irving hall. Two points were noticeable in these concerts from the start: their catholicity, especially the prominence given to modern works of advanced qualities, like those of Berlioz, Liszt and Wagner; and the spirit and finish of the playing. It is due Mr. Thomas to say that he established a new ideal of orchestral work. He sought to unite the ample technique of virtuoso players with the refinement and unity of the best chamber-music playing. This effort was not immediately realized, the material at his command not being capable of this quality of work. In the matter of selections he succeeded better, although tolerable performances were not obtained without considerable trouble. Orchestral playing was largely a matter of routine. It was traditional that a company of players collected from various sources for a single concert, or three or four at most, should be capable of giving a Beethoven symphony with one or two rehearsals. Play them with this preparation they did, and as a rule all the players got through the work at the same time. Beyond this, there was little unity in the performance, and when every player was intent upon playing the mere notes of his own part, it is evident that there could not be anything approaching an interpretation, whether the conductor's or a sort of composite of the players *en masse*. Orchestral musicians were largely without ambition, and hopelessly fast in ruts. There was a small repertoire which was gone over season after season. The expense of new music and the impossibility of getting it properly interpreted without a number of rehearsals beyond the resources of the conductor, kept affairs stationary, and, but for some such enterprise as this of Mr. Thomas, so it might have remained until this time. Thomas, from the first, had a great disregard of expense. He had certain ideals to realize, and he believed that these ideals were of more consequence than any ordinary number of dollars. So he ordered new works, rehearsed them diligently, and produced them—at a pecuniary

loss, to be sure, but to the great benefit of his own reputation, and to the material shaking up of the dry bones in orchestral circles of New York. After two seasons of these symphony concerts, he saw that it would be impossible to realize his ideal of what an orchestral interpretation should be, under existing conditions. He desired to bring together a body of players capable of performing perfectly any orchestral music then existing.

Accordingly, in 1866, he organized his orchestra for summer concerts at the Terrace garden, near Central Park, and two years later removed it to Central Park garden, where there was larger space and a better opportunity. The *personnel* of the orchestra was largely recruited from young German musicians who were flocking to this country. These young men, very many of them, were fresh from Leipzig and Berlin conservatories, and from the famous orchestras of Bilsé and other European conductors. Most of them had studied for solo playing, and it used to be the boast of the young conductor that every man in his orchestra was a virtuoso upon his instrument. The skill of the players, their youth and consequent ductility, enabled the conductor to make his interpretations more and more what he desired. Discipline was rigid, after the manner of the Prussian drill masters. No insubordination was tolerated. The range of the selections and the wholly unprecedented finish and spirit of the interpretations attracted large audiences. The summer practice was justified by the improved symphony concerts of the winters. These were given at Irving hall for five years, then discontinued two seasons on account of insufficient support. In 1872 they were resumed at Steinway hall, where they were maintained some years after Mr. Thomas had been elected conductor of the Philharmonic Society. They were finally given up on account of the interference occasioned by the demands of traveling.

From an artistic point of view these concerts must be ranked among the most important orchestral enterprises undertaken anywhere in the world. Mr. Thomas was the first conductor, so far as record indicates, to arrange his programmes with reference to covering a distinct part of musical literature; and a series of programmes, in which each programme was a distinct unit, complete and well balanced in itself, yet forming part of a larger whole—to wit, the entire series. Hence he was emphatically an educator of the most potent kind. The Central Park concerts afforded a college where one could hear works, representing every part of orchestral literature, given frequently, and in proper co-ordination with other works congenial, or artistically contrasting with them. These programmes excited the greatest possible interest in Europe, being published by all the leading musical journals. Rubinstein, at St. Petersburg, was the

next conductor to follow this plan of Mr. Thomas, since which it has become universal with conductors of the highest class.

The first concert tour of the Thomas orchestra was made in 1869. There were fifty-four players taken upon the tour. The programmes were largely composed of light music, Strauss not being disdained. Mr. Thomas rightly recognized that the taste for orchestral music in America had to be built up from the bottom, and he addressed himself to the task of familiarizing the auditors with the sound and capabilities of the different instruments. Concertos for violin, 'cello, flute, horn and almost every other instrument were given. The pianissimo was a great attraction. All the strings played as delicately together, as precisely and as softly, as a company of first-rate quartette players. It was by exercises of this sort, movements from quartettes, and the like, that Thomas unified his orchestra, and at the same time took the public upon its most susceptible side, that, namely, of the well sounding and the pleasing. Withal, he was a singularly graceful conductor. His splendid physique, graceful presence and quiet but masterful beat disposed the audience to appreciate his work upon the merely external grounds of the well pleasing and the becoming. The business of the western tour, during this season, was extremely bad. A certain editor of a Chicago musical paper expressed his regret to Mr. Thomas that the public had shown itself so little attentive. Thomas answered philosophically, "The public will pay for this some time." Chicago did pay for it many times since, for there is no musical name so potent there at present as that of Mr. Thomas.

When Wagner was little more than a name in America, Thomas began to give copious extracts from his works. It was as long ago as 1870 that he introduced the *Ride of the Valkyries* from Wagner's opera of *The Valkyries*. This strange piece made a great impression. Not long after he was able to add the *Magic Fire Scene* from the same opera, and *Siegfried's Funeral March*. These he obtained surreptitiously, Wagner having been fearful of losing his European copyright if he permitted copies of his pieces to be sent to America. It is generally believed that Thomas received his copies of these pieces from Liszt, who had them copied without Wagner's knowledge, believing that in no other way could he more rapidly advance the great composer's recognition. The *Bacchanale* from Wagner's *Tannhäuser* Mr. Thomas obtained from Paris, and played it several years before it was heard in Europe outside the French opera house for which Wagner originally wrote it. Berlioz was another composer whose works Thomas played frequently. At that time the great French orchestral tone-poet was an unknown name in America, outside of the musical centres of the east.

Matters went from bad to worse. Salaries were continually advancing, through his unwillingness to lose a good player at the moment when his services began to be most advantageous to the artistic work of the orchestra. The scheme of giving a long series of concerts in Philadelphia during the centennial, in 1876, was not supported as had been expected. Accordingly the orchestra was disbanded, and for a few months it looked as if the Thomas orchestra would henceforth be included in the list of vanished things, too bright and beautiful for the working nineteenth century.

In 1878 Mr. Thomas was offered the presidency of a new college of music, established at Cincinnati, of the founding and individual history of which particulars will be found in the proper place. Mr. Thomas was selected for this position, because the founders of the institution recognized his name as the most prominent in American musical art, and they desired by the aid of it to emphasize the high intentions of the school. A handsome salary was offered, \$10,000 per year, and it was farther agreed that he should have sufficient leaves of absence to enable him to carry on his work as conductor of the New York and Brooklyn philharmonic concerts. The opening was well timed and inviting. Mr. Thomas accepted it and removed to Cincinnati, where he lived about two years. He was not able to accomplish there all that he desired. His ideal was that of a thoroughly equipped musical university, not only equal to the best in the world, but materially superior to any then existing. The field at Cincinnati was not equal to supporting such a school, nor did the scholastic material exist for filling its classes. The Cincinnati school, like all American colleges, had to content itself throughout its early years, with keeping a preparatory school. The most important gain from the Cincinnati experience was the leisure it afforded him for study and reflection.

The success of the Cincinnati triennial festivals, established in 1874, led to others of the kind, but with modification. Full particulars of these, as well as of similar festivals held in other cities, are given elsewhere. One feature, however, cannot be omitted here, since it belongs so personally to Mr. Thomas. In 1884 he organized a series of festivals in the leading cities of the country, extending through three months, in all of which the same solo singers participated, and the Thomas orchestra, increased to eighty men for the trip. At the close of the festivals, of which the Wagner works had been a prominent feature, the entire orchestra and solo artists were taken across the continent to the Pacific coast, where similar programmes were repeated to great crowds.

One of Mr. Thomas's ambitions was that of presenting all of the Wagner operas in complete form, with full appointment of principals,

etc., according to the highest European standards, together with his own superior ideas of finish and orchestral efficiency — ideas which are scarcely ever realized in Europe, on account of the number of old musicians in almost every important orchestra — musicians belonging to a past school of music, and no longer possessing the flexibility of technique adequate to the demands of these new works. By a curious mischance, for him, his operatic idea was anticipated in its execution by the late Dr. Damrosch, who suddenly found himself able, in 1884, to bring together ample resources at the Metropolitan opera house for this very work. In 1885, however, Mr. Thomas engaged in an operatic enterprise affording him opportunity for illustrating his idea of orchestral accompaniment in dramatic music, in the so-called "American Opera" of Mrs. Thurber. The ideals of this enterprise were admirable, and largely coincided with those of Mr. Thomas himself, who desired above all things to present Wagner's works in the language of the hearers, and to give opera in general with a well balanced ensemble. Mr. Thomas' connection with this ill-fated establishment was wholly creditable to him. The promoters of the American opera desired his name for commercial purposes, as well as his services for their artistic importance. Such being the case, Mr. Thomas was not wrong in insisting upon a salary not much smaller than he would have been able to earn in his usual engagements. As a conductor of opera he was unjustly censured for subjecting the singers too much to the orchestra.

The charge was unjust. It was Mr. Thomas' ill fortune in this affair to have at his disposal, especially upon the female side, voices mostly of small calibre and personalities of little force. The colorless interpretations of these singers were naturally overpowered by the orchestra in every moment of real warmth, because there is a point beyond which it is impossible to suppress the orchestra without destroying its resonance and musical effect. Mr. Thomas was also censured for not allowing his singers sufficient lee-way in the matter of *tempi rubati*. Here the truth properly lay between the extremes. On the one hand, the singers were disposed to exceed the limits of good taste, as they continually do in opera, distorting rhythms out of proportion, and doubling and trebling the duration of notes, and even full measures, for the sake of producing an effect, which when produced is often totally foreign to the intention of the composer, and not infrequently inconsistent with it. On the other hand, Mr. Thomas' ideal of musical effect is typically that of instruments. His notion of rhythm is instrumental, where the main bond of unity in long movements is the rhythmic pulsation and the rhythmic motivization.

He had always been a great stickler for the well sounding and the

well balanced, and in a case of the present kind it is not remarkable that differences of opinion across. Still the record remains that in the American opera, the ensemble was better balanced, and the orchestral part interpreted with more completeness, in better taste, and with more fullness and sweetness of tone-color, than had ever been heard in opera in this country previously. And this was done, moreover, not in New York alone, but in all the chief cities of the country, and in works of such magnitude as *Wagner's Lohengrin*, *Flying Dutchman*, and in the splendid revival of Glück's *Orpheus*, of which Mme. Lena Hastreiter was the central figure. Notable successes were made also in Goetz's *Taming of the Shrew* and Rubinstein's *Nero*, both of them presented by the American opera for the first time in this country.

It is Theodore Thomas' good fortune to have lived until his early dreams have nearly all been realized. He has shown the American people a higher type of orchestral interpretation than can be realized outside one or two European musical centres, and in the opinion of many good judges he has surpassed the standard of those. He has made orchestral music known in small cities, as well as in the largest. He has given programmes ranging from the preludes, fugues and antique fancies of Bach to the latest cogitations of the French ballet writers, and including everything between. The large number of selections from Wagner led some years ago to the charge that he was a Wagner enthusiast. On the contrary, Mr. Thomas is an enthusiast for every good master of orchestral writing, of any time or school. He recognizes Beethoven as the head of all times and all schools. But he believes that the true way of making this fact known to the people is by permitting them to hear everything until the best works assume their proper rank through the operation of that beneficent principle of the survival of the fittest. His readings of Beethoven symphonies are poetic in character and intensely refined and finished. In his later years he has seemed to incline toward broader conceptions, with less attention to the merely pretty, and more feeling for strength. It is proper to say of his work that while he has succeeded in securing attention of American audiences to the highest class of orchestral music, he has also given these works with readings worth remembering, and in the only flavor which would have secured for them attention at the time, namely, in that of careful regard for smoothness and refinement of tone-color. Nor would this notice be complete without mention of his abilities as an arranger. Of this many examples could be given. All the old tid-bits with which he pleased his audiences were of his own selection and arrangement, such as Schomann's *Traumerei*, Schubert's *Ave Maria*, the Handel's *Largo*, the Chopin *Funeral March*, and hundreds of others, all scored with that

delightful richness and smoothness which only those are able to encompass who live in an orchestral atmosphere.

Many times in the course of his useful and active life Mr. Thomas has been the object of honorary degrees. That of Doctor of Music was conferred by Yale, in the same year as President Hayes' LL. D. Other universities have conferred the same degree upon him, misled by his customary disregard of learned titles. While appreciating the honor intended, Mr. Thomas is disinclined to parade such marks of distinction.

The personal qualities of this great leader are remarkable. He is a born leader, a general, a planner of campaigns, with a head for details. He systematizes his time, and accomplishes double and triple work by this means. He is quick in action, concise in speech, gentle in disposition, and refined in his tastes. As a commander he is capable of being arbitrary and of strict discipline. His manner, however, is always gentlemanly, and the power is felt rather than asserted. He is sensitive to a degree. Having suffered much from premature criticism, he has come to disregard newspaper opinions almost entirely. While capable of strong attachments and willing to do much for those he loves, he has his own work to do, and is not easily diverted from it. Upon the whole, it must be said that America owes him a great debt. And it is not too much to say that he deserves the success that has crowned his efforts in recent years.

BENJAMIN JOHN LANG.

Among the names most honorable in American musical history, that of B. J. Lang, of Boston, is entitled to a very prominent place. He was born in Boston, Dec. 25, 1837, the son of a piano maker who was also an organist. Thus his childhood was surrounded by musical influences. He passed his boyhood in Boston in the days of Lowell Mason, the Boston Academy and the early years of Dwight's *Journal*, and the fresh suggestiveness of the Brook farm project, then very recently closed. Mr. Lang was educated at the Boston schools and studied music regularly, at first under his father's guidance, later under the best teachers in Boston. When his literary education was completed, he went abroad to study (in 1855) and received the best teaching then to be had at Berlin and elsewhere. He had early distinguished himself as pianist and organist, the standard of technical attainment upon the latter instrument not then having reached the pitch which it afterward did. Mr. Lang took charge of the organ in the first church (Unitarian) when he was fifteen. Afterward he served successively Somerset street church (Dr. Neale's), Old South (twenty years), South Congregationalist, and now for eight years at King's chapel. In 1857 he became organist of the Handel and Haydn



W. J. Lang

Society, in this capacity assisting at all their concerts, and many of their rehearsals down to the present time. In 1868 the Apollo Musical Club was formed, a choir of male voices numbering about forty, and Mr. Lang was duly elected leader. In this capacity he has continued ever since, producing a vast number of musical works, many of them of great importance from an educational point of view. The Apollo Club still occupies an honorable position in Boston, the concerts being sold out at the beginning of the season, the audiences being distinguished for elegance and musical appreciation—a combination rare outside the limits of Boston. The standard of vocal work in this society has always been high, and it was one of the first to introduce many of the better class of compositions of this school.

In 1874 the Cecilia choir was formed of female voices. This, besides giving concerts upon its own account, co-operates with the Apollo Club in large choral works for mixed voices, both societies having been from their foundation under the same direction. Among the large works brought to a first hearing in Boston under Mr. Lang's baton are Mendelssohn's first *Walpurgis Night*, Berlioz's *Damnation of Faust* and *Requiem*, Brahms' *Requiem*, Bruch's *Odysseus*, Dvorak's *Stabat Mater* and *Spectre Bride*. Among many other interesting experiments made by Mr. Lang as conductor was that of repeating the same work twice in an evening, in order to afford a better familiarity with it. This he did with the Mendelssohn *Walpurgis Night* and others.

As pianist Mr. Lang has a singularly honorable record. For more than thirty years he has been a prominent figure at the Harvard symphony concerts and the like, where, as solo pianist, he has introduced all the great concertos, many of them for the first time in Boston. He has also brought forward many half-forgotten ones, which in their days were epoch-marking works. In short, his activity in this line has been that of a thoughtful educator and an enterprising artist, mindful of the best interests of the city. Mr. Lang was one of the original Wagner supporters in America, and perhaps the very first to raise money, for the aid of struggling genius. He enjoyed the friendship of Wagner, and believes the time will come when his name will be spoken of as reverently as that of Beethoven now is. He also thinks that the ear for music is in process of development, and that the power of co-ordinating tonal impressions will become so much more acute and far-reaching than at present, that the most astonishing combinations of Wagner and Berlioz will become simple to the musicians of the future, as most of those of Haydn and Mozart have become simple to the advanced musicians of the day.

Mr. Lang's activity as promoter of the Harvard symphony concerts,

the Boston orchestra, and all enterprises for the higher musical privileges of Boston, has been most honorable and advantageous. For ten years, from 1868 to 1878, he gave illustrated lectures upon the programmes of forthcoming concerts. He is happily married, and lives in elegance. His class of private pupils upon the pianoforte belongs to the very *élite* of Boston, and is as distinguished for talent as for style — a combination peculiarly Bostonian.

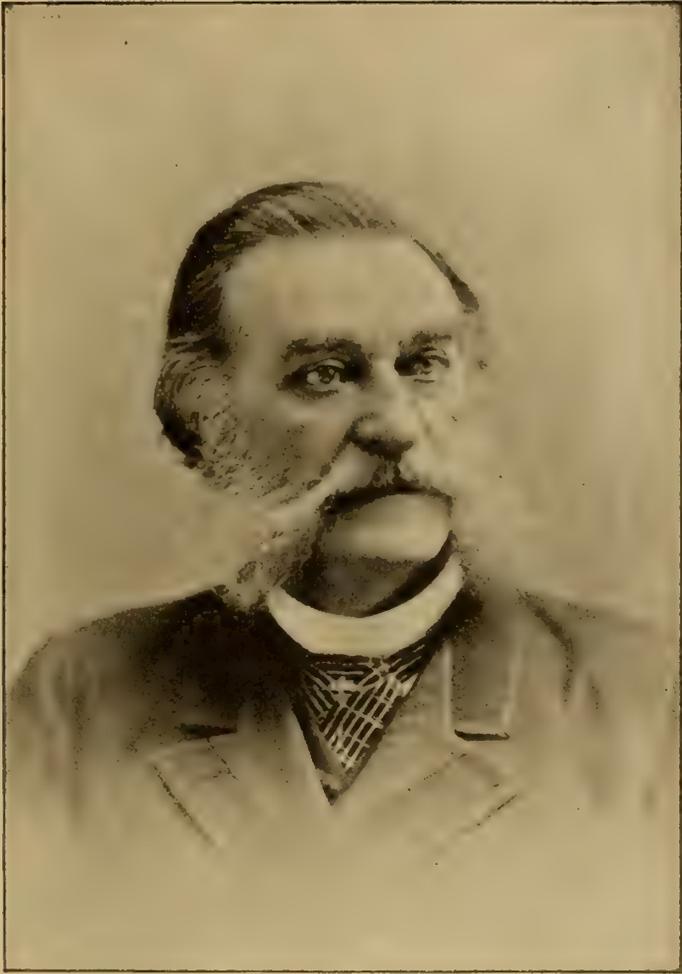
Mr. Lang's compositions are mostly in manuscript. His chief work is an oratorio of *David*. It is of decided interest. The form is essentially original. The story of David is told mainly in recitative, with accompanying orchestral description, and the psalms or parts of them supposed to have been written at the time are then treated as choruses, quartettes, or in other appropriate lyric forms. The events thus go on in chronological order, the first part ending with the chant of the old time church, and the second or last part, with a great chorus set to one of the Messianic psalms. It is not altogether to the credit of Boston that a work of this magnitude, by a local composer, should have been left so long unheard, but this very likely may be due to the composer's modesty.

In singular contrast to the clearness of his thought, and the cleverness with which he adapts means to ends in all the complicated relations of his busy life, Mr. Lang is entitled to the distinction of writing perhaps the very worst "hand" on record. It might be mistaken by a stranger for spider tracks upon the paper. If this peculiarity of an otherwise eminently practical New Englander can be supposed to possess psychological meaning, it must be an indication of a mind too elevated for groveling with pen and paper. Mr. Lang is hale and hearty, a young man, albeit somewhat thinly thatched with white and gray upon the top of his well rounded skull, and there is reason to hope for his continued service in the art he loves so well, and so modestly honors, for many years to come.

CARL ZERRAHN.

This accomplished musician, widely known as the conductor of the Harvard symphony concerts and also of the Boston Handel and Haydn Society concerts, as well as prominently before the public in the management of the great "Peace Jubilee" in 1869 and 1872, and in New York and San Francisco, was born at Malchon, in the Grand Duchy of Mecklinburg-Schwerin on July 28, 1826. He began the study of music in his twelfth year at Rostock, under Freidrich Weber, subsequently studying at Hanover and Berlin. Among the democratic enthusiasts expatriated from Germany by the revolutionary events of 1848, was a number of young musicians, including Zerrahn. Out of these was formed the "Germania

Musical Society," an orchestral organization which gave concerts of classical music with considerable success in the principal cities throughout the United States, and in which Zerrahn gained much reputation by his performances as first flute. In 1854 he was appointed conductor of the Handel and Haydn Society, an important musical association of Boston, and this position he has filled with great credit to himself and advantage to the association and to the cause of music up to the present time. For several years after the date above mentioned the only concerts of classical music given in Boston were given by Zerrahn at his own risk. In 1865 the Harvard symphony concerts were instituted, and Mr. Zerrahn was appointed conductor of these, filling the position ably and acceptably till the concerts were abandoned in 1883. He conducts also the annual Autumn Festivals at Worcester, Mass, and since the date of its organization in 1868 has had the care of the Oratorio Society of Salem, Mass. In addition to this there is hardly a musical enterprise or activity in Boston and the surrounding cities that does not get or has not yet had the benefit of his unceasing and enthusiastic musical industry. Under his direction New England has had the benefit of the production of some of the grandest masterpieces of oratorio from the great masters, Handel and Haydn, always in a creditable and efficient manner, and sometimes with the powerful interpretation of the highest musical talent. By this means a great and important stimulus has been given to musical interest in New England, and that interest has been focused upon the higher walks of the art, thus educating an elevated taste that has already proved of the greatest advantage to the progress of musical culture in the right direction, and that must be fruitful of the best results hereafter. The name of Carl Zerrahn is inseparably connected with the leading musical events in the history of the higher walks of the art in Boston. In 1866 he was appointed conductor of the annual symphony concerts of the Harvard Musical Association, a position he has ever since held. At the first of the triennial festivals of the Oratorio Society he was the conductor, with an orchestra of over 100 instruments, a chorus of 700 voices, and Mr. B. J. Lang presiding at the organ. Mr. Zerrahn is still actively engaged in the field of musical cultivation which he has so highly honored that it is a duty and a pleasure to in some small measure aid in honoring his services.



Carl Zerrahn.

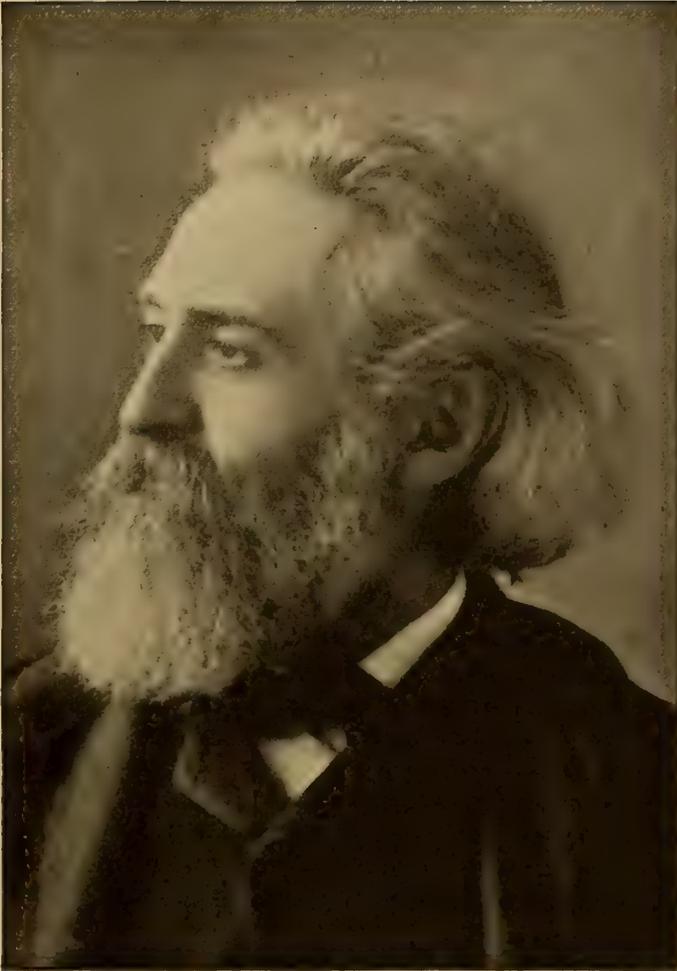


THE ORATORIO SOCIETY OF NEW YORK.

 HIS society was organized in 1873 and incorporated in 1875. Dr. Leopold Damrosch was the promoter of the scheme, and the object was the promotion and cultivation of choral music, both sacred and secular, by the study and public performance of high-class works. The first concert was given at Knabe hall, Dec. 3, 1873, with a chorus of twenty-eight, and in the course of ten years the society gave ninety-three public performances and rendered forty-four works or parts of works. In 1881 this, in connection with the Symphony Society, carried out the first New York May festival, with a chorus of 1,200 and an orchestra of 287. The average audience for the seven concerts was 9,100 persons. The programme included Berlioz's *Grande Messe des Morts*; Rubinstein's *Tower of Babel* (the performances of these two being the first in America); Handel's *Messiah* and *Dettingen Te Deum*; Beethoven's ninth symphony and parts of Wagner's *Meistersinger*. The society has been eminently successful in every respect, and no small portion of this success is due to Dr. Damrosch's untiring energy and ability. Among other important works performed at various concerts are the oratorios, *Samson*, *Judas Maccabæus* (Handel); *St. Paul*, *Elijah* (Mendelssohn); *Christus* (Liszt); *Creation* (Haydn); cantatas, *Ruth and Naomi* (Damrosch); *Walpurgis Night* (Mendelssohn); *Seasons* (Haydn); *God's Time is Our Time* (Bach); *Alexander's Feast* (Handel); Beethoven's ninth symphony and *Ruins of Athens*; Berlioz's *Fall of Troy* and *Damnation of Faust*; Bach's *Passion Music*, etc. The society is now one of the recognized musical institutions of the country, has been a financial success, and can point to a record of which any musical society in the world would be proud.

LEOPOLD DAMROSCH

Was born at Posen, Prussia, Oct. 22, 1832. His father, a man of culture with a strong taste for music, did not like the idea of his son becoming a professional musician, and discouraged the notion, though pleased with the lad's progress. Young Damrosch took up the violin and studied it unknown to his parents. He graduated with high honors as doctor of medicine at the University of Berlin, but did not relinquish his musical



DR. L. DAMROSCH.

studies. His master in violin playing was Concertmeister Ries, and Dehn and Böhmer taught him theory and composition. He became a solo violinist, and his playing in various German cities gained him a wide reputation. In 1855 he went to Weimar, the home of Liszt, who was so pleased with his playing that he gave him the position of solo violinist in the Grand Duke's orchestra, a position that he filled for about eighteen months. Liszt became a very warm friend of his, and dedicated *Tasso*, the second of his symphonic poems, to him. Wagner also was a firm friend. Just before the death of the great composer he sent to Dr. Damrosch the famous finale to the first act of *Parsifal*, in manuscript, in token of his esteem. From Weimar he went to Breslau, where he made his *début* as conductor of the Philharmonic concerts, and remained in that capacity for about a year. He then made a concert tour with Von Bulow and Tausig. In 1861 Dr. Damrosch returned and organized a symphony society, with an orchestra of eighty players. They gave twelve concerts each season, and met with remarkable success. At these concerts some of the most famous artists of the day made their appearance — Rubinstein, Von Bulow, Tausig, Joachim, Mme. Viardot-Garcia, and on more than one occasion Liszt and Wagner personally assumed the baton.

The Arion Society of New York invited Dr. Damrosch in 1871 to become its conductor, and his first public appearance in America was made at the Steinway hall, on May 6 of that year, as composer, conductor and violinist. He was welcomed with enthusiasm. He organized the Oratorio Society of New York, in 1873, and five years later the Symphony Society of New York, the orchestra of which is now so noted. Through Dr. Damrosch' skill and energy, both societies have achieved success, and through his efforts many important works have been brought before the public for the first time. In 1880 the Columbia college of New York, conferred upon him the degree of Doctor of Music. In the following year he had charge of the music at the New York May festival, when his faculty for organizing and controlling musical forces was displayed in an eminent degree. He then made with his orchestra, a tour of the west, and gave a fine series of programmes. In 1884 he accepted the position of conductor and impresario, at the Metropolitan Opera House, and left at once for Europe to engage a company. He saw the realization of his hopes — the success of German opera in New York — but not for long. He died, after a short illness, Feb. 15, 1885.

His chief talent was, of course, as a conductor, and in this he has had few rivals, but he is also not unknown as a composer and violinist. Among his compositions, which are not numerous, may be mentioned, *Ruth and Naomi*, cantata; a festival overture, and other orchestral pieces;



Walter Damrosch

some pieces for the violin; a collection of church music, *St. Cecilia*; several male choruses, and some songs. Dr. Damrosch was of a kindly, genial nature, and his death was a heavy loss, not alone to the musical world, where he had done his life work, but to a wide circle of personal friends.

NEW YORK SYMPHONY SOCIETY.

This orchestral organization was the result of the late Dr. Damrosch's personal inspiration. It was organized in 1878, and chartered April 8, 1879, for the study and public performance of different forms of classical music, especially symphony. Among those most prominent in its formation were Messrs. Morris Reno, F. Beringer, Wm. H. Draper, August Lewis, Benj. J. Phelps, etc. It gives regularly twelve public performances each season, and its programmes have been remarkable for the number of new works presented. The society was prosperous from the start, and after the death of Dr. Damrosch, the direction was transferred to the hand of his son, Mr. Walter Damrosch, who inherits much of his father's ability as musician and director. This society represents American progress in orchestral music, or perhaps more properly, New York progress in resources of this kind, in the fact of its being organized and maintained out of material already existing in the community, without interfering perceptibly with the work of older organizations in the same field. The concerts of the society are given with an orchestra numbering from eighty-five to one hundred and twenty. The audiences are of the best, and very large in number. It is one of the most creditable organizations in the country.

FREDERIC HERBERT TORRINGTON,

One of the most prominent figures in the Canadian musical world, was born in Dudley, England, in 1837, and was taught piano, organ and harmony by James Fitzgerald, of Kidderminster. In 1853 he became organist and choir master of St. Ann's church, Bewdley. Four years later he left England for Montreal, where he was appointed organist of Great St. James Street church, a position he held for twelve years. During his residence in that city he founded several vocal societies and the Montreal Amateur Musical Union Orchestra. He also gained a high reputation as a violin soloist. In September, 1868, he gave a performance on the great organ at Boston and was very favorably criticised. Shortly after, at the invitation of Mr. Gilmore, he formed the Canadian orchestral contingent for the first great Boston jubilee. At the close of that festival he was offered and accepted the position of organist at King's chapel, Boston, and held it for four years. During this time he was one of the regular solo

organists at the Music Hall, one of the first violins in the Harvard Symphony Orchestra, a teacher of the piano at the New England Conservatory of Music, conductor of six vocal societies, and was often solo organist at the concerts in Henry Ward Beecher's church at Brooklyn. In 1872 Mr. Torrington conducted the mass rehearsals of the great chorus of 20,000 voices for the second Boston Peace Jubilee. The following year he removed to Toronto, and was at once appointed organist and choir-master of the Metropolitan church and conductor of the Toronto Philharmonic Society.

The successful development of this society was entirely due to Mr. Torrington's ability and energy. The society was founded in 1872, and at the time he took hold of it, was a small choir largely dependent upon the piano for its accompaniments. Now it is a large and flourishing society, with a chorus of three hundred picked voices, an efficient orchestra of sixty musicians, and means to engage the best solo talent on the continent. It has produced from thirty to forty chief works of the great masters, some of them more than once, and many of them for the first time in America. The society has done a good work for music, and has been the pioneer of numerous other societies in the province. For some years Mr. Torrington was also conductor of the Hamilton Philharmonic Society, which has given many standard and modern works. In 1886 Mr. Torrington originated and carried to a successful issue the first Toronto Musical Festival. This consisted of four concerts, given by a chorus of one thousand, a school children's chorus of 1,200, an orchestra of about one hundred, and the following principal soloists: Lilli Lehmann, Mrs. E. Osgood, Mrs. Gertrude Luther, Miss Agnes Huntington, Albert L. King, Max Heinrich and D. M. Babcock. The public of Toronto subscribed \$35,000 as a guarantee fund, but this proved to be unnecessary, the festival being an eminent financial success. Gounod's *Mors et Vita* and Handel's *Israel in Egypt* were the works given, and two miscellaneous concerts. A permanent result of the festival was the organization a few months later of the Torrington Orchestra, which has been developed into an excellent concert organization, and has given nine highly successful concerts. But Mr. Torrington's best work up to this date was in the foundation of the Toronto College of Music.

This promising institution was founded in September, 1888, in a building specially arranged for the purpose, with a fine music hall within its walls, and a grand organ. The college is established upon an essentially practical basis, has a large staff of competent and thoroughly qualified instructors, holds numerous concerts, piano and organ recitals., etc, and possesses a long list of scholarships, prizes and medals, while the fees are

comparatively low. So successful has the college been in just a little over a year that plans are being made for the enlargement of the building.

Mr. Torrington is also the organizer of the Toronto Quintette Club, the semi-centennial festival in 1884, the Apollo Club, the Symphony Orchestra and the University College Glee Club. For five years he was director of music at the Whitby Ladies' College, and for nine years teacher of vocal music at Loretto Abbey. He has been remarkably successful as a teacher, and many of his pupils have gained a wide reputation. It would be interesting to trace, were there opportunity, the history of music in Toronto from the time when it was a muddy little place called York (about 1818), the only resident musician being Mr. Maxwell, who was distinguished "for his defective eyesight and for his homely skill on the violin," to Mr. Torrington's day when every member of a great work is criticized with merciless judgment by "the men who have failed in literature and art." Few men can point to so busy a life and full a record as Mr. Torrington, and fewer men to the eminent success which has crowned his tireless efforts.

WILLIAM LAWRENCE TOMLINS.

This distinguished musical educator, conductor and artist, was born Feb. 4, 1844, in London, England. His childhood was musical, and his earliest education in music was obtained as choir boy. He also attended the classes of the Tonic Sol-Fa and the Royal Academy of Music, having been a favorite pupil in harmony of Dr. Macfarren, himself. His proficiency upon the harmonium and organ were such that he acted as organist at an early age, and his general maturity in music may be judged from the fact of his conducting a performance of Handel's *Messiah* with good solo artists, orchestra and chorus, when he was but seventeen years old. While still very young for such a position, he was examiner and inspector of certificates for music teachers in the board schools, his department being the harmonium, with power to traverse the certificates of the lower examiners. At the age of about twenty-two he was one of the board of managers of the Tonic Sol-Fa college. He came to New York in 1870, and for five years served various churches as organist, and traveled for nearly two years with the Ritchings-Bernard Old Folks Company, with the Mason & Hamlin orchestral organ, a powerful instrument of large artistic capacities, which no one else could properly illustrate. While in this business he came to Chicago, and made his first acquaintance with the musicians here at private concerts given at Mason & Hamlin's rooms. The Apollo Musical Club was then just out of a leader, the incumbent being manifestly incapable. Mr. Tomlins' abilities as conductor of vocal



WM. L. TOMLINS

music were brought to the notice of the club, and he was immediately engaged. This was in 1875. He took the club when its prestige was lost. It could neither sing nor draw. Under his administration it has been enlarged to a mixed chorus, and this again has been increased to upwards of four hundred voices. The fourteen years training of Mr. Tomlins has made this body of singers one of the most competent in the world, and a long and brilliant list of modern and classical works has been produced by the club in splendid shape. The technique of the singers may be judged from their having sung the difficult chromatic, unaccompanied, quartette from Rossini's *Stabat Mater*, *Quando Corpus Morietur*, and repeated it, without falling from the key. Their work in Handel's *Messiah*, which they give every Christmas, is something delightful.

Mr. Tomlins trained the choruses of the May festivals, and in every way has been identified with the best musical interests of the city. In 1881 he began his work with children's voices, his idea being to train children to sing easily, naturally and with feeling, from the start. Accordingly, he began with a chorus of two hundred voices, and after training them for two years, twenty lessons a year, Mr. Theodore Thomas heard them and said that he had never heard anything like it. The great singer, Mme. Christine Nilsson, heard them in 1884, and her commendation was equally ample, generous and conclusive. The children's classes have increased to three, and there is now connected with them a teachers' class, for the study of the principles and method of teaching; the work has told so decidedly in Chicago that Mr. Tomlins is employed to teach singing in the high schools. He is also a teacher of solo singing, and an organist — having served in this latter capacity for several years in different churches in town. For ten years he conducted the Arion Musical Club, of Milwaukee, but was obliged to give up this department of his work in 1888. As a chorus master, Mr. Tomlins has genius. He is able to take new material, and, in a comparatively brief period, transform it into a capable chorus, provided only that the two indispensables are not wanting — good voices and musical disposition. He is equally strong in three respects: In his mastery of the principles of chorus technique; in his ability to inspire a chorus and awaken in the singers an intuitive grasp of the author's meaning; and in the elementary teaching, to which art he brings not alone the indispensable qualifications of artistic sympathy and feeling, but also a wealth of imagination and fancy, and a fascinating art of putting things. He is a master in every sense of the term, and his adopted city has derived much advantage from his living therein. In person Mr. Tomlins is of medium height, dark eyes, and a pronounced brunette complexion, becoming luminous under excitement.

The most successful effort to establish orchestral concerts in Chicago and maintain them at a high degree of efficiency has been made under the auspices of the Chicago Turner Society, which has given orchestral concerts more or less continuously for many years, but not until Mr. Rosenbecker took charge of their business and musical management were they pecuniarily successful, or distinguished for artistic quality.

ADOLPHE ROSENBECKER

Was born in 1851 at Heinfurth, a small village near Frankfort-on-the-Main. The child early showed that passion for music which has characterized his life, and which was no doubt due to the subtle influence of musical parents. His father, recognizing the fact, presented Adolphe with a little violin, on which he played all day long, sometimes not to the delight of his mother. But mothers are patient and time soon slips by. Adolphe was eight years old when he began to take lessons from the village schoolmaster, who soon reported to the father that he had taught his pupil all he himself knew, so the boy was sent to a neighboring town (where where an orchestra played through the summer months) to take lessons from the leader, B. Triebel, a good violinist and now a composer of some fame. After two years he went to Frankfort-on-the-Main, where Ruppert Becker, a member of the theatre orchestra, was his master. There he also began taking lessons in harmony from C. Hauff, author of Hauff's *Harmonielehre*, a well known work on that subject. When he was only fourteen years of age he began to play in the orchestra at the Saalbau concerts, and continued to do so, studying all the while, for two years and a half. He then went to the conservatory at Leipzig, where at that time Ferd David, one of the best violin teachers who ever lived, was the instructor on that instrument.

David soon took a liking to the lad, who advanced rapidly to the higher classes, and was one of the performers in the public entertainments of the conservatory. One day Adolphe was made the happiest boy in the world when he was told that he should play first violin in the famous Gewandhaus concerts, a rare honor. Here he had the privilege of hearing the great artists, Joachim, Wilhelmj, Laub, Tausig, Rubinstein, Saint-Saens, Moscheles, Reinecke, Dreyschock and others. On Sunday mornings David regularly arranged a string quartette in which Adolphe and Felix Meyer, another favorite pupil, took part, aided by a violoncellist from the theatre. He taught quartette playing on scientific principles. One day David himself would take first violin, Meyer second, and Adolphe viola; they had to listen how the master played it, yet play their own parts. The second Sunday the same quartette would be played, with

Meyer first violin, Adolphe second, and David viola. The third Sunday the order would be, Adolphe first, David second, and Meyer viola. By this means each one played three different parts, the 'cello, of course, remaining always the same, and a quartette thus learned could hardly be forgotten.

Adolphe remained under this master for a year and a half. David wanted him to stop for another year, promising him free tuition and to make a great violinist of him. But he either had to leave his country or serve in the German army, and in the latter case the violin playing might have come to an end forever, unless, in consideration of his talents, the kind Master of the Future had allowed Adolphe to play upon a wooden violin instead of a golden harp. Mayhap, being a musician, he would have been permitted by the leader of the Danse Macabre to rattle his bones more often and more harmoniously than the rest of the skeleton crowd, but Adolphe loved life and the fleshly tuning of a violin.

So in November, 1869, he came to America, and, having some friends in New York, made up his mind to stay in that city. After a few weeks' struggle he found engagement at the German Opera, where Neuendorf was conductor. One night Mr. Thomas came to sit by him, and asked him if he would play in his orchestra, at that time perhaps one of the best in the world. In relating this incident Adolph said: "As pie was a new thing to me, of course, I took it without asking what kind." For eight years he was a member of the Thomes orchestra, learned orchestral playing, and gained experience in every way. There is an anecdote worth relating about Rosenbecker's first experience with the orchestra. Boston was the first place at which they played, and the young German, unused to traveling all day, was tired and lay down to rest, not intending to sleep. After a time some one called him, and he asked dreamily if it was time for the concert. "Time!" was the answer, "concerts don't begin at eleven o'clock at night." It was his companion in the orchestra who had found him, after the performance was over, fast asleep, and had awakened him. Adolph wished himself in Germany again, or somewhere else, but the only result was a gentle reprimand from Mr. Thomas, and the artist was never late again. In course of time he became one of the favored members of the orchestra, and he, Michael Brand, of Cincinnati, and Charles Hemman, the first 'cello, formed a trio whom Mr. Thomas generally called "my young dogs."

In 1877, Rosenbecker left Mr. Thomas, and made Chicago his home. He became associated presently with Florence Ziegfeld as violin teacher, at the Chicago Musical College, but the following winter he left there, and was elected conductor of the Turner Hall concerts, a position which he



A. Rosenheckler

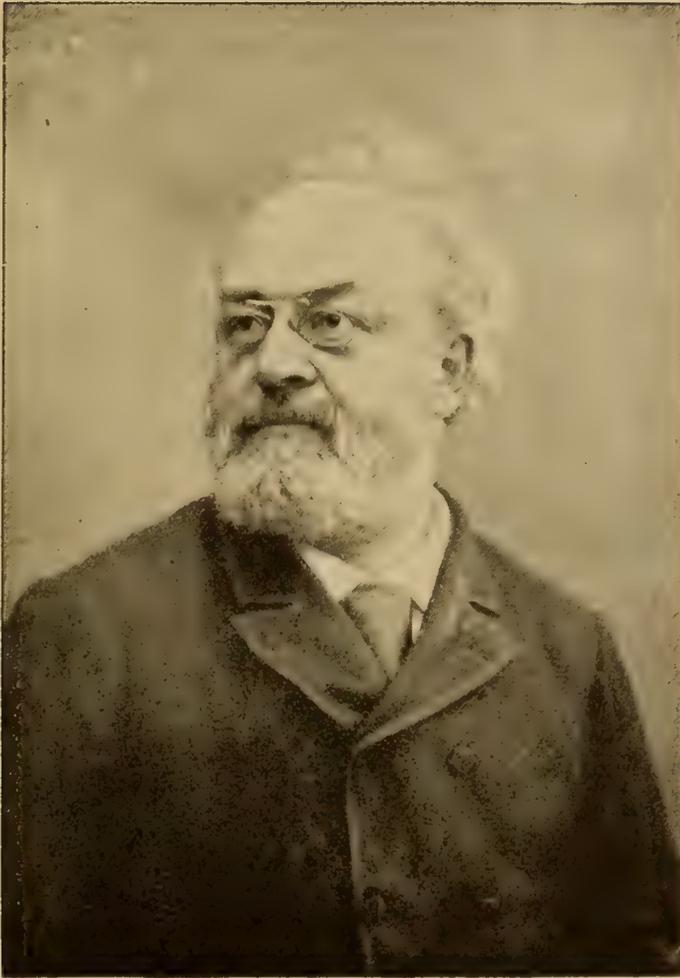
still holds. At first the concerts did not pay, but after a while, owing to Rosenbecker's good management and ability as a leader, the houses grew larger and larger, Wilhelmj, Joseffy, Neupert, and other artists, were engaged from time to time, and now the orchestra numbers forty-five men, and when the World's Fair comes to the city in 1892 Adolph Rosenbecker hopes to be able to show Chicago people and the world that "the windy city" has an orchestra fully able to compete with any. Mr. Rosenbecker does not make his boast altogether in vain, and all lovers of the city of his adoption may hope that he may yet realize his dream.

Mr. Rosenbecker is teacher of the violin at the Chicago Conservatory, and leader of a string quartette, of which no doubt more will sometime be heard. As a conductor he is master of orchestral technique, and with a hand gentle but firm secures a high degree of refinement and spirit in the interpretation. In regard to his quick ear, there is also an anecdote. Upon one occasion soon after he had joined the Thomas orchestra, there was a very long rehearsal, and many things went wrong. Finally, nearly two o'clock, there was one place where a false note was heard at each repetition, but for a moment Mr. Thomas was not able to designate the man making it. Rosenbecker had a quick ear and possibly may have sat nearer the offender than the leader. After waiting some time, he arose in his place and said "Herr Conductor, it is the second bassoon that plays F instead of F sharp." Thomas was taken all aback, and glared upon the well informed young man. He answered briefly that he did not care to "have any little whippersnappers giving him information," but the false note disappeared, and all went home to dinner in better humor. Rosenbecker said that he never offered Thomas information again, unless asked.

In person Mr. Rosenbecker is of middle height, rather "stocky," as it is called, with an intelligent countenance.

OTTO SINGER.

This scholarly musician is a native of Saxony, having been born on July 26, 1833, in Sora, near Meissen. He was educated at the Kreuzschule in Dresden, from which he passed to the Leipzig Conservatory, remaining there for three years, until 1855, and studying under Richter, Moscheles and Hauptmann. After leaving the conservatory he remained in Leipzig four years more, studying and teaching, and during this period several of his compositions, a trio for piano, violin and 'cello, a sonata for piano, and an orchestral symphony, were performed at the Gewandhaus concerts. Later, he was for years in close connection with the Wagner-Liszt school at Weimar, where a symphony composed by Singer, and



OTTO SINGER.

much praised by Liszt, was played at the festival of the German National Association of Musicians. He went from Weimar to Dresden, where he stayed until 1867, and then came to New York. This step was taken upon the recommendation of Liszt. Mr. Singer was promptly engaged as piano teacher in the newly established conservatory of William Mason and Theodore Thomas in New York, where he remained until 1873. At one of Thomas' symphony concerts in 1869 he played one of his own pianoforte concertos with great success.

The school having proved a failure, Thomas sent Mr. Singer to Cincinnati as assistant musical director of the first May festival of 1873. Not a little of the success of that festival was due to his ability and untiring energy, and as a chorus master he covered himself with glory. He found abundant field in Cincinnati for his talent as teacher and conductor, settled there, and is at present a teacher in the College of Music of that city. In 1875 and 1878 he had the training of the chorus at the May festivals, but in 1880 was succeeded by Mr. Brand. He was one of the committee of three appointed in 1880 to pass judgment upon the compositions offered in competition for the prize of \$1,000 offered by the festival association. During this time he not only conducted the festival chorus, the training of which for each festival extended over nearly twelve months, but he was also occupied in training and conducting the large Harmonic Society and some German societies. For the festival of 1876 he wrote the cantata, *The Landing of the Pilgrim Fathers*, the performance of which was enthusiastically received, and for 1878 he composed the *Festival Ode*, a cantata, for the opening of the great music hall at Cincinnati. This also was very favorably criticized. Mr. Singer has directed several of the festivals of the North American Saengerbund. Since 1880 he has divided his time between teaching in the Cincinnati College of Music, and composing works for orchestra, chorus, piano, etc. He has also written for magazines a good deal about æsthetical and historical subjects in relation to music. As a teacher of the piano and theory, and as a lecturer on music, Mr. Singer has done some excellent work, and has aided materially in building up the reputation of the college with which he is connected. In his compositions he follows in the footsteps of his old master, Liszt. Few of his works have been published. Among those that have seen the light are andante and variations for two pianos (Op. 1); fantasie in E minor (Op. 2); duo for piano and violin in C minor (Op. 3); rhapsody for piano and orchestra; Shiller's *Tower of Song*, for chorus and orchestra; several symphonies and piano pieces, besides the two cantatas and other compositions mentioned above. Mr. Singer has won a commanding place among American musicians.



E. Mahr.
Sept. 89.

THE METROPOLITAN OPERA HOUSE, NEW YORK.

This magnificent temple of the lyric drama was erected by a wealthy New York syndicate, in 1884. It is built of fire proof material, and occupies a ground space of 200x260 feet. The seating capacity is stated at 3,500, which is probably an exaggeration, although the house is considerably more capacious than the new grand opera at Paris. The house is handsomely decorated, and the stage is large and well appointed. The first season opened Oct. 22, 1883, the famous Abbey Company giving Gounod's "Faust," with a cast embracing Nilsson, Campanini, Schalchi, Del Puente, Novara, etc. The audience in attendance filled every part of the house, and represented more wealth probably than any other collected in New York within the present generation. The orchestra numbered eighty, under the direction of Signor Varesi. After the Abbey company came to grief, in 1885, the late Dr. Damrosch collected a Germany company, and opened a season of "Grand Opera in German," beginning Nov. 17, 1884, with Wagner's *Tannhäuser*. Later "Die Walküre" was produced in good shape. The second season of German opera, opening Nov. 23, 1885, witnessed various novelties, under the direction of Mr. Anton Seidl, who still remains the accomplished musical chief of the productions of this house. Among them were Wagner's *Meistersinger*, etc. The third season of German opera opened Nov. 8, 1886, the principal novelty of the year being Wagner's *Siegfried*, the hero having an almost ideal presentation at the hands of that accomplished tenor, Mr. Max Alvary. In the season of 1887, the *Gotterdammerung* was added, and in 1888 the prelude, *Das Rheingold*. These works were splendidly mounted, and the company, especially of the season 1887-88, was admirably complete. The orchestra under Mr. Seidl's baton attained a degree of finish and sympathetic support of the voices rarely heard anywhere, especially in works so exacting instrumentally as these of Wagner. Wagner's enormously difficult *Tristan and Isolde* was produced with Miss Lehmann and Niemann in the title rôles. The entire business management of the Metropolitan opera house, since the first season, has been under the charge of Mr. Edwin C. Stanton, who has shown himself an unusually bold and successful manager. He has been supported by a body of wealthy stockholders, by whom the large deficits have been cheerfully borne, in consideration of his undoubted success in collecting strong companies, and presenting varied programmes. In addition to its use for operatic purposes, the Metropolitan is now the main hall for symphony concerts, large balls and the like.

CHAPTER XVIII.

INSTITUTIONS FOR THE HIGHER MUSICAL EDUCATION.

IN no department of musical effort has progress been more gratifying than in that of systematic, intelligently co-ordinated musical education. The present state of things in this respect is far from ideal, but it is immeasurably superior to that of a century ago. The steps of the progress are easily to be traced. A century ago there was *no* musical education in this country, saving such as a student could acquire by putting himself under the instruction of some European emigrant, who might or might not be able to communicate to him the ingredients of a sound musical education according to the standards of the day. In the selection of a teacher the student was entirely at sea, for then, as now, it too often happened that those standing fairest in the estimation of the community were the ones least disposed to sacrifice time or trouble for art's sake alone. Not all German musicians were artists. In fact, it was not until the latter half of the present century that real artists began to come to America with the intention of making a home here. Many of the teachers in leading institutions a hundred years ago were mere amateurs. It would be nearer the truth to say that a hundred years ago there were *no* teachers of music in any educational institutions, outside one or two of the larger cities. Music had scarcely begun to be recognized as a part of polite education. Those who cared for the art pursued it outside their regular curriculum, and made their attainments in it, in a majority of cases, at the expense of time needed for their other studies. In the early part of the present century some attention began to be paid to the study of music as an art of performance. But most of the teachers in seminaries were merely amateurs from Europe, who had the good fortune to find their side accomplishments more available as means of livelihood than their regular profession. This was especially the case in the south, where musical taste was vigorous and musical intelligence uncultivated. In one of the oldest female colleges of the world the professor for many years was a German who had been

educated as a painter, but upon losing his eyesight he had turned himself to music, for which he had always had a *penchant* but in which he had never had a systematic education. No doubt such a teacher, having a love for his art, might be able to transfuse into his pupils something of his own enthusiasm for the art, but upon the technical side his instruction must have left much to be desired.

The Boston Academy of Music was a step in the right direction, but it was not by any means such an institution as we would understand by its name at the present time. The students of it were mostly amateurs who attended but a few months, and there was not then nor until very recently a standard of attainment according to which one could graduate in music. As the taste for music became disseminated and the desire of accomplishment in the art of playing became more general, European teachers found it more and more profitable to exercise their profession in America. Accordingly there were good teachers, real musicians, here and there in all the large cities, but the standard of playing was still low, as seen in the popular pieces then in vogue; and there was nothing like a systematic effort to educate pupils in theory. However, the appetite for knowledge had been awakened and now and then teachers of the better class were surprised by the desire of pupils to acquaint themselves with those recondite branches, counterpoint and fugue. This was more frequently the case with those who intended to pursue the career of organist, for it has always been understood that organists ought to be acquainted with these branches. The next step in advance was the elevation of the standard of attainment upon the popular instruments of music, of which the pianoforte has been the chief representative during the entire time covered by the present sketch. Very little sufficed to make a good player in those days. The popular pieces, as recounted in the introduction to the chapter on pianists in this work, were extremely simple, such as at the present time would hardly suffice to occupy the powers of a second or third-grade pupil, or, if these, certainly not those of a fourth-grade pupil. Nor need we wonder at this state of things. We are speaking of a new country, which had only lately closed a long and arduous struggle for its existence. It was a new country, cut off from European stimulation. Even in Europe the standard was distinctly low, except in a few of the larger cities, and only in the higher musical circles of those. When the pieces of François Hunten were the main subjects of exercise for parlor purposes, as they were in the earlier part of this century, there could not have been much musical cultivation, as we now understand the term. The last works of Beethoven were not written until 1826. The romantic composers were yet to come. Liszt and Thalberg began their careers

about 1830. We must not wonder at finding the condition of things in America somewhat crude. It was crude or shallow all over the world, excepting, perhaps, in that capital of the musical world, Vienna.

The standard of taste throughout the country at large did not begin to elevate itself to a noticeable degree until after the arrival of those great pianists, mentioned in a preceding chapter. Nor was their influence immediately operative. It needed the stimulation of many ambitious young American musicians fresh from musical training abroad before a sufficient demand was created for similar educational facilities at home. This, however, was a question of a short time only. In fact, we may say that while there began to be good teachers of the piano and almost every instrument in the large cities, as early as the first quarter of the present century, it was not until past the middle of it that the leading cities had representatives of the more advanced stages of musical art in its different provinces.

The leading teacher of pianoforte in Boston during the period between 1840 and 1860 was the late Geo. James Webb. Mr. Webb was also the leading teacher of singing and the best organist of the city. This composite relation sufficiently indicates the undifferentiated stage of the art. It was not until our American students had begun to come back from studies abroad that we commenced to have thoroughly equipped educators in the specialties of music. Then began an epoch of accomplishment in performance, unregulated by theoretical standards and training. Players, singers, and organists there began to be, but no *musicians* properly so called. Perhaps the appointment of John K. Paine professor of music at Harvard was one of the first points made in the erection of a new standard of education. It gave a stimulus to theoretical studies. Musical history, harmony, counterpoint, orchestration and form now began to be taught by those who had mastered them under the best foreign teachers, and who in turn did not propose to keep merely preparatory schools for their former masters.

Here we come upon a most instructive point marking a standpoint gained in the history of musical education in America. In many of the circulars of conservatories received as information for the present work, it is stated as proof of the standing and capacity of the school, that several of their pupils had gone abroad to study, after finishing the course here, and their preparation had been found excellent by their foreign masters. No information could be more conclusive as to the half-hearted stand of the school or teacher announcing it. The American way is to propose a complete and well balanced musical education, entirely independent of study abroad. Not, indeed, objecting to foreign finishing,

but merely acquiescing in it, as a testimony to the efficiency of the school and its conformity to the best European standards. Yet, until very recently, information of this kind was uniformly contained in school and conservatory catalogues.

An attentive examination of the ensuing statements of the different colleges, conservatories and schools will show the following points to characterize the present state of musical education, as exhibited in these institutions: First. All the branches of musical practice and theory are taught, and generally by masters well versed in them practically. Second. The pressure in favor of every student acquainting himself with at least two practical branches beside study in theory, is very general. Third. There is constant advance in the standard of graduation. Fourth. In a few cases there is a clearly expressed resolve to be sure that every graduate is fully up to the requirements and implications of the prescribed course. The latter point is the newest of all.

Ten years ago there was not a college of music or a conservatory of music in the country with a well defined standard of graduation. There were certain indefinite requirements upon different instruments, and vague outgivings as to the need of theory, especially harmony and musical history. But it was not until the American College of Musicians formulated its standards of admission that there was any college or conservatory having a real standard of graduation such as one could reason upon in cold blood. Everything was vague, indeterminate, and the attainments specified were purely technical, so that there was no assurance that the persons meeting there would possess musical qualities qualifying them as missionaries and ministers of art. At the present time this is all changed. While there is still more or less superficial instruction given in different parts of the country (by no means forgetting the principal cities, where there are more people desiring, as Colonel Sellers calls it, "the appearance of warmth" rather than the real thing), the general desire is to have in musical instruction full, complete, many-sided, thorough and artistic in quality. Graduation without corresponding attainments is no longer desired outside that fraction of the human race which Carlyle characterized as "mostly fools." The schools noted in the following pages differ greatly in quality, for even one star differs from another star in glory. But all alike hold up a certain ideal. One and all, they desire specialty work in some one or two instruments or branches, and well grounded attainments in all the others, especially in musical history and theory. And all the signs point to the gradual improvement and elevation of these standards rather than to their being allowed to fall into desuetude.

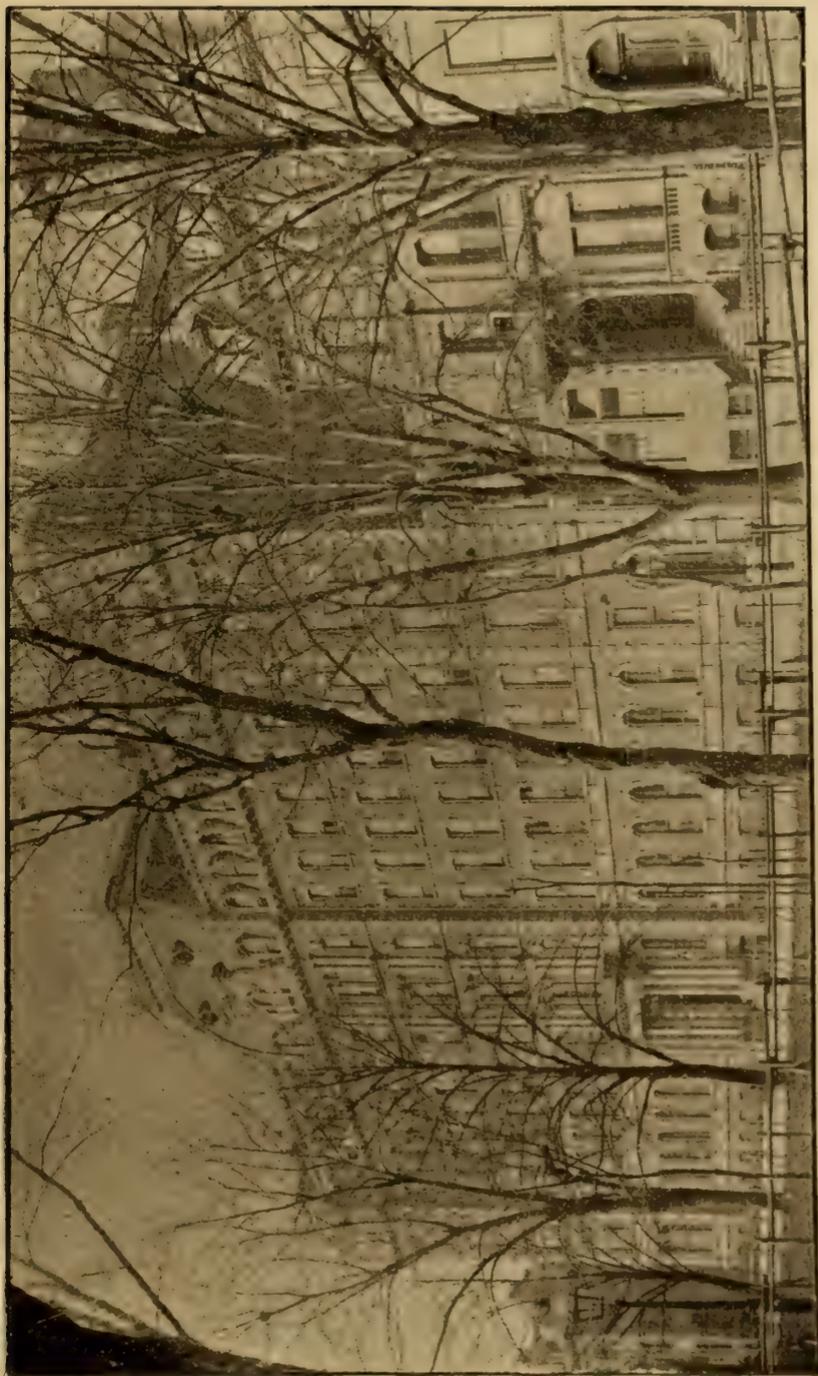
NEW ENGLAND CONSERVATORY OF MUSIC.

WE introduce our sketches of American musical educational institutions naturally with the above conservatory, for many reasons — by virtue of its place as the pioneer in that work of musical development in which it has been so powerful a factor ; because it is, in an especial sense, the representative and embodiment of those results which, in the natural evolution of musical progress, have sprung from the labors of Lowell Mason and his coadjutors ; from the fact that it is in the best sense American, both in its origin, its purposes and its achievements ; and from the fact that it has equipped so many artists of high rank, who are to-day the best representatives of American musical culture. The New England Conservatory is not alone in this work of creating musical taste, and of expanding, from year to year, the sphere of musical refinement and usefulness. There are other important and valued musical institutions engaged in the same field of labor, with the same zeal, activity and earnestness, without a record of whose work no history of American musical progress would be complete ; but none will dispute the place of honor with this as the pioneer in a great work which distinctly marks an era in our career of musical progress. That we have in flourishing activity to-day so many of these institutions, conducted on a scale of such importance and embracing in their operations all the best elements of higher musical education that can even be found in the oldest seats of musical learning in the old world, is but an evidence of the rapid strides which our sixty millions of people are making in the cultivation of art and refinement, of a constantly broadening current of musical taste, requiring the highest aids to an advanced culture. Each of these institutions has its sphere of musical and educational usefulness, whose growing needs will constantly tax their efforts and their enterprise, so that none has either the time or the occasion to divert from its legitimate activities to the narrow purpose of depreciating or envying the achievements of others. Indeed, it is the truth that each of these directly supplements the labor and adds to the resources of all others in the same field, for every current that flows into the broad tide of general musical cultivation contributes to those progressive influences

upon which the ever expanding desire for higher musical education is founded, and multiplies constantly the aggregate numbers of those who are impelled to seek for the highest advantages of musical education, in the most individually convenient and desirable quarter. The New England Conservatory, however, possesses many features entirely unique, and is in many of its methods dissimilar from any of the other important schools of music pursuing the conservatory plan. One of the most striking of these peculiar features of interest is the fact that with all its immense educational machinery and corresponding means for making money, "it yields no profit, dividend or emolument of any kind in any way to any person or association of persons," and this, notwithstanding that its average attendance for the past six years has been 2,065 students. The absence of the motive of profit is, however, nobly compensated by a higher object of incomparably greater force as a stimulating influence to the best results. We cannot better illustrate the springs upon which the activity of this institution turns than to state briefly the central idea upon which the life work of its founder has been based. This is, that perfect education requires the symmetrical development of all the faculties; that education that begins and ends with the intellect is faulty and imperfect; that the heart is the "center of being and the point of departure for perfection," and hence the true center of a perfect culture that will afford equipoise and stability in every direction; that music, which is the *universal language*, appealing to the heart as the center of emotional existence, is and ought to be recognized as the fundamental requisite of true and harmonious education. In a report dated May 1, 1883, Dr. Tourjée thus describes the circumstances and the ambition in which the New England Conservatory had its origin :

For thirty years it has been the aim and effort of my life to found and equip an institution which should bring within the reach of the many the priceless benefits of a first-class musical education, that these in turn might become missionaries for its universal diffusion. The struggle through which I had to pass, and the difficulties which I had to overcome in obtaining even the fragmentary education in music which this country could then afford, led me to this determination; and, keeping this object before me, I have, by every means in my power, labored both in season and out of season for the accomplishment of that purpose. Under God, my success has been beyond my expectation. When I began the study of music, there were no music schools and few teachers of eminence, and these latter commanded such prices for their services as put them beyond the reach of the poor. The conservatory system of Europe was without illustration in this country; and its later discovery was to me a revelation, the possibilities of which I undertook to realize to my countrymen.

The first effort made to establish the class system for musical education was made at Fall River, Mass., in 1853. In 1859 he obtained a charter for and organized a musical institute in connection with the academy at East Greenwich, R. I. Afterward he sought a larger field



NEW ENGLAND CONSERVATORY OF MUSIC, BOSTON.

at Providence, R. I., and in 1867 went to Boston, where the New England Conservatory was incorporated in 1870, and obtained quarters in the Central Music Hall building, which were occupied till 1882, when the magnificent building which we here illustrate was secured. Gradually, in working out his plan of establishing and equipping an institution which should realize his ambition of "a generous and liberal culture, with music as the fundamental element," the institution has been made to embrace in one system of co-operative effort, schools of music, art, elocution, literature, languages, tuning and physical culture, with the accessories of an extensive musical library and cabinet, and a Christian home for young women, and the higher appendage, in connection with Boston University, of a College of Music. In 1882 the corporation of the conservatory was authorized to hold real and personal estate to the amount of \$500,000, the original charter providing for only \$100,000. In 1883 the stockholders surrendered the stock of the institution, and the corporation was reorganized on the same footing as Harvard, under a deed of trust, which expressly provides that there shall be no profits or dividends to accrue to any individual out of the earnings of the institution, everything thus going into cheapening the cost of musical education and increasing the resources of the conservatory. The annual report of the director for 1886 shows an important accession to the teaching strength—the acquisition of such artists as Faelten, Rotoli, Tinney, Petersilea and Alden; the addition of the elegant Sleeper Hall, through the munificence of the late Hon. Jacob Sleeper, etc. Previously, in 1884, the great organ of the Boston Music Hall, purchased for the institution by W. O. Grover, one of the trustees, had been stored on the premises of the institution, where it still awaits the construction of a suitable special building, but we trust will not have to thus remain. The director is, however, indefatigable in his labor for still further additions to the forces which combine to embody in this school the ideal which he has kept in view. So far as school equipment goes, it is probably as nearly perfect as it is possible to attain, but it is Dr. Tourjée's earnest desire to secure for the conservatory such state aid as will practically throw its great advantages open to all who have ambition and talent to benefit by musical and general culture. Of the importance of the school as a radiating centre for the diffusion of musical light, we may mention the fact that graduates of the conservatory, among other institutions, are employed at De Pauw University, Indiana, University of Kansas, the North Western Conservatory of Music, the Ohio Wesleyan University, Denver University, the Illinois Wesleyan University, Hamilton College, Ky., Allegheny College, Pa., New York Institute for the Blind,

Ontario Institute for the Blind, Ripon College, Wis., Cornell College, Ia., Science Hill College, Ky., Beaver College, Pa., Baker University, Kan., Napa College, Cal., Jacksonville (Ill.) Female Seminary, Lansdowne College, Ont., Washburn College, Wis., Vermont Ladies' Seminary, Montpelier, Pennsylvania State Normal School, Dartmouth College, Wilbraham Academy, East Greenwich Academy, Searcy College, Ark., Oxford (Ohio) Female Seminary. In addition to this eloquent statement it may be stated that the directors of music and organists at many important cathedrals and churches owe their musical education to this conservatory, of which Nordica (Lilian Norton), at present reigning star as a vocalist in Europe, is a graduate; and to this showing add the fact that there are now upwards of 40,000 ladies and gentlemen who have been musically equipped in this school, and are to-day transmitting its influence throughout every quarter of the land, and we have some idea of the important relation in which the New England Conservatory of Music stands to the influences which make for higher musical progress in America.

The branches of instruction in the conservatory embrace, in addition to the post-graduate course, eleven individual schools, as follows:

A school for the piano.

For the organ.

For the formation and cultivation of the voice, lyric art and opera.

For the violin, orchestra, quartette and *ensemble* playing. Orchestral and band instruments and art of conducting.

For harmony, composition, theory and orchestration.

For sight singing and vocal music in public schools.

For tuning pianos and organs.

A school of general literature and languages.

A college of oratory and forensic art.

A school of fine arts.

A school of physical culture.

The college of music.

The following is the faculty:

Piano-forte — *Board of Instruction*. — John Alden, Otto Bendix, John D. Buckingham, Charles F. Dennée, Carl Faelten, James W. Hill, Frederic H. Lewis, Frederick F. Lincoln, Louis Maas, Sarah Eliot Newman, James C. D. Parker, Carlyle Petersilea, Frank Addison Porter, Madame Dietrich-Strong, Allen W. Swan, Mrs. J. B. Willis.

Organ. — Henry M. Dunham, George E. Whiting, Allen W. Swan.

[It is worthy of mention that in order to furnish every facility for acquiring a mastery of all kinds of organ music, a large, three-manual pipe organ, with two and a half octaves of pedals, and an ample

variety of registers in each manual, is placed in the hall of the conservatory for the use of its classes. Three additional — one three-manual and two two-manual — pipe organs have been set up in the conservatory, making fourteen in all in constant use in the institution, with the great organ formerly in Boston Music Hall in reserve for the future use of the institution. The London *Choir* speaks as follows of the organ department of the institution: "In the New England Conservatory of Music, recitals are so arranged as to provide illustrations of all classes of music for that instrument. In this respect the American music school is far in advance of our own academy, and, indeed, of every English educational institution."]

Voice Cultivation, Lyric Art and Opera.—William H. Dunham, Abdon W. Keene, Frank E. Morse, John O'Niell, Mrs. John O'Niell, Sig. Augusto Rotoli, Charles E. Tinney, Lyman W. Wheeler, William L. Whitney.

Violin Schools.—Joseph B. Claus, flute, clarinet, cornet, etc.; Benj. Cutter, violin and viola; Wulf Fries, violoncello; A. Goldstein, contra basso; Herman Hartmann, violin; Emil Mahr, violin and ensemble playing; Dr. R. Shubruk, cornet.

Harmony, Composition, Orchestra and Theory.—George W. Chadwick, Benjamin Cutter, Louis C. Elson, Stephen A. Emery, Frank W. Hale, Sarah Eliot Newman, James C. D. Parker, George E. Whiting.

Sight Singing and Vocal Music in Public Schools.—Samuel W. Cole, Abdon W. Keene, George A. Vezzie.

Piano and Organ Tuning Schools.—Frank W. Hale, principal; Edward D. Hale, instructor; Edward W. Davis, superintendent of factory work; Geo. H. Ash, polishing.

General Literature and Languages.—Rev. C. Cotton Kimball, D.D., principal and instructor in Wordsworth, English literature and rhetoric; John B. Willis, A.M., associate principal; Dr. William J. Rolfe, lecturer and instructor in Shakespeare; Rev. Charles A. Dickinson, lecturer on mental and moral science; Hamlin Garland, lecturer and instructor in American literature, etc.; Miss Elizabeth I. Samuels, instructor in Latin, mathematics and sciences; Jean De Peiffer, head of department of languages, and instructor in French language and literature; Albert Rosenstein, A.M., instructor in German language and literature; M. E. Imovilli, instructor in Italian language and literature; W. M. Swallow, instructor in penmanship.

Elocution, Oratory and Forensic Art.—Samuel R. Kelley, A.M., principal, and instructor in expression and forensic oratory; Miss Annie B. Lincoln, instructor in elocution and voice building; Miss Bessie M. Houghton, instructor in pose and gesticulation.

Fine Art.—Tommaso Juglaris, principal, and teacher of drawing and painting, historical decoration and composition, and artistic anatomy; Miss Harriet Thayer Durgin, water-color painting; W. A. Claus, drawing from flat, the antique, still life, flowers, and landscape painting, and charcoal drawing, Miss Edith Pope, china painting.

Physical Culture.—Miss Annie O'Connor.

A most important feature of the institution is the "Conservatory Home," which offers in connection with the advantages of the various schools of culture, the higher benefits of a great Christian household,

attended by all the comforts and refinements of elegant life, and free from the perils and disadvantages which usually surround the footsteps of young ladies who are compelled to leave the parental home for educational improvement. This department has accommodation for 500 young ladies, with few formal restrictive regulations; depends largely upon liberal self-government, and yet maintains the most watchful and effective care of the minds, morals, physical health, safety and sanitary environments of the pupils.

The College of Music, in connection with the Conservatory, is affiliated with Boston University, on whose authority degrees are granted. The faculty is as follows :

William F. Warren, LL.D., president Boston University; Eben Tourjée, Mus. Doc., dean; James C. D. Parker, professor of the piano-forte; Carl Faeltcn, professor of the piano-forte; Carlyle Petersilea, professor of the piano-forte; Otto Bendix, professor of the piano-forte; Louis Maas, Mus. Doc., professor of the piano-forte; Henry M. Dunham, professor of the organ; George E. Whiting, professor of the organ and composition; Emil Mahr, professor of the violin; Wulf Fries, professor of the violoncello; Sig. Augusto Rotoli, professor of Italian singing; John O'Niell, professor of English and Italian singing; Charles E. Tinney, professor of English singing, oratorio and church music; Stephen A. Emery, professor of counterpoint and composition; Louis C. Elson, professor of theory, history, literature, biography, æsthetics and criticism; George W. Chadwick, professor of composition and orchestration; Faculty of College of Liberal Arts, Boston University.

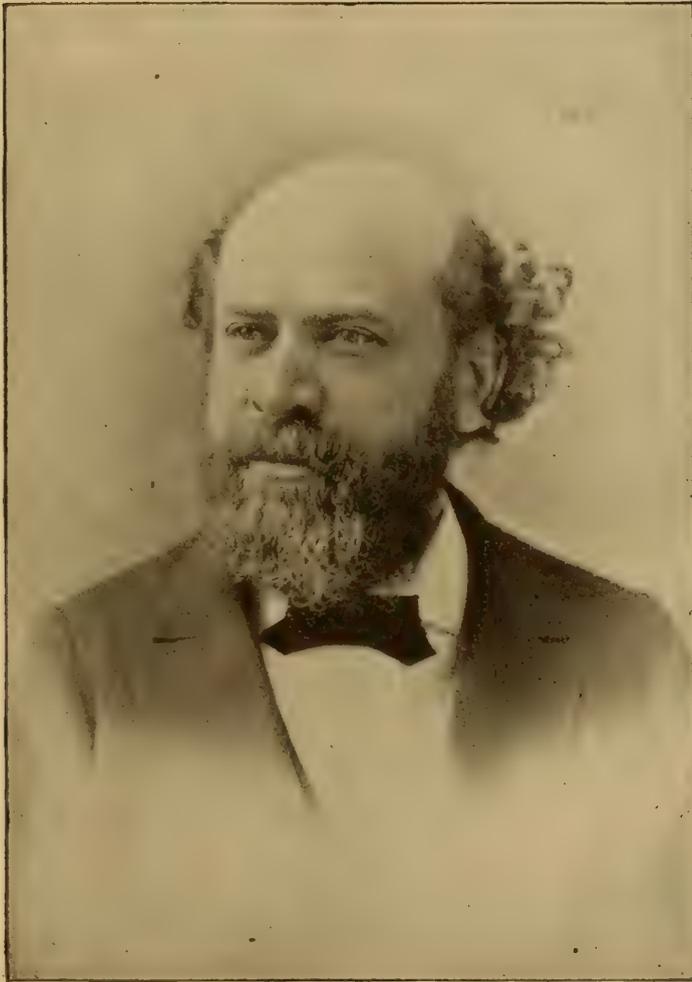
The requirements for admission are identical with those for graduation from the conservatory. Candidates for a degree, in addition to the completion of the required work in the college of music course, must be qualified to pass a satisfactory examination in two of the following languages: Latin, German, French and Italian, and also in logic. Graduates of the college of music who satisfactorily meet these requirements or their equivalent, receive the degree of Bachelor of Music. The degree of Doctor of Music is never conferred as an honorary degree, but it may be attained by Bachelors of Music who shall have completed the Boston University Course or its equivalent, upon passing satisfactory examination in fugue, form and orchestration, musical literature, history of music, the piano-forte, violin or organ. Full and regular members of the college of music have the opportunity of pursuing, *without extra cost*, in Boston University, any of the following branches: Languages—French, German, Italian, Spanish, Anglo-Saxon, Latin and Greek; Mathematics and Natural Sciences—Solid geometry, trigonometry, analytical geometry, physics, chemistry, biology, etc.; History, Literature and Law—English literature, rhetoric, history, Roman law, constitution of the United States, political economy, etc.; Philosophy—psychology, logic and the theory of knowledge, principles of metaphysics, theistic and ethical philosophy, etc.

EBEN TOURJÉE, MUS. DOC.

The subject of this sketch is called in Grove's *Dictionary of Music and Musicians*, "The father of the conservatory or class system of musical instruction in America." When the final statement is made, not only this but much more is likely to be found in the crystallized biographical history of cyclopedias and dictionaries. He was born of Huguenot ancestry, June 1st, 1834, in Warwick, R. I. His parents were not wealthy, and, at the early age of eight, he was put at work in a calico printing factory in East Greenwich, R. I., and later in a woolen mill of the same town. With some of his earnings he entered the East Greenwich Academy, where he made good use of the little opportunity afforded him to secure the education which was to help him in his work. At the age of eleven his definite and conscious spiritual life began, and he became a church member. At thirteen he was engaged in the cotton mills of Hon. Elisha Harris, of Harrisville, R. I. Gov. Harris, benevolent, pious, sagacious, noticed quickly the energy and talent of the boy, his faithfulness to church and Sabbath school, and his unusual musical ability. It was through this gentleman that the boy of thirteen was appointed organist of the village church, before his fingers had even touched a key board; but between Wednesday evening and Sunday morning, he prepared himself to accompany the choir satisfactorily. From this time he bent his energies in the direction of a musical education, and to forward this he became clerk in the store of a music dealer in Providence. Pushing forward in the direction of his taste, he set up for himself, at the age of seventeen, in the business of music dealer, in Fall River, Mass., where he also taught in the public schools and otherwise, and published a musical paper, *The Key-note*, which he afterward enlarged into the *Massachusetts Musical Journal*.

His residence in Fall River enabled him to get instruction from the best masters in Boston, then, as now, the musical metropolis of the country. About this time the thought that opportunity for musical education was not offered as it should be to people of limited means, by reason of its costly methods, was deeply impressed upon his mind, and led him to offer instruction once a week for \$1 per quarter, to classes in piano, violin, voice, etc. Five hundred and sixty pupils were thus instructed.

This was the birth and beginning of the conservatory system in America. In 1859 he founded a musical institute in East Greenwich, R. I., and became director of music in the same academy in which he began his education. And here began to appear that remarkable ability, grasp of details, well directed force and clear perception of best methods and of the needs and possibilities of musical education, which some have called



Eben Tourjee

“enthusiasm,” but which might, perhaps, better be named Christian good sense. His success was naturally very large, but such a man could never rest without attaining the highest results, and, therefore, with the purpose to give music to the world, we find him, in 1863, in Europe, conferring and studying with eminent masters of the old world — Sterne, Grell and Haupt, Dr. Marx, Clapison and others — and making examination of the methods and text books used in conservatories of Germany, France and Italy, with the purpose fixed so to improve musical education in America, that no student need cross the ocean to obtain any musical advantages whatever; and also, that these great opportunities should be open to pupils of limited means. This purpose has long been fulfilled in the great institution of which he is now the director — the New England Conservatory of Music, in Boston. Returning to America, he established the Providence Conservatory, which was not confined to music alone, but to metrical culture, and like its greater successor in Boston, contained a home for lady pupils, a school of fine arts, etc. This school triumphed so signally over prejudice and opposition that in 1867 he enlarged his operations by establishing a similar school in Boston, which, under his vigilant care, has steadily improved, advanced and enlarged, until its success has come to stand alone, as the greatest of its kind in the world.

The personal history of this man has numerous points of special interest. In 1869 he received, unexpectedly, from the Wesleyan University, the degree of Doctor of Music. He was also honored, in 1887, with a fellowship in the Society of Science, Letters and Art, of London. In 1869 at the request of those in charge, he organized the chorus of the Peace Jubilee, a project so colossal that it excited both opposition and ridicule, and its supporters became so disheartened that in all probability it would have been given up but for the energy and perseverance of Dr. Tourjée. Complete success crowned his labors, and musical culture received an impulse unfelt before in America. He rendered a similar service in the organization of the chorus of the World's Peace Jubilee in 1874, where nearly 20,000 singers were brought together, and of which he was one of the conductors. In 1870, by the special request of the Teachers' Association, he delivered in Cleveland, O., his strong and conclusive *Plea for Vocal Music in Public Schools*. This was published at the request of the association, and has become a national document upon the subject. To Dr. Tourjée the country owes the *Praise Service*. This form of worship he labored personally to establish, lecturing upon and illustrating the subject in nearly a thousand churches, with him everything being subordinate to the interests of the Kingdom of God. These remarkable labors were reported to the musical veteran, Lowell Mason,

and so cheered and gratified him that he wrote in his seventy-ninth year, from Orange, N. J., to Dr. Tourjée, a long and interesting letter expressing his joy that a champion of choral praise in worship had arisen at last, making him, like Paul at Puteoli, "thank God and take courage." "Work on," wrote the patriarch, "with all diligence. Defend the cause of universal song in the house of the Lord. Defend the right of the poor, the weak and feeble voices, the untutored ear, the poor in the knowledge of notes, to their part in the service. Let no one be excluded, but let all participate in this heart-stirring exercise; go on, I say, and prosper. He who in an upper chamber introduced song into the worship of the Christian church, by joining in one, with His disciples, will smile upon your efforts."

The Boston North End Mission, "widely known," says an able writer, "as one of the noblest charities in this country, owes its existence to his active exertions and fostering care." Through the personal influence of Dr. Tourjée, and under his advice, the system of musical instruction in Japan has been entirely changed, and made in all its 30,000 schools, to conform to the methods in use in the New England Conservatory. A gentleman who had been a teacher in the conservatory, Mr. Luther Whiting Mason, was appointed by the Japanese government to carry out this great and useful reform.

The subject of this sketch has filled many offices and done much service to the general public. He has been president of the Boston Young Men's Christian Association, the City Missionary Society and National Music Teachers' Association. He is now dean of the College of Music of Boston University and director of the New England Conservatory of Music. He has also done large service as an editor of musical works, among which are *Piano Method*, *Tribute of Praise*, *Chorus Choir*, Hymnal of the Methodist Episcopal Church, and the *Musical Herald* is also under his managing editorship. As an educator he takes high rank. Mr. H. E. Sheldon, in the magazine *Education*, says Dr. Tourjée's life "embodies the three fundamental elements of the teacher's success." "He is an inspirer of enthusiasm in others," is possessed of "sympathy," and "he lives in and for and through others," "he goes down to the platform of his pupils, and leads them step by step up to the higher plane. No one can meet him, even casually, without being impressed with the inborn grace and suavity of his manners," qualities which spring "spontaneously from a nature overflowing with sympathy." "It was this quality of sympathy," says Mr. Sheldon, "which led him to provide the highest advantages in musical education for those of limited wealth, by the class system.

This sympathy for others has led Dr. Tourjée and his wife to sacrifice the quiet of a delightful home to organize a great Christian household for the hundreds of young women who come to the conservatory. He is America's Great Commoner in music." "The third quality of the teacher is 'Vision of the possibilities which are before himself and his pupils, and a power to inspire them with his faith.' We have been especially struck with his plan for enlarged general culture for students of music. If carried out it will revolutionize musical culture, and make the conservatory one of the potent factors in shaping the civilization of the twentieth century."

Since Mr. Sheldon wrote the above, six years ago, the plan has been pushed on toward its full development, and the graduates of the conservatory have taken higher and higher rank among educators of the age; so that to-day they are sought for by institutions of learning throughout the country. Thus has been justified the opinion of the directors, that "Music opens the way to a broad general culture, and that the impression that the concentration of effort, necessary to secure the success of students pursuing a musical course, precludes all possibility of culture, is false."

"Education," says Dr. Tourjée, "is a whole, simply because man is a unit, and one part of man cannot be developed to the highest point without the cultivation of the other parts of the nature. A free education is the harmonious development of all the faculties to their highest power, and their application to the highest use."

Dr. Tourjée, "in person," says Mr. Richard W. Husted, "is rather below the medium height, of slight, graceful figure, with unusually warm, courteous address, and rare fascination of manner; yet winning not more surely by the grace and sweetness of his demeanor, than by the impressive tenderness and fervor of his nature. He unites to a broad musical culture, administrative abilities of the highest order, an indomitable energy and an aptitude for severe and long-continued exertion which is seldom equaled, and all are crowned by a deep, pervasive piety, vitalizing and refining his whole life. Of his special call to be an apostle of music, he entertains not the slightest doubt. Luther was not more profoundly impressed of his mission to preach the Reformation than he is that he is set apart to disseminate musical intelligence among the masses."

Says Sir George Grove, in his dictionary: "Many are the charitable enterprises in which he has been active, and the persons who have been aided by his bounty."

He has twice married, and has four children—two sons and two daughters.

BOSTON CONSERVATORY OF MUSIC.

ALTHOUGH not the oldest conservatory of music in Boston, nor the most extensive in its operations, the above school, under the direction of that distinguished artist, Mr. Julius Eichberg, has achieved a reputation as a seat of musical learning which is not confined to America alone, and judging by its strictly musical importance, from the results, as exhibited in the artistic distinction attained by its graduates, is certainly second to no other in America. In one branch of musical cultivation, this conservatory is without a peer, and has performed a work of great importance that cannot be too highly estimated. As the violin, that only perfect musical instrument, is the specialty of this school, so the violin department is its highest feature of excellence. 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. Such graduates as Albert von Raalte, Lilian Chandler and Lilian Shattuck attest the excellence of the methods of Mr. Eichberg as a teacher skilled in the peculiar art of imparting to others the musical skill and learning, in which he himself excels, as well as the capacity of the American youth of both sexes for fellowship in the highest walks of musical art. Other special features of the institution are the large pipe organ, specially constructed for the conservatory, containing all the stops, etc., and competent instructors from the best English and German schools, enabling those who so desire to perfect themselves for that special branch of musical labor. Another distinguishing feature is the limit of numbers in class instruction. Not more than four are taught in class at one time, and while this is a hobby of Mr. Eichberg, and is not demanded by the experience of the conservatory system, yet it cannot fail to be recognized as one of the influences that have combined to give this institution so high a reputation for thoroughness in the musical education of its pupils. No diplomas are given to students who have been less than four consecutive terms at the conservatory, except in special cases and for

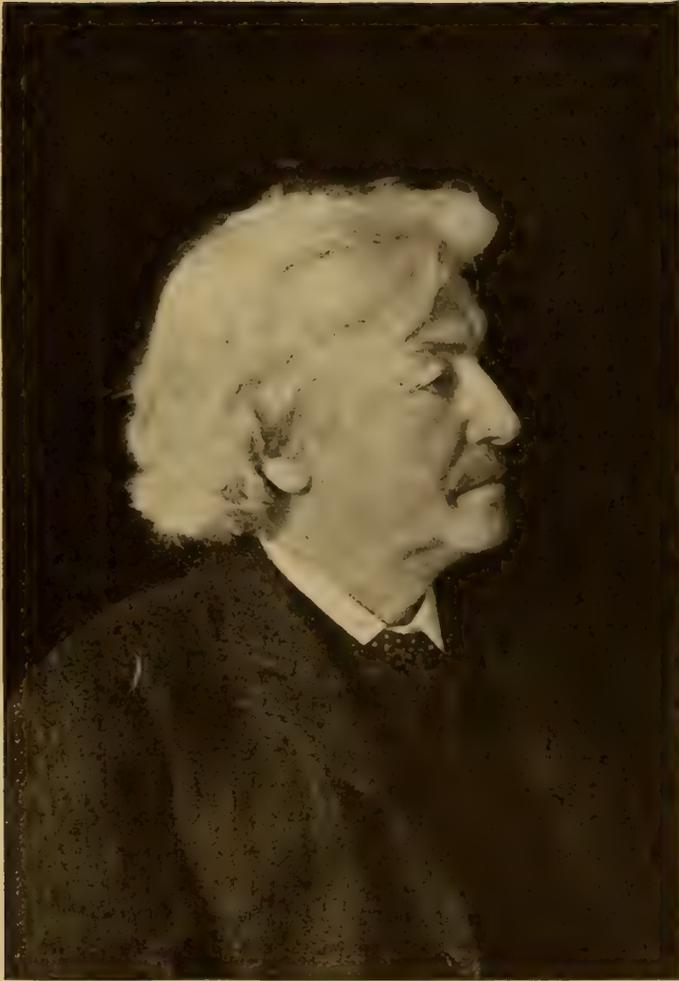
unusual proficiency. Diplomas are granted to students who have completed a full course of instruction, theory and harmony included, to the satisfaction of the directors, such course usually occupying from two to three years. The following is the list of instructors for 1889-90: Julius Eichberg, Mrs. Chas. Lewis, Carl Pflueger, Thomas A. Leverett, W. R. Gibbs, Miss Lilian Shattuck, Miss Emma Le B. Kettelle, Herman P. Chelius, Albert Van Raalte, Miss Laura Webster, Wulf Fries, M. DeForest Siple, Geo. Behr, Miss Villa Whitney White.

JULIUS EICHBERG.

Among those Americans by adoption who occupy a place of eminence in American musical history, a most important figure is that of Julius Eichberg, the founder and head of the Boston Conservatory of Music, and a gentleman of both American and European repute as musician, teacher and composer. Mr. Eichberg was born in Düsseldorf, Germany, in 1824. He came of a musical family, his father being a violinist and composer. He handled the "pony" violin almost as soon as he was large enough to hold it, and at the age of seven had attained considerable proficiency. At eight he was sent to Mayence, and took lessons of F. W. Eichler, the celebrated virtuoso. Thence he returned to the excellent tuition of his father at Düsseldorf, where he had also the advantage of training by Julius Rietz, afterward a famous director of Gewandhaus concerts and kapellmeister to the king of Saxony at Dresden. Through this connection he was introduced to the great Mendelssohn, who, after hearing the boy play, wrote a commendation in these words:

At so early an age young E. joins to a remarkable firmness and certainty in bowing, and use of his left hand, a great deal of true expression, which will lead him, I doubt not, to become a great artist—to be an honor to his art, and to render it important service, and to fulfill all the expectations which his remarkably precocious talents have awakened concerning him.

During this period he appeared as second violin in the orchestra, and was also brought into communication with Robert Schumann and Herbert Bergmüller. He next studied under the celebrated theorist and musical historian Fetis at the Royal Conservatory at Brussels, and also under the renowned De Beriot, and on graduating gained the first prize for violin playing and composition. Entering upon the practice of his profession, he went to Geneva as director of an opera company, and his talents soon advanced him to the position of professor in the conservatory and director of sacred music in a prominent church. There he remained for eleven years, when he came to America with a view of benefiting his health, landing in New York in 1857. He played and taught in that city for two years, removing to Boston in 1859. His first engagement was that of



Julius Eichberg

director of music at the Museum, where he soon enlisted the admiration of the lovers of the art in Boston. While here he wrote the operetta *The Doctor of Alcantara*, a charming work, successfully produced April 7, 1862, and which maintained its popularity for twenty years. He also composed *The Rose of Tyrol*, *Two Cadia* and *A Night in Rome*. He remained at the Museum for seven years, and then, after a year of rest, was enabled to carry into effect a long cherished ambition in the founding of the Boston Conservatory of Music, an institution which is to-day the first violin school of the country, and which has performed and continues to carry on a work of national importance in the cultivation and diffusion of music, and in elevating the standard of art excellence throughout the country. He was, shortly after the establishment of this institution, appointed general supervisor and director of music in all the high schools of Boston, in which capacity he has performed a noble work for the people of the modern Athens, a work, too, of far-reaching influence outside the boundaries of the city and state. For one of the annual concerts of the combined choirs of these schools, he wrote the famous chorus, *To Thee, O, Country, Great and Free!* a work preferred in the east as a national hymn. His other works of composition include a set of piano pieces, *Lebensfrühling*, published at Leipzig; sets of string quartets, and books of violin studies, adopted in the European conservatories, besides minor work. Mr. Eichberg, despite his foreign birth and education, the latter an important factor in contributing to the advancement of the cause of music in this country, is in every instinct and fiber an American, and as such the American musical world is proud of his reputation and achievements.

It is a striking peculiarity of Prof. Eichberg's musical activity that the theatre of his labor embraces what we may term the extremes of usefulness. On the one hand, he is devoted with admirable skill and method to the cultivation of the grand work of a general musical taste, by his work in the direction of music in the public schools of a great city; on the other, in the most exalted walk of the art, he is an active and important instrument in the illustration of the loftiest capabilities of music, and a potent agent for the promulgation of the best forms of higher musical culture.

The principal points of Prof. Eichberg's usefulness to American music, and his important place therein, outside of the work of the excellent institution which he has conducted with such fidelity to the highest traditions of musical art, may be summed up as follows: First, his thorough identification with the representative ideas of Americanism; second, his importance in the field of composition; third, the conscientious effort which he

has devoted to the grounding of musical sentiment upon a faithful art basis, so far as its direction has fallen into his hands; fourth, in the rank which he takes as a composer in the list of those whom we are privileged to regard as American.



THE GRAND CONSERVATORY OF MUSIC OF THE CITY OF NEW YORK.

This institution was founded in 1874 by Ernst Eberhard, and incorporated by act of legislature, passed May 23, 1884, empowering it to confer the degrees of bachelor, master and doctor of music. Testimonials are granted to students who have mastered the course of studies to the satisfaction of their instructors, and whose record in regard to regularity of attendance and application is faultless. Diplomas are given to graduates who have passed through the full course. They are expected and required to appear at a public recital, at which they must demonstrate their ability and proficiency in the several departments of obligatory study comprising the grand conservatory course, vocal, instrumental, theoretical or otherwise. It is the intention and determination of the directors and faculty that every diploma or other testimonial from this institution shall be fairly and honestly earned. Applicants for diplomas are expected to have a thorough knowledge of harmony, and must be able to harmonize properly a given bass or melody, and to write in two, three or four parts in all the orders of single counterpoint. A good knowledge of musical form and musical history is required, as well. Students who pass the required examination, and who produce a composition for voices with accompaniment for the organ or pianoforte, containing polyphonic writing (fugue in four parts), will be granted the degree of bachelor of music (B. M.). The degree of master of music (M. M.) is granted to those who are able to pass a satisfactory examination in canon, fugue, etc., in addition to the requirements for the degree of bachelor of music, and who can produce a work for chorus and orchestra. A comprehensive knowledge of musical history and acoustics, and ability to work out a thesis on some musical subject, is also expected of applicants for this degree. The degree of doctor of music (Mus. Doc.) is conferred upon artists whose long and devoted services in their art may seem to justify or demand a recognition as exalted as the board of directors have in their power to grant. The Grand Conservatory occupies a spacious building of its own, at No. 98 Fifth avenue, and is largely patronized by the best classes.

ERNST EBERHARD.

Ernst Eberhard was born in Hanover, Germany, May 30, 1839. He studied under Heinrich Enckhausen, H. Marshner and H. Lahmeyer. When he first came to this country he held a number of positions, but finally determined to go south, where he taught in different colleges and seminaries and played in concerts. In 1864 he returned to New York city and accepted an engagement as baritone singer in a church. After this his rise was rapid. His great musical knowledge and his commanding powers as an organist gained him a position at St. Ann's church in Brooklyn. From St. Ann's he went to the church of the Paulists, on Fifty-ninth street, where he remained as conductor and organist for ten years and acquired a reputation for his conscientious, excellent work. At this church he had under his direction many of the best soloists, a large chorus, a choir of some eighty singers and an orchestra composed of members of the Philharmonic, among whom were such distinguished performers as Grill, Noll, Besig and Bohm. To give an idea of the character of the work done it may be mentioned that Mr. Eberhard brought out Beethoven's *Mass in C*, Haydn's *Imperial* and *Sixteenth Masses*, Gounod's *Great Mass*, two masses by Cherubini, one by Righini, and Cherubini's *Requiem*. He also arranged all the mottettes and hymns sung in the church, for chorus and orchestra. While at the Paulist church, he was also conductor of several German singing societies, conductor of the St. Cecilia mixed chorus, of the Flora mixed chorus, of the Harmonic and Philharmonic societies in Newark. He also gave a number of symphony concerts at the Academy of Music in Brooklyn, and at Steinway hall. With these various societies he produced such works as the second, third, fifth and eighth symphonies of Beethoven; Mendelssohn's Scotch symphony and a number of others by Haydn and Mozart. Among the oratorios produced under his direction, were Haydn's *Creation and Seasons*, Handel's *Messiah* and *Judas Maccabæus*, and Mendelssohn's *Elijah*. The soloists at these concerts were such artists as Clara Louise Kellogg, Ilma di Murska, Parepa Rosa and Pauline Lucca. In 1873 he left the church of the Paulists to accept the position of organist at the First Baptist church. Finally, in 1876, Mr. Eberhard gave up all his various positions to start the Grand Conservatory of Music, with which institution he has remained ever since, conducting it with remarkable energy, and bringing it up to the prominent position which it holds to-day.

Mr. Eberhard is author of twelve books of studies for piano, a new piano method (two books), and a number of other educational publications.



Conrad Perkhare.

THE NEW YORK COLLEGE OF MUSIC.

THE New York College of Music was established in 1878, and duly incorporated under the laws of the state of New York. The college building is on East Seventieth street, near Lexington avenue. The officers of the company are Rev. Richard D. Harlan, president; Morris Reno, vice-president; Alexander Lambert, director; Latham G. Reed, secretary; Otto Rother, treasurer. The faculty of the New York College of Music is an excellent one, including Alexander Lambert, the director, who is assisted in the piano department by Louis Oesterle, D. M. Levett, Florian Oborskt and H. Woehaf; in the vocal department, Mme. Anna Lankow, Luigi Meola, Geo. F. Allen and Pietro Bignardi; violin department, Mr. Henry Lambert and Mr. Gustav Dannreuther; violoncello department, Mr. Adolph Hartdegen; harmony, C. C. Mueller and S. Austin Pearce; and in addition competent and well known instructors in the departments of elocution, organ, vocal hygiene, history of music, chamber music, wind instruments and languages.

The college (opened in 1878), has for its object the foundation and the diffusion of a high musical education, which, based on the study of the classic masters, embraces whatever is good in modern art. The institution endeavors to attain this end by well grounded instruction imparted not only to those who wish to devote themselves to music as artists and teachers, but also to amateurs, whose only object it is to acquire a correct knowledge of music.

The college building is advantageously located a few blocks from Central Park, and it is an edifice admirably adapted to the purpose to which it is devoted. The concert hall in connection with the school is in constant use for musical entertainments, lectures, etc., to which students and their families have free admission.

In order to accustom advanced pupils to perform in public, and to give all pupils the greatest possible opportunity to hear good music and to increase their knowledge of musical literature, performances and concerts are given during the winter terms, and as a general rule every two weeks. The remarkable public interest manifested in the concerts of the college, as shown in the attendance, having repeatedly outgrown the halls



Alex. Hamilton

in which they are held, and the addition to the faculty of the eminent performers, have led to an important extension of the college plans in this department. A special concert is also given each season at Chickering hall, in which an orchestra participates, under the direction of Mr. Walter Damrosch. A limited number of free scholarships are given every year to talented and deserving pupils, as well as several partial scholarships which carry with them the advantage of studying at the college at reduced rates. The concerts given under the auspices of the college are of notable excellence, and some of the best musical talent in New York participates in them for the benefit of the pupils of the institution. During last year Mr. Wm. J. Henderson, the talented critic of the *New York Times*, lectured on musical history before the pupils on a number of occasions.

During the past eleven years the college has developed steadily, and the roster of pupils each year shows a large increase. Under the able direction of Mr. Lambert and with the fine corps of teachers connected with it, the school has been doing excellent work in the field of education in art.

ALEXANDER LAMBERT.

The subject of this sketch is a native of Poland, having been born in Warsaw in 1862. He inherited the musical talent, his father having been a musician of reputation, and after a course of study at home, was by the advice of Rubinstein sent to Vienna, where he entered the conservatory, and after completing his studies under Julius Epstein, the noted pianist, graduated at sixteen, with the highest honors. Subsequently he studied at Weimar under Liszt, after which he appeared in concerts with great success in many German cities. On coming to the United States, his success was immediate and flattering to his capacity. He was first heard in Schumann G minor sonata, and his interpretation of this secured the admiration of the New York critics, who classed him with pianists of rank, and particularly with Joseffy. At Steinway hall he appeared with Remenyi and freely shared the honors with the great Hungarian violinist. His playing at that time was noted for its boldness and confidence, his certain method of attack, and the correctness of his conceptions. His dexterity was prodigious and was always the subject of remark. With his many good qualities, however, he united some defects, and this was freely criticised in the musical newspapers. Determining to render his faculty beyond the reach of criticism if necessary, Mr. Lambert determined to spend a year in Germany, and here his style of playing was greatly matured, and acquired those qualities which had previously been lacking.

He improved in the shading and color of his interpretations, and infused into his work qualities of the art. While in Europe he was asso-

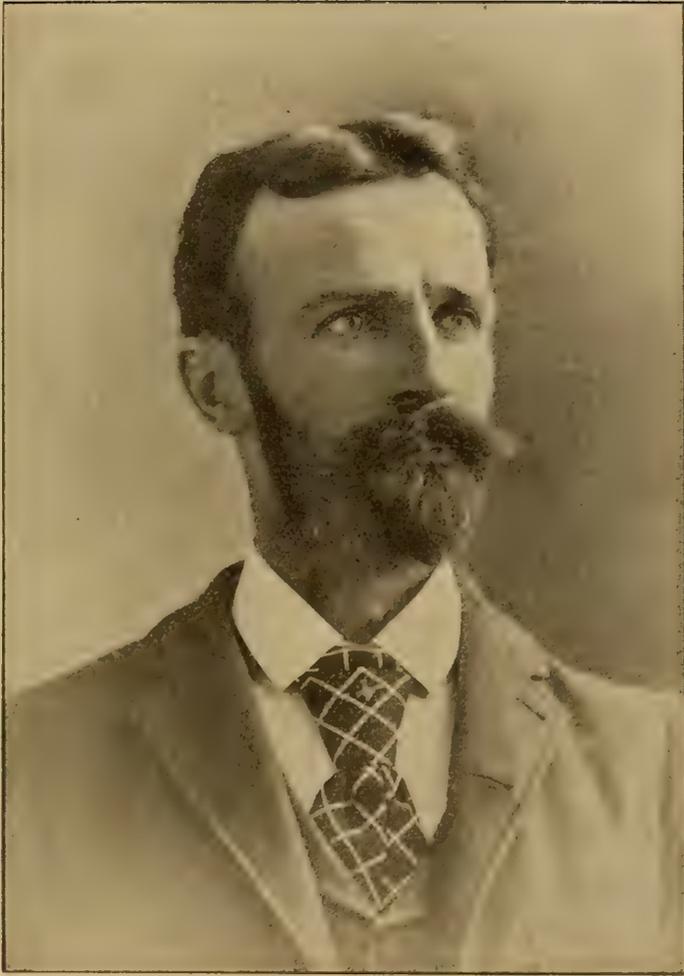
ciated with Moszkowski and later with Joachim, the latter having engaged him for a tour through Germany. On this occasion at Kiel he played before the prince and princess of Schleswig-Holstein. Subsequently he was invited by the Philharmonic Society of Berlin to play on the occasion of the anniversary of the death of Beethoven. On suggestion of Hans von Bulow, he gave the great concertos C major and C minor concertos with the original cadenzas. This was an exceedingly happy choice, and won from the press and public of Berlin many encomiums. Leaving Berlin, Mr. Lambert then paid a visit to his native city of Warsaw, where he made the acquaintance of Sarasate, with whom he gave concerts. Next he went to the Mecca of all artists of the time, Weimar, and paid a visit of four months' duration to Franz Liszt. Among other artists at Weimar during this time were Jaell, Silote and Saint Saens. Of this sojourn Mr. Lambert says: "He who has enjoyed the distinction of being the object of the Master's solicitude knows how precious is every word of Liszt's while one is playing for him. It is especially interesting to hear him play Chopin and embrace each object of relation, the history of the sentiments describe in tone." Having thus completed his art equipments, Mr. Lambert resumed his work in New York with an enlarged repertoire and a degree of proficiency that brought constant and brilliant success. His first performance after his return was at one of the Van der Stucken concerts, with the G minor pianoforte concerto by Saint Saens. The brilliancy of his technique combined with brilliancy and extreme beauty in tone, attracted universal applause. Franz Van der Stucken thus expresses his opinion of Mr. Lambert's playing of the Chopin F minor concerto. "It was a complete surprise to most all of his friends, who were not slow to realize they were being favored by an ideal performance of this musical gem, in which technical perfection was enforced by brilliancy, fire, inspiration and intellectual depth." He was recalled four times amid a perfect furor of applause. He played equally with Littolf Scherzo. During several seasons previous to his connection with the New York College of Music, he was a leading attraction on the principal occasions of the Symphony Society, of New York, the Damrosch Symphony Society, of Brooklyn, the Boston Symphony Orchestra, under Gericke, the Anton Seidl concerts, New York, and the Novelty concerts, Symphony concerts, Sunday Orchestral concerts and Classical Afternoon concerts by Vanderstucken. At the head of the New York College of Music, he is in a position to benefit rising artists by the qualities which have surrounded his musical career with so much distinction personally. Mr. Lambert is an earnest and conscientious artist, and is admirably fitted for the position he occupies.

METROPOLITAN CONSERVATORY.

HE Metropolitan Conservatory of Music, located at 21 East Fourteenth street, New York city, was organized in 1885, by Messrs. C. B. Hawley and H. W. Green, for the purpose of affording well balanced musical education, according to the standards of the American College of Musicians, of which body nearly all the faculty are prominent members.

HERBERT W. GREENE,

One of the founders, and now secretary and business manager of the Metropolitan Conservatory of Music, New York, was born in 1852 at Holyoke, Mass. He had no early advantages of instruction in music, and it was not until he grew to manhood that he had the opportunity to study. He devoted some years to his art in America, and then visited the art centres of Europe, where he studied under the best masters of voice, and acquainted himself with all the best methods of musical instruction as a voice specialist. Returning to the United States, he developed a plan for a school of advanced musical culture. Mr. Dudley Buck consented to head the faculty, and Mr. Samuel P. Warren, Mr. H. R. Shelley, Mr. L. R. Russell, Mr. Clifford Schmidt and other eminent specialists co-operated in the movement, and the work was begun, Mr. Charles B. Hawley, a former pupil, being a partner. Since then the conservatory has combined with the Stern School of Languages and the Dowd School of Physical Culture, and has been remarkably successful, exerting a widespread influence for good in the country. The phenomenal success of this school is largely due to the energy and business tact of Mr. Greene, whose genius for education is sufficiently evident in the selection of so eminent a faculty. Most of the teaching is done individually, only a small part of it in classes, and these are kept small, the design being to retain the stimulative advantages of the class system, without sacrificing thoroughness and individuality. Great stress is laid upon the necessity of well balanced education in theory. The faculty is one of the most distinguished yet brought together in America, Mr. A. R. Parsons heading the pianoforte department.



W. W. Brown

CHICAGO MUSICAL COLLEGE.

 HIS important institution of musical learning, which ranks with the best in America, was originally established by Dr. Florence Ziegfeld, in 1867, being at first known as the Chicago Musical Academy. Its success was immediate and cumulative from year to year, and expanded in its operations so rapidly that it was driven from one location to another larger, and so on, till in the fall of 1871 it occupied the whole of the then splendid building at 253 Wabash avenue, and Dr. Ziegfeld, the president, was looking forward to the fall and winter terms to give new evidence of success, with his improved and enlarged surroundings and facilities, when the great fire of Chicago came, and in a few hours all was swept away. But nothing could daunt the indomitable courage and determination of its president, nor impair the confidence of the public, and before snow fell that year he had his school re-established. It has ever since maintained an onward and upward career, and to-day its standing is recognized in Europe as superior to that of many continental institutions. In 1882 the college occupied its present extensive, attractive and admirably arranged quarters in the Central Music Hall building, State and Randolph; but even with this accommodation it has been found necessary to establish a branch at 501 Adams street, and it is hoped that at an early day the directors will be able to gratify their ambition to place at the disposal of the faculty a building which shall be a temple of the musical art worthy of its high purposes and importance, and of the wide reputation of this institution. In every department of this school, Dr. Ziegfeld has always been particular—indeed, it has been an ambition with him—to secure the highest attainable talent; and hence the college offers to its pupils the advantage of instruction by artists of established reputation in the musical world. The system pursued is not only strictly academic, but it is as strictly and thoroughly applied as in any of our higher universities. We use the words of the New York *Musical Courier* in describing the plan pursued:

Through the arrangement of examinations held at the end of each term of ten weeks, in every department, most satisfactory results have been reached. In this way pupils in the college are stimulated to their best efforts to become as proficient as possible in their respective studies, and there is a strict accounting kept at these examinations of the pupils' progress. A report is issued to every pupil, giving the average standing for the term, for attendance, practice and improvement. Through

these reports the parents and friends of scholars become acquainted with their general progress. At the end of the school year, the final examinations take place.

The gold medals are of beautiful design, set with a diamond, and are donated by public-spirited citizens who feel the importance of encouraging aspiring students who have musical talent and ability, and are awarded at the commencement exercises to pupils who have especially distinguished themselves by rapid advancement in their respective studies. Through concerts, soirées, recitals and the weekly ensemble class, a musical atmosphere is created, and affords the student the opportunity to become acquainted with the best works of composers of symphonies, oratorios and



CHICAGO MUSICAL COLLEGE.

chamber music. In the soirées the pupils take part, thereby gaining a self-possession which only comes through experience. A remarkable public interest is manifested in the grand concerts, when the faculty of eminent performers take part in programs of the choicest music, assisted by a full orchestra under the direction of Dr. Ziegfeld. Other collateral attractions are the orchestra school, sight-reading class, and lectures upon musical topics every week.

Dr. Ziegfeld has shown his art sympathy in determining that lack of means shall not debar deserving talent from the advantages of his

admirable institution. One of its features is the throwing open to the public of fifteen free scholarships, and one hundred partial scholarships, to talented and deserving students, who have not otherwise the means to provide for thorough musical equipment.

The regular school year has four terms of ten weeks each.

The first term commences second Monday in September, and closes third Saturday in November. The second term commences third Monday in November, and closes second Saturday in February. Two weeks vacation—from December 23 to January 4. The third term commences second Monday in February and closes third Saturday in April. The fourth term commences third Monday in April and closes last Saturday in June. The annual concert and commencement exercises take place last week in June. There is also a summer normal session of one month, commencing second week in July.

Among the graduates of this institution, who exemplify its advantages, are such brilliant pianists as Mrs. Frank Nightingale, Miss L. Clare Osborne, Miss Mollie A. Nuveen, Miss Emma Wilkins, Miss Sadie Hayman, etc.

The officers of the college are Dr. F. Ziegfeld, president; F. Ziegfeld, Jr., treasurer and secretary; John B. Harris, Belle Sawyer and Agnes Matthews, assistant secretaries.

BOARD OF DIRECTORS.—Rev. Dr. H. W. Thomas, William M. Hoyt, N. K. Fairbank, W. W. Kimball, Dr. Ph. H. Matthei, J. Harley Bradley, Gen. Chas. Fitz Simons, Julius Rosenthal, Dr. F. Ziegfeld and F. Ziegfeld, Jr.

The following constitute the faculty, and have charge of the different branches of instruction.

Piano.—Dr. F. Ziegfeld, director; August Hyllested, assistant director; Victor Garwood; Louis Falk; Adolph Koelling; Maurice Rosenfeld; L. Clare Osborne; Emma Wilkins; Addie Adams Hull; Effie Murdock; Maud Quivey; Stella Sisson; Eva B. Loehr; Ida Strawbridge; Margaret Rankin. *Vocal Music*.—L. A. Phelps, director; Mrs. O. L. Fox; J. Allen Preisch; Eva Emmet Wycoff. *Sight Reading*.—Dr. H. S. Perkins. *Chorus Class*.—J. A. Phelps. *Organ*.—Louis Falk; *Violin*.—S. E. Jacobsohn, director; Joseph Ohlheiser; Theodore Binder. *Violoncello*.—Meinhard Eichheim. *Harp*.—Mme. Josephine Chatterton, directress; Miss Julia Phelps. *Flute and Clarinet*.—Fred Fowler. *Cornet*.—Herbert Hutchins. *Mandolin*.—S. Tomas. *Banjo and Guitar*.—W. S. Baxter; F. J. Kugler. *Harmony, Counterpoint, Canon and Fugue*.—Louis Falk; Adolph Koelling. *Composition*.—Adolph Koelling. *History of Music*.—W. S. B. Mathews. *Elocution*.—Mrs. Laura J. Tisdale, directress; Mrs. Lillian Woodward Gunckel. *Foreign Languages*.—Henry Cohn, German; Leontine Arnot-Cohn, French; Candido Rosi, Spanish; G. Mantellini, Italian. *Physiology of Vocal Organs*.—Dr. Boerne Bettman.

DR. FLORENCE ZIEGFELD.

“Among the foremost of those who have devoted their lives to musical art in Chicago, and have contributed to the development of taste and culture in music, stands Dr. F. Ziegfeld, the founder of one of the largest musical conservatories in the United States—one that rivals, in all its depart-



A. Ziegfeld

ments, the best in Europe." We may adopt these words and extend them in their application to the whole field of musical cultivation in this country. Dr. Ziegfeld was born in the town of Jener, in the grand duchy of Oldenburg, Germany, in 1843. His father, a court official of the grand duke, was passionately devoted to music, and when the taste and talent for the art became evident in young Florence, in his earliest years of intelligence, the father was delighted to afford them every opportunity for development. He took his first lesson on the piano at the early age of six years, and under the guidance of the best available teachers soon attained remarkable proficiency, playing, when but ten years old, in public and private concerts with a skill and confidence that elicited admiration and secured many flattering prophecies of a distinguished career. Continuing his studies with excessive zeal and application, to the detriment of his health, he made, at fifteen, his first voyage to America, to visit a brother in New York, and to regain the physical vigor which had been impaired. This visit at that time decided him to make America his future home, but in order to thoroughly equip himself for the career which his ambition had in view, he returned to Europe and entered the Leipzig Conservatory, where for several years he remained the pupil of such eminent musicians as Moscheles, Richter, Papperitz, Plaidy, Wenzel, David and others. In 1863, having refused a most tempting offer to go to Russia to take charge of a large conservatory there, he came to America, and November of that year found him settled in Chicago, and soon successfully engaged as a teacher of music. By 1867 his patronage had become so extensive as to suggest the necessity for organization on the conservatory system, and in that year he established the Chicago Academy of Music, which was the precursor of the larger and more complete and important institution, the Chicago Musical College. In 1868, with his pupils, he gave his first public concert, which, despite unfavorable conditions, was a gratifying success, and from that day to the present the people of Chicago have never failed in availing themselves of every public opportunity of testifying their appreciation of the services which Dr. Ziegfeld has so zealously and unremittingly rendered to the cause of musical culture. Of his success in building up the Chicago Musical College, we treat elsewhere. Since settling in Chicago, Dr. Ziegfeld has visited Europe no less than eleven times; on one occasion taking a number of his pupils with him, to improve their opportunities, and on another to select attractions for the great Boston Peace Jubilee, in 1872, having been chosen for this latter task out of all the prominent figures in music in America at that time. Dr. Ziegfeld has always maintained acquaintance and correspondence with the princi-



Anella M. Fox

pal masters of Europe, Liszt, Wagner, Joachim, Strauss, Rubinstein, Franz Bendel and others, and of the esteem in which he is held in the higher musical circles, we may judge from the following extract from a letter addressed in 1872 by Dr. Conrad Schleinitz, director of the Leipzig Conservatory of Music, to Müller von Werra, the distinguished poet :

Of Dr. Ziegfeld himself it gives us great pleasure to say that his own profound and comprehensive musical attainments are the result of his early studies in our institution. While here he was so distinguished for conscientious industry in his studies, as well as for great natural talent and exemplary conduct, that we looked forward with high expectation toward his future career. These expectations have been more than realized. * * * From Dr. Ziegfeld's exceptional artistic accomplishments, and his conscientiousness as a teacher, we feel safe in concluding that the instruction of the academy is of the most thorough description. The scholars who come from this institution have shown such careful and symmetrical development, that we are convinced that the Chicago Academy of Music is a most reliable school, and its graduates are for the same reason peculiarly welcome to our conservatory.

Dr. Ziegfeld is not only an artist of high talent, but he possesses a genius for teaching — that rare faculty of being able to successfully impart musical knowledge and artistic taste and perceptions to others ; and he is, moreover, as a business man and an organizer in every work that comes under his hands, without a rival in skill and thoroughness.

MRS. O. L. FOX.

Prominent among western teachers of the vocal art is Mrs. O. L. Fox, who for years has done vigorous and persevering work for the development of musical culture in the west. Mrs. Fox is a native of Boston, where at the age of seven years she began the study of music, with such notable progress that at the age of seventeen she was a successful choir singer, and very soon became prominent as solo artist at musical conventions in all parts of New England. In June, 1869, Mrs. Fox was engaged as soprano at the Second Presbyterian church, of Chicago, having been selected for the position by Mrs. J. H. Long, her celebrated Boston teacher. She made her debut the following winter with the Chicago Orpheus Society, under the direction of Hans Balatka, in Haydn's *Creation*. Mrs. Fox remained soprano of the Second Presbyterian church until the great Chicago fire of 1871, when she returned to Boston for a year and renewed her study, returning to the western metropolis to accept a position at the Fourth Presbyterian church, then Professor Swing's. For five years past she has been connected with the Chicago Musical College, in this capacity having instructed some of the best singers graduated from that institution. Mrs. Fox is also known in a literary way, having for several years been musical critic for *The Indicator*, and contributed liberally to other periodicals. As concert soprano she has an honorable record east and in this city.



Samuel Kayzer

CHICAGO CONSERVATORY OF MUSIC.

IN this conservatory we find a school whose career lies largely before it, but which is founded upon a plan aiming at so high an ideal, of whose attainment we have already had so convincing an evidence, that it is entitled to a prominent place among the musical institutions of the country. Mr. Samuel Kayzer, founder and director of the conservatory, is a native of Warsaw, in Russian Poland, born 1853. After several years of study in Europe, he came to Chicago in 1878, and was connected with the Hershey School of Musical Art, where he became widely known as a successful teacher of elocution and dramatic art, and in the course of a few years had a large and enthusiastic following of students. In 1885 he conceived the idea of founding the Chicago Conservatory of Dramatic and Musical Art. His ambition was to build up a conservatory upon the best European models, in point of the standard of excellence in every department, and of the advantages offered for the development of musical and dramatic culture upon the highest artistic plane—a school, in short, that would ultimately rank with the best in the world in these respects, and whose guiding instinct should be art, not profit. He wisely determined, measuring the boldness of his ambition with the difficulties that stood in the way of its achievement, to apply the high standard with which he had set out, even to the modest beginning to which circumstances restricted his undertaking. At the beginning the conservatory was strictly dramatic in its color, as might be expected from the field to which Mr. Kayzer was personally more strongly inclined, and in which his experience gave him greater reliance. His efforts, however, attracted appreciative attention. Discerning patrons of art had watched his earnestness, his energy, industry and determination, and the encouragement of the press and of prominent citizens enabled him to enlarge the sphere of his operations, and to make a nearer and earlier approach to the realization of his ambition than he had probably anticipated. He was soon enabled to widen the scope of the conservatory, until it became as pronouncedly musical in its leading characteristics as theretofore it had been in the dramatic feature. The professional department, whose pleasant monthly entertainments soon became fashionable, and which is really but the representative and illustration of the larger departments of

private study, brought the excellence of the methods pursued into more public recognition, and the advantages of the conservatory continued to be sought after by a widening circle of art students. When the great Auditorium building was designed the ninth floor of this massive monument of the art of architecture was set apart to the purposes of a temple of the sister art of music, and here the conservatory found a permanent home, which, for convenience, elegance and the perfectness of all its appointments for the object to which it is devoted, is not excelled in America. Here the director is enabled to give an expanded scope to the objects of the institution, to accompany which he has secured the highest talent available, both as a means to the results which he desires to see accompany the operations of the conservatory, and in order to crystallize into the permanent educational machinery of this school those high aims which he had always kept steadily in view. With such talent as is now at the head of the departments, we may look confidently in the near future to see the Chicago Conservatory taking a high rank in the world of music, and becoming the *alma mater* of many distinguished exponents of lyric drama, and of representatives of the different branches of musical activity, who shall do honor to the art culture of America.

WM. H. SHERWOOD.

At the head of the piano department of the Chicago Conservatory stands an artist who is not only one of America's most celebrated pianists, but also an artist of recognized eminence in Europe as well. Mr. Sherwood is a native American, and was born at Lyons, N. Y., Jan. 31, 1854, his father, Rev. L. H. Sherwood, M. A., being a cultivated musician, and the founder of the Lyons (N. Y.) Musical Academy. In early boyhood he evinced a remarkable talent for music, and received very careful training from his father, by which he profited so well that between the ages of nine and eleven he made frequent public appearances in New York, Pennsylvania and Canada, attracting much attention both by the skillfulness of his playing and the precocity of his genius. From 1866 to 1871 he was partly occupied with teaching in his father's school, but mainly devoted to the acquisition of a literary education, though designing music as his permanent profession. In the latter year he became the pupil of Dr. William Mason, at the time holding a normal institute at Binghamton, N. Y., but in the fall of the same year, by Mr. Mason's advice, he placed himself under the instruction of Kullak, at Berlin, also studying theory and composition under the renowned theorist Carl Friederich Weitzmann. So rapid was his advance that within seven months he was one of those selected to play at Kullak's annual concert at the Singakademie, where he

executed Chopin's fantasia in F minor with such skill as to elicit great applause. Among others who took part in this event were such pianists as Scharwenka, Moszkowski and Nicodé, who have since become famous as solo pianists. Leaving Berlin for a short time to recruit his health, he studied composition at Stuttgart under Doppler, for several months, returning to Berlin and continuing his studies under Kullak and Weitzmann. The following season he played the great E flat concerto of Beethoven, accompanied by a large orchestra, before an audience of 4,000 people, Wuerst, royal kapellmeister, conducting, with such success that at the close of the performance he was recalled eight times. This, in the face of the most critical musical community of the world, and of an existing prejudice against American talent as something less than mediocre, was a triumph of which in itself American art may feel proud. His success did not stop here; his talent forced recognition in the world of composition. He had at this time (1873) composed several PF. pieces that were favorably received. His Capriccio (Op. 4) was printed later on by Breitkopf & Härtel, and Ops. 1, 2 and 3, printed by Behr, of Berlin, were used for didactic purposes by Theodor Kullak, in his more advanced classes. The following year he devoted to the development of his technique and touch, and in the fall was married to Miss Mary Fay, a talented pianist of Williamsburg, N. Y., then studying under Kullak at Berlin. In February, 1875, he studied counterpoint and composition under Richter, at Leipzig, for some months, when he went to Weimar on the arrival of Liszt at that place. This great master was warm in his appreciation of the young American, became godfather of his first child, and at his last *matinée* of the season had Sherwood to play two numbers before a distinguished audience. He went to Hamburg, where he made six successful appearances, and Feb. 18, 1876, at the Singakademie, Berlin, gave a concert, in which he was assisted by his wife, which was highly praised by the German musical press. "In this concert," said an eminent critic, "Mr. Sherwood, a young American, proved himself the blood brother of the Titan Rubinstein." He now returned to America, and played in Boston, New York, Philadelphia, Cincinnati, Chicago and other cities, with great success, establishing a reputation as a pianist which he has ever since maintained and enhanced. During the Philadelphia Centennial Exhibition he appeared before enormous audiences at the Academy of Music, and elicited the greatest enthusiasm. In the autumn of that year he settled in Boston, and though for a short time in connection with the New England Conservatory, has since devoted himself to private instruction and public appearances. In 1877 he gave two recitals at the opening of Hershey Music Hall, Chicago, and has since been extensively



Wm. H. Sherwood

before the public and active in musical life, especially in lectures and recitals in connection with the meetings of the Music Teachers' National Association. As a pianist Mr. Sherwood is noted for perfection of *technique*, power and delicacy of expression, and thorough *musicianship*. In composition he is rather finished and conscientious than fertile, and though he has not burdened the printing presses, his productions are such as to reflect credit upon American art. The principal of these are a Scherzo in E major, an Idyll in A minor; Scherzo Symphonique, in G sharp minor; Allegro Pattetico and Medea, with other productions. Aside from his eminent abilities as a solo artist Mr. Sherwood has rendered exceptional services to the art of piano playing through his labors in establishing a thoroughly scientific method of developing the muscles which are employed in piano playing, guided by his own wide experience, both as player and instructor. The process he employs for rendering the fingers strong and at the same time flexible is greatly superior to those which were generally taught, even by the best teachers, at the time when he made his own studies, and are the outcome of deep reflection which was forced upon him by his own needs during the period he was engaged in developing his own technique. Chicago is certainly to be congratulated upon the acquisition of a concert artist and instructor of such rare ability.

The faculty of the Chicago Conservatory in 1889 is the following:

Piano—Mr. William H. Sherwood, director; Mr. Calvin B. Cady, Mr. H. A. Kelso, Jr., Miss Julia Carruthers. *Vocal Music*—Mme. Biro de Marion, Signor A. Jannotta, Miss Grace Hiltz. *Sight Reading*—Mr. Calvin B. Cady, Miss Grace Hiltz. *Violin*—Mr. A. Rosenbecker, Mr. Richard Seidel. *Violoncello*—Mr. M. Eichheim. *Flute*—Mr. Otto Helms. *Cornet*—Mr. John Quinn. *Mandolin*—Signor C. Valisi. *Guilar*—Miss Lulu Hiltabidel. *Harmony, Counterpoint, Composition and Orchestration*—Mr. Frederic Grant Gleason. *Foreign Languages*—Prof. Henry Cohn, German; Mme. Tanty, French; Signor G. Mantellini, Italian; Mons. Gouere, French conversation and elocution; Mr. Candido Rosi, Spanish. *Dramatic and Poetic Reading*—Mr. Samuel Kayzer. *Elocution, Delsarte Theory of Expression and Physical Culture*—Miss Anna Morgau, Miss May Donnally, Mr. Samuel Knecht.



AMERICAN CONSERVATORY OF MUSIC.

This excellent school of music, located at Weber Hall, in Chicago, was founded in 1886 by Mr. John J. Hattstaedt, who became and remains its director. Organized from the first with a staff of qualified specialists, mainly Americans, though in many cases having the advantage of foreign education, it sprang at once into success and popularity, and in its first year enrolled a list of over 600 pupils, among whom nearly every Western state and territory was represented. By having special regard to American needs it has since maintained and increased both its proficiency and its popularity. It adopts the class system, as bringing a



John J. Hallstaedt

higher grade of instruction within the reach of people of moderate means, as well as affording the incentive of ambition to excel through the emulation excited. Its course is divided into preparative, academic, collegiate and normal. The academic course includes one year's study of harmony and musical history, in connection with regular piano, organ or violin lessons. Graduates who attend and pass satisfactory examination in the teachers' training class receive teachers' certificates. In the collegiate class diplomas are awarded on examination by a board of examiners. No arbitrary time is fixed as a basis of graduation, the test of proficiency, being governed by the previous preparation and capacity for progress of the pupil. A normal course, at which lectures are given by the principal, W. S. B. Mathews and Miss Amy Fay, is free to all pupils of the academic and collegiate classes. The teaching staff includes the following:

Piano.—John J. Hattstaedt, Frederick Haines, Victor Everham, Florence G. Castle, Susie Kraft, Ida M. Kaehler, Harrison M. Wild, Gertrude E. Hogan, Annette E. Crocker, A. Constance Locke, Emelie Emilson, Rae M. Hill. *Vocal Music*.—Noyes B. Miner, Viola Frost-Mixer, Edward Meek. *Organ*.—Harrison M. Wild. *Violin*.—Josef Vilim, Theodore Martin, Maggie White. *Harmony, Counterpoint, Canon and Fugue*.—P. C. Lutkin. *Composition*.—John A. West. *Violoncello*.—Fr. Hess. *Flute*.—Aug. Holm. *Zither*.—A. Maurer. *Guitar and Banjo*.—Mrs. A. F. Swander. *Reading at Sight*.—H. S. Perkins, Wm. Smedley. *Normal Department*.—John J. Hattstaedt, W. S. B. Mathews, Amy Fay. *School of Oratory*.—W. W. Carnes. *Delsarte System of Dramatic Expression*.—Miss Ella Abeel. *German*.—H. Von Beschwitz. *French*.—Mme. Fleury Robinson. *Italian*.—Mariano Nocerino. *Physiology of Vocal Organs*.—Dr. E. B. Murdock, Dr. J. B. S. King.

JOHN J. HATTSTAEDT.

The founder and director of this institution was born at Monroe, Mich., in 1851, and received a sound musical education, both in Europe and America. He entered upon a professional career at Detroit, Mich., subsequently taught in St. Louis, and finally located in Chicago, where he connected himself with the Chicago schools of music as teacher of the piano and lecturer on history and æsthetics. In this capacity he labored for several years, during which he built up an enviable reputation as an accomplished and successful teacher and educator. In 1881 he made an extended trip to Europe, visiting all the principal conservatories in order to familiarize himself with the methods of instruction and management. The American Conservatory was the result of his observations, guided by experience and his acquaintance with American needs. The institution has done excellent work, and has, no doubt, a long career before it of success and usefulness as a factor in the promotion of musical education. Mr. Hattstaedt has also been a contributor of articles of musical interest to the *Étude*, of Philadelphia, and other papers, and is the compiler of an admirable *Manual of Musical History* used in this conservatory.



Albert E. Ruff

THE CHICAGO COLLEGE OF VOCAL AND INSTRUMENTAL ART.

IN 1883 this educational institution was founded by its present director, Mr. Albert E. Ruff; since that time it has steadily progressed and grown in favor, and it now has an enviable reputation among the music schools of the west. The school is virtually the outgrowth of Mr. Ruff's personal classes in vocal culture, but it now comprises departments of instruction in all branches of the art of music, singing, piano, violin, 'cello, flute, cornet, elocution, harmony, composition, etc. The college is located on the second floor of Weber Music Hall, at the corner of Wabash avenue and Jackson street. The rooms have been especially arranged and designed for the college, and they are both attractive and suitable for the purpose of giving musical instruction. The location is one of the most central and convenient in the city. The promoters of the Chicago College of Vocal and Instrumental Art have secured an able corps of instructors, and by the adoption of purely scientific principles in teaching they have established an institution possessing excellent advantages. Concerts and soirées are given every two weeks by the college, in which all pupils are expected to take part, the concerts being given in Weber Music Hall. Another feature peculiar to this school is the "concert rehearsal" which is designed for young amateurs making their first appearance, by these and other means pupils of the institution are given every opportunity for acquiring the self-possession and poise without which musical ability is of little practical benefit or pleasure.

Among the teachers in the faculty, besides Mr. Ruff, may be named Mr. W. C. E. Seeboeck, Baron Leon de Vay, Mr. James Watson, Mrs. A. E. Ruff and Mrs. J. T. Clark. Although the school is by no means an old one, its career has been in every way praiseworthy.

ALBERT E. RUFF.

This gentleman who founded the Chicago College of Vocal Music, now in its fourth year, was born in Glasgow, Scotland, in 1851. He entered upon musical study at Mannheim, Germany, at the age of eleven, devoting his earliest effort to the violin. Five years later he joined the

Theatre Royal orchestra, of Glasgow, retaining his connection for two years, at the end of that time leaving to complete his musical education at the conservatory at Leipzig. After four years of conscientious study in this distinguished school, he graduated with honor. While here he had the advantage of study of the physiology and anatomy of the throat, under the eminent teacher and author C. L. Merckell, and was thus enabled to lay the foundation of his skill in the specialty of voice culture, to which he has subsequently been principally devoted. He has been engaged with much success in teaching in Chicago during the past nine years, the last four of which have been in connection with the supervision of the school mentioned above. His vocal class is a large and growing one, and the results of Mr. Ruff's personal instruction have assured him of increasing popularity. Among the pupils prepared by him is to be mentioned Eugene Cowles, the Chicago bank clerk, who after three years' study, in six months attained fame as a principal basso with the Bostonians.

BALATKA'S ACADEMY OF MUSICAL ART.

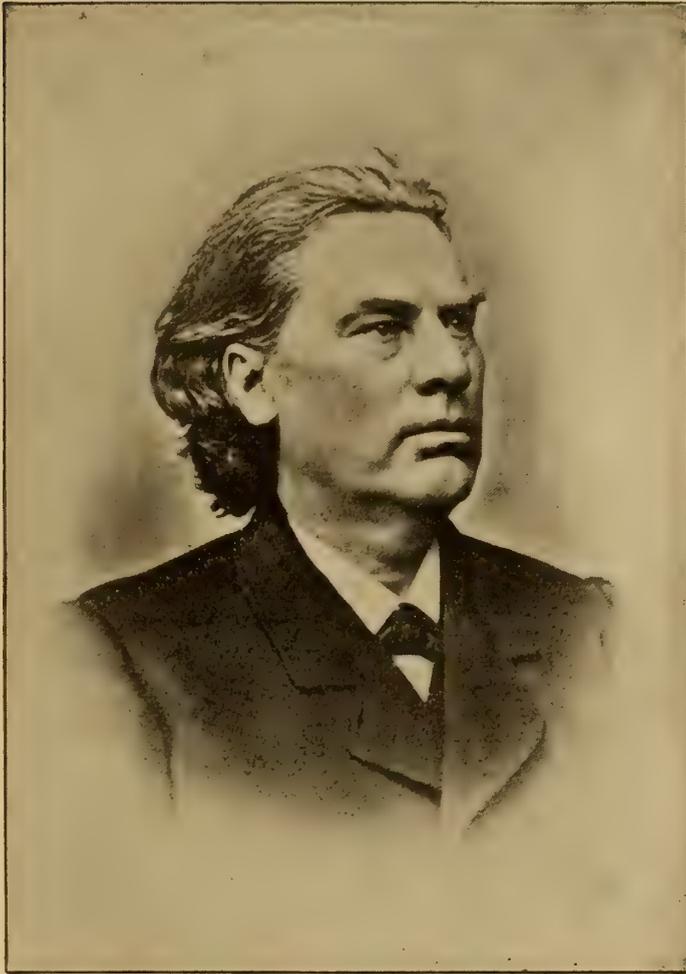
This well known Chicago school of music was founded in 1879 by its president, Mr. Hans Balatka, one of the earliest pioneers of music in this country. By Mr. Balatka's zeal and energy, and aided by his already established national reputation as a musician and teacher, the academy has made rapid progress, and it has developed into an excellent school, which is doing its full share of the good work for the cause of music in America. The school, which has entered upon its tenth year, now occupies an entire floor in Kimball hall building, at the corner of State and Jackson streets, Chicago. Its faculty is an admirable one, and the several departments of musical art are presided over by specialists of acknowledged excellence. Mr. Hans Balatka is in charge of the vocal department. Mr. Balatka strictly follows the methods of the old Italian masters, and he has been exceptionally successful in preparing singers for the stage and the concert room. As an assistant in this department Mr. Balatka has enlisted the services of Miss Lottie Kaufman, who is favorably known as a concert singer.

The piano department is in charge of Mr. Chr. F. Balatka, the concert player, who is assisted by Mrs. M. McLane, Mr. G. A. Joseph, Misses Silversparre, E. Powell, J. Mead, I. Hochstadter, C. Wolcott, A. Smith and Mr. H. J. Jacoby. Mr. W. Moebius, an artistic violinist, presides over the violin department of the academy, with the co-operation of Mr. Olivier Chalifoux, formerly of the Paris Conservatory.

Harmony, composition, orchestration, oratory, musical history and the usual special instrumental departments have their proper place in the academy's equipment.

MR. HANS BALATKA.

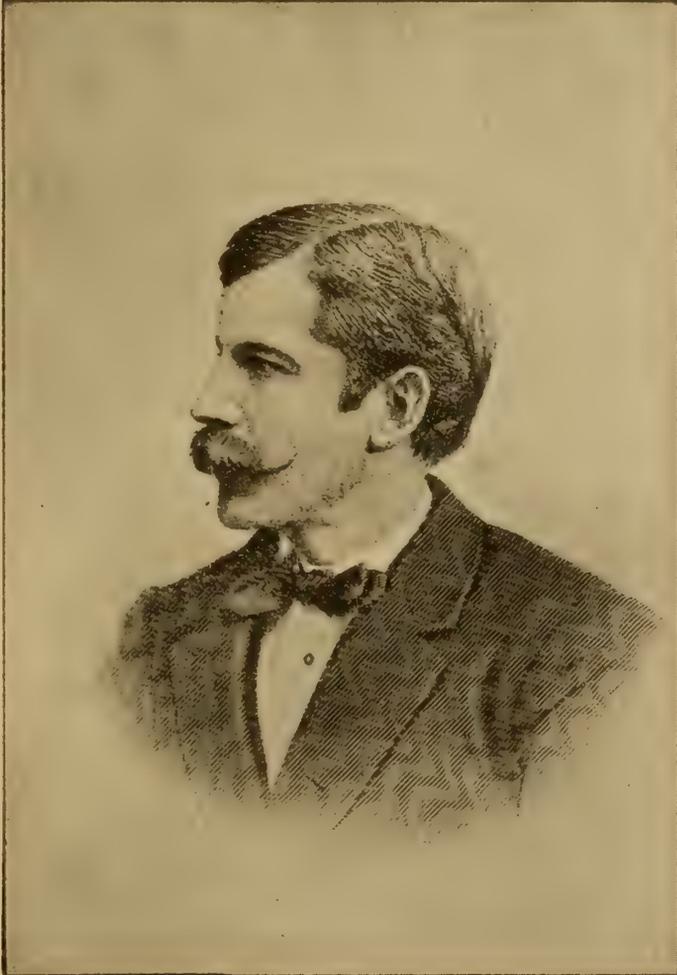
Mr. Hans Balatka has been a conspicuous figure in American music for many years; but his life's work has been almost wholly devoted to music in the west. In Chicago he is a veteran who has for many years past been identified with the local musical interests. Mr. Balatka was born at Hoffnungsthal, in Moravia, in March, 1828, and he received his general and musical education in German colleges. In 1849 his family came to America, locating for a brief time in New York. Coming west, young Balatka first visited Chicago. The city was then far from inviting to art and artists, and the prospects for musical enterprises of any sort were not brilliant. Discouraged with the outlook in Chicago, Mr. Balatka went to Milwaukee, where there was quite a large settlement of refined German families who had brought a strong love for music with them from the mother country. Here he accepted the directorship of the Milwaukee Musical Society, and he continued in charge of this and other associations until 1860, when the Mozart Society was organized in Chicago, and he was called from Milwaukee to direct a production of Mozart's Requiem. The performance was a great success, and a number of prominent Chicagoans induced him to remain in this city. Mr. Balatka then organized the Philharmonic Society, which existed for one year, and was succeeded by the Choral Society. He afterward assisted as musical director of the Musical Union, the Oratorio Society and the Germania Männerchor, continuing with the last-named organization for six years. Afterward Mr. Balatka conducted oratorios and miscellaneous concerts for several seasons, bringing out in Chicago such artists as Parepa Rosa and Christine Nilsson. He was conductor of no fewer than twelve great German sängerfests in different cities of the Union, both eastern and western. After the great Chicago fire of 1871, Mr. Balatka went to Milwaukee and assumed the directorship of the Musical Society, which he found still flourishing after a period of twenty years. He returned to Chicago in 1876, and conducted the Liederkranz. Shortly afterward he was called to St. Louis to take charge of the Arion Club. In 1878 he returned again to Chicago and directed the Mozart Club and the Germania Society. In 1879 he founded the academy that bears his name, which has ever since been the principal scene of his labors. He has done a great deal of good work for musical art in the west, and is still vigorous and full of usefulness.



Hans Balatta

COLLEGE OF MUSIC OF CINCINNATI.

THE College of Music of Cincinnati, which is one of the many potential agents in the great scheme of musical education for the American nation, was founded in 1878, and first opened its doors to students the 14th of October of that year in the great Music Hall building. It was the child of one man's thought, supplemented by the philanthropy of another, and of both it may be said that the names of Col. George Ward Nicholas and Reuben R. Springer will pass down the way of historical remembrance, side by side, so closely cemented were their individualities while living by the ties of warm personal friendship and reciprocal association in a common and most unselfish cause. Institutions of any sort destined to achieve a living reputation have, primarily, some well defined foundation principle upon which to rest. So it was with the college. At the moment of its inception the founder and first president was the executive head of the May Musical Festival Association. The festival problem had engrossed his attention from the very beginning in 1873, and he saw then, what others had not been convinced of more than a decade later, that a time would arrive when public enthusiasm would so far lapse as to render necessary the pursuance of a plan for economical concentration of forces, both choral and instrumental. That other western cities would adopt the idea was as patent to his far-seeing mind as the inevitable conclusion that consequent upon that adoption would come a corresponding contraction of the circle of patronage. Hence the advisability of making suitable provision for retrenchment and the constant existence of a musical ensemble, fearing no rivalry, because without a peer. Cincinnati, he felt, should be the pivot upon which the festival destinies of the country must turn. The college was to be the radiating center. How far his plan would have succeeded will never be known, except by inferential reasoning upon the success or failure of an opposite policy, for his divorce from the festival followed, and he turned all his energy to the upbuilding of the school for its own sake. At the first meeting of the stockholders, held the 16th of August, 1878, Mr. Theodore Thomas was invited to assume the musical directorship. The



Geo Ward Nichols

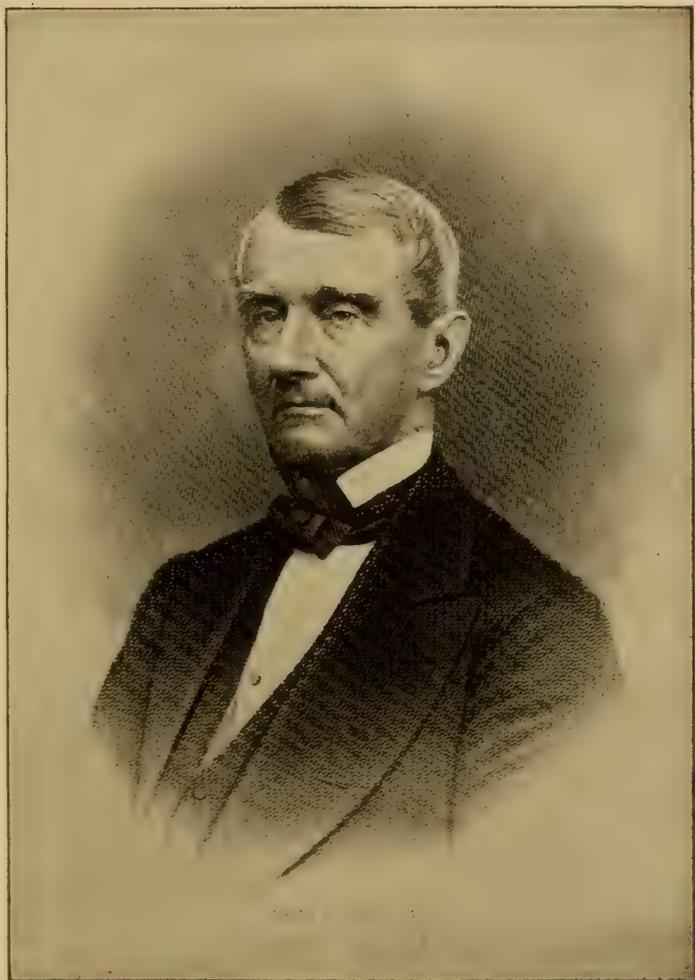
tersely worded invitation, calling him to that position, summarized the scheme, thus:

“It is proposed to establish an institution for musical education upon the scale of the most important of those of similar character in Europe; to employ the highest class of professors; to organize a full orchestra with a school for orchestra and chorus, and to give concerts.”

Mr. Springer, whose unexampled generosity had made the building of Music Hall possible, was one of the original stockholders in the college, and the first indication that it had roused more than ordinary interest in him was made apparent June 23, 1879, when the president received a letter containing his first bequest: “I have been strongly impressed with the remarkable progress made by the pupils of your college in the short period that has elapsed since its opening on the 14th day of October last, as manifested in the examinations now in progress, as well as in the observations of those who have interested themselves in what was doing in the daily work of the college, and have thought that much good would result from inaugurating a permanent system of rewards to be given to pupils of the college, who by superior industry and talent attain the greatest proficiency in their respective classes. I have, therefore, concluded to give \$5,000 to the college as a permanent fund, the interest only of which to be used in providing gold medals or other rewards for superior merit in musical studies, to be given under such rules and regulations as may be adopted by the board of directors and the musical director of the college.”

Such was the beginning of Mr. Springer's connection with the college, but there was much more to follow, for every year made it plain that its interests were very close to his heart, and this history contains an important suggestion to art lovers, and philanthropists through the country. It is not too much to say that by following out the system of procedure inaugurated and successfully conducted at his suggestion, every city of first or even second class position in this country can have a school of musical education; one that, in each instance, shall be self-sustaining and productive of incalculable benefit to a cause in which Americans, as a nation, are showing such prodigious interest, a school accessible to every talented student at a minimum of expense, and an art centre radiating musical inspiration to a surrounding population for whom a national school would be nothing more than an empty name.

For nearly three years the college continued in Music Hall, where its progress was annually disturbed by the expositions. Then a lot was purchased on Plum street, south of the exposition pile, while Mr. Springer advanced \$15,000 toward the erection of a suitable building. The college paid the remaining \$3,000, and the lot was acquired with the money



R. R. Spruings

realized from the stock that was fully paid up in order to clear the way for an event that we must hasten to describe.

Having already done so much, more was not expected, and hence it was with mingled emotions that the people received announcement of his intention to endow the college, making it eleemosynary in character. This, as was his custom, took the shape of a letter to the board of directors, fully outlining his design, which was read at a meeting held the 25th of November, 1882:

“Feeling strongly interested in the success of the College of Music of Cincinnati and encouraged by its progress in comparative infancy, I am desirous to do something additional toward making its future more secure and permanent, and for this purpose will give to it an endowment of four thousand two hundred dollars per annum in the stock of the Pittsburgh, Fort Wayne & Chicago Railway Company, say \$60,000 par value. This road is under lease to the Pennsylvania Railroad Company for nine hundred and ninety-nine years, and I know of no investment in our country combining so many elements of strength and permanency, both at present and in the far future as this property. I will make this donation on the following terms and conditions:

First. The stockholders must relinquish all claims to any dividends or profits on their stock for all time to come, which can be arranged by an indorsement on their certificates, or by a new one, as may be judged necessary to legalize the agreement.

Second. All income or profits realized from the business of the college to be used exclusively in extending its usefulness and perfecting its teachings. This action of the stockholders is made necessary by our laws, which forbid any perpetual endowment or endowment for more than a limited number of years, except for educational or charitable purposes, and this relinquishment by the stockholders of all gains or profits on their part will bring it under the law as an educational or charitable institution, and enable it to hold its endowment or similar ones in conformity with law.

Third. The certificate or certificates of this \$60,000 of stock not to be transferred or transferable, and the income from it only to be used.

Fourth. In the event of the failure or bankruptcy of said college (which I do not apprehend, and hope may never occur), then, and in that event, this endowment of \$60,000 shall pass to and become the property of the St. Joseph Orphan Asylum, in Cumminsville, Cincinnati for the support of male and female orphans in that institution.

Fifth. So soon as the stockholders have agreed to and executed the above-mentioned relinquishment, and other necessary things have been



Peter Rudolph Neff

carried out, I will convey the \$60,000 of stock to the college on the conditions set forth herein.

R. R. SPRINGER.

CINCINNATI, NOV. 20, 1882.

This proposition was at once accepted, and by his will an addition of four hundred shares of the same stock was made to the original endowment, making one thousand shares in all, from which the college annually realizes \$7,000. In the new disposition of the stock it was likewise arranged that upon the death of the holder of any share, his certificate should revert to and become the property of the college, to be voted to any one whom the trustees might elect. No stockholder can own more than one share.

Meanwhile the college was steadily advancing toward perfection in its educational departments, and was making history with the annually occurring opera festivals, which were in line with President Nichols' fond notion of creating an operatic school that should rival those of Europe in the possession of practical facilities for the work. As the volume of business increased, still larger accommodations were rendered imperative. Discussion of this question led to the building of the Odeon, or College Theatre, which work was begun April 18, 1884, and completed in the following October, the dedicatory concert being held Tuesday evening, the 28th. This structure, which connects directly with the offices of the college, contains eighteen teaching rooms in addition to a completely appointed theatre, seating eleven hundred people. Toward the expense here incurred, Mr. Springer gave \$55,000, or within \$16,000 of the total cost, and \$2,500 for the organ concealed upon the stage, the manuals alone being observable in the orchestra. In all, he gave to the college fully \$200,000, and, thanks to his generosity, it is perhaps the only school of music in this country to-day which cannot accumulate profit of any sort except that arising from the consciousness of benefits conferred. The surplus at the end of each year is devoted to enlarging facilities, to assisting deserving pupils, or the establishment of scholarships. A smaller lecture and concert hall being found desirable, the Lyceum was projected and built during the summer of 1889. It is a most artistic addition to the college property, seating four hundred people, and containing an organ that cost \$5,000.

The system of instruction is comprehensive and complete, and every commendable feature of the old world conservatories here finds embodiment. Chorus, sight reading, prima vista and ensemble classes and orchestra class, and classes in the history and theory of music, take up a proportion of the time of teachers who are chosen according to fitness for such special work. These are free to the student, and attendance is



B. W. FOLEY.



GEO. SCHNEIDER.



M. BRAND.



L. MATTIOLI.



ALBINO GOMO.

obligatory, with no excuse for failure, except sickness. To offer such a volume of instruction as is here contemplated without additional expenditure, is only possible with an institution equally free from financial anxiety. Should a moment arrive when any class or department can be dispensed with, that moment will witness a reduction in the price of tuition. As it is now, the tuition is so graduated as to meet the cost of instruction and no more, the income from the endowment being devoted to the liquidation of all other obligations. Deserving pupils are helped in numberless ways. In the matter of instruction in any of the special branches, the individual plan has always prevailed in contradistinction to the class method that boasts many reputable supporters. The number of students might have been trebled, had not this rule been insisted upon, but no argument has been found of sufficient weight to throw the scale in favor of quantity rather than quality. Better six hundred, thoroughly equipped, than a thousand of doubtful attainments, and with a school whose aim it is to turn out competent teachers and musicians, the principle cannot be too warmly commended. The spirit of emulation that the class association is said to arouse is awakened in the college by the frequent private and public recitals, special examination concerts and contests before the board of examiners, who, in the case of scholarship applications which are decided by competitive examination, admit to, and in all instances, graduate from the institution. No time limit is placed in the student's way to graduation. But the things needful must be thoroughly mastered in the time required, two years or ten, before a diploma will be granted. The college is governed by a board of fifteen trustees, the president of which board is president and chief executive authority of the college. The trustees are chosen for five years, on the senatorial plan, and after each annual election by the stockholders choose their president. In the twelve years of its history but two men have held the office—Col. George Ward Nichols, who died Sept. 13, 1885, and Mr. Peter Rudolph Neff. The board of instruction at present is the following:

Piano—Armin W. Doerner, Thos. W. Phillips, W. S. Sterling, Otto Singer, Benj. Guckenberger, E. W. Glover, Albino Gorno, Chas. A. Graninger, W. W. Kennett, Mrs. Chapman Johnson. *Voice*—B. W. Foley, Tecla Vigna, Lino Mattioli, Jennie Maier, W. S. Sterling, Mrs. M. G. Guckenberger. *Organ*—W. S. Sterling, Lillian Arkell. *Theory and Normal Class*—John A. Broekhoven, Otto Singer, W. S. Sterling. *Violin*—John A. Broekhoven, H. C. Froelich, Chas. Horst. *Violoncello*—Lino Mattioli. *Bass Viol*—Fr. Storch. *Flute*—Theodore Hahn. *French Horn*—A. Schrickel. *Trombone*—Louis Brand. *Cornet*—H. Bellstedt, Jr. *Oboe*—Wm. Ross. *Clarinet*—Carl Schuett. *Bassoon*—H. Woest. *Chorus Classes, Choral and Oratorio Department*—B. W. Foley, W. S. Sterling. *Ensemble Classes, Prima Vista Classes and Orchestral Department*—H. C. Froelich, Lino Mattioli, Otto Singer, John A. Broekhoven. *Harp*—Josephine Holbrook. *School for the Opera—Dramatic Expression*—Albino Gorno, Tecla Vigna. *Italian Language*—C. P. Moulinier. *Lectures on the History and Esthetics of*



MISS CLARA BAUER

Music—John S. Van Cleve, Otto Singer. *Orchestration*—*Score Reading*—Otto Singer. *English Literature*—John S. Van Cleve. *Elocution*—Virgil A. Pinkley.

The board of trustees of the college has appointed a board of examiners from the faculty of the college. The duties of this board are to prepare a standard for admission of students to the academic school and make examinations. They also examine and pass upon the qualifications of candidates for certificates, for diplomas of graduation, and for free scholarships.

Board of Examiners—B. W. Foley, Armin W. Doerner, Signorina Tecla Vigna, John A. Broekhoven, Chas. A. Graninger, C. P. Moulinier, Virgil A. Pinkley, Otto Singer, Lino Mattioli, W. S. Sterling, Albino Gorno.

THE CINCINNATI CONSERVATORY OF MUSIC

Was founded in 1867, among the earliest institutions of the kind, by Miss Clara Baur, the present directress. The first school of music, organized on the co-operative plan, grew by slow but sure degrees, and gradually overcame opposition and those prejudices which always beset a new departure, so that, in a great measure, Miss Baur paved the way for the various schools since established. Its method in vocal art is that of the old Italians, who made the eighteenth century the golden epoch of vocalization, though no bigoted conservatism has been indulged in, but all needed additions made which the new forms of vocal composition require. The vocal numbers on the many programmes of the conservatory show a wide-minded and genuinely artistic catholicity, very praiseworthy in these days of bitter partisanship, when the Wagnerians deride every other school, whether Italian, English or French, while the advocates of the cantalena return the vituperation in full measure. The best products of Italian genius are used side by side with the immortal blossoms of German lyric art. The teaching of Miss Baur is characterized by minute and indefatigable patience, and the clear stamp of individualism is patent the singing of all whom she trains.

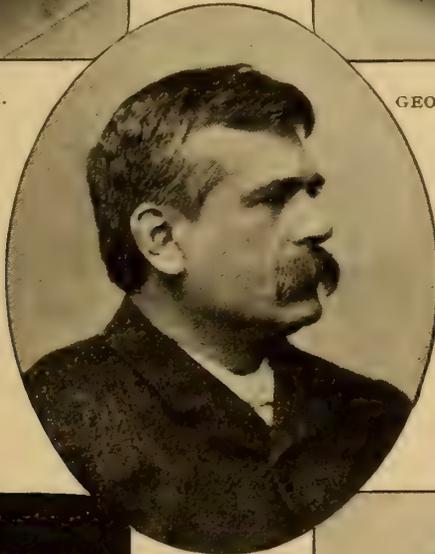
The pianoforte work of the school is founded upon the system of the famous Stuttgart conservatory, and is as distinct and consistent as that of the voice. The leading professors in the pianoforte department are George Magrath and F. Shailer Evans. Mr. Magrath, after winning as a boy the warm praise of Rubinstein, was sent by his father, a New York musician, to Stuttgart where, under the celebrated Lehbert he attained so high a degree of skill that he spent several years of successful concertizing in Europe, staying there six years before his return. He came to Cincinnati in January, 1883, and at once was accorded a high rank both by the public and the foremost critics. He has given a long series of recitals and chamber concerts, and has also succeeded eminently in the work of a teacher. Here he has displayed tact, patience and cleverness of a high order, and is admitted to be one of the foremost teachers in the city. His coadjutor, Mr. F. S. Evans, though a new-comer, has already won golden



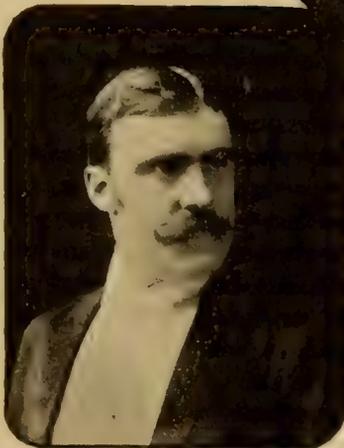
J. BLOOM.



GEO. MAGRATH.



H. G. ANDRES.



33 F. S. EVANS.



L. ERGOTT.

opinions, both as pianist and teacher. He is also a New Yorker and was four years in Europe under Jaddassohn and Reinecke.

That twin sister of the human voice, the violin, is taught by a conscientious and capable artist, Mr. Jacob Bloom. He holds a good rank as a local performer, frequently appearing in symphony and chamber concerts, and the pupils whom he has produced bear the impress of intelligent training. These professors are assisted by a carefully chosen corps of talented teachers. Elocution and modern languages, as close relatives of music, are included, the system of elocution being that of the celebrated James E. Murdock. A good feature of the school is its boarding department which is excellent. The conservatory has graduated many pupils who have since become noted in the musical world, and the value of its teaching has become remarked in terms of high praise by Anton Rubinstein, Tietjens, Marie Roze and others. The rapid growth of the institution is shown by the fact that its new home on Fourth and Lawrence streets, only recently completed, will have to be again enlarged.

HENRY GEORGE ANDRES

Was born of a musical family at Nancy, France, in 1838. His father, a fine musician, began giving the child lessons on the piano at a very early age. This home instruction was excellent, and young Andres was trained in accordance with the highest and purest standard of artistic taste. At fourteen years of age he was sent to Paris to finish his musical education. He remained there for seven years, undergoing a severe course of musical training. On returning to his native town he commenced work as a teacher and continued in that occupation until 1860, when he came to the United States. It was at first intended only as a business visit, but, making friends in Cincinnati, he decided to try his fortune in that city. He began to hold a series of soirées or small concerts for the purpose of introducing high-class music. These were in imitation of the German *Kammer* concerts, and they found high favor among the musical people of the city. In the meantime Mr. Andres was teaching a few private pupils, and before very long, so successful were his methods and so popular were the concerts, that he had his hands full. He has been the means of elevating in no slight degree the musical taste in Cincinnati. Since the establishment of the conservatory of music in that city Mr. Andres has been director of its piano department. He is also a composer, though few of his works have seen the light. In 1889, in company with Armin W. Doerner, of the College of Music, Mr. Andres made a concert tour of the country, playing programmes in which pianoforte duos were the main feature. They have also appeared together before various associations of teachers.

CINNATI WESLEYAN COLLEGE.

THIS historic institution for the higher education of women was founded in 1845, its charter being the first in the world for granting diplomas to women. The alumnæ of the Cincinnati Wesleyan College form the oldest association of its kind, not only in the United States, but in the world. There are at present 665 members scattered through all the states and territories and acting as an elevating power in the community, efficient laborers in every field open to woman. The grounds of the college are very spacious and attractive, and the building is one of the most perfect and commodious college edifices in the west. It is 172 feet in front by sixty deep, and has a rear portion 40x30 feet. The building stands on an elevation, twenty-five feet from the avenue, and is a most imposing structure of the Gothic and Corinthian styles. There are two entrances from the front, and three stairways. There are eighty-seven rooms in the building. The value of the property is placed at about \$250,000. The purpose of the college is to give a collegiate education, combining all the elements of culture desirable in woman. The curriculum is divided into the classic course and the scientific department. Applicants for admission to the college are required to be at least fourteen years of age, in good health, and of average moral and intellectual development, younger pupils being admitted to a preparatory school.

An important branch of the Wesleyan College is the College of Music, which has ever commanded a large and competent faculty, whose labors have been attended by the best results, theoretically, practically and artistically. The department is at present under the efficient directorship of Mr. Waugh Lauder, whose biography will be found elsewhere in this history. Pupils who are given a diploma by this musical department are required to take the full prescribed course in theory, harmony, the history of music and choral singing, passing the examination with eighty per cent value of marks, and a full course in one of the following: Piano, singing, organ or violin. The college has had a long but uneventful and unostentatious career of usefulness. Under Mr. Lauder's efficient direction added value will doubtless be given to the musical department.

MR. W. WAUGH LAUDER.

A musician of varied gifts and diversified experience is Mr. W. Waugh Lauder, who is a piano virtuoso of exceptional attainments, as well as a man of broad intellectuality. Mr. Lauder is a university graduate and an accredited pupil of Liszt. It is to him is due the credit of having first introduced in this country the form of musical entertainment called "the lecture recital," which is a factor in musical education that many have found valuable. Mr. Lauder gave these lecture recitals privately in 1868, and publicly in 1870. In 1882 the late Abbé Liszt wrote Mr. Lauder a letter of congratulation upon his success in this field. On the occasion of the death of Richard Wagner, Mr. Lauder gave at Toronto University a memorial recital, afterward receiving a cablegram of thanks from Mme. Wagner. Mr. Lauder has done much toward making classical music popular in Canada, and in various fields, as an instructor, he has raised the standard of musical education in schools and colleges. In the province of Ontario alone, Mr. Lauder has given no fewer than 350 recitals, with programmes of the highest grade. He has ever been an enthusiastic advocate of American music, and he has championed the American composer in every possible way, by playing his works and by the introduction of American compositions whenever opportunity offered. Among the colleges where Mr. Lauder has taught may be named institutions at Bloomington, El Paso, Pekin and other towns in central Illinois; at Middletown, Germantown and Walnut Hills seminaries, and at present at the Wesleyan College, Cincinnati, where he is to remain until 1893.

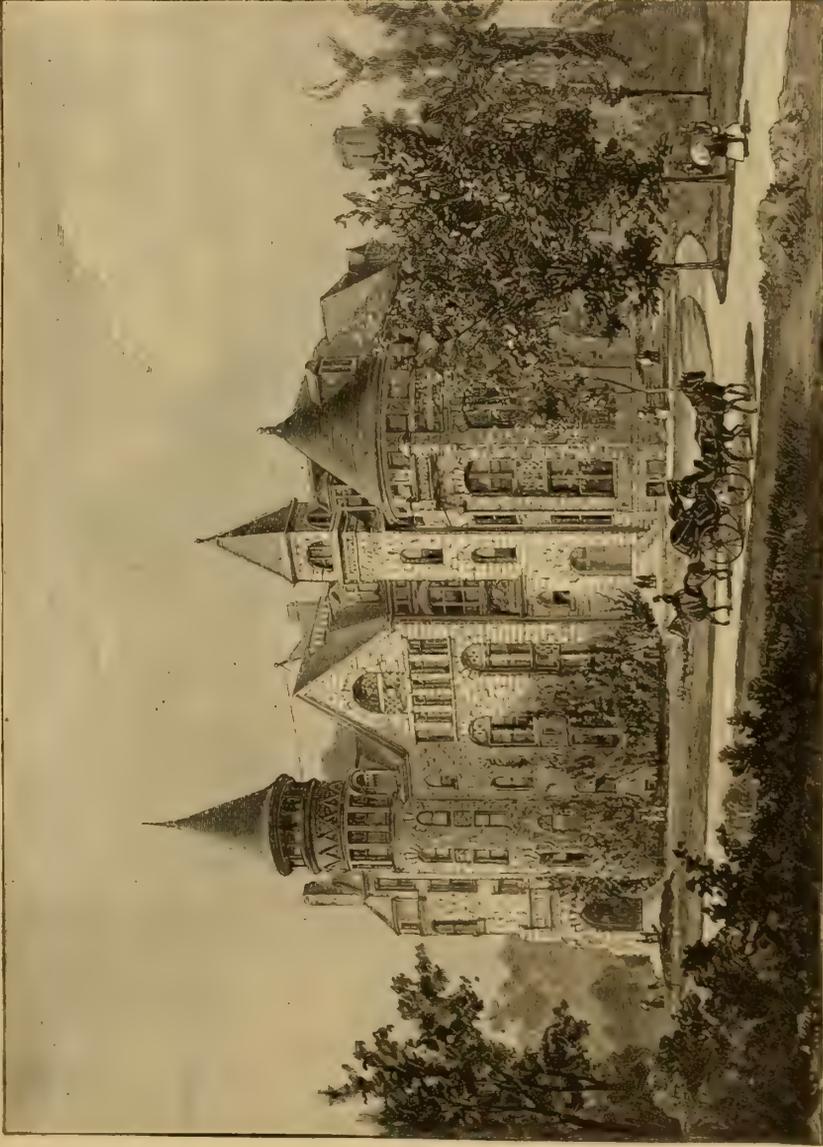
Upon all subjects cognate to musical art, Mr. Lauder has written in a scholarly manner. Among his principal essays have been those upon *The Music of the First Christian Era*, *Art Life in Leipzig*, *Facts about Ancient Theory*, *The Development of Sacred Music*, *A Critical Sketch of American Music*, *A Year of Study with Liszt at Weimar*, and much valuable work in the line of criticism and correspondence. Mr. Lauder has read essays before the Music Teachers' National Association, the Canadian Society of Musicians, and other important musical bodies. In all the leading cities of the Union he has appeared as a pianist, and has won glowing tributes from critics and audiences. In 1888 he was invited to give four recitals before the faculty and the pupils of the New England Conservatory at Boston, and in these he brought out some magnificent programmes of great works, including Liszt's *Don Giovanni* fantasia, the great B minor sonata and the concerto in A. That Mr. Lauder is a really thorough musician is attested by the fact that he gave the first genuinely scientific lectures on music heard in Canada, his subjects being,



W. W. Lauder

The Structure of Musical Instruments, The Sonata Form and Wagner's Music Dramas, all with recitals. The energetic president of the Wesleyan College at Cincinnati, Dr. J. H. Brown, has secured Mr. Lauder's services for three years, and he will likewise devote his abilities to the Ohio College of Music. In these labors he will be assisted by Mrs. Lauder and six other aids. Though he has accomplished so much, Mr. Lauder is but thirty-one years of age. He is a native of Oshawa, Ont., in which place his father was superintendent of public schools and a member of parliament. When very young he became interested in music, and he joined the choir of the Metropolitan church of Toronto, also acting as pianist of the Philharmonic Society of that city. He has made three visits to Europe, and in 1878 he entered the Leipzig Conservatory, where he remained four years. He played at the celebrated Gewandhaus concerts, and was accounted one of the best executants of the conservatory. He studied theory with Dr. Oscar Paul, the author of the *History of the Piano*, Boetius' *Five Books on Music*, *The Musical System of the Greeks*, *Dictionary of Music*, and harmony with the celebrated cantor, E. F. Richter. From Leipzig he went with letters from his teachers to Liszt, in Weimar, where he spent the summers of 1879 and 1881, and was selected by Hans von Bulow to accompany him, together with Arthur Friedheim, Carl Pohlig and Alfred Reissenhauer, to Rome, where he studied in the Villa d'Este with Liszt, during the winter of 1880, on one occasion playing Liszt's great A major concert with the "Meister's" personal accompaniment in the villa of Mme. Helbig on the Capitoline Hill, Rome. At the banquet given by the Liszt pupils in Rome, on Oct. 23, to commemorate the peculiar coincidence of the triple birthday of Liszt, Oct. 22, Friedheim, Oct. 23, Lauder, Oct. 24, the master presented his pupils with beautiful medallions of himself, by H. Wittig, sculptor, in gold and bronze. During his sojourn in Europe, Mr. Lauder had the distinction conferred upon him of performing before the royal families of Saxony and Italy, the Holy Father at the Vatican, the grand duke of Weimar, and in the great concerts of Leipzig and Rome, Frankfort and other cities. Mr. Lauder, while in Venice, had the honor of playing to Richard Wagner arrangements of his operas by Liszt, Rubinstein, Brassin, Tausig, Jaell and Bulow.

Mr. Lauder is one of the most remarkable of American musicians. To rare erudition and sound scholarship he unites a technical facility as a pianist which is electrifying. That he has not a world-wide reputation as a concert performer can only be accounted for by the fact that so much of his time has been given up to the work of a lecturer and instructor — work which Mr. Lauder enjoys and finds congenial.



WARNER HALL.—OBERLIN CONSERVATORY OF MUSIC.

OBERLIN CONSERVATORY OF MUSIC.

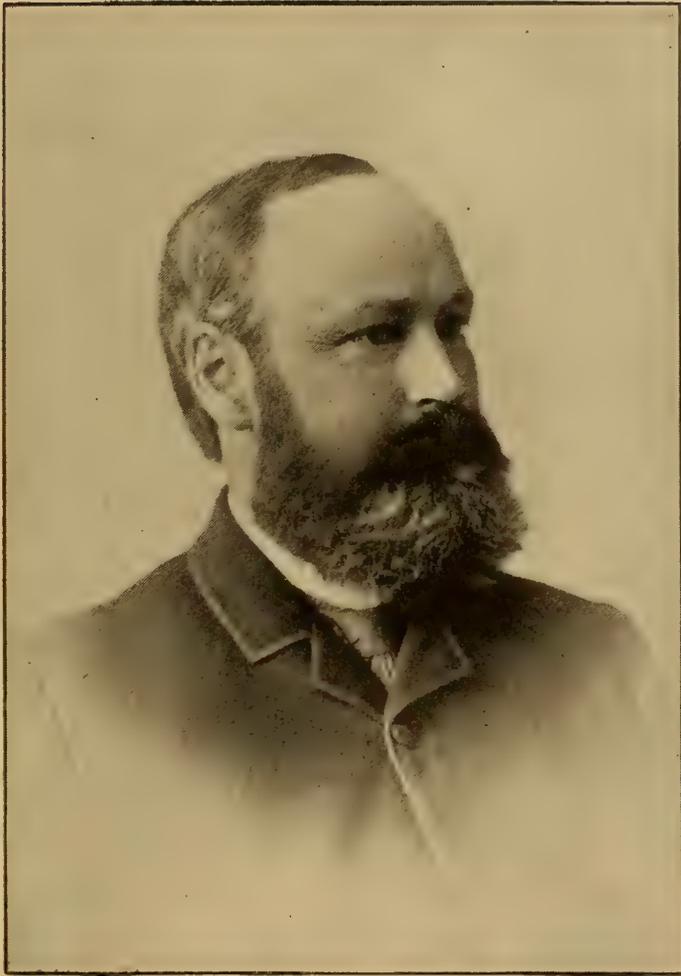
HE musical life at Oberlin, as was true, indeed, of the origin of modern music, had its beginning in a religious want. The earnest people who founded a college in the woods must needs utter their emotions in song. The idea which founded Oberlin was the training of Christian workers, and Christian workers must know how to sing. Hence free instruction in choral singing was provided almost from the start. This of course was music in a very modest way. After a time a professor of music was installed in the person of G. N. Allen, a young man of fine taste, who had been a pupil of Lowell Mason. His influence made decidedly in favor of a musical progress; and though the college provided no instrumental instructions, the piano began in his day to be cultivated in the colony, doubtless in the face of some little prejudice. There were, moreover, certain special circumstances in the situation, which furthered any effort toward improvement in the art, especially in sacred music. The worshippers of the place all gathered in one large assembly, and the presence of numerous intelligent young people of both sexes in the institution, furnished material for a large choir. But it is hardly possible for a large choir in a large church to be long content merely with singing a little better and louder, what everybody can sing. Both they and the audience demand something in keeping with the dignity of the occasion and with the means in command. The large church and large choir, moreover, soon called for a large organ, and one which was something of a wonder in that day and locality, presently made its appearance. The further circumstance must be mentioned that several leaders of opinion in the community, including President Finney, were men of considerable musical feeling. The musical influences of the place before long became strong enough to prompt susceptible young men to the choice of music as a profession. In 1865 the woods had been cleared, the war was over, and the country was becoming sensible of its finer wants. It had become necessary for the young ladies at least to know the piano, and the churches needed singers, and organists. Oberlin

was musically disposed ; there was a large mass of young women as well as young men in attendance upon the college ; hence it was an entirely natural place to establish a conservatory. Such an enterprise was undertaken by two sons of the place, Mr. J. P. Morgan and Mr. G. W. Steele, both of whom had supplemented their Oberlin beginnings with German advantages. At first the school of music had no organic connection with the college, though in relations of reciprocity with it. But the relations between the two were found to be necessarily so intimate, that in 1867 the conservatory became a department of the institution, though under the condition that it should be financially independent. This is perhaps the first, at any rate a typical instance, of a conservatory becoming an organic part of a college. This result was reached just as coeducation came into practice at Oberlin and throughout the west, not as the product of anyone's theories, but as the outcome of the situation. The theory, however, is not difficult to construct after the fact. Music was simply asserting its right to form an integral part of education. It should be observed, too, that the way was prepared for this movement by coeducation. A conservatory attached to an exclusively male college is an absurdity, while a purely female school of music is at least essentially weak. We must not pause to philosophize ; but the now common introduction of the conservatory into coeducational institutions is a highly suggestive fact.

While the founders of the Oberlin Conservatory were men of capacity and high ideals, and while the Conservatory never lacked pupils, yet the beginning was only the beginning. Every good school is more or less the product of an evolution, even when the means are large ; and here the means were in various ways limited. The mind of the college and community must be educated up to a full sympathy with the enterprise ; nay, the Conservatory itself must have time to work out its own ideals and methods.

A reputation and a constituency were to be won. On the material side, means were scant ; the school had to accommodate itself in odd corners, there was but one sizable pipe organ in the place. The department, however, prospered, and established itself as a permanent factor in the college life. Professor Morgan soon removed to New York, Prof. F. B. Rice became an instructor in 1869, in two or three years Professor Steele withdrew, and in 1872 Professor Rice became director of the conservatory. Professor Rice's musical significance has been such that he merits a personal sketch in this book ; yet his public work has been so completely identified with the Oberlin Conservatory that here is a natural place to speak of him.

Fenelon B. Rice was born in 1841 at Greensburg, Trumbull Co., O. His advantages were only of a local character until about 1861, when he went to Boston for larger opportunities. In 1863 he took charge of the musical department of Hillsdale College, Michigan, where he continued until 1867. At this time he went abroad with his wife, who was herself musical and became an accomplished vocalist, for the extension of their musical culture. His time was spent at Leipsic, under the instruction chiefly of Dr. Papperitz in piano and Professor Richter in theory. He there found the standard of criticism higher than any he had hitherto met, and set about mastering the Leipsic point of view, with results that were determining for his own taste. His teachers, also, were men of high moral conceptions, and their influence fostered Professor Rice's natural sentiment in favor of high morals in company with high art. It was soon after his return from Germany that he began his work at Oberlin. His connection there has proved congenial to both parties. With the characteristic moral and religious sentiment of the place he could heartily sympathize; and if the average musical feeling was not up to his standard, at any rate there were few places where it was better, or where the public mind was more tractable. He set about his work with the Leipsic Conservatory for his model of organization, and with an unbending devotion to the lofty art ideals which had won his heart. Within a few years, however, his aims acquired a certain somewhat specific direction which has been very significant in the life of the school. This development may be explained by a quotation from an address of Professor Rice at the opening of the concert room in Warner Hall. "Well do I remember one Sabbath morning," says the professor, "that a new sense of the inadequacy of our work, and the possibilities that might lie before us, came to me almost with the strength of a revelation. I talked with some of my fellow teachers, and found a response that I had hardly dared to expect. Then I talked with some of the college faculty, and found them ready to second any reasonable effort to secure what seemed so much needed. The particular direction of this need, as we felt it, was not the lack of schools where education in the higher branches of the art of music could be secured. This is amply provided for by the many large and justly celebrated schools in Europe, but the great need which all seemed to feel, was that of schools in which this higher development could be coupled with a thorough Christian growth on the part of the student, or at least where the student might enjoy opportunities for the highest musical culture, and at the same time be surrounded with such an atmosphere as should foster the development of Christian character." In the adoption of the aim here indicated, the conservatory became conscious, in a way it had not been



Fenelon B. Rice

hitherto, of having a *mission*, and this consciousness is always a source of strength. It must not be supposed that the idea was to create a school exclusively or mainly of sacred music. Though sacred music received some special attention, the aim was not so much to cultivate religious music as to cultivate all noble music religiously. As a matter of fact the piano pupils have always far outnumbered the organ pupils.

Another event of great consequence to the conservatory was the acquisition of a home. This good fortune was due to the beneficence of Dr. Lucien C. Warner (an alumnus of the college) and Mrs. Warner, of New York. Seeing the cramped condition of the conservatory, they undertook the erection of an adequate building, the central portion of which came into use in 1885, and the north wing in 1888, leaving on wing to be added. The building is a four-story structure of Ohio sandstone, elegant in design, containing office and library, numerous lesson and practice rooms, and a fine concert hall, and furnished with steam heat and elevator. While the main thing in an institution is its inwardness, yet it is impossible for it to live and act without an outwardness, and the possession of this building has been conducive not only to attendance, but also to the improvement of the work. The addition of good organs may be mentioned in this connection, while pianos have multiplied indefinitely. The patronage of the conservatory has gradually increased, till at present the annual catalogue numbers an attendance of between five hundred and six hundred, 335 students being on the ground in the fall term of 1889. The number of young men is about one-fourth that of the young women. A large number of these pupils are either taking music as an accompaniment of other studies, or other studies as an accompaniment of music, thus realizing in some measure one of the Oberlin ideas, that a musician needs to be something more than a musician. The college gives no degree for exclusively or chiefly musical studies; conservatory graduates receive a diploma. The number of graduates is very small, ranging apparently from one to about six per year. Comparatively few young people are ready and able at present to give themselves to an exhaustive musical course of four years or more, and not many have the aptitude which would warrant it. The corps of instructors has risen to about sixteen. The policy of the conservatory has been largely to raise up its own teachers by selecting successful students and encouraging them to go abroad after graduation for further development. In this manner Professor Rice has been able to surround himself with men and women in sympathy with his own ideals. The circumstances earlier alluded to as favorable to the development of choral music have continued to operate, and with greater power. The two large churches

of the place possess noble chorus choirs, singing continually the highest styles of church music; while the Musical Union renders not only the well known oratorios of Handel and Mendelssohn, but such fresh and difficult works as Verdi's *Manzoni Requiem* and Max Bruch's *Odysseus*.

Without wishing to discredit Professor Rice's capacity in other respects, it seems to us that his main strength has lain, on the one hand, in his refined and severe musical tastes and his earnest, we may say *religious*, devotion to a high musical ideal; and on the other hand, in an admirable capacity for practical planning and execution, which is not the gift of every musician. These endowments, under the circumstances in which he was placed, have enabled him to impress a multitude of plastic young minds with enlightened musical views and tastes, and thus to contribute a quiet, but powerful, influence toward the musical advancement of the country. The Oberlin Conservatory, indeed, is not Professor Rice's creature; it was the product of the conditions, and its success is due also to the faithful labors of many workers before and along with him. And yet it is fair to say that under his management it has attained a loftiness and definiteness of aim, and a solidity of structure, which without him it might not soon or ever have reached. (S.)

It is located in the Warner hall, a fine stone building, the magnificent gift of Dr. and Mrs. Lucien C. Warner, of New York city. The course of study is liberal and aims rather at the student's obtaining a broad knowledge of music in all its branches than following one special line to the exclusion of others. Rev. J. H. Fairchild is president, Mrs. A. A. F. Johnston principal of the ladies' department and Mr. Fenelon B. Rice director and teacher of harmony and theory. There is a large and excellent staff of instructors in all branches. The conservatory is well equipped in other respects, having thirteen lesson rooms and forty practice rooms, supplied with three pedal organs, two pedal pianos, one pipe organ and sixty-eight pianos. The charges are remarkably low, and the students have the great advantage of being able to follow up in the college any literary or special studies for which they have a mind. Provision is made in the college rules that studies in harmony and counterpoint, after the second term's work, shall count as two-fifths courses, in substitution for any elective in the college course, and that music students in the last two years of their conservatory course, who shall be recommended by the conservatory faculty, may have their advanced work in other studies counted, the same as in harmony, but in this case a musical thesis is also required. The success of the conservatory is well shown by the fact that the attendance has grown from about a dozen pupils in 1865 to 342 in 1889, and the intellectual grade of the students shows advance.

THE CLEVELAND SCHOOL OF MUSIC.

 HIS highly successful school was founded in 1884 by Mr. Alfred Arthur, who still remains its director. It occupies an entire building of its own, having a large hall, a recital hall, a well appointed two-manual organ of Hook and Hastings, and elegantly arranged apartments for teaching. The course of study is broad and thorough, and a high standard of scholarship is insisted upon. There is a large library of music accessible to the students. There is a school of languages, and about fifty public recitals of choice music are given yearly, many of them composed with reference to acquainting the classes with the works of the masters of the period before Bach.

ALFRED ARTHUR,

The founder and director of this school, was born Oct. 8, 1844, near Pittsburgh, Pa. He received his musical education in Boston, Mass., under private teachers, the Boston conservatory and the Boston school of music, graduating at the latter institution in 1868. In 1871 he located in Cleveland, O., where he has been very successful as a vocal teacher. His compositions of importance are: *Progressive Vocal Studies for Medium Voice* and *Seventy-nine Short Studies for Alto or Bass*; three operas, *The Water Carrier*, *Cavaliers and Roundheads* and *Adaline*. *The Water Carrier* was successfully produced in May, 1875, by an amateur company, under the composer's direction. The other two operas have not yet been produced.

In 1873 Mr. Arthur accepted the position, which he still holds, of conductor of the Cleveland Vocal Society, well known for its fine part song singing. This organization has perhaps the largest library of part songs, cantatas and oratorios in the country. Its performances are of a high order of merit, and the chorus has gradually been increased to one hundred voices. Three concerts a year are given, besides May festivals every two years. The works presented by the society in 1889 were Mendelssohn's *Hymn of Praise*, Rubinstein's *Tower of Babel*, Berlioz's *Damnation of Faust*, and *The Messiah*. Mr. Arthur is also the conductor of the Bach Society, which is considered one of the best models of chorus choirs in the United States.

Mr. Arthur is an active and faithful worker, and it is to his zeal in the cause of art that the above-mentioned institutions owe their flourishing condition.



Alfred Arthur

THE PHILADELPHIA MUSICAL ACADEMY.



REPRESENTATIVE school of music in Philadelphia is the Musical Academy, which is now already in its twentieth year. This institution was founded in 1869, and it was one of the first American musical colleges where class teaching was adopted. The founders were Messrs. John F. Himmelsbach, Rudolph Hennig and Wenzel Kopta, true artists and competent teachers, who had earned their diplomas at celebrated conservatories. At the first-class night of the new college there were no fewer than two hundred pupils present, which certainly argued well for the prosperity of the institution. During the first decade of its existence the academy educated over two thousand pupils, and at the end of its first ten years there were four hundred pupils enrolled. There are now eleven hundred. At the end of the first three years Mr. Hennig left the school and joined the Mendelssohn Quintette Club, of Boston. Mr. Kopta returned to Europe, leaving Mr. Himmelsbach sole director. Under his direction the academy flourished, and personally he was beloved and respected by all. Three years ago, as he wished to revisit Leipzig, Mr. R. Zeckwer succeeded him as proprietor and director of the school, having been attached to it ever since its foundation. This gentleman is a graduate of the Leipzig Conservatory, having studied, while there, under Moscheles, Hauptmann, Richter and Reinecke, all celebrated masters. He came to America in 1869, and has since been teaching at the Philadelphia Musical Academy. Since becoming its director, he has endeavored to always have an efficient corps of instructors—several of whom, like himself, have been teaching at the academy since its foundation.

Prominent in the large faculty of the academy at present are such teachers as Maurits Leefson, Martinus van Gelder, Hermann Mohr, Leland Howe, David Wood, Gustav Hille, Pasquale Rondinella, W. W. Gilchrist, H. L. Albrecht and many others of equal excellence and acknowledged reputation. Concerts by the faculty and the students are made a feature of the college course, and all concerts are given in the academy hall connected with the school. A diploma from the Philadelphia Academy of Music must be fully earned before it is awarded; for example graduates from the department of theory must compose a four-part fugue as a test of their equipment. Six free scholarships are given every year



Rich Zerkow

to talented students who have not the means to educate themselves. The academy has handsome and commodious quarters on Spruce street, and also has a branch office and class rooms at Germantown.

The aim of its founders and of its present director, Mr. Richard Zeckwer, has always been to secure to the pupils every advantage for a thorough musical education, by procuring the best instructors, by affording them, through their concerts, opportunities of frequently hearing the works of the old masters; by lectures upon various subjects connected with sound and musical literature, and by establishing additional free classes, such as harmony, choral and symphony classes, which under no other course of instruction can be available to the pupils. It is the earnest desire and purpose of the director to place his academy upon as enduring a basis as the great schools of Leipzig, Berlin or Paris.

RICHARD ZECKWER,

The eminent director of the Philadelphia Academy of Music, is one of the most prominent musical figures in the Quaker City, and he has been a diligent worker for the cause of the art for many years past. He is a native of Prussia, where he was born at Stendal in 1850. When a boy he manifested decided musical talents, his parents gave him advantages, and eventually he entered the Leipzig Conservatory in which celebrated school of music he remained for several years, graduating in 1869 and distinguishing himself by his diligence and his natural gifts. Especially were his studies directed to the piano, theory and acoustics, and as a theorist he has taken especially high rank. Very soon after his graduating at the Leipzig Conservatory, Mr. Zeckwer, feeling a strong desire to see the new world, came to America, arriving in this country in the year of his leaving the college. Going to Philadelphia, his talents were at once recognized by the projectors of the Philadelphia Academy of Music, which institution had just been started. He was invited to become a member of the faculty, and he accepted. He has been connected with the school ever since, for the greater part of the time as its head and front, as he accepted the directorship in 1876. Under his efficient superintendence the academy has prospered and flourished, and he has displayed not only his fine faculties as an instructor but also his remarkable executive ability.

As a composer Mr. Zeckwer has found time to exert his more than ordinary talents. Among his works may be named *The Bride of Messina* overture, *The Festival Overture*, and many piano and vocal works, most of them published by Oliver Ditson & Co. He is also the inventor of Zeckwer's metronome. Mr. Zeckwer is a man of broad culture and an educator, who is in love with his work, and is zealous in his enthusiasm.

DANA'S MUSICAL INSTITUTE.



THE history of this school is necessarily to a great extent a biographical sketch of its founder and present director, Mr. William H. Dana, who has been identified with its interests from its inception. The institute is located in Warren, Trumbull Co., O., one of the most beautiful cities of the Mahoning valley. The Atlantic & Great Western railway passes through the city, forming an unbroken line from New York to Cincinnati, connecting at different points with the principal roads of the United States; also the Cleveland & Mahoning railway, which joins Pittsburgh to Cleveland, thus making the school easy of access from the lakes, and the roads connecting Chicago with Albany. There are also two other roads passing through the city, which connect Pittsburgh with the lakes: The Ashtabula, Youngstown & Pittsburgh railroad, striking the lake at Ashtabula, and the Painesville, Youngstown & Pittsburgh, meeting the lake at Painesville.

The institute occupies a handsome and spacious building of its own, fitted up with every convenience which the needs of such a school might suggest. Its home patronage is understood to be small on account of the demands made for close adherence to study, but the reputation of the school has brought to its doors students from Dakota, Kansas, Iowa, Minnesota, Wisconsin, Illinois, Indiana, Michigan, Kentucky, Tennessee, Maryland, Pennsylvania, West Virginia, New York, Virginia, Long Island, Louisiana, Canada, Mississippi, Ohio, etc. The school is not found connected with any institution, but is a self-supporting school of music, depending entirely upon its reputation and patronage for support.

Besides Mr. Dana, who is at the head of the institute, there are connected with it: Mr. Julius Dana, Mr. C. Koontz, Mr. W. W. Leffingwell, and Messrs. H. C. Thayer, J. Schmidt, A. V. Alcorn, E. H. Heyser, H. E. B. Coursen, J. D. Cook, R. Nugent, O. Farrar as well as several others. The school is divided into four departments, namely: the parlor music department, church music department, the orchestral music department and the brass band music department. The course is a very thorough one, and essential to graduation are the following acquirements:

The completion of the course of study in the chosen instrument; the completion of the course of study in theory; a written examination in rudiments, averaging eighty-five per cent; a written examination in theory, averaging eighty-five per cent; a written examination in reading by sound, averaging eighty-five per cent; an examination in reading at sight, averaging eighty-five per cent; the writing of a choral work for solo, chorus and orchestra, to take not less than fifteen minutes in its rendition; the writing of a thesis from a topic offered in theory, in the examination of which the candidate's knowledge of the English language (composition, spelling, punctuation, etc.) is taken into account.

This institution was founded in 1869, and for twenty years has been doing noble service by the development of a love for music and proficiency in musical art. It is a monument to the talent and energy of its founder, and a factor of importance in the growth of art in the state of Ohio.

WILLIAM H. DANA.

It would be impossible to indite a history of American music, at least of that portion of it relating to the state of Ohio, without referring to Mr. William H. Dana, who has practically grown up with the art in his native state. Mr. Dana was born in the town of Warren, O., which place has been the scene of his principal labors and successes. He was born in 1849, and he developed a deal of musical ability at an early age, at a period when the facilities for the study of the arts were by no means what they are now in that part of the country. The greater part of Mr. Dana's musical education was acquired at the Royal Academy, London, Eng., and at Berlin, under the celebrated teacher August Haupt. He is entitled to special consideration in a musical history, owing to the fact that he was one of the founders of the Music Teachers' National Association, an institution which has been of incalculable benefit to the music teachers of this country. In this society Mr. Dana has been conspicuous since the date of its origin. He was its treasurer for a number of years, and faithfully and efficiently discharged the duties of that office. His essays read at the several reunions of the association have been favorably regarded by reason of their originality of thought and their forceful expression. In fact, he has written a great deal upon musical art, and he was selected by the publishers of the *Encyclopedia of Music and Musicians*, at Glasgow, Scotland, to contribute the articles relating to music in America. Mr. Dana's compositions include, *Dana's Practical Harmony*, *Dana's Practical Composition*, *Dana's Practical Thoroughbass*, a *National School for Cornet*, and works on orchestration and military band instrumentation.



William H Dana

THE NORTHWESTERN CONSERVATORY OF MUSIC,
MINNEAPOLIS, MINN.

 HIS prosperous school of music was established in September, 1885, by Mr. Chas. H. Morse, and, under his able direction, it has continued to prosper year by year. The enterprise and spirit of this institution are shown in the character and accomplishments of its instructors, and the efficiency and thoroughness of its work. Thirty choice concerts had been given previous to 1889, and its work received the cordial and hearty indorsement of the best educators. This conservatory is valuable to the citizens of Minneapolis and the northwest, not only as a school of music and a teacher of its pupils, but also as an educator of the public, giving it a taste for music and culture.

CHARLES H. MORSE.

Mr. Charles H. Morse, founder of this excellent school, was born at Bradford, Mass., Jan. 5, 1853. When a boy of fifteen he had already become so good a musician as to serve regularly as church organist in his native town, filling the position so well that he was presently called to important Boston churches, Tremont Temple and "Adirondack" Murray's congregations among the number. His education was acquired under Professors Paine, Whiting, Petersilea, Parker, Perabo and Baermann. In 1876 he received from Boston University the degree of Bachelor of Music, the first in order given by this institution. He served Wellesley College nine years as professor of music, leaving there in 1865 to accept a position as organist for the First Baptist church of Minneapolis. In the same year he founded the school of which he is still the head. The unusual success of the conservatory is due, no doubt, in part to the excellence of the other teachers associated with Mr. Morse in the faculty. Among them are Mr. Walter Petzet, the composer, Miss Julia May, Mr. Adolph Greten, and a score of others. As Mr. Morse is still a young man, it is easy to predict for him a career of great usefulness in the mighty northwest.

As composer, Mr. Morse is best known by his arrangements of classical works for the organ, but it is understood that he has a number of more ambitious works in hand.



Charles H. Morse.

THE DETROIT CONSERVATORY OF MUSIC.

THIS representative institution, now in its fourteenth year, is not an endowed college, but is dependent for its success upon the earnest, persistent and well directed efforts of its faculty and its president, Mr. J. H. Hahn. An idea of the growth of the establishment may be gained when it is stated that in the year 1880 120 students were enrolled, while in the year 1888 there were no fewer than 609. The following are the principal members of the faculty: Mr. J. H. Hahn, director piano, harmony and composition; Mr. F. H. Pease, director of vocal department; Mr. J. C. Bachelder, organ and piano; Mr. Mr. Chas. E. Platt, organ, harmony and composition; Mr. Fred A. Abel, piano, singing and 'cello; Mr. William Luderer, violin and ensemble playing; Miss Kate Jacobs, piano; Miss Agnes Andrus, piano; Miss Alice Andrus, voice culture, and a number of other teachers. The faculty consists of well known instructors, graduates of the most celebrated institutions of musical learning in Europe, including the Royal Conservatories of Leipzig, Dresden and Stuttgart; the Kullak and Scharwenka Music Schools at Berlin; the Raff Conservatory at Frankfort; the Liszt Class at Weimar, and the Royal Academy of Music, London.

More than 350 concerts have been given under the auspices of the conservatory by Joseffy, Carreño, Rivé-King, Louis Maas, Sherwood, Bendix and others.

MR. J. H. HAHN

Was born in Philadelphia in 1847. Having decided talent for music as a child, he early made public appearances, and afterward studied with Dr. Ziegfeld, in Chicago, and for three years at Leipzig. Upon his return to America, Mr. Hahn came to Detroit, where in 1875 he founded the conservatory which has so greatly prospered. He was one of the organizers of the Michigan Music Teachers' Association, and has always been prominent in the National Association of Music Teachers.

As already indicated in the success of the institution he has built up, Mr. Hahn adds to his purely musical qualifications unusual sagacity as a business man. He has accumulated a comfortable property, and is stockholder in various commercial and financial enterprises. Through his influence and stimulation the musical profession of Detroit is thrifty and united, to a degree rarely seen in a city of its size.



J. Kahn

THE CLEVELAND CONSERVATORY OF MUSIC.



HIS institution was founded in 1871, and now occupies specially arranged apartments in the beautiful new Clarence building on Euclid avenue. In 1888 the Conservatory of Music became the musical department of the Western Reserve University, as a recognition of its salutary influence upon the progress of musical art in Cleveland. The faculty is made up of instructors whose artistic merits and thorough qualifications are generally recognized. Mr. F. Bassett, one of the directors of this school, is an accomplished musician and a very successful instructor. He was educated at the Leipsic Conservatory, and also studied under Plaidy and Jadassohn. He has resided in Cleveland since 1877, and became a director of the conservatory in 1882. Mr. Chas. Heydler, who is also a director, is a native of Cleveland, having been born May 20, 1861. He began his career as a violinist, but finally took up the violoncello as his principal instrument. He has studied with some of the most prominent teachers of Europe and of this country, and has played in concerts with some of the most noted artists of the day. The school is in a highly flourishing condition.

CHARLES S. BRAINARD,

Son of the distinguished musician and music publisher, Silas Brainard, of Cleveland, was born in Cleveland in 1841, and educated in his native city. His musical education was commenced early, and he made creditable progress upon the piano, organ and several other instruments, before he was fifteen years of age. When his school education was completed, he entered his father's store as salesman, and in 1864 was admitted to a partnership. At the death of Mr. Silas Brainard in 1871, the firm of S. Brainard's Sons was formed, and in 1884 the S. Brainard's Sons Company was formed, a stock company in which Mr. C. S. Brainard owns a controlling interest. In 1869 the business was removed to Chicago, where Mr. Brainard now lives. Since 1864 Mr. Brainard has been managing and controlling editor of Brainard's *Musical World*, Karl Merz being literary and critical editor. The publication has a very large circulation and is one of the most practically useful journals of its class. As a publisher, Mr. Brainard is enterprising and liberal, and the new editions of music, issued by this house, present a very elegant appearance.



F. BASSETT.



CHAS. HEYDLER.

CHAPTER XIX.

MUSIC TEACHING AS A PROFESSION.

GREATER contrast to the ideas of a century ago could not be found than the position and social standing of many professional musicians whose names and work are recorded in the pages following. The change from the rank of "fiddler" to that of leading members of the musical profession is world-wide, wider in the social ideas involved than the pecuniary transition implied, although the latter is also very large. In these sentiments we write as Americans. It is not true that an honorable position was generally denied musicians in former times in other lands. In the Netherlands in the fifteenth century, in Italy in the sixteenth, in Germany and England in the seventeenth, men learned to recognize musicians as worthy of honor. Still there was something illusory in the social and professional estimation bestowed upon this class. There were a few musicians, of rare force of mind and character, no doubt, who were honored in those countries, and in all of them at the periods here referred to the musical profession held a high degree of public estimation. This, however, was given to a limited class only. Those who were great performing artists, or who were successful composers, were highly esteemed, and in their successful moments were admitted to kiss the king's hand or to entertain their majesties while engaged in eating. Customs of this kind prevailed until within one or two generations of the present. Haydn was the leader of the domestic orchestra of Prince Esterhazy. Beethoven, indeed, refused so humiliating a position. He asserted his own rank among the princes of divine right. Even in the times when a few musicians were held in esteem, the greater number of the profession pursued the heavenly maid in by-paths and in humble walks of life. The pecuniary rewards of their work were meagre indeed, and the social estimation of the musician was about as low as his enemy could desire.

In America the position of a music teacher has been peculiarly unpleasant. If possessed of high attainments and lofty ideals, he has been brought into contact with a mercantile public, measuring success by a

money standard, and nearly or quite insensible to the fine points of his professional fancy. Add to this the fact that the larger number of teachers in the country at large, until very recently, were imperfectly qualified for their work, and we cannot wonder that the public has not been ready to class teachers of music along with school teachers, whose attainments stand in so much closer relation to success or failure in life. Moreover, the profession has been full of people undertaking a class in music without experience in teaching or adequate technical preparation therefor, merely as a pastime, or as a ready means of earning money for a brief period until the young lady could get herself established in life. Superficiality and temporality were the two vices of the profession below the higher walks of it. But while the young woman still disports herself in teaching music for a few years, between the time of finishing school and getting married, there is a great difference in the situation now as compared to that of a quarter of a century ago. She is now much better prepared than her older sister of that time, and she has in her more of the feelings and ideal of a musician. Hence her attitude toward the art is entirely different, and her influence in it correspondingly increased. She does more for music, and music in turn does more for her. Three causes have helped toward the better standing of musicians: First, their better education, according to the standard of the excellent schools noticed in the earlier chapters hereof; second, the formation of the National Association of Music Teachers, which has operated to bring music teachers together in large numbers, giving them a confidence due to their numbers, and enabling the public generally to estimate their mental and personal weight more justly. These meetings have also promoted brotherhood among teachers to a marked degree. The old-time narrow-minded hostility of neighboring teachers to each other's person and work has given place to a feeling of professional brotherhood and mutual helpfulness. This trait has, indeed, much room still to enlarge itself before it takes in all members of the profession. But it is operative now throughout the country to a perceptible degree, and is destined to be much more operative in the future. There is yet a third element which has aided this elevation of the profession. It is the formation of the American College of Musicians, of which a full account will be found further on.

In the line of pecuniary rewards of success in this department of education there is still room for improvement. The average teacher of music, a woman, in small villages, earns but a meagre pittance, but then she commonly brings to it but a meagre capital. From nothing nothing comes. In all the smaller cities there are teachers now earning in teaching music about the same as the principal clergymen, school teachers or college pro-

fessors of the vicinity. In the cities the average music teacher, sufficiently important to be generally known by reputation, earns rather more than most professors in colleges in this country. There are a few who earn handsome incomes. The large prizes, indeed, are few, and then do not compare favorably with the large prizes accessible to lawyers, doctors and other leading professional men. Still, when mere teaching is capable of yielding an income of eight or ten thousand dollars a year, as it does to quite a number of the prominent teachers of singing and a few teachers of pianoforte, in the following pages, the profession has reached the line of respectability, according to a bankable standard. Concert players earn more, and singers much more, if successful. A salary of \$300 a week is not large for a favorite singer many degrees short of a Patti or Nilsson. The ordinary teacher, indeed, is subject to considerable annoyance, to use no harsher term, in consequence of the irregularity and uncertainty of the income. Still, this is incident to all professions in the earlier or lower grades of them. Every year sees an improvement. The conservatories and seminaries have assisted teachers considerably at this point by establishing the proper rule, that the pupil loses lessons missed. Unfortunately, many teachers are so irregular themselves in attending the pupil that they cannot in clear conscience charge the pupil for lessons missed when there is a good excuse. Music teachers owe it to themselves to systematize their work in this respect as much as possible, and by habits of strict punctuality upon their own part place themselves in position to insist upon like qualities upon the part of their pupils and patrons. In yet another way the schools have assisted the private teachers. By establishing standards of study and conditions of graduation, they have formed the ideal of complete education in music. This takes longer, assists in making it easier to work for true ideals, where, without some such incentive, the pupil would not undergo the drudgery. It also prolongs the school year and steadies it.

Several times in the history of the National Association the idea has been broached of establishing certain conditions of professional qualification, and of excluding from the association teachers not so qualified. Upon thoroughly canvassing the proposition, however, it has been discovered that the association is not in condition to risk its future in an attempt of this kind. The often quoted example of physicians, who are not allowed to practice without diplomas, is justified in the risk of life which the careless administration of remedies involves. In music teaching nothing more serious is risked than the time of the pupil and the auditory comfort of the neighborhood in which she does her practicing. This being the case, it has so far been thought more consistent with the freedom of American

institutions that ambitious youngsters continue to exercise their talents for getting on in the world by giving music lessons, to whatever degree their character and personal popularity or their talent may gain them patronage, than to endeavor to cut them off by an arbitrary prescription, which in the nature of the case could not be enforced. If a girl wishes to teach, and some one wishes to pay her for doing so, it will be found extremely difficult to prevent the two poles of the commercial battery from coming into contact and interchange of state.

Improved standards of qualifications are demanded by patrons, who judge by results as compared with the attending expense. They are also desired by the young teachers themselves who have pride in doing their work well. With increased qualifications there will come increased social estimation, and presently a demand which will justify the individual in demanding a higher price for services. Thus the standard of the profession is continually being elevated.

There is one point shown by the individual biographies following, to which especial attention is invited. We refer to the unanimity with which the teachers here recorded have continued to exercise themselves in the less profitable departments and more artistic tasks of musical composition. The number of sonatas and other large works shown in the records of this book is very large, and bears eloquent testimony to the earnestness and genuine artistic spirit of the musical educators of America. Nor should the reader forget that the members here spoken of in detail and presented in portraits are only a few of the representative members of a profession numbering scores, if not hundreds, in every county of the United States.

The most important event in the history of the profession of music teaching in the United States, is the establishment of the American College of Musicians, of which the plan is as follows:

THE AMERICAN COLLEGE OF MUSICIANS.

It is very difficult to draw the dividing line between artistic sensibility and mechanical proficiency. If all that is wanted in music be the striking of certain notes in due succession and in definite, rhythmical time, we can get a machine to play it better than a man. The glory of music lies in whatever of human there is in it, in its power of interpreting human thought and action. Music may be divine, but it is the human light behind the transparency that lends it grace. To see this human soul in music, to love it, and to bring it out so that other people may see it and love it is the part of a great musician, and his ability to do so is what separates him from the crowd who play on blindly, seeing naught of the glory, hearing

naught but a succession of pretty sounds, and pocketing a given number of dollars and cents for turning themselves, for the time, into machines. When the Music Teachers' National Association was formed, in 1876, it was supposed that it would immediately have the effect of raising the standard of professional qualification, and help to draw the line between those teachers using a smattering of musical knowledge as a means of earning a little pocket money or a scanty livelihood, and the higher class who love art and practice it understandingly. But after a few years it was seen that this end could not be gained without splitting up the association and rendering it of no account as a brotherhood of true musicians. A separate fraternity must be established, having for its sole aim the maintenance of a high standard of professional qualification.

That was the origin of the American College of Musicians. A preliminary organization was effected in 1884, and committees were appointed to draft a constitution, prepare plans of examination, and to devise practical methods of work. It was two years before the first prospectus of the college was issued, and the objects of the organization were stated, as follows:

1. To establish a proper standard of attainment.
2. To encourage those intending to follow the art of music as a profession, to prepare themselves according to that standard.

The standard was established by means of a series of graded tests, and a broad and general invitation was extended to musicians, both native and foreign, to apply for examination. In the various branches of musical theory the examination is conducted in writing, and thorough scholarship insured in everything of music which can be definitely communicated and tested by question and answer. But a much more difficult point was the test of artistic feeling of the candidate—whether he was a man or a machine. It was all-important to discover what degree of artistic sensibility he possessed, for a machine cannot influence or educate. This test is applied by the demonstrative recital or performance of selected compositions representing all the leading schools of the department in which the test is to operate, and the recitals are given by the candidate while the judges are concealed from him, knowing him only by a number.

The following list of examiners shows that they are taken from among the most distinguished musicians in this country, thus assuring candidates the opportunity of being judged by artists of unimpeachable ability and integrity under conditions reasonably free from embarrassment and absolutely exempt from the possibility of partiality or imposition. BOARD OF EXAMINERS:—*Pianoforte*: William H. Sherwood, Louis Maas, William Mason. *Voice*: Mme. Luisa Cappiani, Mrs. Sarah Hershey Eddy, J.

H. Wheeler. *Teachers of Music for Public Schools*: W. F. Heath, N. Coe Stewart, William H. Dana. *Organ*: Clarence Eddy, S. B. Whitney, Samuel P. Warren. *Violin*: S. E. Jacobsohn, Henry Schradieck, J. H. Beck. *Musical Theory*: E. M. Bowman, W. W. Gilchrist, Frederic Grant Gleason. Defining these tests was a great work, for the result of their application was to arrive in a manner at the candidate's inner consciousness, to determine not only *how* he was playing, ill or well, but *why* he was playing in that particular way. If the American College of Musicians had accomplished nothing more than the work of defining these tests, its record would be a proud one, for, in the nature of the case, when it has once been shown that such tests of thoroughness and competence can be defined and impartially applied, the public will demand them — not alone from this body, but from schools, seminaries and from conservatories in general.

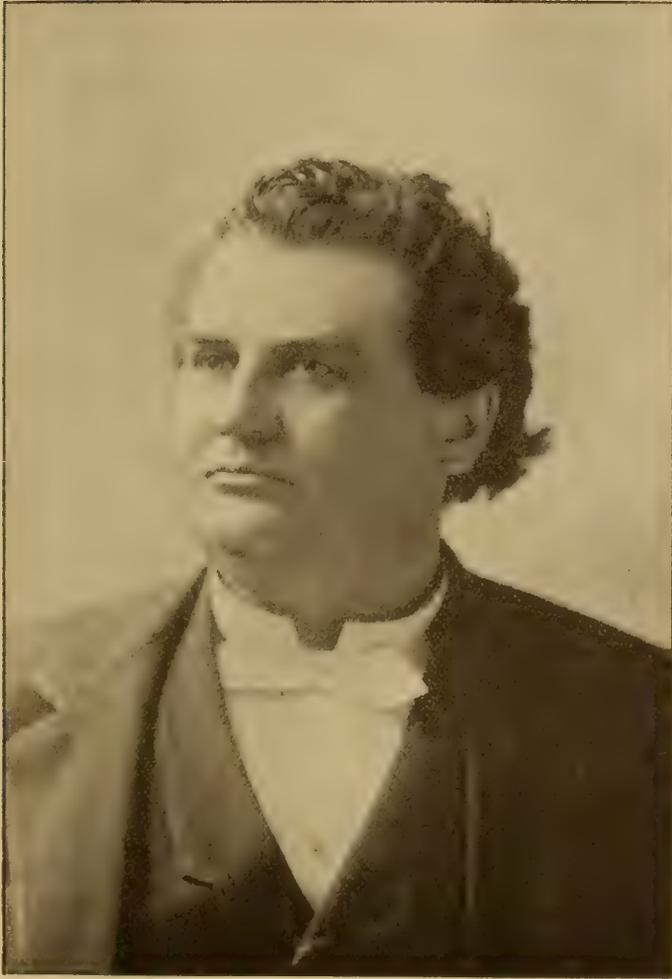
Candidates from twenty-one states have been examined, and thirty-seven passed. Of the twelve who failed, three presented themselves a second time, and, having passed successfully, are now members of the college. At the meeting of 1888 the question of forming local sections of the college, with power to hold examinations under the same conditions for the associate degree, was considered, and a plan adopted by which, within a short time, the college will be able to reach candidates at all the principal commercial centres. There are three grades of members: Initiatory (associateship), Intermediate (fellowship) and Senior (mastership). There is also a special examination for teachers of music in the public schools. For each of these degrees there is a diploma issued with the seal of the College of Musicians affixed. The following are the officers for 1889: President, E. M. Bowman; first vice-president, Clarence Eddy; second vice-president, S. B. Whitney; secretary and treasurer, Robert Bonner (address, 60 William street, Providence, R. I.). Prospectuses of the college or other information may be had by addressing the secretary

EDWARD MORRIS BOWMAN,

Originator and president of the American College of Musicians, was born at Barnard, Vt., July 18, 1848. He learned to read music at Moses Cheney's singing school in the village, and at ten years of age was sent away to attend school at the Academy, Ludlow, Vt., where he received his first piano lessons from Miss Ella Sparhawk. In 1859 the family removed to Canton, N. Y., where young Bowman studied the piano with Miss Anna Brown, and afterward the piano, organ and harmony with A. C. Faville, attending school at the academy and finally at St. Lawrence

University. Four years later he began his professional life as a teacher and player at Minneapolis. He spent the winter of 1866-67 studying the piano in New York with Dr. William Mason, and organ and theory with John P. Morgan. During this time also he acted as organist at Old Trinity church. Late in that year he went to St. Louis, where, in 1870, he married Miss Mary E. Jones, and with her spent the years 1872-74 in Europe. Most of this time was occupied in Berlin studying the piano with Franz Bendel, the organ with August Haupt and Edouard Rhode, and theory and composition with C. F. Weitzman. Mr. Bowman also studied the organ with Batiste in Paris, and spent some time in traveling through Great Britain and on the Continent, visiting Liszt, Wagner, Joachim and many others.

On his return to St. Louis he devoted himself to study, teaching, church and other public work, and to the preparation for the press of Weitzmann's *Manual of Musical Theory*, a work compiled from notes taken during his lessons with Weitzmann. In 1881 he again visited Europe for the purposes of study and travel, paid a brief visit to Guilman at Paris, and did some work in London with Professor Macfarren, Dr. Bridge, of Westminster Abbey, and E. H. Turpin, of St. George's, Bloomsbury. He also gained the degree of associate of the Royal College of Organists (A. C. O.). In 1882 at Chicago he was elected president of the Music Teachers' National Association, and was re-elected in 1883 at Providence. The following year he organized the American College of Musicians, became its president and has remained so ever since. He was also musical director and organist of the Second Baptist church, St. Louis, from 1879, and did an immense amount of work as a teacher in that city. He removed in 1887 to Newark, N. J., where a magnificent new church is now (1889) on its way to completion, and in it Mr. Bowman will preside at the splendid organ which is being built from his specifications. As a musical director Mr. Bowman endeavors to adapt the Wagnerian theory to church music, and to follow, in the musical service, as far as practicable, the line of thought pursued by the preacher. That such an ideal service is desirable cannot be doubted, but to carry out the theory requires tact, judgment, quick perception, an extensive repertoire, and, above all, sympathetic relation with the methods of thought and delivery employed by the preacher, that can come only from long association together. It speaks volumes for Mr. Bowman's ability as an organist that he is able to carry out his theory so successfully. Mr. Bowman is also actively engaged as a teacher of organ, pianoforte and theory in New York city.



E. M. BOWMAN

ROBERT BONNER.

This eminent musical educator was born at Brighton, Eng., March 10, 1854. He came of a musical stock, and after pursuing his musical studies as far as possible in his native town and under the nearest good teachers, he was sent to Leipzig, from whence he was graduated in 1868, having been a classmate there with a number of other well known teachers, Mr. John C. Fillmore being one of the best known. He came to America about eighteen years ago and settled at Providence, R. I., where he has resided ever since. He is organist of St. John's church, secretary of the American College of Musicians, president of the Rhode Island Music Teachers' Association, and has a large business as teacher of pianoforte, organ, violin and musical theory. Mr. Bonner is an excellent all-around musician, and a careful and capable business man. He has written a number of ambitious works of church music, and has published quite a number of compositions for piano and voice. He was married just before coming to America, in 1869.

WILLIAM HORATIO CLARKE.

This well known concert organist, musical littérateur and teacher, was born of an old New England family at Newton, a suburb of Boston, in 1840. His ancestry was distinctly musical, and the inclination of the subject of this sketch so pronounced in this direction that when a mere boy he was able to play upon almost every kind of instrument. At the age of nine he began to compose church music, and when about ten he selected the organ as his favorite — a decision which he has never since repented. In 1856 he was organist in his native town, leaving that position for one at the very large organ in Berkely street, Boston, in 1859. Changing once for a position at Woburn, and back again, he remained here until 1872, when he removed to Dayton, O., and still later to Indianapolis, Ind. In 1884 he returned to Woburn, and now resides in Reading. Mr. Clarke is one of the most universally gifted men in the musical profession. As a musical author he has produced a large number of text books for the organ and other instruments, which have proven uniformly successful, and have been of great practical value to students. As a concert organist he has maintained series of free organ recitals for many years, in which he has brought forward a great number of compositions of all schools. Perhaps the most singular incident in his long and varied career was his engagement as preacher and organist at the same time, which happened at Woburn, Mass., and continued for several years. He has five sons who inherit his musical talents.



Wm Horatio Clarke.

MUSIC TEACHERS' NATIONAL ASSOCIATION.



RIOR to the organization of the Music Teachers' National Association several efforts had been made for a like purpose, but without success. These futile attempts, which developed the weak points, or causes for failure, together with the experience of men who had for many years been identified with the organization and conducting of musical conventions, county, district and state, naturally and logically prepared the way for a more practical effort. The subject having been under discussion for some time, with leading teachers and musicians, Mr. Theodore Presser, music teacher in the Ladies' Seminary, Delaware, Ohio; Mr. N. Coe Stewart, superintendent of singing in the schools of Cleveland; W. H. Dana, principal of Dana's Musical Institute, of Warren, Ohio, and others, issued a call for a meeting in Delaware, for the purpose of organizing a national association. The meeting was held the last week in December, 1876. An important historical record is the list of charter members, as follows: From Ohio, Theodore Presser, Anna M. Nation, T. C. O'Kane, Emma Slough, Jennie Hussey, Miss G. Humphreys, of Delaware; N. Coe Stewart, of Cleveland; W. H. Dana and A. J. Phillips, of Warren; S. A. Collins, of Sandusky; J. D. Luse, of Norwalk; W. B. Colson, Jr., Geo. R. Housel and N. L. Glover, of Akron; J. Albert Davis and E. Eugene Davis, of Prospect; Minnie S. King and J. J. Houser, of Westerville; Jas. H. Fillmore, of Cincinnati; Imogene Miller, of Tiffin; Ella M. Herritt, J. Addison Brown and Wm. F. Dann, of Xenia; Katie E. Short, of Winchester; Wm. H. Pontius, of Ada; Miss J. Myers and Alla Failor, of Bucyrus; J. W. Christy, of Etna; David Reimer and Miss E. J. Myer, of London; C. C. Williams and C. C. Case, of Gustavus; Jas. A. Porter, of Galion; F. B. Rice and C. B. Cady, of Oberlin; Miss N. E. Moulton and M. N. Dane, of Toledo; D. T. Davis, of Mt. Gilead; A. Knox, of Granville; H. H. Johnson, of Havana; Nettie Gettle, of New London; E. S. Lorenz, of Dayton, and Karl Merz, of Oxford. From Indiana, G. M. Cole and August Rue, of Richmond; Emma L. Johnson, H. H. Shull, Wm. E. Bates, Mrs. Jennie E. Bates and Isadore Gilbert, of Columbus. From Pennsylvania, Laura E. Risler, of Anville; Spencer M. Free, of New



Robert Bonner

Freedom, and Jas. McGranahan, of Meadville. From Michigan, F. M. Ford, of Morenci, and Geo. W. Chadwick, of Olivet. From Illinois, Geo. F. Root and H. S. Perkins. From New York, J. William Suffern. From Massachusetts, E. Tourjée and Luther Whiting Mason. From Maryland, G. W. Walker, of Moravia.

The officers were, Eben Tourjée, president; Theo. Presser, secretary, and G. M. Cole, treasurer. Programme committee, W. S. B. Mathews, N. Coe Stewart and F. B. Rice. Papers were read by Geo. F. Root, F. W. Root, H. S. Perkins, H. W. Fairbank, Geo. W. Chadwick, Jas. McGranahan, Rev. C. H. Payne, D. D., L. W. Mason, N. Coe Stewart, W. H. Dana, J. A. Brown and Eben Tourjée. The convention was in session three days. A constitution was adopted setting forth the objects of the association and for its government. The second meeting was held July 2, 3 and 4, 1878, at Chautauqua, N. Y., with an attendance of thirty-eight. President Tourjée not being present, J. A. Butterfield was chosen president *pro tem*. At this meeting the first piano recital was given under the auspices of the association, by Wm. H. Sherwood.

The third meeting was held in Cincinnati, July 3, 4, and 5, 1879, with Rudolf de Roode, of Lexington, Ky., president; J. A. Butterfield, of Chicago, secretary, and J. H. Fillmore, of Cincinnati, treasurer. The programme committee was J. Wm. Suffern, of New York; J. S. Van Cleve, of Cincinnati, and Wm. B. Chamberlain, of Oberlin. There were 175 members in attendance. At this meeting musical programmes were for the first time introduced as a part of the regular exercises, and a concert was tendered the members by the management of the Thomas orchestra.

The fourth meeting was held in Buffalo, June 29, 30 and July 1, 1880, with F. B. Rice, of Oberlin, O., president; Carl Seiler, of Philadelphia, secretary, and John G. Parkhurst, of Albany, treasurer. Executive committee, Chas W. Sykes, of Buffalo; W. F. Heath, of Ft. Wayne, and E. M. Bowman, of St. Louis. The membership was 151. The social feature was prominent at this meeting.

The fifth meeting was held in Albany, July 5, 6 and 7, 1881, with a membership of 304. President, F. B. Rice; secretary and treasurer, Edgar S. Werner, of Albany. Organ recitals were for the first time a part of the programme. They were given by A. A. Stanley, of Providence, and Eugene Thayer, of New York. Mr. Bowman, then in Europe, sent a letter which was read at the meeting, describing the Royal College of Organists in England, and proposed the organization of a similar institution in America applicable to all branches of the music teaching profession. This was an important meeting, and new life was given to the association.

The sixth meeting was held in Chicago, July 5, 6 and 7, 1882, with a membership of 158. President, Arthur Mees, of Cincinnati; secretary and treasurer, Edgar S. Werner, of Albany, who not being present, W. F. Heath, of Ft. Wayne was chosen to serve. Executive committee, Chas. W. Sykes, H. S. Perkins and F. W. Root, all of Chicago. The small attendance at this meeting was the result of delayed preparation and insufficient announcement, occasioned by a premeditated postponement of the meeting that year by Messrs. Root and Sykes, of the executive committee, who reported their decision to President Mees, while Mr. Perkins, the other member of the committee, was in California. When the latter returned in May and learned of the postponement, he reversed the decision, and immediately took vigorous measures for holding the meeting. His energy turned into success what seemed, for a time, destined to be an ignominious failure, and a most unfortunate disaster to the Music Teachers' National Association. Mr. Perkins arranged the entire programme and managed the finances.

The essays and musical programmes were of an excellent order, the latter including several organ recitals, by Clarence Eddy and others, with recitals and chamber concerts. In preparing the programme for this meeting, Mr. Perkins established the principle of not compensating pianists or other artists for their services at recitals or concerts given by the association. The subject was discussed of organizing a college of musicians, for the purpose of examining those desiring to teach, and issuing certificates of various grades.

The seventh meeting was held in Providence, July 4, 5 and 6, 1883, with a membership of 312. President, E. M. Bowman; secretary and treasurer, W. F. Heath. Executive committee, Robert Bonner, A. A. Stanley and H. E. Holt. The literary and musical programmes were of a high order, and renewed faith in the success of the association was gained at this meeting. A committee was appointed to present a plan for the organization of a national college of teachers, consisting of E. M. Bowman, W. H. Sherwood, Carlyle Petersilea, S. B. Whitney and N. Coe Stewart. The vocal and instrumental divisions of the programme for hearing essays and discussions were held in different places. This experiment proved to be not for the best interests of the individual members or the association. A committee was appointed, with Willard Burr as chairman, to consider the question of an international copyright law, and report at the next meeting. This was the first step taken in the interest of American composers. The citizens of Providence tendered the association a steamboat excursion down the river to Rocky Point, and a clam-bake dinner.

The eighth annual meeting was held in Cleveland, with a membership of 575. President, E. M. Bowman; secretary and treasurer, W. F. Heath. Executive committee, N. Coe Stewart, Dr. P. H. Cronin and C. L. Capin. In addition to the very excellent order of exercises two important steps were taken, viz.: the performance of an entire programme of piano works by American composers, by Calixa Lavallee, of Boston, and the organization of the American College of Musicians, all of which produced a very general conviction that the association was going to become "national" in fact as well as in name. Congress was petitioned to enact an international copyright law for the protection of American composers. At the recital made up of works of American composers, the following were represented: Arthur Foote, Wilson G. Smith, Stephen A. Emery, J. H. Beck, S. G. Pratt, John Orth, William Mason, J. K. Paine, Louis Maas, Dudley Buck, Mme. Luisa Cappiani, W. H. Sherwood, F. Dewey, G. W. Chadwick, W. W. Gilchrist, Carlyle Petersilea, Emil Liebling and C. L. Capin.

The ninth annual meeting was held in New York, July 2, 3 and 4, 1884, with S. N. Penfield, president, and A. A. Stanley, secretary and treasurer. Business committee, A. R. Parsons, Carlyle Petersilea and H. S. Perkins. Programme committee, W. W. Gilchrist, F. B. Rice and Dr. F. Ziegfeld. The membership at this meeting was 630. The policy as outlined at Cleveland was carried out by the employment, for the first time, of an orchestra, chorus and soloists for two evening concerts, one of which was devoted exclusively to American composers. They were given in the Academy of Music. A noteworthy event was the appointment of a committee, at the request of the Department of Education at Washington, to assist in preparing a report on the state of musical instruction in the public schools.

At the American composers' concert the following authors were represented: Frederic Grant Gleason, Calixa Lavallee, John K. Paine, Louis Maas, S. G. Pratt, Constantin Sternberg, Willard Burr, Jr., William Mason, Dudley Buck, Robert Goldbeck and S. N. Penfield. The board of examiners appointed at Cleveland formulated the standard of attainment and outlined the course to be pursued with candidates for the three degrees, Associate, Fellow and Master, in the American College of Musicians. The departments included piano, organ, violin, voice and music in public schools, with three members of the examining board in each. At this meeting the scheme was adopted for the examination of American compositions to be performed under the auspices and at the meetings of the association. The examining committee consisted of Willard Burr, Jr., W. W. Gilchrist and Frederic Grant Gleason. The by-

law was waived for the first time, so as to permit the exhibition of music publications, devices and inventions designed for teaching, and helpful to the teaching profession, within the building where the convention was held. H. S. Perkins, on behalf of the association, presented President Penfield with a beautiful bronze medallion vase in a fitting speech, to which the recipient pleasantly responded. On the last day of the convention Mrs. Jeannette M. Thurber complimented the members of the association with a steamboat excursion down the bay.

The tenth annual meeting was held in Boston June 30, July 1 and 2, 1886, with A. A. Stanley, president; and Theo. Presser, secretary and treasurer. Executive committee, S. B. Whitney, W. F. Heath and Max Leckner. Programme committee, Calixa Lavallee, F. B. Rice and A. R. Parsons. The membership was increased to 952. A large chorus, orchestra and soloists supplied material for two evening concerts on a large scale, both devoted to American composers, while recitals of piano, vocal and chamber concert music diversified the daily sessions. Two significant features were the presence of a committee of four from the Ontario Music Teachers' Association (of Canada) and the reception of a greeting from the Society of Professional Musicians of England. Mr. W. T. Miller reported on the subject of *Musical Pitch*, and advocated the French pitch, $A_3=435$, as the standard to be recognized by the association. The following American (resident) composers were represented at the two evening concerts: Johan H. Beck, Otto Floersheim, O. B. Brown, A. A. Stanley, G. W. Chadwick, Dudley Buck, Calixa Lavallee, J. C. D. Parker, John A. Brockhoven, John K. Paine, Louis Maas, H. W. Parker, Wm. Rhode, Ad. M. Foerster, Arthur Bird, Edgar S. Kelley and Arthur Whitney.

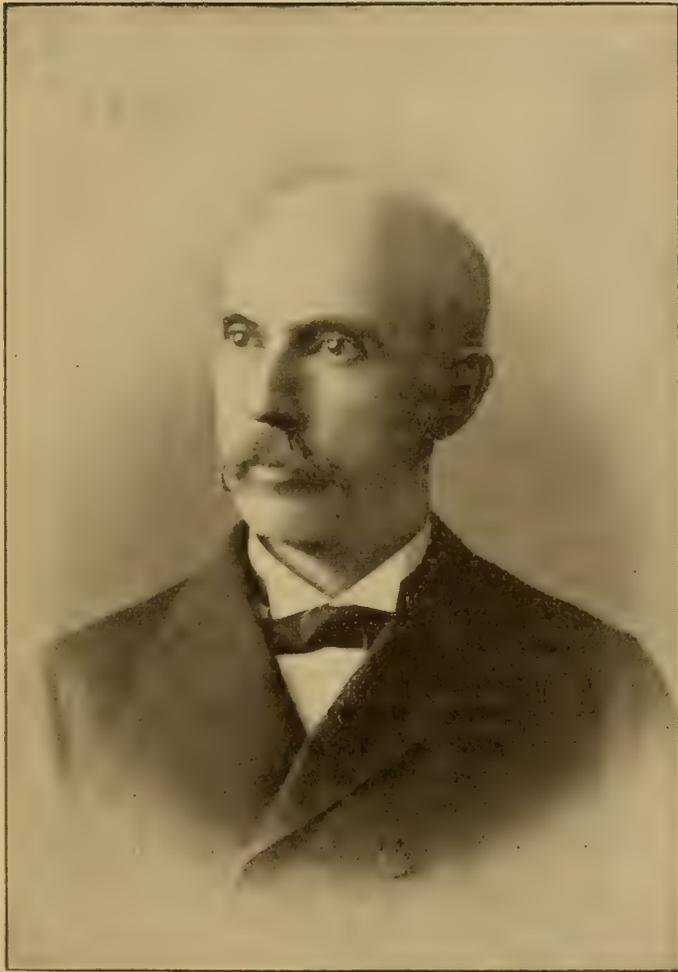
The eleventh meeting was held in Indianapolis, July 5, 6, 7 and 8, 1887, with Calixa Lavallee, president, and Theo. Presser, secretary and treasurer. Executive committee, Max Leckner, G. M. Cole and Johannes Wolfram. Programme Committee, S. N. Penfield, J. C. Fillmore and Clarence Eddy. Examining committee of American compositions, Dudley Buck, H. S. Schradieck and Geo. E. Whiting, with Arthur Mees, alternate. The membership was 722. President Lavallee being ill and unable to preside, W. F. Heath was chosen president *pro tem* and occupied the chair after the first day.

The American College of Musicians held its second annual examinations, which resulted in the admission of thirteen candidates. Three choral and orchestral concerts were given by a large chorus of Indianapolis singers and the Van der Stucken orchestra of New York. Recitals of instrumental and vocal music interspersed the daily exercises. The presi-

dent elect was requested to appoint a delegate to attend the next meeting of the Society of Professional Musicians in England. Calixa Lavallee was appointed. Under a like motion, N. Coe Stewart was appointed delegate to the Ontario (Canada) Music Teachers' Association. At the American composers' concert the following were represented: W. W. Gilchrist, F. X. Arens, Geo. E. Whiting, Otto Floersheim, and G. W. Chadwick. The session closed with a grand reception at the state house by the Hon. I. P. Gray, governor of Indiana.

The twelfth annual meeting was held in Chicago July 3, 4, 5 and 6, 1888, with Max Leckner, president, and H. S. Perkins, secretary and treasurer. Executive committee, Dr. F. Ziegfeld, Hans Balatka and H. B. Roney. Programme committee, Louis Maas, A. R. Parsons and Frederic W. Root. Examining committee of American compositions, Calixa Lavallee, A. A. Stanley and Otto Singer, with J. H. Beck, alternate. The attendance was the largest in the history of the association, the membership reaching a grand total of 1,649. The opening evening was devoted to a social gathering at the Palmer house and Art Institute. The literary exercises, recitals and chamber concerts were held in Central Music hall and the three evening concerts in the Exposition building. The latter, consisting of choral and orchestral works by a Chicago chorus and the Thomas orchestra, with first-class solo artists, were largely patronized. Mr. Lavallee made a report as delegate to the Society of Professional Musicians of England, and Mr. Stewart as delegate to the Ontario Music Teachers' Association. A resolution was passed inviting Mr. Edward Chadfield, honorable secretary of the society of England, to represent his society as delegate, and become the guest of the Music Teachers' National Association at the next meeting.

The thirteenth meeting was held in Philadelphia July 2, 3, 4 and 5, 1889, with W. F. Heath, president, H. S. Perkins, secretary, and W. H. Dana, treasurer. Executive committee, Richard Zeckwer, Thos. à-Becket and Fred S. Law. Programme committee, Calixa Lavallee, W. W. Gilchrist and J. H. Hahn. The membership up to the close of the meeting was about 600. The working-day sessions, which were reduced to three, were held in the Academy of Music. Three evening concerts were given, one organ and two orchestral and choral, conducted by members of the association. Several excellent chamber concerts were given at the Academy. The following American resident composers were represented in the programmes: Wilson G. Smith, G. W. Chadwick, Ad. M. Foerster, Gustav Hille, W. W. Gilchrist, F. Hahr, Herman Mohr, Richard Burmeister, Bruno Oscar Klein, Johan H. Beck, E. C. Phelps, F. Brandeis, H. S. Cutler and Henry Holden Huss. At this meeting the association



A. B. Perkins.

was honored by the presence of Mr. Edward Chadfield, of Derby, Eng., honorable secretary of the Society of Professional Musicians of England, as official delegate; also Mr. John Towers, of Manchester, Eng., both of whom read papers and participated in the discussions. A very pleasant feature of this meeting was the banquet, held the evening of the first day. An important step was taken, recommended by President Heath, to raise an orchestral and choral concert endowment fund with which to more effectively perform the works of American composers and to advance the interests of the Music Teachers' National Association. A. R. Parsons was elected president and H. S. Perkins and W. H. Dana re-elected secretary and treasurer, respectively. Detroit was selected as the place of meeting the first week in July, 1890. The progress of the Music Teachers' National Association since its humble beginning has not been surpassed by any similar organization.

HENRY SOUTHWICK PERKINS.

This active and prominent musician was born in Stockbridge, Vt., March 20, 1883. His first musical instruction was received from his father, who for forty years was one of the most prominent singing teachers of the State. He obtained his regular course of musical instruction in Boston. For several years he taught singing in public schools and conducted local choral societies. His specialties are voice culture and singing, theory, normal instruction to teachers and methods of sight-singing and conducting. In 1867-69, he was professor of music in the University of Iowa, and was principal of the Iowa Academy of Music at Iowa City for five consecutive years, also the Kansas Normal Music School for five consecutive summers. For the past twenty-five years about one-half of his time has been devoted to conducting musical conventions, festivals and normal music schools, including all the states and territories. He has edited thirty-one singing books, ranging from a set of graded music readers to choir anthem books and festival chorus books, some of which have been exceedingly popular. His (copyright) chart and blackboard, or method for an elementary sight singing and reading course is highly recommended by many of the best vocal and instrumental teachers. In 1875 he visited Europe for study and observation, traveling into the land of the Pharaohs. During this tour he studied voice in Paris under Wartel and in Florence under Vannuccini. He was one of the organizers of the Music Teachers' National Association, and read a paper on *The Object of Musical Associations and Conventions*. He has held every office in the association excepting that of president, and is believed by many to have saved it from death in 1882, when it met



Albert Ross Parsons

for the first time in Chicago. The other two members of the executive committee having deserted it, he was responsible for the entire expense, as well as for getting up the programme. He inaugurated at this meeting the principle that no artist should be payed for playing or singing at the annual meetings, which policy has been adhered to since, excepting, of course, orchestra players. In 1886 he organized the Illinois Music Teachers' Association, was chosen president and re-elected for 1888, and again for 1889-90, at the meeting held in Peoria. He has done considerable literary work, especially as correspondent of musical journals and magazines, and as musical critic. Socially and musically Dr. Perkins stands among the first in the profession, a man of energy, talent and efficiency.

ALBERT ROSS PARSONS.

This accomplished teacher, writer and lecturer was born at Sandusky, O., Sept. 16, 1847, of early New England ancestry. His first lessons were taken, in 1854, from R. Denton. Two years later he played for the first time in public, standing at the instrument because he could not reach the pedal when seated. His parents removed, in 1857, to Indianapolis, and there, for several years, he officiated as organist in one of the churches of that city. At last, in 1863, it was decided that he should leave home and prepare in earnest for the practice of his profession. On coming to New York, he studied piano, harmony and counterpoint under Dr. Frederic Louis Ritter. His subsequent career may be summed up as follows: In 1867 he went to Leipzig, where he studied at the conservatory until 1869, under Moscheles, Reinecke, Papperitz, Wenzel, Oscar Paul, E. F. Richter and Ferdinand David. In 1870 he was studying at the Pianists' High School, Berlin, having Tausig, Ehlert and Weitzmann as teachers, and, in 1871, at the New Academy of Music, under Kullak. He received much stimulus and inspiration from personal contact with Wagner, Liszt, Rubinstein and Von Bülow. Since 1872 he has been located in New York city, as pianist, organist, teacher, composer and writer. He is the translator of Wagner's *Beethoven* and the editor of the American edition of Kullak's *Chopin*. He has lectured on musical topics in various cities and written many articles for the musical press.

Mr. Parsons has published the *Science of Pianoforte Practice*, a translation of Holländer's edition of Schumann's piano works, and has lectured on *The Finding of Christ through Art; or, Richard Wagner as a Theologian*; on *The Principles of Expression Applied to the Pianoforte*, read at a late meeting of the New York State Teachers' Association, at Hudson; and on *Teaching Reforms*, at a recent meeting of the M. T. N. A., at

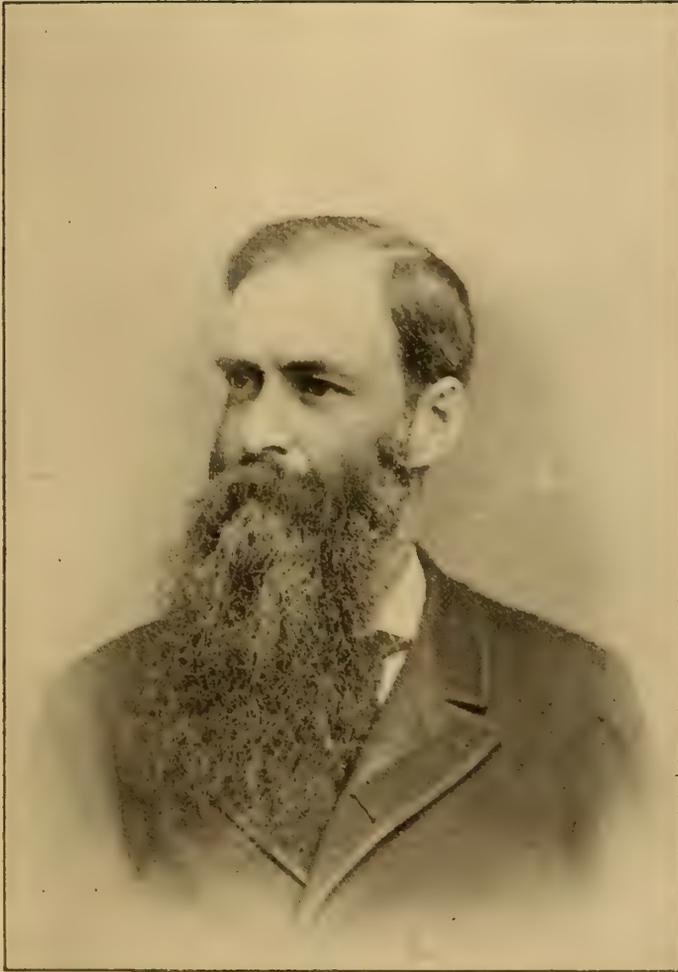


J. C. Fillmore.

Philadelphia. Among his compositions are, *Night Has a Thousand Eyes*, *Break, Break, Te Deum* and numerous other songs, etc. He is highly esteemed as a teacher, and is an active worker in the M. T. N. A., and one of the incorporators of the American College of Musicians; he is also director and examiner of the pianoforte department of the Metropolitan Conservatory of Music.

J. C. FILLMORE.

The name of J. C. Fillmore is widely known throughout the United States, not only as the founder and director of an important musical educational institution, but as well as the author of text books on music which have become standard, and are in use in many leading schools, and of an admirably written *History of Pianoforte Music*, a work evincing scholarly attainment, laborious research and profound knowledge of musical science on the part of its author. Mr. Fillmore was born in New London county, Conn., in 1843. In 1855 he removed with his family to Ohio, and from 1862 to 1865 was a student at Oberlin College, where he completed a literary equipment that has been of service to him and of advantage to the interest to which he has since devoted his life. Early in life he developed a strong predilection for music, and this passion ultimately dominated his ambition, and he determined in 1866 to perfect his equipment for a musical career by study in, at that time, the world's centre of musical education — Leipzig. Here he had the advantage of the instruction of such masters as Doctor Papperitz, E. F. Richter, Moritz Hauptman, and Baendel. Returning to America, he entered upon his life work as a musical educator. In 1867-68 he was director of the Conservatory of Music of Oberlin College, his *alma mater*, and from 1868 to 1877 was professor of music at Ripon College, Wis., his marked success in teaching each year adding to his musical reputation and importance. From the latter year to 1884 he occupied a similar position in the Milwaukee College for Ladies, and in 1884 founded the Milwaukee School of Music, of which he has since been and still remains the director, and where he has performed important service to the cause of musical culture in the west. In 1883 he published the *History of Pianoforte Music*, a work widely read and much discussed; in 1885 his *New Lessons in Harmony*, was published, followed in 1887 by *Lessons in Musical History*. These two works are extensively used by musical educators throughout the United States. Mr. Fillmore has an extensive range of friends in musical circles, by whom he is not less admired for his labors in behalf of the art in America than for the geniality of a sunny disposition and those amiable qualities of mind and heart which so irresistibly attract and retain friendships.



W. F. Healy

W. F. HEATH.

The name of this gentleman will be gratefully familiar to very many readers of this book, from his long and eminent services in connection with the Music Teachers' National Association. Mr. Heath was born at Corinth, Vt., June 11, 1843. From his childhood he displayed a passion for music and a thirst for the acquisition of musical knowledge. During the war he was leader of an Illinois regimental band, which led the sad procession on the occasion of the burial of the lamented Abraham Lincoln. After the war he went to Boston, and studied there under the best teachers of that musical centre, after which he entered upon the practice of the profession as musical instructor in the normal school at Iowa City. Subsequently, he filled a similar position in the normal school at Marengo, Ia., and in 1873 was called to the post of superintendent of music in the public schools at Ft. Wayne, Ind. Here he has been conspicuous for his ability and success, as well as an unselfish and indefatigable zeal in the promotion of the cause of music, both in the city of his residence and in the wider sphere. In these public schools he has introduced a course of study of music pursued in the same manner as any regular branch of public school education, with regular grades of promotion, based on thorough examinations. When he first entered upon this work there were 1,800 pupils in these schools; to-day there are more than 3,000, and, as the result of his system and labor, it is seldom that a boy or girl leaves school without having at least acquired the accomplishment of reading at sight. Mr. Heath, in addition to this work, has been the contributor of many valuable articles to musical journals, and is the author of very important works of instruction, including *Vocal Exercise Charts*, for use in the school room or chorus classes, and *Common School Music Readers*, a graded course of instruction covering the ground from the primary to the high school. He has also composed many popular songs of much musical merit. In the Music Teachers' National Association he has been an energetic and valued member. He first joined it in 1878, at the Cincinnati meeting, and it is largely to his personal enthusiasm, indomitable perseverance and unremitting effort that the association owes its survival from difficulties which at one time threatened its existence. He has always been active in organizing the annual meetings for the best results, and has personally contributed largely to their success. For three years he was secretary-treasurer of the organization, and the same number of times president of the state association. Mr. Heath is personally a gentleman of culture and refinement and a splendid representative of the self-educated American musician.

AMONG the teachers of music who stand highest the country through there are many ladies entitled to a place in the very first rank, whether we grade them by the breadth and richness of their attainments, their business capacity or the artistic results they produce. From the large list which might be given the following are selected:

SARA HERSHEY EDDY

Was born in Lancaster county Pa., the daughter of Benjamin and Elizabeth Hershey, both of whom have lived to see their child's success. She received her early education and musical training in Philadelphia, where she sang for two years in the choir of one of the leading churches. At fourteen, her voice was hopelessly ruined through bad treatment, and she turned to the piano as an outlet for her musical desire. In 1867 she went to Berlin to complete her musical education. With a rare insight she laid down for herself broad lines of study, a course which has been one of the secrets of her success in after-life. She was a pupil of Professor Stern in harmony, counterpoint, score reading and piano playing, of Miss Jenny Mayer for singing, of Schwartz for declamation, Berndahl, the royal court actor, of Berlin, for elocution and stage deportment, while Kullak afterward taught her piano, and Gustav Engel and Gotfried Weiss, singing. During this time she acquired no mean acquaintance with the German language and literature. After three years she went to Milan, where she took daily vocal lessons for one and a half years of Maestro Gerli, and attended the classes of the elder Lamperti, devoting herself exclusively to operatic singing and the Italian language. She then went to London and became a pupil of Mme. Sainton-Dolby in oratorio and English singing. Returning to America in October, 1871, she remained in New York for a year and a half, singing in churches and concerts, and teaching some private pupils. She was then offered and accepted the post of teacher of the vocal department of the Pennsylvania Female College at Pittsburgh, and the following year she assumed full control of the musical department in that institution. Mrs. Hershey came to Chicago in 1875 and founded the Hershey School of Musical Art, with Mr. W. S. B. Mathews. Mr. Clarence Eddy afterward became general musical director, and the school

rapidly won a wide reputation, numbering among its pupils many who afterward became famous as singers, organists and composers. In July, 1879, the two directors were married, and as the traditional "property" novel says, "lived happily ever afterward." In 1885 the duties of the school were felt to be too heavy, and Mr. and Mrs. Eddy retired to private teaching. Mrs. Eddy has been a great force in Chicago. She is earnest and faithful, aiming at a broad, intelligent culture, and her success has been most marked. She has been for years a prominent member of the Music Teachers' National Association, and in 1887 was elected to the board of examiners in the vocal department of the American College of Musicians, a post of high honor and grave responsibility. Mrs. Eddy is also a frequent contributor to musical journals, writing in a vigorous and pleasing style. Among her pupils who have become celebrated are Mrs. May Phoenix Cameron, Miss Grace Hiltz; Miss Christine Nielsen, Mr. J. L. Johnson, and many others.

CLARA E. MUNGER.

This talented and successful teacher of music and singing, was born in Portland, Me., in 1850. It was a musical family, that of the Mungers, and all her surrounding influences led the child toward the pursuit of music as a profession. She began her work as a teacher at nineteen and soon realized that her best talent was in that direction. In 1879 she went to Europe and studied with Mme. La Grange and Delle Sadie in Paris for some time, afterwards going to London to learn English methods and to Germany for the study of German music. To Delle Sadie who is best known as Christine Nilsson's great teacher, Miss Munger attributes all her success, the measure of which is abundantly shown by the results of her teaching in Boston. She came to that city in 1884 and found a rich field for broad, conscientious work in vocal music. The day of "a few songs for home" had passed, and with the progress in all art, the need for good technique was felt.

As a teacher she contended that the voice was simply an instrument, which, to become one's slave, must be practiced upon for years with diligence and intelligence. Another strong point with her was that real music, like any art, must be natural to be great. To be honest to oneself in music and to interpret the music so that all personal identity should be lost, was the one aim to be striven for, and to sing so that one should forget the singer in the song. Any mannerism that should attract attention to the personality should be regarded, not only as a weakness, but as a vulgarity. At first Miss Munger found her ideas were not very well received, but gradually she won others to her way of thinking, until now



SARA HERSHEY-EDDY.

every hour of her time is taken up, and she has sent out many disciples to teach the same method in different parts of the country. The most successful of her pupils is Miss Eames, the young American singer, who won such splendid praise by her performances at the Grand Opera at Paris. She came to Miss Munger from a small country place in Maine, and it was on her teacher's urging that she was induced to go to Europe for her stage work. Notwithstanding the success she has achieved, Miss Munger is still receptive of new ideas and she makes frequent visits to Europe to gain any fresh information that may aid her in her work.

ELENA VARESI.

This charming soprano sings as the birds do, because she was born in a singing nest. Her grandmother was the great Mme. Boccabadotte, the contemporary of Malibran, and a favorite artist throughout a long career. Her father was Felice Varesi, the baritone, for whom Verdi wrote the operas of *Rigoletto*, *Traviata* and *Macbeth*. Her aunt was also a great artist, and her mother is one of the finest teachers in Italy. Elena was a musical child, and her parents carefully trained her talents and cultivated her naturally fine voice. Before she was twenty she made her *début* at Florence as prima donna and aroused great enthusiasm. Since then she has traveled through Europe, and sung in all the principal cities with uniform success. For two seasons she was with Colonel Mapleson's company at Her Majesty's in London. When she appeared as *Lucia* in Florence, the *Courier* said of her: "Every phrase of her grand air was interrupted by bravos and applause, and at the cadenza with the flute, it was such an indescribable explosion of plaudits that she was compelled to give an encore, which had never happened in Florence in *Lucia*, either to the Frezzolina in her best time or to Patti a few years ago. Varesi's voice is a pure, sweet soprano of great compass and considerable power, and she adds to the beauty of her singing by the charm of her acting. She made most successful tours of South America and of the United States, and finally settled in Chicago as a teacher and concert singer, in which capacity she has gained a high reputation.

MME. CLARA M. BRINKERHOFF.

Madame Brinkerhoff's name is well known to the art-loving public of this country, as a singer of great cultivation and ability, and as a teacher of high merit, was born in London, Eng., about 1830. Making her debut, as a child, in oratorio singing, she has since that time been welcomed in the concert room by the most appreciative audiences. She has devoted herself to singing with all the ardor and enthusiasm of her



ELENA VARESI.



CLARA MUNGER



LOUISA CAPPIANI.



MME. RUDERSDORFF.



CLARA BRINKERHOFF.

artistic nature. Her remarkable versatility and magnetic voice hold her audience unwearied and enthusiastic through an entire evening, without other aid than that of her pianist. Familiar alike with the literature and traditions of music, her thorough cultivation in all schools, from the most severe to the lighter forms of music, render her capable of interpreting the works of the masters in an elegant manner.

As an instructor in the art of singing, voice producing and beautifying of tone, she has been eminently successful and has achieved a national reputation. She is also a writer and a lecturer of ability. She is the only lady who has ever been asked to deliver an essay before the polytechnic section of the American Institute. Her subject, on this occasion, was *Suggestive Thoughts on the Human Singing Voice and Its Culture*. While in Paris, some years ago, Auber himself honored her enthusiastic research by giving her entrée as auditor to all vocal classes at the conservatory, where she could observe the different methods taught by various professors. Mme. Brinkerhoff, during her career, has instructed a large number of pupils.

F. JEANNETTE HALL

Was born and educated in Cleveland, and was put to work at piano music when a very small child, but it was not until she fell into the hands of Prof. R. E. Henniges that she learned to see the full beauty of music. She remained with him for over seven years, and through his teaching music became to her an art to be revered and served with devotion. When the College of Music opened in Cincinnati Mr. Henniges took her there and placed her with Geo. E. Whiting, with whom she studied organ and composition until his return to Boston, when she remained to take charge of the organ students. That position she filled until 1888, when she was invited to give some recitals upon a fine new Roosevelt organ, which had just been built for the Trinity Methodist church of Denver. She went out there and was asked to remain and supervise the music in the schools of North Denver. This offer she accepted and severed her connection with the College of Music at Cincinnati, where she had taught the organ for six years, and had also been organist of the music hall and of the expositions. Miss Hall is an able teacher, and a large number of her pupils are at present filling church positions in various parts of America, — in California, Florida, and as far east as Massachusetts, while in southern Ohio and the vicinity of Cincinnati, the greater part of the churches are at this time supplied with players who studied in the college during the six years of Miss Hall's teaching there. No better tribute can be paid to her ability, as an instructress.



Sincerely yours
A. J. Turner

ALFRED DUDLEY TURNER.

"In memoriam" might appropriately be placed at the head of the chapter of musical history devoted to a brief sketch of the life and labors of Mr. A. D. Turner, who, though he died in his prime and in the midst of his useful career, achieved remarkable success in his province as a teacher. At an early age Mr. Turner gave such evidence of the possession of unusual musical talent that his parents were induced to give him every advantage for study. When a boy of eight or nine he went to Boston and studied the piano with Mr. J. C. D. Parker. He also took a finishing course in piano technique with Mme. Madeleine Schiller. He was but little more than a youth when he graduated from the New England Conservatory, and he at once began teaching in that famous institution. He soon displayed a wonderful faculty for imparting information to a student and of awakening in a pupil the enthusiasm for art with which he himself was imbued. One who knew him well when he was in the midst of his labors says of him:

"Mr. Turner was one of the purest-minded men I have ever met. He was a man of noble, lofty character, and his influence over his pupils was remarkable; he always took an interest in them, in all the affairs of life, and many a good earnest piece of advice has he given them in regard to the life to lead and the course to adopt. He was a man of very decided character, firm in his opinions, fearless and bold in his ideas, and in advancing them he was a great power in his sphere; and was a man whose influence as a teacher and reformer in music will be felt for many years."

Mr. Turner's pupils all cherished the warmest personal friendship for him. Among them, two of his particular favorites were Mr. Charles E. Dennée and Mr. Frank A. Porter, for both of whom Mr. Turner had a sincere regard. They shared his enthusiasm and his tastes in art and as a consequence of his valuable companionship, these two young men are now among the most efficient and able teachers of the city of Boston, and they are qualified to keep alive the wonderfully successful methods of teaching adopted by Mr. Turner. The last five years of the life of this lamented instructor were saddened by very great suffering; nevertheless he kept on bravely carrying out his work until one year before his death, when he was persuaded to enter the Massachusetts General Hospital, where he had a dangerous operation performed. Though he stood the operation, it was too late, and he died a few months later. During his last illness he was many times besought to give up and rest, but he would generally reply to such suggestions: "I have a mission to perform; I feel it my duty to stay at my post and do my best for my pupils. I feel that I should do



F. Norman Adams


all I can for music in America, and some day I may earn my rest." Poor fellow! He earned it sooner than he expected, and he passed away universally respected and beloved by every musician and man who had ever known him.

As a composer, Mr. Turner displayed a great deal of talent, and he was a very prolific writer. His compositions reached Op. 36. Some of the numbers contained from six to twelve pieces, and more. He also left a number of unfinished and finished manuscripts. Among his works may be mentioned his method of modern octave playing, which is the most complete and exhaustive work on octaves extant. It is one of the most practical also, as it begins with the first elements of octave playing, and carries a person through the entire range of octave playing. It is supplemented by a selection of six celebrated octave studies, by Kullak, Chopin and Nicode. The work is based on principles of Theo. Kullak, and is pronounced by unprejudiced musicians and pianists to be the best, most complete and yet practical octave work in existence.

Mr. Turner was a native of St. Albans, Vt., where he was born Aug. 24, 1854. He died May 7, 1888, aged thirty-three years.

F. NORMAN ADAMS.

Mr. F. Norman Adams is a musician who is an Englishman by birth, and his early labors were in his native country, where his studies were pursued and where his career practically began. Mr. Adams was born in London, June 3, 1858, and his early musical education was received from his mother, who was accounted an excellent musician. He afterward received instruction from several eminent London teachers. In 1877 he became the associate of Dr. W. H. Monk, of King's College, London, Eng., and with him he proceeded to the south of England, where he devoted four years to active musical work in organ playing, choir training, chamber music, etc.

Upon returning to London, he became a pupil of Prof. E. H. Turpin, so widely known for his brilliant powers as a musician. Mr. Adams is in possession of letters from the celebrated master, containing highest encomiums of his first efforts in composition, such as instrumental trios, organ compositions, etc. The appointment of organist of the American Church of the Holy Trinity, in Paris, being offered to Mr. Adams, he accepted the position and held it about one year, during which time he made the acquaintance of many notable artists, heard much good music, and gave a series of chamber concerts, which were highly appreciated and supported by the most distinguished Americans in Paris. Private affairs making it impossible for him to continue in this position, in spite of his



F. Addison Porter

undoubted success and the repeated acknowledgments he received thereof, he returned to London. In November of 1887, Mr. Adams married a lady of both personal and intellectual charms, a fine linguist and in perfect sympathy with him in his musical work, to which he is enthusiastically devoted.

Mr. Adams arrived in New York on the 19th of November, 1887, and he was at once welcomed by the American musical fraternity as a most desirable acquisition. After a sojourn of a few weeks in Gotham, he received a call to Cleveland, O., as choir master and organist of Trinity church, a position which he still retains, also becoming director of the Conservatory of Music in that beautiful city, as well as officiating as editor of the *Cleveland Art Journal*. He has given numerous concerts in Cleveland, where he is highly esteemed as a musician and as a man. Mr. Adams gives evidence of the possession of notable talent as a composer.

FRANK ADDISON PORTER.

A young American musician who, during the greater part of his career, has been connected with the New England Conservatory of Music, both as a student and as a teacher, is Mr. Frank Addison Porter, who is at present prominent in the faculty of that admirable institution. Mr. Porter was born at Dixmont, Me., Sept. 3, 1859. When a small boy he began the study of music and displayed precocious talent, but circumstances interrupted his studies, and during a period of four years he was unable to pursue them. This, however, did not diminish his love for the art or his determination to become a musician. He was gifted with a voice and in addition he evinced unusual talent as a pianist. In 1877 he was engaged as tenor singer at St. Mary's Catholic church at Bangor, Me. This position he held for two years, but he often took the place of the organist and demonstrated the possession of versatile talents. He came to Boston in 1879 and entered the New England Conservatory of Music, from which institution he graduated in 1884. During the five years of his course there he studied the piano, the organ, theory, counterpoint, vocal music and the art of conducting. His teachers were Messrs. Turner, Dunham, Emery, Parker, Chadwick, Tamburello and Zerrahn. Immediately after his graduating he was engaged as a teacher by the conservatory. The best evidence of his ability as an instructor is found in the success that his pupils have met with as teachers in other schools and as performers. He has given a number of concerts in Boston, usually introducing upon the programmes compositions of his own. Of these, he has written both for voice and for the piano. His published works include a prelude and fugue in E minor, mazourkas, nocturnes, a set of easy pieces



H. O. FARNUM.



H. A. KELSO, JR.



LOUIS LOMBARD.



37 JOHN JEFFERS.



573 WM. NELSON BURRITT.

for teaching, songs for soprano and tenor, a contralto solo with violin obligato and other pieces. Among works which are as yet in manuscript, and which have been performed in public, there are a Festival March for two pianos, a Serenade for violin and piano, an overture for four hands, an operetta and other compositions. Mr. Porter is an enthusiastic worker, and his aims are for all that is highest and best in art.

SANTIAGO ARRILLAGA Y ANSOLA.

The subject of this sketch was born in 1847 at Tolosa, in the province of Guipuzcoa, and at the age of ten years he began the study of music in the old Spanish fashion with a solfeggio master who employed no instrumental accompaniment whatever. In the course of a year he had fully mastered all that could be taught him by his instructor. He then began the study of the piano as a recreation, his teacher being D. C. Aguayo, organist of the parish church. He attended school both in Spain and France until the age of sixteen, when, having decided to pursue musical art as a profession, he was sent to the Royal Conservatory at Madrid, where he became the pupil of Don M. Mendizabal, in piano, Don R. Hernando, in harmony, and Dr. H. Eslava, in counterpoint. At the close of three years' study he graduated with the highest honors, having obtained the first prizes at the public examination, and being decorated with the gold medal of the university, which was conferred on him by the queen. In 1867 Señor Ansola went to Paris, where he studied at the Conservatoire, and also took private lessons. At the age of twenty-one he was seized with a desire to travel, and after a sojourn in several South American cities and in the Antilles, he came to this country. At San Jose de Costa Rica he remained for five years, and he would, in all probability, have made his home at that delightful place, as he had every inducement offered him so to do, had not the climate of the tropics shattered his health. This compelled him to seek a more congenial locality, and in 1875 he departed for San Francisco, where he has since resided. In all the places where the Señor has resided or visited he has given concerts with marked success, his playing being particularly admired for its elegant and graceful style and his facile technique. He possesses that rare gift, even in virtuosi; of being a good accompanist. When Carlotta Patti visited the Pacific coast she especially engaged him to serve in that capacity for her concert tour. Although his time has mainly been devoted to teaching, he has found opportunity to do clever and characteristic work as a composer. Conspicuously successful have been his *Jota and Danza Habanera* and his *Trip to Spain*, the latter being for piano and orchestra. He has written many piano compositions, two masses and a great deal of church music,



Geo. Henry Rowe -

generally distinguished for its imaginative and musicianly qualities. As a teacher, Señor Arrillaga has been remarkably successful, and during his sojourn in San Francisco he has gathered about him a large coterie of pupils, to whom he is guide in art and a valued personal friend.

GEORGE HENRY ROWE.

Prominent among the teachers of the Bay State is Mr. George Henry Rowe, who has attained a high reputation in several branches of musical art. Mr. Rowe's native place is Cambridge, Mass., where he was born March 17, 1842. At the age of eleven he began the study of music with the best teachers available, and he made such progress that he speedily acquired prominence in the musical societies of Cambridge and Boston. Among the organizations with which Mr. Rowe was connected at this early period of his career may be named the Allen Street Choir, the Cambridge Choral Society, noted for the excellence of its concerts given in 161 and 1852, and several other vocal associations. At this time, also, Mr. Rowe was a member of the Boston brass band, of which Alonzo Bond was director, this being one of the very best of American bands of the period. Mr. Rowe then took up the study of the violin, which he undertook with the zeal of an enthusiast. He studied with Mr. James White, then with Mr. Carl Eichler, and afterward with Mr. Charles N. Allen, formerly first violinist of the famous Mendelssohn Quintette Club, of Boston. In vocal music Mr. Rowe has enjoyed the advantage of instruction from J. H. Nason, J. Walter Davis and J. H. Wheeler, of the New England Conservatory of Music. He has also given much attention to the acquirement of virtuosity as a pianist. In 1873 Mr. Rowe began to devote himself to teaching, and he followed this branch of the profession in Boston till 1884; then feeling a strong desire to enter upon a larger field of labor, he accepted a call to take charge of the musical department of the university at Sedalia, Mo. In the summer of 1886 he assisted Dr. H. S. Perkins in conducting a highly successful normal school at Carmi, Ill. In August of the same year he participated as soloist and first violinist at the Clear Lake musical festival at Clear Lake, Ia., an affair of considerable importance. In the spring of 1886 Mr. Rowe left Sedalia and went to Belton, Tex., to accept a position as musical director of Baylor College, one of the leading southern institutions for female education. In Texas Mr. Rowe has become a conspicuous figure in the musical world, and he has recently been elected secretary of the Texas Music Teachers' Association. As a lecturer upon musical subjects Mr. Rowe has been quite successful, and he has appeared in the capacity of lecturer in many cities, both of the east and of the west. Those who are best acquainted with



Jno Anderson

Mr. Rowe praise him highly for conscientious work that he has done. He is most agreeable in manner, and readily wins the confidence of his pupils. He has won his way to his present position by hard work, which has frequently been carried on in the face of many difficulties. Mr. Rowe is happily married. His wife, who was Miss Harriet Wright, of Lexington, Mass., is now one of the teachers of Baylor College.

MR. JOHN UNDERNER.

One of the distinguished and representative vocal teachers of America is the subject of this sketch, Mr. John Underner, who is widely known as the American teacher of the lamented Marie Litta. Mr. Underner is a native of Albany, N. Y., and he was born in that city in 1839. His mother was a native of Madrid, Spain, and his father was born in Strasburgh, when that city was a French possession. From his father, who was a band master in the service of the first Napoleon, Mr. Underner derived his musical talent, which was strongly manifested in his earliest years. When he was only six years old he began the study of the violin, which, however, was soon abandoned for the piano. His studies were directed by his father, who readily recognized his son's talent. The family came to America, and when young Underner was only fourteen years old he was engaged as organist of St. John's Roman Catholic church, at Albany. He played there for two years, and then assumed a similar position at St. Paul's Episcopal church in the same city. He also began to teach at about this period.

The firm of Boardman & Gray, piano makers in Albany, made an important improvement on their pianos, in the shape of æolian attachment, called the *dolce compaña*, which they were anxious to introduce in Europe. Mr. Underner, at that time only eighteen, was engaged to accompany their business representative to illustrate the artistic worth of this invention. In New York, prior to his departure for London, he met Mr. Wilton, Barnum's agent, who was going abroad to engage Jenny Lind. Through Wilton he made the acquaintance of Sir Jules Benedict, then the leading musician of London, who conceived a sincere attachment for the young American pianist.

Mr. Underner played at a number of soirees given by Sir Jules Benedict, and met with decided success as a pianist. Shortly afterward he turned his attention to vocal instruction, and he studied for a long time with the eminent authority, Belletti, with whom he thoroughly mastered the Italian method, the only natural system of voice formation and cultivation. It is to this method that Mr. Underner owes his success as a teacher. Mr. Underner returned to America with Jenny Lind. At



Thomas W. Hoob

Liverpool he played a solo at her farewell concert and created a favorable impression. He also played at the two concerts which Jenny Lind gave on shipboard on the way over. He first located in New York as a teacher of singing, but shortly afterward (in 1853) he visited Cleveland and was invited to settle there. He has been exceedingly successful as a voice cultivator, and has been the teacher of a number of representative singers, among them Mdlle. Litta, Miss Ella Russell, Miss Hattie McLain (the favorite contralto) and several others of almost equal note.

FREDERIC WOODMAN ROOT.

The Root family have been intimately and prominently associated with American music for a number of years, and the eminence achieved by Mr. Frederick W. Root, who is still a young man, indicates that the name will be associated with the art of this country for a number of years to come. For several generations the members of the Root family have been known as singers, players and choir leaders. His father, Dr. George F. Root, is known wherever English songs are sung. The subject of this sketch was born at Boston, June 13, 1846. His earlier musical studies were pursued under parental guidance, and at the age of fourteen he was placed under the tutelage of Mr. B. C. Blodgett, then a talented young pianist newly graduated from the Leipzig Conservatory. He progressed rapidly with his teacher and also with his subsequent instructors, Dr. William Mason, in New York, and Mr. Robert Goldbeck, in Chicago. He studied the organ principally with Mr. James Flint, and at one of the evening services at the Madison Square church he made his first appearance as organist. In 1863 Dr. Root removed to Chicago, and in that city and vicinity Frederick assisted his father as pianist and assistant conductor at several conventions and numerous concerts. Having acquired the rudiments of voice culture, he studied with Carlo Bassini, in New York, and in 1869 he went upon a European tour, devoting three years to study and recreation, visiting all points of interest from the north of Scotland to the south of Italy. In Germany he studied the piano, and in Italy, under the celebrated Vannuccini, he continued the acquirement of voice culture. Upon his return he located in Chicago, where he has remained ever since, building up the enviable reputation he has made as a vocal teacher. In 1889 he was elected upon the board of examiners of the American College of Musicians, and by the Music Teachers' National Association, chairman of a committee to formulate a course of vocal instruction for adoption by the association. Several years ago Mr. Root introduced the system of class teaching in Chicago, and he has attained remarkable success in this specialty. It is in this that all his logic,



W. L. Blumenschein

magnetism, humor and illustrative and executive ability come to the front. His work in this field has been so fruitful that he was invited to read a paper upon the subject before the Music Teachers' National Association in 1887. He is also known as a private teacher of rare success, many of his pupils being well known singers in concert and opera. He is a very busy man, and has more applications from pupils than he can accept.

Mr. Root is of medium size, looks younger than he really is, which, according to him, is a great inconvenience sometimes; is married, has three children, and lives in Hyde Park, one of the suburbs of Chicago. A sister, Mrs. Clara Louise Burnham, is the author of *No Gentlemen, A Sane Lunatic, Dearly Bought, Next Door*, etc. Another sister is a successful artist. He is a member of the Chicago Literary Club, an old and exclusive organization, embracing in its ranks the most distinguished men in Chicago.

Mr. Root is also well known as a composer, chiefly of songs and choral works. He was editor of the *Song Messenger* for a number of years, and he still contributes occasional articles to daily papers and periodicals on musical subjects. He is a thorough American in his ideas and sentiments, as well as a most genial and companionable gentleman. No teacher in America is a greater favorite with his pupils and his friends than Mr. Root, and his labors for music in Chicago have been of the greatest importance and value.

W. L. BLUMENSCHN.

The distinguished principal of the Conservatory of Music at Dayton, O., Mr. William Leonard Blumenschein, is a native of Germany. He was born at Brensbach in that country in 1849, but he was brought to America by his parents when he was very young, and his early boyhood was passed at Pittsburg, Pa. In 1869, as he displayed notable musical talent, his parents gave him advantages of which he so well availed himself that he was sent afterward to Leipzig, where he entered the conservatory, remaining there for three years and graduating in 1872. In 1876 he was called to the directorship of the Portsmouth, O. Harmonic Society, and, after remaining with the association for two years, he was invited to become the leader of the Philharmonic Society of Dayton. Under his leadership a number of important concerts were given and celebrated works were brought out, including oratorios, cantatas, symphonies, overtures, etc. He officiated as leader of the Ohio Sanger-fests of 1882 and 1884, and won distinction for his work on these occasions. In 1888 Mr. Blumenschein was honored by the Ohio Music Teachers' Association choosing him for their president, a position which he filled



D. C. McAllister

with marked ability. He has written a goodly number of varied and interesting compositions, many of which have been published by Ditson & Co., Schirmer & Co., S. Brainard's Sons, the Chicago Musical Company, John Church & Co., and other well known firms. Up to the time of the present writing, Mr. Blumenschein has given no fewer than 105 pupils' recitals, at which the masterpieces of piano and vocal music, concertos, arias and the smaller forms have been presented to audiences of increasing musical appreciation and intelligence. Mr. Blumenschein is entitled to great credit for the zealous labors he has devoted to the cause of musical art in the section of country where he is at present a conspicuous figure in the artistic life of America.

D. C. McALLISTER.

A young musician and composer who is one of the most energetic and active in the state of Michigan is Mr. D. C. McAllister, who at present resides in Kalamazoo, but whose field of usefulness is the entire state of Michigan. Mr. McAllister is known as a solo tenor, a teacher, a composer, a chorus director, and, in short, in almost every department of musical enterprise. He is a self-made man, and one who owes his prominence entirely to his own pluck and spirit, his musical education having been procured wholly by means of his own exertions.

He was born in Battle Creek, Mich., Sept. 3, 1853, and resided on a farm near Kalamazoo until his sixteenth year. He is of Scotch descent, his father and mother both being noted choir singers in Middlebury, Vt. His first knowledge of music was obtained in the country singing school when he was eleven years old, and his first tuition was paid for by his own earnings and a small loan advanced by a kind-hearted neighbor. At the age of nineteen he began teaching country singing school, and from that beginning worked up to his present enviable position of prominence. He is not a graduate of any school, but is such a musician as only the school of experience can produce.

For eighteen years Mr. McAllister has conducted choirs, never having been absent from his post of duty during that time excepting for five Sundays—truly a remarkable record. For the past four years he has had charge of the music of the First Methodist church of Kalamazoo, and he has also directed the popular "Kalaphon" Male Quartette. The Kalamazoo May Festivals for the past two years have been under his guidance, and have been eminently successful. As a composer Mr. McAllister has done excellent work, having composed some thirty pieces for voice. **Among the most successful may be mentioned the following:**

Come, Said Jesus' Sacred Voice, solo; *Bye and Bye is Surely Coming*,



Theo. J. Seward

duet and chorus (very popular); *Speak Softly*, funeral quartette; *Centennial Anthem*, quartette and chorus, quite difficult; *Hear My Prayer* and *Lead, Kindly Light*, one of the best solos he has written. *I Will Lift Up Mine Eyes*, octavo anthem 121st Psalm; *The Lord Is My Shepherd*, octave anthem 22d Psalm; *Welcome to May*, concert glee, octavo; *Hail, Festal Day*, octavo, best secular chorus for concert; *Gone Home*, male voice memorial hymn; *Light is Breaking*, male voice, temperance; and *Cheer, all Cheer*, male voice, temperance.

As an earnest and persevering worker for the cause of music in the state that is his home, Mr. McAllister is probably unexcelled. He is a most pleasing singer, as well as an admirable director and organizer. Mr. McAllister is married happily, and has an interesting family, comprising two sons and a daughter.

THEO. F. SEWARD.

Mr. Theodore F. Seward at present occupies the important post of director of vocal music in the New York College for the Training of Teachers, an institution of great value to the educational interests of the country. Mr. Seward was born Jan. 25, 1835, in the town of Florida, N. Y. His family has been one of some distinction, including among its members the eminent secretary of state of Lincoln's administration. Mr. Seward's father was a substantial farmer, and was anxious that his son should follow the same pursuit, but the boy had imbibed a love of music in the rural singing school of a neighboring village, and his ambition thenceforth lay in the direction of musical art. "By hook or by crook," as he himself expresses it, he learned to play the organ, and at the age of fifteen he found himself installed as organist of the Presbyterian church of the village. He gives a humorous account of the sense of responsibility that weighed upon him while he occupied this position, his care and anxiety beginning immediately after the services of one Sunday were over, and increasing steadily throughout each week. As there was no music teacher in the village, his education was for some time at the mercy of his own inclination and tastes. At the age of eighteen Mr. Seward went to New York and attended a normal class conducted by Dr. Geo. F. Root, Dr. Lowell Mason and others. Here he advanced musically, but to his physical detriment, for he overworked himself, and a long time was required for him to recover from the attack of nervous prostration that ensued. Unable to study, yet anxious to be associated with music in some way, he entered a music store in New York, and here he gained an insight into the business methods connected with the art, which has been valuable to him ever since. In 1857 he attended a second



Charles E. Timely.

normal class, also conducted by Mason and Root, and soon after this he entered the profession as a teacher. His first experiences as a teacher were gained at New London and at Rochester, where he taught the piano and singing, and also held a church appointment. In 1860 he married and moved to New York, where he edited the *Musical Pioneer* and afterward the *Musical Gazette*. He became associated with Dr. Lowell Mason in several literary enterprises, as well as in the conducting of choral conventions. In 1869 he went to Europe, accompanied by Mrs. Seward, and there he remained for six months. While here he became interested in the tonic sol-fa method, and he gave it considerable careful thought. Several months of nervous weakness followed, unfitting him for work. In 1874 he traveled with the Jubilee Singers as their musical director, and was engaged thus for two years and a half, meeting with great success. While in Europe with this company he again took up the tonic sol-fa method, and he has since then been identified with its interests, and a leading exponent of the method in America. In 1877 he went to Orange, N. J., and was engaged to teach music in the public schools there. He introduced the tonic sol-fa system and met with high praise for the efficiency of his labors. He is still associated with musical interests at Orange, as well as with those of New York.

MR. CHARLES E. TINNEY.

One of the successful teachers connected with the New England Conservatory of Music is Mr. Charles E. Tinney, who has met with eminent success as an instructor of vocal music, as well as in the capacity of vocal soloist. Mr. Tinney is a native of England, and was born in London in 1851. In 1859, when a lad of eight, he entered the choir of Westminster Abbey, where his musical education began under the tutelage of Mr. James Turle, the organist. He remained with the choir until 1867, when his voice changed to a bass. He soon afterward began to study with the great baritone, Stanley, and finished his education as a singer under the guidance of the celebrated maestro Signor Manuel Garcia, at the Royal Academy of Music. On graduating he took the gold medal for singing. He then competed at the examination for solo singers at the choir of St. Paul's cathedral, and was successful over all other contestants. He sang at the cathedral for ten years. During this period he also engaged in teaching, having been appointed professor of singing at the Guildhall School of Music and the Blackheath Conservatory of Music. He also had two choirs under his direction, and in each of these fields of usefulness he met with great success. In 1886 he came to Boston and began to teach at the New England Conservatory. Here he has won a high place



Z. M. Parvin

in the faculty, and he has a very extensive class. He has also given considerable time to singing in concert and oratorio since he came to America. Mr. Tinney is a gentleman who is personally popular, as well as exceedingly efficient as an instructor.

SMITH NEWELL PENFIELD, MUS. DOC.

This well known organist, composer and teacher was born at Oberlin, O., April 4, 1837. He became an organist while a very young man. He pursued his earlier studies in New York, and later went to Leipzig, Germany, studying the piano with Moscheles, Papperitz and Reinecke, the organ with Richter, counterpoint and fugue with Richter and Hauptmann, and composition with Reinecke. Subsequently he went to Paris and placed himself under the care of Délioux. After returning to this country, he resided for some time at Rochester, N. Y., and later removed to Savannah, Ga., where he established the Savannah Conservatory of Music and the Mozart Club. For many years past he has been a resident of New York City, where he has been engaged, with great success, in teaching piano, organ and harmony, also in giving concerts especially on the organ and in conducting societies. He has given organ recitals at the church of the Pilgrims, Brooklyn, at St. George's church, New York, and more recently at Chickering hall. In 1883 he received the degree of Doctor of Music from the University of New York, and in 1884 he was elected president of the Music Teachers' National Association. It is to his energy, activity and ability that the New York Harmonic Society owes its existence. These same qualities, as well as his thorough knowledge of music, have enabled him to achieve a distinguished position as a teacher. Dr. Penfield's compositions consist of organ and piano music, songs, anthems, glees, a string quintette, an overture for full orchestra and a cantata—the 18th Psalm—for soli, chorus and orchestra; also numerous other works, which our limited space prevents us from enumerating in full.

ZIMRI M. PARVIN.

Mr. Parvin is at the head of the musical department of the Willamette University at Salem, Ore., the Conservatory of Music being a conspicuous feature of that educational institution. Mr. Parvin was born in Ripley county, Ind., April 25, 1843. In 1868 he began the study of music with Dr. Geo. F. Root in his musical normal classes. He continued to study in these classes till 1874, and also had private lessons from William Mason, of New York, and from W. S. B. Mathews, of Chicago. These two were his principal instructors in the art of piano playing. Vocal music and voice production Mr. Parvin studied with Carlo Bassini and with George J. Webb, of New York. In 1875 he accepted the position of



A. Mueller

director of music at the state normal school of California, and in 1883 he was made the incumbent of the position that he holds at present.

Mr. Parvin is the author of two Sunday school song books, of two or three piano compositions and several songs, the most popular of the latter being *True Hearts are Beating and Voyaging*. Mr. Parvin's special work is in the lines of voice culture, piano, harmony and counterpoint, and class teaching. In the Willamette Conservatory the labors of Mr. Parvin have been attended with great success. The conservatory has been in existence for seven years, and the attendance has steadily increased till it now numbers one hundred and fifty students in the musical department.

Mr. Parvin's assistants in the department are Miss Eva Cox, Miss Lulu M. Smith, Hally Parish, Mamie Parvin and Leona Willis. The school is said to be the most successful on the northwestern coast. Mr. Parvin was married Nov. 11, 1866, to Miss Addie Sutton, of Bardolph, Ill.

FRANZ MUELLER.

Mr. Franz Mueller was born in Newark, O., and received his first musical instruction from his father, a talented musician and an experienced instructor. He also graduated from the New England Conservatory, Boston, in piano, organ, voice, harmony, counterpoint and theory. His *début* was made with Marie Litta, the American prima donna, with whom he traveled for several years. Mr. Mueller was for thirteen years the organist of the first Methodist Episcopal church, of Bloomington, Ill., and is the author of several educational works, *Octave Studies*, *Glittering Spray Caprice*, and also of an excellent transcription of Handel's *Chaconne*, played by Mme. Rivé-King, and highly commended by her.

He is at present the vice-president for his state of the Music Teachers' National Association, and is the director of the Spokane Conservatory of Music, Spokane Falls, Wash., which offers, under his able direction, an excellent course of instruction in all the branches of musical art.

H. O. FARNUM.

The subject of this sketch was born in Providence, R. I., Jan. 2, 1857. His inherited taste for music was so strong that at seven years of age he began to take piano lessons, and soon after he was placed under the care of Robt. Bonner, from whom he received instruction in piano, organ and theory. After graduating in 1878 from Brown University, in his native city, he was for some years engaged in the banking business, devoting, however, his spare moments to his favorite musical pursuits. He was one of the organizers of the Providence Symphony Society and of the Arion Club (vocal).

In 1885 he definitely abandoned business life to devote himself exclu-



M. A. Gilman

sively to music, and received in 1888 the appointment of organist of Christ church in Springfield, O. Shortly after his removal to that city he was offered and accepted the position of director of the school of music of Wittenberg College, where he is endeavoring to build up a thorough school of music. He was elected in 1886 an associate of the American College of Musicians, and for two years was the secretary and treasurer of the Music Teachers' Association of Rhode Island. In 1889 he was elected president of the Ohio Music Teachers' Association.

M. A. GILSINN.

Michael Angelo Gilsinn, one of the prominent musicians and teachers of St. Louis, is a native of the land that gave to musical art Balfe, Wallace and a number of other musical geniuses of distinction. Mr. Gilsinn was born in Ireland in September, 1842. He came to this country when quite young, and his musical education has been acquired partly in America and partly in Europe. In 1865 he married, and for a number of years he has been a well known musician of the city where he now resides. Mr. Gilsinn has devoted his studies particularly to the piano, organ and composition. He is at present organist of St. Francis Xavier's church, and he also is engaged as teacher of music and head of the musical department at the Missouri School for the Blind, where he finds his work most interesting.

As a composer, Mr. Gilsinn has done a great deal of good work. Among his compositions may be mentioned *The Monk and the Bird*; *May Morning*, a symphony cantata; *Viva Hibernia*, a song and chorus; *Venite Adoremus*, a Christmas canticle, and also a number of other compositions in the line of church music. He is also the reviser and compiler of a *Grand Italian Mass and Vespers*; Pacini's *Massa Solemnis*, Cimarosa's *Messa Militaire*, and other important works in the same line of musical art.

HUGH A. KELSO.

This well known and talented teacher was born at Farmington, Coles county, Ill., August 26, 1862. When very young he moved to Paxton, Ill., where he attended the local high school, also a collegiate institute known as Wright College. His teachers were Mr. W. S. B. Mathews, of Chicago, and Mr. A. Beuter, of Bloomington. In 1883 he went to Boston, and became the pupil of the eminent pianist, Mr. W. H. Sherwood, with whom he has been ever since, either as pupil or as assistant. Mr. Kelso has studied harmony with the talented composer Mr. Edward S. Kelley, of New York. He taught with success at Chautauqua one season, and has appeared in concerts at Chickering hall, New York, meeting with no small degree of popular favor. Mr. Kelso was engaged recently by Mr.



Thomas Hart

Kayzer, of the Chicago Conservatory of Music, as one of the faculty of that institution. Mr. Kelso has appeared before the Music Teachers' Associations of America both as essayist and executant, and has been favorably received in both capacities. Mr. Kelso, though a young man, has already secured for himself an enviable reputation among American teachers.

THOMAS MARTIN.

Occupying a conspicuous position among the musicians of Canada is Mr. Thomas Martin, the director of music at Hellmuth Ladies' College, London, Ont. Mr. Martin was born in Dublin, Ireland, Sept. 3, 1861. He entered the Royal Academy in that city and studied music under the guidance of Mr. George Sproule. Mr. Martin evinced such proficiency and progressed so rapidly that in 1877 he was awarded the Lord O'Hagan medal for piano playing. He entered the Leipzig Conservatory in 1879, and devoted himself to study with such eminent instructors as Richter, Carl Reinecke, Bruno Zwintscher and Dresce. During the three years of his course at the conservatory he appeared several times in concerts, meeting with decided success. In 1882 he was awarded the Helbig prize and accorded a very flattering testimonial. During the next year Mr. Martin studied privately with Reinecke, and he had the honor of appearing with that celebrated musician at one of the Gewandhaus concerts in February, 1883. He also played with distinguished success at one of the Euterpe concerts at Leipzig. The year 1884 he devoted to concert playing and teaching in Germany, and also in his native country. Mr. Martin's connection with music in the new world began in 1885, when he accepted the position of director of music at the Hellmuth Ladies' College, where he has been highly successful.

He has appeared in most of the Canadian cities, receiving the warmest critical commendation. Mr. Martin has had the honor of being made a Fellow of the Society of Science, Literature and Art, London.

N. COE STEWART.

This gentleman, who has just closed his second term as president of the music education department of the National Educational Association, was born at Hermitage, Pa., July 12, 1837. He inherited strong musical tendencies from his parents, and at an early age gave unmistakable evidences of his musical talent. He was fortunate in having good teachers at school, and also in having the best normal training in methods of teaching. He now began the study of the piano, violin and singing with competent teachers, and, in order to defray the expenses of his costly tuition, he was obliged to teach in winter and study during the summer. He



A. Coe Stewart. F. C. M.

spent four years under the instruction of Carlo Bassini, Pychowsky, John Zundel, Tetedoux, Dr. Geo. F. Root, W. B. Bradbury and Dr. Lowell Mason, all of whom thought highly of his ability. In 1864 he founded the Ohio normal school for the training of music teachers, and for twenty years continued its sessions during the summer season. He has had associated with him, Pattison, Biederman, Hamlin, Alfred Pease, Haner, Brainard, Wright, T. E. Perkins, J. C. and T. J. Cook, E. M. Bowman, J. M. North, Theo. Presser, Glover and others. Very many excellent teachers have come from this school, and its methods of class teaching are in high repute. In 1865, in connection with R. E. Henninges, he established the Cleveland Conservatory of Music, and the second year, as a part of the conservatory work, at the request of the board of education, Mr. Stewart marked out a system of musical education in the public schools. He has also founded, and conducted for years, the large Central Musical Association, which has given, in superior manner, the standard oratorios and other choral works. Although partly occupied in teaching piano, violin and vocal culture, his time has been principally devoted to teaching and superintending music in the public schools. Mr. Stewart has been president of the Ohio State Music Teachers' Association, and was one of the founders and charter members of the American College of Musicians. In spite of his arduous labors, and of the imperative demands upon his time, Mr. Stewart is, at present, writing *A Method for Class Teaching*, and is making a series of musical text books for public schools. He has also written and compiled numerous singing books which are well esteemed.

M. J. SEIFERT.

The subject of this sketch was born at Chicago, March 2, 1864. He received his first instruction from J. B. Singenberger of the normal school at St. Francis, Wis.; Dr. F. Ziegfeld, Louis Falk, Gaston Gottschalk, Adolph Koelling and others. From June, 1885, to April, 1887, he was organist and choir director at St. Aloysius church, Chicago; resigning this position, he devoted himself to teaching and study until May, 1888, when he established a school, at 336 North avenue, which in August, 1889, was incorporated under the name of Western Musical Academy. Mr. Seifert is the author of several compositions, among them, *Veni Creator*, three chorals, waltz for piano, and arrangements and transcriptions for piano and other instruments. As an instructor in piano, organ, voice, harmony and other branches, he has met with considerable success, and as director of the above mentioned academy has an opportunity open for usefulness, such as any educator of his years might envy.



M. J. Seifert.

FRANCIS JOSEPH CAMPBELL.

A noble, gracious life, that of this "blind leader of the blind" (leading them not into the ditch, but out of it toward that fuller light not seen of mortal eyes) — the life of Francis Joseph Campbell, principal of the Royal Normal College and Academy of Music for the Blind, in London, England. He was born in Franklin county, Tenn., Oct. 9, 1834, and lost the sight of both eyes when he was only three years old. At ten years old he became a pupil of the school for the blind at Nashville, Tenn. His first music lesson was a failure. "I was asked to sing a tune," he says, "in vain. The teacher hummed one for me to imitate — also in vain. It was discovered that I could not tell one tune from another." Strange, for in after years a famous tenor singer said of him: "That blind man, Mr. Campbell, teaches music better than any sighted singer I know." Mr. Campbell goes on to tell us: "Well, I was considered hopeless; was told I could never learn music, but must take to basket and brush-making, etc. Piano lessons were regarded as a waste of my time, and forbidden. The other boys laughed at me. I was left out in the cold. But, determined not to be beaten, I hired one of the boys to give me secretly lessons in music, and I practiced whenever I could. Three months after, the music master, also blind, accidentally entering the room, said, 'Who is that playing the new lesson so well?' 'I, sir.' 'You, Josie! You cannot play. Comè here. What have you learned?' 'All that you taught the other boys, sir!' He laughed. 'Well then, sit down and play the instruction book through from beginning to end.' I did it. Fifteen months after I gained the prize for pianoforte playing, a medal with the motto: *Musica lux in tenebris* (which motto is now above our music hall at the college.)"

The boy worked on, practicing from five to six hours a day despite all difficulties, and, when he was sixteen years old, was appointed teacher in that very institution where had first been told he could never learn music. He went on in this persevering way, conquering every obstacle, learning mathematics, Latin and Greek, working until he fell ill, and had to take a holiday, bookless. Then he went back to Nashville, worked up the blind school there in a heroic way, the story of which reads like a fairy tale, was appointed music teacher at the Perkins Institution for the Blind at Boston (after a hard fight against bad fortune, in the course of which he nearly starved), and after eleven years of hard work, in the face of great trials of mind and body, went to Europe. He was a pupil of Theodore Kullak and Carl Tausig at Berlin, and in 1871 found himself in London. He started a small school, then a larger one, and finally the outcome was the great college at Norwood, London, of which he is now prin-



FRANCIS J. CAMPBELL.

cipal. Mr. Campbell is a wonderful teacher of the blind, just because of that unyielding perseverance of his dauntless courage.

"I lately sat and listened to a lesson he gave his choir," says the author of *John Halifax, Gentleman*, "a five-part chorus out of *The Woman of Samaria*, which they tried for the first time. He read it to them bar by bar, and they wrote it down by the Braille system of notation, and then sang it 'at sight,' as we say — each separate part, and then the whole — with scarce an error. Afterward, just for my pleasure, he made them sing another chorus out of the same work, newly learnt, which they gave with a purity of intonation and accuracy of musical reading quite remarkable — also with evident enjoyment in this, the greatest gift that blind people can use for themselves and the world, the power of making music."

Year by year poor children are rescued from dark misery, young men and young women made capable of living independent lives; year by year they go out into the world and earn their bread as vocalists, music teachers, piano tuners, and the like. And they love music for its own dear sake. Campbell teaches them to feel in it "the shadow of a great rock in a weary land." He teaches them to see with the human eyes of the soul "that light that never was on land or sea."

ALBINO GORNO.

This excellent pianist was born of a musical family in Cremona, Italy. In his earliest years he was instructed by his father, David Gorno, who was a thorough musician. After studying pianoforte, organ and harmony in this manner, he entered the Conservatory of Milan, where his artistic abilities were recognized and great things were predicted of him. In the course of a few years he received three diplomas and many premiums. Then Saint-Saens, who was concert touring through Italy, heard him and offered him an engagement, which was accepted. At the musical exposition of Milan in 1881 he gained the prize medal which was presented by Queen Marguerite, of Italy, and in the same year was engaged by Adelina Patti, for her concert tour through America, as pianist, accompanist and voice instructor of her opera company. At the close of this engagement, during which Signor Gorno won a national reputation, Mme. Patti secured for him the position of piano and vocal teacher at the College of Music at Cincinnati, where he still remains.

Signor Gorno is also eminent as a composer. His compositions show great technical skill and artistic merit. Among them are *Cantata to Garibaldi*, performed in New York in 1882; *La Festa dei Monbanari*, cantata for voices, piano and orchestra; *Cuore e Patria*, operetta, performed in Milan;

romanzas for different voices, *Torna Ancor*, *La Pazza d' Ischia*, *Mi Tradisti*, *Non ti Scordar di Me*, etc.; *Ave Maria*, for four voices; many studies and fugues for piano; *Ave Maria* in canon form; a nocturne, and several transcripts for piano.

BUSHROD WALTON FOLEY,

Conductor of the Apollo Club of Cincinnati, of the College Choir, a chorus of ladies' voices, and head of the choral department and teacher of voice in the College of Music of Cincinnati, was born in Covington, Ky., Jan. 31, 1845. His father, a lawyer by profession and practice, had moved from Virginia early in life, and so richly was he esteemed by the citizens of his adopted home that for fifteen years he was continued in the office of mayor. The subject of this sketch began the study of music when twelve years of age, his first teacher being Frederick Werner Steinbrecher, who is still living and is one of the few surviving pupils of Chopin. Other than musical talents in the student's nature, however, developed at an even pace, and in May, 1867, he went to Leipzig, where he entered both the conservatory and the university. Concerning his course in the latter, little is of more than relative importance, chemistry being the specialty in study. Of the two busy years that he passed in the old student town, but a small proportion of the time found him at the conservatory. In the school he followed Richter in theory, and Papier, who officiated in St. Thomas church, was his organ master. Once free, he studied piano with Plaidy. Leaving Leipzig in the fall of 1869, our student sought Brussels, remaining there four months. Early in 1870 he was in Paris, and June of the same year found him once more at home.

He at once entered upon his work as a teacher. Beginning with 1875 he was for twelve years organist of the Episcopal church, Covington. In 1874 transpired the event that was destined to have an important bearing upon musical history in Cincinnati and the sister city, and to forecast with a certainty beyond recall the life mission of the man in his chosen pursuit. This was the organization of the Covington Choral Society. The programmes of their concerts, continued through four years, bore the stamp of a new character. The spirit of heaviness that a perusal of local history shows to have been dominant before, passed away as a cloud from the sun, and music lovers were given a glimpse of the coming glory in the way of chorus concert work. With the institution of the College of Music in 1878, he was among the first engaged, and that his peculiar qualifications had been previously noted is shown by the fact of his immediate selection for direction of the chorus classes. The College Choir — then a mixed chorus — was at once organized by him, and here is found the nucleus of

the May Festival Chorus, as President Nichols intended it. When the disruption incident upon the Thomas-Nichols dissension took place, Mr. Foley resigned, and, in company with Mr. George Schneider and Mr. Arthur Mees, formed the Cincinnati Music School. In 1886 he returned to the college. His most telling work thus far has been with the Apollo Club, which was organized in 1882, and which, under his guidance, has risen to a superior position as an exponent of music within its province to interpret. His value as a musician is enhanced by the addition of manly attributes of mind and character that draw men close, and hold them firm in the bonds of an enduring and admiring friendship. In his musical tastes he is thoroughly cosmopolitan, having regard only for excellence, and we know of no one more ready to lend encouragement and a hearing to purely American composers.

MICHAEL BRAND

Was born in New York city, Jan. 11, 1849. He began to learn music when he was only six years old, and at eight we find him performing on the violoncello at concerts. After playing for a number of years in Brand's band, and for three years in Pike's Opera House orchestra, he was offered a place in Theodore Thomas' orchestra. Seeing the advantages he would have in an organization led by so competent a master of the art, he accepted and filled the position for about five years. During this time he became the favorite pupil of the celebrated Carl Anschutz, with whom he resided and was close companion up to the day of his death. Under this distinguished musician he took a thorough course of theoretic training and became an accomplished instrumentalist. In 1872 he was induced by Louis Ballenberg, manager of the Cincinnati orchestra, to accept the conductorship of that body, then newly organized. He yet fills that position, and to him must be given the credit for raising the organization to its present standard of efficiency. In 1880 he undertook the training of the choral forces for the May festival at Cincinnati, and achieved great success. Mr. Brand is a musical enthusiast, a hard worker and has won a high reputation as an exponent of his art.

LOUIS EHRGOTT.

Was born in Cincinnati, May 7, 1858. The family were musical in taste and feeling, so that the surroundings were propitious; but it was not counted as among the possibilities that the subject of this sketch should take up music as a profession. When Louis was sixteen years of age his father died, which frustrated his design of making the son his successor in business. Then the lad tried bookkeeping, holding



C. H. Pittan

out manfully for a year. A printing office attracted him another year. But in the interim he found more or less leisure for music, and so was not unprepared when asked to accept the professorship of music in the State University of Kansas. This position decided the question for him, and when twenty-one years of age he crossed to Leipzig for earnest work, studying with Wenzel and Dr. Paul Reinecke. At the end of three years, or in 1882, he returned home and began teaching piano. He was elected conductor of the the Harugari Männerchor in 1885; of the Corryville Gesangverein in 1886; of the Musikverein in 1887 and of the festival chorus in 1886. Of the last three he is the leader at this writing, (1889). With the exception of one season he has been the accompanist of the Apollo Club since its organization. His promise for the future will be found to lie in the direction of the chorus field.

CHARLES H. BRITTAN.

C. H. Brittan was born in New York. His parents, Joseph Hughes Brittan and Mary A. Gates Brittan, were English people, and connected with some of the oldest and most celebrated people in England. His grandmother was a descendant of the celebrated Gen. Monk, and her large estate in Europe was inherited from this branch of the family. C. H. Brittan, at an early age, began to show a disposition toward a musical career, and being possessed with a remarkably pure soprano voice, was, during his boyhood, a solo choir boy in one of the leading churches of Brooklyn, N. Y. He studied the pianoforte under a number of celebrated teachers, but was particularly indebted to Otto Dresel for the formation of his touch and taste in pianoforte playing. Otto Dresel was a pupil of Chopin and Mendelssohn, and was particularly gifted as a delicate player of poetic music, and gave examples of that tone-coloring in his touch which imparts to music its soul, or emotional qualities, and brings it home to the listener full of that exquisite feeling that touches the heart. Mr. Brittan studied the entire literature of classical music, from Bach and Beethoven to the modern school of Chopin and Liszt. In vocal music Mr. Brittan had a long training, and his voice was formed in the old Italian school, by the best masters. In German lied singing, he studied with Kriesmann, the celebrated singer, and he appeared in large numbers of concerts in New England and the west, enjoying for a time the accompaniment of the Mendelssohn Quintette Club. Mr. Brittan also appeared with Ole Bull. During the early part of his career, he enjoyed the friendship of Signor Brignoli and Mme. Parepa, and gained greatly by the artistic help they gave him in the formation of his vocal method. In 1870, Mr. Brittan opened a school of vocal art in Chicago, and is living



VICTOR GARWOOD.

there at the present time, in charge of a flourishing school of music. Mr. Brittan was the first singer to introduce the songs of Robert Franz, Schubert and Schumann to the general public in Chicago, and was also one of the prime movers in the formation of the celebrated Apollo Club, of Chicago. He has written extensively on musical subjects. *Dwight's Journal of Music* contained articles from his pen for a number of years. He wrote for the Boston *Daily Advertiser*, New York journals of art and for daily papers in New York and other cities. He was musical critic for the Chicago *Daily Tribune* for some time. In literature, as well as in music, Mr. Brittan enjoyed the friendship of many celebrated people. He was one of the members of Mr. Harris' School of Philosophy, and wrote articles on the Hegelian phases of thought. He is a member of the Chicago Literary Society, and has an extensive correspondence with men of letters. Mr. Brittan has written a number of songs, some of a religious character and other of the ballad style.

HUGH A. CLARKE

was born in Canada in 1839, his father being J. P. Clarke, Mus. Doc., of Oxford, England, and professor of music in the Upper Canada University, where young Clarke received his education. He never attended any musical institution, but received all his instruction in music, outside of that gained by his own unaided study, from his father, an able composer and organist. In 1859 Mr. Clarke went to Philadelphia, where he gained considerable reputation as teacher and composer. He was elected professor of music at the University of Pennsylvania in 1875, a position which he still holds. The musical course at this university extends over two years of three terms each, the first year being devoted to harmony, and the second to counterpoint and composition. At the end of the course diplomas or certificates are conferred at the judgment of the professor, and by a subsequent examination and proof of ability the student may receive the degree of Bachelor of Music. The professor also gives each term a series of lectures on harmony, counterpoint and composition. In 1886 there was produced at the university the Greek play *The Acharnians*, for which Mr. Clarke wrote the music. This work was so meritorious that the university conferred upon the composer the degree of Doctor of Music. Dr. Clarke's works consist of songs and piano pieces, a method for the piano and one for the organ, *Harmony on the Inductive Method*, published by Lee & Walker, and of several instructory works for the piano. His labors as a teacher have been very effective, several eminent musicians, Wm. W. Gilchrist for example, being numbered among his pupils.



VICTOR GARWOOD.

Mr. Victor Garwood was born in southern Michigan in 1862. His first musical impressions and direction toward a musical education were given through his mother, who was an admirable pianist. After this he studied with George Howe, of Niles, Mich., a pupil of Von Bulow, and at the age of fifteen became a professor of music in the Pennsylvania State College, where he remained two years, making concert tours during the summer. In 1879 Mr. Garwood went to Berlin, where he remained for three years, studying under Kullak, and afterward with Oscar Kaiff, of the Royal Conservatory. He returned to America in 1882, took a studio at Weber hall in Chicago, and has since gained a great reputation through his artistic playing, and as a teacher. His public appearances in concerts and at recitals have been attended with great success, and have commanded high commendation from the musical critics of the press. He has been a teacher at the Chicago Musical College for three years, and is a great favorite with all his pupils. Mr. Garwood also holds the position as organist and choir master in the Church of the Redeemer in Chicago. His admirable talent, as well as his qualities of mind and heart have won for him a very large circle of friends in Chicago.

Meinen lieben Freunden
Lachmann's Dankens
ergebenst J. Litz
Juli, 84 - Weimar.



Carl V. Lachmann

CARL V. LACHMUND.

The late Abbé Liszt was extremely averse to giving written recommendations to his pupils, but he made an exception to this ruling in the case of Mr. Carl V. Lachmund, who now occupies a position of eminence among American musicians, and is a particularly conspicuous figure in the musical life of the great northwest. Among the great Abbé's evidences of strong personal friendship for and interest in Mr. Lachmund may be accounted the photographed group which is here presented. The personages in this little musical domestic drama are Liszt himself, and Mr. and Mrs. Lachmund. Of these two have gone from the scenes and the friends that knew them. It is not to be wondered at, then, that Mr. Lachmund prizes the photograph among his chiefest treasures, and holds it one of the dearest of his household gods. This was one of the last portraits made of Liszt, if not actually the last. Beneath it the master wrote: "Meinen lieben Freunden Lachmunds dankend ergebenst," adding his autograph. Liszt was for years the idol of artists and musicians, and Mr. Lachmund will doubtless be envied the friendship of one of the great geniuses of the century, of whom he was a favored pupil. In addition to the teaching of Liszt, with whom he was at Weimar for four years, Mr. Lachmund has enjoyed remarkable advantages. He studied at the Cologne Conservatory from 1867 to 1871, with Heller, Gernsheim, Jensen and Seiss; at Berlin, in 1880, with Xavier and Phillip Scharwenka; also with Kiel and Moszkowski, the last named being probably the finest living exponent of the music of Chopin, now that Liszt is no more. It will be seen that Mr. Lachmund's advantages have been of the very finest, and these, added to great natural gifts, have served to make him one of the most thoroughly equipped musicians in America. In addition to this, he is a comparatively young man, and an ardent and enthusiastic worker in the cause of musical art. He was born in Booneville, Mo., in 1854; so that he is in reality in the prime of his useful and brilliant career. He is a piano virtuoso of eminence and one of the most successful of teachers, having at present a very large class in Minneapolis, where he has been for several years. He has brought out several pupils who have received high praise abroad, and is accounted most successful in the development of talented students. As a composer Mr. Lachmund has received high encomiums, and he has been awarded a greater meed of practical encouragement than is usually the lot of American composers at the present time. He has written works for full orchestra, for piano, for violin and also chamber music, all of an elevated and musicianly character. His Japanese overture is a charming conception. It was played by Theodore Thomas at the concerts given before the Music Teachers' National Association in 1887, and also by



Max Leckner

Anton Seidl in New York, and in Boston by the Philharmonic orchestra. A trio for harp, violin and 'cello was brought out at one of the Philharmonic concerts at Berlin, and also at a smaller concert, making a pleasing impression. A concert prelude for piano was highly praised by Liszt, and was played by Martha Remmert in her concert tour through Germany. This latter was also played by Mr. Lavalley in one of his recitals of the works of American composers. At Weimar Mr. Lachmund and his wife gave three soirées, and were not only honored by Liszt's presence, but by his playing solos for his American friends at two of these musicales. At these soirées D'Albert, Rosenthal, Friedheim, Sauer, Remmert, Reisenauer and other fellow students were present and took part in the programmes. Mrs. Lachmund, *née* Carrie Josephine Culbertson, studied with her husband, and later in Europe, where they went together. She was a daughter of W. P. Culbertson, of Fulton, Ill., in which place their marriage took place. Mrs. Lachmund evinced musical taste, both in her own performances on the piano and the harp, and in her articles from Europe to various American journals. She died in March, 1889, leaving a large circle of musical friends, both in this country and in Europe. Mr. Lachmund has always advocated the importance of instrumentalists becoming thorough musicians and not mere acrobats of the keyboard. In order to accomplish this, he studied all important branches of musical art with great zeal, while making a specialty of the piano. His playing is therefore characterized by deep musical comprehension and great clearness in phrasing. Mr. Lachmund's particular gift for instruction was recognized in Germany. Professor Seiss, of Cologne, recommended him to the conservatory there, saying that the directors might consider themselves very fortunate if his services could be secured. Hofmann, the German impresario and director of the opera at Cologne, engaged him as private instructor. Later he accepted a position as teacher of advanced classes in the Berlin Conservatory of Music, of which Xavier Scharwenka is director. So talented and conscientious a worker for musical art cannot fail to be a great power for good in the development of music in the west.

MAX LECKNER.

A name that is familiar to musicians and musical people throughout the United States, by reason of his having served as president of the Music Teachers' National Association, as well as by reason of his qualities as a musician and as a man, is that of Max Leckner. Mr. Leckner has been identified with musical interests in the state of Indiana for twenty-two years, and he has done zealous and efficient work for the advancement of the art of music in that commonwealth. Assuredly he is



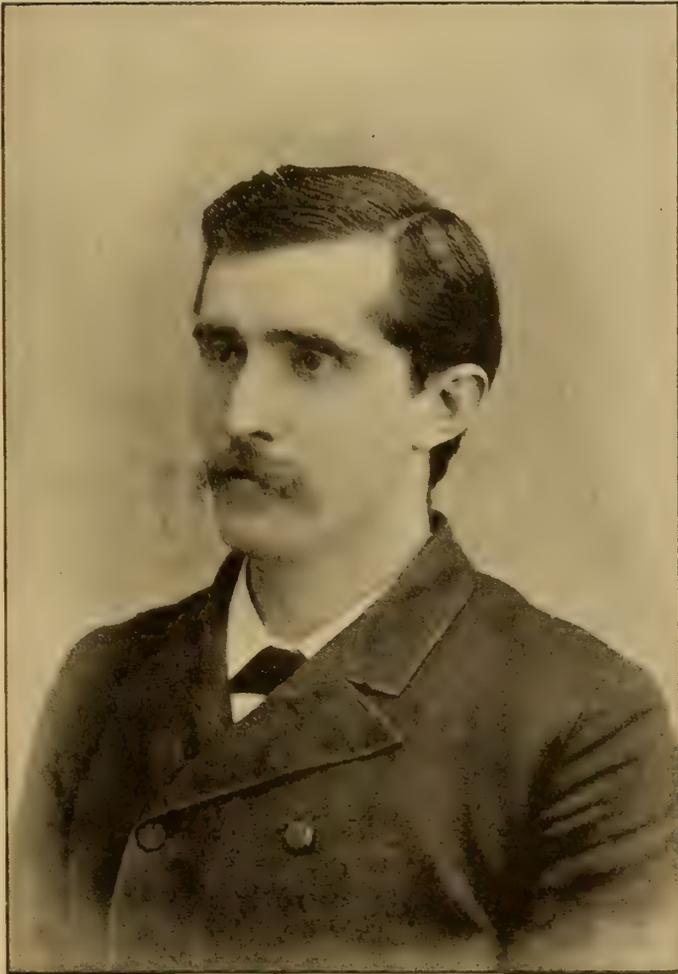
J. H. Douley

one of the pioneer teachers of the state. Mr. Leckner is a native of Germany; he was born at Pinne, a small town in Prussia, in 1842. His father was a teacher of reputation, and young Leckner received his instruction under parental guidance, and afterward completed his education in the colleges of Prussia. He had the advantages of a thorough musical training, in singing, piano playing, harmony and other important branches, without, however, intending to adopt music as a profession. It was in 1860 that Mr. Leckner, then eighteen years of age, decided to make his home in the new world. He arrived in the United States at the beginning of an era of troublous times, and the unsettled condition of all industries, as well as his own delicate health, caused him to hesitate long before making his choice of a vocation. At length he determined to make use of his musical talents and his artistic equipment, and he was led into so doing by the fact that the musical art in this country was at that time at a very low ebb, if exception is made of the cities of Boston and New York. Settling in Indiana with the intention of making that state his permanent place of residence, Mr. Leckner soon succeeded in gathering about him a large coterie of students. His work is said by those who knew him in those early days to have been exceptionally earnest and persevering. He organized musical societies, directed concerts, and in every department of musical activity he made his efforts felt. Indianapolis has had no more cogent factor in the development of the city's musical life. For years he has conducted the leading German society and the most prominent American association in Indianapolis, and their best work has been done under his baton. He is also director of the leading choir of the city, that of the Second Presbyterian church. During the twenty-two years of his experience as a preceptor his pupils have been legion, for his industry is one of his notable characteristics. His pupils, many of them, have gone into active service in the world of art, and not a few have won exceptional distinction. In 1887 the Music Teachers' National Association paid Mr. Leckner the compliment of making him their chief executive, and he has also held other important offices within the gift of the society.

WILLIAM HENRY DONLEY.

At present is conspicuous as a worker for musical development and progress in the city of Belleville, Ont., Can. Mr. Donley is still a young man; he was born at New Haven, Conn., April 20, 1863, and the greater part of his musical education was obtained at the New England Conservatory of Music. He studied with diligence the piano, organ, voice culture and theory, making a specialty of organ playing.

He recently appeared as an organist before the Iowa Music Teachers' Association, and won the most flattering recognition. While located at



R. A. Heritage

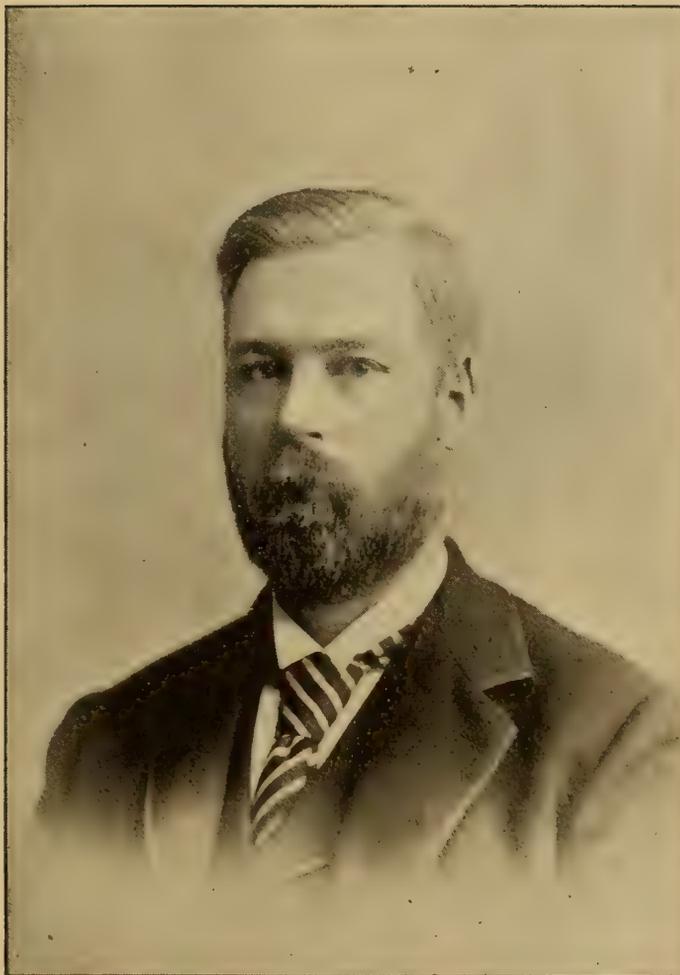
Waterloo, Ia., Mr. Donley did admirable work for musical art, as a performer and as a teacher, also distinguishing himself as choir director and a leader of musical societies. On the occasion of one of Mr. Donley's concerts at Des Moines, the *Register*, of that city, said of him:

"The opening *offertoire* by Mr. Donley was simply magnificent, and the audience persistently called for more, but he was inexorable. In another place the same paper calls him the 'phenomenal organist.' In still another place it speaks of his 'rare power as an organist.' This is high praise for a young man of nineteen to receive, but the best thing about it is that it is all deserved."

Mr. Donley's work as a composer has been chiefly that of transcribing various celebrated works for the pipe organ, some of his fantasies being among the most effective of their kind. Of original work as a composer, Mr. Donley says with characteristic modesty: "I am working in that line, and when I do put something forth I hope it will be worth the paper it is printed on." He was married in 1888 to Miss Laura Wensley, of Belleville. Since his residence in Belleville Mr. Donley has received many flattering offers from western cities where his services as organist are desired, but he has declined all these, principally for the reason that his parents live in the east, where he eventually expects to make his permanent home. Mr. Donley has met with great success at Belleville.

RICHARD A. HERITAGE.

Although the science of music is in a way mathematical, the mathematical mind and the musical temperament are generally supposed to be quite foreign to each other. Nevertheless, the subject of this sketch, Mr. Richard A. Heritage, of Valparaiso, Ind., was a teacher of mathematics before he began his career as a musician. Mr. Heritage is a native of Ohio, and was born in the town of Bryan, in that state, in 1853. He received a scientific education at Bryan, O., normal school, and after his graduation he was engaged as teacher of higher mathematics in the same institution. He then began the study of music, which he followed with conscientious diligence. Western teachers were his first instructors, and his education in the art engaged such men as W. A. Ogden, J. H. Leslie, S. W. Straub and Dr. George F. Root. In vocal music Mr. Heritage has studied with L. A. Phelps, Noyes B. Miner, M. O. Bartlett and L. Gaston Gottschalk, and he made a specialty of theory with such teachers as Louis Falk and Carl Koelling. In voice and theory Mr. Heritage graduated from the Chicago Musical College in June last. This applies only to the branches of the art specified, vocal music and theory. In other branches of music Mr. Heritage has been engaged as a teacher for twelve years, his first



Chas W Seaton

important position being that of musical director of the State Normal School of Indiana, at Valparaiso. Here he has had twelve annual exercises, with results decidedly complimentary to him as an instructor. Mr. Heritage began publishing *The Musical Ideal* in 1881, and he has made it a musical monthly devoted especially to the wants of the pupils of the normal school at Valparaiso. This has been a popular success. He has also filled numerous engagements as soloist in opera and concert in many of the principal western cities. Mr. Heritage is one of the most enthusiastic of musical workers. His class of students of vocal art is a remarkably large one, there being fifteen hundred singers at the college where he presided as vocal professor. With a thorough and substantial musical education, abundant energy and that rare gift, the faculty for teaching, Mr. Heritage is a musician that Indiana may well be proud of, and is still a young man, who has years of usefulness before him.

CHAS. W. LANDON.

Charles Woodworth Landon, teacher, lecturer, writer and director of music in Claverack College Conservatory, Claverack, N. Y., was born in Lakeville, Conn., June 17, 1856. He has studied with many of the leading teachers of this country, including Wm. Mason and Wm. H. Sherwood, for the special purpose of doing superior teaching. He is one of the class of noted American teachers who are, by advanced ideas and methods, accomplishing rapid and thorough results. The Claverack College Conservatory, which was established by him and is under his management, has earned a national reputation. What schools of theology, medicine and law are doing toward fitting their students for professional work is being done at this conservatory in his special normal course for teachers of music.

To his ability as organizer, energy and activity, and to his wide acquaintance with the leading musicians of the country, is due the organizing of the New York State Music Teachers' Association, of which he is the president. The first meeting of this association was held in the city of Hudson, June 25 and 26, 1889, and had the largest attendance and membership of any state association, and was noted for bringing together one of the largest numbers of celebrated musicians that were ever present at any series of concerts in this country. Mr. Landon is also vice-president of the Music Teachers' National Association for the state of New York. Notwithstanding his numerous duties, he finds time to devote to literature, and is a regular contributor of educational articles to several leading journals of music. His style is clear and forcible, and his ideas original and eminently practical.



C. B. Cooley

CALVIN B. CADY.

Though a young man, this gentleman takes a high rank in the limited number of genuine artists who are engaged in the educational department of music. He was born at Barry, Pike county, Ill., June 21, 1851. As he himself relates: "I have sung in choruses ever since I was a boy of nine. Don't know how I learned to read. Learned to play on an old melodeon, and also played on the drum, fife, flute and guitar. In fact, I had knack of picking up instruments in general." In his boyhood he came to Chicago and became a piano tuner in the store of Root & Cady, Mr. Cady of the firm being his uncle. In this way he accumulated funds for his first serious study at Oberlin College, Ohio, where he was a student of both literature and music, and made the best use of his time in every direction, including occasional chorus conducting among his other opportunities, and for two years had charge of music in the public schools. He then spent three years at the Leipzig conservatory, and also pursued private lessons with Dr. Paul, Dr. Papperitz, Richter, Plaidy and Kretzman. Returning after his term of hard and conscientious work with a broadened musical vision and a competent equipment, he taught from 1874 to 1879 in Oberlin. In 1880 the chair of music at the University of Michigan, at Ann Arbor, was created for him, and he occupied it with credit to himself and profit to the institution for the period of eight years. He now brings to the Chicago Conservatory, where he will find probably a wider sphere of usefulness, a matured experience united to proved ability as a musician in the very best sense of the term. He has also been during his career active in every work calculated to promote the interests of the art. He was one of the founders of the Music Teachers' National Association, and the American College of Musicians, and has always maintained his interest in these useful organizations. W. S. B. Mathews wrote in the *Élite News* a couple of years ago: "I have known for a long time that Cady is one of the most profound musical thinkers in this country, and one of the few piano teachers who are veritable educators." Mr. Cady has also some literary skill of no common order, and many of his articles in American musical journals have had the honor of reproduction in the English journals. He is one of those who will leave in the musical work of his life a strong impress upon the progress of the art in America. He has an idea and a method in his teaching, and an object in the career of his students which looks to something higher than what is termed in other art study the results of "cramming." He prefers to see the student thoroughly grounded in the true idea and principles of music rather than to turn him out with a brilliant equipment of pieces for practice, but without any true musical comprehension of his own.



C. F. Dénée

CHARLES FREDERICK DENNÉE.

This gentleman, who at an early age has already won enviable distinction, both in the field of composition and as an executant, is a native American by birth, and owes his skill entirely to American training. Mr. Dennée was born in Oswego, N. Y., where his father was a hotel keeper. His musical instinct asserted itself early, and at the age of seven he entered upon steady daily practice, under Mr. Frank Schilling, a local teacher, at the same time attending school for general education. At the age of sixteen he was sent, by the advice of his teacher, to Boston, where he began a course of study with the late A. D. Turner, at the New England Conservatory, and a year later, through the failure in health and business of his father, he was thrown entirely upon his own resources, and was compelled to work his own way in the world by giving private lessons, playing at entertainments, etc. In 1881 he began to play dancing music for Mr. Justin, a Boston teacher of the Terpsichorean art, and was thus enabled to earn the means to continue his musical education. In the year following he began to do some small concert work, and a taste for composition growing upon him, he entered upon a course of harmony and theory with Stephen A. Emery, at the conservatory. In 1883 he graduated from this institution, playing a difficult programme, embracing Chopin concerto, a Schumann sonata, with selections from Liszt and Raff, and a couple of months later, at commencement exercises, received high praise for a brilliant and artistic rendering of Liszt's E flat concerto. In the same year he was honored by an appointment as teacher in the conservatory. In 1884, in addition to his work in teaching, he made over two hundred public appearances, and during the next year, while similarly engaged, wrote a violin sonata, which created a marked impression as a brilliant musical work. In 1886 he gave a concert of original works to an immense audience, in Boston, and made a highly successful concert tour through the south. The following year he decided to abandon concert tours, and has since devoted his time exclusively to teaching, for which he is eminently fitted and in which he takes an earnest interest, with occasional recitals and chamber concerts in Boston and vicinity. On Aug. 21, 1888, he was married to Miss Ada Belle Crane, of Ottawa, Kan. In this year he was compelled to abandon playing and practicing, from an affliction of weeping sinew, and has since devoted his time to teaching, writing and general study, though he hopes at an early day to be able to re-enter the field as an executant. On the death of the late lamented A. D. Turner, Mr. Dennée, as one of his oldest and best pupils, was selected to succeed him in the conservatory, and has since successfully and conscientiously kept Mr. Turner's system and ideas



James H. Howell

alive and in constant use. Of Mr. Dennée's execution, the *Boston Home Journal*, alluding to a recital at Chickering hall, says "he possesses a delightfully comprehensive technique; his octave playing is superb; * * * his tone shading is beautiful; added to this is a charming style and complete comprehension of the thoughts of the composer." His octave playing has excited wonder at his remarkable facility and endurance in this style of execution, and a fine technique is characterized by brilliancy, fire, delicacy and soul. As a teacher he is energetic and enthusiastic, and has the faculty of imbuing his pupils with the latter quality. In his public performances he has conscientiously endeavored to elevate musical taste and create demand for the higher classes of music, by always presenting the standard classical and modern composers. His work in composition has been such as to warrant the impression of a future of high art performance. His compositions include piano pieces of all grades of difficulty, songs and his sonata for violin and piano, besides which he has several works of a higher order in various stages of completion, of which he says it will be several years before they will see the light.

JAMES HAMILTON HOWE.

Mr. James Hamilton Howe, of DePauw University, at present a resident of Greencastle, Ind., is a native of Massachusetts, where he was born in Essex county in 1856. His first musical affiliations were with Boston institutions, which he entered at an early age as a student, and with which he was afterward connected as a teacher. He graduated from the musical department of the Boston University, and was shortly afterward introduced by Dr. Tourné as an instructor in the New England Conservatory of Music, where he taught for several years; also giving his attention to engagements as organist, choir director, etc. In 1884 Mr. Howe was invited by Hon. W. C. DePauw to take charge of the school of music at the university that bears his name, and success has followed his labors there for the last five years. He has given concerts and recitals in the school (with artists of national repute) to the number of nearly 175, and created a musical interest throughout the state. This has been a labor of love from the first, he not scrupling to work far into the night to aid his company of art seekers. By close application to his avocation and a pleasant word for student and teacher he has made a success not warranted by the most sanguine, and also gained the friendship of student, teacher, professor and trustee. Should he carry out his programme for uniting the musical forces of Greencastle and its environs, we predict for him a great success with plenty of friends to assist him. He considers his mission not only to interest people in music, but also to endeavor to lead them into the highways of art. The school has brought out many



J. Harry Deems, F. S. Sc.

important works since Mr. Howe's connection with it, including the *Messiah*, the *Creation*, *Elijah*, *St. Cecilia's Mass* (Gounod's), Mendelssohn's *Midsummer Night's Dream Music*, and *Hymn of Praise* and Rossini's *Stabat Mater*. As a composer Mr. Howe's efforts have been directed chiefly to vocal music, though he has also written for piano, organ and orchestra. He is an enthusiast on the subject of the future of American music, and the American composers have in him one of their staunchest friends.

J. HARRY DEEMS.

One of the prominent organists and pianists of Baltimore is Mr. J. Harry Deems, who was born in the city, that is now his field of usefulness, in the year 1848. He belonged to a fine old Maryland family, and his father, Gen. James M. Deems, was a well known military officer. When J. Harry Deems arrived at the age of seven, Gen. Deems, who was an excellent musician, began the instruction of his son in piano playing, and the boy evinced decided talent. About a year later he took up the study of the violin. The study of these two instruments, as well as of vocal music and the usual academic branches, occupied his early years, and, at the age of eleven, he accompanied his family to Europe, where he devoted himself industriously to the study of music and languages. Returning to his native city, after a year or more in Europe, the lad, then about the age of twelve, played first violin in an orchestra and also sang alto in the church of which his father was organist. At about this time he began the study of the organ, and at the age of thirteen he succeeded his father as organist, the elder Deems having been commissioned major of the First Maryland cavalry at the breaking out of the war. This position as organist of the First Baptist church young Deems filled successfully for twelve years or more. At fourteen he entered the Baltimore City College, and a year later he began to teach music. At the early age of sixteen he was proffered a professorship at St. Timothy's Hall, a seminary near his native city. This post he accepted and filled for nearly four years, during which time he vigorously pursued his study of mathematics and the classics. In 1868, when he was twenty years old, he was chosen over fifteen competitors as professor of music in the Western Female High School, and also as superintendent of the musical department of the public schools of the city. The public schools of Baltimore compare favorably in musical proficiency with those of any large city, and this is owing mainly to the ability of Mr. Deems as an organizer and an instructor. For a considerable time he was director of one of the largest choral societies in Baltimore, and he has also been the pianist of the same association. He has been

exceedingly successful as a composer, and has written a great variety of works for piano, organ and orchestra. Mr. Deems is a deacon of the First Baptist church and a member of the Baltimore Young Men's Christian Association; he has also been a Sunday school instructor from his early youth. He is distinguished for his virtues as a Christian gentleman as well as for his artistic talents. In 1872 he married Miss Mollie White, who attained the greatest degree of proficiency in scholarship ever achieved by any pupil of the Western Female High School since its establishment in 1850, her average being 99.85 out of a possible hundred, certainly a remarkable record. Mr. and Mrs. Deems were blessed with two sons and two daughters, but husband and children suffered her loss in 1887, and Mrs. Deems was sincerely regretted by all who knew her. In 1873 Mr. Deems was requested by four different churches to become their organist, and he resigned from the First Baptist to accept the same post at the Brown Memorial church (Presbyterian). During the long period of his valuable services to musical art in Baltimore Mr. Deems has played in many concerts, has given lectures on musical themes, and has won fame in nearly every department of the art. In 1887 he was honored by being made a fellow of the Society of Science, Letters and Art, of London. Mr. Deems is a man of broad intelligence and rare mental equipment. He is an honor to the musical profession, and Baltimore may well be proud of having so long retained him in her midst.

FREDERICK C. MAYER.

As the pioneer looks with pride upon a city that has arisen where once his cabin was the sole habitation, so the veteran musician notes with satisfaction the development of musical art in a community wherein he was one of the early toilers. In the summer of 1854, the shores of the Tennessee river for the first time echoed and re-echoed the music of Haydn's sublime chorus, *The Heavens are Telling*. It was one of the first renditions of oratorio music that that section of the country had heard. The scene was the town of Athens, Ala.; the singers were a chorus connected with a local seminary; the director was the subject of this sketch, Frederick C. Mayer. As young men go west "to grow up with the country," so Mr. Mayer went south to grow up with musical art in that section. Born in the Palatinate (Germany), in 1824, he abandoned his native country in 1850, after having devoted several years to teaching music in the public schools in Germany. His musical labors in his adopted country began in the city of Lancaster, Pa., but he very soon received a call from a college at Athens, Ala., in which city he founded one of the first musical societies that existed in that section, where music

was at that time an exotic art. This society speedily increased in membership and popularity, and Mr. Mayer brought out several oratorios and other important works of a musical character, which fairly "astonished the natives," who, as a rule, were quite unaccustomed to music of this calibre. From Athens Mr. Mayer removed to Columbia, Tenn., where he was tendered a similar position; but after three years' sojourn in that city, being a Fremont man, he was influenced to try the northern states, and accordingly he accepted a position in the public schools of Lawrenceburgh, Ind. In this place he founded a musical society which is still in existence (to which Mr. Mayer points with gratification), after more than forty years. He was not satisfied with his income here, however, and on receipt of an offer from the Donnelson University at Winchester, Tenn., he promptly accepted it and returned to the state which had been the arena of his former labors. Then came the war. Music in the south was a forgotten art, and of music there was none save that of the fife and the drum. Educational interests were almost wholly abandoned, and after devoting fifteen years to music in the south, when the art in that section could appreciate pioneer energy, Mr. Mayer left Tennessee and went to reside at Dayton, O. For a quarter of a century this veteran musician has been connected closely with the educational and artistic interests of Dayton. His first engagement in the city was as head of the musical department of the Cooper Seminary. He also taught private pupils and directed musical societies until 1874, when he gave up all other work to serve as teacher of music in the public schools of Dayton. To the important duties of this post, Mr. Mayer brought a most valuable fund of experience, and that he has successfully filled the position is eloquently attested by the fact that year after year he has been reappointed by the board of education. As a composer, Mr. Mayer has done valuable and practical work. He has been particularly successful as a writer and compiler of song books for the use of schools, and he has also written numerous works for voice or piano. Although he is sixty-five years of age, he is in vigorous health, and he is as enthusiastic in his zeal for art as when, a young man of twenty-five, he first crossed the ocean and became a factor in the development of music in the south. In Mr. Mayer's own words this sketch may be closed: "When I look back to the days when I commenced my work, and compare the musical standard of those days with that of the present, I feel that we old music teachers may claim with some right a share in the great musical progress of this country."



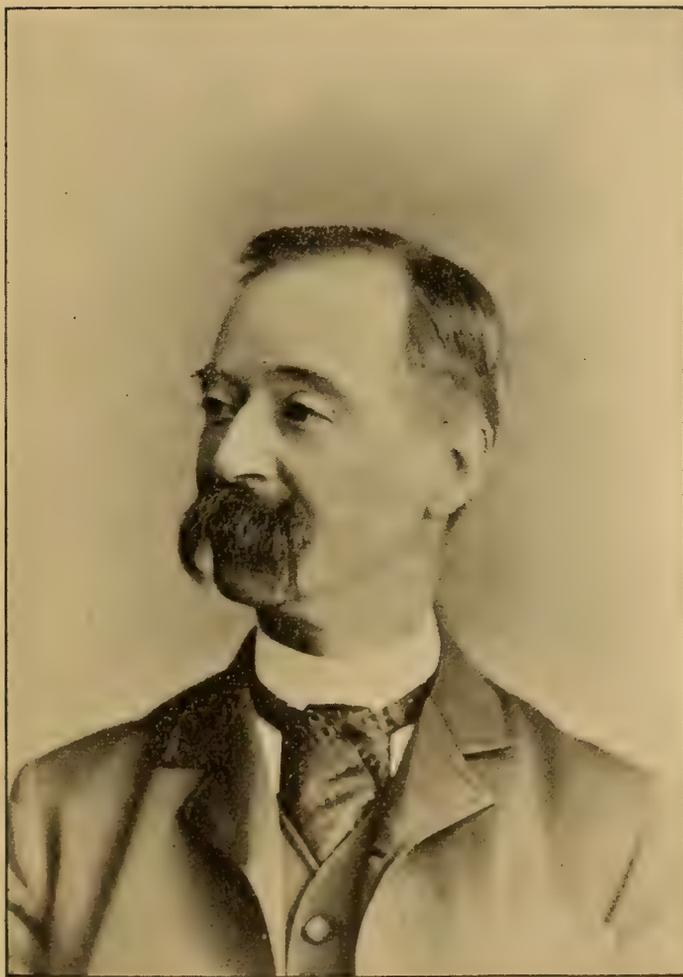
Yours Truly
J. L. Fox

EMIL MAHR

was born at Wiesbaden, March 25, 1851, the son of a physician of that place. As early as 1868 he was sufficiently advanced as violinist to appear in a concert given in Wiesbaden, by Wilhelmj, and in 1870 he went to Berlin to study with Joachim. Here he remained four years, studying and making several concert tours, one with Dr. Louis Maas, at that time resident at Leipzig, and in 1876 went with Wilhelmj as one of the first violins to Bayreuth in the Wagner festival. Wagner personally complimented him repeatedly for his satisfactory playing, and made much of him. In 1877 he was appointed concertmaster of the orchestra at Mayence, one of the best in Germany, the conductor being E. Steinbach. He spent seven years in London as solo violinist and conductor, and in 1887 accepted a call to the violin professorship of the New England Conservatory, where he is making a distinguished record.

ORVIN L. FOX,

Editor and proprietor of *The Indicator*, is a native of Vermont, and he was born in the town of South Hardwick, Lamoille county, Jan. 16, 1844. His father, John Fox, was an officer who served with distinction in the war of 1812. The subject of this sketch worked on a farm until his eighteenth year, after acquiring a substantial education in the excellent schools of New England. In 1862 he moved to Sanbornton Bridge, New Hampshire, where he engaged with a large woolen factory, for a term of one year, during which period he mastered the running of every machine connected with the manufacture of woolen goods, from the "picker" to the "finisher." In 1863 he went to Boston and from that city he ran a peddler's wagon into the surrounding Massachusetts towns after the fashion in which "Jim" Fiske, the whilom railroad magnate, founded his colossal fortune. Mr. Fox met with success in this business, and in 1865 went to St. Louis, where he engaged in the directory business, being connected with Richard Edwards in the publication of the Mississippi River Gazetteer and Directory. In 1866 he removed to Chicago and purchased a paper called the *Railroad and Merchants Journal*, the first railroad paper of any note published in this country. After conducting this paper for some time, Mr. Fox sold out, and he afterward was associated with various parties in the publication of *The Land Owner*, *The American Builder* and the *National Live Stock Journal*. After the great Chicago fire Mr. Fox started *The Western Manufacturer*, also *The Horseshoer and Hardware Journal*, which are still in existence. In 1879 Mr. Fox began the publication of *The Indicator*, which has steadily grown in favor as a fair, able and impartial musical journal. It gives equal representation to the interests of the musical profession and the music trades.



James M. Tracy

MR. JAMES M. TRACY.

A diligent and enthusiastic worker for the cause of music in America is Mr. James M. Tracy, who at the present time is actively engaged as a teacher in Boston. Mr. Tracy is a native of the good old New England town of Bath, N. H., but his parents removed to Concord when he was very young, and it was in the city schools of the latter place that he received his early education and imbibed a love for the art to which he has devoted his career. He was born in 1839, and at an early age he began the study of music, under the guidance of John Jackman, a teacher of considerable repute locally. Outgrowing the capabilities of his instructor, he made his way to Boston, where he pursued his studies for two years with L. H. Southard and Carl Hause. He gave such striking evidence of the possession of unusual talents that he was encouraged to go abroad to complete his education. This he did, and selected for the purpose that *alma mater* of artists and teachers, the Leipzig Conservatory. For two years he remained at this unsurpassed school, and then continued with private lessons under such teachers as Louis Plaidy, Dr. Julius Knorr and E. F. Richter. Mr. Tracy afterward went to Weimar, where he remained for nearly a year. Here he studied the organ and harmony with Prof. J. G. Toepfer, while Franz Bendel and the Abbé Liszt gave him his finishing touches in piano virtuosity. Returning to this country, Mr. Tracy first located at Rochester, N. Y., and he remained in that city for a period of five years, acting as instructor for three young ladies' seminaries, and winning golden opinions as an organist by his admirable work at Grace Episcopal church. In 1871 Mr. Tracy entered the Boston Conservatory as teacher of piano, organ and theory, and he remained in that institution for eleven years, his well considered work being a feature of the conservatory's success during that period. Since severing his connection with the conservatory, Mr. Tracy has devoted himself to private teaching in Boston, giving a portion of his time each week to classes at Dean Academy, at Franklin, Mass., where he is at the head of the musical department. An idea of the amount of work that Mr. Tracy has accomplished may be gleaned from the statement that he gives every year a series of classical concerts in Boston, and for these he has just announced the eighteenth season. Mr. Tracy has found time and inclination to write extensively and ably upon all subjects cognate to musical art. As a critic his acumen and his justice are alike acknowledged, and many of his compositions have met with marked favor. Most of these works consist of thorough and practical books, relating to the theory of music, which are valued wherever they have been introduced. Mr. Tracy is a hard-working student, and he has been a highly successful teacher.

JOHN JEFFERS.

Born on a farm near Massillon, O., in 1860, and brought up to a farmer's life, John Jeffers had no great opportunities for musical education. Still he loved music and love soon found out a way to study in some fashion, however imperfect. At the age of twenty he began to teach school and attend college, still continuing his musical studies, and gaining whatever additional knowledge he could whenever chance brought him in contact with musicians. The release from manual labor was a glad one for the young man, and he made rapid progress. For a while he attended medical lectures at the Western Reserve Medical College, Cleveland, O., but the musical instinct in him was too strong to be smothered. He went back to his art and began teaching, not without success. In the spring of 1886 he removed to Chicago, completed his studies and won reputation as a teacher, in which work he is still engaged. Mr. Jeffers is also the composer of several pieces for the piano, principally of the lighter kind, and of a book adapted for self instruction on the piano. Mr. Jeffers has decided literary ambitions, and is already known creditably from his work as co-editor of *The Musical Manual*.

GEORGE SCHNEIDER.

This well known pianist and teacher was born in Marburg (Hessen-Cassel) in 1844. He was a pupil of Moscheles, Plaidy and Richter at Leipzig, in 1862 and 1863. He seems to have made excellent use of his opportunities, for, after leaving Leipzig, he commenced to teach music with great success in Hungary. He lived there for three years, continuing his studies all the time, and in 1866 came to Cincinnati, where he has ever since resided, and where his artistic work has placed him in the front rank of pianists and teachers.

CHAPTER XX.

COMPOSERS OF SALON PIECES AND CHAMBER MUSIC.

CONSIDERING all the circumstances, the results of the first hundred years of American musical life are surprisingly rich. In the nature of the case, it is still too soon to expect a school of national music, in any important particular different from that of Europe. Our young musicians study in Europe, they speak and think about music in foreign tongues, and foreign models are the subjects of imitation by them, not only in their school days, but later, when they would appeal to the public upon their own amount as tone-poets. Music has been created in America within the period covered by the present work. An experienced musician, educated at Leipzig, Mr. John F. Petri, speaks of the condition of popular taste in Baltimore when he landed there in 1831. He says: "When I arrived in Baltimore in 1831 music was yet in its infancy or cradle. Even in good society and among well educated people nothing was appreciated beyond waltzes, marches and variations on some familiar theme, or simple airs from some of Rossini's operas. The *Battle of Prague*, by Kotzwara, the overture to *The Caliph of Bagdad*, Beethoven's grand waltz, Von Weber's last waltz and Steibelt's *Storm Rondo* were fashionable music. There were a few educated musicians or 'professors of music' as they were called, among them were H. Giles, C. Meinecke, John Nenninger, Henry Dietmann and your humble servant who worked hard for better music."

The condition of affairs thus simply characterized by Mr. Petri was general throughout the country. In New York musical taste was farther advanced at that time, but even in Europe the taste was then, and continued to be for some years later, for much the same kind of music as this described by him. It will be remembered that in 1831 only the earlier parts of the Beethoven music had become known to the musical world outside the circle of most advanced musicians in Vienna and a few other cities of Germany. Schubert was entirely unknown, and Schumann, Mendelssohn and Chopin were only new composers, as yet unproved. In

spite of the novelty of the modern art in general, and the newness of America in it, in particular, our composers have already made an extremely creditable showing. At a single stride, as we might say, they have placed themselves abreast of composers in similar provinces abroad, especially in the province of the pianoforte, where the American student is on a par with the European, in opportunities for familiarizing his ear with the peculiarities of the instrument, and its possibilities.

LOUIS MOREAU GOTTSCHALK.

This gifted artist and composer was, in his day, by far the most prominent representative of the musical life of America, and enjoyed a fame which has not been attained by any succeeding pianist, though there are some to-day who have reached a higher musical plane of excellence, at least, in the art of composition. He was a native of New Orleans, La., where he was born May 8, 1829. His father came to Louisiana from England, and his mother was Aimée Marie de Brasle. His remarkable musical talent made its appearance at the early age of four, and he was placed under charge of Mr. Litellier, a New Orleans musician, under whom he made such progress that at the age of six he was on one occasion permitted to play the organ in church. He at the same time began the study of the violin under Mr. Ely, and at the age of eight appeared in public at a benefit concert of M. Miolan, a violinist connected with the French opera. At the age of thirteen he was sent to Paris, where he took lessons under Charles Halle, and shortly afterward under Camille Stamaty, studying harmony with M. Maledan. In 1844 he made his *début* as a composer with two ballades, *Ossian* and *Danses des Ombres*. In 1846 he made a tour through the Vosges, and in the season of 1846-47 gave a series of concerts, associated with the renowned Hector Berlioz, at the Italian opera. The following summer he visited Switzerland, and returning to Paris, gave a series of concerts, in which he met with flattering success. In 1849 he made a tour through France and Spain, remaining two years in the latter country, and on his return to Paris in 1852 created a genuine *furor* by his unexampled performances on the piano, both in his own compositions and those of the great masters. On his leaving for New York early in 1853, Berlioz wrote of him, Feb. 4 of that year:

Gottschalk is one of the very small number who possess all the different elements of a consummate pianist—all the faculties which surround him with an irresistible prestige, and give him a sovereign power. He is an accomplished musician—he knows just how far fancy may be indulged in expression. He knows the limits beyond which any liberties taken with the rhythm produce only confusion and discord, and upon these limits he never encroaches. There is an exquisite grace in his manner of phrasing sweet melodies and throwing off light touches from the higher keys. The boldness and brilliancy and originality of his play at once

dazzle and astonish, and the infantile naïveté of his smiling caprices, the charming simplicity with which he renders simple things, seem to belong to another individuality distinct from that which marks his thundering energy — thus the success of M. Gottschalk before an audience of musical cultivation is immense.

He gave his first American concert at Niblo's on Feb. 11, 1853, and met with a flattering reception. In October of that year he gave a concert in the music hall, Boston, but was coldly received, and met with unfair treatment from the critics, who at that time could see nothing of merit that was not of German origin. During the winter and succeeding summer he gave concerts throughout the middle states, going to New Orleans, returning to New York in September and appearing in Philadelphia in November. He then went to the West Indies, where he remained six years, returning to New York in February, 1862, and appearing in April of that year in Chicago with Carlotta Patti, George Simpson Morcuc and Carl Bergmann. In 1865 he sailed for San Francisco, thence to Chili, subsequently touring through the South American states. In May, 1869, he went to Rio Janeiro, Brazil, where he organized a grand musical festival which was given at the opera house Nov. 26. During the performance he was seized with illness. He was removed to Tijuca in the hope that the air of a higher level would relieve him, but died there on Dec. 18, 1869. As a pianist Gottschalk possessed brilliant powers of technique and expression.

Art was to him a religion. While he was playing he became utterly absorbed in the music, and, watching his face, it seemed as though he was looking far beyond the present scene, and translating on his instrument the poem which was being sung in his soul. The French said of him : *Il est mieux que bien*, and a French writer, speaking of his playing, says : " His talent united power and grace, precision and originality, wonderful playfulness with the utmost severity of style : he was at the same time tender and elegant, nervous and pathetic, full of finish and expression, not forgetting poetry : in short, he charmed, seduced, compelled, subjugated." As pianist and composer perhaps the adjective that best describes his work is " finished." He played music as he wrote it — lovingly, throwing into its expression all his strongly marked individuality.

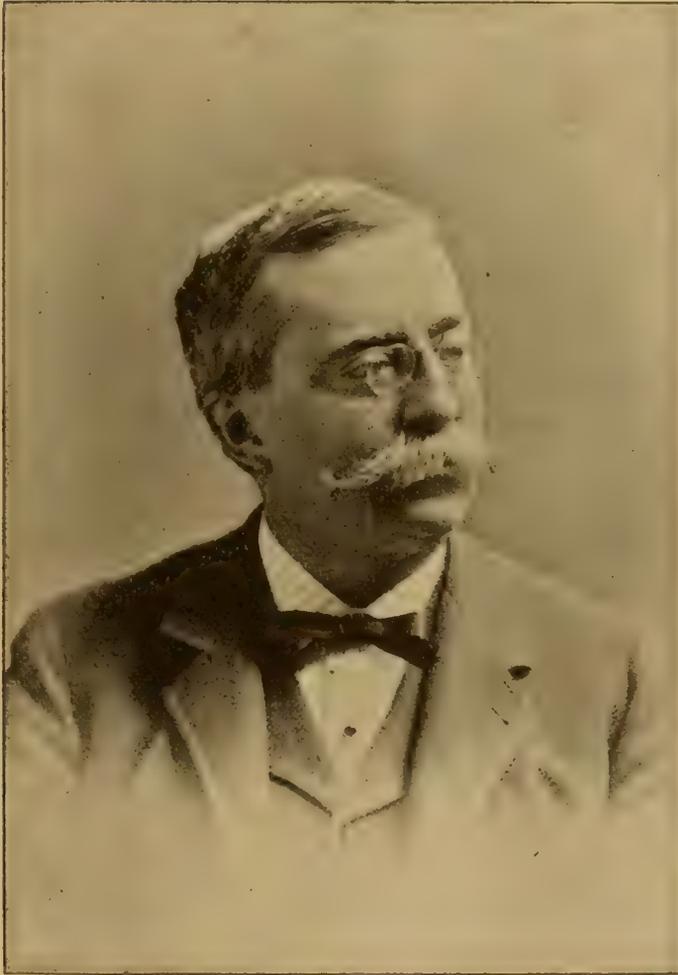
Among his works are *Mancenillier, Chasse de Jeune Henri, Sonje d' une Nuit d'Été* and *Moisonneuse Mazurka*, 1847 ; *Carnaval de Venice, Jerusalem, Chant du Soldat, Ricordati* and *Valse Poétique*, 1857 ; *March Solennelle, Minuit à Séville* and *Réfilôts du Passe*, 1858 ; *Manchega (Étude), Souvenir de la Havane, Ardennes, Jeunesse Muzurka, La Chute des Feuilles*, 1860 ; *Polonia*, 1861 ; *Caprice, O Ma Charmante, Caprice Suis Moi* and *Berceuse*, 1861 ; several songs, 1863 ; *La Colombe, Ojos Criollos, Misere du Trovatore, Réponds Moi* (duo) overture to *William Tell* and songs, 1864, and a song and duo, *La Galina*.



[Handwritten signature]

WILLIAM MASON, MUS. DOC.

It is a pleasure to be able to open the biographical department of this work, devoted to the more important figures in American musical life, with the name of Dr. William Mason. For several reasons: Because he is a thoroughly representative American artist; because of his distinguished eminence in the profession of music; because of his high popularity with musicians everywhere, who have ever been brought into contact with him, or who have knowledge of him; and lastly, because he is the son of Dr. Lowell Mason, and seems in his art work and life to fully exemplify the results which musical culture in America has reached very largely through the labors of the late Dr. Mason. William Mason was born in Boston, Jan. 24, 1829. At a very early age he manifested a striking musical talent, and at seven, on one occasion, played the accompaniment to the choir at the Bowdoin street church, his father standing beside him and filling in the interludes. Though Dr. Mason was proud of and gratified at his son's natural talent in an art in which his own life was bound up, he had no desire to see the boy adopt music as a profession, and hence abstained from encouraging him. Young Mason, however, persevered in self-study, and under his mother's supervision practiced for one hour every day, and in this way carefully mastered the elementary principles of the art. About 1844 he was placed under the care of Rev. Dr. Thayer, of Newport, for intellectual training, and while there played the organ in his preceptor's church. On his return to Boston he played the organ for his father's choir, and at the same time took lessons on the pianoforte from Mr. Henry Schmidt, a professional music teacher. He made his first public appearance as a pianist at one of the symphony concerts of the Boston Academy of Music, given at the Odeon, March 7, 1846, and a few months later, 1846-47, played the pianoforte part throughout the entire series of chamber concerts given by the Harvard Musical Association. He also made many appearances in other cities, and began to be talked about as a rising and talented pianist. At this time the elder Mason had in contemplation a clerical career for his son, but as the latter leaned more and more strongly to music, it was decided to send him to Germany for education in music. That he should become a teacher of the art, however, was not thought of, as he was in those days characterized by extreme diffidence, and it was not till later that he gave evidence of the inheritance of those keen analytical qualities by which the late Dr. Mason was marked, and which have in more recent years so eminently distinguished the subject of this sketch. At Leipzig, in 1849, he entered upon the study of the pianoforte under Moscheles, of harmony under Moritz Hauptmann, and instrumentation under E. F. Richter. Subsequently he



William Mason

studied pianoforte at Prague, Bohemia, under Alexander Dreyschock, and during a portion of the years 1853 and 1854 was with Liszt, at Weimar. Among his associate students at this Mecca of aspiring art were Anton Rubinstein, Hans von Bulow, Karl Klindworth and Dionys Prückner. It was impossible that with a natural musical faculty, with such a teacher and with such a musical atmosphere, Mason should not become an accomplished musician. He was some five years abroad, during which he played with good success in Prague, Frankfort and Weimar, and in 1853 made a brief trip to London, where he appeared at a concert given at Exeter hall, by the Harmonic Union Society, playing Weber's *Concertstück*, with orchestral accompaniment, Sir Jules Benedict conducting the orchestra. Here his success was of the most gratifying description. He played at one other concert in London, returning to the prosecution of his studies in Germany. He returned to America in July, 1854, and shortly after his arrival set out on a concert tour, playing first in Boston, then in New York, afterward in the larger New England cities, then through New York state, Ohio, etc., to Chicago, giving concerts with success at most of the larger places along the route. These concerts were given entirely without assistance, Mr. Mason playing through a programme of some eight or ten pianoforte pieces, illustrating different styles, and holding the interest and attention of the audiences to the end. It is believed that these were the first concerts of the kind consisting of pianoforte playing solely, without other attraction, given either in this country or abroad, although in more modern times they have become quite frequent. Concert giving, however, was distasteful to Mr. Mason, as he disliked traveling and the necessity of repeating the same pieces so constantly, and much preferred a stationary home life. Consequently, on his return from this tour, he settled in New York, where he has since mainly occupied himself in teaching, playing in public only occasionally. In the winter of 1855-56, he established, in connection with Carl Bergmann, Theodore Thomas, J. Mosenthal and George Matzka, a series of classical soirées, at which the instrumental works of Haydn, Mozart, Beethoven, Schubert, Schumann, etc., were performed. At the end of a year or so, Mr. Bergmann withdrew and his place was afterward supplied by Mr. F. Bergner. Under the new organization the concerts were continued for about twelve years, until 1868, and acquired a wide reputation as the "Mason and Thomas Soirées of Chamber Music." Many of the works of Robert Schumann were produced for the first time in this country at these concerts, and, indeed, there was hardly a programme in which this now world-renowned master was not in some way represented. Mr. Mason, in connection with Mr. E. S. Hoadly, is the author of two pianoforte methods,

and also a system of *Pianoforte Technics*, which was published in 1878, in which latter work Mr. W. S. B. Mathews was connected with him as associate editor. During the last thirty years he has followed very closely his vocation as a teacher of the pianoforte, and many of his pupils have attained eminence in the musical world, some of them being artists of the front rank. Among them may be mentioned Mr. William H. Sherwood and Mrs. Sherwood, Mrs. Agnes Morgan, Miss Jessie Pinney and Mr. E. M. Bowman. In July, 1872, he received from Yale College the degree of Mus. Doc., a few weeks before the death of his father, giving him the pleasure of seeing this mantle fall on the son. In regard to Mr. Mason's pianoforte compositions, an eminent teacher and musical critic says:

"As a composer for the pianoforte, the name of William Mason stands very high as well in Europe as in America. Every one of his pieces is a gem of admirable finish. In them he has freely employed his great mastery of the piano and his rare ability as a harmonist. A number of them display a high degree of spontaneous melodic invention—as, for instance, the beautiful *Amitié pour Amitié*. But, in general, Mr. Mason's works excel in those qualities, too rare in American music, refinement and exquisite elegance. One may search modern pianoforte literature through and nowhere find more delicate and beautiful pieces than the *Berceuse*, *Monody* and *Reverie Poétique*. All these require superior qualities of playing for their just performance; but when played with the ease and expressive coloring the author gives them, they are works long to be remembered. In point of style they are very original. Not but what one may find here a trace of Schumann, and there a touch of Chopin, for not to have profited by the discoveries of those who wrote earlier is by no means a credit to a writer. But the style in its entirety is original. Its most noticeable peculiarities are its avoidance of hackneyed chord progressions and familiar formulas, and especially the fact that all dissonances are as perfectly resolved as if they had occurred in strict writing. In propriety and elegance of harmonic diction, Mason is not only alone among American writers, but equaled by very few in Europe. It is this mastery of the art of expression that gives such piquancy and enjoyability to the grotesque trifles he sometimes indulges in; like the curious fantasia on *Ah! vous dirais-je, maman* (*Haste Thee, Winter*), the *Romance Étude in G Minor*, and his improvisations on familiar airs. These are really pianoforte witticisms. They are the playful moments of a sprightly and cultivated fancy, and we look in vain elsewhere for their parallel. The light drawing room pieces, so well known, the mazourkas, polkas, dances and galops, although mere moments of play, and not of serious artistic import, are written with the same care and refinement as the more lasting works. It is also to be set down to Mason's credit, although doubtless to the loss of the public, that he has never perpetrated an operatic fantasia or a set of variations on familiar airs. The teacher often regrets Mason's reserve in this respect, for no one else knows better how to embellish and diversify a theme. But, notwithstanding the testimony of *Dance Rustique* and the like, Mason's ruling affection in music is in the domain of elevated and serious sentiment, of which the *Berceuse* and *Reverie* are his best outward expressions. In a pedagogic point of view, these compositions have a remarkable value. They are almost equal to Schumann's in their awakening effect upon the pupil's intelligence, while as studies in piano playing they lie more nearly in the line of modern pianoforte virtuosity. They always conduce to an elegant and refined style of playing. * * * High as Mr. Mason stands as a performer and composer, yet it is as a teacher that he is doing his grandest work and achieving his highest success. His work seems to stimulate the minds of his pupils by imparting the great principles which lie at the foundation of all success; and we cannot close this sketch more appropriately than by quoting the words of one of his pupils, which convey the highest possible compliment from a pupil to the teacher: 'He not only imparts musical knowledge and skill, but he gives me principles of action; he makes my life better.'"

The following is a list of the pianoforte compositions of William Mason in the order of their number:

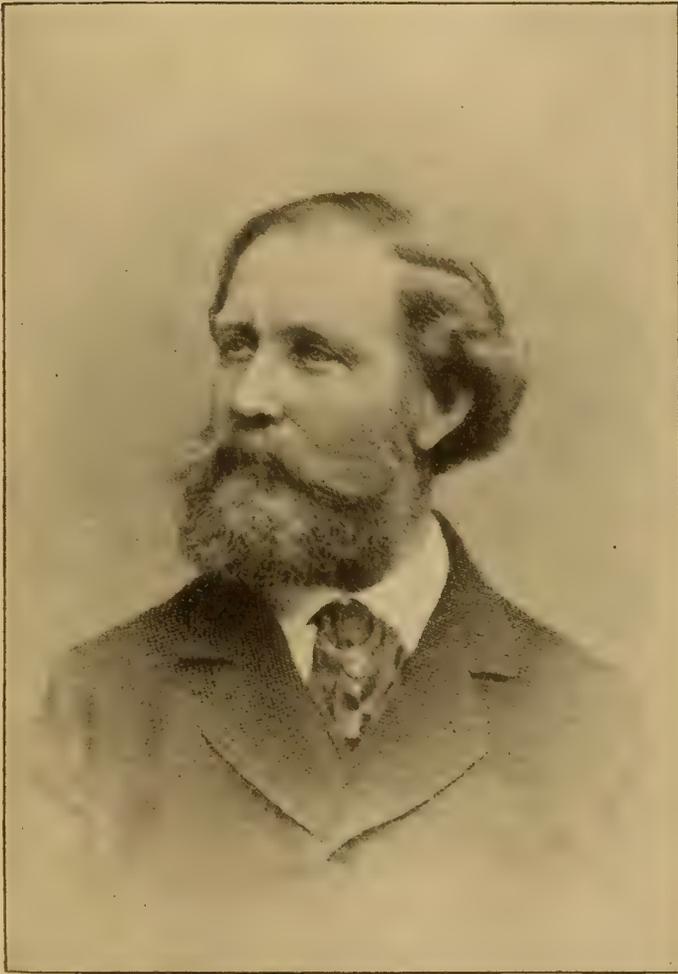
Deux Romances sans Paroles. B flat, E flat. *Les Perles de Rosée.* (Melodie variée.) *Impromptu. Amitié pour Amitié.* Morceau de Salon. The same arranged for four hands. *Valse de Bravoure. Silverspring. Trois Valses de Salon:* 1. *Rien que la Valse;* 2. *Toujours;* 3. *Pour la Dernière Sois. Trois Préludes.* E major, B major, G minor. *Étude de Concert. Lullaby.* (Cradle Song.) *Concert Galop. Ballade* in B major. *Monody* in B flat major. *Polka Gracieuse. Barcarole et Ballade. Danse Rustique a la Gigue. Valse Caprice. "Billie-it"* (Polka.) *Deux Reveries:* 1. *Au Matin;* 2. *Au Soir. Springdown. Mazurka Caprice. Springflower.* *Impromptu. Caprice Grottesque. "Ah! vous dirais-je, Maman." Deux Humoresques de Bal:* 1. *Polka Caprice;* 2. *Mazurka Caprice. Reverie Poétique. "So-So."* (Polka.) *Teacher and Pupil.* Eight Duos for four hands. 1. Malbrook; 2. Charming Little Valley; 3. Mary Had a Little Lamb; 4. Life Let Us Cherish; 5. Sleep, Baby, Sleep; 6. Baby Bye, Here's a Fly; 7. The Honest Old Miller; 8. Buy a Broom; *Valse, Freyschutz; Air, William Tell; Polly Hopkins. Badinage.* Amusement for four hands. *Valse Impromptu. "Pell-Mell."* Galop fantastique. *Prelude* in A minor. *Two Caprices.* 1. Scherzo; 2. Novellette. *Romance Étude. La Sabotiere. Danse aux Sabots. Berceuse. Three Characteristic Sketches.* 1. Fantasy; 2. Contentment; 3. Whims. *Dance Caprice. Toccata. Dance Antique. Serenata.* (For Pianoforte and Violoncello.) The same transcribed for Pianoforte Solo. *Melody. Scherzo. Romance. Idyl. Minuet.*

Pianoforte Duos for four hands: *March.* (Didactic); *Redowa,* also for teacher and pupil.

Methods and Exercises. a. A Method for the Pianoforte, by Wm. Mason and E. S. Hoadley. b. System for Beginners in the Art of Playing upon the Pianoforte, by Wm. Mason and E. S. Hoadley. c. Mason's Pianoforte Technics. (Associate editor, W. S. B. Mathews.) d. Touch and Technic, or, The Technic of Artistic Touch.

CHARLES CALLAHAN PERKINS.

One of the most interesting of American careers, as well as one of the most useful and honorable, was that of Charles C. Perkins, who was born in Pearl street, Boston, March 1, 1823. He came of a family in whom public spirit was a trait, his father having given a handsome and valuable property to the Boston Athenæum in "consideration of the importance of the diffusion of knowledge to the liberty and happiness of any community." Inheriting ample means, every surrounding of his youth was of such nature as to give opportunity to a bright and buoyant nature to incline toward the sunlight of art. He graduated at Harvard in 1843, but had long before been educating himself in æsthetic pursuits, in which he had mapped out a life of usefulness. In 1843 he went abroad to Rome, where he underwent a studious course in painting. In 1846 he settled in Paris, where he frequented the opera, the conservatoire and the chamber concerts, and where his natural love for and interest in music received a quickening inspiration. At this time he writes home: "It is hard we cannot have some music in America; but such an evil, I hope, can be remedied by energy and perseverance." He soon began to compose, producing a number of melodies and some serious works, some of which were afterward performed at a public concert to the acceptance of the Parisian musical critics. One of the critics warned him against attempting to succeed



Charles C. Perkins

in music as well as in painting, and to choose between the two. In 1849 he returned home, and though not abandoning altogether his interest in painting and sculpture, he for the next ten years devoted himself to music. "He gathered the few good musicians about him," says Dr. Samuel Eliot in his memorial volume, "and with their aid gave frequent chamber concerts at his residence. In 1850 he was elected president of the Handel and Haydn Society, and served as conductor at one or more of the public performances of that body. He appeared in the same capacity at a concert of his own, at which some of his compositions were performed and much applauded." In 1851 he visited Germany and became the piano pupil of the celebrated Moscheles at the Leipzig Conservatory, and improved to their utmost the admirable musical associations with which he was surrounded. A quartette of his composition was sent home and brought out by his friends of the Mendelssohn Quartette Club in the winter of 1853. *Dwight's Journal of Music* describes these as presenting themes of more than ordinary tastefulness and originality. Of the *andante*, in which Perkins greatly excelled, the critic of that journal said: "The *andante* movements of all his compositions have always appeared to us most successful. They bear a mark of their own." The years 1854-56 he spent at home, the center of a musical circle, both public and private, of constantly widening influence. He made the largest subscription to the Boston Music Hall, and when completed, presented to it a bronze statue of Beethoven. During this period he was married to Miss Frances Bruen, daughter of Rev. Matthias Bruen, of New York, by whom he had a family of three children, whom he had the happiness of seeing all grow to honorable and useful manhood and womanhood. In 1857 he returned to Europe, remaining twelve years, which he devoted to art, more particularly to that of sculpture. In 1869 he returned home permanently, and was before the public for over twenty years as an art writer and critic, whose authority was recognized even in Europe. In 1875 he became, for the second time, president of the Handel and Haydn Society, and held the position till his death, taking active and valuable part in preparing and carrying out the public performances of the society. One of his latest literary labors was a history of this organization, which he left unfinished. His services to education and other arts were unexampled in their generosity and industry, but they have no special place here. In 1886, while visiting his son's summer home at Windsor, Vt., he was unfortunately instantly killed by a runaway while driving. His death was a loss to science and art, mourned both in America and Europe, some of the most profound expressions of sorrow coming from London and Paris.

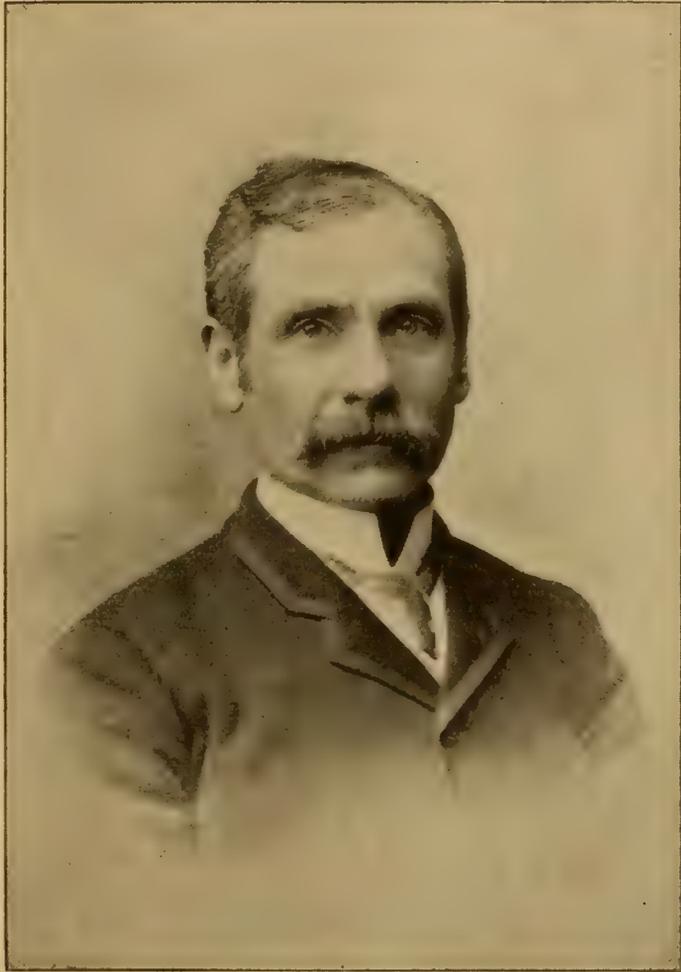
JAMES AUSTIN BUTTERFIELD.

Mr. Butterfield is a native of the old hunting county, Hertfordshire, in England. He was born May 18, 1837. His early life is an instance of a certain curious inconsistency on the part of many parents who train a child in certain lines of thought, and when the boy grows up and follows those lines to their logical conclusion, condemn the results of their teaching, not blaming their own short-sightedness, but finding fault with the inherent pig-headedness of youth in general. The father made a tiny violin, about eight inches long, for the child, and taught him to play. At the age of four he could play plain psalmody at sight, and when he was only six years old he played the violin in the chapel choir beside his father, who played the 'cello in the little orchestra. Two years later he was playing the violin and singing alto in the Harmonic Society of the town. It was a precocious development. Just about this time we find him playing the first violin part of the *Hallelujah Chorus* before Stephen Glover, who was much struck by the boy's ability, and wanted to undertake his education. While in the society he studied Handel's, Haydn's, Mendelssohn's and some of Neukomm's oratorios, besides many English works. Under Hullah's system of voice culture his voice developed into a rich alto, and repeated efforts were made to get him as a choir boy in Westminster Abbey, but his parents would not consent. Perhaps Tenniel's cartoons, which came out about this time, representing "the Westminster choir boy, meek and mild" (in his nice little white surplice) and "the Westminster choir boy, fierce and wild" (out of his surplice, with hair flying to the four points of the compass, taking part in a tremendous pitched battle in the abbey close, while one of the combatants is following Mr. Jingle's advice and nursing a damaged eye by holding it against a cold lamp post) may have had something to do with the decision.

Young Butterfield, although attending diligently at school all the time, had so mastered Händel that he was able to sing the most difficult solos at sight. He was further trained by Lady Watson, who was an able vocalist and pianist. When his voice began to change he again took up the violin, and was elected deputy leader of the Harmonic Society. At the age of fifteen it became apparent that his voice would be a tenor. His musical dreams were rudely banished by his parents putting him to a trade. But the ambitious young spirit could see something shining beyond the dusty ways of commerce, and he resolved to take a short cut to it. His parents would not allow him to follow music as a profession (after they had led him to Pisgah, would not let him descend to the plains of the promised land), so he wandered away to America by himself. New England did not welcome him warmly (why should they welcome a wan-

dering boy stranger whether he be an angel in disguise or not?), and Butterfield came to Chicago. He was now nineteen. He taught the violin and singing schools in the country. Not without success, for he made money enough to return to England, and induced his parents to sell out and come to Illinois. For a while young Butterfield was in Florida, conducting the Tampa Musical Academy until the outbreak of the war. Then he established the music house of Butterfield & Co. at Indianapolis, where he issued *The Musical Visitor*, the first musical journal published in Indiana. In 1867 he sold out his business and came to Chicago, where he remained until 1880, teaching voice culture and harmony, and holding musical conventions. He became the director of the Centenary Methodist Episcopal choir in 1868; was conductor of the Chicago Mendelssohn Society, which attended the great peace jubilee; and in 1873, at the Chicago jubilee he had under his baton 1,028 voices and 275 instruments. Finding his health failing, he removed in 1880 to Norwich, Conn., where for some time he was director of the Norwich School of Vocal Art. He received the degree of A. C. M. in 1887 and F. C. M. in 1888 from the American College of Musicians.

Mr. Butterfield is a good conductor, has a critical ear, an expressive beat, and the ability to pick and train a large chorus successfully. He has also done much good work as a writer, having written about 150 songs—who doesn't know *When You and I were Young, Maggie?*—thirty anthems of various styles; several piano compositions, most of which, however, are unpublished; many unpublished orchestral pieces; *The Requisite*, a book for conventions; *A B C of School Singing*, fifty two-songs, and *The Star of the West*, for schools; a comic opera in two acts, called *Paraphonia*; two two-act comedy operas, *The Race for a Wife* and *The Widow Glass*; and two dramatic cantatas, *Ruth the Gleaner*, and *Belshazzar*, each in five acts. The latter is by far the best known of his works. It is a spectacular cantata, which has been given over 1,000 times. It contains some stirring choruses, and there is in it a clever scenic illusion, the handwriting on the wall, which greatly heightens the effect of the music. *Paraphonia* has only just been completed. It contains some well worked climaxes, especially the finale to Act I; a pretty madrigal, with fugue; some interesting choruses and concerted numbers, and not a few popular melodies. Popular in style, it is, as a whole, an effort of decided merit. In all Mr. Butterfield's operas there is a strong dramatic coloring, with good harmonic structure. The ensembles are well worked, and the melodies and orchestral effects pleasing and interesting. For the past ten or twelve years Mr. Butterfield has been devoting most of his attention to teaching singing, which art he studied with Lamperti,



J. A. Butterfield

Shakespeare, of London, and with Mr. Chas. Lunn. He returned to Chicago in 1888, and accepted again his old place at Centenary Methodist Episcopal church.

ARTHUR FOOTE.

Among the more accomplished of the younger American composers there is one whose success has in it this farther element of interest, in the fact that he is an American whose talent has been entirely formed in America, and by American teachers.

Arthur Foote was born of a good New England family at Salem, Mass., March 5, 1853. He pursued the usual course of a well bred New England boy, passing successively through the district school, academy, and at length graduated at Harvard in 1874. He had already made considerable study of music, both upon instruments and in theory, and under the competent instruction of Mr. Stephen A. Emery had made considerable progress in composition. He now entered seriously upon the study of music with the intention of making it a life-long profession. His teachers were Mr. B. J. Lang in organ and pianoforte playing, and Prof. J. K. Paine in composition. In 1875, after examination, he received from Harvard the degree of A. M. in music. Since 1876 he has been engaged as a successful teacher of the pianoforte in Boston, and since 1878 has been organist of the First Unitarian church. In daily work as an interesting and stimulating instructor in art Mr. Foote leads an honored life; but he is better known to the outside world by his compositions, which indicate talent of a high order. The range of them and the variety are alike remarkable.

The following is a complete list of Mr. Foote's compositions: For pianoforte solo: Impromptu (G minor); Gavotte (B minor); Mazurka (G minor); Op. 6, consisting of five pieces; Prelude and Nocturne (F minor and F major); Sarabande (G major); Petite Valse (for the left hand); Polonaise (D major), and Gavotte in C minor (Op. 8, No. 1); Eclogue (Op. 8, No. 2); Suite in D minor (Op. 15), containing Prelude and Fugue, Romance and Capriccio; Sarabande and Courante of J. S. Bach (transcribed); Two Pianoforte Pedal Studies; Étude Album, a collection of études, selected and arranged in progressive order; and *Additions to Buttshardt Method of Pianoforte Technique*.

Songs for one voice, *Go, Lovely Rose! When Icicles Hang by the Wall* (baritone); *It Was a Lover and His Lass*; *The Pleasant Summer's Come*; *The Milkmaid's Song*; *Love's Philosophy*; *Love Took Me Softly by the Hand* (tenor); *My Love's Like a Red, Red Rose: I'm Wearing Awa' to the Land o' the Leal*; *Ho! Pretty Page with Dimpled Chin* (bari-

tone); *If You Become a Nun, Dear* (baritone); *Ask Me No More*, and *Come, Live with Me* (duet).

Chamber music: Three pieces for 'cello and pianoforte; trio in C major (Op. 5), for violin, 'cello and pianoforte; string quartette in G minor (Op. 4); three characteristic pieces for violin and pianoforte, *Morning Song*, *Menuetto Serioso* and *Romance*; for chorus; *Te Deum* in B flat minor; *Te Deum* in E flat, and *Jubilate* in E flat; *If Doughty Deeds My Lady Please* (for male voices); *The Farewell of Hiawatha* (for male chorus, baritone solo and orchestra); *Into the Silent Land* (for male or female voices).

Orchestral music: *The Wreck of the Hesperus* (for mixed chorus, soli and orchestra; Suite for string orchestra in E major (Op. 12), and overture, *In the Mountains* (Op. 14).

This last-named overture has been played at the Boston symphony concerts; the London symphony concerts, under Mr. Henschel's direction; at the meeting of the Music Teachers' National Association at Chicago, 1888; by Mr. Thomas in New York and Chicago; at the Worcester festival, 1888; and also at Van der Stucken's concert at Paris in July, 1888. Of the other pieces the trio in C major (Op. 5) has been played at Cincinnati, Detroit, Buffalo, Chicago, the Saturday popular concerts in London, at the Music Teachers' National Association meeting at Boston, besides about a dozen times in Boston and other towns in New England. The string quartette (Op. 4) has been played at the Euterpe concerts at Boston and at Detroit, San Francisco, etc. *If Doughty Deeds My Lady Please*, and *The Farewell of Hiawatha* were written for the Apollo Club, Boston, and the latter has also been performed at Brooklyn and San Francisco. *Into the Silent Land* was written for the 250th anniversary of Harvard College, while *The Wreck of the Hesperus* was written for the Cecilia Club, of Boston.

The quality of the pieces already issued, and the comparative youth of the composer, give promise of many more and probably still better works to follow. His music is poetic in style, smoothly written and pleasing.

WALTER PETZET.

Mr. Petzet was born at Breslau, Germany, Oct. 10, 1866. In 1876 his parents removed to Augsburg, where he began his musical studies, studying harmony with Arnokleffel, counterpoint with Rheinberger and score reading with Prof. Abel. He also studied at the Royal Music School, of Munich, graduating with honor in 1886. Subsequently he went to Frankfort-on-the-Main, in order to place himself under the

piano instruction of Haus Von Bulow. In 1887 he came to America, accepting a position as teacher of piano, composition and theory at the Northwestern Conservatory of Music, Minneapolis, Minn., where he has remained ever since. He began his career as a composer at the age of fourteen, and has since that time produced numerous works, published in Germany and in this country. Among them are: Op. 1, seven songs; Op. 2, four piano pieces; Op. 3, six songs, one symphony, one trio, two overtures, two rhapsodies, and also choruses, songs, etc. His first composition, seven songs, were published at Vienna, and were sung by Frk. Herzog, royal court singer, at Berlin. He has also composed a trio, which was played at the meeting of the N. M. T. A., in Chicago in 1888, and met with great success. As a performer he has appeared before highly appreciative audiences in New York, Boston, Pittsburgh and Chicago, and has in each instance sustained his reputation as an artist of merit and ability. His career at the Minneapolis conservatory proves him to be a musician and teacher from whom much may be expected in the future.

FREDERICK BRANDEIS

Was born in Vienna, July 5, 1835, and studied the piano with Ehrlich, Fischhof and Czerny. The latter was well satisfied with the work of his young pupil, but one day in 1848, when Brandeis appeared before him arrayed in all the glory of the revolutionary uniform, the old man, who was a staunch adherent of the imperial house, turned him out of his house with all speed. That revolution cost Mr. Brandeis' father his fortune, so he had to give up his studies on the piano with Pynkhert, and in composition with Ruffinatscha, and come to America with the family. In July, 1848, they landed in New York, where young Brandeis made his appearance as solo pianist and accompanist. After roaming through the country with various concert companies (among others, Wm. Vincent Wallace's), and living for a year and a half in the west, he settled in New York and devoted himself to composition and tuition. He is still engaged in the same work, and is much esteemed in both capacities. He is also the organist of Sts. Peter and Paul's Roman Catholic church, Brooklyn, and of the Forty-fourth Street synagogue, New York.

Mr. Brandeis has written a considerable number of piano compositions and songs. Among his principal works are the following: Instrumental—Waltz, poem dedicated to and played by S. B. Mills; polonaise in C, dedicated to Joachim Raff, and acknowledged by him in a very complimentary letter; *Toccata* in C; gavotte in A minor, much played by Mme. Rivé-King, and also played by Thomas' orchestra under



WALTER PETZET.



EDGAR S. KELLEY.



ROBT. GOLDBECK.



42 FRED'K BRANDEIS.



S. ARRILLAGA.

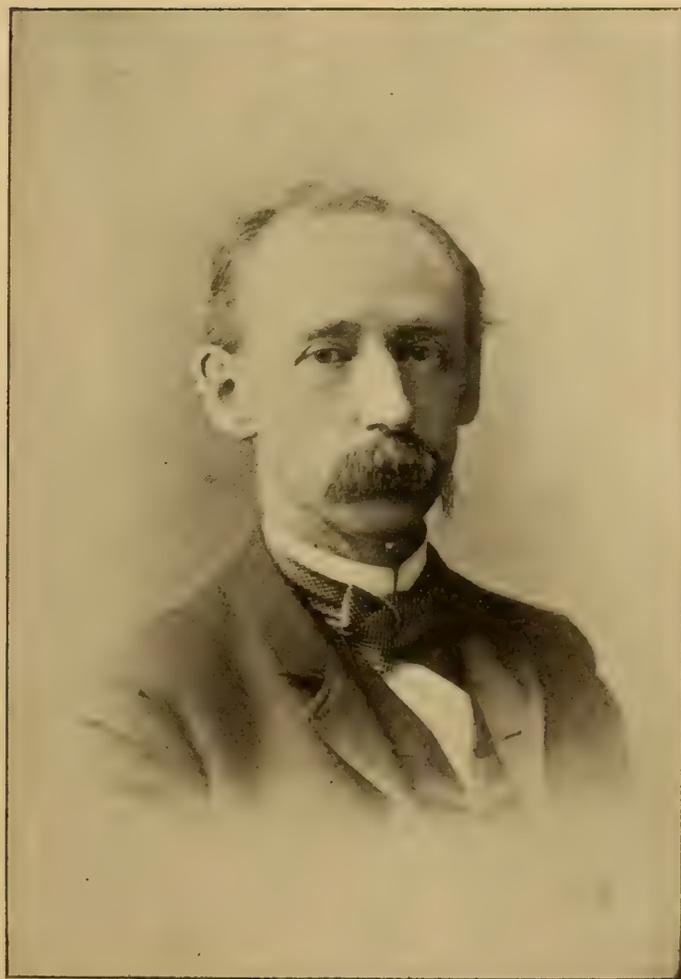
the name of *Danse Héroïque*; *Andante Elegiaco*; *Tarantelle Caprice*, and transcription of *Toreador Song*. Vocal—*My Love is Like the Red, Red Rose*, quartette; anacreontic drinking song, *Observe When Mother Earth*, for bass; madrigal, *Echoes*; ballades, *The Ring* and *The Sunken Cloister*, for soli, chorus and orchestra; and a festival *Tantum Ergo*, for soli, chorus and organ. Mr. Brandeis has also several works in preparation.

EDGAR S. KELLEY.

This talented young composer and littérateur was born in Sparta, Wis., April 14, 1857. He belongs to an old family which came to this country in 1635. His musical temperament was his mother's heritage, while his dramatic taste was due to his father's influence. At eight years old he began studying the piano with his mother, afterward taking lessons of Mr. F. W. Merrian, now of Minneapolis. From 1874-76 he was learning theory from Mr. Clarence Eddy, and then went to Stuttgart Conservatory, where his teachers were Wm. Kruger and Wm. Speidel. Mr. Kelley speaks sometimes of the methods employed there at that time in terms more unfavorable than polite, and says that through them he lost all ambition for piano playing. His organ teacher was Frederick Finck. Fortunately for the musical world Kelley afterward fell into the hands of Max Seifrig, the friend of Wagner and Berlioz, a gifted musician and an excellent teacher, from whom he learned much. In 1880 he returned to America and settled in San Francisco

His first orchestral work, *The Defeat of Macbeth*, was produced in January, 1882, and the following year Theodore Thomas played the overture at his concerts. The entire music was brought out at a concert in San Francisco on Feb. 12, 1885. In the winter of the same year it was also produced in connection with a magnificent setting of the play, and ran for three weeks, the longest run of that play, or of a serious musical work, up to that time. It was an unqualified success and the composer was persuaded to come east to produce some of the music at the meeting of the Music Teachers' National Association. He came, he saw, —and had his scores stolen! July 2, 1886. Mr. Kelley then went to New York, where he has since lived. In July, 1887 (July seems to have been an unlucky month with Mr. Kelley) he lost all his MSS. in the fire which destroyed the Metropolitan warehouse in New York. Fortunately copies of many of these were in the possession of friends. They were collected and others rewritten until about twenty were at length replaced, and they were performed at a musicale given by Mrs. Havemeyer in New York Oct. 28, 1887.

Mr. Kelley's principal works are as follows: Three pieces for the



Stephen Henry

pianoforte (Op. 2), No. 1 ; *The Flower Seeker*, No. 2 ; *Confluentia*, No. 3 ; *The Headless Horseman* ; grand polonaise (Op. 3) ; six four-hand pieces for the pianoforte (Op. 5) ; original theme with variations for string quartette (Op. 1) ; *Phases of Love* (Op. 6) ; six lyrics for voice and pianoforte, words by American authors (including *The Lady Picking Mulberries* ; *Nuptial Ode* for tenor solo, male chorus and orchestra (Op. 4), composed for the wedding of Mr. John Parrott, the leading patron of music in San Francisco ; music to Shakespeare's *Macbeth*, consisting of overture, various melodramas, entr'acte music, chorus of spirits, *Royal Gaelic March*, and *The Defeat of Macbeth* (Op. 7) ; and a comic opera in two acts, the text by A. C. Gunther. In addition to the above Mr. Kelley has in preparation a large number of sketches of songs, orchestral pieces, operas and another melodramatic accompaniment to a play. Besides the high reputation which Mr. Kelley has won as a composer, he is a frequent and welcome contributor to the musical journals and magazines, and is also a pianist of no little merit.

STEPHEN ALBERT EMERY.

Many of the younger American composers have been indebted to Mr. S. A. Emery for their instruction in the art of composition, and he stands in the front rank of American theorists. Mr. Emery was born at Paris, Oxford Co., Me., Oct. 4, 1841. His father, Hon. Stephen Emery, was a distinguished lawyer and judge, and a man of remarkably fine mind. Young Emery early manifested a strong love for music, and he even composed some little pieces before he was able to read notes, an elder sister showing him how to write them. After a common school education he entered upon a collegiate course at Colby University in the fall of 1859, but owing to ill-health and impaired sight, he was compelled to leave after the freshman year. He, then as a pastime, took up the study of the piano and harmony, his teacher being Henry L. Edwards, of Portland, Me. Acting upon the advice of his teacher, he went to Leipzig in 1862, and there for two years he studied with Richter, Papperitz, Plaidy and Hauptmann. After a short additional time in Dresden he returned to the United States, remaining in Portland until the great fire there in 1866, when he removed to Boston. He was engaged as teacher of the piano and harmony at the opening of the New England Conservatory of Music, in 1867, and was afterwards appointed professor of harmony, theory and composition in the Boston University College of Music. Mr. Emery has written many piano pieces and songs. His *Foundation Studies in Pianoforte Playing*, Op. 35 (written for his own children), is a remarkably simple and easy course for beginners, while his *Elements of Harmony* is used throughout



Ed. Alex. Forster

the country. His lectures and editorial contributions to the *Musical Herald* have exercised a decided influence in elevating the standard of musical taste.

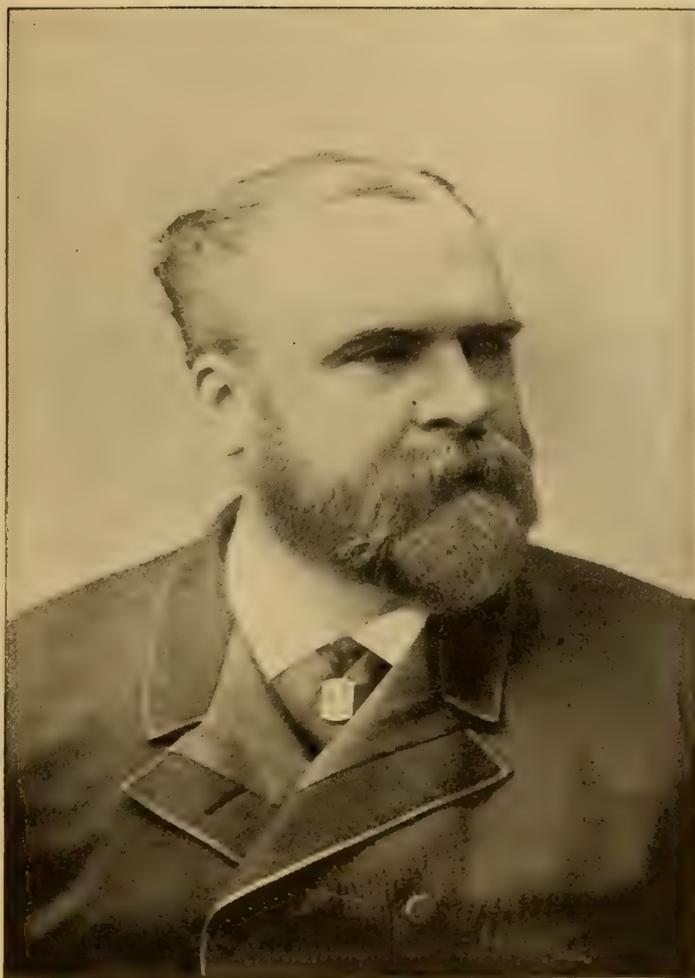
Mr. Emery has a national reputation as a lecturer upon musical subjects, a contributor to musical papers, a composer, a teacher of harmony, counterpoint and piano. As a composer he has written about a hundred and fifty published pieces, all of which are musicianly, and many of which have enjoyed a large share of popular favor.

WILLIAM F. SUDDS

Was born in London, England, March 5, 1843. He was seven years old when his parents came to the United States and took a farm near Gouverneur, N. Y. He was of a musical disposition, and at the age of fifteen he could play the violin, guitar, flute, cornet and violoncello. Afterward, through the kindness of a friend, he was able to get some piano practice. His first music lessons were given him by a French professor while he was a convalescent soldier at the hospital, New Orleans, in 1864. He entered the Boston Conservatory of Music in 1873, studying the organ under Eugene Thayer, and the violin and composition under Julius Eichberg. Mr. Suds is still living at Gouverneur, where he has a fine music store. As a business man he is enterprising, energetic and successful. As a composer and author he has done a great amount of work. He has published books of instruction for piano and reed organ, organ gems, organ voluntaries and *Modern Library* for violin and piano, and for flute and piano. His musical works comprise nine services, thirteen anthems, sixteen sacred duets, ten sacred trios, eight secular quartettes, and several songs and duets. He has also written for the piano a bouree, gavotte, march, and three sonatinas and seven orchestral pieces, including three overtures, barcarolle, waltz and march. In addition to these, Mr. Suds is the composer of some three hundred miscellaneous pieces and of considerable music for the Catholic church. *The Swing* (Op. 156) was written for the New York Philharmonic Club, and was given its first public performance at one of their New York city concerts in March, 1888.

ADOLPH M. FOERSTER.

This well known composer was born Feb. 2, 1854, at Pittsburgh, Pa. He got his first instruction in music from his mother, who was an amateur pianist of considerable ability. He also inherited some musical instinct from his father, who is a well known artist. Jean Manns undertook the lad's instruction after he had passed from his mother's hands, and in 1872 he entered the Conservatory of Music at Leipzig, where he studied under



S. B. MILLS.

Grill and Schimon for vocal music, Coccius and Wenzel for piano, and E. F. Richter and Dr. Papperitz for theory. After his return to this country he was for one year teacher at the Conservatory of Music at Fort Wayne, Ind., and then returned to his native city, where he still lives. He was director of the Symphonic (orchestral) Society and of the Musical Union (choral), but he now lives a quiet, retired life, devoting all his attention to composition. The following is a complete list of his compositions: For the voice: Three songs (Op. 1); *The Fairy Boat*, solos and chorus (Op. 4); six songs (Op. 6); three songs (Op. 12); two part songs, male voices (Op. 19); two part songs, female voices (Op. 20); *Bedouin's Prayer*, male chorus (Op. 22); *June Song*, mixed voices; two songs, (Op. 25); *Serenade* and *Slumber Song*; for the piano; andante (Op. 2); valse caprice (Op. 5); nocturne (Op. 7); two compositions (Op. 11); sonnet (Op. 13); three sonatinas (Op. 14); two sonatinas (Op. 16); two sonatinas (Op. 18). Chamber music: fantasia, violin and piano (Op. 15); romanza, violin and piano (Op. 17); quartette, piano and strings (Op. 21); *Album Leaf*, 'cello and piano (Op. 24); *novelette melodie*, violin and piano, (Op. 26); and improvisation on Kirchner's *Album Leaf*, in F major; also *Thusnelda* for orchestra. This latter has been given under Asger Hamerik, Theodore Thomas, Carl Schröder, and under the composer's direction at Boston, in 1886. The seven sonatinas are about the most popular of his piano compositions, and of the chamber music the romanza (Op. 17) is the best known. His songs and part songs have always been well received.

SEBASTIAN BACH MILLS,

The celebrated pianist was born March 13, 1838, at Cirencester, Gloucester, county, Eng., where his father was organist and a great admirer of Bach. After receiving his early lessons from his parents, he was placed under the instruction of the distinguished masters, Cypriani Potter and Sterndale Bennett. After studying some time at the Royal Academy, London, he went to Leipzig, where he distinguished himself by his unflagging industry, as well as talent of an unusual order. Long before this he had traveled through the British provinces with Jullien's orchestra, playing Mendelssohn's concerto in G minor. At Leipzig he had the reputation of having given one of the best performances of the concerto in A minor of Schumann that had ever been heard there. Directly after graduating, he came to America, landing in New York in February, 1859, with few other earthly possessions than the clothes he had on, his talents and a letter to the Steinways. His playing was sufficient recommendation, for it was better than had been heard here up to that time, saving possibly that of Thalberg. In the month of his arrival he appeared at a philharmonic



Wilson G. Smith

concert in the Schumann concerto, gaining great applause, at once establishing himself at the very head of the piano playing profession in the country of his adoption, a rank from which he has scarcely been deposed in thirty years. His success as teacher was equally satisfactory, his hours being all taken at high prices. The new country did so well for him that in less than a year after his arrival he was able to write back to Leipzig to a certain lady there, and particularly to her charming daughter, both of whom soon landed in New York, and the promising young master took a wife who has been a steadfast helpmeet to him in the good German fashion.

As a composer Mr. Mills is known to every student of the piano, his compositions numbering very many popular pieces. As they are all well written for the instrument, they not only make a good effect when well played, but are extremely valuable for purposes of instruction. Among the many brilliant pianists who have received an influential part of their instruction from Mr. Mills, Mme. Rivé-King is perhaps the greatest, but there are hundreds of brilliant players in all parts of the country who have received their inspiration from this careful and energetic artist. In late years Mr. Mills has rarely been heard in the concert room far away from New York, but twenty years ago he had a national reputation as performing artist, and his figure was a familiar one in all parts of the country.

WILSON G. SMITH.

One of the most talented and promising of the younger American composers and pianists of the present is the subject of this sketch, Mr. Wilson G. Smith, who has for some time been identified with music in Cleveland, but whose compositions are known and favorably regarded throughout the country. Mr. Smith was born at Elyria, O. Poor health interfered with the collegiate education that his parents expected to give him and his musical predilections found but little encouragement at home. Nevertheless his musical education progressed commensurately with his general development intellectually, and finally he prevailed upon his parents to allow him to go to Cincinnati to study music. Here he so impressed his teacher, Otto Singer, as well as others who heard him, that he was strongly advised to study abroad. In 1880 he left for Berlin, where he studied piano and composition over two years under the best German masters, Kiel, Moszkowski, Scharwenka and others, who took special interest in him, and gave him flattering certificates. Ever since his return to Cleveland, where he is residing, his time has been occupied in teaching and composing, and he has made a decided success of both.



Johann H. Beck.

[Decorative flourish]

His lessons — vocal and piano — are sought by artists. His productions are performed everywhere, and by such pianists as Wm. H. Sherwood, Calixa Lavallee, Mme. Rivé-King, Mme. Fannie Bloomfield, Mrs. Clara E. Thoms, Miss Neally Stevens, Mme. Dory Burmeister Petersen, Constantin Sternberg, Emil Liebling, etc., and by such vocalists as Miss Zelig de Lussan, Miss Effie Stewart, Miss Dora Hennings, Miss Grace Hiltz, Dr. Carl Martin, Mr. Chas. Knorr, etc.

As a composer he is one of the few who possess a genuine gift for the invention of melody, and who are also invariably musicianly in whatever they may indite. His compositions combine the artistic and the popular without ever descending to triviality. In 1888-89 Mr. Smith was president of the Ohio Music Teachers' Association, and the meeting held under his régime was one of the most successful in the history of the association. During the present year (1889) Mr. Smith, with Calixa Lavallee and Dr. Ziegfeld, comprise the programme committee of the Music Teachers' National Association. Mr. Smith has also appeared before the State and the National Associations as an essayist, in which field he has been notably successful. His article upon the subject of "American Composers" has been copied far and near. Mr. Smith has published over a hundred compositions, vocal and instrumental, and it is a striking fact that not only are his works played and sung by leading artists everywhere, but his name as a composer is also to be found upon the programmes of the various state music associations, as well as the Music Teachers' National Association. Mr. Smith has had a brilliant career which is as yet in its early stages, and still greater fame yet awaits him in the vocation he has chosen.

JOHANN H. BECK.

This gentleman, who ranks high among those who have compelled honor and recognition to American talent in the world of music, was born of German parentage, in the city of Cleveland, state of Ohio. He commenced the study of music while young, devoting his attention particularly to the violin, and though without regular instruction managed to make considerable progress. He had sufficient natural artistic instinct, however, to recognize that he could not hope to attain his musical ambition upon his own unguided efforts, and accordingly in October, 1879, he repaired to the Leipzig Conservatorium, where he pursued a conscientious and industrious course of study under the best masters. May 17, 1882, he had the honor of appearing as a composer in the Gewandhaus, performing his own *String Quartette* in C minor, receiving, as the professors of the conservatory testify, "much and well deserved applause." Of this quartette the *Leipziger*



Adolph Koelling

Tagblatt said: "By the originality of its themes, and striking success in factor and motive work, the quartette by Mr. Beck was distinguished. To the natural and unconstrained flow of the different parts must be added the many noteworthy features of the instrumentation. Special mention is due the characteristic, condensed and tragic theme of the first allegro; likewise the rhythmically interesting and lusty scherzo." In his diploma, the Leipzig professors say: "In theory Mr. Beck possesses highly advanced knowledge; in practical composition a genuine gift and a persevering, conscientious striving toward a noble ideal, as he has proved by some very commendable work." After his return to America, Mr. Beck produced several of his works at the annual concerts of the Music Teachers' National Association. In 1886 his overture to Byron's *Lara*; in 1887, a sextette for strings, of which Mr. Krehbiel said in the *New York Tribune*: "We doubt whether there is another composer in this country who could match the slow movement of this sextette." Mr. Beck is carrying on a violin school at Cleveland, O., and there is reason to expect still greater compositions from him in the future. The complete list of his works which have been performed in public follows: Cantata, Bayard Taylor's *Deukalion*, for chorus, soloists and orchestra; overture to Byron's *Lara*, overture to Shakespeare's *Romeo and Juliet*, German songs, *Bitte*, *Der schwere Abend*, *Mondnacht*, *Meeresabend*, *Ich will's Dir nimmer sagen*, *Elegiac Song*, *The Sea at Evening*, *Bedouin Love Song*, *May Song*, for voice, 'cello and piano, *Spanish Dance*, *Philosophien Studien*, concerto for violin; chamber music, quartette in C minor, sextette in D minor, *Moorish Serenade*, for tenor and orchestra.

ADOLPH KOELLING.

This accomplished artist, who is at the head of the department of composition in Chicago Musical College, acquired his musical instinct by inheritance, his father having been a prominent orchestra player at Hamburg, Germany, where the subject of this sketch was born Feb. 9, 1840. He began his art study at the age of eight, under his elder brother, Karl, who had already gained a high reputation as composer of pianoforte salon music. Two years later he began study with Degenhardt, organist of St. Catharine's church, Hamburg, and in 1856 commenced a course of study in theory and composition with Edward Momen, the instructor of Johannes Brahms. A year later he entered the field of composition, with the production of pianoforte variations, which, as performed by himself, elicited high praise. After studying counterpoint and fugue under Graedener, he went to London to teach, meeting with good success, but was soon obliged by family affairs to return to Hamburg, where



REGINALD DE KOVEN.

he now studied instrumentation under A. F. Riccius, and devoted himself assiduously to the pianoforte. In 1867 he had the gratification of seeing his pianoforte quartette (Op. 1) performed by four leading musicians of Germany, on which occasion his production was highly commended by Brahms. This was subsequently published by Fritz Schuberth, and has become a popular *pièce de résistance* in the repertoire of the quartette societies. His second important work was a sonata for pianoforte and violin, published by Pohle, which has been favorably criticised by David and other eminent critics. He has also written three charming minor pieces, a *Walzer Caprice*, *Albumblattchen* and *Polonaise Caprice* for pianoforte, published by Schuberth. In 1872 Mr. Koelling accepted a call to Cottage Hill Seminary, Poughkeepsie, and afterwards entered upon a larger sphere of usefulness in connection with the excellent institution in which he is now engaged.

The following is a complete list of his compositions: For piano — scherzo in F sharp minor; sonata in C minor; sonata in C major; six scherzos; six variations in G major on the *Russian National Hymn*; ten variations in A flat major; six characteristic pieces — *Barcarolle*, *Gavotte*; *Galop Caprice*, *Valse Impromptu*, *Serenata* and *Valse Gracieuse*; *Pensée Fugitive*; fantasie in F minor; impromptu in B major; *Deuxième Valse Gracieuse*—fantasie polonaise in E major; three exercises in octaves; *Valse des Danaïdes* (two or four hands); and three *clavierstücke*, (a) *Album Blaettchen*, (b) *Polonaise Caprice*, (c) *Valse Caprice*. For piano and string — Quartette in C minor for piano, violin, viola and 'cello; trio in E major for violin, 'cello and piano; sonata in D and sonata in B for piano and violin; two romanzas for violin and piano, and three pieces for 'cello and piano. For string only — quartette in F major; quartette in C minor; quartette in B major; gavotte for string orchestra. Songs — *Found* (Goethe); *The Beautiful Maiden*; song for soprano in E major; two sacred airs — *To Thee, my God and Saviour* (alto), and *My Blessed Saviour* (alto and tenor). For voice and organ — hymn anthem; *Deus misereatur* in G; festival *Te Deum*; mass in D minor. and sacred air for bass, *We Praise Thee, O God*. He has also written twenty-five songs for male voices and six songs for mixed voices, without accompaniment.

REGINALD DE KOVEN.

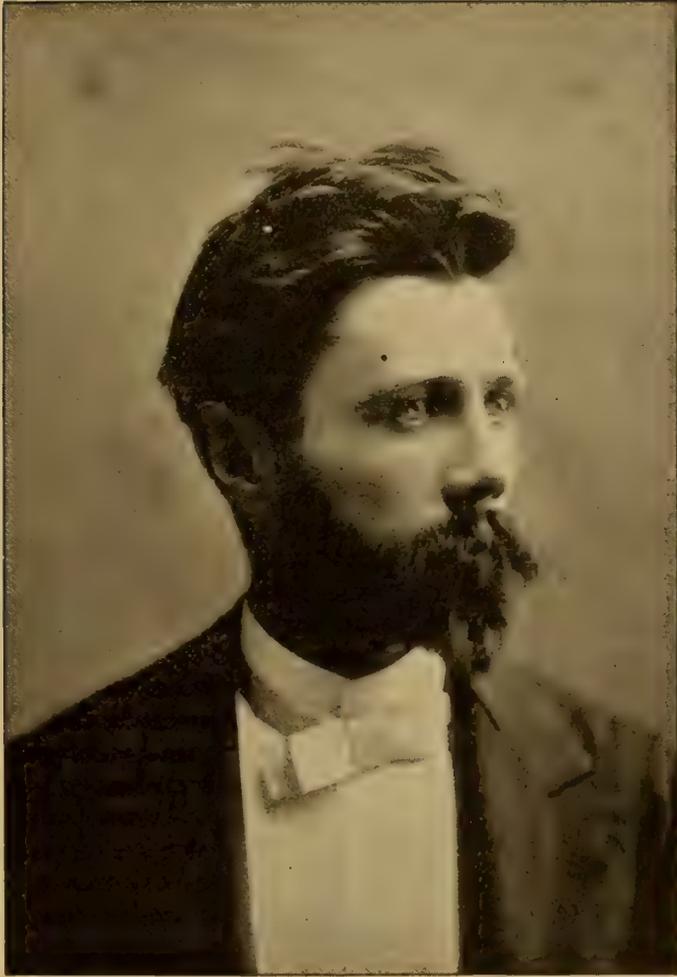
Though Mr. Reginald de Koven is barely thirty years old, he has accomplished a great deal of good work for a young musician. He was born at Middletown, Conn., in 1859 at the old family homestead. His father was an Episcopal clergyman, and some of his ancestors figured gallantly in the American revolution. Reginald never attended a public

school. His father gave him his early education. He taught the lad French, German, Italian and the dead languages. At the age of eleven his parents took him to Europe, and he remained there about twelve years. He was educated at St. John's College, Oxford, taking his degree with honors in 1879. His mental training at Oxford was chiefly in the line of history and *belles lettres*. Previous to taking his degree he had studied piano playing at Stuttgart under Wilhelm Speidel, with the idea of becoming a professional. On quitting Oxford he went back to Stuttgart for another year and studied harmony and the piano under Dr. Lebert and Prof. Pruckner. Then for six months at Frankfort he studied harmony and counterpoint with Dr. Huff, an eminent author of musical treatises. At Florence, Italy, he studied singing with Vanuccini. He first came to Chicago in the autumn of 1882. His first compositions were songs, and he has written over fifty ballads, which combine musical taste with melody sufficient to win popular favor. He has also written a score or more of piano compositions, several of which have become favorites with concert pianists, while his songs are frequently found on concert programmes. A tarantelle and a gavotte are his most successful works for orchestra. It is as a composer of light opera that he manifests the most decided talent. His two operas, *The Begum* and *Don Quixote*, both have attained a high degree of success with the public. He perfected his study of the orchestra and the art of writing light opera under the tuition of Genée and Suppé, both masters of this branch of the art.

W. C. E. SEEBOECK.

This accomplished pianist and composer, who has been for the past three years connected with the Chicago School of Vocal and Instrumental Art, was born in Vienna, Austria, August 21, 1859, where his father carried on a commission and banking business. His mother, though never appearing in public, was an accomplished vocalist, and pupil of Marchesi, and from this source young Seeboeck inherited a musical talent which led to his entering the study of music when only eight years of age. At ten he was placed under Gradener in piano, and had instruction also from Epstein and Grill, and in harmony and composition from Nottebohm. In 1875 he studied under Johannes Brahms, then in Vienna. During this period he also acquired a thorough collegiate education, attending the Theresianum, a state gymnasium, where he was a brilliant student, and acquired a high degree of literary proficiency. In 1877 he was sent to St. Petersburg, and remained for sixteen months a student of music, also enjoying the personal intimacy and warm regard of Anton Rubinstein. Returning to Vienna, on the death of his father, he determined to go

to America, and accordingly came direct to Chicago, where he has since remained. Here he at once entered the profession of teaching, with much success, and became the first year of his residence pianist of the Apollo Club, a position which he has ever since retained. For several years past he has been choirmaster and organist of the Jefferson Park Presbyterian church. He also for one time taught harmony and composition in Chicago Musical School. He is a superb executant, and has participated in a great many important concert events in Chicago. He has a remarkable facility in composition, and his work is distinguished for its brilliancy and musical poetry. April 21, his opera, *The Missing Link*, libretto by W. H. Edwards, was put on the boards at Central music hall. While the libretto was inferior, the music was much admired, but a defaulting treasurer brought the venture to a sudden termination after three performances. Mr. Seeboeck has done much to advance the cause of musical culture in Chicago by numerous piano recitals, concerts, etc. He reads every kind of music at sight, and has a unique gift in this respect. He is now engaged upon a grand opera, which will be produced at Munich, Bavaria, when completed, probably in the season of 1891-92. Portions of this work were rehearsed during the present year, when Mr. Seeboeck visited Europe to confer with those concerned in the production of this work, and great anticipations in artistic circles were aroused. On this occasion he visited Paris, and a letter from Sara Hershey Eddy, of Aug. 6, says: "Mr. Seeboeck charmed a fine assembly in a private *salon* during his visit in Paris by his delightful playing, which was just as pleasing and satisfying here as it was at home. An artist is an artist the world over. The fertility of his pen is remarkable. Since his residence in Chicago he has produced 167 songs, among the more prominent being *Kiss Me Well*, *Said Marguerite* (Op. 32); *Gipsy Boy*; *It was a Dream*, and *A Ship* (Op. 44); *How Fair and Sweet and Holy*, and *Dewdrop*, (Op. 28); *By the Spring* (Op. 41); Minuet Antique Nos. 1 and 2 (Op.); Bourrét, Nos. 1 and 2 (Op. 15, 16 and 16); Berceuse for PF and violin; thirty-two concert études, seven Paganini caprices and twenty-two quartettes, etc. He has also composed fine church music. These and numerous other works are now being published by Wm. Rohlfing & Co., Milwaukee; Brainard's Sons and Summy, Chicago, and Kistner, Leipzig, Germany. Mr. Seeboeck is a proficient linguist, speaking English, French and German with equal facility. He pays a visit each year to Europe, and spends the remainder of his holiday term in "camping" in Iowa and Wisconsin, where he gratifies his passion for the rod and gun, and enjoys such other attractions as abound in the hunting regions of these states.



W. J. Leboeck

CHAPTER XXI.

DRAMATIC, ORCHESTRAL AND ORATORIO COMPOSERS.

CONTRARY to the popular impression among foreign musicians, the efforts of American composers have by no means been confined to the smaller forms of music. But before proceeding to an enumeration of the more prominent works of the larger class, let us consider, in brief, the peculiar difficulties which an American writer in these larger forms has labored under until within the last ten years. Reflect upon the scanty opportunity of hearing the different instruments of the orchestra in combination with the voice. Think how occasional his opportunities of studying them practically, and how little there is about him to call forth his latent talent for dramatic characterization by means of music. The wonder is not that so little has been done, but that anything has been done well. The preceding pages relating to the artistic careers of pianists and music teachers, have shown, moreover, a large number of oratorios, cantatas, orchestral pieces, and the like, indicating ambition, earnest ideas, and at least, a degree of training, if not positive poetic talent. The record of these works, incidentally mentioned, is collected in tabular form at the close of the present chapter, and it will be singular indeed if the number of them and their nobility of conception does not strike the reader with surprise.

It is also a matter of record that the highly gifted American composer, the late Wm. Henry Fry, composed his opera of *Leonore* as long ago as 1845.

WILLIAM HENRY FRY.

Mr. Fry was born in Philadelphia, Aug. 10, 1815, and died at Santa Cruz, of consumption, Dec. 21, 1864. His father was the proprietor of the



WM. HENRY FRY.

National Gazette, a weekly newspaper of that time. The boy received early training in literature and in music, and when he was twenty years of age he was awarded a gold medal for an overture of his, played by the Philadelphia Philharmonic Society. Three other overtures had been written earlier, one of them when he was but fourteen years of age. Whatever the crudities of the works may have been, for no record of them now remains, the fact that they were written by an American boy of that period indicates the possession of talent. In 1845 he wrote an English opera called *Leonore*, which was played several times in Philadelphia with moderate success. The present writer made all possible efforts to obtain a copy of this work, but it was never published. The airs from it now on sale by Ditson & Co., acquired by them from Hall & Son, the original publishers, are in varying styles. Certain ones of them are much like Irish melodies, or the airs of Balfe's *Bohemian Girl*. Of this kind is the air for soprano, *Return to Me, Ah! Brother Dear*, and *Oh, Fortune, in Thy Frown*. Others are distinct copies from Donizetti, as, for instance, *Ah, Doom'd Maiden, Oh, Lady, I have Sought Too Boldly*. There is a good glee, written for chorus, *Fill Up the Vine-wreathed Cup*. The ritournelles as well as the style of the melodies and the harmonies that accompany them, indicate a lack of dramatic talent, which taken with the positive absence of novelty in the style of the music as a whole, accounts for the small success the work made. Nevertheless, we must remember that we are here speaking of the first opera of a composer only thirty years of age, educated and trained in a community almost wholly wanting in original musical life. For all this, the work was revived and performed in Italian thirteen years later, namely, in 1858. But by this time Fry had become a person worth cultivating. He had already been a writer for the *New York Tribune*, and in 1846 he went abroad as correspondent and resident European representative of that enterprising journal. He remained in London and Paris for six years, and must have advanced materially in music in the interim, for he made the acquaintance of Berlioz and other active young musical spirits there, as appears from his letters. Upon his return to America, he was attached to the staff of the *Tribune* as editorial writer and musical editor. He took an active part in supporting the second world's fair, held in New York in 1853, and delivered a course of lectures upon music and its history. The Jullien orchestra was then one of the principal attractions of the metropolis, and four of Fry's overtures and a symphony were played by Jullien. In 1864 another opera of his was produced in Philadelphia, *Nôtre Dame de Paris*. It ran for several weeks, and was then taken to New York, where also it was successful. He composed music to the *Stabat Mater*, and the work was published by Hall &

Son, but upon acquiring the plates and holding them unused for some years, the house of Ditson & Co. had a relapse from high art, and heartlessly melted them up for reincarnation in something more salable. Mentally Fry was a very bright man, of wide sympathies and quick intelligence.

At the present time, composers of works conceived upon a large scale are nearly as plenty in America as composers of symphonies and chamber music in Germany. It is quite likely that many of these works have but small poetic value; but many others of them, on the other hand, are of decided value, and give a promise for the future which is not yet sufficiently recognized in critical quarters. At the head of the list of American composers we place, for convenience, the genial professor at Harvard, mainly upon the principle that the sun rises in the east.

JOHN KNOWLES PAINE.

John Knowles Paine was born at Portland, Me., Jan. 9, 1839. His first teacher was Mr. Kotschmar, well known as the author of a *Te Deum* highly celebrated among American choirs. With him he studied piano-forte, organ and composition to such good effect that he made a creditable appearance as organist in his native city June 25, 1857. Upon January 1 next ensuing he was intrusted with the complete accompaniments of Handel's *Messiah*, upon the organ, without the assistance of orchestra. Directly after this, he went abroad, to Berlin, for study. There for three years he pursued the organ under the veteran virtuoso, August Haupt, and piano and composition with Wieprecht and Teschner. In Berlin and other places in Germany he gave several organ concerts with success. In 1861 he returned to America, the first concert organist here possessing the complete virtuoso technique, according to German standards. He gave many organ concerts in Boston and vicinity, and it was through his influence, undoubtedly, that the taste for organ music began to form itself according to the standards of the German school. With this there came a demand for organs with full appointment of pedal stops and a generous allowance of diapasons, as distinguished from the more fanciful provision of solo stops, previously relied upon for pleasing church committees. The purchase of the great organ from Walcker & Sons for Boston music hall in 1860 was largely due to Mr. Paine's influence, co-operating with that of such veteran music lovers as Mr. John S. Dwight, A. W. Thayer and others. As soon as this organ was in place, Mr. Paine's abilities found fuller recognition, and he made it his business to introduce all the leading organ works of Bach & Thiele. In 1862 he was made musical instructor in Harvard University, largely through the influence of Mr. Dwight and other leading musical spirits. Here he sustained himself admirably and

showed by his labors the value of music as a form of art, to such good purpose that in 1876 his chair was raised to that of a full professorship, the first chair in this department in any American university. Prof. Paine has held this place ever since, and has been intimately and actively associated with many enterprises that have conduced to the glory of Harvard. Among these were the productions of plays by Sophocles in the Sanders theatre, to which Prof. Paine wrote original music, which has since been given in many parts of the country.

As a composer Prof. Paine is entitled to a very high rank, not only among American creative musicians, but also among those of the world at large. His first composition in large form was the mass in D, produced in Berlin, Germany, under his own direction, at the Singakademie, in 1861. In this work he showed himself possessed of masterly command of the resources of fugue and counterpoint, and great structural ability. Many movements in it are powerful in the extreme, and others are distinguished for delicacy and tonal beauty. The voice of the German press was very encouraging to the young American composer, although it was not asserted of him that the work showed distinct poetic originality. This would have been carrying politeness somewhat too far for continental criticism upon American music. Moreover, it is likely that Mr. Paine's style had not then reached the clearness that it afterward came to possess; besides he was still under the influence of the classical principles of art, and as yet had mastered little more than the art of handling the polyphonic resources with ease.

His next work was the oratorio of *St. Peter*, which was first publicly performed in his native city of Portland, Me., June 3, 1873. The work is founded upon a libretto selected by the author himself from the Scriptures. It is in two parts, the first embracing the divine call, closing with the splendid chorus, "Awake, thou that sleepest, and God shall give thee light." The second part opens with the day of Pentecost, and is largely occupied with extracts from St. Peter's sermon upon the day of Pentecost. The whole closes with a great chorus, "Great and marvelous are thy works, Lord God Almighty." In style the work somewhat reminds one of Mendelssohn, yet it is in no sense an imitation. The solo parts are largely recitative, passing by almost insensible gradations to arioso and aria. The handling of the recitative is masterly, the text being intelligently declaimed in a musical setting enhancing its emotional implications to a remarkable degree. The melodies also fit the voice very well. In the chorus treatment Prof. Paine is open to the charge of fragmentariness, in the brevity of his subjects generally, and the closeness of with which the answers follow the themes. The orchestral writing is



John K. Paine.

strong and intelligent, but often rather difficult, in consequence of the practical unfamiliarity of the writer with the different instruments. These defects, universal in the large works by composers still young, are atoned for by many and great beauties. And it is safe to say that in any other country than the United States a great work by a distinguished native of the country would not have been neglected to the extent that Paine's *St. Peter* has been. Some allowance for this neglect may be made, however, upon the score of the great difficulty of the choral parts, in which modulations are employed as freely as in an instrumental fugue, and with perhaps somewhat too little consideration for the convenience of the voice.

The second performance of this work was given by the Boston Handel and Haydn Society, with the Thomas orchestra as accompanists, May 9, 1874. Upon this occasion it made a splendid impression, many prominent musicians present expressing themselves, very properly, to the effect that *St. Peter* is a credit to American art. Mr. Dudley Buck wrote a personal friend immediately after the occasion that the preaching of *St. Peter*, in the second part, was not too long, but turned out to be one of the most interesting divisions of the work.

Among the later works alluded to above is the music to Sophocles' *Œdipus Tyrannis*, written for the production of the tragedy in the original Greek at Harvard in 1881. It consists of an overture and seven numbers for chorus and semi-chorus, the whole interspersed with the spoken parts of the play. The text is both Greek and English, and the music has been given a number of times in different parts of the country with readings by Mr. Geo. Riddle, who personated Œdipus at the original presentation of the work. In this music Mr. Paine has hampered himself somewhat in order to keep within the limitations proper to music supposedly antique. It goes without saying that he did not carry this realism so far as to present his music in unison and octaves, as was the custom of the Greek composers. He uses harmony and orchestral coloring with good effect. The music has a great deal of power and impressiveness. It is thoroughly original.

As an orchestral writer, Prof. Paine has composed several symphonies, of which at least three have been performed. His symphony-fantasia, *The Tempest*, founded upon Shakespeare's play, has been played in Boston several times. Mr. Theodore Thomas has repeatedly given the symphony in C minor, Op. Op. 23, and the symphony in A, *Spring*, opus 34. He has also a duo concertante for violin, 'cello and orchestra, which has been played at the Boston symphony concerts.

Prof. Paine's published works are the following:

Op. 3, organ variations upon Austrian national hymn and *The Star*.

Spangled Banner; Op. 7, *Christmas Gift*, for pianoforte; Op. 9; *Funeral March*, pianoforte; Op. 10, mass in D; Op. 11, *Vier Character-Stuecke fur pianoforte*; Op. 12, romance in C minor; Op. 19, two preludes for organ; Op. 20, *St. Peter*, an oratorio, for soli, chorus and orchestra; Op. 25, *Four Characteristic Pieces*, pianoforte; Op. 26, *In the Country*, pianoforte; Op. 27, *Centennial Hymn*, words by Whittier, written for the centennial celebration at Philadelphia, in 1876; Op. 29, four songs for soprano. The orchestral works are as yet unpublished.

For several years Prof. Paine delivered lectures upon musical history in connection with the New England Conservatory. In the *North American Review*, and elsewhere, he took strong ground against the theories of Richard Wagner; in spite of this, his own later writings indicate no small inner sympathy with similar ideals of tone-painting.

DUDLEY BUCK.

This eminent American composer was born at Hartford, Conn., March 10, 1839, his father being a well-to-do merchant there. Dudley was not intended for a musician, but his inclination in this direction was too strong to be resisted. He had no piano and no instruction until the age of sixteen, when he was put at piano study with Mr. W. J. Babcock, of Hartford, under whom he made rapid progress. The farther he went in music the stronger his inclination became toward it, and at last his father gave up his own intentions concerning his boy, and said, "Well, if you are bound to be a musician, we will do it as it ought to be done." So in 1858 the young musician was sent to Leipzig Conservatory, where for eighteen months he was a pupil of Plaidy upon the piano, and of Julius Rietz, E. F. Richter and Moritz Hauptmann in composition. On the removal of Julius Rietz to Dresden, where he was made director of the opera in February, 1860, Buck followed him there and continued his studies with him, taking lessons upon the organ of Frederick Schneider. In 1861 Mr. Buck went to Paris, where he studied for a year, spending much of his time in the government organ factory, in the construction and improvement of which instrument he felt great interest. In 1862 he was back in Hartford, where he became organist of the Park church. His studies in composition had been comprehensive, covering all the forms of orchestral and chamber music, of which he brought home many specimens (to be subsequently destroyed in the great Chicago fire). But at this time in America there was not the slightest opportunity for a young American composer to make himself known in this direction. The only real opening was in the line of church music. While connected with the Hartford church he published his first *Mottette Collection*, a work which

marked an epoch in American church music. Several of Mr. Buck's pieces in this collection are still as fresh as if written yesterday, having in them great originality. Of this kind are *The Lord is King* and *Jubilate*. One of the most attractive numbers in the work is the anthem, *Brightest and Best of the Sons of the Morning*, the history of which is worth giving. Upon a certain Saturday the clergyman handed Mr. Buck the list of hymns for the ensuing day, and among them was this one. Buck supposed that he would have no difficulty in finding suitable music for so brilliant a portion of the hymnal, and one so well suited for musical setting. To his surprise he was unable to find anything to his mind. Accordingly he improvised the music as it stands in the book, wrote it out hastily with pencil, and copied the parts for his quartette choir. It was sung with great effect the next day, and it is one of the most pleasing pieces of American church music. This book of Buck's was notable because it was the first collection published in America in which modern styles of German musical composition were freely used, with unlimited freedom of modulation and the addition of an independent organ accompaniment, after the best traditions of the German school. In the latter respect the book had a vast influence, for to many organists it was the first authentic information they had received concerning the proper manner of using the organ effectively for accompanying and heightening the effect of the choir singing. The indications for registration are, indeed, brief and misleading for our present organs, since they were made under the impression that the average American organ, as then existing, consisted largely of "short" stops and ineffective diapasons. Hence the direction "full organ" is too often used.

Mr. Buck became widely known almost immediately as concert organist, in which direction he raised the standard very much. His principal competitors were Messrs. John H. Wilcox and George Washbourne Morgan, both of whom were addicted to popular selections for the pretty stops, almost wholly ignoring the severer style of German organ music. Buck was catholic in his taste. While an admirer of Bach and an effective master of the best of Bach's organ music, he was still more an admirer of Beethoven and Wagner, and of romantic music generally. Hence he introduced selections from Wagner, and from such light German writers as Kreutzer and others, his idea being to make the organ attractive by producing upon it enjoyable music of all kinds. His pedal playing was far ahead of anything then existing in America, saving possibly that of Prof. John K. Paine, who, on the other hand, lacked Buck's knack with a popular audience. In fact, Mr. Buck's organ playing has rarely or never been duplicated, for while greater virtuosi may have appeared in America



Dudley Buck

since, there has been no other concert organist with so much natural gift for music, combined with orchestral experience and a practical knowledge of the mechanism of the organ.

Almost immediately after the publication of the First *Mottette Collection*, Mr. Buck began his series of Episcopal church music, of which Schirmer, of New York, was the publisher. Different series of these works have aggregated nearly a hundred, and from the first have been successful with the better class of choirs—so much so that it is safe to say that no other name is so well known in this department as Mr. Buck's, and no other writer has had so much influence in forming and elevating the public taste.

In 1867 Mr. Buck removed to Chicago, bought a handsome residence in an attractive part of the city, and built upon the side of his lot a small music hall, in which he placed an organ of three manuals and about thirty stops, from the manufactory of Johnson & Son. Here he gave organ recitals frequently, thereby affording a great opportunity for Chicago musical students and music lovers. He was organist of St. James church, then the leading one in the city of its denomination, where he had a superior quartette choir. It was for his own choir that he wrote many of the pieces afterward included in his second *Mottette Collection*, published in 1870. Among the many superior attractions of this work there were about twenty pieces of Mr. Buck's own, all composed within about a fortnight, during his convalescence from an illness in which he had been very near death. In the opinion of the present writer these are among the best of Mr. Buck's church pieces. They are more smoothly written than his older works, and show a complete divergence from the ordinary and the conventional in musical phraseology, while the spirit of them is singularly close to that of the texts which they severally illustrate. This work was published by Ditson & Co. The great fire of 1871 burned Mr. Buck's home and all his effects, including his fine library and a large number of musical MSS and mementoes, impossible to replace. His insurance happened to be good in part, and with the proceeds he bought a home in Somerville, Boston, where in 1872 he became organist of Boston music hall and of St. Paul's church, and a teacher of composition in the New England Conservatory. His organ recitals upon the great organ in Boston music hall were among the most varied and interesting ever given there. In 1875 he was organist of the Cincinnati May festival, under Theodore Thomas, and soon after he removed to New York, with a view of being assistant conductor of the Thomas orchestra. He became organist of the church of Holy Trinity, in Brooklyn, and director of the Apollo Club in 1875, but the connection with the Thomas orchestra was soon terminated.

His activity in the higher forms of composition dates mostly from 1874, his cantata, *Don Munio*, having been composed and published in that year. It is for mixed chorus and orchestra. His setting of the Forty-sixth Psalm, *God Is Our Refuge*, was published also in 1874. This beautiful work has been performed many times, its first production having been by the Handel and Haydn Society, of Boston, in 1874. For the centennial celebration in Philadelphia in 1876 he wrote *The Centennial Meditation of Columbia*, to words written for the occasion by the late Sydney Lanier. Two small cantatas for mixed chorus and orchestra, *The Nun of Nidaros* and for male chorus, *King Olaf's Christmas*, were composed in 1878 and 1887. In 1880 he finished his light opera, a comedy, *Deseret*, which was performed in various parts of the country by an extremely inadequate company. It was not successful financially, and the opera suffered from being advertised as a comic opera, which it was not. Properly speaking, it was a *comedy* opera, with romantic leanings, and if heard in this spirit it contained many beauties. Mr. Buck has written two large cantatas, or oratorios. *The Golden Legend*, to words selected from Longfellow, was composed in 1880.

His latest work in this line was *The Light of Asia*, founded upon Mr. Edwin Arnold's poem, and published by the Novellos, 1886. It has been performed in London. The work has an oriental coloring of orchestration, and several of the numbers have a mystical beauty peculiar to Mr. Buck's genius. There are also several compositions for orchestra, in large dimensions. These have not as yet been successful in America, but have been highly praised in Germany. He has also written quite a number of compositions for organ, of which the two most important are his sonata in E flat, published in 1867, and his second sonata in G minor, published ten years later. There are two books of *Studies for Pedal Phrasing*, which deservedly hold a very high rank among the pedagogic material of the organ. In 1887 he published *The Art of Choir Accompaniment*, a treatise upon registration and arranging for organ, and in 1882, a literary work, *The Influence of the Organ in History*. Space fails to mention his successful songs with pianoforte accompaniment, or his own librettos to *Don Munio* and *Columbus*.

Upon the whole, it is too soon to pass a valid opinion upon Mr. Buck's work in its relation to the movement of musical thought in the world at large. He has manifested great originality, ambition, earnestness of purpose and a genius for the well sounding and the practicable. The prospect is that subsequent generations will hold his name in higher reverence than it is held by the generation contemporaneous with him. At all events, Mr. Buck must be regarded as one of the most distinguished

and successful of American composers. Personally Mr. Buck is a cultivated man, of wide sympathies and quick intelligence.

CHARLES CROZAT CONVERSE.

A name which is enrolled among the American composers who have done good work, and whose future promises to be even more brilliant than their past and present is that of Mr. Charles Crozat Converse. He was born in a Massachusetts village in 1832, and is a member of one of the oldest American families. His ancestors came to New England in 1630 with Winthrop, and the house was closely allied to the interests of the new country during the period of its earliest development. C. C. Converse was carefully educated at the academy of one of his kinsmen in New York state, and he supplemented the knowledge here acquired by a period of study in Europe. His mind inclined to music, and at Leipzig he became a pupil of the celebrated harmonist, E. F. Richter, who prophesied a brilliant future for one who manifested such gifts as a composer. He enjoyed the personal friendship of Richter and also of the celebrated composer, Spohr, who predicted that he would become famous as a writer of music. Mr. Converse spent several years at Leipzig, studying and writing, and his compositions written at this time received high commendation from Haupt, Rietz, Liszt and other authorities who observed their excellencies. He wrote symphonies, overtures, chamber music, songs, and, in fact, essayed almost every branch of composition, some of his songs being published by Breitkopf & Haertel, at Leipzig. Returning to America, he visited for a while in England and was kindly entertained by Dr. Sterndale Bennett, professor of music at Cambridge University. Dr. Bennett praised Mr. Converse's work and offered to accept his 126th Psalm for chorus and orchestra (a work which was afterward performed by Theodore Thomas at the Chicago meeting of the Music Teachers' National Association) as a thesis for the degree of Doctor of Music. On his return to America, he entered the law department of Albany University, graduating therefrom with the degree of LL. B., since which time he has busied himself with his law and business interests, waiting for suitable opportunities for the performance of his works. He was honored by Gilmore's selection of his overtures at the first Peace Jubilee in Boston, and of another by Theodore Thomas for performance by the Brooklyn Philharmonic Society. The choice of his psalm by the M. T. N. A. programme committee, which was made without their knowing its authorship, is a token of its excellence. This work abounds in fugal writing and closes with a five-voiced, double fugue, to which Richter and Hauptmann gave the highest praise. Many American composers are becoming to be held in



Charles Crozat Converse

high esteem in Europe, and Mr. Converse must be ranked among the number.

Theodore Thomas produced Mr. Converse's overture *Im Fruhling* at Chickering hall last year, and the work was highly praised by all who heard it. He has many orchestral works in manuscript, some of which will doubtless be heard ere long, either in this country or in Europe. Philologists know Mr. Converse as the inventor of the pronoun "thon" which was fully described in the *Critic*, and has been recommended for adoption by many eminent scholars. Mr. Converse was married in 1858 to Miss Eliza J. Lewis of Gainesville, Ala. He now resides with his family at Erie, Pa.

DR. FREDERIC LOUIS RITTER.

This eminent scholar and composer was born at Strassburg in 1834. His first masters were H. M. Schletterer and Hauser, with whom he began to study at a very early age; and when sixteen he was sent to Paris under the care of his cousin, George Kastner. Subsequently he went to Germany, and in 1852, being then eighteen, he returned to his native country, where he received the appointment of professor of music in the Protestant Seminary of Fénéstrange.

Some of his relatives, who had settled in the United States, induced him to come to this country, and for several years he resided in Cincinnati, where he was conspicuous for his activity in the advancement of taste and culture. He was the founder of the Cecilia (choral) and Philharmonic (orchestral) societies, which were the first to produce in America a number of important works. In 1862 he went to New York, where he became conductor of the Sacred Harmonic Society—a post which he retained for eight years—and of the Arion Choral Society (male voices).

In 1867 he organized and conducted the first musical festival held in the city, and received, during the same year, the appointment of professor of music and director of the musical department of Vassar College, Poughkeepsie, N. Y. The University of New York conferred upon him, in 1874, the degree of Doctor of Music.

In the field of literature Dr. Ritter's labors include articles on musical topics, published in French, German and English periodicals, and several books. His most important work is *A History of Music in the Form of Lectures*, published in Boston (Ditson & Co.). He edited the English edition of *The Realm of Tones* (Schuberth & Co., New York, 1883), and wrote the appendix, containing the biographies of American musicians. In November, 1883, his new books, *Music in England* and



F. L. Ritter.

Music in America, were issued by Chas. Scribner's Sons, New York. As a composer Dr. Ritter may be classed with the modern Franco-German school.

The following is a list of his works :

Op. 1, *Hafis*, cyclus of Persian songs; Op. 2, *Preamble Scherzo*, piano; Op. 3, ten children's songs; Op. 4, *Fairy Love*; Op. 5, eight piano pieces; Op. 6, six songs; Op. 7, five choruses (male voices); Op. 8, Twenty-third Psalm (female voices); Op. 10, five songs; Op. 1, organ fantasia and fugue; Op. 12, *Voices of the Night*, piano; Op. 13, *Dirge for two Veterans*, poem by Walt Whitman, with melodramatic music for the piano; Op. 14, the Ninety-fifth Psalm, for female voices, with organ accompaniment; Op. 15, six songs; Op. 16, suite for piano-forte; Op. 17, the Fourth Psalm, for baritone, solo, chorus and orchestra; ten Irish melodies, with piano accompaniment; *A Practical Method for the Instruction of Chorus Classes*, in two parts; *O Salutaris!* baritone solo and organ; *Ave Maria*, mezzo-soprano solo and organ; *Parting*, song for mezzo-soprano voice. Besides the above, which have all been published, the following is a list of works still in manuscript form: Three symphonies, A, E minor and E flat; *Stella*, *poëme-symphonique d'après Victor Hugo*; overture, *Othello*; concerto for violoncello and orchestra; concerto for piano and orchestra; fantasia for bass clarinet and orchestra; septette-serenade, for flute, horn and string quintette; string quintette; several string quartettes; the Forty-sixth Psalm, for soprano solo, chorus and orchestra, first performed at the New York festival of 1867. Many of the larger works have also been rendered by the Philharmonic societies of New York and Brooklyn.

SILAS G. PRATT.

The ambitious composer and writer, Silas G. Pratt, whose name is so prominently connected with the contemporary history of music in Chicago, was born at Addison, Vt., on Aug. 4, 1846. He began early to manifest that innate love of music and poetry which eventually led him to adopt music as a profession. At the age of twelve years, owing to his father's failure, he became a clerk in the music house of H. M. Higgins, of Chicago, devoting to practice the few moments which he could spare from business. Subsequently, after serving a year with Root & Cady, he entered the employ of Lyon & Healy as clerk; continuing all the time to improve himself by diligent practice and study. His first composition, *Lorena Schottische* was written at the age of fourteen. His abilities as a pianist had now so far developed that in the winter and spring of 1868 a series of soirées musicales were given, which may be considered as the starting point of Mr. Pratt's future career.



H. Pratt.

In 1868, at the age of twenty-two, full of ardor and enthusiasm, he went to Berlin, in order to secure the best educational advantages and to gratify his artistic aspirations. He studied piano under the great masters Bendel and Kullak, and composition and counterpoint under Wuerst and Kiehl. With his natural gifts and his ambition, and with his indefatigable industry, he made the most rapid progress, at the expense, however, of his physical strength, which became so far weakened by the continual strain as to lose the use of his right wrist. Disappointed in his hopes of becoming a virtuoso, he turned his attention to composition, and in this occupation found, as he says, "a source of comfort and rest from his trials and struggles." It was at this time that he wrote his first work for orchestra, *Magdalene's Lament*, in the form of a single symphonic movement.

During the course of a journey for the benefit of his health, he visited Leipzig, Eisenach, Coburg, Nuremberg, Legensburg and Munich. At the latter place he made the acquaintance of Gung'l, the celebrated waltz composer, who rehearsed his symphonic sketch, expressing his appreciation of the meritorious nature of the work. The lyric opera of *Antonio* was commenced while here, and finished after his return to Berlin. This was rehearsed by the Berlin Kapelle, and the adagio, the easiest movement, was at once selected and performed at the regular symphony concert.

Upon returning to America, after these years of diligent study, he made his first public appearance in Chicago April, 1872, in a concert composed chiefly of his own piano and vocal works. The city, still covered with the smoking ruins of the great fire, offered but a poor field for the aspiring artist. The concert, though successful from an artistic point of view, was financially a failure, and compelled him to accept once more the clerical position which he had resigned four years before. Mr. Pratt attended the second great peace jubilee at Boston, having charge of the Chicago musicians. The first movement of his symphony was performed and received by the audience with many tokens of pleasure and approval. It was at this time that he organized the Apollo Club, an institution whose high aims reflect great credit upon its founders.

In the summer of 1874, at Farwell Hall, under the direction of Hans Balatka, he gave selections from his opera of *Antonio*. This venture proved a gratifying success, and afforded him encouragement for further efforts. Returning to Berlin in 1875, he studied score reading with Heinrich Dorn, and composed the *Prodigal Son* symphony and the *Centennial Anniversary* overture, as well as other small works for orchestra. The *Centennial* overture, which was produced July 4, 1876, under the direc-

tion of the author, achieved for him a signal triumph. Returning home via London, the presence in that city, of Gen. Grant, made the *Anniversary* overture, which is dedicated to him, very acceptable to the managers of the Crystal palace, who had prepared 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 the composer many compliments.

After his success in London he returned to Chicago, and gave a series of symphony concerts at McCormick hall in 1878. He now undertook the composition of his grand opera, *Zenobia*. This was produced in 1880, with the assistance of Annie Louise Cary, and made a very favorable impression on both the press and the public. In 1882 Mr. Pratt was invited to perform before the Music Teachers' National Association in Albany, N. Y. At the close of his recital of original works and at his suggestion a resolution was adopted that at all subsequent meetings of the association one programme should be devoted to works by native American composers.

Mr. Pratt's ardent and energetic temperament prompted him to devoted himself, with characteristic zeal, to the cause of American opera. He conceived the idea of organizing a company whose main object should be the production of original works and the encouragement of native talent. With this purpose he projected the grand opera festival of 1884, and was an active spirit in organizing the "Chicago Opera Festival Association." He was the general director and manager of the chorus of this great enterprise, which resulted in giving the community opera, upon a scale hitherto unknown.

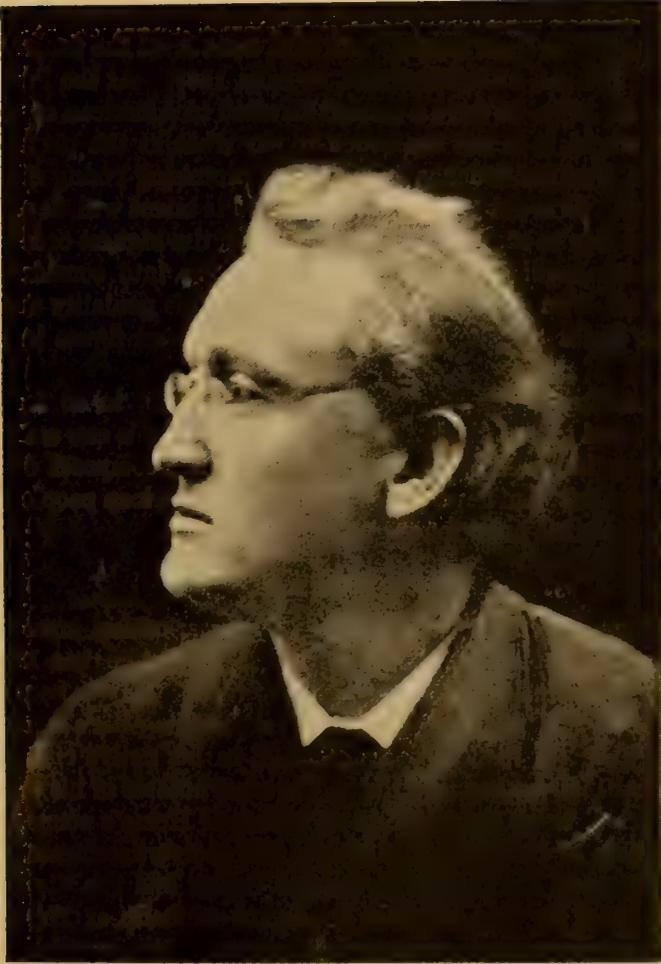
At the close of this great festival Mr. Pratt again visited London, giving with success three concerts of piano, vocal and chamber music at Steinway hall, and producing, Oct. 5, 1885, at the Crystal palace, his *Prodigal Son* symphony and selections from *Zenobia*. Upon his return to Chicago, he re-wrote his first opera, and produced it at the Columbia theatre, in March, 1887, under the title of *Lucille*. In 1888 he composed and presented his novel entertainment *The Musical Metempsychosis*. Mr. Pratt moved early in 1889 to New York, taking a position as piano teacher at the Metropolitan Conservatory of Music. Besides his published compositions his works include a *Serenade* and a canon, *The Court*, both for string orchestra — *Rocking* and *Antique* minuets, overtures to *Lucille*, *Zenobia* and *The Anniversary Centennial*, also an unfinished grand symphonic suite, called *The Tempest*; and has librettos completed of *Priscilla*, a comic opera, and *Ollantay*, a grand opera. His published works consist of forty pieces for the piano and twenty vocal compositions.

One of the most promising of the younger conductors of orchestra in America—in fact, we might say the most distinguished of the entire number—is Mr. Van der Stucken, but as he is also a composer of many beautiful works for orchestra, giving promise of something still better in the not distant future, he is included here; yet with no intention of ignoring his importance in the former respect.

FRANK VAN DER STUCKEN.

This widely known conductor and composer was born at Fredericksburg, Gillespie county, Tex., Oct. 15, 1858. He devoted himself very early to a musical career, and obtained his first instruction in music from Professor Peter Benoit, at the Conservatory of Music of Antwerp, Belgium. His first compositions were: *Gloria*, for chorus and orchestra, produced at the cathedral of that city; *Te Deum*, for soli, chorus and orchestra, at St. Jacob's church; *Festmarch*, for orchestra, at the consecration of the German school. During 1877-78 he resided in Germany, principally in Leipzig, where he continued his esthetical studies under the able and enlightened tutorship of Carl Reinecke. While residing in the latter city he composed several sets of songs and the symphonic prologue to Heine's *Ratcliff*. In 1879 he traveled in Austria, Italy, Switzerland and France, and while in Paris in 1880-81 he wrote the music to the lyric drama *Vlasda*. He enjoyed the distinction of being engaged, in 1881-82, as a kapellmeister at the Breslau Stadt theatre, for which he wrote the music to Shakespear's *Tempest*. In 1883 he met, at Weimar, Dr. Franz Liszt, whose protection enabled the aspiring composer to give a concert, made up exclusively of his own compositions, at the Grand Ducal theatre of Weimar, where the orchestra, chorus and theatre were placed at his disposal by the grand ducal intendant. He received, on this occasion, the voluntary assistance of several prominent artists, among them Fischer Von Loër, Louis Scharnack, the contralto, and Alexander Siloti, the well known pianist. Such was the unqualified success of this concert that the *Musical Weekly Euterpe*, a paper edited by A. W. Gottschalg, headed its notice, "A New Star in the Musical Firmament."

After having conducted some of his own compositions at Magdeburg, Antwerp and other places, he came to New York, in 1884, under engagement with the Arion Society, whose concerts he has conducted ever since. His first concert in the United States took place at Steinway hall, April 4, 1884, and secured for him immediate recognition, by the press and the public, as a composer and conductor of unusual ability. Since that time he has given many notable concerts. In 1884-85, during a series of concerts at Steinway hall, one concert was devoted exclusively to the works



Frank van der Stuyck

of American composers. It is worthy of notice that this was the very first concert made up of compositions by native American authors exclusively. In 1886 he gave Sunday afternoon orchestral concerts at Steinway hall, and also choral society concerts. During a series of symphonic concerts at Chickering hall in 1886-87, he produced, for the first time in America, Berlioz' *Trojans in Carthage*. Animated by a desire to encourage American composers, he gave a series of five concerts, in 1887-88, devoted entirely to their works. He also conducted the festival concerts of the M. T. N. A., at Indianapolis, in July, 1887. At the Paris exhibition, July 12, 1889, he gave a concert devoted to American compositions. Upon the whole, it is not too much to say what at the present time of writing Mr. Van der Stucken is the most promising young conductor in this country. It is yet too soon to say that his talent will develop in the matter of ability to secure orchestral results of the highest order. This is an art which requires experience. But taking into consideration the ability of Mr. Van der Stucken, together with his geniality and energy, we cannot doubt that he is destined to cut a great figure in American music.

A musician and composer essentially American, in so far as a life spent here, and ardent sympathy with American ideals can make him so, is the veteran impresario, Max Maretzek, who is a composer of no mean order, although it has never happened to the American people to recognize adequately his importance in this direction.

MAX MARETZEK.

As man, composer, conductor and impresario, few musicians have contributed more to the education of the operatic public than Max Maretzek, who has wielded the baton for over fifty years. He was born at Brünn, June 28, 1821, and made his first appearance during the season of 1839, when he conducted his first opera, *Hamlet*, in his native city. In Paris we next find him writing for a living, the most notable of his productions, at that period, being the music to an album of Heine's songs, dedicated to the duchess of Nemours, also several ballet divertissements, composed for such artists as Carlotta Grisi, Lucille Grahn and the Viennoise children. In 1844 he was assistant conductor to Balfe at Her Majesty's theatre, London, where he remained four years. It was to his skill that Impresario Lumley owed the engagement of Jenny Lind for the season of 1845-46. At this period he wrote his opera *Rico* and three ballets, *Le Génie du Globe*, *Les Violons de Tartini* and *Fête Villagoise*. He arrived in New York in 1848, and became the director of our only operatic establishment, and for thirty-five years thereafter hardly an operatic season



Max Marczek

passed without the genial presence of Max Maretzek at the conductor's post.

To give an adequate idea of his labors, we should be compelled to write almost a detailed history of opera in New York during that protracted period in the course of which he introduced to our public the most famous names in the annals of Italian opera, as well as the best works of the modern Italian and French stage, most of which he first made known in this city. On his own responsibility, he has given about twenty-five operatic seasons in New York. It was one of his characteristics during his many years of ups and downs never to know despair. He had unswerving reliance in his own energy, ability and personal magnetism, as well as in the confidence of the public, which never forsook him even in his darkest moments.

GEORGE WHITFIELD CHADWICK

Was born at Lowell, Mass., Nov. 13, 1854. He came of native American stock, the family having been long settled in the country. He received his early instruction in music from his elder brother, whom he succeeded as organist at one of the churches in Lawrence, Mass., whither his parents had removed in 1860. On leaving school he entered the office of his father, who was an insurance agent, but after three years the work became distasteful to him, and he adopted music as a profession. In 1876 he took charge of the musical department of the college at Olivet, Mich., and in the following year went to Europe to study. For two years he worked under Judassohn and Reinecke at Leipzig, the former being especially impressed with the ability of his pupil, and affording him much encouragement. In July, 1879, he left Leipzig, and after a while settled at Munich, where he studied composition and organ playing with Rheinberger, for about a year. Returning to Boston in 1880, he was offered and accepted the position of organist in the South Congregational church, and afterward became instructor in harmony and composition in the New England Conservatory. He is now organist of the Park Street church, and devotes his time to teaching, composing and conducting, giving his best energies to the two latter branches. He is a good organist and an excellent conductor, but it is as a composer that his work deserves especial mention.

Mr. Chadwick's principal works are as follows: Choral: *The Viking's Last Voyage*, baritone solo, male chorus and orchestra, 1881; *Dedication Ode*, solo, chorus and orchestra, 1884. Orchestral: *Overture to Rip Van Winkle*, Leipzig, 1879; *Symphony No. 1 in C*, Boston, 1882; *Thalia*, overture, 1883; *Andante for string orchestra*, 1884; *Symphony*

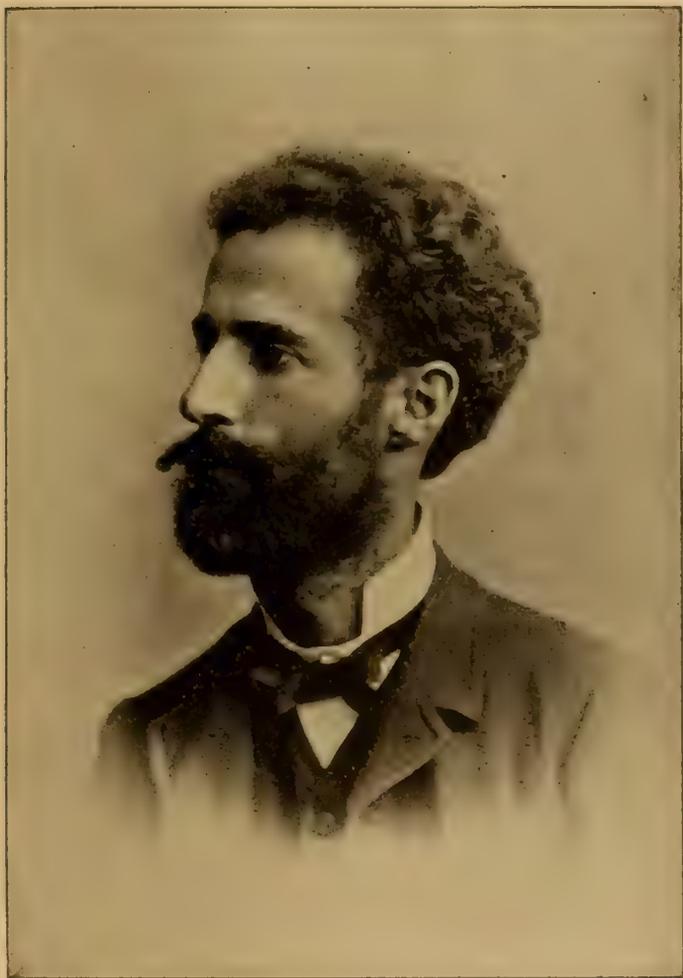
No. 2 in B, 1885; *Melpomene* overture, 1887; *Miller's Daughter*, concert overture, San Francisco, 1888; chamber music: trio in C minor, Leipzig, 1877; string quartette in G minor, Leipzig, 1878; ditto in C major, Leipzig, 1879; ditto in D, Boston, 1888; quartette in E for piano and strings, Boston, 1888; besides a number of songs and other vocal music. His greatest work, the symphony in C, was begun while he was at Munich, and finished after his return home. It was performed from manuscript at the Harvard Musical Association symphony concerts in 1882. The overture to *Rip Van Winkle*, which was written at Leipzig, and performed there in 1879, was given also at the Handel and Haydn festival in May, 1880.

EDWARD ALEXANDER MACDOWELL.

This eminent pianist and composer is a native American, and was born in New York, Dec. 18, 1861. He was a pupil of J. Bentrage, P. Desvernine and Mme. Carreño. When he was fifteen his musical ability was so evident that it was deemed well to send him to Europe. He spent three years in Paris, studying the piano with Marmontel and Savard, and in 1879 went to Frankfort-on-the-Main, where he had for his master in composition, Joachim Raff, and in piano playing, Carl Heymann. So well did he employ his time that after two years' close application he was offered and accepted the post of first teacher of the piano in the Darmstadt Conservatory, where he remained for a year, and then removed to Wiesbaden to take a similar position. In 1888 he returned to America, and is at present living in Boston. He is a fine composer, representing the simplest and best side of the American school. His works have a certain power, but their marked feature is a quiet, serious beauty, something like that of Longfellow's or Whittier's poetry, a quality not abundant in native American music. Mr. MacDowell has played some of his compositions at his concerts, both here and in Europe, and always with distinguished success. He gave his first *Modern Suite* at the Zurich Musical Festival in 1882. Among his compositions are *Roland Symphony*, for orchestra (Op. 30), 1887; four orchestral poems: *Hamlet*, 1883; *Ophelia*, 1885; *Lancelot and Elaine* (Op. 25), 1886; *Lamia* (Op. 29), 1887; first piano concerto in D minor (Op. 15), 1882; second concerto in E minor, given at New York, March 6, 1889; romanza for 'cello and orchestra (Op. 34), 1883; first *Suite Moderne*, piano (Op. 10), 1881; second ditto (Op. 23), 1886; prelude and fugue for piano (Op. 13), 1881; *Waldidyllen*, piano (Op. 19), 1884; and a number of other songs and miscellaneous pieces.

FREDERIC GRANT GLEASON.

Among those native Americans who have developed the real artistic faculty in the field of composition, and one who has become known also as an accomplished and conscientious critic, is Frederic Grant Gleason, who was born Dec. 17, 1848, at Middletown, Conn. The gift of music was to him an inheritance, his father having been a finished amateur flutist, and his mother an accomplished pianist and contralto singer. His parents removed to Hartford, Conn., where he became a member of the church choir, and soon evinced an ardent desire for music as a profession. Having been designed by his father for the ministry, however, his musical tendencies at first received scant encouragement. He, however, persevered tenaciously, and at the age of sixteen entered the field of composition by the production of an oratorio, *The Captivity*, on a poem of Goldsmith, which he abandoned before complete for a *Christmas Oratorio*, the words selected from Lupton and Montgomery's version of the Psalms. Notwithstanding his lack of acquaintance with harmony and composition these works evinced so undoubted a faculty of musical talent that opposition to his art ambition was withdrawn, and his father decided to give him a liberal musical education. Accordingly he was placed for some time under the care of Dudley Buck, then living in Hartford, with whom he studied piano and composition, and subsequently, in 1869, was sent to the conservatory of Leipzig, Germany. Here he received instruction on the piano by Moscheles and Papperitz; in harmony by Richter and Dr. Oscar Paul. He supplemented his course by private lessons from Plaidy, and in composition from J. C. Lobe. On the death of Moscheles in 1870 he removed to Berlin, where his piano studies were continued under direction of Oscar Raif, a pupil of Tausig, and his theoretical education completed under the renowned Carl Freiderich Weitzmann, a pupil of Spohr and Hauptmann, who was later, up to the time of his retirement from musical activity, court musician to the Empress of Russia. In (?) Mr. Gleason returned home on a visit to his parents, and soon after went to London for the purpose of studying English music, having at the same time the advantage of piano study with Oscar Berringer, another eminent pupil of Carl Tausig. In (?) he again went to Berlin, where he resumed his study of theory under Weitzmann, and also taking instruction on the piano from Prof. Loeschorn, and on the organ from Prof. August Haupt. During his stay in Berlin on this occasion he prepared his work on *Gleason's Motet Collection*, published by W. A. Pond & Co., of New York. His aim throughout had been to secure thoroughness in his equipment for a life of musical activity, and during these five years of instruction under the best European masters he was an ardent and conscientious student, improving his opportunities with unre-



Frederic Grant Gleason

mitting zeal and industry. On completing his studies he returned to his family home at Hartford, where he became organist in one of the churches, and later of a church at New Britain, Conn. He also engaged successfully in teaching, and at the same time was active, as he has ever since been, and continues to be, in his favorite field of composition, about that time completing his opera, *Otho Visconti*, a three-act grand romantic opera, selections from which have been published by W. A. Pond & Co., of New York. In 1876 he removed to Chicago, where he has since been active in musical life, as teacher, composer and critic, having for a number of years ably filled the position of musical editor on the *Daily Tribune*.

Mr. Gleason's works, in addition to numerous small pieces, published and unpublished, but having no opus number, are in order as follows: 1. Songs for soprano voice; 2. Organ sonata (C sharp minor); 3. Barcarola, for piano; 4. Episcopal church music; 5. Songs for alto voice; 6. Episcopal church music; 7. *Otho Visconti*, grand romantic opera, music and libretto; 8. PF. pieces; 9. Trio No. 1 in C minor for piano, violin and violoncello; 10. Quartettes for female voices; 11. *Overture Triumphale*, organ; 11. *God, Our Deliverer*, cantata, solos, chorus and orchestra; 13. Trio No. 2 in A major, piano, violin and violoncello; 14. *Culprit Fay*, cantata (words by Jos. Rodman Drake), solos, chorus and orchestra; 15. Trio No. 3 in D minor, for piano, violin and violoncello; 16. *Montezuma*, grand romantic opera in three acts, plot, text and music; 17. *Praise Song to Harmony*, symphonic cantata solos, male chorus and orchestra; 18. Concerto in G minor, piano and orchestra; 19. Three sketches, orchestra; 20. *Auditorium Festival Ode*, a symphonic cantata, solo, chorus and orchestra, composed for the dedication of the Auditorium, Chicago.

PROF. JAMES C. D. PARKER.

This eminent teacher, composer and executant was born in Boston in 1828, and graduated from Harvard College in 1848. He entered upon the study of the law, and gave promise of a successful career, but nature had endowed him with a genius which, happily for American musical life, was to control and guide his future career. Yielding to its direction, he went to Europe, and for three years had the benefit of the advice and instruction of such masters as Moscheles, Hauptmann, Richter, Rietz, Plaidy and Becker. After graduating from the Leipzig Conservatory, he returned to Boston in 1854, and entered upon a career of success and usefulness as teacher. Among those whom he equipped for musical life may be mentioned such prominent teachers and artists as A. D. Turner, F. H. Lewis, J. A. Preston, M. H. Dunham, A. W. Swan, Charles H. Whittier,



Jas. C. Parker

J. H. Howe, F. F. Lincoln and Charles H. Morse. Outside this important sphere of musical usefulness, he holds high rank as composer, instrumentalist and leader. He organized and conducted the Parker Club of Boston, a chorus of fifty voices, whose concerts, for some ten years, held high rank in the esteem of the cultured and critical circles of Boston, as well as in public popularity. As an executant, Mr. Parker possesses a rare skill. He has been organist of Trinity Episcopal church, Boston, for over twenty years, and has elicited warm praise in many important Harvard Symphony Concerts, by his admirable manipulation of the capabilities of the piano, as well as artistic interpretation of the highest classical compositions. As composer, he has written many piano pieces, part songs and orchestral works, and also church compositions — the latter chiefly for the Episcopal church. His *Redemption Hymn*, first rendered by the Boston Handel and Haydn Society, in 1877, with Anne Louise Cary as soloist, has become a national property, and is held in universal favor. Mr. Parker has long been connected with the New England Conservatory of Music, in which he is one of the most valued instructors, and his admirable skill and ability as a teacher have thus, transmitted through his pupils, left a broad impress upon the upward course of musical cultivation throughout the entire country. In addition to achievements in these diversified fields of labor, he is also a ripe scholar and a sound musical theorist. His *Manual of Harmony* has been "pronounced by competent critics," says the *Musical Herald*, "the most concise and valuable text book for that study published." His translation of Richter's *Harmony* is also a scholarly and finished work. During the many years in which he has been engaged in these various departments of musical interest and activity, Mr. Parker's labors and industry have been unremitting, and in their cumulative results, so far as appreciation in the most refined and cultured circles of the art is concerned, he is cheerfully awarded a reputation which is to him the best and highest reward of the work to which his life has been devoted.

SUPPLEMENTARY DICTIONARY OF AMERICAN MUSICIANS.

NOTE.—In order to economize space, the following abbreviations are used: *b.* born; *e.*, educated; *c.*, composer; *r.*, resides; *o.*, organ, or organist; *p.*, pianist; *the.* theory.

AARUP, MISS (EIA) AUGUSTA JULIETTE, *b.* Copenhagen, Denmark, Aug. 27, 1864; teacher of pianoforte in Metropolitan Conservatory, New York; *e.* in Copenhagen and Paris.

AIREN, HENRY M., Boston; bass singer, formerly distinguished in oratorio, having sung with John Braham in 1842, Sontag, and for fourteen years the solo parts with the Handel and Haydn Society; bass in Trinity church since 1844, except two years' absence in Europe; *b.* about 1824.

AIREN, CHARLES, *b.* Goffstown, N. H., March 13, 1813; *e.* Darmouth; settled in Cincinnati, O., in 1839, as teacher of Music in public school, a position held for many years; *c.* school singing books, etc.; *d.* Oct. 4, 1882.

AIRHART, DANIEL B., *b.* Tennessee, Sept. 10, 1849; *e.* under Showalter, Dennington, etc.; *c.* singing school music, *The Song Gem*, *r.* McDale, Texas.

ALLEN, HENRY AMBROSE; *b.* Hull, Yorkshire, England, Dec. 16 1816, *r.* Baltimore, Md. Prof. of violin, piano, organ and harmony at J. Peabody's Conservatory of Music, studied with B. Cramer, Moscheles, De Beriot, etc.; *c.* music for thirteen melodramas; was leader of orchestra at Walnut St. theatre, Philadelphia.

ALLEN, BENJAMIN DWIGHT, *b.* Sturnbridge, Mass., Feb. 16, 1831; *e.* under R. S. Stanbridge, H. C. Timm, Otto Dresel, Gustav Sattero; *r.* Worcester, Mass.; *or* Union church thirty-four years; *o.* and *p.* Worcester festivals thirty years; teacher of *p. o.* and *the. o.* sacred cantata for solo and chorus, pianoforte compositions, etc.; one of the most useful musicians in New England.

AMBROSE, JOHN L., *b.* Sandwich, N. H., 1844, basso profundo; studied the violin at the age of seven; organist at the Baptist church in Sandwich from the age of eleven to twenty-one; organist in East Cambridge from 1865 to 1871; having a round basso voice, after studying with J. F. Rudolphsen, became connected with various quartette choirs in Boston, being engaged at Tremont Temple, Warren av. Baptist church, Ruggles st. Baptist church, and in 1889 is the leading basso in the choir of Harvard Baptist church. He has composed church music and has prepared a book of *Male Quartettes* for the work of the masonic lodge.

AMBROSE, MARY, *b.* Polo, Ill., June 6, 1865, teacher of organ and piano; *r.* Nevada, Ia.

ANDRUS, AGNES, *b.* Washington, Mich., *e.* J. H. Hahn; teacher of piano in Detroit Conservatory of music.

ARNOLD, JOHN C., *b.* Dec. 22, 1852, in Munich, Germany, graduate of Royal Conservatory, 1871; came to America same year; since 1869 *r.* Washington, Pa.; teacher of music in public schools, violin, harmony, etc.; thorough musician and useful teacher; composes for orchestra, military bands, etc.

ARMSTRONG, WILLIAM D., *b.* Alton, Ill., Feb. 11, 1868; *r.* Alton; *t.* piano-forte; fluent writer of piano-forte music; *e.* under E. R. Kroeger, of St. Louis.

ARKELL, LILLIAN, *b.* Brooklyn, N. Y., 1864; *r.* Cincinnati; *e.* College of Music; organist and teacher of organ; concert organist.

BACH, J. MAURICE, *b.* Saunen, Switzerland, May 7, 1836; *e.* at Stern's conservatory, Berlin, studying under Vogt and Ehrlich, and Reichel. *r.* Henderson, Ky., where he is active as teacher of piano, organ and theory; is a good performer and has composed much music, including four operas, *Laredo, Marguerita, Athamer* and *The Politicians*.

BACH, HENRIETTA STOLZ, wife of preceding; *e.* Chicago Musical College; dramatic reader and soprano singer.

BACHMAN, A., *b.* Germany, Jan. 2, 1836; *e.* under private instructors; has been resident in Philadelphia for many years, where he occupies a useful and honorable position as organist, teacher of piano and musical theory, etc.; is author of considerable church music; among his pupils are hundreds who now occupy or have occupied positions as teachers and organists.

BAIR, MRS. ELLA G. WINNECK, *b.* Lowell, Mass., Oct. 29, 1855. *e.* under Mme. Emma Seifer, of Philadelphia. Teacher of vocal. *r.* in Marion, Ohio.

BALL, A. H., *b.* Aug. 14, 1850; *e.* Oxford University; music dealer at Meridian, Miss.

BALL, MRS. IDA W., *b.* Dallas Co., Ala., 1851; *e.* at Judson Female institute, Marion, Ala.; also studied with many other teachers; has composed many things, both vocal and instrumental; is also a pianist, and ranks among the first in the South.

BALDWIN, EDWIN THOMAS, *b.* New Ipswich, N. H., July 19, 1832; *e.* Boston, with Geo. Jas. Webb; *r.* Manchester, N. H.; composer of band music and sacred quartettes; *t.* piano and organ; president of State Association.

BALLENBERG, LOUIS M., *b.* Frankfort-on-the-Main, July 22, 1840; *e.* with Euler, the celebrated flute maker, and Koppito, of Boston. Soon after coming to America Mr. Ballenberg traveled as an orchestral player with various organizations, and in 1872, in connection with Mr. Geo. Brand, organized the Cincinnati grand orchestra. Mr. Geo. Brand returned to Boston, and his brother, Michael Brand, took his place as conductor, which he has retained ever since. The orchestra has continued to do a successful business of symphony concerts and popular orchestra matinees ever since. Its Sunday concerts in Music Hall are well patronized, and a high class of music is presented. Mr. Ballenberg has retained the business management, and to his care and

good judgment in this department much of its success is to be accredited.

BARTLETT, HOMER NEWTON, *b.* Olive, N. Y., Dec. 28, 1846; *e.* in New York city, where he resides, principally occupied as composer of a great variety of works for voice, chamber instruments, grand orchestra, and a comic opera, *La Valliera*.

BARNARD, REV JOHN, *b.* Bristol, Mass., 1681; *d.* 1770; pastor at Marblehead; wrote fine versification of Psalms.

BATCHELDER, JOHN C., *b.* Topsham, Vt., in 1852; *e.* Berlin; teacher of piano and organ; *r.* Detroit, Mich.

BAXLEY, DANIEL, *b.* Rowley, Mass., 1730. Taught music in Newburyport, Mass., and in 1764 began music publication, giving his first important works to American students of art. Died 1792.

BEACH, MISS HELEN L., *b.* Toledo, Ohio. *e.* College of Music of Cincinnati. Teacher of organ.

BECKER, REV. CHAS. *b.* at Boele, in Westphalia, Aug. 8, 1851; *e.* in theology and music; *r.* at St. Francis, Wis., where he is director of the choir of the theological seminary. Father Becker is a prominent member of the American Society of St. Caecilia, and a frequent contributor to its periodical literature.

Beethoven Conservatory of Music, St. Louis, Mo. August Waldauer and Marcus I. Epstein, Directors. The leading Music College at St. Louis, the now celebrated Beethoven Conservatory, was established in 1871. Many of the graduates from this School are members of Church Choirs, others belong to, or are leaders of Orchestras; some are recognized as Artists both Amateur and Professional. Many others have won renown on the operatic stage, and as soloists, while all its pupils show the great possible advance, under the guidance of teachers of superior qualifications as educators, some of whom have acquired a national reputation. See also August Waldauer.

BETHUNE, THOMAS GREEN, (Blind Tom), *b.* May 25, 1849, near Columbus, Ga. Blind from birth. Was born a slave. At the age of five was familiar with the piano. He made his first public appearance in 1858. Has made successful tours of United States and Europe.

BEUTER, ALBERT, *b.* in Tuscarawas C., O., Jan. 6, 1844; married in 1868; studied with Wm. Mason, and singing with Geo. J. Webb; *t.* piano, organ and singing; *r.* Bloomington, Ill., where he occupies a prominent position; is author of a number of piano pieces.

BISLAND MARGARET CYRILLA, *b.* Brooklyn, N. Y., Sept. 30, 1839; *e.* under Pychowski, pupil of Chopin; pianist and composer of piano music; *r.* at New Orleans, where she is instructor of music in the public schools, Sec. of Musicians' Guild, and a literary contributor of stories and graceful miscellany to the *Times* and other journals.

BLACHE, MADAME PAULINE, *b.* Marseilles, France; *r.* New Orleans. Is of an old French family, numbering among her friends many of the literary and musical people in France, including Alexander Dumas, *e.* by her aunt, the Baroness Chourand, as pianist. After becoming a fine player, she was discovered to have a superior voice, which was trained by Madame Cambier. She married a wealthy Louisiana gentleman named Gustave Blache. Madame Blache was beset upon every side to go upon the stage, but steadfastly declined. After the death of her husband, she devoted herself to teaching vocal music, in which work she has been extremely successful. She has a beautiful voice and an artistic

disposition, and her pupils are among the most accomplished of the South.

BLANFIED, D. S., *b.* Galena, Ohio, Oct. 1st, 1852; *e.* at New England Conservatory and Boston University of Music; *t.* vocal and instrumental; *r.* Montpelier, Vt.

BLOOM, JACOB, *b.* May 6th, 1844, in Kindenheim, Germany; *r.* Cincinnati, O.; *e.* at Stuttgart Conservatory from which he graduated in 1866. For several years has been teacher of the violin at Miss Baur's Conservatory. He has instructed many talented pupils who have become, in their turn, superior artists. He is a solo violinist and an earnest teacher. Has also distinguished himself as a quartette player and in orchestral work.

BLYE, MISS BIRDIE, *b.* about 1867; *r.* Kentland Indiana; *e.* in London, Paris and New York, as pianist. A brilliant player, of sympathetic touch and style, and a large repertoire.

BORST, ALBERT WM., *b.* Liverpool, Eng., July 22, 1841; *e.* Baumgarten and Farmer; graduated in Zurich, Switzerland; composer of pianoforte and church music, and an operata, *Mrs. Speaker*; was organist in Liverpool in 1866; came to Philadelphia in 1886, where he now lives.

BOSWORTH, MRS. ELIZABETH, *b.* Cincinnati, O., April 19, 1847; daughter of the distinguished teacher, Mr. Charles Aiken; *e.* in Cincinnati; married in 1871; *r.* at Great Bend, Kansas; *t.* of piano.

BOURICIUS, MARINUS BODINUS LOUIS, *b.* in the Netherlands, Aug. 25, 1860; *e.* at Academie of Music *Den Helder*, under F. de Boer; teacher of piano, harmony and theory; came to this country in 1885, and has resided in Council Bluffs ever since.

BRISTOW, FRANK L., *b.* Jacksonville, Ill., April 25, 1844; *e.* there under Strachauer and Wimmerstedt; *r.* Covington, Ky., where he is superintendent of music in public schools. Mr. Bristow has been secretary of the State Teachers' Association and president of the same; has taught instrumental and vocal music in most of the southern states; has resided in Covington for twenty years; is author of several collections of singing books for classes, and two cantatas for ladies' voices, *Rainbow* and *Pleids*, as well as other compositions for chorus.

BROMFIELD, EDWARD, JR., *b.* Boston, 1723; *d.*, 1806; graduate Harvard College, 1742; constructed the first organ ever built in America.

BRYANT, GILMORE, W., *b.* Bethel, Vt., Aug. 8, 1859; *e.* with Petersilea in Boston; *r.* Staunton, Va., where he conducts the music department in the Wesleyan Female Institute; is author of many compositions for piano, including forty-three studies.

BRYANT, MRS. G. W., wife of preceding, *b.* Bethel, Vt., April 7, 1861; *e.* at Springfield, Mass. under Prof. Zuchtman; *t.* of voice, and is a church and concert singer; *r.* Staunton, Va., where she conducts the musical department in the female college.

BURMEISTER, RICHARD, *b.* December 7th, 1860, in Hamburg, Germany; *r.* Baltimore, Md. Mr. Burmeister after a thorough education in music at some of the best Conservatories in Germany, spent three years with Liszt at Weimar, devoting himself to piano-forte and composition. He is the author of a Concerto in D Minor, for the piano with orchestra, and of many smaller pieces. Is now teacher of the piano in the Peabody Institute. His Concerto has been played in Berlin, Leipzig, Dresden and other European cities, and he made a good record as a concert player in Germany.

BURR, WILLARD, JR., *b.* Ravenna, Ohio, Jan. 7th, 1852; *e.* Berlin with Haupt; *r.* Boston, Mass. Composer of much chamber music, numerous piano pieces, etc. Was influential in establishing the concerts of American composers in the M. T. N. A.

BURRITT, WILLIAM NELSON, *b.* Nov. 18th, 1852, in, Albion, Mich.; *r.* St. Paul, Minn.; *t.* of voice culture; *e.* under Vannuccini, Vannini and Geo. Henschel. Mr. Burritt makes a specialty of the old Italian method of singing, believing that a system of education which has produced such remarkable results in the past, must still be the best that can be used.

CARY, MRS. CECILIA, S. P.; *e.* under private instructors; *r.* Rochester, N. Y.; teacher of piano and singing. Mrs. Cary has been highly successful in a wide range of work. For some years she had charge of the Music Department of the University at Le Roy as a teacher of piano. She is an accomplished pianist and has in connection with her school, many recitals by great artists. Mrs. Cary is one of the most prominent musical educators of Western New York.

CARTER, CHARLES DAVIS, *b.* Brooklyn, N. Y., April 25th, 1857; *e.* Leipsic and Munich; *r.* Pittsburg, Penn.; has composed some songs for chorus and solo; director of Pittsburg Female College.

CARPE, ADOLPH, *b.* Prussia, 1847; *e.* Leipsic; pianist; *r.* Cincinnati.

CAMPBELL, JOHN B., *b.* Bloomington, Ind., March 11th, 1856; *e.* Boston, New England Conservatory; composed many songs and choruses.

CHANCE, JACOB MELVILLE, *b.* Salem, Ill., March 9th, 1858; *e.* New England Conservatory of Music; teacher of piano and organ; is at the head of a school in Sedalia, Mo.

CHANDLER, KATE H., *b.* Boston, 1850; *e.* Philadelphia; was for years a concert and church singer but now has a school for music in Philadelphia.

CHASE, MRS. S. P., *b.* Randolph, Vt., 1843; *e.* at Music Vale Seminary and in Boston; plays piano, violin, guitar, mandoline, banjo, and is also teacher of voice and harmony; *r.* Emporia, Kan. Mrs. Chase is a natural musician who has diligently cultivated her talents.

CHASE, MELVILLE WARREN, *b.* Minot, Me., Feb. 18th, 1842; *e.* under Schultz and others; *r.* Hillsdale, Mich.

CHENEY, ABBY PERKINS, *b.* Milwaukee, Wis.; *e.* Stuttgart and Leipsic; teacher of piano at San Francisco.

CHURCH, LILLY REGINA, *b.* Tarrytown, N. Y., Oct. 27th, 1863; *e.* at the College of Music at Cincinnati; teacher of piano and theory; *r.* Parkersburg, West Va.

CLARK, ANNA STEINIGER, *b.* Magdeburg, Prussia. This accomplished pianist is a pupil of Deppe, and a classmate of Miss Amy Fay. In 1882 she married Frederic Clark of Boston, an accomplished musician and teacher and the discoverer of many important educational principles. The two together carry on a music school at Cambridge, Mass. Mrs. Steiniger-Clark has played in concerts extensively throughout this Country and in Europe, and being still young is likely to be heard much more in the future. Their public work at the present time, consists mainly of educational recitals in literary institutions, and private recitals before audiences of from one to four persons, for educational purposes. Mr. Clark is a very graceful, intelligent and artistic pianist. His work has been highly praised by the most careful critics in Boston and in other parts of the World.

CLARKE, EDWIN G., son of Wm. Horatio Clarke; *b.* Woburn, Mass., 1863; violinist and orchestral

conductor; director of music at Jacob's Theatre, Hoboken, N. J.

CLARKE, ERNEST H., son of William Horatio Clarke; *b.* Boston, Mass., 1865; trombone soloist; traveled with P. S. Gilmore in 1887; at present connected with the orchestra of Jacob's Theatre, Hoboken, N. J.

CLARKE, HERBERT L., son of Wm. Horatio Clarke; *b.* Woburn, Mass., 1867; cornet soloist, and teacher in the Toronto Conservatory of Music, Toronto, Canada.

CLARK, HORACE, *b.* Independence, Texas, 1861; *e.* at New England Conservatory; teacher of piano also piano soloist; *r.* Corpus Christi, Texas.

CLOUSE, ROSE, *b.* Mound City, Ill., July 18th, 1865; *e.* Leipsic; teacher of piano; *r.* Toledo, Ohio.

COOK, MAY A., *b.* Michigan, 1870; *e.* Cook's Musical Institute, Portland, Oregon; concert pianist; *r.* Portland, Oregon.

COOK, MISS NELLIE, *b.* Sturgis, Mich.; *e.* Leipsic, Frankfurt and Vienna; teacher of piano and vocal culture; *r.* Toledo, Ohio.

COOKE, MRS. CLEMMIE, *b.* Iowa, Sept. 19th; *e.* Springfield, Mo.; teacher of piano, organ and guitar.

COOLEY, MISS PERCIE A., *b.* Athens, Ohio, June 11th, 1859; *e.* at the New England Conservatory in Boston; teacher of piano and organ; *r.* West Liberty, Iowa.

COLEMAN, CHARLES J., *b.* Cincinnati, Sept. 15th, 1841; *r.* Harvard College, and during that time was director of the Glee Club and orchestra. At present resides in Cincinnati and is director of the Cincinnati Opera Club.

COLLMAN, HENRY D., *b.* Augusta, Ga.; *e.* under J. C. D. Parker and Geo. E. Whiting.

COLSON, WILLIAM B., *b.* Rochester, N. Y., June 27th, 1846; teacher of piano and organ at Cleveland, Ohio.

COMSTOCK, OSCAR FRANKLIN, *b.* Brooklyn, N. Y., April 15th, 1863; *e.* under Geo. F. Bristow, and later at Leipsic and Rome, having taken diplomas from the former and from the society of St. Caecilia in the latter, is now teacher in Cleveland, Ohio.

COMBS, GILBERT R., *r.* in Philadelphia, where he is principal of the Broad Street Conservatory of Music. Mr. Combs makes a specialty of employing male teachers only, believing that they are more stimulative to the students than the lady teachers.

CORLETTIE, JOSEPH WM., *b.* Douglas, Isle of Man, Sept. 26th, 1866; *e.* at Council Bluffs; teacher of violin; *r.* Glenwood, Iowa.

COWEN, FR. HN., *b.* Kingston, Jamaica, 1852; studied under Sir Jules Benedict and Sir John Goss at London, studied also at Leipsic and Berlin; composed operetta Garibaldi, cantatas Rose Maden and the Corsair, opera of Pauline; came to America in 1883.

CRAMER, THEO., *b.* Christiania, Norway, 1848; *e.* Edmund Neupert and Ursin; a successful teacher of the piano at Davenport, Ia.

CRAUCH, EMMA, *b.* Cincinnati, May 9th, 1844; *e.* abroad and in New York; concert singer and vocal teacher, in Cincinnati.

CRUTCHFIELD, EUGENE L., *b.* Petersburg, Va., July 14, 1862; *e.* Baltimore, Md., where he still resides. For several years he served as organist and teacher of the piano, but afterward graduated in medicine, in which profession he is now mainly active, excepting his continued services as organist at leading Baltimore churches.

DAVID, VIRGIL EDWIN, *b.* August 5th, 1838, West Troy, N. Y.; *r.* Washington, Iowa; *e.* under private instructors; founder of a music school at Washington, Iowa, in November, 1887. This school has been highly successful and a new building is being erected for it. Mr. David served with honor through the late war, and is composer of many compositions for the piano-forte, voice, orchestra and military band.

DAVIES, DAVID, *b.* Talsarn, South Wales, May 3, 1855. At the age of thirteen he came to Cincinnati, where he was the main support of his widowed mother. His voice being recognized as exceptionally good, he returned to his native land and was educated in music under Dr. John Parry, at Aberystwith. He appeared in public in London as an oratorio singer with success, and traveled in this country with a concert company in 1880. At the close of this engagement Mr. Davies established himself as teacher of singing in Cincinnati.

DAUSZ, MME. MARIE, *b.* Dresden, Saxony, April 1, 1845; educated under private instructors in singing and theory. For eleven years, including 1889, she has been teaching voice cultivation in New York City, where she has a large class.

DETHEBRIDGE, ISAAC, *b.* in England in 1833, educated in vocal and military music, both of which he has taught since coming to this country; *r.* Fame, Kan.

DODGE, IMOGE, ROSELIE, ZELLY, CECILE BUSK, *b.* in Baltimore, Md.; *e.* by eminent teachers in Paris and Leipsic. Upon her return to America, this charming singer enter upon a brilliant career in concerts; opera, and in connection with the Thomas Concerts. Her voice is a pure soprano, very high and clear. Is now engaged in teaching singing in Chicago.

DOTY, ALICE L., *b.* Plano, Ill., Jan. 10, 1862; studied under Frederick Grant Gleason, and passed the associate examination of the American College of Musicians, in 1888; *r.* Aurora, Ill., where she is organist, teacher of piano, and harmony, and concert pianist. Miss Doty is one of the most thoroughly qualified teachers of her age in the country.

DUGAN, J. M., *b.* Dec. 31, 1851, at Franklin, Ind.; studied with Robt. Goldbeck and Otto Singer; is teacher of music in Franklin College, and author of several instruction books for piano and organ.

ECKER, JNO. EML, *b.* April 14th, 1853, in Upper Linz, Austria. Mr. Ecker was educated at the Conservatory, Leipsic, Germany, from which he graduated in 1886. He came to this Country in 1857, and has been engaged since in teaching piano, theory and composition. Is the author of a concert overture for a full orchestra, a Sonata in A flat; Sonata in C Minor and several String Quartettes; *r.* in Toledo, Ohio.

ECKER, AUG. HERMANN, *b.* March 17, 1859, in Warsaw, Ill.; *r.* Toledo, Ohio, since 1873; *e.* by his father, and is now engaged as a teacher of piano.

ECKER, THEO., *b.* Sept. 30, 1855, in Upper Linz, Austria, came to this Country in 1857; *r.* in Toledo, Ohio, since 1872; *e.* by his father; teacher of piano.

EMERSON, IRVING, *b.* Nov. 4th, 1842, in Brighton, Maine; *r.* Hartford, Conn., Chorus Director and Supervisor of Music in Public Schools; author of a number of anthems, a few songs and piano pieces, and several singing books for public schools.

EPSTEIN, HERMAN I., *b.* April 14th, 1868, in Mobile, Ala. This brilliant pianist whose two older brothers are so celebrated, was a pupil of Oscar Raif and Taubert in Berlin, and is now

engaged in teaching piano and composition at St. Louis. He is the author of a considerable number of quartettes, songs and miscellaneous pieces. His concert playing was much praised in Germany, as well as in this country.

ESTABROOK, GEO. P., *b.* June 21st, 1868, in Concord, N. H. This young teacher was educated under private Teachers at home and in Chicago, and is now engaged in teaching piano, organ and harmony, in Ottawa, Ill.

EVANS, FRD'G SHALLES, *b.* August 7, 1863, in Haddam, Conn.; *r.* Cincinnati, Ohio; *e.* Leipsic Conservatory, from which he graduated in May, 1886. Occupied as concert pianist and teacher of piano. Was pupil of Carl Reinecke and Jadasohn.

FAURE, MISS JEANNE, *b.* March 3rd, 1863, New Orleans; *r.* New Orleans, La. Miss Faure was educated at the Dresden Conservatory, from which Institution she holds a diploma, dated March 28, 1887, with honors. Her voice is a very beautiful one, large, full and fine of quality. She sings with intelligence and warmth and with much dramatic talent. The French writers in the New Orleans papers can scarcely say enough in her praise.

FOOTE, ANNA C., *b.* Milwaukee, Wis., *r.* St. Louis, Mo., *e.* under Professor J. de Riccles and Mr. Henry G. Hanchett, at Beethoven Conservatory of St. Louis. Teacher of piano.

FLINN, FRANCIS MARY HOPKINS, *b.* 1834, Canton, Ohio, *r.* Hannibal, Mo. An organist, private teacher of piano and voice.

FRACKER, CORA ROBINS, *b.* Aug. 11th, 1849, Iowa City, Iowa, *r.* Iowa City, Iowa. Twenty-five years experience as a teacher, the guitar being her principal instrument, for which she has composed much music, also a considerable number of pieces for the piano. Mrs. Fracker is a natural musician of unusual talent.

FREDEBICK, MISS LILY, *b.* 1867, Pittsburgh, Pa., *e.* at Pittsburgh Female College, and after graduation, became a member of the faculty. In 1889, organized a School of Music at Greensburg, Pa., at which all of the principal branches of music are taught.

FRELIGH, LOUIS HENRY, *b.* July 1st, 1838, Mechanicsville, N. Y., *r.* St. Louis, Mo. This highly successful teacher of music was largely self-educated, his inspiring methods being the result of his own studies and reflections, and their value confirmed by the results attained under them. Mr. Freligh is the author of about 50 pleasing piano pieces and songs, and among his pupils are many who have distinguished themselves.

FROELICH, HENRY C., *b.* Aug. 6th, 1857, Cincinnati, Ohio. *r.* Cincinnati, Ohio; *e.* under Private Teachers. Solo Violinist and teacher in College of Music. Concertmeister of the Cincinnati Orchestra. First Violinist of the Philharmonic String Quartette. One of the most useful musicians in Cincinnati.

FLUDE, WM. A., *b.* 1818, Lutterworth, England, *e.* under private teachers. Director and teacher of organ, piano, violin and harmony in Lenox College, Hopkinton, Iowa, for the past twenty-six years.

GAELER, SOPHIE CHARLOTTE, *b.* Nov. 18, 1862, Watertown, Wis. *r.* Milwaukee, Wis. *e.* at the Orchestral School in Weimar, Germany, and afterwards with Liszt. Teacher of piano and singing.

GEBEST, FRANK, *b.* October 3, 1864, Madison, Ind.; *r.* Zanesville, Ohio. Active and successful teacher of piano and organ.

GEROLD, HERMAN, *b.* August 17, 1837, Gera, Germany; *r.* Cincinnati since 1858; *e.* under pri-

vate teachers. Teacher of piano, organ and voice. Organist at St. Matthews Church, also at Jewish Temple. Leader of various singing societies. Connected with St. Xavier College. Mr. Gerold is author of several masses and two operas, *La Venetia* and *Princess Arabella*.

GILBERT, NATHAN STRON, *b.* Jan. 28, 1852, Iowa; *r.* Leavenworth, Kas.; *e.* under private teachers. Organist and teacher of piano. Composer of Serenade (for voices) Polka Caprice and a number of anthems and hymns.

GIORZA, SIGNOR PAOLO, *b.* Nov. 11, 1837, in Milan, Italy. This distinguished artist entered the Royal Conservatory of Music at Milan at the age of eleven, from which he graduated in due course at the age of seventeen. He was the son of a painter, Luigi Giorza; for eight years was assistant Musical Director of the Royal Theater of La Scala; he composed music for fifty grand ballets; is the author of a large number of great compositions for solo, duets, trios, etc.; is now teaching at the Metropolitan Conservatory of New York.

GLOVER, EDWIN W., *b.* April 3, 1862, Coshocton, Ohio; *r.* Cincinnati, Ohio; *e.* College of Music; graduated in 1883. Mr. Glover took the Springer gold medal in 1883, and the following year he became a member of the faculty of the College of Music, where he has remained ever since; he is organist and director of the choir of the First Presbyterian Church; studied with Doerner and Whiting.

GOODELL, HATTIE S., *b.* Oct. 12, 1862, Mazeppa, Minn.; *r.* Spencer, Iowa; *e.* New England Conservatory. Teacher of voice, piano, piano tuning; head of music department of Spencer Preparatory Institute.

GRANINGER, CHAS. A., *b.* Jan. 2, 1861, Cincinnati, Ohio; *r.* Cincinnati, Ohio; *e.* College of Music of Cincinnati; graduated in 1881. Teacher of piano, Conductor of the Choral Societies in Glendale, Ohio; organist of St. Paul's M. E. Church; teacher in the College of Music.

GRIMWOOD, EMMA, *b.* 1856, Rossville, Iowa; *r.* Independence, Iowa; *e.* Dubuque Conservatory and Burlington Music School. An active worker in the Iowa Music Teachers' Association; teacher of musical theory and history, piano, and music in the public schools.

GRUNDY, CLARA LOUISE, *b.* Plainfield, Mill Co., N. Y., Oct. 28, 1868; was a pupil of Professor Shafer, of the Boscovitz School for some four years; now engaged in teaching voice, organ and piano.

HAHN, EMLI, *b.* Sept. 1854, at St. Joseph, Mo. Studied under Otto Behr of that city. Later resumed studies at Leipsic Conservatory. Held position as organist at the German Catholic Church in his native place from his fourteenth to his sixteenth year. He has written an operetta and quite a number of good songs, also instrumental compositions for piano, one of which (The Forest Flower Waltzes) he dedicated by permission, to Mrs. Grover Cleveland. At present resides in Burlington, Iowa.

HAMER, GEORGE FREDERICK, *b.* 1862, in Lawrence, Mass. Graduate of Royal Academy of Music, at Munich, Germany. Is now engaged in teaching piano, organ and composition at Lawrence. Organist of Trinity Church. Author of several songs, church services, piano pieces; an overture in C. Minor for small orchestra and an overture in E. Minor for large orchestra.

HAMMOND, BEN TABOR, *b.* Jan. 18, 1846, Worcester, Mass.; *r.* Worcester, Mass. Bass singer and teacher of singing, educated under Lyman Wheeler, San Giovanni and others. Mr. Hammond has been member of various concert companies, and

was solo bass at the Worcester Festival for several years. Since 1886 has devoted himself almost exclusively to teaching, for which his wide experience unusually well qualifies him.

HANCHETT, HENRY G., *b.* August 29, 1853, *e.* under various private teachers, and afterwards in medicine, which profession he finally pursued. As a pianist and teacher of piano, he was active from about 1876 to 1884. During that time he attained a large reputation as concert pianist, and as director of various musical societies in the vicinity of New York. Dr. Hanchett is one of the most intelligent musicians in this country, and has written many brilliant essays upon musical subjects.

HANCHETT, M. W. Inventor of the "Sostenuto" or "Tone-Sustaining Pedal" for the piano-forte, the first successful and complete appliance for the purpose ever produced, and now used with great satisfaction by piano artists. He was born in Hartford Co., Conn., and resident of the city of Syracuse, N. Y., where for many years he was conductor of music and organist. He is father of Dr. H. G. Hanchett of New York, well known among leading musical artists and at whose suggestion the "Sostenuto Pedal" was produced.

HANNUM, LEWIS. In 1876, Mr. Hannum became interested in violin making, in consequence of a visit to his brother in Hartford, Conn., who was engaged in this work. From that time, he occupied himself with making violins, and within the last eight or ten years of his life, made a few of a high order, one of which was played for many years by Prof. Schultz of the Mendelssohn Quintette Club; *d.* about 1884.

HARKINS, THOMAS E., *b.* Feb. 28, 1837, in Philadelphia, Pa.; *r.* Philadelphia until 1882, since which time he has lived in New York. Mr. Harkins was educated as a Catholic singer and director of church music. Has also distinguished himself as the manager of mammoth concerts at the Academy of Music. For seven years he was president of the Musical Union, and in 1872 was president of the National Musical Union. He has been director of several important choirs. Mr. Harkins has distinguished himself by his efforts for the elevation of the musical profession.

HARTMANN, HERMAN H., *b.* March 22nd, 1859, Beaufort, Wis.; *r.* Boston, Mass.; *e.* at New England Conservatory, from which he graduated in 1879, afterwards being teacher of the violin in the Conservatory for eight years, and for three seasons a member of the Boston Symphony orchestra.

HARRIS J. FLOYD, *b.* July 5th, 1866, Almont, Mich.; *r.* Almont, Mich.; *e.* in Detroit. Successful teacher of the piano at Port Huron, Mich.

HAVENS, CHAS. ARTHUR, *b.* June 23rd, 1842, Essex, N. Y.; *r.* Chicago, Ill. This distinguished concert organist, teacher, choir director and musical composer, has resided for twenty-five years in Chicago, during all of which time he has occupied prominent and honorable positions. At the present time is organist of the Second Presbyterian church. Among his compositions are upwards of forty musical services which have been published in fine style by the best publishers. These works are gracefully and fluently written, and have been sung with high appreciation by many of the best choirs in the country. As concert organist, Mr. Havens is well known throughout the west, his technique being extremely smooth and thorough. He has a well appointed two Manual Organ in a small music hall connected with his house on Vernon ave. Here is his studio where he receives his pupils and gives recitals. His choirs at the Second Presbyterian church, where he has been director for eight years, is one of the best in the city.

HAVESKERKE VON, ANDREW, *b.* Aug. 31, 1851, New York; *r.* Pella, Iowa; *e.* at the Conservatory at Antwerp, under the direction of the distinguished musician, Benoit. Is now the musical director of Cox Light Infantry Band; a company of twenty-four musicians mostly from Holland, one of the best bands in Iowa. Teacher of violin, harmony and composition. Is the author of a large number of compositions for military band, written originally for his own use. Mr. Haveskerke is one of the few fully qualified representatives of the celebrated Flemish School of Musicians in this country, the same that has produced Deberiot and Vieuxtemps. Owing to his labors, the standard of band music has entirely changed in that part of Iowa, where he lives, and it is pleasant to know that his distinguished services are highly appreciated by intelligent musicians, as well as the public generally.

HAYWOOD, ALFRED JOSEPH, *b.* Oct. 1st, 1860, at Dayton, Ohio; *r.* Cleveland, Ohio. Successful teacher of piano, organ and singing.

HENNINGES, REINHOLD E., *b.* 1836, at Halle, Prussia. Came to this country thirty years ago, and has been actively engaged since then as teacher, composer and director of choral societies. For the last twenty years of the time at Cleveland, Ohio. Among his compositions, which reach the Opus No. 100, are one comic opera, *Larks, or the Haunted Nook*. Cantata *Spring*. Many etudes and miscellaneous pieces for pianoforte, also songs and a *practical guide for teachers and pupils of the piano*. Mr. Henniges is one of the most talented composers in this country, his work being melodious and pleasing to a degree. As a teacher he is very distinguished. Two of Mr. Henniges' children have distinguished themselves, Dora and William.

HENNINGES, MISS DORA, *b.* 1860, at Mansfield, Ohio. Daughter of R. E. Henniges. Moved to Cleveland when eight years old, receiving her early training at home. She later studied at Cincinnati College of Music, of which institution she is a graduate. After filling many engagements in all parts of the United States in concert and oratorio, and having sung in the principal cities Beethoven's "Fidelio", under Mapleson, she went to Paris for a course of study under Madam La Grange. After returning from Europe, she has been actively engaged as an operatic, concert and church singer, as well as teacher. Miss Henniges has a very large dramatic soprano voice, and as a festival singer has unusual claims for attention.

HENNINGES, WILLIAM, *b.* 1866, Mansfield, Ohio; came with his parents to Cleveland when one year old; after graduating in the high school went to Leipsic and Dresden Royal Conservatory; after three years' study, returned to this country and is now filling the position of Director of Music at Whitworth College, Brookhaven, Miss.; he is well known as one of the best interpreters of a high class of German *Lieder* and also a good pianist. Mr. Henniges is a son of R. E. Henniges.

HENNING, RUDOLPH, *b.* Oct. 20, 1845; *r.* Philadelphia, Pa.; *e.* at Leipsic Conservatory, from which he graduated in 1864, his specialties being piano and violincello; from 1872 to 1879, he was the solo cello in the Thomas Orchestra; has been a member of the Mendelssohn Quintette Club, of Boston, and is well known throughout the country as one of the finest performers on this beautiful instrument; at the present time is connected with the Philadelphia Musical Academy, of which he was one of the founders in connection with Mr. John Himmelsbach.

HERSEY, LYNN E., *b.* July 29, 1863, at Brighton, Ohio; *r.* Bloomington, Ill.; *e.* at Royal Conserv-

atory, Leipsic, Germany; teacher of violin, viola and ensemble playing in the Bloomington Conservatory of Music; formerly had charge of the violin department of the School of Music at Eureka, Ill., and also of the Wesleyan College of music at Bloomington, Ill.

HETLICH, ELIZABETH, *b.* in Cincinnati, Ohio; *r.* Cincinnati; concert soprano and oratorio singer and teacher of the voice; Miss Hetlich, after studying with the best teachers of Cincinnati, went to Germany for lessons of Frau Schultzen Von Asten and Professor Julius Stockhausen. She has sung at two of the Cincinnati May Festivals and at many important concerts and festivals in other parts of the country; is now teacher of the voice in Cincinnati and at Oxford, Ohio.

HOFFMANN, RICHARD, *b.* May 24th, 1831, in Manchester, England. Came to the United States in 1847. This distinguished pianist, teacher and composer has occupied a high place in New York and American music generally, for more than forty years. His professional clientele has been of an exceptionally fine order, and for many years he was the only pianist of a high class in New York. Although he has been heard in public not frequently of late years, Mr. Hoffmann is still an elegant and finished player. He is the author of more than 100 compositions, consisting of piano pieces, many of which have been extremely popular, songs and church music. His style of writing is clear and elegant.

HOFFMANN, AUG. WM., *b.* July 26 1866, Karlsruhe, Baden, Germany; *r.* St. Louis, Mo.; *e.* at Royal Conservatory of Music at Stuttgart, from which he graduated in 1882, having been private pupil of V. Lachner and W. Kalliwoda. His main instrument is the piano, but is also teacher of harmony and composition in the Beethoven Conservatory of Music. Is the author of a considerable number of dances played by Gilmore's band and other orchestras, also of piano pieces, etc.

HOFFMANN, PHIL'P, *b.* July 9, 1822, Hassloch, Germany; *r.* Cincinnati, Ohio; *e.* for teacher and for twelve years was engaged in teaching in Germany. Upon coming to America in 1853 he became piano teacher at various Female Colleges. Located at Cincinnati in 1864, since which time has been exclusively engaged as teacher of piano.

HOWARD FRANK, *b.* Nov. 12th, 1823, England; *r.* Boston, Mass.; *e.* at Bristol, England, under James Montrie, organ and piano and voice under John Lockey, of St. Pauls, London. Was organist at King's Chapel, Boston, from 1849 to 1865. is author of numerous compositions for the church, also songs and piano pieces. In 1880 he retired from musical life, and is now living at his country home at Duxbury, Mass. Mr. Howard occupied an important and honorable position in music for many years.

HUNT, G. W., *b.* Jan. 4th, 1854, near Ionia, Mich.; *e.* in Chicago, and at Painesville, Ohio, and later with Mason and Sternberg. Teacher of piano, organ and theory. Since 1882, resided at Erie, Pa., where he has performed a very important work as teacher and exponent of the highest class of music. Is the author of a number of songs and piano pieces which have been highly praised.

HULL, MRS. JULIA C., *b.* in Attica, N. Y., about 1840. She came of a musical family, and at an early age possessed a remarkable large and fully developed soprano voice. She was put upon the concert stage when scarcely more than eleven years old. At the age of thirteen she had the appearance of a woman of twenty, and having an extremely large dramatic soprano voice, which under proper cultivation would have made her

one of the great artists of the world. After several years of this kind of work, during which she was the principal support of a large family, she found means to go to New York to study with George J. Webb. She afterward became a magnificent oratorio and church singer. For several years held extremely honorable positions in New York City. Is now principal of the Musical Conservatory at Meadville, Pa. In many respects Mrs. Hull's voice resembled that of the great Pareppa-Rosa, being full, rich, musical and highly expressive.

JERVIS, PERLEE V., *b.* March 19th, 1858, in Brooklyn, N. Y. *r.* Brooklyn, N. Y. *e.* under Dr. Wm. Mason, Mrs. Agnes Morgan, of New York, and Theory with Mr. Dudley Buck. Commenced teaching the piano and theory in 1883. Teacher of the piano and also a concert pianist.

JOHNSON, GUSTAVUS, *b.* Nov. 2d, 1856, in Hull, England. *r.* Minneapolis, Minn. *e.* in Stockholm, Sweden, under Lindstrom, Winge, Nordquist and Mankell. Author of numerous pieces for the piano, anthems and chamber music.

JUNKERMANN, GUST. F., *b.* Dec. 8th, 1830, in Bielefeld, Germany. *e.* under private teachers, among whom was Lortzing, the celebrated composer. He played in an orchestra at the age twelve years. Came to America while still young, and for many years resided in Cincinnati, where he is teacher of instrumental and vocal music. For several years was superintendent of music in the public schools, and is the author of a number of text books for school use. In addition to his musical activity as an orchestral musician and as teacher of music, Mr. Junkermann is also a regular teacher of literary branches and of languages, and principal of public schools in Cincinnati.

KAISER, MARK, *b.* Feb. 22nd, 1855, in New Orleans. *e.* at the Paris Conservatory. Foreign teacher being Charles Dancla. He was sent to Paris when he was young, and through the patronage of Mr. John Slidell, was introduced to Parisian audiences as a solo player. His talent was highly spoken of by his teachers. Upon his return to America, he was offered an engagement at Cincinnati, but returned to the city of his birth, where he holds an honorable position as teacher and concert violinist.

KENNETT, WILLIAM WARREN, *b.* Oct. 28th, 1863, in La Crosse, Wis. *e.* College of Music, Cincinnati, gaining the Springer metal in 1881, and graduating. Since occupied as teacher in the college. Is a very fine chorus accompanist and organist.

KINSEY, J. F., *b.* Fort Wayne, Ind., March 22nd, 1852. This highly vigorous and energetic business man's education was received at country singing schools, and afterwards from Geo. F. Root, Carl Zerrahn, P. P. Bliss and others. After holding a number of positions as principal of the Music department in large seminaries, Mr. Kinsey located at LaFayette, Ind., and commenced the publication of the "Echo," a musical journal, and has built a very large music publishing business there. He has a complete printing office and bindery, and some of his singing books sell by the hundreds and thousands. He is one of the most remarkable successors as a popular musical editor, composer and publisher of the present time.

KLINCK, MEL, *b.* Sept. 25th, 1866, in Princeville, Ill. *r.* Conway Springs, Kansas; *e.* under private teachers. Cornet soloist and band master. Mr. Klinck's specialty is solo playing.

KNIGHT, HOWARD W., *b.* August 31st, 1858, in Saco, Me.; *e.* with Herman Kotschmar of Portland. Teacher of piano in Saco, Me.

KONRAD, WM., *b.* Nov. 1st, 1869, at Fulton, Ill.

e. under Fischer, FehI and S. E. Jacobsohn. Made his debut at the age of thirteen. First theatrical engagement at fifteen. Played first violin at Academy of Music since spring of 1889; first violin at Jacob's Clark St. Theatre since Oct. 27. Specialties, violin and zither. Teacher of violin at the Western Musical Academy. Author of "Largo" for string quartette and duett for zither and piano.

KREBS, THEO. LUTHER, *b.* Aug. 3rd, 1860, in Brookfield, Ohio. Began the study of music at an early age, and after having been instructed by some of the most eminent teachers in this country, went to Leipsic, Germany, in 1879, where he studied under Maas, Reinecke, Richter and others. After his return to America, he removed to Rome, Ga., in 1884, where he took charge of the Music Department of the Rome Female College. Two years later, accepted a position at Noble Institute, Anniston, Ala. and is at present in charge of the music department of that College. Mr. Krebs has been very successful in raising the standard of Musical taste in the region where he lives. He has now an orchestra of twenty young lady amateurs who play many standard overtures. He is the author of numerous works for piano and voice; also of a treatise on theory, a biography of Beethoven, a popular "Musical Game" etc.

KREYER, FRED'K, *b.* Feb. 4th, 1854, in Rotleben, Germany; *r.* Maquoketa, Iowa; *e.* Kelbra S. O. M. and graduated in 1863. Teacher of piano and band instruments. Author of Overture "Friendship", Waltz "Dreams of Home" and several other compositions.

KRONBERG, S., *b.* 1856 in Russia. *e.* under various teachers in Europe, including Sabrina Dow; *r.* Boston, where he is well known as a concert and oratorio singer and teacher. His voice is a baritone of unusual compass running from low E to high B Flat.

KURTZ, BLANCHE, *b.* Dec. 20th, 1864, in Attica, Ohio; *r.* Geneseo, Ill. *e.* under Amy Fay and A. M. Straus. Successful teacher of piano.

KURTZ, JOSEPH H., *b.* 1852, in Lancaster, Ohio; *r.* Geneseo, Ill. *e.* with Frederick W. Root and Signor Ernesto Baldanza. Teacher of voice culture and music in public schools. Is also a tenor soloist.

KUNKEL, CHAS., *b.* July 22nd, 1840, at Sippersfeld, in the Rheinpfalz. Came to this Country in 1849 when only nine years of age. *e.* under his father, Thalberg and Gottschalk. Removed to St. Louis in 1868 and engaged in the music business. Is a pianist of high rank, and author of numerous compositions; *r.* in St. Louis, Mo.

LACHMUND, ERNEST, *b.* Jan. 24, 1865, in Lyons, Iowa. Began the study of music at the age of six, when he received instruction on the piano from his brother Carl. In 1880 he entered the Cologne Conservatory for the purpose of learning the 'cello. After remaining there one year, he went to Berlin and studied with Hausmann at the Royal High School of Music. Returned to America in 1884 and located in Minneapolis, where he was successfully engaged as teacher and concert 'cellist. In 1885 he joined the Clara Louise Kellogg Concert Company on a short tour as solo 'cellist. Also appeared in concerts with Marianne Brandt and other artists. Returned to Europe in 1887 and remained until 1889, studying composition and counterpoint with Jadassohn and 'cello with Alwin Schroeder. Among his compositions may be mentioned "Christmas Suite" for string orchestra; (played in Minneapolis) a sonata for 'cello and piano; a ballad "Vesper" and other songs and piano compositions; *r.* in Minneapolis.

LAUZA FRANCESCO, *b.* Italy; *e.* under Paolo Ci-

marola, Cavalier G. Crescentini in singing; F. Ruggeri and Cav. S. Mercadante in harmony and composition. Came to America in 1854 and sang in several concerts with Sontag and Parodi. Since that time has taught singing in New York and Philadelphia.

LAPETINA, F. M., *b.* 1853 in Naples, Italy. *e.* in violin and mandolin under private teachers in Italy; *r.* in Philadelphia, Pa.; where he is prominently occupied as teacher of the violin and mandolin. Was first violin in a grand opera company. Author of mandolin method, and a large number of compositions for mandolin and violin.

LAVALLEY, J. J., *b.* June 15, 1850, in Canton, N. Y. *e.* in Buffalo, N. Y. A natural musician. Plays many instrument. Occupies himself in giving public concerts upon a variety of instruments, and is also a piano tuner.

LAYTON, MRS. R. GATES, *b.* 1852, in Lowell, Mass. *e.* Boston Conservatory, from which she graduated in 1869; *r.* Virginia, Nevada as teacher of instrumental music and singing.

LEAVITT, MISS AMY C., *b.* 1853, in Boston. Graduated from the New England Conservatory in 1878, in piano, organ, and harmony. Since 1879, resides in Washington, D. C., where she is prominently engaged as a concert singer, teacher and organist.

KROEGER, ERNEST RICHARD, *b.* August 10, 1862, in St. Louis, Mo.; *e.* with Froehlich, Malmene, Spiering, Charles Kunkel, and W. Goldner of Paris. Author of a large number of pleasing and brilliant piano pieces, songs, chamber music and orchestral work. A very clever and pleasing writer.

LEONARD, HATTIE J., *b.* Jan. 20, 1838, in Detroit, Mich. *e.* under Silas G. Pratt at Chicago, Karl Klindworth of Berlin, Otto Fierch, Berlin. From 1878 to 1881, was teacher of piano in Chicago. From '81 to '85 had charge of piano department Cornell Conservatory. Spent two years in Germany, and located in New York in 1887, where she is prominently engaged as piano teacher and concert pianist.

LEONHARD, HUGO. A pianist, graduate from the Leipsic Conservatory, who came to Boston 1856. Did much to inspire interest in the works of Schumann and Beethoven. Became mentally deranged and died while a young man in 1879.

LEVY, JULES, *b.* about 1840. First appeared as soloist in 1860, at Convent Garden, London, since when he has become known all over the world. Was for many years a resident of New York. His playing is famous for speed, facility, ease and purity of tone. Is the author of a considerable number of arrangements for the cornet.

LEWIS, MISS ALLIE MAY, *b.* M. 28, 1859, in Des Moines, Iowa; *r.* Washington, Iowa; *e.* under private teachers. Teacher of piano, organ, harmony and guitar.

LOGAN, VIRGINIA KNIGHT, *e.* Chicago Musical College and in various other institutions. Teacher of singing and concert soprano. Miss Logan was connected with the National Opera during its career under Theodore Thomas. Her voice is very high and well cultivated.

LUDDEN, WM., *b.* May 19, 1823, in Williamsburg, Mass. Graduated from Yale College and also from medical department in 1850. Studied music in Boston with Lowell Mason and Geo. J. Webb, afterward in Paris, France, with some of the most distinguished teachers of the voice. He is the author of a work of voice culture, several books and anthems, Sunday-school Collections, one of the best dictionaries of musical terms ever published, and school for the organ, etc.

For many years teacher of singing at New Haven, and afterward in Chicago. In 1869 he removed to Savannah, Ga., where he founded a Musical Publishing House, which was very successful, and is now doing business as the Ludden & Bates Southern Music House. Mr. Ludden resides at present in Brooklyn, N. Y., he having retired from the active control of the business.

LUTKIN, PETER C., *b.* March 27, 1838, in Racine, Wis. Began his musical education as choir boy under Canon Knowles, and at the age of twelve became organist. Was educated in Berlin, Vienna and Paris. *r.* in Chicago, as organist, choir master and teacher of piano, organ theory and composition. Is the author of a considerable number of songs, church compositions, concerted music, etc. Mr. Lutkin has been connected with vested choirs from their incipency in the West.

MACDONALD, WILLIAM, *b.* at Providence, R. I. *r.* Lawrence, Kan. *e.* New England Conservatory from which he graduated in 1884; Dean of Department of Music, University of Kansas. Mr. Macdonald was efficient in promoting the organization in Kansas State Teachers' Association, of which he has been three times elected president; *b.* about 1864.

MAGRATH, GEORGE, *b.* Oct. 15, 1857, in New York; *r.* Cincinnati, Ohio; *e.* Stuttgart Conservatory, from which he graduated in 1877; since 1883 principal of piano department in Miss Baur's Conservatory; concert pianist and teacher of piano.

MALMQUIST, EMILE, *b.* Aug. 10, 1857, in Stockholm, Sweden; *r.* New Orleans, La.; *e.* Conservatory of Sweden, from which he graduated in 1872; teacher of piano and organ; organist and choirmaster of Grace Church, New Orleans; studied later under Prof. Mankell and Kapellmeister L. Norman.

MANCHESTER, ARTHUR L., *b.* in New Jersey, Feb. 9, 1862; *r.* Clarion, Pa. *e.* under F. J. Busman, of Milan; teacher of piano, organ, voice training and theory. Mr. Manchester is one of the most successful teachers in that part of the country. In 1883 was married to Miss Alice Oneal, of Beaver, Pa. Mrs. Manchester has a highly cultivated soprano voice, of pure quality, and has been very successful as a concert singer.

MARSTELLES, G. HERMAN, *b.* Feb. 16, 1865, in Schmalen, Germany; *r.* Dayton, Ohio. Teacher of violin and concertmaster at concerts; was educated at the Royal High School of Berlin, from which he graduated in 1881.

MARSTON, GEO. W., *b.* May 23, 1840, in Sandwich, Mass.; *r.* Portland, Me. *e.* in Munich, Florence and London. Teacher of piano and harmony; has published album of German songs, Anthems, Te Deum and piano pieces.

MARTIN, CARL E., *b.* about 1847. Eminent basso of Oratorio and Concerts. Mr. Martin a resident of Chicago, where he made many appearances with the Beethoven Society. Now resident in New York, where he has a large business and a remunerative position in Church.

MARTIN, S. WESLEY, *b.* Jan. 20th, 1839, in Plainfield, Ill.; *r.* San Jose, Cal. Teacher of voice culture and singing, harmony, counterpoint and musical composition; chorus conducting. Author of nearly 100 sheet music songs and quartets. Is also author of music books. The Festival Chimes, 1863; The Cluster, 1873; The Welcome Hour, 1877 and many compositions contributed to works of other authors. His first musical composition appeared in New York when he was fifteen years of age. Was for many years employed in conducting musical conventions, mostly in Illinois and the adjoining States. Was associate principal of Martin Stillman and Towne's Normal Music School for some years.

MATHIAS, LOUIS, *b.* August 22nd, 1826, in Tiefenbach, Germany. Has taught in Toledo, Ohio, thirty-seven years. Has also manufactured a number of violins in his leisure time.

MATTIOLI, LINO, *b.* August 21st, 1853, in Parma, *e.* at the Parma Royal Music School, from which he graduated in 1869 in cello and voice. Among his compositions are "Habana," for cello; "Barcarolle" for piano and "Gavotte" for string quartette; *r.* Cincinnati, Ohio, as a teacher in the College of Music.

MAXON, FREDERICK, *b.* June 13th, 1862, in Beverly, N. J.; *e.* under D. D. Wood. Admitted as associate of the A. C. M. 1889. Teacher of piano, organ and harmony. Author of a considerable number of church services. Organist of Central Congregational Church of Philadelphia since 1884.

MAY, WM. AUG., *b.* Dec. 9th, 1850, in Lackawaxen, Pa.; *r.* Montclair, N. J. *e.* under various private teachers. Teacher of singing and director of choirs and classes. Is the author of a considerable number of songs and hymns.

MCDOWELL, B. M., *b.* May 26, 1845, in Pittsburg, Pa. *e.* under vocal teachers and afterwards with Dr. Eugene Thayer of New York. Located in Barnesville, Ohio, in 1872 from whence he removed in 1884 to Cambridge, Ohio, where he now lives, and where he carries on a very successful business as teacher of piano and theory. Is the author of various popular pieces.

MEDORN, WILHELM H. O., *b.* June 5, 1833, in Berlin, Germany; *r.* Pelhamville, N. Y. *e.* Church Music Institution, Berlin, from which he graduated after five years' study in 1871. Teacher of piano, organ and composition. Among his compositions are preludes and fugues for the organ, and for piano and organ, also quite a number of brilliant piano pieces.

MERRIAM, F. W., *b.* August 20, 1843, at Princeton, Mass. *e.* in this country and at Leipsic. He was a pupil of Louis Plaidy, Teacher of the piano, and good pianist. Principal of music department of Hamline University. Mr. Merriam is one of the best qualified and most competent musical educators in the Northwest.

METTKE, HANS, *b.* July 24, 1856, in Betsche, Posen, *e.* under superior private teachers in Germany and America. Located in Ohio in 1882. In 1884 removed to Minneapolis, Minn., where for two years he was actively engaged as teacher and orchestral player. In 1886 removed to New Jersey, where he has been very successful in forming orchestras, training choruses, etc. Composer of numerous compositions for voice, piano and orchestra. Has written letters on musical history and articles for musical journals. In every respect has shown himself an active and true musician.

MILLEE, HETTIE L., *b.* Dec. 2d, 1865, in Philadelphia, Pa. *r.* Aurora, Ill. *e.* under private teachers. Graduated in 1883 from the Royal Academy of Music, London, England. Pianist and teacher of piano.

MISCHKA, JOSEPH, *b.* May 8th, 1846, in Hermanmestetz, Bohemia. *e.* under private teachers at Buffalo, where he has established himself in an honorable position. Is organist of Delaware ave. M. E. Church, Temple Beth Zion; director of Buffalo Vocal Society, Buffalo Liedertafel, and teacher of music in Buffalo State Normal School. Has been assistant director with Theodore Thomas in the Buffalo Musical Festivals. The Liedertafel has taken prizes at the Saengerfest for best singing under Mr. Mischka's direction.

MOHR, HERMANN, *b.* October 9th, 1830, in Nienstadt, Germany. *e.* Royal Church Music Institute, Berlin, from which he graduated in 1855. Engaged

in Piano, organ, composition and chorus singing. Was formerly director of the Mohn Conservatory in Berlin. Mr. Mohr is the author of compositions for piano and string instruments, piano alone, Saengerchor, Saengerchor with orchestra and solo, compositions for mixed chorus, for female voices and songs for solo voices. Is also the author of an opera "Der Orakelspruch." Mr. Mohr is one of the most versatile and accomplished composers resident in America.

MOORE, EDWIN, *b.* Sept. 25, 1837, at Hackensack, N. J. *r.* Yonkers, N. Y. *e.* mainly under private teachers, also with Lowell Mason and George F. Root. In 1859 was pupil of Bassini in singing. Author of singing-school music, temperance songs, etc.

MOORE, JUDSON L., *b.* Sept. 12, 1857, in Bethlehem, Ga. *e.* as a singing teacher, and in 1881 began as a teacher of voice; was self-educated in theory; is the author of a considerable amount of Sunday-school and singing class music.

MORSE, FRANK EUG., *b.* Bradford, Mass., Nov. 10, 1836; *r.* at Auburndale, Mass., where engaged as teacher of vocal music in Conservatory and Wellesley College, School of Music. Compiler and publisher of the Musicians' Calendar for 1888-1889 and 1890.

MOUNT AUBURN INSTITUTE, *b.* Cincinnati, Ohio, H. Thane Miller, President. This institution for the higher education of young ladies has always maintained a large musical department in charge of teachers of exceptional ability. Many artistic recitals are given.

MUNDY, MRS. FANNIE COLVIN, *b.* in Rochester, N. Y. *e.* with Benjamin Hill, Herve D. Wilkins and S. N. Penfield. Teacher of piano, voice and guitar. Mrs. Mundy has been very successful in raising the standard of musical appreciation and taste at the institutions with which she has been connected. She is a very earnest musical educator.

MURCH, HAMMOND, *b.* 1865, in Williamsport, Pa. *r.* Burlington, Iowa; *e.* College of Music of Cincinnati, Ohio. Teacher of violin and piano.

MYER, EDMUND J., *b.* Jan. 21, York Springs, Pa. *r.* New York, N. Y. Teacher of voice culture and singing; author of various works on the principal use of the voice.

NELSON, MRS. CLARA TORJEE, *b.* July 7th, 1863, in East Greenwich, R. I.; *r.* Boston, Mass. *e.* New England Conservatory, from which she graduated in 1884. Teacher of voice at the New England Conservatory, and concert and church soprano soloist.

NEMBACH, ANDREW, *b.* June 29, 1839, in Bavaria, Germany. *e.* under Gustav Schilling. Teacher of piano, organ and theory. Author of various concert overtures for orchestra, concert overture Spring, etc.; *r.* Cincinnati, where for twenty-seven years he has occupied prominent and honorable positions as organist of various churches, synagogues and masonic organizations. Is director of the Westwood Choral Society, and the Cincinnati Double Quartet.

NORCROSS, WEBSTER, *b.* April 9th, 1855, in Boston, Mass. Now resides in England, as the leading basso profundo of the Carl Rosa England Opera Company. *e.* at Worcester, Mass., and Stockhausen, Germany.

OBYSKI FLORIAN, *b.* Warsaw, Poland, April 20, 1840. Is teacher of piano and conductor of musical societies. Came to America in 1872. Has organized several singing societies; *r.* Paterson, N. J., and director of Paterson Philharmonic, and from 1884 to 1887 director of Paterson Musical Union. From 1888 in faculty of the New York Musical College.

ODDEN W. AUGUSTINE, *b.* 1841, Franklin County, Ohio; *e.* under private teachers. Teacher of voice culture, and music in the public schools. He was a pupil of Dr. Lowell Mason, Dr. Thomas Hastings and Prof. Benjamin F. Baker. Author of a considerable number of Sunday School Singing Books and works for classes and musical conventions. Mr. Odden belongs to the younger class of musical convention directors.

OLDHAM, HERBERT, *b.* March 1st, 1853, in Dublin, Ireland; *e.* Trinity College, Dublin, and the Royal Academy of Music at London. Was also pupil of Joachim Raff. Teacher of piano, organ, voice and harmony. Author of several compositions for the voice, pianoforte and organ.

OLIN, NORA L., *b.* Jan. 18th, 1859, in Waukesha, Wis.; *e.* Chicago Musical College and under private teachers. Teacher of music in public schools in Waukesha, Wis.

ORBUS, MRS. L. S., *b.* Nov. 25th, 1856, Monticello, Ind.; *e.* Wesleyan Female College, Cincinnati, under Arthur Mees and George Magrath. After teaching in Tennessee for two years, removed to Monticello, Ind., where she now resides.

PACKARD, ADELAIDE LUELLA, *b.* La Porte, Ind.; *e.* Oberlin, Hillsdale, Mich. and Washington D. C. Was also a pupil of Emil Liebling, Principal of the piano department of the Musical Conservatory, De Pauw College. Formerly resident of Chicago for six years.

PALTENGGH, P. EDWARD, *b.* June 25th, 1868, in New York City. Since 1886, has been engaged as teacher of piano in New York City.

PAYNE, LEVI WALTER, *b.* Nov. 18th, 1858, in Coldwater, Ohio; *r.* Fort Scott, Kan.; *e.* Dana Musical Institute, Warren, Ohio. Band and vocal teacher.

PERKINS, EDWIN HAZEN, *b.* Stockbridge, Vt., Sept. 24, 1840. Successful teacher of singing. Taught in Vermont, and Massachusetts. Author of several compositions.

PERKINS, JULES E., *b.* Stockbridge, Vt., March 19, 1845. Married Marie Roze in 1874 in London; *d.* in Manchester, England, Feb. 5th, 1875. In 1867 he studied under M. Delle Sadie. After that studied under the best Italian masters for five years. Made his debut in 1869 with great success. Mr. Perkins' repertoire was extensive, including many great operas. His voice was a bass of great capacity, of fine quality and excellently cultivated.

PERKINS, COLONEL ORSON, *b.* Hartland, Vt., Dec. 17, 1802; was a successful singing class teacher for forty years, and a conspicuous chorister; also a composer of church music. *d.* Taftsville, Vt., April 17, 1882.

PERKINS, WILLIAM OSCAR, *b.* Stockbridge, Vt., May 23, 1831. Studied music in Boston, and taught voice and harmony for many years; author of a large number of singing books. Now a resident of New York City.

PETERS, B. F., *b.* Sept. 4, 1843, in Corydon, Ind. *e.* Boston Music School, under the direction of B. F. Baker; for last nine years has been prominently engaged as a director of musical societies in Dubuque, Iowa.

PERCE, EDWIN HALL, *b.* Dec 25, 1868, in Auburn, N. Y.; *r.* Ripon, Wis.; pupil of Prof. I. V. Flagler and Henri Appi; teacher of piano-forte, organ and theory; is director of the School of Music at Ripon College; author of numerous compositions for the piano.

PLATT, CHARLES S., *b.* 1846, in Newtown, Conn.; *e.* Leipsic Conservatory. Teacher of piano-forte and harmony; author of a number of pieces for the piano.

PAGE, NATHANIEL CLIFFORD, *b.* Oct. 26, 1866, in San Francisco, Cal.; *e.* under private teachers. Especially distinguished in orchestration and composition. Author of serio-comic opera "The First Lieutenant," which ran for a season at the Tivoli Opera House during May, 1889. Also author of about twenty songs and several orchestral pieces.

PAGE, ISAAC THOS., *b.* Aug. 20, 1843, in Defiance county, Ohio; *e.* Boston. Teacher of class singing and conductor of musical conventions. Author of a number of songs and anthems and pieces for church music.

PARKER, GEO. ALBERT, *b.* Sept. 21st, 1856, in Kewanee, Ill.; *e.* under Clarence Eddy and Frederic Grant Gleason of Chicago, and at the Royal Conservatory at Stuttgart. Returning to America in 1882, became instructor of music at Syracuse University, and in 1883 was made Professor of piano and organ, where he still is one of the most active and able of American musical educators.

PFEFFERKOEN, OTTO, *b.* 1863 in Germany; *r.* Denver, Colorado. *e.* Boston University and New England Conservatory, from which he graduated in 1885. Pianist; is the author of a number of compositions of chamber music, piano pieces, etc. Director of music in the University of Denver.

PLOWE, EUGENE H., *b.* May 17, 1851, in Wadsworth, Ohio. *e.* under A. R. Parsons, piano, and Carlo Bassini, voice. Teacher of piano, voice culture and theory. Conductor of choruses and orchestras. The director of the Peoria chorus which has given many oratorio works.

PRATT, WALDO SELDEN, *b.* Nov. 10, 1857 at Philadelphia, Pa.; *r.* Hartford, Conn.; *e.* Williams College, 1878, Johns Hopkins University, Fellow one year. Prof. of Sacred Music and Hymnology in Hartford Theological Seminary since 1882. Voice, organ, theory and history. Has held many positions of honor and prominence. He is one of the clearest writers upon the subject of music that we have in America. Is chairman of the Church Music Committee of the M. T. N. A. He has also presented some very important reports.

QUIMBY, HELEN SHERWOOD, *b.* Dec. 26, 1870, in Rochester, N.; *e.* Nansemond Seminary from which she graduated in 1888. Teacher of violin and piano; *r.* Suffolk, Va.

RANKIN, FRANK L., *b.* June 22nd, 1863, in Hiram, Me.; *r.* Portland, Me.; *e.* under Stanaty and Sancier, Paris. Teacher of piano. Church organist. Author of two anthems, and some church music.

REINBECK, E., *b.* 1850, in Hamburg, Germany; *e.* Stuttgart Conservatory, afterwards with William Mason. Engaged as teacher in New York for the past fifteen years, nine years at the New York Conservatory, four years at the New York College of Music.

REINBECK, MRS. E., *b.* 1863, in Lille, France; *e.* A. Jaell, Paris and Auguste Dupant, Bruxelles; *r.* New York, as pianist.

RING, EMIL, *b.* Nov. 21st, 1863, in Fetschen, Austria; *r.* Cleveland, Ohio; *e.* Conservatory in Prague from which he graduated in 1883. Conductor of the Philharmonic Orchestra of Cleveland also of the Cleveland Gesangverein. Pianist and teacher at the Conservatory of Music.

ROACH, J. HENRY, *b.* Feb. 11, 1868, in Catoosa Co., Ga.; *e.* under Prof. S. M. Roach. Teacher of singing. Very active in Northern Georgia, having large singing classes over quite a large region of country adjacent to his residence, Ringgold, Ga.

ROBERTS, J. HENRY, *b.* Aug. 5th 1856, in Pitts- ton, Pa.; *r.* Cleveland, Ohio; *e.* Beaver College and Musical Institute in Beaver, Pa. Concert pianist and instructor in vocal music, piano and organ.

ROGERS, J. H., *e.* in Berlin and Paris under Lieschhorn, Haupt, Guilman and Widor. For past nine years, teacher of music at Cleveland, Ohio. Author of a number of songs and compositions.

ROSENFELD, MAURICE, BERNARD, *b.* Vienna, Austria, Dec. 31st, 1865. Pianist. Teacher in Chicago Musical College. Commenced to study piano at the age of nine with a pupil of Wollenhaupt. Also studied with August Hyllested, Louis Falk and Adolph Koelling. Graduated in 1888, gaining first prize. W. W. Kimball, Gold Medal and first prize in 1889. N. K. Fairbank, Gold Medal for best pianist. Composer of numerous pieces for piano, violin and string instruments.

ROSEWALD, J. H., *b.* 1872, in Baltimore, Md.; *e.* with Edmund Singer, Royal Concertmeister at Stuttgart, in violin. Returned to Baltimore and served as concert master at the Peabody Institute. Traveled three seasons with Gerster, Marie Roze and Madam Materna as solo violinist. Was conductor of Emma Abbott English Opera Company. Located in San Francisco since 1881 as solo violinist and orchestral conductor.

ROWLEY, CAROLINE D., *b.* 1860, in Waukegan, Ill.; *r.* Cedar Rapids, Iowa; *e.* New England Conservatory from which she graduated in 1885. Teacher of piano, harmony and pipe organ.

RUDDLES, JOSEPH WESTLEY, *b.* Dec. 2nd, 1837, in Milan, Ohio; *r.* Fayette, Iowa; *e.* National Normal Institute, Jaynesville, Wis., from which he graduated in 1870. Teacher of piano, voice and harmony. Director of Conservatory School of Music at the Upper Iowa University. Is the author of a number of Anthems, cantatas and Sunday School songs. An active and prominent musical educator.

RUPF, BERNHARD H., *b.* Jan. 13th, 1847, in St. Leon, Germany; *e.* Stuttgart Conservatory, from which he graduated in 1873. Teacher of piano, organ and musical composition. Has been principal of the music department in several prominent colleges and in 1888 received the degree of Doctor of Music from Adrian College and is director of the "Concordia" Singing Society.

RUSSELL, L. A., *b.* 1854, in Newark, N. J. Pianist and organist. Musical Director of the Newark College of Music. Teacher of voice, piano and theory. Conductor of the Easton Pa. Choral Society and Cecilian Chorus, also conductor of the Schubert Vocal Society since 1879. Composer of a cantata, and several pieces for piano-forte, voice, orchestra and chorus. Author of "How to Read Music" etc.

RYDER, GEO. H., head of a distinguished firm of enterprising and progressive organ builders, George H. Ryder & Co., Boston, Mass.

SAWYER, FREDERICK A., *b.* July 15, 1839, in Portland, Me., *e.* under a large number of private teachers. Teacher of piano, voice culture and composition. Composer of numerous pieces for special occasions, but in manuscript. An active teacher.

SAWYER, WILLARD, S.; *b.* Sept. 4th, 1860, in New York City. *e.* New York College of Music. Teacher of piano and violin, in Brooklyn, N. Y. Author of "Sawyer's Piano Students Practice Records".

SALT, ENOCH J., *b.* April 9, 1857, in Covington, Ky.; *r.* Portsmouth, Ohio. Organist and composer of several songs, church music and a sonata for piano. Mr. Salt was organist at the Centennial Exhibition in 1876, where his efforts were highly appreciated.

SALTER, SUMNER, *b.* June 24th, 1856, in Burlington, Iowa; *e.* A. C. Amherst College, and under prominent teachers in Boston. Author of songs, church music, etc. Organist and director of much experience.

SALTER, MRS. MARY TURNER, *b.* March 15, 1856, in Peoria, Ill. Wife of preceding. A dramatic soprano and teacher of singing. Pupil of Mme. Radersdorff. Has held many prominent church positions in New York and Boston.

SCHEHLMANN, LOUIS, *b.* Oct. 22nd, 1854, near Spires on the Rhine. Came to this Country in 1872. Teacher of music and conductor of Choral Clubs in Cleveland, Ohio, from 1872 to 1883. Since 1883 is conductor of Mozart Association and Concordia Glee Club in Lynchburg, Va. Mr. Schehlmann is the composer of a large number of choruses, songs and piano pieces, many of which have been very successful, also a suite of studies for piano.

SCHMIDT, CLIFFORD ALFRED, *b.* Oct. 11, 1862, in San Francisco, Cal.; *r.* New York, N. Y. *e.* Royal Conservatory of Leipzig. Royal High School of Berlin. Senior concertmaster of the Metropolitan Opera House and Anton Seidl Orchestra. Violinist of high rank. Mr. Schmidt was also a pupil of O Massart, Paris, and of Joseph Joachim, Berlin.

SCHNEIDER, CATHERINE and AUGUSTA, *b.* May- ence, Germany; *r.* Chicago for several years. Concert pianists and teachers of the piano.

SCHUBERT, CHRISTIAN JOHN, *b.* July 3rd, 1870, in Chicago, Ill. *e.* Royal Conservatory in Munich, from which he graduated in 1889 after a term of four years. Pianist. Teacher of the piano at Western Musical Academy; *r.* Hyde Park, Ill.

SEIFERT, MRS. M. J., *b.* July 2nd, 1866, in Watertown, Wis. An accomplished performer upon the Zither. Directress of the Zither Department of the Western Musical Academy of Chicago.

SEGFRIED, MISS VON, *b.* Brazil, S. A. *e.* as a singer under good teachers in New York and Karlsruhe, Germany, under Haslach, Kalliwoda, Lachner and others. Made debut in Karlsruhe in 1832, but returned to America and is now teaching at Hellmuth College.

SHELLEY, HARRY ROWE, *b.* June 8, 1858, in New Haven, Conn. Mr. Shelly is one of the most accomplished and fluent composers of church music in this country. He is a fine organist and writes remarkably well for the instrument. Is the author of many pieces for church use, and several important works for female chorus, one of which gained the prize at the Apollo Club in 1886. Pupil of Dudley Buck.

SHERWOOD, REV. M. A., *b.* about 1830. Founded the Lyons Musical Academy, in 1851. The author of many valuable educational ideas, illustrated in the success of several of his children as musicians, the great pianist, Mr. Wm. H. Sherwood, being his son.

SHONERT, EDWIN M., *b.* May 9th, in Bucyrus, Ohio; *r.* New York, N. Y. *e.* under John Underner. Graduated in 1885. Pianist. For several years, Mr. Shonert has traveled as pianist and musical conductor in different concert companies. Was engaged with Mme. Abbie Carrington, Ovide Musin, and with Jules Levy.

SKELTON, MRS. NELLIE BANGS, *b.* Aug. 15th, 1859, in Lacon, Ill. Popular pianist. *e.* under Mme de Roodé-Rice. Author of a number of pleasing piano pieces; *r.* Chicago, Ill.

SKINNER, OLIVER R., *b.* Feb. 7, 1864, in Lake Zurich, Ill.; *r.* Bloomington, Ill. *e.* Kullak Conservatory, Berlin, and graduated in 1887. Director Bloomington Conservatory of Music. Teacher of piano and theory. Is an able and active musician.

SMITH, REV. S. F., *b.* Boston: eminent Baptist divine. Composed the national hymn "America," 1832, first produced in July of that year by Lowell Mason at Park Street Church.

SMITH, MISS LELIA L., *b.* Sidney Plains, N. Y. *r.* Hillsdale, Mich. *e.* Hillsdale College from which she graduated in June, 1890. Teacher of voice culture.

SMITH, ANITA L., *b.* 1866 in Philadelphia, Pa. *e.* Philadelphia Musical Academy from which she graduated in 1884. Pianist and teacher in Philadelphia, Pa.

SOWER, SARAH C., *b.* Philadelphia, Pa.; *e.* New England Conservatory and Philadelphia Musical Academy. Teacher of piano, organ and theory.

SPENCER, ALLEN H., *b.* Oct. 30th, 1870, in Fair Haven, Vt. Pupil of Wm. H. Sherwood, and Edgar Sherwood. Teacher of piano in Toledo, Ohio.

SPENGLER, ABR., *b.* Dec. 31st, 1847, in Northampton county, Pa.; *r.* Cleveland, Ohio. *e.* Leipsic Conservatory from which he graduated in 1870. Teacher of piano, organ and theory. Author of "Spengler's System of Technic."

STANLEY, A. A., *b.* May 25th, 1851, in Manville, R. I.; *e.* Providence, R. I., and later at Leipsic, his principal instrument, the organ. Returning to America he taught in the Ohio Wesleyan Female College, and then at Providence, R. I., where he remained for thirteen years, occupying very prominent positions. In 1883 he was made instructor of music in the Michigan University at Ann Arbor, where he now resides. Mr. Stanley has held many important positions in connection with the M. T. N. A. and A. C. M., being one of the five incorporators of the latter. Is concert organist of unusual ability, and a musical educator of high reputation.

STAATS, HENRY T., JR., *b.* May 22nd, 1863, in Orange, Conn. *e.* Royal Conservatory at Leipsic from which he graduated in 1885. Pupil of Dr. Maas, Edmund Neupert and A. R. Parsons. Teacher of piano and theory. Author of several piano pieces and songs.

STAYNER, CORNELIA T., *b.* Nov. 25th, 1858, in Brooklyn, N. Y. *e.* Milwaukee School of Music, under J. C. Filmore. Graduated in 1883, and admitted to A. C. M. same year. Teacher of piano-forte and theory.

STEIGER, EMIL, *b.* Dec. 22nd, 1860, in New York; *r.* New York city, N. Y.; *e.* Grand Conservatory of Music, N. Y., from which he graduated in 1882. Teacher of piano, harmony and conductor.

STIEINBRECHER, FREDERIC W., *b.* Jan. 19, 1818, in Bern in Germany. Pupil of Chopin from 1843 to 1844, and taught in Paris until 1848, when he came to Cincinnati, where he is still living. Probably the only living pupil of Chopin in this country. Author of "Tarantelle Valse Mazurka," "Set of eight variations" concert polonaise for cornet, arranged for orchestra and a number of waltzes and mazurkas.

STERLING, WINTHROP S., *b.* Nov. 28th, 1859, in Cincinnati, Ohio. *e.* Leipsic Conservatory from which he graduated in 1886, and in London with E. H. Turpin. Teacher in the College of Music since 1886.

STOCKER, MRS. STELIA PRINCE; *b.* Jacksonville, Ill., 1858. Graduated from Illinois Conservatory of Music in 1876, and from Michigan University in 1880. Has also studied in Dresden, Germany. Teacher of piano in Jacksonville, Ill. and in Duluth, Minn.

STRAUB, S. W.; *b.* Dec. 2nd, 1842, in America. *e.* under Robert Goldbeck, Wm. Mason, Carlo Bassini and Carl Zerrahn. Musical author and pub-

lisher and conductor of musical conventions. Teacher of Normal School. Mr. Straub by his own energy has made himself a leader for a large circle of singers and musical students throughout the Middle Western states. Editor of the "Song Friend".

STRAUB, ANDREW MARCUS, *b.* June 19, 1855. *e.* St. Francis Musical College, from which he graduated in 1874, in piano and violin. Composer of several overtures, and leader of the Grand Opera House Orchestra. Mr. Straub holds several other prominent positions at Portsmouth, Ohio.

STRONG, NELLIE C., *b.* Rockford, Ill. *e.* Beethoven Conservatory, St. Louis. Studied with Goldbeck, Weidenbach, Lappertz, Reinecke and Liszt, in Germany. Graduated from Leipsic Conservatory in 1881, gaining a prize. Taught piano for seven years at the Beethoven Conservatory, and has now private music rooms, where she gives frequent recitals and lectures. A very successful teacher.

SUFTON, E. M., *b.* Oct. 9, 1859, in Mount Auburn, Iowa; *e.* New England Conservatory, and under Messrs. Sherwood, Maas and Thayer. Painstaking teacher of piano and theory at Cedar Rapids, Iowa.

SULLIVAN, T. J., *b.* Nov. 30th, 1846; in London, England; *r.* Cincinnati, Ohio; *e.* with Signor Alfisi, Prof. Rivide and Carlberg of New York. Vocalist and teacher of voice culture in Cincinnati since 1878.

SUTRO, MRS. FLORENCE C., *b.* May 1st, 1865, in London, England. Pupil of Dr. Wm. Mason and Dudley Buck. Graduated from Conservatory of Music of New York, in 1888. Concert pianist. Composer of several songs and pieces; *r.* New York, N. Y.

SWAN, ALLEN WEBSTER, *b.* June 20th, 1852, in Dorchester, Boston. *e.* New England Conservatory, from which he graduated in 1876, also Boston University. Teacher of organ, piano-forte and harmony. Concert organist and chorus conductor.

TUPPER, THOS. JR., *b.* Canton, Mass. A writer, pianist and composer and teacher of piano, theory and musical composition. Among his works are various pieces for piano, a *suite in E. major: a Tocatta in F.; a Fairy Dance* for wood, wind and horn, and a Transcription for full Orchestra of Schumann's "Etudes Symphoniques" Also a Translation of Camille Stamaty's text book, (Le Rhythme des doigts); and two Translations from the Danish. He is the author of a volume of essays "Chats with Music Students," and examiner in the American College of Musicians.

TAYLOR, VIRGIL CORYDEN, *b.* April 2nd, 1817, in Parkhamsted, Conn.; *r.* Des Moines, Iowa. Composer, director and voice training. Author of sixteen music works. Held musical conventions from 1850 to 1877, throughout the Country.

TRENKLE, JOSEPH. A young pianist who came from Germany about 1859. Active in promoting musical interest in Boston and afterward in San Francisco, where he died Nov. 10, 1878.

TAM, ALICE MILLER, *b.* 1847, in Bellefontaine, Ohio. *e.* under private teachers. Commenced teaching at the age of fourteen, and has been active ever since. Is also a writer of prose and poetry.

TETEDOUX CLEMENT, *b.* 1827, in Paris, France. Studied with Luigi Piccioli for three years, and with Reviel, Paris for two years. Founded the Gounod Club in Pittsburgh and produced the master pieces of Handel, Hayden, Mendelssohn, etc. etc. Also many leading operas in 1874 and 1878. Mr. Tetedoux has a wide-spread reputation

as a conductor of vocal works. Has studied with some of the greatest masters of Europe and is now a vocal teacher.

THOMAS, JOHN R., *b.* 1830, in Newport, South Wales. Came to the United States at an early age. Was connected with the Sequin English Opera Company. Finally settled in New York where he still is. Mr. Thomas is chiefly noted for his songs, which are very numerous and popular. He is a clear and fluent writer.

THOMAS, CLARA E., *b.* St. Paul, Minn., Feb. 7, 1862. Studied piano from her fourth year. Entered the Beethoven Conservatory under the tuition of Schilling. Later on she went to Europe to finish her studies in piano and voice. Sang in many operas, taking the leading parts and met with great success, all over Europe. She has a beautiful soprano voice noted for its pure intonation and brilliant upper notes. Mrs. Thomas is also a brilliant pianist, her playing being highly appreciated wherever she appears.

TORRENS, L. A., *b.* April 10th, 1848, in Bangor, Me. Conductor and teacher of voice culture in Toledo, Ohio. Is also director of Toledo Conservatory of Music, also of Festivals and Choruses.

TRACY, MRS. JAS. M., *b.* May, 1863, in Franklin, Mass.; *e.* Dean Academy, from which she graduated in 1885. Is a very successful teacher and concert player in Boston.

TREMAIN, ANNA, *b.* Oct. 15th, 1857, in Bucyrus, Ohio; *r.* Newton, Iowa; *e.* under private teachers and at Conservatory at Grinnell, Iowa. Successful teacher of piano.

TRETBAR, CHARLES F., *b.* Feb. 13th, 1832, in Brunswick, Germany, where his father, the clarinet virtuoso was attached to the Ducal Orchestra. At an early age, he evinced musical talent which was carefully cultivated up to his fourteenth year, when in consequence of an accident to one of his hands, he entered upon a mercantile career. From 1846 to 1852, he resided in Leipsic. At the end of the latter year he preferred to emigrate to America rather than be drafted into the army. Since January 1865, Mr. Treubar has been connected with Steinway & Sons, of New York.

TRETBAR, HELEN D., *b.* in Buffalo, N. Y. Is a graduate of the Female Academy of that city. For years has been contributor to several of the leading musical journals of the Country and is also the translator of Louis Ehler's Essays entitled "From the Tone World" and of the librettas of Nessler's "Trumpeter of Lakkingen"; Weber's "Sylvana"; Kiel's "Christus" and innumerable songs from the German, French and Italian.

REUSSENZEHN, WILLIAM, *b.* June 5th, 1858, in Dayton, Ohio; *e.* College of Music, Cincinnati, from which he graduated in 1888. Engaged in violin, organ, piano and composition. Author of a concert overture, "Symphony Kociusko" and several piano compositions. Organist at St. Peter's Cathedral; *r.* Cincinnati, Ohio.

VAN NESS, MRS. REGINA B., *b.* Sept. 34, 1858, in Waukesha, Wis.; *e.* Upper Iowa University. Soprano singer. Well known as a concert singer in Iowa and Minnesota; *r.* Maquoketa, Iowa.

VERMILYE, JOSEPHINE E. WARE, *b.* June 1st, 1862, in Boston, Mass.; *e.* under Payne, Sherwood, Liszt, J. H. Wheeler and S. B. Whitney. Concert pianist and teacher of piano. Is very successful.

VINING, HELEN SHERWOOD, *b.* July 4th, 1855, in Brooklyn, N. Y. *e.* under private teachers. Author of a Piano Primer and several works of instruction.

VON DER HEIDE, JOHN FREDERICK, *b.* Feb. 1835, in Cincinnati, Ohio. *e.* Kullak Academy, in Berlin. Graduated in 1882. Teacher of voice

training and piano playing at the New York Conservatory of Music. Author of songs and sketches for piano.

WALDNER, AUGUST, *b.* Jan. 6th, 1826, in Landau, Germany. Pupil of Molique at Stuttgart. Arrived in America in 1844 where for a number of years traveled as solo violinist. Director of Beethoven Conservatory of Music, St. Louis. One of the best known musical educators in the West.

WARREN, HENRY C., *b.* Nov. 26th, 1855, Killingly, Conn. *r.* Danielsonville, Conn. Teacher of piano, organ and theory for sixteen years.

WEBER, ADAM, *b.* Aug. 19th 1854, in Cincinnati, Ohio. *e.* private teachers. Conductor of orchestra at Heuck's Opera House. Manager of Weber's Military Band, etc.

JOHN C. WEBER, *b.* Sept. 23, 1856, in Cincinnati, Ohio. Clarinet soloist, and musical director. Has occupied many prominent positions. *r.* Cincinnati.

WEIGAND, LOUIS A., *b.* Oct. 23rd, 1836, in Cincinnati, Ohio. *e.* private teachers. Violin instructor for eight years. First violin in orchestra, Heuck's Opera House, Cincinnati.

WERTHNER, PHILIP, *b.* May 27th, 1858, in Baraboo, Wis. *e.* under Scharwenka, of Berlin. Graduated in 1886. Piano teacher in Cincinnati.

WESTENDORF, THOMAS P., *b.* Feb. 23rd, 1848, in Bowling Green, V. e., in Chicago, under private teachers. Teacher of singing and brass bands. Composer of about four hundred vocal and instrumental pieces; *r.* Pontiac, Ill.

WILBUR, NEWELL L., *b.* Aug. 2nd, 1851, in Providence, R. I. *e.* Greenwich, and Providence, R. I. Graduated in 1870. Church organist. Also teacher of piano, theory and organ in Providence.

WILKINS, MARY R., *b.* Dec. 27, 1868, in Milton, Pa. *e.* Rockford Seminary, from which she graduated in 1888. Church and concert organist; *r.* Rockford, Ill.

WILLIAMS, Victor, *b.* August 13th, 1816, in Stockholm, Sweden. One of the most eminent teachers in Cincinnati, where he has resided for fifty years, and has led the same choir during that entire time. For twenty-two years taught music in the Public Schools. Has been conductor of various societies.

WILSON, JAS. H., *b.* Feb. 24th, 1843, in Newport, R. I. *e.* Leipsic Conservatory, from which he graduated in 1868. Pianist and teacher of singing. Author of numerous pieces for piano; *r.* Newport, R. I.

WOOD, ALBERT DEMAIN, *b.* August 18, 1860, in Denmark, Iowa. *r.* Oskalocsa, Iowa. *e.* Wood Conservatory. Teacher of piano, violin, guitar and harmony.

WOODHEAD, MARY SKELTON, *b.* Burlington, Iowa, Oct. 15th, 1867. *e.* Chicago Musical College. Is professional ballad singer and makes a specialty of Scotch ballads.

WOOLETT, WILFRED, *b.* 1872, in Janesville, Wis. *e.* under prominent teachers. Teacher of violin in the Woollet School of Music, Chicago, Ill.

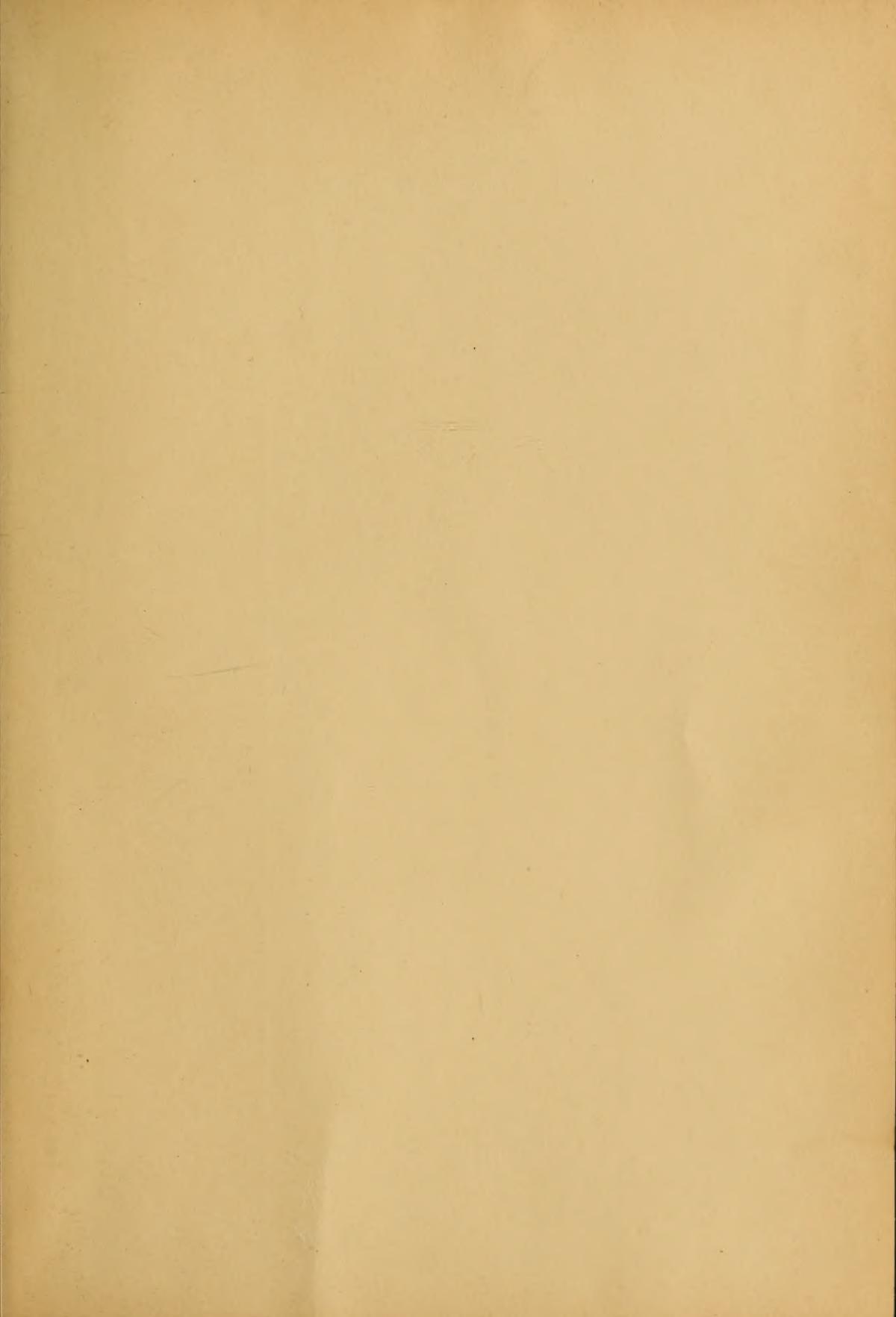
WOLFF S. A., *b.* Feb. 8th, 1861, near Abbotttown, Pa. *e.* under private teachers. Since 1886 Musical director of Gaston College, at Dallas, N. C.

YOUNG, EDWARD M., *b.* May 21st, 1857, in San Francisco, Cal. *e.* Royal Conservatory at Leipsic, under Rheinecke and Jadassohn, from which he graduated in 1879. Teacher of piano, harmony, counterpoint and composition. Author of a number of pieces for piano. Vice president of the California Music Teachers' Association.









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Wanamaker
July 1904

