



Carreño's 1875 California Appearances

ON MAY 12, 1875, Teresa Carreño at age 21 made her maiden appearance before a California audience. During that decade, variety concerts continued to be everywhere from Boston to San Francisco still the reigning vogue. She and her husband, the violinist Émile Sauret (1852–1920)—whom she had married in June of 1873—made their 1875 transcontinental trip to California as supporting artists in a five-member troupe headed by the Croatian soprano hailed as one of the supreme singers of her time, Ilma di [de] Murska (1836–1889).¹ Di Murska is now all but forgotten. But at her fall of 1873 New York and Boston débuts her coloratura completely captivated capacity audiences. In New York, the *Tribune* called her “by far the most brilliant vocalist we have had here.” The *Herald* (which lauded her g², fourth ledger line) and the *World* hailed her as the vocal paragon of the epoch.²

Contracted by manager Maurice Strakosch (1825–1887) before they left Europe for Di Murska's 1874–1875 American tour, Carreño and Sauret provided instrumental selections wherever she sang.³ Di Murska also used other assisting artists. On September 24 and 25, October 11, and December 2 and 27, 1874, her concerts in New York City⁴ included numbers by cellist-composer Gaetano Braga (1829–1907) and by three other artists besides Carreño and Sauret. As a result, none of the assisting members of the troupe rated more than a line or two in New York reviews. Supporting such a sensation as Di Murska, Carreño and Sauret had to rest content with a mere sentence or two, even at so conservative a center as Boston.⁵ John Sullivan Dwight, who had always been favorably disposed to Teresa from her first Boston concert (when he called her a wonder and said that “such gifts as hers are of God”⁶) commended her performance of Beethoven's *Andante favori* at Di Murska's September 28, 1874, Boston Music Hall concert. But he considered her

¹Cornel Lengyel, ed., *Celebrities in El Dorado [History of Music in San Francisco Series, iv]* (San Francisco: Works Progress Administration, Northern California, 1939), pp. 100–101, summarizes her career: “As an artist she was one of the best of the time. Her voice had the unusual compass of nearly three octaves, and she sang a wide variety of roles with equal success. . . . She added to her musical attractions a beautiful face and elegant figure, and her movements on the stage were modest and graceful.”

²New York newspaper criticisms reprinted in *Dwight's Journal of Music*, xxxiii/14 (October 18, 1873), p. 109.

³Marta Milinowski, *Teresa Carreño “by the grace of God”* (New Haven: Yale University Press, 1940), pp. 113–116, published numerous incorrect data concerning Carreño's part in Di Murska's 1874–1875 tour, which the present article seeks to correct.

⁴George C. D. Odell, *Annals of the New York Stage*, ix, 1870–1875 (New York: Columbia University Press, 1937), pp. 557 and 579, documents these concerts. The Di Murska troupe performed September 8, 1874, at the Brooklyn Academy of Music (p. 628).

⁵*Dwight's Journal of Music*, xxxiv/13 and 14 (October 3 and 17, 1874), pp. 311 and 318, contains reviews of Di Murska's concerts Monday and Wednesday nights, September 28 and 30, 1874, in Boston Music Hall. Gaetano Braga of *Angel's Serenade* fame joined Carreño and Sauret in Mendelssohn's *Trio in C minor* and Beethoven's *Trio in B flat*, Op. 11. During the September 28 program Carreño played Mendelssohn's *Spring Song*, Beethoven's *Andante in F*, and the Beethoven-Rubinstein *Turkish March*.

⁶*Dwight's Journal*, xxii/15 (January 10, 1863), p. 327.

own grande valse, *Le Printemps*, op. 26,⁷ played as her closing number at Di Murska's September 30 concert "rather trivial."

The Di Murska troupe gave their first San Francisco concert at Platt's Music Hall—a concert hall in use from 1866 to 1880 that seated 1800.⁸ At this concert, Carreño and Sauret played together the *Don Giovanni* fantasy by Vieuxtemps and Edouard Wolff (1816–1880). Also, each played solos. But newspaper adulation of Di Murska left space in the *Daily Alta California*, xxvii/9171 (May 13, 1875), 2:8, for no more than the comment, "Monsieur Émile Sauret is a violinist of rare excellence and his performances more than realized the expectations of the audience." Concerning Carreño the same newspaper reviewer said no more than that "Madame Carreño Sauret is a skillful and artistic pianiste, and her efforts were well received by the audience, and encored in each instance."

Apart from Platt's Hall (216 Montgomery Street) where the troupe performed again Friday nights May 14 and 28, they appeared at Pacific Hall (north side of Bush, between Kearny and Dupont) Tuesday May 18. The indefatigable Di Murska⁹ also sang the roles of Eve and of Gabriel in Haydn's *Creation* Thursday May 20 at Platt's and a "sacred" concert Sunday night May 23 at the California Theatre¹⁰ (adjacent to Pacific Hall). Four more concerts brought Di Murska's San Francisco total to ten during May. *Sherman and Hyde's Musical Review* of May 1875 closed a rapturous account of her success with the sentence: "No other prima donna has ever achieved so superb a triumph in San Francisco." The *Daily Alta California*, May 27, 2:3, summed up her conquest thus: "No other artist has created such a *furor* in this city, and we may never see her equal."

Amid extravagant praise of her May 18 concert, *Daily Alta California* did remember to mention the opening instrumental selection, "andante and variations from Beethoven's *Kreutzer Sonata*"¹¹ as having been "well rendered by Monsieur Émile Sauret and Madame Carreño Sauret." But then came the ungracious note, "it might have been shorter to advantage." The same reviewer found much more to like in Carreño's performance of one of her own original compositions, *Une Revue à Prague*, op. 27.¹²

⁷For opus numbers and publishers of Carreño's compositions, see Franz Pazdirek, *Universal-Handbuch der Musikliteratur*, II, 122.

⁸Lawrence Estavan, ed., *Famous Playhouses [History of the San Francisco Theatre]*, xv (San Francisco: Writers' Program of the Works Progress Administration in Northern California, 1940), pp. 224–226.

⁹According to Lengyel, ed., *Celebrities*, p. 101, she husbanded her strength by granting no interviews while in San Francisco. However, her eccentricities provided abundant newspaper copy. She ate at table with a Newfoundland dog named Pluto. Much to the annoyance of the rest of the troupe, she hauled around a menagerie of pets, including parrots that she trained to sing. She sent a large proportion of her fat earnings at San Francisco to her daughter in England. Meanwhile members of her troupe—including Carreño and Sauret—received lean pittances.

¹⁰Inaugurated January 18, 1869, California Theatre seated the same number as Platt's Music Hall: 1800. For its history, see *History of the San Francisco Theatre*, xvi, pp. 45–152.

¹¹*Dwight's Journal*, xxxii/15 (October 19, 1872), p. 327, especially commended the way this movement sounded when Carreño and Sauret played it at Boston Music Hall that week: "The 'Kreutzer' Variations were beautifully played by him with Teresa Carreno; very seldom do we hear a violin ascend into those highest regions with so pure an intonation." Milinowski, p. 109, misdated this Dwight review.

¹²Elena Arrate played Carreño's opp. 27 and 28, *Une Revue à Prague*, fantaisie, and *Un Rêve en mer*, méditation, at the memorial concert February 14, 1938, in the Teatro Municipal at Caracas. The same concert included Carreño's *Himno a Bolivar* and her String Quartet in B minor.



The tenth and last concert of the Di Murska May series included Louis Moreau Gottschalk's four-hand arrangement of Rossini's *William Tell* overture played by Carreño and George T. Evans (1837-1878). Evans—who conducted the orchestra that at this concert accompanied Di Murska's Queen of the Night roudades from *Magic Flute* and Mad Scene from *Lucia di Lammermoor*—was a pianist, composer, and conductor who from his arrival at San Francisco in February of 1852 to his death there February 12, 1878, was at various times director of the California Theatre orchestra, conductor of the Handel and Haydn Society, director of several opera companies, and organist in various churches. Nonetheless, all that the *Daily Alta California* of May 29, 1875, 2:7, could say of their combined efforts was that “the piano duo by Madame Sauret and Professor Evans was a masterly performance.” The newspapers did also say that at this concert (as at all her other San Francisco appearances) Carreño played a Knabe piano furnished by Sherman Hyde & Company, 139 Kearny.

The May 29 review continued by promising the San Francisco musical public “one or two more treats” after the return of the Di Murska troupe from side trips to nearby San José, Stockton, and Marysville,¹³ where they performed Monday May 31, Wednesday and Thursday June 2 and 3. On June 6 Di Murska gave an “operatic concert” at California Theatre before “one of the largest audiences ever assembled” in that theater.¹⁴ The next-day review foretold a *soirée musicale* on June 9 at Platt's Hall “by Monsieur and Madame Sauret.” The *Daily Alta California* of June 8 (2:7) announced Di Murska's benefit performance that night for all-girls' St. Rose School (Brannan Street near Fourth in San Francisco). The same issue promised that the Saurets' *soirée musicale* would include as its *pièce de résistance* Schumann's *Quintette*, Op. 44. Next day's newspaper added the names of the local assisting artists expected to participate in the Schumann: Oscar Weil (1839-1921)¹⁵ and Gustav Hinrichs (1850-1942),¹⁶ violinist and cellist; and Emil David of the California Theatre orchestra, violist. The rest of the program, originally designated for June 9, but postponed to Friday June 11, included Carreño's playing of the *Moonlight Sonata* and of three Chopin numbers (*Nocturne*, Op. 27, No. 2; *Valse*, Op. 64, No. 2; *Fantaisie-Impromptu*, Op. 66). Sauret was announced to perform Wieniawski's¹⁷ *Fantaisie brillante* on themes from Gounod's *Faust*,

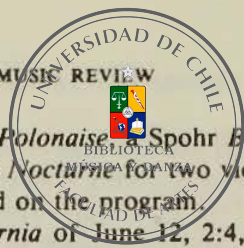
¹³San José's population in 1880 was some 12,570; Stockton's in 1890 was 14,424; Marysville's in 1880 approximated 4300. San Francisco's population of 149,473 in 1870 swelled to 230,132 in 1875 and to 272,345 in 1876. See Henry C. Langley, *The San Francisco Directory For the Year commencing April, 1876* (San Francisco: H. C. Langley, 1876), p. 50.

¹⁴*Daily Alta California*, June 7, 1875, 2:3.

¹⁵Of German-Jewish parentage, Weil was born June 2, 1839, in Columbia County, New York. He died April 14, 1921, at San Francisco. At age 18 he enrolled in Leipzig Conservatory. Upon graduating, he continued violin study with Lalo at Paris. He fought in the Civil War and retired with the rank of major. In 1869, the year Central Pacific joined Union Pacific at Promontory Point, Utah (May 10, 1869), he moved to San Francisco. Sometime in May or June of 1875 he played a duo with Sauret at a Germania Hall concert, Oakland. See *Early Master Teachers, History of Music in San Francisco Series*, vi (San Francisco: Works Progress Administration, Northern California, 1940), p. 73. Weil's published compositions, listed at pp. 85-86, succeed his biography at pp. 70-85.

¹⁶Born at Ludwigslust, Germany, December 10, 1850, Hinrichs reached San Francisco in 1870. See his biography in *Early Master Teachers*, pp. 90-91, and in *Baker's Biographical Dictionary*, 1978 ed., p. 754.

¹⁷After separating from Anton Rubinstein, Wieniawski (1835-1880) continued to the west coast. He gave his first recital at San Francisco in Pacific Hall June 18, 1873. See *Celebrities*, pp. 171 and 53-54.



Vieuxtemps's *Ballade et Polonaise*, Spohr *Barcarolle* and *Scherzo*. He and Weil were scheduled to play a *Nocturne* for two violins and piano, composer of which was not properly credited on the program.

The *Daily Alta California* of June 12, 2:4, announced that Sauret would that afternoon join Di Murska at Platt's Hall in the Bach-Gounod *Ave Maria*. Among her other numbers would be a cavatina from Rossini's *Semiramide*, the Mad Scene from *Lucia di Lammermoor* (given twice before), and Schubert's familiar *Ständchen* (her rendition of which at Boston had enraptured Dwight¹⁸). The June 12 newspaper notice continued thus:

This concert terminates the season for this troupe, and the members will soon be disbanded to three of the four quarters of the globe—M'lle Di Murska and Monsieur Sauret to Australia, Signor Giammona to Peru, and Madame Sauret to Europe.

Di Murska did indeed sail for Australia Monday June 21.¹⁹ Significantly, outraged Carreño refused to play at her "last night." Instead, "Miss Fanny Meyer, a charming pianiste" and two other locals—basso Carl Formes and baritone Mancusi—joined with Sauret to provide auxiliary music at Di Murska's "last night" June 20.²⁰

The readiness with which not only Di Murska but also other visiting celebrities could commandeer local talent testifies to an intense musical life at San Francisco during the 1870's. *Bishop's Directory of the City and County of San Francisco, 1878*, pages 1024–1026 and 1062–1063, itemizes by name 308 professional musicians and 251 teachers of music. In 1878, San Francisco boasted five music publishers, a music typographer named George W. Hagans (who advertised "Philadelphia prices"), 15 music dealers, and 25 musical instrument vendors. *Sherman and Hyde's Musical Review*, the first west coast musical periodical, began publication January 1874 (continued to April 1879).

Yet despite these earnest of musical paramountcy on the west coast, Marta Milinowski²¹—who consulted no California newspapers or journals while preparing her account of Carreño's 1875 trip to California—ignored San Francisco. Instead, she cited Los Angeles as the city in which Carreño and Sauret began their California tour. In 1875 Los Angeles—not connected to San Francisco by rail until September 5, 1876—counted not more than 13,000 inhabitants²² compared with San

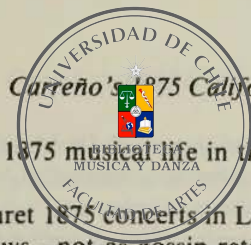
¹⁸*Dwight's Journal*, xxxiv/13 (October 3, 1874), 311: "most satisfactory of all was her singing of Schubert's 'Serenade'."

¹⁹Whatever Di Murska's designs on Sauret, they were foiled. Instead of embarking with him, she was forced to accept what consolation two husbands married in quick succession while in Australia afforded her. See *Celebrities*, p. 101.

²⁰*Daily Alta California*, June 19, 1875, 2:4.

²¹Born at Berlin February 1, 1885, Marta Milinowski died at Poughkeepsie October 5, 1970. According to John William Leonard, *Woman's Who's Who of America, 1914–1915* (New York: American Commonwealth Company, 1914), p. 561, she was the daughter of a Prussian army officer and an American mother who took her back to Buffalo in 1899. In 1907 she graduated from Vassar, her mother's alma mater. After studying with Moszkowski at Paris and Carreño at Berlin (Kurfürstendamm 28) she gave her début recital at the Singakademie in 1911. She taught at Lake Forest College, Illinois, and from 1930 to retirement in 1950 at Vassar College. According to her *New York Times* obituary (October 6, 1970, 50:1), she left no immediate survivors. The Carreño biography was her sole published book.

²²Official census counts gave Los Angeles 1610 inhabitants in 1850; 4385 in 1860; 5728 in 1870; 11,183 in 1880; 50,395 in 1890; 102,479 in 1900.



Francisco's 230,132. All aspects of 1875 musical life in the two places were in like proportion.²³

The true facts of the Carreño-Sauret 1875 concerts in Los Angeles and Anaheim, 25 miles to the south, read as follows—not as gossip retailed by a Bay area tenor who accompanied them south from San Francisco described events. The soprano recruited by Carreño and Sauret for the trip south was another Bay area local singer, Ida Valerga, member of a family of artists resident at Leavenworth and Filbert Streets in San Francisco throughout the 1870's (San Francisco city directories itemize Bartolomé Valerga as musician, Domingo as sculptor, Francisco as fresco painter, Ida as vocalist, Matilda as violinist).

With the merely local singers Ida Valerga and Nathaniel Cohen accompanying them southward, the Carreño-Sauret foray to Los Angeles did promise one decisive advantage. They, rather than a diva, now at last commanded the limelight. They gave their Los Angeles concerts Friday through Monday nights, June 25, 26, 27, and 28, and their two Saturday July 3 (matinee and evening) concerts at Turnverein Hall (on Spring Street, between Third and Fourth). Opened September 22, 1872, Turnverein Hall was a shingle two-story building with three windows and a middle entrance; the auditorium seated 400. The first internationally known artist to perform in Turnverein Hall was the 63-year-old Anna Bishop (1810–1884), who with her company gave three concerts October 17, 18, and 22, 1873. Because the hall lacked a grand piano, the English artist Arabella Goddard (1836–1922)—who played two not very enthusiastically received recitals in Turnverein April 5 and 7, 1875—brought her own Steinway aboard ship from San Francisco.²⁴ Carreño played a Sherman Hyde Knabe piano, also shipped from San Francisco.

Typical of the newspaper publicity in California places less sophisticated than San Francisco, the Los Angeles *Daily Evening Express*, 1x/76 (Thursday, June 24, 1875), 3:2, emphasized Carreño's youth and beauty.

The Sauret troupe will give their opening concert in Turnverein Hall to-morrow night. . . . Mme. Carreño-Sauret is a pianiste of marvelous power, and a woman of great physical beauty. Her husband, Mr. Sauret, is considered by the critics the best violinist of the period. Signora Valerga, a splendid soprano, and Mr. N[athaniel] Cohen, a pleasing tenor, form the leading voices of the troupe.

Next day, the same newspaper (1x/77, 3:3) gave the troupe 29 lines. To induce ticket purchases at Louis Lewin's Popular Book Store in Temple Block, the *Daily Evening Express* assured readers that Carreño had played successfully in all the great capitals of Europe. As for Sauret, he was declared to be the equal of Ole Bull and of Vieuxtemps. The same issue included a 52-line quotation from "a New Orleans newspaper" identifying Carreño as the daughter of a Venezuelan ex-minister of finance. Her romance with Sauret had developed while they were concertizing together, continued the "human-interest" squib. In New Orleans, Carreño had

²³The *Los Angeles City and County Directory for 1881–2* (San Francisco: Bacon & Company, 1881), p. 177, itemizes five music teachers; the 1886–7 directory, p. 274, lists 30.

²⁴*Los Angeles Daily Evening Express*, 1x/7 and 9 (April 5 and 7, 1875) documented her concerts, without specifying her repertory. At San Francisco the chief number on her first recital had been Beethoven's "Sonata in A flat" (perhaps Op. 26 rather than 110; see *Daily Alta California*, February 10, 1875, 2:4). In Los Angeles she eked out her programs with two singers, one of whom, "Signora Franzini," had sung at her first San Francisco concert.

"divided honors with 'silver-throated' Di Murska," had been lauded as having a "beautiful form that is faultlessly symmetrical," and had been recognized as "having no superior that we know as a pianiste."

According to the Los Angeles *Daily Evening Express* of Saturday, June 26 (3:3), the enthusiastic audience had demanded encores of every performer the night previous. Summing up their Sunday night's performance, the same newspaper (June 28, 2:4) declared: "The Sauret Concert troupe as a whole is probably the best that has ever come to Los Angeles. Monsieur Sauret as a violinist is simply a marvel, while his charming and beautiful wife has few equals in the world of a pianiste." Among numbers most applauded Sunday night had been Braga's *Angel's Serenade* performed by "Signora Valerga, Madame Carreño-Sauret, Señor Arévalo the distinguished guitarist [local resident of Los Angeles], and Monsieur Sauret."

The review in Tuesday's newspaper ("The Concert Last Night," 3:3) began: "Altogether we do not know when we have spent so charming an evening." On that same Tuesday, Carreño and Sauret took the 4:30 afternoon Southern Pacific train for Anaheim, 25 miles south of Los Angeles (present site of Disneyland), arriving at 6 P.M. (Anaheim—"founded by a small colony of Germans in 1857"²⁵ and incorporated in 1870—first became connected with Los Angeles by railway in January, 1875.) The *Anaheim Gazette*²⁶ of Saturday, June 26, 1875 (v/36, 3:1, under "Kleinigkeiten"), announced that:

The Sauret troupe give a performance in Anaheim on Tuesday [June 29]. This troupe is part of the famous Di Murska company which has met with such success in San Francisco. Those who fail to attend [Kroeger's Hall] on Tuesday evening will miss a rare musical treat.

Upon returning from Anaheim, Carreño and Sauret gave their last two Los Angeles concerts²⁷ prior to taking the stagecoach travelling north. Along the way the troupe performed at Ventura (then called San Buenaventura), Santa Barbara, and San Luis Obispo. According to Milinowski, Carreño and Sauret quarrelled so violently at Ventura, where "the house was nearly sold out," that Carreño "shrieked, flinging herself out of the room," whereupon Sauret's "temper exploded destructively."²⁸ To believe Milinowski's fictionalized account, Sauret "in his rage threw his precious violin on the floor, where it broke beyond repair." The falseness of this anecdote immediately betrays itself when she mentions their playing at Santa Barbara. After the Santa Barbara concert came a "very informal reception for the performers." (Ventura lies about halfway between Los Angeles and Santa Barbara on the route north from Los Angeles to San Francisco.)

²⁵*Anaheim Gazette* [founded October 29, 1870], July 24, 1875, 3:2.

²⁶A weekly published every Saturday until mid-1875, the *Anaheim Gazette* did not attempt concert reviews. At most, an issue such as that of June 19, 1875 (v/35, 3:1) reported that "The Southern Minstrels played to a good house last evening"; or (v/35, 3:2) that "Madame Muse, a talented pianist, came from Los Angeles, to participate in the Episcopal Church benefit; amateurs from Anaheim performed songs and instrumental pieces." What kinds of selections Anaheim amateurs sang and played can be surmised from the lists of San Francisco musical publications received by the *Gazette* for mention in its columns. *Anaheim Gazette*, July 17, 1875, listed these publications received from Mathias Gray, music publisher at 625 Clay Street, San Francisco: *El Tocolote*, a schottische; *Hamlet*, a mazourka waltz; Beethoven's *Für Elise* or *Farewell to the Piano*; and various compositions by Miss Sophia Flora Heilbron (an unknown to music lexicography).

²⁷*Los Angeles Daily Evening Express*, ix/84 (July 3, 1875), 3:7. Price for the Grand Matinee, 50¢; tickets at Bonesteel's and Lewin's stores.

²⁸Milinowski, p. 115.

Milinowski wrote her extremely entertaining biography without looking at a map of California, without consulting any California newspapers, and without availing herself of any California city directories. Her treatment of Carreño's 1875 California trip set a pattern for her accounts of Carreño's later concert tours throughout the United States, Mexico, and Spain. Much as Milinowski's fictionalized drama may titillate the unwary reader, Carreño the artist now deserves a scholarly, footnoted biography utilizing nineteenth-century United States newspapers,²⁹ city directories, and gazetteers. What repertory she chose,³⁰ what pianos she used, what halls she played in, what business arrangements she made with impresarios, and what criticisms she received matter no less to the music historian than do the details of her four marriages and of her children's difficulties that make Milinowski's book read like a novel.³¹

²⁹Milinowski's bibliography, pp. 402-403, lacks any United States newspapers.

³⁰Only two programs shown in facsimile document what Carreño played at any given concert (November 25, 1862 at New York; November 18, 1889 at Berlin).

³¹Leslie Hodgson, "Teresa Carreño Blazes Forth Again in Biography," *Musical America*, September 1940, p. 41, agreed that Milinowski "disproportionately stressed the lesser manifestations of the genuine temperament without placing sufficiently counterbalancing emphasis upon the greater aspects of that temperament."