



California Pioneer Sheet Music Publishers and Publications

Previous Scholarship

HARRY DICHTER AND ELLIOTT SHAPIRO'S *Early American Sheet Music, Its Lure and Its Lore 1768-1889* (New York: R. R. Bowker Co., 1941) contains at pages 165-248 a valuable "Directory of Early American Music Publishers." However, among the 307 publishers who were active throughout the United States between 1768 and 1889, Dichter and Shapiro list a mere nine who between 1852 and 1890 published sheet music at San Francisco, California: Atwill & Co. (1852-1860), A. L. Bancroft & Co. (1872-1888), A[rmand] E. Blackmar, (1877-1880), J. T. Bowers (1864-1865), Wm. A. Frey (1865-1886), M[atthias] Gray (1859-1889), Sherman & Hyde (1871-1880), [Sherman, Clay & Co. (1880-1941)], and A. Waldteufel (1873-1884). To prove how content they were with their count: 37 years after *Early American Sheet Music*, Dichter and Shapiro allowed the same list of San Francisco music publishers with the same addresses to reappear without corrections or additions of any kind in their *Handbook of Early American Sheet Music 1768-1889* (New York: Dover Publications, 1977).

Nonetheless—as the present article will show—the Dichter and Shapiro list of pre-1890 San Francisco sheet music publishers can be more than doubled. The present article and the catalogue of Sheet Music Collection 1104 in Special Collections, UCLA Research Library, that follows are all the more needed because only one locally based music researcher has broached our present subject. Mary K. Duggan in her article "Early California Music Imprints," *Bancroftiana*, No. 78 (July 1981), pages 1-2, did mention the Bancroft Library's acquisition in 1964 of the [Robert B.] Honeyman [Jr.] Collection of Early California and Western American Pictorial Material. Among the numerous pieces of sheet music in the Honeyman Collection at Berkeley she itemized the already well known "The California Pioneers, a Song . . . Respectfully Inscribed to Mrs. J. Emerson Sweetser. Words & Music by D.^r M. A.

Richter, Published & Sold by Atwill & C.^o in San-Francisco, N.B. The First Piece of Music Pub.^d in Cal.^a" (on lower margin of page 5 appears the legend: "Copy right secured in the U.S. District Court of Calif.^a. March 19, 1852). The title page gives the name of the lithographic firm responsible for the unrealistic picture on the title page: "Quirot & C.^o corn.^r Calif.^a & Montgomery S^{ts} S-F." However, what else Duggan reported concerning Atwill merely digested the little that Lester S. Levy had already made known in *Grace Notes in American History, Popular Sheet Music from 1820 to 1900* (Norman: University of Oklahoma Press, 1967), pages 52-53, concerning California's first music publisher and publication.

Not even mentioned in Duggan's 1981 article was the identity of the dedicatee (Mrs. James Emerson Sweetser, wife of the head of Sweetser, Hutchings & Co., commission merchants established in 1849, with headquarters at Boston, Massachusetts).

Duggan's further forays into our present field included two eight-page articles, "Music Publishing and Printing in San Francisco Before the Earthquake & Fire of 1906" and "A Provisional Directory of Music Publishers, Music Printers, and Sheet-Music Cover Artists in San Francisco, 1850-1906," *The Kemble Occasional*, nos. 24 (Autumn 1980) and 30 (Summer 1983). She also provided *The New Grove Dictionary of American Music* (1986) with cameo entries on Matthias Gray and Leander S. Sherman.

Joseph F. Atwill

The twelve-line article on Joseph Fairchild Atwill in the same four-volume dictionary lacks either his exact date of birth or death. *Records from Tombstones in Laurel Hill Cemetery 1853-1937 copied by five San Francisco Chapters of the Daughters of the American Revolution under the direction of The Genealogical Records Committee of California, 1935*, page 4, states that Joseph F. Atwill was born



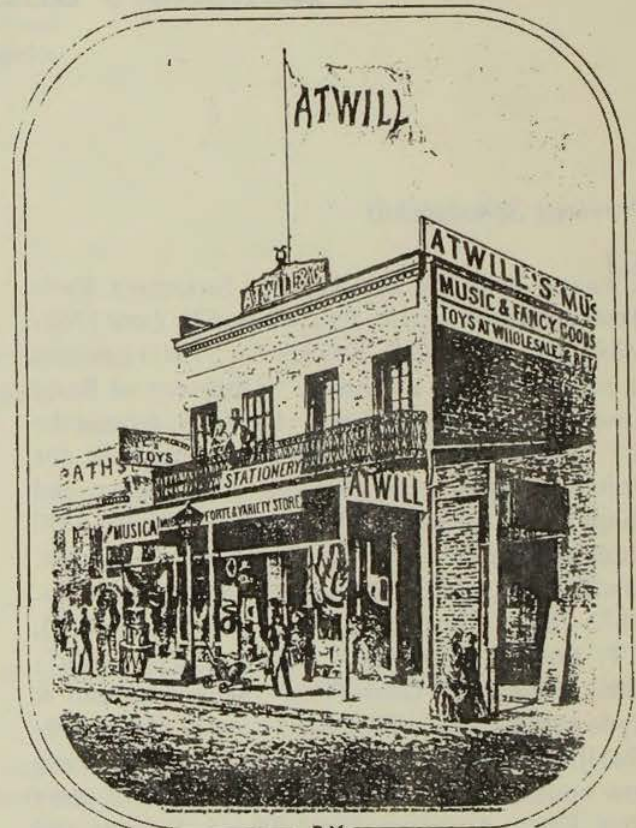
at Boston June 4, 1811, and died at Oakland, California, November 29, 1891. His wife, Eliza D., died at Oakland July 25, 1903, aged 89 years, 9 months, 12 days. Their two children, Joseph F. and Henry G., died at San Francisco aged 10 years, 20 days November 20, 1858; and aged 11 days December 18, 1857.

Frank Soulé, John H. Gihon, M.D., and James Nisbet gave a gratifyingly complete biography of Atwill (to his age 44) in *The Annals of San Francisco* (New York: D. Appleton & Co., 1855), pages 781-783. After receiving "the usual literary education afforded the youth of Boston by its excellent school system"

Atwill entered the office of the *New England Farmer*, where he served a regular apprenticeship among the "types"—a hot-bed which has developed the germ of much of the world's best talent. Two years of industrious application to his business discovered to his friends that his occupation was of a too sedentary nature, and he consequently entered the music and fancy goods store of Messrs. [James L.] Hewitt & Co., in Boston [36 Market St.] and subsequently removed with them to New York in the year 1831. Having served with them the requisite time, he commenced a business for himself in 1834 [1834-1847, 201 Broadway; 1848-1849, 300 Broadway], and experienced the vicissitudes of a Broadway tradesman until he became one of the most celebrated publishers of music in the country.

Because of various business reverses, Atwill decided to tempt fortune anew on the shores of the Pacific; and accordingly arrived in San Francisco, *via* Panama, on the 31st of October, 1849. . . . After buying and selling extensively for himself, and operating largely for others [among them, Andrew Kohler], he located a store, 8 by 14 ft., on Washington Street, a few doors west of the plaza, and thus became the pioneer music and fancy-goods dealer of California.

In the spring of 1850, after several fortunate real-estate operations, and while awaiting the arrival of goods, *via* Cape Horn, he prosecuted his original design of visiting the mines, and was particularly fortunate at the famous "diggings," near Georgetown, being enabled to return to San Francisco in a very few months. He then re-opened his establishment in the Zinc building on the plaza, formerly used as the U.S. custom-house, post-office, &c., and which rented for many months at \$75,000, per annum, and having repeatedly escaped the great fires, was better known as the "Salamander Block." While located here Mr. Atwill was [April 13, 1851] elected assistant alderman for the fourth ward. Early in October 1851, the common council elected by a joint ballot the first [San Francisco] Board of Education, with Assistant Alderman



BY
JACQUES COO.

SAN FRANCISCO (CAL.)
PUBLISHED BY ATWILL & CO. 172 WASHINGTON ST.

1853

Atwill as one of its five members. . . . In 1852, he visited New York, where he finally closed up all his business affairs; and with a view to a permanent residence in the land of his adoption, made arrangements for the removal of his family to his new home. On his return to San Francisco, he opened the fine brick building, No. 172 Washington Street. On September 7, 1853, his fellow-citizens of the fourth ward, mindful of his efforts to serve them in 1851, again elected him to the city council. . . . In November 1853, Mr. Atwill's family arrived, and found a splendid mansion, prepared and adorned for them by the judicious care of the husband and father. On October 1, 1854, he was elected president of the Board of Aldermen. . . . Notwithstanding his increased wealth, he has lost nothing of the character of probity and ability that has always marked his social and political life. He is distinguished for a remarkable ease and cordiality of manner. His countenance is full of good humor and *bon-*



homie. He is domestic in his habits; strictly moral and disciplinary in his course of life; indeed, his rigid attention to business and propriety of conduct were such as to excite remarks among the free, easy, and adventurous people that dwelt in San Francisco.

Apart from the extensive data on Atwill to 1855 in *The Annals of San Francisco*, he is reported in *Wide West*, February 18, 1855, to have opened at Sacramento in 1854 a branch selling toys, fancy goods, stationery, and points, in addition to music. At San Francisco, his immediate successor in 1855 and 1856 as music publisher was Daniel H. Dougliss. Changing occupations, Atwill in 1860 sold all his music stock to his former clerk, Matthias Gray. Real estate and mining interests thenceforth occupied him. According to Henry G. Langley's *San Francisco City Directory* . . . September 1862, page 55, Joseph F. Atwill in that year operated a mining agency at Virginia City, Nevada. Later in that decade he was a justice of the peace at Virginia City. From 1875 to 1877 he was secretary to the Pacheco Coast Mining Company headquartered at 240 Montgomery Street in San Francisco.

Who were the composers whom Atwill published at San Francisco? Levy conjectured that "Dr. M. A. Richter" was the same "M. Richter" whose "Westward Ho, A Favorite Song and Chorus" had been published at Philadelphia in 1839 by Klemm & Brother, Importers of Musical Instruments. The lyrics of both 1839 and 1852 Richter songs bespeak the same high idealism concerning the American West. The music of both songs belongs to the cultivated tradition. Indeed, "The California Pioneers" with the range from Middle C to high a', its roulades, and transient modulation from F to Ab Major, requires not a ballad singer, but rather one trained in the Italian operatic tradition.

When premiered Wednesday April 12, 1852, by assisting artist Emilia Coad at opera star Eliza Biscaccianti's tenth concert of the season in American Theatre, San Francisco, Richter's "The California Pioneers" elicited less than kind words in the *Daily Alta California* of April 13 (2:3)

Miss Cord [= Coad] sang two songs, one of which was a new one. It is called "The California Pioneers" and was written, composed and published by a gentleman of San Francisco. State pride would induce us to look leniently upon this early effort at musical composition, but the thing is so entirely void of merit that no one who has heard it once will ever desire to hear it again.



THE CALIFORNIA PIONEERS
a Song

RESPECTFULLY INSCRIBED TO
MRS. J. EMERSON SWEETSER.

Words & Music
BY
DR. M. A. RICHTER

Published & Sold by ATWILL & C^o in San-Francisco.

N.B. The First Piece of Music Pub^d in Cal^a



WESTWARD HO

Favorite Song and Chorus.

Composed and dedicated to his Friend

HENRY B. FUNST ESQ.

M. A. RICHTER.

Price 25 Cts.

PHILADELPHIA

Published by Mott & Co. 107 N. 3rd St. Philadelphia, Pa.



THE CALIFORNIA PIONEERS.

Allegretto Alla Bolero.

f con spirito.

I love this land, its sun-ny clime, its golden

sand, its birds, their chime its tur-ry vales, its flowry hills its woodland

dales, its crystal rills its crystal rills. I love this

pp. Rall. mf tempo.

land, its sunny clime its golden sand, its birds their chime, its turfy

Tr. Tr. Tr. Lusing. Colla parte.



Rall.

vales, its flowry hills its woodland dales its crystal rills its crystal rills

sempre alla parte

pp.

Ten. *con amore*

But! more than that I love the man, the man with valor clad with valor

Ten. *f*

Ad lib. *dolce*

clad — who left his clan of bliss & glee, of bliss & glee of bliss &

dolor *f*

ff *risoluto*

glee. I love the man with valor clad, who left his

p *Rall.*



clan, to make this land of golden sand renown'd & free, to make this land renown'd &

free, to make this land renown'd & free, to make this land this land renown'd &

free



On the same program Biscaccianti sang Bellini's *Casta Diva*, "Kathleen Mavourneen" and "Old Folks at Home."

Atwill's next copyright entry—dated April 16, 1852, only a month after "The California Pioneers"—included an arrangement of "Old Folks at Home." George Peck's "The San Francisco Quadrilles arranged from the most favourite Negro Melodies for the Piano Forte. Respectfully dedicated to the Ladies of California by Their Sincere Admirer" contains nothing local, but instead the following five songs (all by Stephen Collins Foster, except the fourth by F. H. Kavanaugh): "Poor Nelly" [= "Nelly was a Lady," 1849], "Old Folks at Home" (1851), "Carry me 'long" ["Oh! boys, carry me 'long" (1851)], "The Virginia Rosebud" (1849), and "Nelly Bly" (1850).

Accompanied by William McKorkell, violinist Peck played arrangements of Rossini's *Tancredi* overture, airs in Bellini's *La Sonnambula*, and two numbers by De Beriot (*Lucia di Lammermoor* fantasia and *Air varié*) at an Adelphi Theatre concert February 28, 1852. The same Peck (without an identifying first name) on March 24 and 31, 1852, played violin numbers at Eliza Biscaccianti's second and fifth concerts of her 1852 season at American Theatre, San Francisco. George Loder, who conducted the orchestra at her ten concerts, composed a "Song of Greeting to California" (beginning "Within thy Golden Gate, Fair Land") dedicated to Biscaccianti and premiered by her (with "rapturous applause") at her sixth concert, Friday, April 1 (*Daily Alta California*, April 3, 2:3). Peck and [William] McKorkell, his piano accompanist at the March 24 and 31, 1852, concerts, played in Loder's orchestra.

Listed in Charles P. Kimball's *The San Francisco City Directory* (San Francisco: Journal of Commerce, 1850), page 88, as a "produce merchant," George H. Peck is called a "storekeeper" in Langley's 1861 city directory (p. 271), and a "wood and coal dealer" in the Langley 1865 directory (p. 353).

Stephen C. Massett

Atwill in 1852 published two ballads by the London-born baritone Stephen C. Massett (1820–1898) who had given the first public concert in San Francisco June 22, 1849. Of those whom Atwill and his immediate successor Dougliss published at San Francisco in the 1850s, Massett by all odds enjoyed



1852

greatest national and international fame. *San Francisco Theatre Research*, edited by Lawrence Estavan, Volume 1 (San Francisco: W.P.A. Project 8386, May 1938), begins with a 73-page monograph devoted to Massett's career as "singer, writer, and showman." However, since his name has thus far eluded musical dictionaries—even *The New Grove Dictionary of American Music* (1986) omits him—his biography here deserves more than perfunctory summary.

In the summer of 1837 at age 17, Massett with another brother bid their widower father farewell at St. Katherine's Dock in his native London, and set sail aboard the *Hampton* for New York—arriving there in late August. After three weeks in New York City where an older brother was already located, he travelled to Buffalo to take up employment as a student-clerk in the law office of Thomas Jefferson Nevins. In his memoirs, "*Drifting About, or what 'James Pipes of Pipesville' saw-and-did*" (New York: Carleton, 1863), Massett recalls meeting at Buffalo a kindly attorney, Millard Fillmore, who



was later to be thirteenth president of the nation. At Buffalo he and some other law students formed a Thespian Society. But when his elder brother wrote him news of an opening for a bookkeeper in the firm of Thomas L. Chester, New York City carpet merchant, Massett's hankering after the professional stage drove him back there.

San Francisco Theatre Research, I, 18, has it thus:

Joseph Atwill's Music Saloon, at the sign of the Golden Lyre, 201 Broadway, was in that day [1840] a lounge for musical people. Massett, who had made the acquaintance of Mr. Atwill, was in the habit of frequenting this place during his leisurely afternoons, and thus he met many of the foremost musicians who flashed across the horizon of 1840: Braham, Joseph Philip Knight, Mrs. Sutton, Signor De Begnis, Henry Russell, Mrs. Edward Loder, and others (including Henry C. Watson, a young English musician and composer who later made his reputation as a critic).

An encounter with W. H. Latham, then manager of the Charleston Theatre, resulted in Massett's abandoning his carpet business employer in order to begin a stage career in South Carolina. His singing and play acting kept him there until 1842. At Charleston he composed his first song hit, "When the Moon on the Lake Is Beaming," sold to publisher William Dubois, 285 Broadway, for \$5.00 cash on his return to New York. In accord with George Loder's suggestion, William Mitchell—who managed the band-box Olympic Theatre—engaged Massett that fall to sing the part of Count von der Teimer in William Michael Rooke's opera *Amilie, or the Love Test* (1818). George C. D. Odell's *Annals of the New York Stage*, iv (New York: Columbia University Press, 1928), 656, lists George Bristow as leader of the seven-piece orchestra accompanying the 1842 revival of Rooke's opera, and Loder as musical director. Twenty-two-year-old Massett won this favorable appraisal of his debut in *Amilie* October 12, 1842 (*Spirit of the Times*, October 15):

His voice is a baritone of good quality, and with practice and study he will become distinguished. He sang the music correctly and with good taste, although evincing great timidity.

Next, Massett toured the East Coast with George H. ("Yankee") Hill. In July 1843 he set out for Malta and Smyrna, supporting himself during the voyage with entertaining letters to the *Spirit of the Times*, edited by William T. Porter. At Boston, in the

winter of 1842-43, he sang the role of Razlecroft, the Wizard, in James G. Maeder's three-act romantic opera *Peri; or, the Enchanted Fountain* (New York performance, Broadway Theater December 13, 1852). During the quadrennium 1844-1848, Massett continued in New York City working in the County Clerk's office, singing in St. Thomas Church choir, and acting in occasional stage productions.

News of California gold inspired his sailing from Baltimore January 13, 1849, aboard the Veracruz-bound schooner *Sovereign* that instead landed its passengers at the mouth of the Chagres River in Panama. Another ship carried him to San Francisco, where he landed April 20 and was next day hired at \$182 per month as a notary public and clerk in the office of a fellow New Yorker, Colonel Jonathan D. Stevenson, who had turned real estate agent.

On Monday evening, June 22, 1849, Massett gave the first public concert in San Francisco, performing "at the old school-room on the south-west corner of the plaza" (Frank Soulé, *et al.*, *The Annals of San Francisco*, 655). Accompanying himself on a piano borrowed from the port customs collector, E. H. Harrison (H. H. Bancroft, *Works*, xxiii ["*History of California*," vi, 1848-1859], 244, documents four pianos in San Francisco as early as 1847), Massett sang three songs by himself. Beginning with his earliest published hit, "When the Moon on the Lake Is Beaming," he next sang "When a Child I Roamed" and "List While I Sing." By other composers, he sang John Philip Knight's setting of Thomas H. Bayly's "She Wore a Wreath of Roses" (1839); "My Boyhood's Home," an air from Rooke's *Amilie* (the opera in which he had debuted at New York October 12, 1842); and "When Time Had Bereft Thee" from Auber's opera *Gustave III ou Le bal masqué* (1833). To afford relief, he devoted the rest of his solo program to recitations and impersonations. His proceeds from the program at \$3 per customer (front seats reserved for the four ladies who attended) approximated \$500 (piano drayage cost him \$16).

Massett spent eight months in 1849-1850 as a successful auctioneer at Sacramento, quitting Sacramento only when Henri Herz (after fourteen concerts at San Francisco, the first at National Theatre March 26, 1850), engaged him as assisting artist at \$200 per concert for a tour of the interior of the state.

Next, wanderlust took Massett to Hawaii for a short tour. *The Polynesian* (Honolulu, August 6,



1850) reviewed his first Hawaiian concert in these terms:

The American vocalist's first appearance at the Hawaiian Hall last evening was attended by His Majesty, King Kammehameha, and the principal English and American residents, who appeared quite delighted with the rare and intellectual treat afforded them. Mr. Massett was waited upon at the close of his performance by a number of influential gentlemen, who requested him to defer his departure for a few days, to enable them to enjoy a repetition of his ballad entertainment.

Returning from Honolulu to Sacramento, Massett in late November of 1850 was persuaded by R. H. Taylor, founder of the *Marysville Herald*, to purchase a half-interest and become co-editor of that newspaper. Arriving at Marysville December 1, 1850, Massett co-edited the *Marysville Herald*, January 18 to November 29, 1851. In the spring of 1852 he set out for a lengthy grand tour of Europe recorded in letters to *Knickerbocker Magazine*. Upon his return to New York in the summer of 1853 he still retained the "fortune of several thousand dollars" made in California. But a speculation depleted his finances, and by the end of 1853 he was on his way back to California "to woo Dame Fortune anew on the shores of the Pacific."

During the next two years he worked in the law office of Doyle, Barber, and Boyd, and wrote articles published in *The Golden Era* (San Francisco, April 30, August 6, October 17, 24, 1854; May 1, September 18, 1856), *Pioneer Magazine*, and other periodicals. On November 16, 1855, he resumed concert giving. His friends crowded Metropolitan Theatre for a triumphal event during which he was assisted by seven opera stars then singing in San Francisco. Inspired by his success, he toured Sacramento, Oroville, other mining settlements, and Oregon in 1856. His self-published new song "Clear the Way! or Song of the Wagon Road, music composed and dedicated to the pioneers of the Great Pacific Rail Road!" (copyrighted at San Francisco April 29, 1856) and "You're All the World to Me" were composed for his provincial so-called "ballad concerts"—at which he played his own accompaniments on a melodeon, when no piano was to be had.

Journeys to Australia, India, Egypt, and England intervened before his third visit to San Francisco, where he arrived October 27, 1859. Returning to New York on Christmas Eve, he "settled down"—as he put it at the close of *Drifting About*, page 370—

"Man et' thought be up and stirring Night and day!"

CLEAR THE WAY!
OR
SONG OF THE WAGON ROAD

MUSIC COMPOSED AND DEDICATED TO THE PIONEERS OF THE
GREAT PACIFIC RAIL ROAD!

By **Stephen C. Massett,**
San Francisco Cal.

Published by the Author and for sale at the Principal
Music and Book Stores

Entered according to the Act of Congress in the year 1856 by Stephen C. Massett in the Clerk's Office of the District Court of the Southern District of California.

1856

to write his autobiography published there in 1863. The review published in the *New York Times*, July 27, 1863 (2:2-3) treated the book kindly.

Though he is the hero of his own story, his chequered career is modestly narrated, even when in the first flush of success in California (the land of his adoption) the scenes he witnessed were enough to throw the most staid and self-possessed man off his usual balance.

Massett's earliest song in California Sheet Music Collection 1104, UCLA Research Library, is "I'll look for thee, Mary" (J. F. Atwill, 1852). After five other songs, his last in the same collection is "Learning to Walk," dedicated to the wife of the Lieutenant Governor of California, 1871-1875, Mrs. Romualdo Pacheco (San Francisco: Matthias Gray, 1873). This sweetly sentimental song made publishing history with one of the handsomest lithographs in full color on its cover ever done by the famous San Francisco lithographers, Britton & Rey. Both Massett's "Clear the Way" and "Learning to Walk" exemplify Massett's very real talents in the popular song realm.



"CLEAR THE WAY!"

OR

SONG OF "THE WAGON ROAD."

Words by *Walter Mackay, Esq.*

Music by *Stephen J. Havell.*

CON SPIRITO.

 Musical score for the piano introduction. It consists of three staves: a treble clef staff with a whole rest, and a grand staff (treble and bass clefs) with a forte (f) dynamic marking. The music is in 2/4 time and features a rhythmic accompaniment with chords and moving lines. Pedal markings are present at the end of the first and third measures.

Musical score for the first line of lyrics. It includes a vocal line in treble clef and a piano accompaniment in grand staff. The lyrics are "Men of thought be up and stirring, Night and". The music is in 2/4 time with a forte (f) dynamic marking.

Musical score for the second line of lyrics. It includes a vocal line in treble clef and a piano accompaniment in grand staff. The lyrics are "day, Sow the seed, withdraw the curtain, Clear the way; Men of action, aid and cheer them". The music is in 2/4 time with a forte (f) dynamic marking.



p

As ye may. There's a fount about to stream, There's a light about to beam, There's a

p

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#). The vocal line begins with a dynamic marking of *p*. The piano accompaniment also starts with a *p* dynamic. The lyrics are: "As ye may. There's a fount about to stream, There's a light about to beam, There's a"

warmth about to glow, There's a flow'r about to blow, There's a midnight blackness changing in-to

The second system continues the vocal line and piano accompaniment. The lyrics are: "warmth about to glow, There's a flow'r about to blow, There's a midnight blackness changing in-to"

gray, Men of thought, and men of action, Clear the way!

The third system continues the vocal line and piano accompaniment. The lyrics are: "gray, Men of thought, and men of action, Clear the way!"

Once the wel-come night has broken, Who shall say What the

The fourth system continues the vocal line and piano accompaniment. The lyrics are: "Once the wel-come night has broken, Who shall say What the"



un - im-a-gin'd glo-ries of the day, What the e - vil that shall perish, In its ray; Aid the

 The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "un - im-a-gin'd glo-ries of the day, What the e - vil that shall perish, In its ray; Aid the". The piano accompaniment consists of two staves, treble and bass clef, with chords and moving lines. A dynamic marking of *p* is present at the end of the system.

dawning, tongue and pen, Aid it hopes of honest men, Aid it pa - per, aid it type, Aid it

 The second system continues the vocal line and piano accompaniment. The lyrics are "dawning, tongue and pen, Aid it hopes of honest men, Aid it pa - per, aid it type, Aid it". The piano part includes dynamic markings of *p* and *f*.

for the hour is ripe, And our earnest must not slacken into play, Men of thought and men of action

 The third system continues the vocal line and piano accompaniment. The lyrics are "for the hour is ripe, And our earnest must not slacken into play, Men of thought and men of action". The piano part features a change in chord structure and dynamics.

Clear the way! Lo! a cloud's a-bout to vanish From the

 The fourth system concludes the vocal line and piano accompaniment. The lyrics are "Clear the way! Lo! a cloud's a-bout to vanish From the". The piano part features a prominent melodic line in the right hand and a supporting bass line.



day, And a bra-zen wrong to crumble in to clay, Lo! the right's about to conquer,

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are: "day, And a bra-zen wrong to crumble in to clay, Lo! the right's about to conquer,". The piano accompaniment is in a grand staff (treble and bass clefs) with a 2/4 time signature. It features a steady bass line and chords in the right hand.

Clear the way. With the right shall many more. En-ter smil-ing at the door, With the

The second system of music continues the vocal line and piano accompaniment. The vocal line starts with a dynamic marking of *p* (piano). The lyrics are: "Clear the way. With the right shall many more. En-ter smil-ing at the door, With the". The piano accompaniment continues with similar harmonic support.

giant wrong shall fall, Many others great and small, That for ages long have held us for their prey, Men of

The third system of music continues the vocal line and piano accompaniment. The vocal line ends with a dynamic marking of *ff* (fortissimo). The lyrics are: "giant wrong shall fall, Many others great and small, That for ages long have held us for their prey, Men of". The piano accompaniment features more complex chordal textures.

thought and men of action Clear the way!

The fourth system of music concludes the vocal line and piano accompaniment. The vocal line ends with the lyrics: "thought and men of action Clear the way!". The piano accompaniment features a more active and rhythmic texture in the final measures.



CHORUS, (ad libitum.)

1st Tenor. *1st V.* There's a fount about to stream, There's a light about to beam, There's a

2d Tenor. *2d V.* Aid the dawning, tongue and pen, Aid it hopes of hon-est men, Aid it

Bass. *3d V.* With the right shall ma-ny more En-ter smiling at the door, With the

warmth about to glow, There's a flow'r about to blow, There's a midnight blackness changing in-to

pa-per, aid it type, Aid it for the hour is ripe, And our earnest must not slacken in-to

gi-ant wrong shall fall, Ma-ny oth-ers great and small, That for a-ges long hats held us for their

gray, Men of thought and men of ac-tion, Clear the way!

play, Men of thought and men of ac-tion, Clear the way!

prey, Men of thought and men of ac-tion, Clear the way!



1873

His obituary in the *New York Times* August 22, 1898, 5:5 (recording his death in St. Vincent's Hospital August 20) lists his three most enduringly popular song hits as "When the Moon on the Lake is Beaming," "My Darling's Face," and "Shadows in the Lane." He never married, and in his will (summarized in the *New York Times*, October 9, 1898, 10:2) specified that his cremation at Fresh Pond should be attended by none except his three executors. He bequeathed "eleven valuable paintings, cash in Chemical Bank, and other assets" to various legatees not related to him and left a token \$100 to his landlady, Miss Mary West.

Resident Composers of Sheet Music Copyrighted 1856-1862

Apart from Massett, the names of at least nine other composers whose sheet music was issued at San Francisco from 1856 through 1862 can be learned from copyright entries listed in Robert Greenwood,

editor, *California Imprints 1833-1862 A Bibliography* (Los Gatos: The Talisman Press, 1961), pages 480-504. Alphabetically listed, the following either themselves copyrighted their songs, or let others do the copyrighting in their behalf.

(1) HEROLD, RUDOLPH. "He fell at his post doing duty. Words by Caxton [pseudonym], Written on the death of James King of William. Music composed by R. Herold," copyrighted by W. H. Oakes November 11, 1856.

According to Samuel Colville's *San Francisco Directory for the Year Commencing October, 1856* (San Francisco: Monson, Valentine & Co., 1856), page 163, Oakes was in 1856 employed as a printer at the office of the *Daily Evening Bulletin* edited by James King of William—the first number of which was issued October 8, 1855. (In the same year, 1856, Oakes engraved Stephen C. Massett's self-published "Clear the Way!")

Herold's setting ranks among the finest compositions published at San Francisco before the fire. The author of the lyrics honoring assassinated James King of William's memory was the journalist William Henry Rhodes (using the pseudonym of "Caxton"). In 1856 Rhodes was editor and co-proprietor of the *True Californian* (newspaper established May 26, 1856).

James King of William (born at Georgetown, D.C., January 28, 1822) had emigrated to California via Valparaiso, Chile, in November, 1848. On October 8, 1855, he began editing the *Daily Evening Bulletin* and became immediately known through its columns as an implacable enemy of entrenched vice and corruption. On May 14, 1856, he published an attack on James P. Casey, an ex-inmate of Sing Sing prison in New York state who had fraudulently obtained a seat on the San Francisco Board of Supervisors. That very evening Casey shot King as he crossed at the corner of Montgomery and Washington Streets. Six days later, King died, and on May 22 his funeral services were held. According to the *Chronicle* of May 23:

"One of the greatest demonstrations ever made by a people in tribute to the memory of a private citizen took place yesterday in honor of James King of William. All the associations of the city mustered their members, and all the citizens united to honor their dead. Presidents have died, governors, prominent men in politics and in all departments of human activities have died with their harness buckled on their backs, and have been followed to their tombs by thousands, striving to do honor to their names, but few have ever had such a testimonial as that of yesterday."



LEARNING TO WALK.

Words by GEORGE COOPER.

Music by STEPHEN MASSETT.

Andantino.

1. On - ly beginning the jour - ney Many a mile to go:

Little feet how they pat - ter, Wandering to and fro.



2. Try-ing a-gain so brave-ly, Laughing in ba-by glee,
3. Talking the odd-est lan-guage, Ev-er be-fore was heard,

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has one sharp (F#) and the time signature is 2/4. The vocal line contains two verses of lyrics. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

Hiding its face in mother's lap, Proud as a ba-by can be:
Yet, mother you'd hard-ly think so, Un-der-stand ev-'ry word.

The second system of music continues the vocal line and piano accompaniment. The lyrics describe a baby's behavior. The musical notation follows the same format as the first system, with a vocal line and piano accompaniment.

4. Totter-ing now and fall-ing Eyes that are going to cry:

The third system of music shows the final part of the vocal line and piano accompaniment. The lyrics describe a child's instability. The musical notation is consistent with the previous systems.



Kisses and plenty of love words, Willing a - gain to try,

The first system of a musical score. It features a vocal line on a single staff and a piano accompaniment on two staves. The key signature has one sharp (F#) and the time signature is 7/8. The lyrics are "Kisses and plenty of love words, Willing a - gain to try,".

con espressione.

5. Father of all - oh guide them, The pattering lit - tle feet.

The second system of the musical score. It continues with the vocal line and piano accompaniment. The lyrics are "5. Father of all - oh guide them, The pattering lit - tle feet.".

While they are treading the up - hill road, Braving the dust and the heat.

ritard.

The third system of the musical score. The piano accompaniment features a rhythmic pattern of eighth notes. The lyrics are "While they are treading the up - hill road, Braving the dust and the heat." The word "ritard." is written below the piano part.



Aid them when they grow wea - ry, Keep them in path - ways blest,

rall.
And when the journey is en - ded, Saviour oh give them rest,
f rall. *cres.* *rit.*

Sav - - iour oh give, oh give them rest.
ritard. *ad lib.* *ped.* *pp*



"HE FELL AT HIS POST DOING DUTY."

Words by
EARL

WRITTEN ON THE DEATH OF
James King of William.

MUSIC COMPOSED BY
R. HEROLD.

SAN FRANCISCO

Published by W. H. DAKES and Co. 107
E. L. Huggins, 150 Montgomery St.
Successors: Huggins & Dak.

Entered according to Act of Congress in the year 1856 by W. H. Dakes in the Clerk's Office of the District Court of the Southern District of California.

1856

So much for the text of "He fell at his post doing duty." What of the composer?

Composer-pianist-conductor Herold (Bibra near Leipzig, March 29, 1832; San Francisco, July 25, 1888) studied with Moscheles and graduated from the conservatory at Leipzig before emigrating in 1851 to New York where he participated in a concert at Metropolitan Hall June 7, 1852 (George C. D. Odell, *Annals of the New York Stage*, vi [1850-1857], 186) and served as Emma Gillingham Bostwick's accompanist during her 1851-1852 season. His success with Bostwick won him the favor of Catherine Hayes, "the Swan of Erin," whom P. T. Barnum in 1852 engaged for sixty concerts in California, Mexico, and other parts. At her spectacularly successful inaugural concert November 30, 1852 in American Theatre, San Francisco, Herold "executed a fantasia on the piano with taste and skill" (*Alta California*, December 1, 1852).

Electing to remain in San Francisco after her tour, he became in a short time the "most valuable and honored musician" in the Bay area. He gave lessons, conducted both English and German musical societies, directed Italian operas, and was chorus director for the Philharmonic Society founded in 1854 by himself and Robert Nicolas Bochsa [1789-1856]. He played organ at both St. Mary's Cathedral and the First Unitarian Church. He

conducted "The 'Great Musical Festival' in San Francisco" February 22-24, 1870, noticed in *Dwight's Journal of Music* xxx/2 (April 9, 1870), 220, and continued at the forefront of all other musical events of civic proportions until retirement from public life after 1885 (*History of Music in San Francisco Series*, i, 165; iii, 141).

(2) MCKORKELL, WILLIAM. "Gentle Mary Hand, Ballad written by Frank Soule, esq., composed by W. McKorkell" (copyrighted January 30, 1856), was followed by his "The Challenge Schottische, as performed by [Joel W.] Fuller & [A.] Walcott's quadrille band, composed for the piano by W. McKorkell" (copyrighted by Andrew Kohler August 9, 1859). To the same year, 1859, belong McKorkell's "Fleur de Marie" and "Military Polka" (*Music of the Gold Rush Era*, 203).

In the fall of 1851 *The Daily Alta California* (October 1 and 2 [3:1] and 3 through 21 [1:2]) advertised McKorkell's arrival in these terms:

Mr. W. McKorkell, the Pianist, has the honor to announce to the elite of San Francisco that his morning time will be devoted to those (already advanced) who are desirous of finishing lessons on the piano, and invites the attention of private families, in a spirit of confidence resulting from the vast experience he has had in the European Courts of Russia, Germany, France and England, (of which he holds diplomas and testimonials, and will have great pleasure in showing them to those who will honor him with a call).

Families purchasing pianos will find it to their advantage to have the assistance of Mr. McKorkell in the selection. Tuning of pianos attended to.

Address at Mr. Atwill's Musical Depository Plaza.

McKorkell played piano accompaniments for violinist Peck at Eliza Biscaccianti's concerts in American Theatre, San Francisco, March 24 and 31, 1852. In 1853 he played harp with George Loder's Pacific Musical Troupe and in 1855 with Loder's Philharmonic Society.

On November 22, 1855, McKorkell "the harpist" (and other artists) joined the San Francisco Philharmonic Society conducted by Loder in a benefit concert for Martin Simonsen given at Musical Hall (Dorothy H. Huggins, *Continuation of the Annals of San Francisco* [California Historical Society, 1939], 87). On January 6, 1857, McKorkell gave his own harp concert at the American Theatre (*Celebrities in El Dorado 1850-1906* [San Francisco: W.P.A. 10377 History of Music Project, 1940], 162).

[Samuel] Colville's *San Francisco Directory . . . for the year commencing October, 1856*, page 145, locates William McKorkell at 175 Washington St. Henry Langley's *San Francisco Directory . . . June 1859*, lists William McKorkell, "professor of music," as a boarder at 190 California Street.



HE FELL AT HIS POST DOING DUTY,

WORDS BY *W. Barton*

MUSIC BY *W. H. Wood*

Maestoso.

p

Ped. ♯ Ped. ♯ Ped.

dolce.

mf

The Pa - tri - ot sleeps in the land of his

dim. *p*

choice, In the robe of a Mar - tyr all go - ry; And



heads not the tones of the world wak - ing voice, That

cres.

Ped.

cov - ers his ash - es with glo - - - - ry.

ff

Ped. Ped.

What reck's he of riches, what cares he for fame, Or a

mf

p

cres.

world deck'd in grandeur and beauty, If the unar - ble shall

f

mp

Ped.



cres.
speak that re - cords his proud name : "He

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a *cres.* marking and contains the lyrics "speak that re - cords his proud name :". The piano accompaniment includes a *cres.* marking and a *Ped.* marking. The system concludes with a double bar line and a diamond-shaped symbol.

fell at his post do - ing du - ty !

The second system of music continues the vocal line and piano accompaniment. The vocal line contains the lyrics "fell at his post do - ing du - ty !". The piano accompaniment includes a *Ped.* marking. The system concludes with a double bar line and a diamond-shaped symbol.

The pi - lot that

The third system of music continues the vocal line and piano accompaniment. The vocal line contains the lyrics "The pi - lot that". The piano accompaniment includes a *p* marking and a *Ped.* marking. The system concludes with a double bar line and a diamond-shaped symbol.

stood at the helm of our bark, Un - moved by the

The fourth system of music continues the vocal line and piano accompaniment. The vocal line contains the lyrics "stood at the helm of our bark, Un - moved by the". The piano accompaniment includes a *Ped.* marking. The system concludes with a double bar line and a diamond-shaped symbol.



tern - pest's com - mo - - tion, Was

Ped. Ped. Ped. Ped. Ped.

swept from the deck in the storm and the dark, And

Ped. Ped. Ped. Ped. Ped.

sank in the depths of the o - - - - - cean.

Ped. Ped. Ped. Ped. Ped.

p But lit - tle he'll grieve for the life it has

p



cost, If our ban - ner shall still float in beau - ty,

cres. *p*

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a treble clef and a key signature of one flat. The lyrics "cost, If our ban - ner shall still float in beau - ty," are written below the notes. The piano accompaniment includes a grand staff with treble and bass clefs. Dynamics markings include "cres." and "p".

And em - blaze on its folds, of the pi - lot we

The second system continues the vocal line and piano accompaniment. The lyrics "And em - blaze on its folds, of the pi - lot we" are written below the vocal staff. The piano accompaniment features a steady rhythmic pattern in the bass line and chords in the treble line.

lost: "He died at his post do - ing

f *Ped.* *Ped.*

The third system continues the vocal line and piano accompaniment. The lyrics "lost: 'He died at his post do - ing" are written below the vocal staff. The piano accompaniment includes a grand staff with treble and bass clefs. Dynamics markings include "f" and "Ped." (pedal). The system ends with a double bar line.

du - ty!"

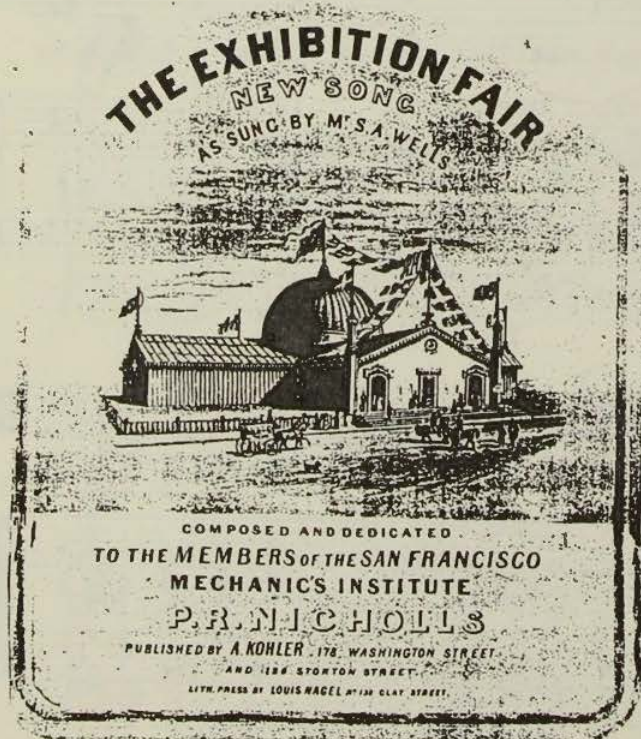
Ped. *Ped.* *Ped.* *Ped.*

The fourth system consists of piano accompaniment in a grand staff. The lyrics "du - ty!" are written above the first few notes. The piano accompaniment features a steady rhythmic pattern in the bass line and chords in the treble line. Dynamics markings include "Ped." (pedal) repeated four times.



(3) NICHOLLS [= NICHOLS], PHILIP R. "The Exhibition Fair . . . composed and dedicated to the members of the San Francisco Mechanic's Institute" (1857) and "Jennie My Darling with words by D. F. McDonald" (1858) [*Music of the Gold Rush Era*, 203] were Nicholls's first songs published at San Francisco. On April 22, 1859, Andrew Kohler copyrighted Nicholls's ballad, "Millie of the Vale" (see below, pages 109–112 for facsimiles of the music) and on September 26, 1859, his "Florence Fay, a ballad as sung by Kip Currie Heffert of the Alleghanians." Charles F. Robbins on September 1, 1862, copyrighted Nicholls's topical song, "I Do Not Want To Be Drowned." (Arriving at San Francisco in 1852, Robbins [1831–1884] within two years had his own printing firm. Langley's 1861 directory makes him that year a "job printer, agent for Ruggles's presses, and importer printer's stock" at 419 Clay.) Gray's 1872 *Catalogue of the Musical Publications* lists Nicholls's "Coaxing Maggie Out" as "a pretty little Irish ballad."

Langley's 1859 directory page 239, describes Nicholls as a "music-composer, flutist at Bella Union Melodeon." In 1863 he enters Langley's directory as "musician dwelling with Arthur Quinn" and in 1864 as "music-composer dwelling with Arthur Quinn, Mission Dolores." In 1867



1857



GOLDEN-GATE

Frank Soule Esq. P.A. Nicholls

SAN FRANCISCO

Printed & Published by Chas. F. Robbins & Co.

For sale at all Music Stores throughout the State
Bound according to Act of Congress in the Year 1859. No. 10,000. In the Office of Publication of the United States of America.
Copyright of Chas. F. Robbins & Co.

1862

he dwelt at 51 Stevenson; in the 1872 directory he is listed as "teacher of music dwelling at 811 Market," in 1873 as "professor of music." He is thereafter absent from San Francisco directories.

(4) OLDFIELD, F. H. H., copyrighted "Our California Hills" August 27, 1862.

The title page adds: "Published for the Author, by Salvador Rosa, No. 615 Montgomery Street. / Charles F. Robbins & Co., Music Printers, 427 Clay Street."

[Samuel] Colville's *San Francisco Directory . . . for the year commencing October 1856*, page 164, identifies F. H. H. Oldfield dwelling at 280 Jackson above Powell as member of Lambert & Co. (auction and commission merchants). That same year, 1862, Oldfield arranged "Abraham's Daughter, as sung by Ben Cotton" (San Francisco and Portland, Oregon: Matthias Gray).

(5) O'NEILL, I. H. copyrighted "O'Neill's Quintessence of old Virginia Schottisch" November 13, 1860.

(6) PLANEL [= PLANELL], LOUIS THÉOPHILE. Because of its high opus number, "The Rose" varsoviana, op. 76, published as No. 1 in *Flowers of*



OUR CALIFORNIA HILLS.

By F. H. H. OLDFIELD.

Allegro moderato.

Piano Part

Andante

1. Mountains on the slopes of Old - i - de - a's hills, Where the wild roses blossom and Ho - me - vines with. That the

Reprinted according to Act of Congress in the Year 1856, by F. H. H. OLDFIELD, in the Clerk's Office of the District Court of the U. S. for the Southern District of California.

1862

By of our - land - must shall we - or be built, In this pa - rade of E - ven the gem of the world.

Oh, Yea, Let's hope a way that we - may find de - el with. That

2. That we have more than hope than all the earth. We'll

Andante

Colla voce. Legato

we - a lone the land with pe - ty built. Pre - sent us O! God, and

we're the - get the place that gave us birth. And share with our friends our

with - or the land, That would see the world of the - and in this long - by land.

born - it - bid men, If they'll join their fate with ours on the - - - - - he's done.

Oh, The land - - - - - and the sea and the air and the sun and the moon, When the

Oh, The land - - - - - and the sea and the air and the sun and the moon, When the

Chorus

and - - - - - by the path - - - - - by the path - - - - - by the path - - - - - by the path - - - - -

leave us they that laugh but but but but on the green by the

leave us they that laugh but but but but on the green by the

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California (Atwill & Co., 1856), proves Planel to have been long an active composer before he published anything in California. Three years later (1859) Andrew Kohler copyrighted Planel's "Music School Polka . . . dedicated to his pupils." Gray's 1872 catalogue refers to Planel's *Ernani* quadrilles as "a fine set of airs from Verdi's opera." In 1872 he self-published his "Hymne à la France." That same year Gray published another *chant patriotique* by Planel, "Le Maître d'École Alsacien."

According to his obituary, "Death of a Well-known Musician," in the *San Francisco Call*, February 6, 1889 (7:2), he was born 1804 and died at Paris January 5, 1889, aged 84 years. Of French descent but a native of Montevideo, Uruguay, he was the son of Louis Antoine Planel, a native of Dieppe, France. His mother was born at Montélimar, France (Lauro Ayestarán, *La música en el Uruguay*, Vol. 1 [Montevideo: SODRE = Servicio Oficial de Difusión Radio Eléctrica, 1953], 231). His brother Federico = Frédéric was born at Montevideo May 1, 1822. Background data on Planel before his settlement at San Francisco was assembled from Lima newspapers of the 1825-1833 period by Rodolfo Barbacci and published in his "Apuntes para un Diccionario Musical Peruano," *Fénix Revista de la Biblioteca Nacional del Perú*, VI (1949), 486.

HYMNE A LA FRANCE

(POUR BASSE)

Paroles de M^r. F. DES FARGES.

ou
CONTRALTO.

Musique de L.T. PLANEL.

Andante Sostenuto assai.

ff *Largement*

Sèche, sèche tes pleurs, ô ma France a-do-ré-e! L'au-tan ne rugit plus sur ta nef effon-drée,

L'arc en ciel en ce jour, pointe à ton horizon, L'arc en ciel en ce jour, pointe à ton ho-ri-son: Et bien-

-tôt tes enfants, dans un élan su-bli-me Courrontous à ta voix, combler l'im-mense a-bi-me, Que fit creu-

mf *p* *sf* *dim.* *cres.*

Entered according to Act of Congress A.D. 1872, by L.T. PLANEL, in the Office of the Librarian of Congress at Washington.



sf *Rit* *Tempo piu lento* *Largement*

-ser la trahi-son la trahi-son... Car dieu, de ses desseins te nomna la tutri-ce;

sf *sf rit:* *mf* *dim:* *mf* *p*

Tu signas de ton sang l'ère de li-ber-té: Et de ce sang fé-cond la sè-ve bien-fai-tri-ce A dé-jà fait mu-

f *p* *p* *lento*

-rir la sainte éga-li-té, Et de ce sang fé-cond la sè-ve bien-fai-tri-ce A dé-jà fait mu-rir la sainte éga-li-

-té.....

2.
Ceux qui t'ont mutilée espèrent dans leur rage,
Que tu succomberas sous l'âpre vent d'orage,
Ils planent sur ton sein comme un vol de Corbeaux.
Mais le Chacal, en vain, veut dévorer sa proie;
La lionne aujourd'hui, voit pousser avec joie
Les ongles deses lionceaux,....
Car dieu, &c

3.
Hosanna! hosanna! Lève ta noble tête!
C'est rester trop longtemps au joug de la tempête
Qu' un ennemi sans foi fait hurler même au port.
Jette à tes défenseurs, au cri de délivrance,
Un peu de ta grande âme.... Et viendra ta vengeance
Aussisombre qu'un glas de mort.....
Car dieu, &c.

4.
Peuples, souvenez-vous! Elle fut la fournaise,
D'où la lave jaillit en l'an quatre vingt treise
Pour courir en grondant affranchir l'univers.
Peuples, Rappelez vous que le boulet de fonte,
Qui lancerait sa mort.... vous cra cherait la honte
Et plus fort, riverait vos fers....
Car dieu, de ses desseins la nomma la tutrice;
Son sang signa jadis l'ère de liberté:
Et de ce sang &c.



LE MAÎTRE D'ÉCOLE ALSACIEN

CHANT PATRIOTIQUE.



Paroles de VILLEMÉR & DELORMEL. Musique de L. T. PLANEL.

PUBLISHED AT GRAY'S MUSIC STORE.

623, 625 Clay St. SAN FRANCISCO. 101 First St. PORTLAND, O.

VENDU

AU PROFIT DE LA LIGUE NATIONALE DE LA DILIVRANCE.

1872

He emigrated to Lima, Peru, in 1825. There active both as violinist and pianist, he applied on May 2, 1829, for the post of first violinist and orchestra leader in the national theater at Lima. On September 19, 1829, he played some original variations and a violin concerto by Charles Philippe Lafont (1781-1839) at the fifth function of the Sociedad Filarmónica. At the same function his brother Federico, advertised as seven years old, sang a Rossini aria accompanied by orchestra. In 1832 the Teatro orchestra conducted by L. T. Planel numbered 24 musicians. In 1832 he conducted Haydn's Farewell Symphony (*Las tinieblas del Célebre M. Haydn*). That same year one of his piano pupils played Steibelt's *La tempestà* at a concert in the Teatro. On February 6, 1833, he announced his departure for France. Thereafter his trail is lost until he settled at San Francisco.

His obituary in the *San Francisco Call* states that "he resided in California from 1851 to 1874."

In 1858 Planel and his wife maintained a music studio in San Francisco at 258 Stockton St. Next year in Henry Payot's *Almanach français pour 1859*, page 76, the couple advertised an "École de musique vocale et instrumentale" housed in a "maison en brique" at the "258, rue Stockton" address. Among other advantages, he boasted his "longue expérience dans cette profession" in France, she in Italy. Langley's San Francisco directory, September 1861, page 406, lists L. T. Planel among 35 local music teachers. *Alta California* on October 18, 1864 (1:3), carried a front-page review of one of his concerts. The Langley San Francisco directory, October 1868, lists L. Théophile Planel, music teacher, dwelling at 1018 Stockton.

At his death he left "a son of his same name, also a talented musician, who resides in Paris."

Franz Pazdírek's *Universal-Handbuch* credits him with eight compositions published in Europe. These begin with five fantasies, the first on Mozart's *Don Juan*, the next on Edward Rimbault's "Bright things can never die," the third a *Fantaisie Californienne* "on popular airs."

(7) SAINT CLAIR, C. G., copyrighted "Flowers of Guadalupe" April 13, 1858. According to *Music of the Gold Rush Era*, page 203, Saint Clair also self-published two songs in 1860: "The Octaroon" and "On these my thoughts are fondly dwelling."

Langley's 1860 San Francisco Directory, page 291, identifies C. G. St. Clair as a violinist at Bella Union (dwelling on the NE corner of Vallejo and Vallejo Place). Langley's 1861 directory, page 317, identifies Charles St. Clair as a chair-maker residing at 323 Pine.

(8) SARLES, MARTIN ANDREAS, copyrighted "A national song, written and composed by [himself]" July 18, 1861.

(9) WHITE, CLEMENT had his song "Where shall we meet?" copyrighted by Andrew Kohler, 178 Washington and 176 Stockton Street, October 15, 1857.

Earlier in 1857 Kohler copyrighted two songs introduced by the San Francisco Minstrels, "I'll return to the land of my father's [mother's]" (July 9) and "Thy Daughters, Columbia, are fairest" (September 3) (*A San Francisco Songster 1849-1939* [Works Progress Administration, 1939], 193). On October 2, 6, 1858, Kohler copyrighted "Hope that breathes of spring."



LE MAÎTRE D'ÉCOLE ALSACIEN

CHANT PATRIOTIQUE

Paroles de VILLEMER & DELORMEL.

Musique de L.T.PLANEL.

Tempo di Marcia.

p *pp* *Sotto voce ma marcato.*

un peu plus lent *poco piu lento* *fp*

C'est dans une é-co - le d'Al - sa - - ce, Où le so - leil de ses ra -

- yons Illu - mi - - ne toute la clas - se De fil - lettes et des gar -



sf

- çons: C'est l'heure où l'on ap-prend à li - - re, Tous les enfants taisent leurs

sf *rit.*

 The first system of the musical score. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in grand staff (treble and bass clefs). The music is in 3/4 time. The vocal line begins with a fermata on the first note. The piano accompaniment features a rhythmic pattern of eighth notes.

tempo. *Poco accel e crescendo*

voix Car le vieux maître vient de di - - re Car le vieux maître vient de

tempo. *p* *poco accel e crescendo*

 The second system of the musical score. The vocal line continues with the lyrics 'voix Car le vieux maître vient de di - - re Car le vieux maître vient de'. The piano accompaniment continues with the same rhythmic pattern. The tempo is marked 'tempo.' and the dynamics include 'poco accel e crescendo' and 'p'.

poco riten *fp* *p sotto voce*

di - - re Par-lant la langue d'autre fois La pa -

poco riten *fp* *dim:* *tempo* *pp* *sotto voce*

 The third system of the musical score. The vocal line continues with the lyrics 'di - - re Par-lant la langue d'autre fois La pa -'. The piano accompaniment continues with the same rhythmic pattern. The tempo is marked 'tempo.' and the dynamics include 'poco riten', 'fp', 'dim:', 'tempo', 'pp', and 'sotto voce'.

trouille alle-man-de pan - se, Baissez la voix mes chers pe-tits; Par-

 The fourth system of the musical score. The vocal line continues with the lyrics 'trouille alle-man-de pan - se, Baissez la voix mes chers pe-tits; Par-'. The piano accompaniment continues with the same rhythmic pattern. The tempo is marked 'tempo.' and the dynamics include 'pp' and 'sotto voce'.



un peu plus lent

-ler français n'est plus permis Aux petits enfants de l'Al - sa - - ce, Par-

mf poco piu lento

sf.

1^{re} & 2^{de} fois

-ler français n'est plus permis Aux petits en - fants de l'Al - sa - - ce.

f *lentement*

f *lentement* *tempo.*

3^o fois *plus lent*

Jour la langue du pa - ys Nous la parle rons dans l'Al - sa - - ce.

f *plus lent* *f* *et lentement* *colla voce* *tempo.*

2.

3.

Le Maître en parlant de la France
 Avait des larmes dans les yeux;
 Sa voix enseignait l'espérance
 Aux orphelins silencieux:
 Il leur disait: dans vos prières,
 Le soir quand vous joindrez les mains
 Parlez la langue de vos pères (Bis)
 Qui sont tombés sur nos chemins!
 La Patrouille allemande passe,
 Baissez la voix mes chers petits,
 Parler français n'est plus permis
 Aux petits enfants de l'Alsace.

Enfants, vous qu' a frappés la guerre,
 Souvenez - vous de nos malheurs,
 Et que la Nouvelle frontière
 N'existe jamais pour vos cœurs,
 Les yeux tournés vers la patrie,
 Grandissez, l'heure sonnera
 Où son âme aujourd'hui meurtrie (Bis)
 Vers elle vous rappellera.
 La patrouille allemande passe,
 Baissez la voix mes chers petits,
 Un jour la langue du pays
 Nous la parlerons dans l'Alsace.



Andrew Kohler

Andrew Kohler's personal history, heretofore excluded from all music reference works, can be read in *The Bay of San Francisco, The Metropolis of the Pacific Coast* (Chicago: The Lewis Publishing Co., 1892), II, 546-547.

Born at Obendorf, Wittenberg, January 2, 1819, he was apprenticed to a clockmaker before emigrating with his mother to New York City in 1835. Haas and Gates, toy importers, employed him for three years, after which he was hired by a jeweller in Catherine Street. He went next to Troy and Albany, New York, where he worked as a dry goods clerk until 1848—in which year he transferred to Boston, where he married Cordelia A. Coffin, a native of Freeport, Maine. The couple sailed from Boston on a California packet ship March 4, 1850. After a trip around Cape Horn lasting five months and 20 days, they landed at San Francisco August 20, 1850, bringing with them a supply of accordions and violins.

As recorded in *Music of the Gold Rush Era*, pages 97-100, Andrew Kohler's career after arrival in California reads thus:

A. Kohler—Music Store, the first enterprise of its kind in San Francisco, opened for business near the foot of Broadway in [September] 1850, selling not only music instruments but also groceries. His wife meantime made famous pies that sold for \$1 each. In 1851 fire destroyed the Kohler shop, but he at once rebuilt on the same site. In 1852 he moved to 276 Stockton Street and in 1853 substituted for groceries "Fancy Goods, Imported and American Toys, and Children's Clothing"—meantime giving his shop for its name "Santa Claus Head Quarters." In 1857 his wife's nephew Quincy A. Chase (*b* Freeport, Maine, 1830)—who had begun as a clerk immediately upon arrival in 1853—became a partner. By 1857 the Kohler firm had become chiefly wholesalers. In that same year the firm added a second store located at 175 Washington Street. In 1863 Kohler went to Europe on a buying trip, establishing an agency in Rome to facilitate purchase of the famous "Roman Strings" and an agency in Germany for a continual supply of toys. By 1885, the year of his death, he counted among the wealthiest businessmen in the Bay Area.

From the outset of his San Francisco career, the Kohler firm advertised aggressively in directories and newspapers, and was also first in the field with its own musical periodical. The following examples will illustrate. Langley's 1858 San Francisco Directory carried this advertisement:

A. Kohler's Stock of Musical instruments probably exceeds the sum total of all other similar stocks in California—consequently he must and will sell CHEAP.

The goods must be SOLD to make room for that IMMENSE STOCK which is now on the way from France and Germany.

PIANO FORTES from different manufacturers, and warranted perfect in every particular.

BRASS INSTRUMENTS—French, German, and Italian at prices varying from 75¢ to \$50 each, with and without bows and cases.

GUITARS—with paper or wooden cases, if required, prices gratefully reduced.

On October 19, 1859, the *San Francisco Call* announced the following expansion:

KOHLER'S NEW STORES

A. Kohler opened his new rooms in second story of Howard's Building on Sansome Street extending from Clay to Commercial Streets last evening. He occupies the entire floor, 120 × 65 feet—the south half as a music store and the northern half as a wholesale store for toys and fancy goods. A large company was present last evening and there was music and dancing till a late hour. In addition to these magnificent rooms, Kohler continues his stores on Washington and Commercial Streets.

In May 1867 Kohler, Chase & Co., 421 Montgomery Street, inaugurated San Francisco's first musical periodical, *The Pacific Musical Gazette*. This monthly continued through at least July, 1868 (Vol. II, No. 3). Published in large folio format, the issues now surviving at the Bancroft Library, Berkeley, contain both letterpress and music. To cite what one typical number includes: the July 1867 issue contains a four-page music inset with 17 hymn tunes by Lowell Mason, G. F. Root, W. B. Bradbury, Hubert P. Main, George Webb, and T. F. Seward. The lead article by George Birdseye (page 1) discusses "American Song Composers." The next page contains an anonymous article entitled "Hebrew Music, Berlin," which begins thus:

Berlin is the centre of Jewish music and a striking exhibition of its position in the world of art was lately afforded in the opening of the new synagogue recently erected in the Oranienburgerstrasse in this city. The new building is said to be the largest synagogue in the world.

Continuing, the article states that at the dedication introduced by trumpet fanfares September 5, 1866, the choir sang metrical hymns in German.

Other Publishers 1852-1863

Apart from Atwill, his successors Douglass, Kohler, W. H. Oakes, and Charles F. Robbins, three other firms published sheet music before 1863.



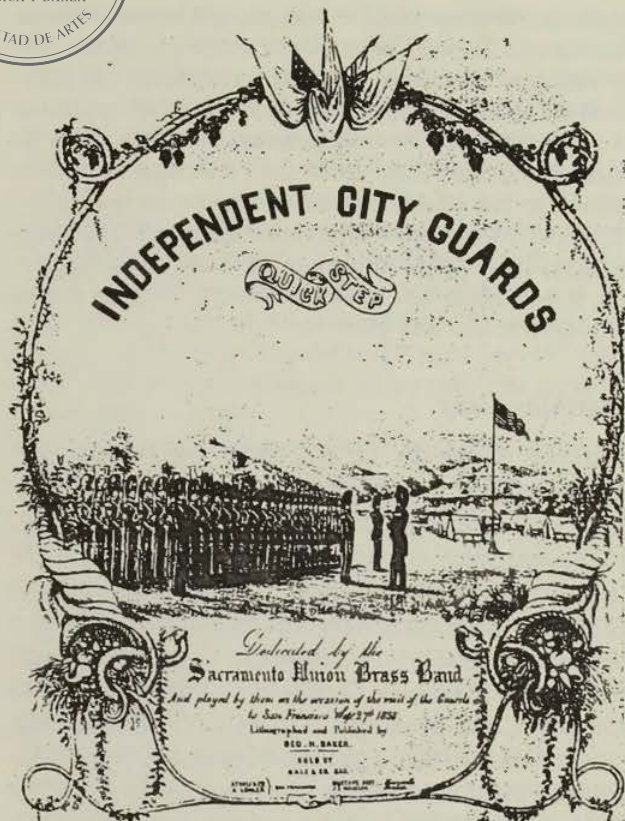
(1) SALVATOR ROSA—who opened his music shop at 180 Clay Street in 1852, moved in 1856 to 193 Clay (Langley's 1856 directory lists him as "importer of musical instruments"); in 1858 he moved to 157 Montgomery and in 1862 to 615 Montgomery. He continues in San Francisco city directories through 1869. According to Margaret Blake-Alverson's *Sixty Years of California Song* (San Francisco: Sunset Publishing House, 1913) page 88, Rosa spoke little English but survived because he catered to Italian opera enthusiasts. Rosa's publications, in UCLA Sheet Music Collection 1104—never very handsome—are dated 1857 (Herzog), 1862 and 1863 (Scott), and 1864 (Schultz). On April 11, 1860, he copyrighted a song not in the UCLA collection, "I loved thee long, and dearly."

(2) RASCHE BROS. took over Salvator Rosa's business after he moved to Sacramento Street. The earliest copyright credited to Rasche & Sons is the song "Poor wounded heart, farewell," entered December 23, 1858. On March 9, 1860, Rasche & Sons copyrighted a "Rosa Schottische, composed and arranged for the piano forte and respectfully dedicated to Mrs. G. B. Wood."

In the 1859 Langley's city directory (page 230), father Frederick Rasche and sons Henry and Alfred are listed as importers. In the same directory, Langley identified Henry S. Rasche as "professor of music, San Francisco College."

Founded in 1856, San Francisco College, located on Bush Street between Mason and Taylor, claimed John Chittendon, "member of Cambridge and London Universities" as its principal. "For the entertainment of the students of San Francisco College and their friends," Henry F. Rasche composed in 1859 *The Year among the Young Folk*, an original Christmas operetta; the words by one of the teachers, the music by Henry Rasche, the instrumentations by the teachers" (San Francisco: Valentine & Co., 1859; 12 pp. [text only]). Rasche's *Te Deum*, first sung in Trinity Church, San Francisco, Easter Sunday 1860, won favorable mention in *Dwight's Journal of Music*, xvii/18 (July 28, 1860), 142.

(3) GEORGE HOLBROOK BAKER copyrighted in 1859 an "Independent City Guards Quick Step" played by the Sacramento Union Brass Band during the visit of a Sacramento military unit to San Francisco September 27, 1858. Baker, whose earliest dated California lithograph is a map of the mining region of California copyrighted December 23, 1854 (*California Imprints, 1833-1862, A Bibliography* [Los Gatos: Talisman Press, 1961], 487) not only



1859

lithographed the cover but also in all probability himself composed the music of the "Independent City Guards Quick Step."

The story of his life supports this conjecture. As narrated in Harry T. Peters, *California on Stone* (Garden City, New York: Doubleday Doran & Co., 1935), pages 47-50, his biography runs thus:

Born March 9, 1827, in East Medway, Massachusetts, at the home of his maternal grandfather who was an organ builder and bell founder, Baker passed his youth in Dedham and Boston. His mother, who taught music, was a noted singer. At age sixteen he was sent to New York, where he endured a painful three-year apprenticeship with a commercial artist named Smith, and thereafter studied at the National Academy of Design until age 21. On January 8, 1849, together with a party of twelve, he sailed from Boston for Veracruz. After a trek across Mexico the party embarked at Mazatlán for San Francisco, arriving there in May, 1849 (details of the trip were published in the *Quarterly of the Society of California Pioneers*, vi/4 [December, 1930] and Baker's diary from May 1849 to August 17, 1850, is in the same quarterly, vii/2 [March, 1931]). After a few days in the mines making \$17 per day, he set up a merchandising business in San Francisco.

From 1852 to 1862 he lived at Sacramento (1854-1857 in the Barber & Baker partnership; 1857-1862 indepen-



dently in the business of publishing and editing *Granite Journal* and *Spirit of the Age*, and as a lithographer. After the 1862 Sacramento flood, Baker settled at San Francisco in the lithography business. In 1862, while located at 543 Clay Street, he lithographed the cover of P. R. Nicholls's song, "I Do Not Want To Be Drowned" (see above, p. 26). Baker moved frequently in later years (1866: 522 Montgomery Street; 1867 and 1869: 430 Montgomery; 1868: 428 Montgomery; 1870-1873: 408 California Street; 1880: 329 Sansome Street). He died at San Francisco in January 1906.

Matthias Gray

Matthias Gray—by far the most prolific and distinguished music publisher in early California history—was born at Manchester, England, April 19, 1829, and died at San Francisco March 23, 1887 (*Records from Tombstones in Laurel Hill Cemetery 1853-1937, San Francisco, California, copied by five San Francisco Chapters, Daughters of the American Revolution Under the Direction of The Genealogical Records Committee of California, 1935, page 46*).

According to Blake-Alverson, page 84, Joseph Atwill in 1860 "sold out to Matthias Gray, a former clerk of his." The advertisement at page 443 in Henry G. Langley's *San Francisco Directory . . . June 1859*, locates Matthias Gray that year at No. 176 Clay St. with his partner William Herwig ("clarinet player")—and cites them as "Importers of Piano Fortes, Melodeons and Musical Merchandise, Sheet and Book Music (English, French, and Spanish spoken)."

In 1860 the Gray & Herwig Music & Piano Store at 163 Clay sold as "top of the line" Hallet & Davis pianos manufactured at Boston. Two years later, Gray dissolved his partnership with Herwig and henceforth advertised himself as "Sole Agent for California" of Steinway & Sons (this agency remained with the Gray firm until Sherman, Clay took it in 1892). On October 1, 1867, he started a periodical, *The Musical Monthly* (about which more will be said below). By 1872 he was ready to issue a 60-page *Catalogue of the Musical Publications printed and published by Matthias Gray, 623 & 625 Clay Street, bet. Montgomery & Kearny, San Francisco, Cal. and 101 First Street, Portland, Oregon* (Bancroft Library, Berkeley, Z6818 G7x). In this catalogue, English language songs—each described in a short annotation and each telling its compass—are listed alphabetically by title at pages 1-17; German

songs and duets occupy pages 17-18, operatic songs and duets 18-19, guitar songs, page 19; "pianoforte solos" graded easy, medium difficulty, or hard (1, 2, 3) occupy pages 21-43, four-hand pieces 43-44, piano studies 44-45; dance music (waltzes, polkas, schottisches, galops, marches, mazurkas, quadrilles, and lancers) is listed at pages 45-47; pieces for violin or flute with piano are listed at page 48.

This 1872 Gray's catalogue rates as a prime document for California music history because he included in it solely works of which he himself had been the original publisher. Further to mark his seriousness, Gray was the only California publisher of his century who systematically documented each publication originated by himself with a plate number. By 1871 he had reached plate 378, by 1873 he was at 614, by 1877 at 1188, by 1879 at 1610, by 1881 at 1676.

His address from 1863 through 1871 was 613 Clay street, from 1872 through 1875 was 621 & 623 Clay, 1876 through 1878 was 106 Kearny, 1879 through 1882 was 117 Post, 1883 through 1887 (the year of his death) was 206 Post. His business continued at 206 Post through 1890, and in 1891 expanded to 206-208 Post. Langley's *San Francisco City Directory for the year beginning May 1892*, page 639, lists F. Woldemar Ludovici as manager of Matthias Gray Company located at 206-208 Post. Langley's 1893 and 1894 directories name Thompson Blair as manager of the company at a new address, 137-139 Kearny. Langley's for the year starting April 1894 is the last to list the Matthias Gray Company as publisher and music dealer. The Crocker-Langley Directory of 1900, page 746, cites Matthias K. Gray as living at 2131 Larkin with his mother, widow of Matthias Gray.

Not only did Gray himself commence as a clerk, but also he trained two of his own clerks to branch out. In 1875 Charles H. McCurrie and Julius Weber established their own business at 213 Kearny Street. However, they rejoined him when he moved to 117 Post. Following Gray's death, McCurrie composed children's songs and Weber joined Mills College faculty. Although Gray was a member of the Music Board of Trade that controlled prices, Oliver Ditson, on dissolution of his business, "bought the immense Gray stock for a song" (Blake-Alverson, page 85).

So much for the history of the publisher who in the 1860's and 1870's extended a more welcoming



hand to California resident composers than did any other nineteenth-century publisher. Who were the composers who benefited from Gray's receptivity to the local product?

San Francisco in Dwight's Journal

The first periodical to mention any of the various local composers whose works were to be itemized in Gray's 1872 catalogue was *Dwight's Journal of Music*, ix/5 (May 3, 1856). At page 37 of this issue *Dwight's* published a report from San Francisco dated April 4, 1856. The anonymous writer, a self-confessed Bostonian, had attended two concerts (of a series of six given at Musical Hall on Bush Street) by the San Francisco Germania Society conducted by Rudolph Herold; and

when I tell you their fourth programme [Friday, March 28, 1856] consisted of the compositions of Weber [*Oberon* overture], Mendelssohn, Meyerbeer, ["Robert, toi que j'aime" from *Robert le Diable*], and the last three movements from Beethoven's Grand Symphony in C minor you will decide with me in my estimate of musical taste. The orchestral performers, numbering thirty musicians, who seemed to feel what they had to do, were excellent, and, judging from the goodly number present, I should think were well patronized. A flute solo [arrangement of Ernst's *Carnaval of Venice*] by Mr. [Christian] Koppitz [*b* Hamburg 1829; concertized in Eastern United States 1849-1853; San Francisco debut April 13, 1853; European concert tour 1859; *d* Havana, 1861], I think was superior to anything I ever heard upon that instrument.

Dwight's Journal of Music, xvii/8 (May 19, 1860), 63-64, quotes from a letter written at San Francisco April 14, 1860, by an ex-Bostonian signing himself "W.H.D." This letter also deserves at least partial reproduction here:

Gustave A. Scott is one of the finest executants that I ever heard and an admirable musician. Besides these excellencies, he possesses that of being a boon good fellow, kind-hearted, and always ready to offer assistance where needed, and without remuneration. He is a universal favorite and deservedly so, being always ready for a good time. Some rare performances take place in his room, which looks upon Montgomery St., the Washington St. of San Francisco.

Scott has a fine grand piano. . . . Every Monday evening a quartet of us have some pleasant glee singing, at the same place. . . . We have a society gradually improving in chorus singing, that we hope will one of these days become an Oratorio society. The "Pacific Musical Society"

is the name of this promising club, consisting of about fifty members, under the charge of Mr. [Washington] Elliot, the best tenor singer and one of the best amateur musicians amongst us. Like Scott, he is always ready for a good time, particularly if music is connected. He formed the present Club some few months since, taking simple glees to commence with. The book now in use is the *Opera Chorus Book*, and many of the choruses are rendered very excellently. The credit is due to Elliot who conducts and has trained them well, and Scott, who is in this affair to help all he can and "do the orchestra." I think, too, that the "Handel and Haydn Society" might profit by the example displayed by this little society in point of attendance.

Madame [Eliza] Briscaccianti is here still, but appears seldom in public. A Mr. [George T.] Evans is likewise here and has played at one or two concerts. How long he will remain here is not known. He plays the organ at Dr. Scott's [Calvary Presbyterian] church, but though he shows ability and perfect control of the instrument, I fear that Bach or Handel would be horrified at finding the noblest of instruments treated after his manner. He loves to *show it off*, but he has no true appreciation of its grandeur.

Now do not judge from what I have said, that music is scarce in San Francisco. On the contrary, we are convinced each evening that nowhere in the States is it more plenty.

In W.H.D.'s letter from San Francisco dated June 20, 1860, and published in *Dwight's*, xvii/18 (July 28, 1860), 141-142, the same correspondent rates Rudolph Herold as "most certainly a thorough master of his art, and a conductor [who] ranks at the head." Continuing, W.H.D. writes as follows:

He [Rudolph Herold] is a present conducting a German society called the "Cecilia Club" which is now rehearsing *Elijah*. His excellencies are many. Mr. George F. Pettinos is considered to possess the finest pianoforte touch of any of our musicians. He is also a thorough musician and having been here for a number of years, has hosts of friends, by whom he is highly esteemed. He is originally from Philadelphia. Of Mr. Gustave A. Scott, I have spoken in a previous letter. As an accompanist he is very superior, and as a florid executant, he cannot be surpassed. Young [Henry S.] Rasche, who plays the organ in Trinity Church, where Madame Briscaccianti sings, is considered to possess talents of a high order. This is certainly his, if we may judge from a *Te Deum* of his composition, which was sung at Trinity Church on Easter Sunday. Being very modest, he does not thrust himself forward, but true merit will make itself known.

Mr. George T. Evans is the organist at Dr. Scott's, where is the finest organ in the city. He is a very talented



fellow, and has perfect control of his instrument. His style does not suit all, as he loves to make the organ show all of which it is capable, but of his talent there can be no question. As a pianist, he is said to be equally fine, though of that I can say nothing, never having heard him in that capacity.

The Lucy Escott troupe are now here, comprising that enterprising lady herself, Misses Rosalie Durand and Georgia Hodson, Messrs. [Harry] Squires, [John] De Hago, [Stephen Walter] Leach, etcetera. They have rendered *Lucia*, *Lucrezia Borgia*, *Ernani*, and *Traviata* in Italian; *Maritana*, *Marriage of Figaro*, *Enchantress*, and *Rose of Castile* in English. They have not yet given us anything in German, though from the versatility already displayed we might almost expect it. Escott and Squires have taken the city by storm by their excellent singing. . . . Leach has done finely, being very reliable, and though most of the daily papers seem inclined to deprive him of his laurels, the audiences have appreciated him. He is an artist, and is always up to the mark.

We have also had *Chinese* opera, which certainly succeeded in creating a sensation. . . . Since writing the above I have been informed that Madame Biscaccianti joins the Opera troupe to-day. This will be an acquisition indeed.

Musical Periodicals Started in 1867

In 1867 three San Francisco piano distributors started musical periodicals. As has already been stated above (page 34), Kohler, Chase & Co., 421 Montgomery St., began in May with a folio size monthly, *The Pacific Musical Gazette*. Walter S. Pierce's *Musical Circular*, Vol. I, No. 1, appeared October 12. The issue dated December 14 contains "The Sailor's Wife, sung by Mrs. R. K. Marriner." After 1/6 dated January 11, 1868, Pierce (who advertised himself a "Manufacturer and Importer of Pianos" at 536 Market St.) apparently desisted.

Matthias Gray's *The Musical Monthly* from its first issue of October 1, 1867, differed from the other two periodicals because in each issue it carried at least some news concerning San Francisco musical notables. As samples, the inaugural issue noticed The Hebrew Ladies' Concert September 25, 1867, at Platt's Hall; carried the English translation of a letter from Louis Moreau Gottschalk to the *Courier de San Francisco* dated at Montevideo, Uruguay, May 25, 1867; and mentioned *L'Elisir d'amore* as having been performed at diva Elvira Brambilla's benefit in American Theatre "last Thursday evening" (September 26). Other local news: "last Tues-

day evening" (September 24) Chris Andres's seventeen-member orchestra played operatic selections at City Gardens; at the same concert Ernest Schlotte (= Schlott), French hornist at California Theatre, played the romanza "Call me thine own" (with flute obbligato supplied by George Koppitz [a player not to be confused with Christian Koppitz]).

The November 1 issue of Gray's *Musical Monthly* mentions Brambilla's departure for New York October 30 aboard the steamer *Sacramento* (after more than three years in San Francisco); the meeting of the Handel and Haydn Society October 22 to elect officers; the founding of the local St. Cecilia Society in July 1867 with 25 singers; the concert of the local Motet and Madrigal Society October 8 in the hall of the British Benevolent Society; and various benefits. Both October and November issues contain songs (by the English composers John L. Hatton and Claribel = Charlotte Arlington Barnard). The December 1 issue includes George T. Evans's "Bridal Veil Schottisch." Among the local news, the February 1, 1868, issue itemizes the farewell concert program given by the Eugenio Bianchi opera troupe January 16 at Maguire's Opera House prior to their departure January 18 for Lima (where they inaugurated a season at the Teatro Principal in March). The March 1, 1868, issue names the performers at W. S. Pierce's Parlor Concert February 14—among them, basso Walter Campbell who sang Schubert's *Wanderer* and French hornist Ernest Schlotte who played two solos. The April 1 number opens with detailed news of "Concerts in Aid of the Synagogue."

Organized in April, 1851, Congregation Emanu-El in 1866 erected an elegant brick edifice on the south side of Sutter between Stockton and Powell. Costing \$185,000, it housed an auditorium 53 ft. wide, 97 ft. long, 50 ft. high, seating 1200. Beneath it, the basement served as quarters for a school enrolling 463 youths. By comparison, Congregation Ohabai Shalome on the east side of Mason between Geary and Post worshipped in an edifice erected in 1865 that cost \$60,000. Shereth Israel, Beth Israel, and Shaarey Tzedek completed the list of five Hebrew congregations organized in San Francisco before 1868.

The concert given at Platt's Hall March 1, 1868, in aid of Emanu-El building fund, enlisted the services of the Germania Musical Society conducted by Herold with Schlott [Ernest Schlotte] as horn soloist. The members of the congregation playing piano solos included the Misses Adele Godchaux, Lizzie



Jacobs, and Laemlein. At the concert March 19 in the synagogue itself, Herold played two movements from Mendelssohn's Organ Sonata in B flat, Louis Schmidt, Jr., played the second movement of Beethoven's Kreutzer, Schlott played a *Notturmo* (French horn solo) by Lorenz, and members of the Emanu-El congregation sang solo, ensemble, and choral excerpts from Handel's *Samson*, Haydn's *Creation*, Mendelssohn's *St. Paul* and *Elijah*, Mozart's (Zulehner's) *12th Mass*, and Rossini's *Stabat Mater*. From a local history vantage point, the contents of such a program and the names of such Emanu-El congregation participants as Adele Godchaux (family of fancy goods importers), Mrs. Wertheimer (tobacco importers), and Mrs. Gisholm tell far more concerning the level of homegrown musical accomplishment in San Francisco the year before completion of the transcontinental railroad than any number of operatic solos by visiting celebrities.

San Franciscans in Gray's 1872 Catalogue

It was for such local performers as those taking part in the Emanu-El building fund concerts given in March of 1868 that Matthias Gray provided a steady stream of local composers' publications. His 1872 catalogue of 470 publications itemizes at least sixty works by sixteen composers who can be securely identified as San Francisco residents in immediately preceding years. (Comments after titles within parentheses occur in the catalogue.)

On the other hand, Gray up to 1872 made no attempt to compete with Eastern publishers so far as standard European composers go. At page 14 of his 1872 catalogue, he did write: "I pride myself on having the finest edition of Chopin's waltzes published in the United States; careful fingering, bold and clear type [distinguish my edition]." But up to 1872 he slighted the rest of the Chopin repertory. Of Henri Herz's pieces, he published only an "Empress Henrietta Waltz," annotating it: "has a glissando movement," and up to 1872 nothing by Gottschalk. He did publish an "Etude, or Mazeppa galop" annotated "Alfred Jaell favorite solo." Thanks to Adelaide Phillips's popularizing of Sebastián Yradier's songs in San Francisco, Gray published "Maria Dolores" and "Poderosa," but otherwise left the Spanish-language song repertory untouched. The sixteen composers in Gray's 1872 catalogue who can securely be identified as San Francisco residents

(together with their works in the 1872 catalogue) are listed alphabetically below.

BOSWORTH, HENRY M.

Langley's 1865 directory lists H. M. Bosworth as partner in W. B. Frisbee & Co., dealers in music and musical instruments. The 1867 directory identifies Henry M. Bosworth as teacher of music at 1014 Taylor, the 1869 directory as teacher of music at 1506 Jones. Langley's 1878 directory lists him as piano teacher, office at 139 Kearny. Langley's 1883 identifies him as "organist, residing N s Twenty-third between Sanchez and Noe."

- (1) "Advance march," (2) "Brigade march," (3) "Claribel waltz," (4) "First amusements" [12 numbers including a mazurka, polka, schottische, waltz, march], (5) "Gaetana, mazurka," (6) "Grand medley of the good old songs of Ireland," (7) "La Zingara," (8) "Railroad galop" (an arrangement for pianoforte of Gung'l's celebrated galop).

DOHRMANN, JOHN HENRY

Relying on data supplied by the biographee, Jessica M. Fredricks's *California Composers; biographical notes* (San Francisco: California Federation of Music Clubs, 1934) states that John H. Dohrmann was born at Ehlen, Hesse, Germany, April 29, 1840; he died at Oakland September 1, 1921. According to his biography published in Margaret Blake-Alverson, *Sixty Years of California Song* (San Francisco: Sunset Publishing House, 1913), page 217, he began receiving piano instruction at age six and at age eleven was sent to a seminary at Homburg (nine miles NNW of Frankfurt a/M) to study piano, organ, and theory with Wilhelm Volckmar (1812-1887). In 1856 he emigrated to California, where an elder brother, Frederick W., had preceded him two years earlier. After continuing his studies of harmony, theory, and instrumentation with Rudolph Herold, he moved to Sacramento in 1857, to San Jose in 1858, and back to San Francisco in 1861.

In 1862 he began his long career in San Francisco theaters as a pianist. Langley's 1864 city directory lists him as "professor of music" at 337 Bush; the 1865 as "professor of piano" at 706 Bush. From 1872 his career directing music reads like a catalogue of San Francisco theaters. He directed the music at Metropolitan, Montgomery Street; American, Sansome Street; Alhambra (later Bush Street Theater); Shiel's Opera house (Bush Street); Platt's Hall, Montgomery Street; Grand Opera House, Mission Street; Winter Garden, Post and Stockton Streets; Tivoli, Eddy Street. In Oakland, where he resided many years, he conducted the music at Oakland Theater (later Coliseum, on Twelfth Street).

In March 1864 he became organist of St. Patrick's Church, San Francisco (then located at the corner of Annie and Market Streets, and after 1872 on Mission



Street), holding that position until May, 1899. Langley's 1876 city directory, page 1077, describes the Richard Ibach organ just "arrived from Germany, with fifty-two stops, twenty-four feet wide, thirty-six feet high, and eighteen feet deep, and weighing ten tons," as the "largest on the coast" and qualifies St. Patrick's as the biggest and "most costly church edifice in the State."

"My native South"

EVANS, GEORGE T.

Celebrities in El Dorado, pages 15-16, identifies George T. Evans as a "pianist, conductor and composer." According to *Dwight's Journal* of May 19 and June 20, 1860, he was also an organist. Born in New York City August 1, 1836, he died at San Francisco February 12, 1878, "aged 41 years, 6 months, 12 days" [*Daily Alta California*, February 13, 1878, 8:2]. Exhibited in New York as a prodigy at an early age, he studied there with Leopold de Meyer and with Thalberg (who began at Niblo's Saloon November 10, 1856, and who continued giving concerts in New York to April 5, 1858). George C. D. O'dell's *Annals of the New York Stage*, vii (New York: Columbia University, 1931), 191, lists a program given at Niblo's Saloon October 26, 1858, by several cooperating artists including 22-year-old George T. Evans.

Evans made his first San Francisco appearance as an assisting artist in four concerts given by the opera star Eliza Biscaccianti (1824-1896) at Musical Hall October 27, November 8, 12, and 15, 1859. Her much older husband, the cellist Alessandro Biscaccianti, and the San Francisco-based "celebrated guitarist" Manuel Ygnacio Ferrer also assisted her. The concert advertisements in the *Daily Alta California* consistently referred to Evans as "the eminent pianist" and the concert reviewer in the *Daily Alta* issue of November 9, 1859 (3:3) gave him the following kind lines: "the new pianist, Mr. Evans, displayed a delicacy of touch and refined taste in the handling of that instrument which stamps him as the true artist."

Evans's clandestine affair with Eliza Biscaccianti greatly aided his career as a composer. At her fourth concert November 15, 1859, Biscaccianti introduced his canzonet "Thou Art Mine Own Love." According to one reviewer (*The Letters of Miska Hauser* [San Francisco: W.P.A. 10377, History of Music Project, 1939], 12), this song—"somewhat of the sacred ballad style, composed by the accomplished pianist, Mr. Evans" and enriched with cello obbligato by the singer's husband—was the "gem of the evening." Among Evans's other compositions that Biscaccianti sang to success was his patriotic song with chorus, "United Forever" (published by Gray and Herwig in 1861).

Langley's 1860 *San Francisco Directory*, page 126, lists George T. Evans as "pianist dwelling NE corner of Bush

and Montgomery." The 1861 directory identifies him as a "pianist Bella Union Melodeon, dwelling at 706 Washington"—drawn to Bella Union no doubt because Biscaccianti was singing there. However, a new opera star appeared on the San Francisco scene in 1863. Josephine D'Ormay, a *soi-disant* Hungarian countess turned singer after her husband's death, made her first appearances at the Metropolitan Theater April 6, 7, and 8, 1863. Evans's whirlwind romance ending in marriage to Josephine D'Ormay interrupted the Biscaccianti liaison. But only temporarily. Before Biscaccianti's final departure from San Francisco in the summer of 1864 for Lima (*Fénix Revista de la Biblioteca Nacional del Perú*, vi [1949], 428), they were again living together—whereupon Josephine filed for a divorce and obtained monthly allowance till his death (*Celebrities in El Dorado*, 13-14).

Langley's 1864 directory, page 151, identifies him as "musical director Academy of Music, dwelling at 621 California." In 1867 he had again moved and was "professor of music dwelling NE corner of Second and Mission," but from 1869 to his death he was permanently located at 609 Folsom. The 1873 directory identifies him as musical director at Alhambra Theatre; the 1875 and 1876 directories list him as musical director at Maguire's theater.

Whatever his romantic liaisons, he never forfeited professional esteem during his nineteen years in San Francisco. On November 28, 1863 (1:2), *Daily Alta California* carried a front-page story on a gold mounted baton worth \$100 given "George T. Evans, Musical Director of the Eureka Theatre, at his benefit last evening" by Independence H. & L. Co. No. 3 "in token of high esteem" and on February 20, 1874 (1:2) a front-page story on a diamond ring tendered him, beginning thus:

OPERA HOUSE—Mr. George T. Evans was the recipient of a benefit last evening and also of a handsome solitaire diamond ring at the hands of a number of his friends. The house was filled in every part, and those who attended enjoyed one of the best arranged benefits ever offered in this city. The orchestra, numbering forty-five pieces filled the stage.

Evans conducted the William Tell Overture, Anna Bishop sang "Coming Thro' the Rye." The notice continues:

Messrs. Alfred Wilkie, Carmini Morley, the Italian Chorus, [singing Grand Chorus from the *I Lombardi*], the Amphion Quartette, and the Bohemian Club Choir, also added to the musical attractions.

The Letters of Miska Hauser, 114, summarizes his career thus:

Evans seemed to have his finger in almost every musical pie during the years he resided in San Francisco. He was at various times director of the California Theatre orchestra, conductor of the Handel and Haydn Society, director of several opera companies, organist in several churches, and interested in many benevolent organizations. When he died February 12, 1878, at his residence at 609 Folsom Street, San Francisco lost one of the most prominent musical figures of the gold rush epoch.



Evans's seventeen items listed in Gray's 1872 catalogue (item 5 duplicates item 11) make him the most prolific San Francisco composer of his era. Eight of the dozen "hits" advertised in Gray's flyer, "New and Popular Songs and Ballads" (1872), are by him. In contrast with "The California Pioneers" (Atwill, 1852), Evans's "The Pioneer"—with lyrics expressing similar urges (Gray, 1872)—showed how well Evans knew how to gauge local taste by becoming an immediate best-seller.

(1) "Beautiful bells (Ixion) waltz" (a collection of popular melodies), (2) "Bridal veil schottische," (3) "Brother home again" (with lyrics beginning: 'Tis only me, sister, that knocks at the door/ Returned home unto thee and mother once more), (4) "Dublin Bay" (sung by Samuel Wells [basso Samuel A. Wells, 1826–1864, after a minstrelsy career in New York and England, sailed for San Francisco in 1855 to work with George Christy, returned to New York to work briefly with Bryant's Minstrels; on August 27, 1864, was killed at San Francisco when thrown from a horse]), (5) "Express galop" (new; cover has a view of Cape Horn in snow capped Sierras; [same piece as "New Express Galop"]), (6) "Flying Trapeze Waltz," (7) "Half-and-Half Polka," (8) "Ixion Polka" (a collection of popular melodies), (9) "Midnight thought, mazurka a la Styrienne," (10) "Mouse trap and Flying trapeze waltz," (11) "New Express Galop" (premiered opening night of California Theatre), (12) "On the Beach" schottische (cover shows Cliff House and Ocean Beach), (13) "Our brave U.S.G." (song and chorus), (14) "Sister's appeal" (a beautiful ballad), (15) "Sun Flower Schottische" (also simplified version available), (16) "Walking down Broadway (Ixion polka)," (17) "Whoopla" from Offenbach's *La Perichole*.

FERRER, MANUEL YGNACIO

According to the *San Francisco Chronicle*, June 3, 1904 (12:7), Manuel Y. Ferrer was born at San Antonio, Baja California [mining town 30 mi SE of La Paz] in May of 1832, and died at San Francisco, June 1, 1904, aged 72. He was survived by his wife, Jesusita de Vivar, who was also a musician, two married daughters and five other children (Juan, Alfredo, Ricardo, Eugenia and Amelia). His obituary, published in the *Chronicle* of June 5, 1904 (31:7), states that "he came to California in 1850 and began a career in music that only terminated with a fatal illness lasting a couple of days (an operation and the best medical attendance failing to ward off death)." Following a funeral Mass at Nuestra Señora de Guadalupe Church, June 5, he was buried in Holy Cross Cemetery.

Ferrer introduced himself to the San Francisco public with a guitar concert at Metropolitan Theatre September 18, 1854. In company with pianist Gustave A. Scott and harpist William McKorkell, he assisted at a benefit concert for violinist Martin Simonsen at Musical Hall November 22, 1855. Thereafter "for nearly four decades, he was a leading spirit at [San Francisco] concerts and musicales." In 1860 he lived at 128 Broadway ("guitarist"), in 1861 at 1105 Powell ("professor of music"), in 1862 at 1709 Powell ("guitarist and teacher of

music"), in 1864 at 1705 Dupont ("professor of guitar and singing"), in 1865 at 1710 Mason, in 1872 through 1875 at 1516 Mason. However, after such frequent changes of address he dwelt at 1810 Pine from 1877 to his death.

The Bay of San Francisco, II, 258–259 (which confirms his birth of a musical family in Baja California in May of 1832 and his arrival at San Francisco in 1850), has it that among his ten children, Adele (guitar), Carmelita (mandolin), and Ricardo (violin) toured the East in 1891, playing at the White House and at the Vanderbilt mansion in New York. His magnum opus is a 227-page published volume entitled *Compositions and arrangements for the guitar, A complete collection of vocal and instrumental music* (San Francisco: Matthias Gray, 1882).

According to *Alta California*, June 18, 1873, (4:2) George F. Pettinos (arranger of Ferrer's *Anita Schottische* for the piano) was born at Philadelphia May 17, 1832, and died at San Francisco Tuesday June 17, 1873 "aged 41 years and 1 month." His funeral took place at Howard Presbyterian Church, Mission Street, June 18 at 2 p.m. The same issue of *Alta California* (1:3) carried this front-page notice: "Death of a Musician—Mr. Geo. F. Pettinos, a well-known organist and music teacher died yesterday morning after a very brief illness."

He arrived in San Francisco at age 20 and immediately took rank as a first-class concert pianist (*Alta California*, December 10, 1852 [2:4]). In *Dwight's Journal of Music*, xvii/18 (July 28, 1860), 141, he is rated as a "thorough musician" who "is considered to possess the finest pianoforte touch of any of our musicians."

(1) "Anita schottische" (a brilliant composition by our well known guitarist and composer; arranged for piano by George F. Pettinos), (2) "Happy moments" waltz.

See below, pages 87–88, for facsimiles of "Anita Schottische."

KOPPITZ, GEORGE

Master Hands in the Affairs of the Pacific Coast, Historical, Biographical, Descriptive [San Francisco: Western Historical and Publishing Co., 1892], 201, states that George Koppitz was born at Altmar, Germany, in 1832 (Jessica Fredricks, *California Composers*, page 19, gives Hamburg as his birthplace). After studying with his father and at Lübeck 1847 to 1850, he came to America with the Germania Society, and resided at Boston 1850 to 1860. In 1860 he settled in San Francisco, playing at Maguire's Opera House until California Theatre opened in 1869. During the next ten years he played in the California Theatre orchestra and arranged excerpts for it from 121 operas and operettas. In 1892 he was senior member of the local Musical Fund Society.

(1) "Die Tanz lustigen (The Merry Dancers' Waltz)," (2) "Nightingale Polka" (played frequently by our theatre orchestras and invariably encored), (3) "San Francisco March" (trio quotes "Long and weary day"; also has an optional part for violin or flute).

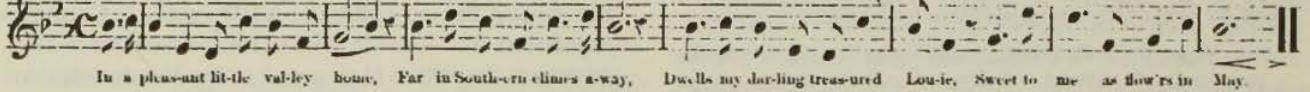


New and Popular Songs and Ballads

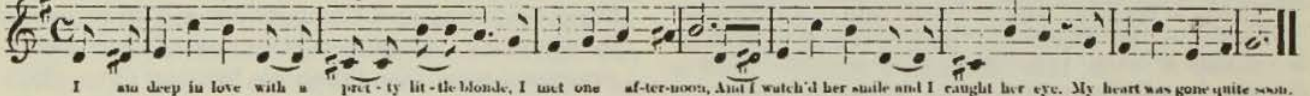
She's so Sweet.—Song and Dance. G. T. EVANS.—50 Cents.



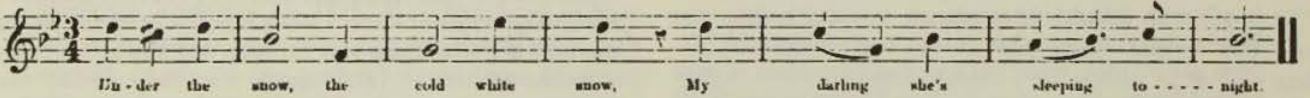
Louie Love.—Ballad. G. T. EVANS.—50 Cents.



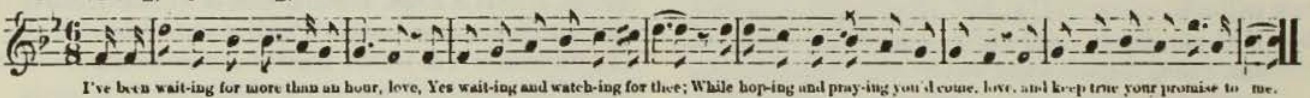
The Saturday Matinee.—Song and Dance. G. T. EVANS.—50 Cents.



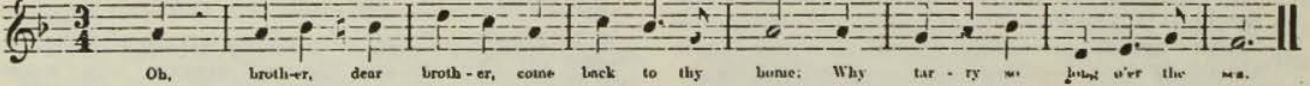
Under the Snow.—Ballad. G. T. EVANS.—50 Cents.



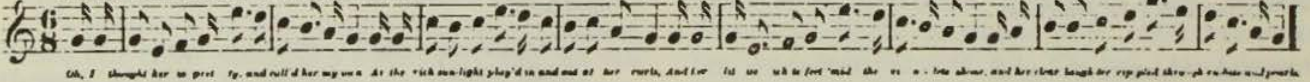
I'm Waiting, my Darling, for Thee.—G. T. EVANS.—50 Cents.



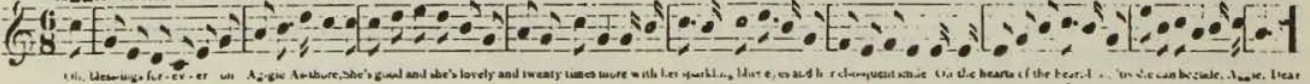
The Sister's Appeal.—G. T. EVANS.—50 Cents.



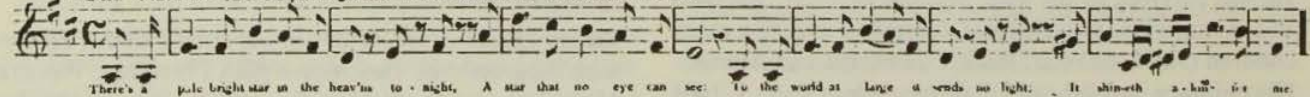
Missie Aftair.—Ballad. G. T. EVANS.—50 Cents.



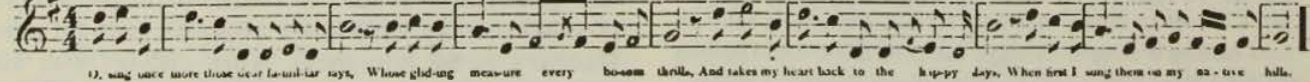
Azzie Ashore.—Ballad. G. T. EVANS.—50 Cents.



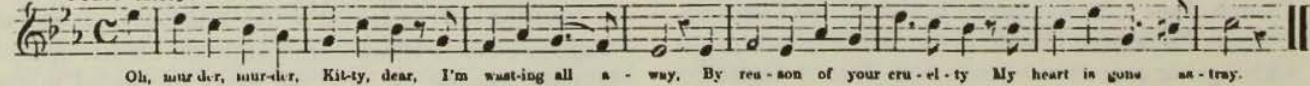
"The Vision."—There's a pale bright star.—For Alto or Baritone. G. A. SCOTT.—50 Cents.



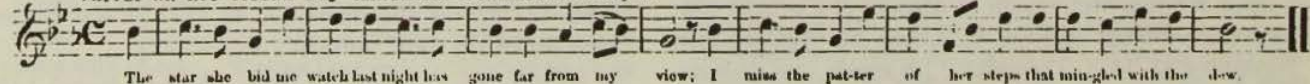
The Song of Home.—Solo or Duet. G. A. SCOTT.—40 Cents.



Cruel Kitty.—Ballad. FRANK LESTER.—50 Cents.



Silver on her Heels.—Song CHAS. SCHULTZ.—40 Cts. with lib.—30 Cts. plain.



Published by M. GRAY, 621 and 623 Clay St., S. F.



THE PIONEER

GEO. T. EVANS

Risoluto

3^d A - way in the west, the golden west, where

1st A - way to the west he onward goes, His

2^d A - way in the tall Si - er - ra's 'mines, And

sinks the set - ting sun. Where the mon - arch ea - gle

face to the set - ting sun. Through for - ests dark, and
down in the sha - dy glen; In the val - ley yiel - ding its

builds his nest, And where spark - ling stream - lets run. There

sav - age foes; On his shoul - der a trust - y gun. The
lus - cious vines, are the homes of hap - py men. The



is a land, Yes! a price less land; Where the skies are bright and
 hills re - sound with his mer - ry, mer - ry laugh, Which a - wakes the tim - id
 warb - ler sings his mer - ry, mer - ry song, And he ut - ters his notes of

p

clear. And here in this rich, and glo - rious land, Is the
 deer. And the hun - ter's shout tells the where - a - bout, Of the
 cheer. And the cho - rus swells, both loud and long, With Huz -

home of the Pi - o - neer. And here in this rich, and
 har - dy Pi - o - neer. And the hun - ter's shout, tells the
 za's for the Pi - o - neer. And the cho - rus swells both

fz *sf*

glo - rious land, Is the home of the Pi - o - neer.
 where - a - bout, of the har - dy Pi - o - neer.
 loud, and long with Huz - za's for the Pi - o - neer.

fz *sf*



CHORUS

MELODY
The hills re-sound, with his mer - - ry laugh which a - wakes the tim - id

ALTO
The hills re-sound his merry laugh which a-wakes the tim - id

TENOR
The hills re-sound his merry laugh which a - wakes the tim - id

BASS
The hills re-sound his merry laugh which a - wakes the tim - id

PIANO
ff

deer; And the hunter's shout, tells the where a - bout, of the har - dy Pi - o - neer.

deer; And the hunter's shout, tells the where a - bout, of the har - dy Pi - o - neer.

deer; And the hunter's shout, tells the where a - bout, of the har - dy Pi - o - neer.

PIANO
ff



LAWRIE, JAMES R.

"Santa Clara Polka" (the many pupils of the author, at the seminaries and colleges of San Jose and Santa Clara should possess this fine piece).

LEACH, STEPHEN WALTER

Born in London, Leach began his New York theatrical career as a member of the troupe from Drury Lane that gave Balfe's *Bohemian Girl* its first New York performances November 25 through December 14, 1845. He continued there in singing and speaking roles through November 15-17, 1853, when he sang in Donizetti's *La fille du Régiment* (George C. D. Odell, *Annals of the New York Stage*, vi, 315). On January 13, January 16, and frequently to July 3, 1855, he acted or sang at theatrical and operatic events in San Francisco. On June 21, 1854, he conducted the Sängerbund and Philharmonic Societies in the first West Coast performance of Félicien David's *Le Désert*. After another fling in New York City he returned to San Francisco March 31, 1858, with his wife, the singer Georgiana (*b* New York, *d* San Francisco February 1, 1873, sister of Bret Harte). The Langley Directory for the year starting July 1860 lists him as "professor of music, who boards with Mrs. S. J. Adams, NE corner of Sutter & Montgomery." Langley's 1869 directory lists him as professor of music and actor, California Theater, dwelling at 715 Bush. He remained in San Francisco active in all phases of musical life to his death in 1895. In latter years he became librarian for the Bohemian Club and directed the choral music for their many entertainments. In 1893 he made his last stage appearance acting in Shakespeare's *As You Like It* [*Music of the Gold Rush Era*, 168-169].

"Row, brothers, row" (comic song sung in *Formosa*, lyrics by Bret Harte).

See below, pages 50-52, for facsimiles of Leach's song, "Departure."

LYSTER, FREDERICK

Indexed entries in George C. D. Odell's *Annals of the New York Stage*, v and vi, identify Fred Lyster as an actor, singer, and chorus master active in New York 1850 through 1856. He again enters Odell's *Annals*, ix and x, with New York stage appearances in November 1870, December 1873, and October 1878. His activities during intervening years in San Francisco were no less varied than in New York.

Langley's 1869 directory identifies Lyster as a professor of music, dwelling on North Everett between Third and Fourth; and John Brougham, as hairdresser, with his saloon at 918 Dupont. The 1872 directory identifies Frederick Lyster as "business manager California Theater," but the 1873 again as "teacher of music, dwell-

ing at 127 Kearny." His name is absent from 1875, 1877, 1878, 1882, and 1883 directories. The 1880 lists him as "theatrical manager, residing at 905 Market."

(1) "Cruel Kitty" (a charming little Irish ballad, words by John Brougham), (2) "Where the shining spirits are."

M.C.

M.C. = *Mary F. Cassin*, who was a teacher of music and languages, resided at 316 Jessie in 1869.

"Flirting on skates" (splendid melody sung by Billy Emerson).

McKORKELL, WILLIAM

(1) "Do I not love thee" (melody from Abt's "Irene," a beautiful song), (2) "The last schottische" (a sprightly composition).

See below, pages 102-104, for facsimiles of "Do I Not Love Thee."

NICHOLLS, PHILIP

"Coaxing Maggie Out" (a pretty little Irish ballad).

PLANEL, LOUIS THÉOPHILE

(1) "Ernani quadrille" (a fine set of airs from Verdi's opera), (2) "Rose, Varsoviana."

SCHMIDT, LOUIS

The Bay of San Francisco (Chicago: Lewis Publishing Co., 1892) I, 540-541, identifies Louis Schmidt as a native of Germany who emigrated to California in 1861. His organist posts between then and 1892 included Grace Church, Trinity Church, Church of the Advent, First Unitarian ("past ten years"), and Jewish Synagogue ("for over twenty years"). His three sons received their musical education at Leipzig Conservatory, "and the youngest is the leading violinist in the Grand German Opera at the new Metropolitan Opera House."

(1) "Champagne Charlie Polka," (2) "Montgomery Street March."

SCHULTZ, CHARLES

Langley's 1860 *San Francisco Directory* identifies Charles Schultz as "leader orchestra Lyceum Theatre, dwelling S s Post between Dupont and Stockton." In 1861 he was "conductor orchestra, Metropolitan Theatre, dwelling 6 Hardie Place." In 1862 he was "professor of music" residing at 211 Post. In 1864 he was "leader orchestra, Metropolitan Theater." *Alta California* carried front-page stories on him in issues of March 17, 1865 ("A Gold Medal," 1:2) and April 16, 1866 ("Going from Us" 1:3, aboard the steamer *Sacramento*, to direct the music of the touring Buislay Troupe during their East Coast tour).



Langley's 1867, 1880, and 1882 directories identify him merely as "musician," always dwelling at different home addresses. In 1869 and 1873 he was "leader orchestra, California Theater," in 1871, 1875, 1877, 1878, and 1879, "conductor orchestra, California Theater." The 1883 directory identifies him as "musical director, Haverly's California Theater." Located on north side of Bush between Kearny and Dupont, this was the renamed California Theater at which Schultz had worked from 1869 to 1879. Schultz's home address in 1883, 1217 Golden Gate Avenue, shows that he had again followed his yearly custom of moving to a new location.

The appreciation that he evoked among San Francisco theater-goers in the 1870's is documented in three further front-page stories on him that appeared in *Alta California* June 2, 1870 (presented with a baton, 1:2), April 17, 1871 (valuable gift, 1:1), and August 29, 1873 (life sketch, 1:1).

Headed "Charley Schultz. The Advent of the Leader of the California Theatre Orchestra in California," the August 29, 1873 sketch reads thus:

One morning in 1853, a sailor-boy—a blonde, curly-haired German—dressed in a red flannel shirt, dark trousers, slippers, and no stockings, stopped in front of a music store in this city and looked wistfully in. Some one was trying the tones of a piano, and the sailor-boy eagerly listened, his hands nervously moving, and his lips parting and firmly compressing. He stepped in cautiously, paused a moment, advanced a little further and stood until the person testing the instrument had left the stool, and then our sailor-boy turned and asked permission to try the instrument. The clerk, smiling contemptuously at the rough figure, motioned his hand toward the door, indicating him to leave. In '49 and '50 the habiliments of a stranger wouldn't have incurred this ungracious reception, but this was '53. The sailor-boy hesitated, looking yearningly at the piano, when a fellow countryman, a musician, standing by said:

"Why of course, you may try it, sit down!"

With a flushed face, the boy sprang to the seat, and ran his tarry fingers over the keys; he paused, and bit his lips with surprised mortification, looked at his rough, soiled digitals, opened and closed them rapidly, frowning at them with a kind of surprised curiosity, as if, by mistake, he had changed hands with somebody, and had only just discovered it; ran his fingers irritably over the keys again, and then folding his arms, dropped his head, and sat dejectedly looking at the key-board.

His new friend, who was intently observing him all the time, and had seen the accomplished artist at once, through the cramped and ineffectual attempts at instrumentation, now said "You must be patient and wait the recovery of your fingers from their rough usage." The boy said he had just arrived from Europe, *before the mast*. On questioning him it was discovered that he was a violinist and a private pupil of Spohr, and, his story being confirmed by well known German residents of this city—who had received letters desiring them to be on the lookout for the boy, whose family suspected he had gone to California—he was properly cared for, and entered on the duties of his profession. There has never been a charitable object for

which his services have been asked that he has not responded, and in all these years he never has received a benefit of complimentary testimonial to his generosity or professional merits. On the first Sunday in September, Carl Schultz, Conductor of the California Theatre Orchestra, will receive his first benefit in San Francisco. Let it be remembered.

(1) "Camilla Urso or [1870] Festival Grand March" (composed and published in honor of the grand musical festival in aid of Mercantile Library), (2) "Daisy schottische (The Girl in the Dollar Store)," (3) "Fireman's March" (composed and dedicated to the San Francisco Fire Department, 6th edition; it is the most popular march played here), (4) "Girl in the Dollar Store, schottische" (comic song), (5) "Grand Festival March" (composed and published in honor of the grand musical festival given by Camilla Urso in aid of the Mercantile Library of San Francisco; the time is well marked, making it a favorite for school marching), (6) "Highland Polka" (an old favorite), (7) "Love's sweetest messengers" (very pretty), (8) "Silver on her heels" (written and composed for Emelie Melville and sung by her; also sung by Lydia Thompson).

SCOTT, GUSTAVE A.

According to *Master Hands in the Affairs of the Pacific Coast* (San Francisco, 1892), page 199, Gustave [Gustav] A. Scott [Schott] was born at Hannover in 1829. After studying piano with [Ernst Friedrich] Wenzel and composition with [Heinrich] Marschner, he emigrated to America in 1843, remaining in New York City as organist and music teacher to 1851. In that year he moved to California, teaching at Sacramento to 1853. Beginning in 1853 he made his living at San Francisco as an accompanist to such visiting stars as Catherine Hayes (1853) and Anna Bishop (1854, 1855), as a church organist (Howard Street, 1853-1854; Starr King, 1854-1860, 1870-1877; Calvary 1860-1870, 1877-1892; Jewish Synagogue 1869-1891), and as a teacher. *Dwight's Journal*, May 19 and July 28, 1860, issues, contain fulsome praise of his activities (see above, p. 37). Always sought by the socially elite, he counted among his pupils a "Miss Chapman" who later became Mrs. Ulysses Grant, Jr., and another who became wife of W. H. Seward's nephew.

(1) "American grand army march," (2) "He that dwelleth" from the 91st Psalm (solos for soprano and alto, duet for tenor and soprano; ends with full chorus; it is a fine composition and should be found in every choir), (3) "Song of home" (transcription of "Oh sing once more those dear familiar songs"), (4) "Souvenir de South Park" (a brilliant polka-caprice), (5) "There's a pale bright star," (6) "Those evening bells" (duet, soprano and alto or tenor and bass).

WEIL, OSCAR

Born in Columbia County, New York, June 2, 1839, Weil died at San Francisco, April 14, 1921 (he is profiled in *Who Was Who in America*, IV, 993). According to



Early Master Teachers (History of Music in San Francisco Series, vi [Works Projects Administration, Northern California], 1940), 70–87, Weil was of German-Jewish parentage. He received his early education in a private school at Albany. At age 18 he enrolled in the Leipzig Conservatory, studying with Reinecke, Richter, Plaidy, and Moscheles. Upon graduation with violin as his chief instrument, he went to Paris for further study with Lalo and there met Stephen Heller. He returned home to enlist in the Union Army and was twice cited for bravery. After the war he returned to Leipzig for studies in theory and composition. In 1868 he emigrated to San Francisco, there founding (with Louis Schmidt, Sr.) the San Francisco Institute of Music. In 1881 he left San Francisco to tour the country as director of light opera companies. During the next fifteen years he wrote three operettas, *Pyramus and Thisbe*, *Pygmalion and Suzette* (written for The Bostonians, premiered in April 1880 at the Baldwin Theatre in San Francisco), and *The War-Time Wedding* (Columbia Theatre, San Francisco, October 28, 1895).

(1) "Scherzino militaire" (four hands), (2) "Valse" (four hands), (3) "Vivian medley" (four hands), (4) "Six choice duets arranged from popular melodies of the day" ("Moet and Chandon," "The lion of the season," "Castles in the air," "Wait for the turn of the tide," "Ten thousand miles away").

Sherman & Hyde (after 1880 Sherman, Clay & Co.)

Unlike all other nineteenth-century California music firms, Sherman & Hyde—after 1880 Sherman, Clay & Co.—persisted (the 1986 San Francisco telephone directory located the Sherman Clay music store at 141 Kearny [executive offices phone, 415-952-2300]).

The founder of the firm was a native of Boston, Leander S. Sherman (*b* April 28, 1847; *d* San Francisco, April 5, 1926 [*San Francisco Chronicle*, April 6, 1926, I, 10:8]), who in 1861 at age 14 came to San Francisco (via Pony Express) to work for his brother-in-law, William K. Vanderslice, manufacturer of silverware. In Langley's *San Francisco City Directory . . . commencing October 1864*, page 360, he is listed as an apprentice with Wm. Vanderslice & Co., dwelling with Lyman Hall. In the directory commencing December 1865, he has become a silversmith. But disliking silversmithing, he became in 1867 a clerk with J. T. Bowers, importer of music and musical instruments, 138 Montgomery. Two years later he was a clerk with August A. Rosenberg, a short-lived dealer in music and music instru-

ments at 139 Kearny who had bought out the firm of Frisbee & Scott. The other music dealers in 1869 were Charles S. Eaton, William A. Frey, Matthias Gray, and Salvator Rosa.

Having worked 1861 to 1867 for one brother-in-law, Leander S. Sherman from 1871 to 1880 took as partner into Sherman & Hyde another brother-in-law, Frederick A. Hyde. In 1869 Hyde was a clerk in the U.S. Land Office. Langley's directories continue listing him as such in 1871 and 1872. By 1870, 23-year-old Sherman had accumulated sufficient capital to buy out A. A. Rosenberg. Langley's 1871 directory lists Sherman & Hyde on the southwest corner of Sutter and Kearny as dealers in sheet music, pianos, and musical instruments. The *San Francisco Business Directory for 1872–73* (Gilman & Swanwick) continues listing Sherman & Hyde as dealers in musical instruments, with 139 Kearny as their business address. On January 1, 1874, the firm began publishing the monthly *Sherman & Hyde Musical Review*, with Julius H. Mott as manager and editor. From 1875 through 1879 Hyde, while still continuing as Sherman's partner, belonged also to the firm of [John] Mullan & Hyde, "attorneys for land claimants."

Langley's 1878 directory (page 77) lists three members of the Sherman, Hyde & Co. firm—the new member being Clement C. Clay, who in the 1877 directory (page 213) had been listed as assistant cashier of the Pacific Bank. Clay, a wholesale grocer from Memphis who had brought his sick wife to California in 1875, and who first enters Langley's directory in 1876 with no listed occupation, obviously joined the firm with capital. Either in the Confederate army or elsewhere he had become a major.

These three partners continued forming Sherman, Hyde & Co. in April 1879. But according to Langley's directory commencing April 1880, Hyde had been replaced that year in the firm that still bore his name by James W. Whiting—an insurance agent for the Phoenix and Home Insurance companies. Whiting lasted only one year. Langley's 1881 directory for the first time cites the firm as Sherman, Clay & Co. (with Sherman residing at 2110 Green and Clay at 2216 Steiner). Hyde, having withdrawn, continued the junior partner in Mullan & Hyde and dwelt—as he had done from 1877—at Seminary Park, Alameda County.

In comparison with the 113 Matthias Gray imprints in California Sheet Music Collection 1104 at UCLA Research Library, Sherman & Hyde and



Sherman Clay account for a mere 24. But if the Sherman firms did much less sheet music publishing (and most of it from music type rather than engraved plates), the *Sherman & Hyde Musical Review* during its five-year existence from January 1874 to April 1879 rates as the best musical periodical published on the West Coast before 1900.

In summary, the further history of Sherman, Clay & Co. to 1921 includes the following happenings: after Matthias Gray's death, Sherman, Clay in 1892 obtained the coveted Steinway agency; three years later the company became exclusive agent for the Victor Talking Machine Co.; in the 1906 fire the firm lost its headquarters at Kearny and Sutter; in 1908 Fred Sherman and Philip Clay (sons of the founders) opened a new eight-story fireproof building at their old location; in 1911 their capitalization stood at \$2,000,000; in 1916 their wholesale department at 741 Mission, with warehouse at Spear and Harrison, serviced branches throughout the entire state; in the same year, Sherman, Clay became sales agency for products of the American Photo Play Co.; in 1917 their offices in the Pantages Theatre Building at 935 Market opened to handle a rapidly growing sheet music business; in 1921 the company's capital stock was valued at \$4,000,000.

At his death April 5, 1926, Leander S. Sherman (who had outlived Clay by two decades) inspired an editorial in the *San Francisco Chronicle* April 7 (II, 24:2) headed "L. S. Sherman Built on Character and Service."

Sherman & Hyde's Musical Review

In its first number, January 1, 1874, the publishers advertised a monthly selling for 10¢ per copy, \$1.00 for the year (price rose to 15¢ per copy, \$1.50 for the year in 1875) that would contain in each issue "one or more pieces of music, such as Songs, Quartettes, Glee's, Etc. With Accompaniments for the Piano, Organ, or Melodeon, Easy and difficult Instrumental Pieces for the above instruments, Sacred Music for choirs, etc., etc." Since runs of this monthly (always incomplete) survive in only a few privileged repositories such as Bancroft Library, Berkeley; American Antiquarian Society, Worcester; John Carter Brown Library, Providence; and Library of Congress, three samples of the music by local composers included in 1874 and 1875 issues are facsimiled in the accompanying pages: "Departure," a canzonet by Stephen Walter Leach, As sung by Mrs.

R. K. Marriner, at the Ladies' Jinks, given by the San Francisco Bohemian Club (August 1874 issue); "Oh! Have Pity," a soulful orchestrally accompanied solo by John H. Dohrmann, words by J. Woodard; and "I Sought the Lord," a setting of the Thirty-Fourth Psalm by Joseph W. Yarndley (resident in San Francisco to at least 1882).

To give an idea of what local news appeared in 1875, five "Music at Home" pages are facsimiled below at pages 65-69: two from August ("The New Organ of St. Patrick's Church," "The Kennedy Family," "Organ and Vocal Concert," "Frank Gilder's Concert," "Central Literary Society," "Dominican Church," "The Sauret Farewell Concert," "Herold's Orchestral Matinees," "St. Paul's Church, Oakland"); one from September ("Madame Arabella Goddard," "Gilder's Thirty-Sixth Concert," "Herold's Orchestral Matinees," "First Universalist Church," "Frank Gilder's Thirty-Seventh Concert"); and two from October ("Jesse Shepard," "Lincoln Grammar School," "The Pacific Grand Orchestra," "H. L. Mansfeldt's Matinees," "Mrs. M. R. Blake's Concert," "Congregational Praise Service," "The Jewish New Year," and "Conservatory of Music").

For lack of space to include further facsimiles, summaries of the local news in 18 of the 25 issues of *Sherman & Hyde's Musical Review* that survive at Bancroft Library, Berkeley, will best give an idea of the vital concert life enjoyed by northern California in the mid-1870's (in 1874, five years after completion of the transcontinental railroad, San Francisco had grown to approximately 200,000 inhabitants).

January, 1874

PERSONALS: Stephen W. Leach, actor at the California Theater, takes pride in having composed *The Church and Home*, a standard anthology now used by San Francisco Bay Area church choirs. Trinity church has hired as new tenor Alfred Kelleher. Howard Presbyterian has engaged Alfred Wilkie, the tenor brought West in Anna Bishop's troupe. Central Presbyterian has chosen as precentor J. Emory Tippet, currently Sherman & Hyde employee.

At his San Francisco benefit January 16, 1874 Frank Gilder—formerly pianist with the Anna Bishop troupe—plays Handel's *Harmonious Blacksmith* variations, Liszt's 15th Rhapsody (*Rákóczy March*), a *Tarantella* by Dohler, *Barcarolle* by Schulhoff, and his own *Il trovatore* fantasy and *Old Folks at Home* variations.

Mills' Seminary (predecessor of Mills College) that month enrolls 148 music pupils who keep 30 pianos in



DEPARTURE

A CANZONET,

As sung by Mrs. R. K. MARRINER, at the Ladies' Jinks, given by the San Francisco Bohemian Club.

Composed by STEPHEN WALTER LEACH

Cantabile.

1. I leave thee now, dear love, to go Where fresh-est ros - es
2. A - dieu, dear friend, a - lone I go Where ro - sy skies no

sweet-ly blow Thro' all the soft year long;
chang-es know, Ex - cept when heaven weeps;



Where floating zephyrs whispering, whispering, fling
 On each dark bush in verdant, verdant night
 Their balmy
 The glow worm

breath on birds, on birds that sing
 glints, 'neath starry, starry light,
 In soaring happy throng.
 And naught in nature sleeps.

loco.

loco.

But what to me . . . is scented rose,
 Can beauty stay . . . the foot of time,
 Or rushing stream that shining
 Or save from age that changeless

Tempo.



Accell. - - - *Espress.*

flows, Or brightest gleam of dazzling star, If thou, my love, art dis - tant
 clime, Ah dim will be each garish star When thou, my love, art dis - tant

 The first system of the musical score. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The tempo markings "Accell." and "Espress." are placed above the vocal line. The lyrics are written below the vocal line.

Dim. *Rallentando.*

far, If thou, my love, art dis - tant far, dis - tant far, dis - tant
 far, If thou, my love, art dis - tant far, dis - tant far, dis - tant

 The second system of the musical score. It continues the vocal line and piano accompaniment. The tempo markings "Dim." and "Rallentando." are placed above the vocal line. The lyrics are written below the vocal line.

far, dis - tant far.
 far, dis - tant far.

 The third system of the musical score. It shows the vocal line and piano accompaniment. The lyrics are written below the vocal line. The piano accompaniment includes dynamic markings "pp" and "p".

Cres. *ff*

 The fourth system of the musical score. It shows the vocal line and piano accompaniment. The piano accompaniment includes dynamic markings "Cres." and "ff".



"Oh! Have Pity," I Pray.

Words by J. Woodard, Esq.

Music by J. H. Dohrmann.

Molto
Espresso.

p

Oh! have pit - y, I pray, Scorn not, scorn not my des-
 As you loved her friends, be kind for her

pair; Of life's dear-est hopes I'm rude - ly he - rest, Then
 sake, Let your own gen-tle hearts plead for my woe; The

cresc *f* *p*



do not de - ny me, re - fuse not my prayer, Oh give me the dead; 'tis
joys of my life all died with Snow-flake; The light of the world seems

 The first system of the musical score. It features a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The lyrics are: "do not de - ny me, re - fuse not my prayer, Oh give me the dead; 'tis joys of my life all died with Snow-flake; The light of the world seems". The piano part includes a *cresc* marking.

all - that is left, 'tis all, 'tis all, 'tis all that is left. My
quenched with the blow! is quenched is quenched is quenched with the blow. Then

 The second system of the musical score. It features a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The lyrics are: "all - that is left, 'tis all, 'tis all, 'tis all that is left. My quenched with the blow! is quenched is quenched is quenched with the blow. Then". The piano part includes *p* and *cresc* markings.

Mournful

poor lit - tle Snow - flake tho' si - - lent in death, I hear thy sad sighs on the
grant me the boon the sad boon that I crave, to guard my poor Snowflake a -

 The musical score for the "Mournful" section. It features a vocal line on a single staff, a flute part on a single staff, a clarinet part on a single staff, and a piano accompaniment on two staves (treble and bass clef). The lyrics are: "poor lit - tle Snow - flake tho' si - - lent in death, I hear thy sad sighs on the grant me the boon the sad boon that I crave, to guard my poor Snowflake a -". The flute and clarinet parts are marked with *Flute* and *Clar* respectively.



soft zeph - yr's breath, Oh help me to sue for the boon that I crave, Oh
 sleep in ber grave. Oh, have pit - y I pray, scorn not my de - spair; Oh

cresc *f* *ff* *rall* *pp*

help me to sue for the boon that I crave, to mourn with the flowers that
 haue pit - y I crave; scorn not my de - spair; Oh, do not de - ny me; re -

tempo

weep o'er thy grave, to mourn with the flowers that weep, that weep o'er thy grave.
 fuse not my prayer, Oh, do not de - ny me; re - fuse re - fuse not my prayer.

Fine



“I Sought the Lord.”

From 34th Psalm.

J. W. YARNLEY.

Andante

PIANO OR ORGAN.

p *cres* *f* *dim*

The first system of the piano accompaniment consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in 3/4 time and begins with a piano (*p*) dynamic. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides harmonic support with chords and moving bass lines. The system concludes with dynamic markings for crescendo (*cres*), fortissimo (*f*), and decrescendo (*dim*).

rit *ad lib* *de cres* *pp*

The second system of the piano accompaniment continues the two-staff format. It begins with a ritardando (*rit*) and an ad libitum (*ad lib*) section, followed by a decrescendo (*de cres*) and ends with a pianissimo (*pp*) dynamic. The musical texture remains consistent with the first system, featuring a melodic upper staff and a supporting lower staff.

Sop. Solo.

I sought the Lord and he heard me I sought the Lord and he heard me yea he de-

The vocal solo section is presented on a single staff in treble clef. The lyrics are written below the notes. The piano accompaniment continues on the two staves below, providing accompaniment for the vocal line. The lyrics are: "I sought the Lord and he heard me I sought the Lord and he heard me yea he de-".



livered me he de - livered me out of all of all my fear

The first system of the musical score consists of three staves. The top staff is a vocal line in G major with lyrics "livered me he de - livered me out of all of all my fear". The middle and bottom staves are piano accompaniment, featuring a rhythmic pattern of eighth and sixteenth notes.

cres *acel* *rit* *ad lib* *tempo* *rit*

The second system of the musical score consists of two staves of piano accompaniment. It includes performance markings: *cres*, *acel*, *rit*, *ad lib*, *tempo*, and *rit*. The music features a mix of eighth and sixteenth notes.

Alto Solo.

O taste and see how gracious the Lord is O taste and

The third system of the musical score consists of three staves. The top staff is an Alto Solo vocal line with lyrics "O taste and see how gracious the Lord is O taste and". The middle and bottom staves are piano accompaniment.

see how gracious the Lord is. Bless - ed is the man that

rit *tempo*

The fourth system of the musical score consists of three staves. The top staff is a vocal line with lyrics "see how gracious the Lord is. Bless - ed is the man that". It includes performance markings *rit* and *tempo*. The middle and bottom staves are piano accompaniment.

trust - eth in him. Bles - sed is the man that trust - eth in him.

Sop. and Alto Duet.

Come ye child - ren and heark - en un - to me, come ye

child - ren and heark - en un - to me I I will teach you the



fear of the Lord I will teach you the fear of the Lord.

rit

Quartetts. with or without organ.

The Lord is nigh un - to them that are of a contrite heart and will save such as

be of an humble an humble spirit a - - - - men.

constant use. Boasting that "its musical advantages are unsurpassed on this coast," Mills prides itself that academic year on an instrumental faculty of six (Ernst Hartmann, Emil Steinle, Reinhard Schumacher, Edward von Adelung, Misses Julia M. Howard and Marion E. Rowell) and a vocal faculty of two (J. B. Beutler and Miss Mary E. Gass).

With its usual proneness to error when any details concerning music outside the East are at stake, *The New Grove Dictionary of American Music* (1986), iv, 141, cites 1894 as the year in which Mills began offering music instruction: "Mills College in Oakland, which had originally been a seminary for girls at Benicia, began to offer music instruction in 1894 under Louis Lisser."

Oakland Harmonic Society, organized in 1870, enjoys a membership of 60 in January 1874. Its founding president was Col. J. N. Olney, the present president is William K. Flint, the musical director is J. H. Dohrmann, and the pianist is Miss Mary A. Scribner. Much of the Society's music had been donated by Gustav A. Scott. The Society is now buying a Weber piano. G. F. Root's cantata *The Haymakers* has been twice given by the Society, which is now preparing it for a performance in San Francisco. The president thus commends the musical director: "The Society has found in Mr. Dohrmann a leader of rare qualities and marked ability, and the success of the Society under his directorship has been due in great measure to his untiring exertions, his arrangement of the orchestral accompaniment for *Haymakers* having been greatly admired."

At Sacramento. Sixth Street Methodist Church sponsored January 17 a concert at which Amelia Bohl's rendition of Ascher's *Lucrezia Borgia* was encored; Irene Smith and a male quartette (names given) supplied the vocal numbers.

February, 1874

Anna Bishop sang *Norma* at Platt's Hall January 22; other members of the cast included "Mrs. George T. Evans, Miss Anna Elzer, and Signor Baccei." At a benefit February 5 raising \$1000 for Howard Presbyterian Church Society, Anna Bishop sang an aria by Guglielmi with flute obbligato and a duet from *Norma* with Mrs. Rufus K. Marriner. Frank Gilder, "American pianist," played his own transcription from Bellini's *I Puritani*.

On Monday evening February 9, Frank Gilder inaugurated a series of "popular concerts" at Pacific Hall. Another complimentary concert for Anna Bishop, prior to her sailing for Australia, is scheduled for February 25 at Platt's Hall.

George T. Evans conducts rehearsals of the San Francisco Handel & Haydn Society every Friday at YMCA

Hall. A benefit is scheduled for George T. Evans Thursday evening February 26 at Opera House. "He will be assisted by the orchestras of Opera House and California Theatre" which he had led; by the Galton and Lee Troupe; Amphion Quartette, and Bohemian Glee Club. Evans "has done more than anyone else to advance musical culture in San Francisco. A true musician, with talents of the highest order; a man who has never failed to proffer his services for the assistance and benefit of any and all deserving charities; a leader in all our musical entertainments, and a composer of more than ordinary merit," he more than any in our musical community deserves a benefit.

Among the 64 teachers advertising in this issue, George T. Evans lists himself as organist of the St. John's Presbyterian Church, Director of Music at the Opera House, and gives 609 Folsom Street as his residence. Gustav Hinrichs offers piano and organ lessons at 233 O'Farrell, Hugo L. Mansfeldt at 1012 Larkin, Gustav A. Scott at 115 Kearny. Scott cites himself as organist of the First Unitarian Church and the Mason-Street Synagogue [Emanu-El]. Oscar Weil teaches piano and violin at 108 Stockton, R. L. Yanke piano, violin, and organ at 1028 Montgomery.

March 1874

On February 27, H. L. Mansfeldt gave a benefit concert for the organ fund of First Presbyterian at First Congregational Church. Friday evening, March 13, five pianists from the graduating class at Mills' Seminary (Annie Aldrich, Kate Beaver, Minnie Fox, Ella Hayden, Annie Polaski) gave a recital in Seminary Hall in honor of the senior class at the University of California, Berkeley.

During the three-hour-and-a-half benefit for George T. Evans at Opera House March 19, a 52-member orchestra played the *William Tell* overture, *Tannhäuser March*, and Henry N. Chauncey's *Bouquet Waltz*. Anna Bishop sang, Alfred Wilkie gave "In native worth" from Haydn's *Creation*, and local composer Carmini Morley sang his original song, "O love of mine."

April 1874

On March 30 Schumann's *Paradise and the Peri*, with Otto Linden, pianist, substituting for the orchestra, was given at the home of Dr. George W. Powers on Geary Street. On April 22 the Oakland Harmonic Society gave Root's *Haymakers* in San Francisco at Platt's.

Mrs. E. G. Hayden replaces John B. Beutler (*b* Freiburg, Germany, 1824; *d* San Francisco March 26, 1874) on the Mills voice faculty. Beutler had come to California in 1853, engaged by Henry Meiggs as an oratorio singer in San Francisco Music Hall. A lyric



[Philadelphia: Jewish Publication Society of America, 5732/1972], pp. 63-74).

tenor, he next year joined the Anna Bishop Opera Troupe directed by Nicolas Charles Bochsa (1789-1856), and while a member made his strongest impression as Max in *Der Freischütz*. After an interlude in New York attending to his wife's affairs, he returned to San Francisco in 1861. Accepting an offer from Miss Atkins to become a voice instructor in the young ladies' seminary at Benicia, he continued teaching in it after the Rev. C. T. Mills took it over and changed its location to Alameda County near Oakland. However, having become despondent because of losing his voice and forfeiting all further employment as a soloist, he took his own life March 26, 1874.

On Tuesday evening, April 7, Washington Elliott [= Elliot] is elected first Principal of Music in the Public Schools. He is now preparing a music textbook [copyrighted 1874 with the title *Musical Catechism Collection of Questions and Answers selected and arranged for School Purposes* (San Francisco: John H. Carmany & Co., 1877) this catechism contains 226 questions and answers, followed at page 20 of the published booklet with an "Explanation and Pronunciation of Technical terms"].

George T. Evans is now endeavoring to organize an orchestra modelled after the Theodore Thomas orchestra.

May 1874

On April 27 the choir of Occidental Lodge No. 22 of F. & A. Masons sang Rossini's *Moses in Egypt* in King Solomon's Hall of the San Francisco Masonic Temple. Soloists included Messrs. Walter C. Campbell, Joseph Maguire, Samuel D. Mayer, J. E. Tippett, and Alfred Wilkie. The Blue Danube Quartette began the second half of the lengthy program April 27 which also included pianist Frank Gilder's playing of his *Il Trovatore* paraphrase and French hornist Ernest Schlott's performance of an Andante and Rondo composed by Stephen Walter Leach. A review of this concert appeared in *Alta California*, May 3.

Mozart's *Die Zauberflöte* had its first San Francisco performances at Platt's May 12 and 13 under Mulder-Fabbri direction. Inez Fabbri sang Papagena; Mrs. J. T. Babcox, the Queen of Night; Nat Cohen, Tamino; and Cornelius Makin, Sarastro. An inefficient orchestra, insufficient to cope with the overture, diminished the performances.

Nathan H. Cohen (*b* Philadelphia, 1850/1851; *d* Hollywood, CA, December 28, 1928) classed Makin, "a printer by trade," as "a wonderful voice, powerful and of excellent quality." According to him, "the opera was a grand success" and the production was lavishly praised in "*The Chronicle, Call, Journal, Golden Era*, and the German papers." In 1875 he toured the California coast (to Los Angeles) and Nevada (Virginia City) with Émile Sauret and Teresa Carreño (Stanley E. Chyet, ed., *A Collection of American Jewish Memoirs, Lives and Voices*

At a Grand Sacred Concert for the benefit of Congregation Ohabei Shalom (on Mason Street near Geary) directed by Gustav A. Scott, his pupil Belle Greenberg starred at the piano, and J. Nathanson, baritone, was among the vocalists.

The Handel & Haydn Society plans a performance of Handel's *Samson* on June 4 at Platt's Hall. Soloists will include Anna Bishop and Mrs. R. K. Marriner, sopranos, and the men Campbell, Maguire, Makin, Mayer, and Wilkie.

June 1874

George T. Evans conducted *Samson* at Platt's June 4 in a three-hour performance, during which Anna Bishop sang Delilah, Mayer sang Samson, Campbell, Harapha.

On June 22 Carmini Morley, tenor, Fanny Marston, soprano, Signora Franzini, contralto, and Signor Marra, baritone, sang single acts of *Rigoletto* and *Lucia* at Pacific Hall (with piano accompaniment). Although this was a laudable attempt to acquaint the larger public with opera, an admission price of only 25¢ attracted a noisy audience. The experiment should be judged an artistic failure—according to the *Sherman & Hyde* reviewer.

Evans succeeds Harry O. Hunt as organist of Howard Presbyterian; Hunt goes to Grace Church.

July 1874

With George T. Evans as conductor, Howard Presbyterian Church choir must now be esteemed the best in the city. Soloists include soprano Mrs. Rufus K. Marriner, alto Mrs. Kate Chrisholm (since 1866), tenor David W. C. Nesfield, and bass Walter C. Campbell (since 1862), who can descend to low B flat.

On July 4 Frank Gilder gave his tenth popular concert at the Palace Amphitheater. Not deterred by his invalid attempt June 22 to bring opera to the unwashed, Carmini Morley gave another "Operatic Concert" July 10 at Pacific Hall. Again the audience stamped their feet and made other kinds of racket.

August 1874

A "Music in the Schools" article cites Boston as example of the success being sought in San Francisco. Of 3,448 pupils at Boston, only 78 are unable to join in musical exercises.

Trinity Episcopal hires J. W. C. Rhind ("professor of music," office at Kohler & Chase) to replace Lewis A. Seward as organist. The paid quartette choir consists of Louisa F. Mills (mezzo soprano), Mrs. Eunice Barstow, Alfred Kelleher, and Romberg Jansen.



Richard T. Yarndley of Sacramento competes for an organistship in San Francisco with a recital at Central Presbyterian Tabernacle (Tyler Street near Market). On the \$7,500 Hook & Wilcox organ from Boston, he plays the little *Fugue in G minor* of Bach, Mendelssohn's *Prelude and Fugue in C minor*, an original *Offertoire*, and (to end) his own transcription of a March from Meyerbeer's *Le prophète*.

September 1874

The tour of Anna Bishop, Mrs. R. K. Marriner, and W. C. Campbell through Oregon, Washington Territory, and British Columbia has proved a striking success.

R. T. Yarndley is the new organist at Grace Church, replacing H. O. Hunt, who had held the post only three months. Temple Emanu-El welcomes the congregation's newly chosen cantor, Max Wolff, but continues hiring an expensive, mostly Gentile double quartet: Mrs. H. B. Howell (Sundays at First Baptist to lead the congregational singing), Mrs. Kate Chisholm, Samuel D. Mayer, Walter C. Campbell; Miss Cano Raymond, Mrs. John Treharne, Benjamin Hirsch (tenor), and Cornelius Makin (baritone). The organist, Louis Schmidt, Sr., plays Sundays at the Church of the Advent.

On August 24, Otto Linden conducted Gade's *Erl King's Daughter* at the home of Mrs. J. B. Beutler. D. W. C. Nesfield sang the part of Sir Olaf. Newly returned from a trip to Los Angeles, during which Anna Elzer accompanied them, the Mulder-Fabbri pair give a concert August 27 devoted entirely to Schubert. On September 10 at their second "high art" concert of the season devoted to Beethoven, the Mulder-Fabbri team included excerpts from *Fidelio*. The *Sherman & Hyde* reviewer complains that *Adelaide* came off badly because Baccei, who tried performing it, knew only how to sing Italian opera.

On September 8, Ida Valerga—a native of San Francisco—sang the part of Leonora in a local production of *Il trovatore*. The *Sherman & Hyde* reviewer decrees her voice "too weak for the part." The star of the evening, singing the role of Manrico, was Pietro Baccei (who the previous May 22 had sung what had been announced as his "farewell" in Platt's Hall).

A letter written at New York September 15, 1873, by the sensational soprano Ilma di Murska (who is due in San Francisco the next season) rates Weber pianos as "the best." *Sherman & Hyde* has the Weber agency. Matthias Gray is the exclusive Steinway representative in California.

November 1874

A letter from "H. W. C." headed "Music in Our Public Schools" complains that the sum of \$5400 is being

wasted that academic year to teach music in San Francisco public schools.

Cornelius Makin, whose voice is of baritone range and quality, has been hired to succeed bass Wunderlich in the First Unitarian Church quartette choir (Mrs. R. N. Van Brunt, Miss Nellie Fisher, and Joseph Maguire are the others). G. A. Scott continues as organist.

On October 15 at Pacific Hall, a benefit for Miguel Y. Ferrer enlisted the services of singers Elzer, Campbell, and Wilkie, pianists Gilder and Linden, and French hornist Ernest Schlott (who played one of his own compositions). Anna Elzer sang Ferrer's latest composition, "Los lindos ojos." The *Sherman & Hyde* reviewer calls this "a very pleasant Cuban dance melody, which was very pleasantly received." The Mulder-Fabbri "high art" concert October 22 at Platt's Hall embraced Schumann, Rubinstein, and Wagner.

Frank Gilder played his 25th popular concert at Platt's October 25, assisted by the wife-and-husband vocal pair Susan Galton and Alfred Kelleher. At the benefit for violinist Louis Schmidt, Jr., in Platt's Hall November 3, H. L. Mansfeldt played the Schubert-Liszt Erlking, but *Sherman & Hyde*'s reviewer calls it "a hurried meaningless transcription."

George T. Evans played his original *Overture to Stradella* on the organ to open the Howard Presbyterian concert November 5. On November 6, the Oakland Harmonic Society directed by the "excellent" John P. Morgan [*b* Oberlin, 1841; *d* Oakland, 1879] gave Mendelssohn's *Athalie* at Brayton Hall, Mrs. J. P. Morgan at the piano. Frank Gilder played his "farewell" concert at Platt's Hall November 9, but with an admission charge of 50¢ the hall was half empty.

After taking harmony and composition lessons at Oxford with J. F. Bridge, Mus. Doc., George J. Gee of Sacramento and San Francisco, is now studying at Stuttgart Conservatory.

February 1875

Sherman & Hyde's Musical Review claims a circulation of 5000; the price per issue has been raised to 15¢, per annum to \$1.50.

The Handel and Haydn Society under George T. Evans's direction gave an insufficiently rehearsed performance of Haydn's *Seasons* at Platt's Hall January 12, 1875. He prefaced the oratorio with the *Allegro con fuoco* movement from an unspecified Rubinstein symphony.

Although having advertised his November 9, 1874, recital as a "farewell," Frank Gilder played his 30th popular concert January 16 at YMCA Hall and his 31st January 29 at Pacific Hall in King Kalakaua's presence. He played his own compositions at the latter "popular concert." Arabella Goddard opened her concert at Platt's

February 9 with a Beethoven Sonata in A flat (opus number not specified). She was assisted by vocalists Mlle. Franzini, Susan Galton, Alfred Kelleher, Walter C. Campbell.

April 1875

Local amateur tenor Nat Cohen sings selections March 22 at Dashaway Hall, 139 Post. (He sings there again June 2, 1875, at a complimentary concert to Mrs. Emma J. Davis.)

At the First Congregational Church March 28, 3000 persons hear a program including Handel, Haydn, and Mozart selections. Samuel D. Mayer, organist, directs the program. Lizza P. (Mrs. H. B.) Howell solos in the "Inflammatus" from Rossini's *Stabat Mater*.

At the Platt's concert of the San Francisco Zither Club (seven members), Ernest Schlott plays French horn solos. Schlott also plays solos at Frank Gilder's 34th concert March 29 at Platt's Hall. Inez Fabbri and Walter C. Campbell are the other assisting artists. Again, Gilder plays his own compositions.

To redeem the impression left by an insufficiently rehearsed rendering of *The Seasons* January 12 [1875], the Handel and Haydn Society repeats it under John P. Morgan's baton—this time to great acclaim.

Sherman & Hyde's London correspondent is Lita Farrar, native of San Francisco and a pupil of Otto Linden. She now studies piano at the Royal Academy of Music.

May 1875

At Pacific Hall on April 29, his artist friends tender Manuel Y. Ferrer (teacher of guitar, currently residing at 1516 Mason) a complimentary concert. He himself plays "with exquisite taste" a "Luna Polka" and "Home Sweet Home" variations—both of his own composition. Mauro Solano, music teacher at 1016 Stockton, contributes a harp solo. Frank Gilder plays two piano selections. Accompanied by John Henry Dohrmann, Ida Valerga (who had sung the role of Leonora in *Il trovatore* the previous September 8), Laura de Molla, Alfred Kelleher, and Cornelius Makin offer solos and ensemble numbers.

Ilma di Murska's opening concert at Platt's Hall May 22 turns the audience "wild with enthusiasm." According to *Sherman & Hyde's* reviewer, "the brilliant success of her opening night knows no parallel in the musical history of San Francisco." Her assisting artists travelling with her across the continent include Émile Sauret and his wife Teresa Carreño.

Mons. Émile Sauret is a violinist of rare ability and sparkling expression. His "Di tanti Palpiti" and "Rêverie" were each encored with enthusiasm, and in the latter piece his playing has been excelled only by that of Ole Bull. Mme. Carreño Sauret is a pianist of splendid execution and her *Fantasia sur*



Trovatore received a merited encore in response to which she gave Thalberg's "Home, Sweet Home."

June 1875

At Mills's Seminary Commencement May 26 in Seminary Hall, Alfred Kelleher, tenor, joins Miss Wixom in duet.

Rudolph Herold's orchestral matinees in Platt's Hall at 3 p.m. spaced a week apart enlist some 60 of the best instrumentalists in the city at each event. He conducts Wagner's *Tannhäuser Overture* at the May 27 matinee; Beethoven's *Symphony*, Op. 68 (Pastoral), at the June 2; and Gade's *Symphony in C minor* at the June 9. According to *Sherman & Hyde's* reviewer, "Mr. Herold is an efficient conductor and the orchestra is well trained and plays with admirable expression. . . . The playing has scarcely been equalled in this city."

J. H. Dohrmann, who resigned from conducting the Oakland Harmonic Society in April and who is organist of St. Patrick's Church (founded 1851 on the north side of Mission Street between Third and Fourth; new edifice built in 1872), announces the arrival from Germany of the largest organ on the West Coast. Weighing ten tons, it is 36 ft. high, 24 ft. wide, 18 ft. deep, and has 52 speaking stops.

Washington Elliot[t] leads the Howard Methodist Episcopal Church choir. Begun in 1852, this church boasts the most expensive edifice (Gothic style, built in 1862) and parsonage of the fourteen Methodist congregations in San Francisco; number of communicants: 450.

The three-member *ad hoc* committee appointed to examine and pass on music instruction in the San Francisco public schools render their judgments in a report signed by the chair June 1. The three members are the painter Henry M. Rosekrans, who heads the Committee on Music and Drawing of the San Francisco Board of Education; the principal of music in the public school elected the previous April 7, Washington Elliot; and the editor of *Sherman & Hyde's Musical Review*, Julius H. Mott.

Langley's 1873 Directory, page 450, identifies the latter as a "clerk of the U.S. Surveyor-General's Office" residing in Oakland. The Langley 1874, page 485, makes Julius H. Mott, still residing in Oakland, a "bookkeeper for the California Butter Company." Langley's 1875, page 540, identifies him as "clerk, Sherman & Hyde, dwelling at 10 O'Farrell." D. B. Bishop's *New City Annual Directory*, 1875, page 741, names Julius H. Mott "manager, *Musical Review*, with Sherman & Hyde"; and the Bishop 1876, page 886, lists him as "editor, *Musical Review*, with Sherman & Hyde, residing at 962 Mission."

The total number of grammar and primary schools visited by the examining committee is 44. Because of the large number, Rosekrans deputized W. B. Price to examine certain primary schools. Price also took the place



of Washington Elliot, Principal of Music, in evaluating Elliot's classes. Each of the six teachers (three male, three female) teaches in four or more schools. Rosekrans's report dated June 1, 1875, contains the following judgments:

A large number of the classes read and sang excellently by note in all the keys. In the first five grades, where full credits were given, the classes sang as finely by note as by word, and their performances in both were admirably correct and spirited. . . . Professor Washington Elliot's classes have achieved wonderful results, and their modulation, time, tune and finish are of the highest character. Mr. W. B. Price's classes sing with great energy and good expression, as well as correct time, and are making rapid progress. Mr. Price has labored with great assiduity to bring his schools up to their present high standard.

Mr. [W. D.] Murphy's classes rank lower than all the others, in spite of the determined efforts of a part of the class teachers, especially in the Rincon Grammar School, which has formerly been distinguished for its excellence. . . . While having a theoretical knowledge of music, Mr. Murphy's style and method of teaching and leading his classes is very unfortunate, and has in the judgment of the undersigned been a great hindrance to the musical progress of the pupils. . . . Mr. Murphy evidently lacks the ability to impress his pupils with proper respect for him as a teacher, and fails to impart correct instruction in music. The undersigned deems it his duty to state the conviction that the money paid to Mr. Murphy for his services as Teacher of Music in the Public Schools, is worse than thrown away.

The June issue continues with elaborate praise of Ilma di Murska's operatic concerts. "No other artiste has drawn such crowded houses in this city." Five hundred were turned away from her program June 6 at California Theatre where she sang the Mad Scene from *Lucia* and Shadow Dance from *Dinorah* in costume, accompanied by orchestra.

Madame Carreño Sauret has proved a pianist of superior merit, whose execution is sparkling and spirited. Her "Last Rose of Summer" and "Home, Sweet Home" have been applauded with more earnestness than any others of her selections, and several of her own compositions have been superbly rendered. The *Spanish Song* arranged by Gottschalk, Liszt's *Fantasia sur Lucia*, Mason's *Silver Spring*, and Mendelssohn's *Rondo Capriccioso* have been particularly well received.

Mr. Charles Pratt is by far the best accompanist who has ever visited this coast; and has shown commendable skill and judgment in sustaining without impairing, the voice and violin.

On June 6 John Treharne, tenor whose weekday occupation was that of attorney-at-law; his contralto wife and baritone Cornelius Makin (a weekday printer at 421 Stockton), both of whom sing at Temple Emanu-El; basso Charles B. Stone (with Searles, Wolf and Stone, produce); and their friends join in a Grand Musical

Soiree at Dashaway Hall. Part I includes the "Prisoners' Chorus" from *Fidelio* (Dr. F. A. A. Belinge, soloist), *Les Norwegiennes* by Delibes, and a trio from *Der Freischütz*. Part II opens with Gade's *Crusaders*. Otto Linden (829 Mission) who directs the "faithfully trained chorus numbering 55" is the Gade enthusiast who had conducted Gade's *Comala* at Dashaway Hall June 1, 1874, and Gade's *Erl King's Daughter* at the home of Mrs. J. B. Beutler August 24, 1874.

August 1875

Charles L. Flint, member of the Boston School Board Committee on Music, had visited San Francisco Public School June 22. He "frankly acknowledged that most of the classes surpassed in singing those of the corresponding grades in Boston schools, in which music has been for years a leading specialty."

The new organ of St. Patrick's Church was built by Richard Ibach in Barmen, Prussia. Largest on the coast, it has a pedal of 20 notes, 53 stops, and three manuals (Great, Choir, Swell).

Emidio Medina, "professor of music at 431 Vallejo," is leader of the Mexican Philharmonic Band that gave two overtures at the Sauret Farewell Concert. Given August 10 in Platt's Hall, this concert was a benefit for earthquake sufferers in South America.

October 1875

Jesse Shepard has bewildered San Francisco with his improvisations.

After the Bay Area he next visited Gold Hill and Virginia City, Nevada. *The Journals of Alfred Doten*, ed. Walter Van Tilburg Clark (Reno: University of Nevada Press, 1973), II, 1273, refer to him under date of April 27, 1876, as "the wonderful pianist." On Sunday evening, April 30, he gave a "seance concert" in the "room parlor of Mrs. Gillig" at Virginia City attended by "about 75 people." Next, he mesmerized the public at San Diego with evocations "from the tomb." On his departure he left the Villa Montezuma there as his lasting West Coast memorial. The *Dictionary of American Biography* gives him an entry under the literary name that he eventually adopted, Francis Grierson.

Professional cards in this issue include both Joseph W. Yarndley, "violinist and teacher of singing" at 1209 Clay (at 6708 Leavenworth in 1878, 1532 Polk in 1882) and Richard T. Yarndley, "organist and pianist" at 1209 Clay. Joseph W. Yarndley's "I Sought the Lord" in this issue fairly samples the church music published by Sherman & Hyde in the mid-1870's.

Among other cards in this same issue Stephen W. Leach lists himself as "actor, California Theater," and Samuel D. Mayer is an "insurance agent with Hamilton and Sonnichsen."

SHERMAN & HYDE'S MUSICAL REVIEW.

August 1875

[Lines written at Botafogo Bay, Rio de Janeiro.]
 THE VESPER HOUR.

BY MRS. CAROLINE FATTINOS HALL.

'Tis eve! light falls upon the earth her mantle gray,
 Softening the parting splendor of the day,
 Whose royal herald in the crimson vest,
 Regains the bright pavilion of his rest.
 Flings his gilt armor o'er the crystal deep,
 And lays him down in solemn peace to sleep;
 But a faint gleam yet lingers in the sky,
 To mark the threshold of his canopy;

Like hope's last ray within the bosom hushed
 Ere chill despair that quivering spark has touched.
 There's no: a sound invades this deep serene,
 Where nature speaks to nature's God unseen,
 Save where the zephyr woos some lonely flower,
 Or lifts the foliage of a sylvan bower.
 Betraying from the sweets its wings disclose,
 A brief communion with the fragrant rose.
 The waters too, in gentlest numbers speak,
 Bathing the feet of ronder* purple peak,
 Or gently glide their ripples to the strand,
 To lave the flowers of this delicious land.

While nursed upon their breast the snow-white fall,
 Heaves its smooth canvas to the passing gale.
 And now and then upon the air is heard
 The fluttering pinions of a woodland bird.
 High swells his journey through the twilight breeze,
 To his young brood among yon forest trees.
 What heart avows not the bewitching power,
 The mild enchantment of the vesper hour?
 The hour of invocation—hour of rest,
 When passions melt at nature's kind behest,
 And all the turmoils of the busy day,
 Sleep traquill'neath the twilight's pensive ray.

The hour when mem'ry mounts on fancy's wing,
 Choice gath'rings from her chastened store to bring
 Of past endearments, pleasures young and bright
 As the rich radiance of a noonday light.
 The hour when turning to his humble cot,
 The lowly peasant's labor is forgot;
 Love's gentle smile exerts a holier power
 As now it greets him at the twilight hour.
 But lo! the vesper light has died away,
 Left not a trace of the departed day—

The last attendant on her monarch's train,
 Has glided gently down the Western main,
 Like a pure spirit from earth's bindings riven,
 Just refuged safely in its native Heaven:
 Fair Cynthia hangs her jewelled robe on high,
 To steep in silvery light the azure sky.
 Myriads of twinkling gems pay to her might
 Their voiceless adoration—Lo! 'tis night.

* Pao d'azucar or sugar loaf.

MUSIC AT HOME.

THE NEW ORGAN OF ST. PATRICK'S CHURCH.

—It is with pleasure that we chronicle the arrival of an immense Organ for St. Patrick's (Catholic) Church. This Organ was built by Richard Ibach, in Barmen, Prussia, and is considered the largest on this coast, having the greatest number of through sounding stops. The tone is of superior quality, the ensemble truly grand, and at the same time the softest music can be produced with wonderful effect.

The Organ has three Banks of keys, besides a Pedal of twenty tones, and in all fifty three stops, as follows:—

GREAT.—1, Principal, 16 ft.; 2, Principal, 8 ft.; 3, Viol di Gamba, 8 ft.; 4, Flaut Major, 8 ft.; 5, Gedait, 8 ft.; 6, Hohl flute, 4 ft.; 7, Octave, 4 ft.; 8, Rohr flute, 4 ft.; 9, Octante, 2½ ft.; 10, Octave, 2 ft.; 11, Scharff, 5 ranks, 2 ft.; 12, Cornet, 5 ranks, 8 ft.; 13, Trumpet, 8 ft.

CHOIR.—1, Principal, 8 ft.; 2, Bordun, 16 ft.; 3, Salicional, 8 ft.; 4, Oema horn, 8 ft.; 5, Rohr flute, 8 ft.; 6, Flute, 8 ft.; 7, Fascotte oboe, 4 ft.; 8, Octave, 4 ft.; 9, Flute octaviant 4 ft.; 10, Octave, 2 ft.; 11, Flautino, 2 ft.; 12, Mixture, 4 ranks, 1½ ft.

SWELL.—1, Violin princ, 8 ft.; 2, Dolce, 8 ft.;

3, Harmonica, 8 ft.; 4, Clarinet, 8ft.; 5, Violon, 4 ft.; 6, Flute douce, 4 ft.

PEDAL.—1, Principal, 16 ft.; 2, Violon, 16ft.; 3, Subbass, 16 ft.; 4, Quintbass, 10½ ft.; 5, Violoncello, 8 ft.; 6, Octave, 8 ft.; 7, Gedait, 8 ft.; 8, Quint, 5½ ft.; 9, Octave, 4 ft.; 10, Trumpet, 8 ft.; 11, Trombone, 16 ft.

MECHANICAL STOPS.—1, Coupler, Great to Choir; 2, Coupler, Choir to Swell; 3, Coupler, Pedal to Great; 4, Check, to Great; 5, Check to Choir; 6, Check, to Swell; 7, Check, to read etc., in Pedal; 8, Check, to 16 ft., pipes in Pedal; 9, Ventil; 10, foot Pedal for Swell; 11, Callant. (This stop is used to set the hydraulic machine in motion, by which the Bellows are worked.)

The Organ possesses a pneumatic machine through the action of which the touch of the Great, when coupled to the other manuals is as light as if no couplers were used, an excellent improvement in Organs, and a benefit to organists. The bellows are set in motion by one of Hesse's Pressure Wheels, Hydraulic pressure and self governor, set up by Mr. Laswell of 747 Mission street. The machine sets in motion four air pumps attached to the bellows, and the apparatus works noiselessly and with entire satisfaction. The Organ was put up by Mr. F. R. Biltz, of Oakland, and latterly tuned by Mr. O. Wilhelm, of this city.

The total cost of the Organ is about \$10,000, including freight, duty, putting up, and hydraulic machine.

We learn that before ordering this organ in Germany, the Organist of the church, J. H. Dohrmann, endeavored to negotiate for a similar instrument East, but was asked \$15,000 in gold, exclusive of freights.

On the 17th June an organ concert was given in the church which was both a musical and financial success. Rev. Father P. J. Grey, Pastor of the church, deserves great credit and thanks from his parishioners for his enterprise, in aiding them to purchase such a magnificent organ.

The builder has appointed Mr. J. H. Dohrmann, whose address is No. 359 Fourth St. Oakland, sole agent for the sale of his organs on the Pacific Coast.

THE KENNEDY FAMILY.—Mr. Kennedy, the Scottish Vocalist, assisted by five members of his family, comprising Misses Helen and Marjory, and Messrs. David, Robert and James Kennedy, gave a series of "Songs of Scotland," at Pacific Hall, comprising nightly entertainments for two weeks, commencing with the 19th ult. A great variety of pieces were rendered, with an entire change of programme each evening, and large audiences testified to the high estimation of the public. Among the favorite airs, "Scots wha ha'e wi' Wallace bled," "Auld Lang Syne," "Auld Robin Gray" and "Ye Banks and Braes" were received with enthusiasm.

This company seem equally at home in patriotic, humorous and pathetic songs, and their glees, for five and six voices, evince long and careful practice.

They give a genuine interpretation to the varied sentiments of Scottish airs, and we con-

sider them incomparably superior to other companies in their specialty. Mr. Kennedy's humorous delineations of Scottish life and character diversified the entertainments, and were received with particular favor.

ORGAN AND VOCAL CONCERT.—At the Church of the Advent, on the 23d ult., a grand concert was given, in which the array of talent has rarely been equaled. Miss Annie Beaumont sang the aria, "Rejoice Greatly," and the solo, with chorus, "Inflam s;" Mrs. Zelda Seguin sang "Rest in the Lord," and Mr. Joseph Maas rendered "In Native Worth," and "Then Shall the Righteous." These three artists of the English Opera Troupe, gave their respective parts in a style equal to that of their most finished execution in opera.

Miss Clara Bentler gave the solo, "The Angel's Serenade," with violin obligato by Louis Schmidt, Jr. Miss Bentler's singing has always been distinguished for sweet intonation and beauty of expression, but on this occasion she fairly surpassed her previous efforts. Mr. Benjamin Clark gave "Cujus Animam," and Mr. R. Jansen a solo from "The Crusaders," with powerful chorus. These were excellently rendered; and the chorus was entitled to the highest praise, as exceptionally good in every respect. Mr. Louis Schmidt, Jr., executed a violin solo, "Legende," in his most brilliant style.

Mr. Louis Schmidt, Sr., played a voluntary of his own composition, on the new organ, which is one of superior tone. Prof. J. P. Morgan gave a sonata in A minor, and Prof. Geo. T. Evans an overture, "Midsummer Night Dream." These well known organists played with superb effect, the delicate passages being especially well rendered. Mr. and Mrs. John Trehane, Mrs. Louisa Mills, Miss Nellie Stone, Mr. D. P. Hughes, Mr. Walter C. Campbell, Mr. Jacob Stadtfeldt, and Mr. Yarnley assisted in the chorus. The audience were as intelligent and appreciative as any we have seen, and the concert was a success in all respects.

We are glad to learn that Prof. Morgan will soon commence a series of organ concerts at this church on Saturday afternoons, free to all who may choose to apply for cards of admission.

FRANK GILDER'S CONCERT.—Mr. Gilder has returned to San Francisco, and on the 9th inst. gave his 35th concert at Platt's Hall, with able assistance. Miss Susan Galton has long enjoyed an excellent reputation among our resident vocalists, and her rendering of "The Skylark" and "Tripping through the Meadow," was up to her highest standard. Miss Blanche Galton, the contralto, is a more recent candidate for public favor, but gave "The Child's Vision," and other songs with good expression. She is evidently attaining a superior culture. Mr. Thos. Whiffen, tenor, and Mr. Karl Formes the celebrated basso, gave several selections which were exceedingly well received. Mr. Gilder showed his customary good taste in the execution of his piano solos; and the concert was a decided success.



August 1875

SHERMAN & HYDE'S MUSICAL REVIEW.

CENTRAL LITERARY SOCIETY.—This society gave a literary and musical entertainment on the 29th ult., at the Central Methodist Episcopal Church, on Mission Street, and the musical part of the programme was ably conducted by Professors H. C. Seib and W. K. Wheeler. The fantasias for two grand pianos from the operas of *Martha* and *Truriana* were executed with unmusical brilliancy of expression by Messrs. H. C. Seib and M. Lindskog. The trio "Stars of Night Shine o'er us" was given by Miss Addie Mason, and Messrs. Julius Stein and W. K. Wheeler; and was not excelled by any number on the programme.

Miss Mason's sweet voice and quiet expression pleases the most critical among an audience, while Mr. Stein is the young tenor who lately made a successful *debut* as Manrico in *Trovanore*, produced by Signor Speranza in June last. Mr. Wheeler fully sustained his part in this excellent trio, as well as in the duet from *Lucia* with Mr. Stein.

Mrs. Emma Davis rendered the song "Judith" most expressively, and her fine voice was never displayed with greater effect. Vocal pieces were also acceptably given by Miss Anna Jansen, Mrs. Emma Blanche and F. A. Sawyer. An address by J. H. Freeland, an essay by Chauncey Gaines, a spicy declamation by Dave Boothby and a reading by Miss C. K. Rixon were all well received, and the closing scene in costume "We'll Have to Mortgage the Farm," was given in excellent style; the personation of Prof. Wheeler and Miss Jansen being worthy of high praise. The entertainment as a whole may be justly considered superior to any heretofore given by this organization. The officers and members of this society deserve great credit for having so long and ably maintained a growing literary and musical institution, and we trust they may receive every needed encouragement from an appreciative public.

DOMINICAN CHURCH.—On the 16th ult., at Union Hall, a concert was given in aid of the Dominican Church and Monastery, under the excellent direction of Mr. Louis Bodecker. Señor M. Y. Ferrer's guitar solos were marked by unusual delicacy and beauty, and received deserved applause. Dr. A. A. Belinge, tenor, was especially fortunate in his rendering of the ballad, "Eileen Alanah," and Miss Belinda Roper, soprano, gave the cavatina, "Ernani Involami," in creditable style. Miss Fannie Meyers surpassed all expectations in her piano solo, "Galop de Concert," which was elegantly played. Miss Susan Galton, in the ballad, "Who's at my Window," and Mr. Alfred Keller, in the song, "Meeting of the Waters," were each rapturously applauded, and sang encores with the sympathetic expression for which they are alike distinguished. Mr. S. S. Bamberger, the new baritone, achieved a grand triumph in his two songs, "Only to Love," and "Sweet Love, Good Night," and the applause was most enthusiastic. In one of his encores he sang a *lass* solo from *The Magic Flute* with magnificent effect. Mr. Bamberger's uncommon compass of voice was finely displayed on this occasion, and in this his

first public appearance in San Francisco, he made a remarkably favorable impression.

THE SAURET FAREWELL CONCERT.—On the 10th inst., at Platts' Hall, Mons. Emile Sauret and Mme. Carreno Sauret gave their farewell concert for the benefit of the sufferers by the late earthquakes in South America.

Mons. Sauret, who made so profound an impression in the De Murska concerts as a violinist of rare and beautiful execution, was greeted with hearty applause, and the Grande Fantaisie from *Faust*, by Wieniawski, and the "Carnival of Venice" by Paganini, were given with such delicious expression as to show the continued progress of this gentleman in all that constitutes true artistic skill.

Mme. Sauret has lost none of her vigor and brilliancy as a pianist, as her Grande Fantaisie from *Trovanore*, by Gottschalk, and other pieces fully evinced. The closing number, "Ave Maria," in which Mons. and Mme. Sauret were assisted by Signorina Ida Valerga, was superbly rendered. Miss Clara Bentler sang two songs with that peculiar beauty of intonation for which she is distinguished. Mr. Burke gave an English song, and Signor Luchesi a piano solo, each in good taste, and the Mexican Philharmonic Band, under the direction of Mr. E. Medina, played two excellent overtures. Miss Bella Pateman gave as a recitation, Hood's "Bridge of Sighs," which was warmly received. Mons. and Mme. Sauret will bear with them on their departure the cordial wishes of our citizens.

HEROLD'S ORCHESTRAL MATINEES.—Prof. R. Herold gave at Platt's Hall on the 4th inst. another of his Orchestral Matinees, under the management of Mr. Charles Schutz. Beethoven's "Pastoral Symphony," "Gounod's Meditation" and the overtures to *Rodospierre* and *Oberon*, were the principal numbers on the programme. We have heretofore alluded to the remarkable execution of this orchestra, and hope these matinees may receive such encouragement as will render them a leading musical feature of our city. On this occasion, the orchestras, under the direction of Prof. Herold, were fully up to their usual standard of excellence.

ST. PAUL'S CHURCH, OAKLAND.—The young people of Oakland have recently formed a new Harmonic Society, which will hold regular meetings at this church. On the 4th inst., the Grace Harmonic Society, of this city, made an excursion to Oakland, for the purpose of assisting the new society to complete its organization, which has been accomplished, with a membership of 45. Mr. W. H. Whitaker has been selected as the leader. Societies of this description can be made of great service in promoting the study of church music among the members of the congregation, and we heartily welcome this new accession to the list.

A VALUABLE VIOLIN.—The famous Stradivarius violin, formerly belonging to Baillot, the French violinist, has been purchased by Mr. G. Haddock, of Leeds, for the sum of six hundred guineas, from Mr. George Hart, the well-known connoisseur in valuable instruments.

DRAMATIC, ETC.

ENGLISH OPERA.—The Grand English Opera Company has given nightly performances at Maguire's New Theatre since the 5th ult.; with a success that even transcends the predictions we made in our last issue after hearing *Mignon*. Up to the 10th inst., forty representations, including matinees, have been given, and the following operas presented: *Don Giovanni*, *Bohemian Girl*, *Ernani*, *Faust*, *Fra Diavolo*, *Il Trovatore*, *Lucia di Lammermoor*, *Maritana*, *Martha*, *Marriage of Figaro*, *Mignon*, and *The Huguenots*. While it would seem difficult to decide among so many operas as to the respective merit and fidelity of their rendering, we do not hesitate to express our preference for *The Bohemian Girl*, whose exquisite solos have been most impressively given. And while *Il Trovatore* has been produced less frequently than several other operas, it has been quite as effectively presented. This company is so large that only a part of the artists can appear on any occasion; and this has led to the repetition of operas with an entire change of cast, which has enabled us to carefully compare the qualities of the artists, and observe their specialties.

Mme. C. R. Bernard in our estimation excels the other prima donne in the perfection of her vocal culture, although her voice somewhat lacks freshness; while her acting in some scenes is of high order. As "Leonora" in *Il Trovatore*, she achieved a grand success, while her "Zerlina" in *Fra Diavolo* is worthy of especial mention.

Miss Annie Beaumont has charmed the audiences with the superb and vigorous expression which distinguishes both her singing and acting on all occasions; and she has attained superior excellence in more roles than any other artist in the company. Her intensity of emotion and dramatic power are finely displayed in the character of "Arlino" in *The Bohemian Girl*, in which she sings the beautiful solo "I dreamt I dwelt in marble halls," while as "Marguerite" in *Faust*, she has received repeated encores.

Mme. Julie Rosewald has a brilliant soprano voice of the De Murska order, sparkling in the upper register, and highly cultivated. She excels the other artists in the parts requiring delicacy of expression, and next to her graceful "Filina," may be mentioned her personation of "Lucla," which won ardent applause.

Mrs. Zeldia Seguin is magnificent as a dramatic actress, in which respect she surpasses her associates. Her voice is a pleasant contralto which has somewhat the timbre of a mezzo soprano, and has sufficient power to sustain her in the most thrilling impersonations, and to execute impetuous passages. Her "Azucena" in *Il Trovatore*, and her "Gipsy Queen" in *The Bohemian Girl* are unequalled.

Miss Annandale has a contralto voice of fine quality, but lacking culture in the more forcible phrases, and her acting is best in the more quiet scenes. As "Nancy" in *Martha* she attained a gratifying success. Mme. Redenti is evidently

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September 1875

MUSIC AT HOME.

MADAME ARABELLA GODDARD.—This gifted pianist, who has spent several months in this State, favored our citizens with two farewell concerts at Platt's Hall, on the 13th and 14th ult., the latter a matinee, on which occasions she was ably assisted by Mme. Bernhard, M'lle. Anna Elzer and Mr. Karl Formes. Mme. Fabbri was to have appeared, but was prevented by indisposition. The leading sonata, in four parts, "The Maid of Orleans," was written expressly for Mme. Goddard, by Sir William Sterndale Bennett.

This magnificent composition was the last work of the renowned author, who was Principal of the Royal Academy of Music in London, and who died on the 1st of February last. Mme. Goddard left England for her tour around the world before this sonata was completed, and the composer sadly regretted that he could not hear it interpreted by the talented artiste to whom it was dedicated.

The series of concerts given in this city a few months since by Mme. Goddard were most highly valued, but no piece then given was received with such enthusiastic admiration as was this most graceful and melodious sonata. Several other pieces were rendered with the marvelous exactness and brilliancy for which this lady is distinguished, among them sonatas by Beethoven and Bach, selections from Mendelssohn's "Songs Without Words," and fantasias on "The Star Spangled Banner" and on airs from the opera of *Don Giovanni*.

Mme. Goddard will appear in the Eastern cities prior to her departure for London, and is sure of a most gratifying reception. We trust this city may in the future be again favored with her presence.

GILDER'S THIRTY-SIXTH CONCERT.—On the 24th ult., at the Young Mens' Christian Association Hall on Sutter street, Mr. Frank Gilder gave another of his popular concerts. Miss Marian Singer, favorably known as a soprano, gave the song "Sing, Sweet Bird" and the ballad "Jessie Brown," in her best style. Mrs. M. R. Blake, contralto, rendered with good expression the ballad "Only for One" and the song "O keep me in your memory." The duet by these ladies, "Drift my Bark," was particularly well executed. Mr. C. Makin, much admired as a baritone, gave two songs, "A Warrior Bold" and "The Scout." Mr. Gilder gave "Caprice Hongrois," and two other piano solos, with his usual brilliant execution. Signor Padovani, the excellent violinist, gave one of his own compositions, and an instrumental duet with Mr. Gilder, comprising selections from the Kreutzer Sonata, and was encored. This concert was well attended.

HEROLD'S ORCHESTRAL MATINEES.—The series of six concerts given at Platt's Hall on Wednesdays, at 3 P. M., by R. Herold's Orchestra, have been a remarkable success in every respect; and on the 1st inst., the last of the

series, the hall was literally packed. The programme on this occasion comprised Meyerbeer's *Coronation March*, Mendelssohn's *Italian Symphony*, Wagner's overture, *Tannhauser*, Vogt's *Reverie* (for string instruments only), and Nicolai's overture, *Merry Wives of Windsor*. The performances were of the highest order, and were greeted with ardent applause by the audience, especially the last three numbers, while the *Reverie* was encored with enthusiasm.

It is, in our judgment, a great credit to our city, that excellent orchestral entertainments can receive such liberal patronage. Heretofore it has been supposed that such concerts could be sustained only in a few Eastern cities; but the success of this orchestra proves conclusively that the people of San Francisco not only excel in appreciation of superior vocal, operatic and theatrical talent, but also place a proper value upon instrumental execution.

We are glad to learn that a second series of six concerts will be given by this orchestra, commencing Wednesday afternoon, 15th inst., and that the programmes will include many pieces not heretofore rendered in this city.

FIRST UNIVERSALIST CHURCH.—The members of this church gave their quarterly musical and social entertainment at Pacific Hall on the 16th ult. The programme comprised vocal music by the choir, theatricals by well-known amateurs, instrumental music by Ballenberg's Band, dancing, etc., and the evening was one of unalloyed pleasure to the large number present. The choir of this church is now composed as follows: Organist, Miss R. Woodbridge; Soprano, Mrs. Humphrey; Contralto, Miss Winterton; Tenor, Mr. Reese; Basso and Choir Leader, Mr. G. Nathanson. The increasing favor with which this quartette is regarded is due to their thorough practice, under the direction of Mr. Nathanson, whose superior musical ability is well recognized in this city. Rev. Dr. E. L. Rexford is pastor of this church, which holds its meetings in Pacific Hall.

FRANK GILDER'S THIRTY-SEVENTH CONCERT.—At Platt's Hall, on the 3d inst., Mr. Gilder had an overflowing house. The celebrated Karl Formes was unable to appear on account of illness, and his place was taken by Mr. Thomas Whiffen, who sang a humorous song and was encored. Misses Susan and Blanche Galton were each warmly applauded in their songs, and their duet received an enthusiastic encore. Mrs. M. R. Blake sang two songs with her usual fine expression, and Mr. C. Makin's voice was displayed to good advantage in the Aria from *The Magic Flute*. Signor and Madame Bianchi gave the Grand Duo from *Il Poltuto* in most brilliant style, and richly deserved the ardent applause they received. Mr. Gilder played Auld Lang Syne, with variations, the latter composed expressly for this occasion. We have not space to mention all the numbers upon this well-arranged programme. This last of Mr. Gilder's concerts was one of his best, and was in all respects a most gratifying success.

DRAMATIC, ETC.

MISS ELLA F. BADGER.—At Maguire's New Theatre, on the 6th inst., this gifted young lady made her second appearance upon the stage, and this time in the role of "Parthenia" in the play of *Ingomar*. Remarkable as was her triumph at her debut on the 5th ult., Miss Badger accomplished even greater results on this occasion; and the spontaneity and freshness of the character assumed, seemed exactly adapted to her genius.

This young lady not only excels in vocal modulation and facial expression, but what is more, she acts with that earnest spirit and intense feeling that no art can give, and that clearly indicate a nature capable of exalted sentiment and superb culture. The large and intelligent audience, comprising many of her personal friends, testified their appreciation by ardent applause, and she was repeatedly recalled and presented with bouquets. Miss Badger was admirably sustained by Mr. James O'Neill, as "Ingomar," and other members of the favorite Hooley Comedy Company.

ALICE DUNNING LINGARD AND DICKIE LINGARD.—These favorite actresses commenced a second season at the California Theatre on the 9th ult., with the noted play, "The Two Orphans," in which their success has been remarkable. The two leading characters have been most faithfully personated by these ladies, who have made a deep impression upon the public. "The Two Orphans" was repeated until the evening of the 28th ult., when "La Tentation" was given as a farewell benefit to Alice Dunning Lingard.

CALIFORNIA THEATRE.—On the 18th ult., a matinee benefit was given to Mr. Robert M. Eberle, on which occasion Miss May Howard and the Lingards appeared in "East Lynne," before a full house. On the 30th ult., Col. W. H. L. Barnes' comedy, "Solid Silver," was performed, for the benefit of the City Guard, Co. B, 1st Regt., N. G. C. Mr. W. T. Porter, the scenic artist, received a benefit on the 31st ult., with the play "Two Lives." The same play was repeated on the 1st inst., for the benefit of the ushers and doorkeepers. "All that Glitters is not Gold," was given on the 2d inst., benefit of Knights of Pythias. The popular manager, Mr. Barton Hill, had a crowded house at his benefit on the 3d, at which the military drama, "Ours," was acted superbly and received great applause.

HOOLEY'S COMEDY COMPANY.—This popular company commenced a new season in the Opera House, on the 16th ult., with "Ultimo," and replaced that famous play by "Daniel Garrick" on the 19th. "Merchant of Venice" was produced on the 22d, and on the 23d the company removed to Maguire's New Theatre and opened with "Magnolia." "Lost in London" was substituted on the 26th, and "Romeo and Juliet" on the 28th. "Dora" was given from the 30th ult. to the 2d inst. with success. On the 3d, "The Long Strike" was given to a full house, for the benefit of the esteemed manager, Mr. Thomas Maguire, Jr.



October 1875

SHERMAN & HYDE'S MUSICAL REVIEW.

Sherman & Hyde's Musical Review.

OCTOBER, 1875.

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JESSE SHEPARD.

This gentleman is now giving parlor concerts in this city, consisting of both vocal and instrumental music, of so extraordinary a character as to merit more than a passing notice. Among those occurring up to this date, we have attended four; two of which were given on the 26th ult., and 2d inst., at the residence of Mr. H. G. Maynard, No. 720 Bush street, and two at that of Mrs. L. Pet Anderson, No. 325½ Bush street, the 29th ult., and 6th inst. These concerts are divided into two parts with a brief intermission, the first consisting of piano solos, both classical and operatic, played in the light; and the second part, requiring both voice and piano, performed in total darkness.

Among the authors whose styles of composition are represented by Mr. Shepard, are Meyerbeer, Chopin, Rubinstein, Mozart, Beethoven, Verdi, Donizetti, and Wagner. Some of his performances include selections from these authors, but the greater number seem to be improvisations, and these are quite equal to the known melodies. Mr. Shepard's hands seem expressly intended for the piano, as he reaches an octave and a half with perfect ease. His fingering of the keys is wholly unlike that of any modern school, and is in some respects in defiance of all established rules; but the effects produced are most wonderful, and his execution of difficult combinations is surpassingly brilliant.

Mr. Shepard is wholly unable to play from notes, and yet his improvisations include an astonishing variety of compositions. And what is still more noticeable, that which he calls the repetition of a piece, though like it in the general melody, is entirely unlike it in the

details, which seem to be given from the inspiration of the moment; and this versatility is extremely rare.

This gentleman commenced playing on the piano some eight years since, and it is seven years since the writer first heard him in Washington, D. C. Nearly six years ago he went to Europe, and has but recently returned. He has never been able to acquire any musical knowledge whatever through instruction by others, and seldom practices except at his entertainments. On the Continent, he spent most of the time in England, France, Germany, and Russia, where he gave concerts in the salons of the nobility, and at receptions of literary and scientific notables, with great success.

The vocal execution of Mr. Shepard is in some respects more remarkable than the instrumental. Most of his pieces are given in a clear, brilliant, flexible soprano, with innumerable trills and variations; and such is the continuity of his voice, that on one occasion he held high C for about forty-five seconds, then came down an octave and ended in the same phrase on F, and all apparently without effort, and without stopping to take breath.

On each occasion he gives a superb duo for soprano and basso, but not twice alike, and glides from a high soprano to a sonorous bass without a break. His low notes are deep and powerful, and we heard him hold low D. over thirty seconds. The transitions from one part to the other are instantaneous, and yet perfectly smooth, and impress one like two distinct impersonations.

Equally phenomenal in character is the concluding instrumental piece, always given in the dark, called the "Egyptian March," in which imitations of ancient music are given, with battle and storm scenes. In this strange production, the sound of drums and cymbals are so plainly distinguished as not to be mistaken, while tamborines, harps and other instruments are suggested to the listener. The storm and battle scenes are marvels of execution, and in our judgment, transcend in merit all his other achievements. In the four concerts, this march has been singularly varied in minor parts, and yet the leading features, such as the clang of arms, the tread of soldiers, the rush of cavalry, and above all, the reverberation of thunder among the clouds, are strikingly represented.

The originality and dramatic intensity of these improvisations stamp Mr. Shepard as a musical genius of the highest order, and have won encomiums from Eastern critics. The audiences which have listened to him here, including some superior vocalists and pianists, are delighted with his execution. Mr. Shepard stops at the Occidental Hotel, and will give further concerts in this city.

Music is one of the flowers that has out-lived the fall, and flourished in exile from Paradise.

LINCOLN GRAMMAR SCHOOL.

On the 17th ult., special literary and musical exercises were held, in the afternoon, at the Lincoln Grammar School, prior to the usual autumnal vacation of one week. The pupils of the first, second and third grades, some 500 in all, marched with military exactness into the large assembly hall, in which a number of visitors were already seated. The declamations were given with an enthusiasm and an accuracy of expression never surpassed by boys of their ages, and in every case their style, tones and gestures showed careful study of their parts, with thorough training from competent teachers. The programme was as follows: "The Building of the Ship," by Charles E. Cooper; "The Ballot-box," by Oliver Everett; "Mother's Fool," by Willie Hearst; "Johnny Bartholomew," by Wallace Gilpatrick; "Over the Hill to the Poor House," by Geo. Alexander; "Execution of Montrose" by Ouchie Polk; "Bill Mason's Bride," by Pier Tiffany; "Game," by Mackle Polk; "You Put No Flowers on My Papa's Grave," by Willie Connor; "An Irishman's Letter," by William Rickards; "Barbora Frietchie," by John Keefe; "Ambition's Dream," by Simon Solomon; "Curfew must not Ring To-night," by Moses Grossman. Five lads in Mr. W. A. Robertson's class spoke a competitive piece for prizes, which were awarded by a committee.

The declamations were interspersed with songs by the boys, concluding with "America," which were given with the remarkable spirit and precision for which they have become distinguished. This part of the exercises was conducted by Mr. W. E. Price, the teacher of music, whose instruction, assisted by that of superior teachers, has produced the most favorable results.

At the close of the exercises, addresses were made by Messrs. Davis, Spaulding and Buffington of the Board of Education, in which these gentlemen expressed their earnest appreciation of Prof. James K. Wilson, the Principal, and the excellent corps of teachers, through whose faithful efforts this school has attained such deserved celebrity.

THE PACIFIC GRAND ORCHESTRA.

This organization, we are pleased to state, is in a flourishing condition. Over eighty members are already enrolled, and, as no more members will be admitted after Saturday, 16th instant, it is expected that every one who desires to join at all, will do so before that day. The rules are strict in this organization, but not more so than is necessary for the proper government of so large a band. Prof. Smith's style of teaching is well appreciated by all, and good progress has been made in the preliminary lessons.

As you cannot avoid your own company, make it as good as possible.

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MUSIC AT HOME.

H. L. MANSFELDT'S MATINEES.—The first of a series of four matinees, was given at Pacific Hall, at 2½ P. M., on Tuesday, 5th inst., by Mr. Hugo L. Mansfeldt, assisted by Messrs F. Buch and J. W. Yarnrdley, violin; H. Coloff, viola; Julius Hinrichs, cello; and F. Walter, bass, with an accompaniment of string instruments. Mr. Mansfeldt has, heretofore, been noted for the excellence of his piano solos, and classical music is certainly his forte. On this occasion the programme included a Quintett by Schubert, a Polonaise by Liszt, a Quartett by Beethoven, a Valse by Satter, a Duo by Rubinstein, and a Concerto by Chopin. The execution was of a high order, especially that on the piano and cello, which were played with superb expression. The concerto, which was the concluding piece, with full accompaniment, in our judgment, excelled the other numbers, and was heartily applauded by the full house. This concert was a decided success, and we trust Mr. Mansfeldt may continue to meet with the encouragement that he deserves, in presenting to our citizens instrumental entertainments of superior character.

MRS. M. R. BLAKE'S CONCERT.—At Pacific Hall on the 7th inst., a Complimentary Concert was given to Mrs. M. R. Blake, of this city, by her friends. Mr. Otto Linden acted as conductor and pianist, and with Mr. Julius Hinrichs, cello, and Mr. J. W. Yarnrdley, violin, played two trios, op. 97, "Allegro Moderato," and "Andante Cantabile;" and Mr. Yarnrdley gave a violin solo. Mr. Linden has long been known as an accomplished pianist, and Mr. Hinrichs as a superior violincellist, but Mr. Yarnrdley is a new candidate for popular favor. These pieces were well executed. Senor S. Arrillaga gave a piano solo with such beauty of execution as to gain an encore. Mr. John Trehane, the well-known tenor, rendered the song, "My Love is Young," with his accustomed spirit; and Mr. Walter C. Campbell, the excellent basso, sang "The Miner," with the agreeable modulation for which he is distinguished.

The estimable beneficiary appeared in the song, "The Wanderer," also in the song, "The Ruby" with cello obligato by Mr. Hinrichs, and in the duet "Zwiegesang," with Miss Clara Beutler. Mrs. Blake was in good voice, and sang her part with such fine expression as to win two enthusiastic encores. Miss Clara Beutler gave the song, "Lovely Spring," with exquisite finish, and received an ardent recall.

CONGREGATIONAL PRAISE SERVICE.—The fourteenth Quarterly Praise Service of the First Congregational Church in this city, Rev. Dr. A. L. Stone, Pastor, was held on Sunday evening, 3d inst., and the spacious and beautiful church was filled to its utmost capacity. A prominent feature of these most interesting services, is the singing by

the immense congregation, from printed programmes, of familiar hymns: and on this occasion, "Duke Street," "Nuremberg," "Federal Street," "Downs," "Marlow," and "Boylston," were successively given, followed by the Doxology. The singing was led by the organ, assisted by orchestral instruments, and the effect was magnificent.

The quartette choir is composed as follows: soprano, Mrs. Lizzie P. Howell; alto, Mrs. R. H. Brown; tenor, organist and leader, Mr. Samuel D. Mayer; basso, Mr. Charles B. Stone. The following choice selections were given: "Worship the Lord," "Hear our Prayer," by Millard, with solos by Mrs. Howell, Mr. Mayer and Mr. Stone. A new "Te Deum Laudamus," in the key of D major, by Geo. Wm. Warren, with solos by the same persons. In this piece, several verse parts, without organ, were finely rendered. "Offertorium," by H. P. Danks, in which Mrs. Howell sang the charming soprano solo, "Hear us O Father," with a brilliancy of expression and an earnestness of feeling rarely equalled.

"Praise the Lord, O my Soul," by Dudley Buck, was given by the quartette, with beautiful solos by Mrs. Howell and Mrs. Brown. In the hymn by H. P. Danks, "Praise to Thee, Thou Great Creator," Mrs. Howell sang a solo, and Mr. Mayer a solo and a duet with Mrs. Brown.

Mrs. Howell's solos and her quartette parts were all rendered with surprising beauty, and she fairly excelled her previous vocal attempts. As a singer of church music, this lady has few equals and no superiors on this coast.

Mrs. Brown, who has been connected with this choir but a short time, has an unusually clear and rich contralto voice, and sings with a vigor and purity of style worthy of high praise. Mr. Stone's basso solos were given with strength and distinctness, and his voice is equally good in chorus.

Mr. Mayer has a tenor voice at once melodious and powerful, and his solos were finely executed. His organ voluntary was excellently rendered.

Rev. Dr. Stone's address was a model of condensed thought, and we regret that we have not space for a proper abstract. He very truthfully remarked that the residents of a city cannot realize the transition of seasons like those of the country, who are more familiar with Nature. A leading idea of the address was that we are too apt to compare our own situation and prospects with those more prosperous than ourselves, and to become dissatisfied in consequence; whereas we should also compare our position with those less successful, and learn contentment. The speaker also expressed the opinion that those who were most wealthy enjoyed less happiness than those in moderate circumstances, and gave ample illustrations to sustain his position.

THE JEWISH NEW YEAR.—The thirtieth of September is the Roush Hashana or New Year's Day, of the Hebrew dispensation, and the anniversary just past inaugurates the year 5636, of their calendar. Imposing memorial services were held in the various synagogues in this city, in two of which music formed a most prominent part.

In the Temple Emanu-El Synagogue on Sutter street, the services were conducted by Rev. Dr. E. Cohn, Rabbi, and Rev. M. Wolf, Cantor. The quartette choir is composed as follows: Soprano, Mrs. Lizzie P. Howell; alto, Mrs. Kate Chisholm; tenor, Mr. Samuel D. Mayer; basso, Mr. Walter C. Campbell; organist, Mr. Louis Schmidt. On this occasion they were assisted by the following second quartette: Soprano, Mrs. Louisa Mills; alto, Mrs. J. P. Morgan; tenor, Mr. J. E. Tippett; basso, Mr. J. W. Yarnrdley. The celebrated compositions executed by this unsurpassed choir were mainly those of Sulzer, Naumbourg, Schubert, Haydn, Handel and Mozart, and were magnificently rendered in chorus, with occasional brief solos.

In the Ohabai Shalom Synagogue on Mason street, the services were directed by Rev. Dr. Bethelheim, Rabbi, and Rev. L. Eisenbach, Cantor. The choir is as follows: Basso and leader, Mr. G. Nathanson; tenor, Mr. Charles Morel; organist, Prof. Gustav A. Scott. The soprano and alto parts were finely given by sixteen young ladies. Among the superb solos, were one by Mrs. S. Rosener; one by Miss Rebecca Adler, a young lady of fourteen; and three by Mr. Nathanson. The music given in chorus bore a general resemblance to that of the first-named congregation.

In each of the synagogues, the services were continued on Friday and Saturday, October 1st and 2d, and were most solemn and impressive, and the large congregations were devout and sincere in their worship. The music was of an exalted and imposing character, and comprised the most sublime conceptions of the illustrious composers. The Hebrew service is certainly well calculated to awaken deep religious feeling, and the musical portions cannot be surpassed in strength and grandeur of expression.

CONSERVATORY OF MUSIC.—The first concert of the Faculty and Students of the American Conservatory of Music, under the direction of Mr. Andrews Williams, was given at Platt's Hall, on the afternoon of the 25th ult. Miss Ella W. Potter gave as a piano solo, Thalberg's "Home, Sweet Home," with a purity of expression worth of high praise, also a soprano solo "La Primavera." Miss Emma McAuley, contralto, gave a song, "Beautiful Flowers," the words and music composed by Mr. Williams. This charming piece was exceedingly well-rendered, and the violin obligato, by Master Louis Ritzan, was very creditable to so youthful a player, as was also his solo.



April 1878

Having now reached Volume 5, No. 4, Sherman & Hyde publishers announce a change:

For some time past we have contemplated transforming our *Musical Review* into a quarterly publication, and reducing the price to one dollar a year; and we have decided to effect this after the present number. Through this means, we shall be able to furnish our subscribers more music in each number than at present.

Local news in this 28-page issue includes notice of Henry Heyman's having played violin, accompanied by Roderrick Herold, pianist, at the National Guard Co. C concert March 20, 1878, in the Armory on Post Street.

Born at Oakland January 13, 1855, Henry C. Heyman died at Paso Robles, California, March 28, 1924. Like Oscar Weil, he was of Jewish descent (see above, page 47). Heyman also followed in Weil's footsteps by studying violin at Leipzig Conservatory. In 1877, after seven years at Leipzig (where he won the Mendelssohn Prize and played in the Gewandhaus Orchestra), he returned to the Bay Area—where he immediately took first rank in local music affairs. During a visit to Hawaii in the summer of 1884, he was knighted by King Kalákaua—henceforth calling himself Sir Henry Heyman and consorting with the wealthiest nabobs in San Francisco.

In this issue the obituary of Joseph Maguire (*b* Glosop, Derbyshire, England, September 1833; *d* Oakland, March 19, 1878) written by J. E. Tippet, limns the career of a tenor who was important in the musical life of both Virginia City, Nevada, and the Bay area. At 15 he took ship at Liverpool for Africa, at 19 reached Massachusetts, and in March 1859 came to California. From 1859 to 1862 he earned his livelihood at Auburn, California, as a clerk on a toll road. From August 1862 to December 1865, he was tenor soloist in Bishop Ozi William Whitaker's Episcopal Church (St. Paul's) at Virginia City, a member of the Virginia City Glee Club organized in 1863, and on weekdays was an assayer. After visits to New York City, Central America, and a sojourn at Cedar Rapids, he relocated at Virginia City and in 1870 journeyed with the Virginia City Choral Society to San Francisco for performances at the Camilla Urso Musical Festival. St. John's Presbyterian Church at San Francisco engaged him as tenor soloist in 1871. Next, he sang in the Grace Episcopal quartette. Then he soloed five years at the Unitarian Church (costing \$115,000, this church was rated among the most beautiful in the Bay area—boasting a library of 2000 volumes and enrolling 450 in the Sunday School at the time of Thomas Starr King's death March 4, 1874). From 1872 to his last appearance March 7, 1878, Maguire continued in demand as one of the most applauded members of the Amphion Quartette, Handel and Haydn Society, Bohemian Club Chorus, and Glee and Madrigal Society. At his funeral in the Unitar-

ian Church, Stephen W. Leach conducted a choir of 70 singers paying tribute to his memory.

July 1878

Numbered Volume 5, No. 5, this 28-page issue is the first to carry an article concerning Johannes Brahms ("Brahms at Leipzig," page 25).

Although fulfilling the promise made in the April issue to include more music, none of the four composers represented in the music section is a local (Abt, Eaton, Jungmann, Maylath).

Local news at page 26 dwells on events at the Musical Festival in Mechanics' Pavilion. On Tuesday, May 28, Rudolph Herold conducted an orchestra of over a hundred in the *Rienzi* overture. Carl Zerrahn from Boston conducted a chorus of 2000 trained by John P. Morgan (see below, page 101) in Mendelssohn's *Farewell to the Forest* and the Anvil Chorus (30 anvils, artillery fired by electricity from the conductor's stand). Wednesday afternoon, Hugo L. Mansfeldt on a Weber grand was accompanied by his wife at a second piano. Friday afternoon, 50 young ladies under Mansfeldt's direction played Liszt's *Rákóczy March* on 25 pianos (encore: 75 ladies playing Mendelssohn's Wedding March). At the same concert Mrs. R. K. Marriner sang Rossini's "Inflammatus" (*Stabat Mater*). Myron W. Whitney, basso from Boston, headed the soloists imported from the East. Saturday afternoon, Washington Elliot led 3000 children in patriotic songs. *Elijah* Monday evening June 3 at Grand Opera House climaxed and concluded the 1878 Festival.

Subsequent Musical Periodicals at Bancroft Library

After *Sherman & Hyde's* declined in 1878 and died in 1879, the piano sales firm of Hazelton Bros. & J. P. Hale sponsored *The Welcome Visitor*, "issued monthly from the Great Pacific Coast Wholesale and Retail Piano and Organ House." Nothing more than an advertising vehicle, this bulletin died after Vol. I, No. 8 (September 1879). *The Antisell Musical Journal* issued by T. M. Antisell & Co. expired after Vol. II, No. 1 (November 1881). The firm itself, which began constructing pianos in about 1873, made 200 reed organs in 1882. In the early 1880's Antisell, then a member of the City Council, was boomed for mayor. But his short lived musical journal completely ignored the local scene.

San Francisco Music and Drama began July 21, 1883, and lasted through June 28, 1884. Edited

by J. W. Currier and F. S. Mosher and published by J. W. Currier & Co., 532 Clay Street, this newspaper-size four-page weekly lived its short existence on boastful advertisements placed by Geo. W. Hagans, 532 Clay St., "the most successful music publisher on the West Coast," and other like firms engaged in variety sheet music publication. The reviews by "Calliope" occasionally dealt with local composers' effusions. The Saturday November 17, 1883, issue contained a review (2:4) of the November 9 first symphony orchestra concert of the season in Platt's Hall. In addition to Beethoven's *Symphony, No. 7* and Mendelssohn's Fingal's Cave Overture, the orchestra premiered three works by two local composers.

"The *largo* by Mr. [Fred] Zech, [*b* Philadelphia, May 10, 1858; *d* San Francisco, October 25, 1926; studied at Berlin and Leipzig 1878-1882 with Kullak and others; composed four symphonies, two operas] is an ambitious work, but rather nondescript in conception and lacking in color and harmonic quality. His song, "The Absent Sailor" [sung by mezzo Mrs. Small], with its somewhat familiar motive, is also rather weak in elaboration and ineffective in treatment. The first [*largo*] was repeated at the call of the audience.

The fact that Mr. [Eugene] Kelly's *Confluentia* was also redemanded was more of a compliment to the work. It is an arrangement of various musical threads, winding in with one another, and in the idea as well as Mr. Kelly's execution of it, there was fresh evidence given that he is a coming composer of high class.

Reviewing the Philharmonic Concert conducted by Gustav Hinrichs at Platt's Hall Friday evening November 16 [1883], the reviewer in the same November 17 issue gave a more favorable account. All the novelties were by established Europeans

(Gade, *Ossian Overture*; Jadassohn, *Serenade No. 2 in D Major*; Saint-Saëns, *Ballet music* with harp).

Therefore "Calliope" needed go out on no limb praising Hinrichs's giving of all three for the "first time in San Francisco" (2:5).

Severe as were the remarks concerning Frederick Zech's compositions in *San Francisco Music and Drama* 1/18 (November 17, 1883), 2:4, Zech survived to win plaudits elsewhere. Alfred Metzger's *The Musical Review*, viii/6 (April 1906), 36, records his having been the first San Francisco composer to have his works played by the Los Angeles Symphony Orchestra, where "his success was instantaneous." Both *The International Cyclopedia of Music and Musicians* (Dodd Mead & Company, 1943), 2087, and the 1935 American Supplement to *Grove*, page 410, carried Zech's biography. He reappears in *The New Grove Dictionary of American Music* (1986).

The San Francisco Musical Times, A Journal of Art and Literature published by J. T. Bowers, 138 Montgomery St., "importer of pianos and sheet music," did not outlast the second "monthly" issue (July 1867) of eight unnumbered pages. In "Musical Chit Chat" [pp. 4-5] of the July 1867 issue, the unnamed editor lamented bad performances at the Metropolitan of *Der Freischütz* and at the Academy of Music of Petrella's *Ione*. Recalling happier days, the editor can "never forget the pleasure we enjoyed the first night we attended the performance of *Ione* in New York." Although *Norma* was better given, Brambilla sang to a "poor house." By limiting local news exclusively to comments on operas, Bowers's periodical bore no promise of exceeding what the San Francisco daily newspapers did more readily, more freshly, and more cheaply.